

PASS IT ON!TM

The Journal of the Children's Music Network (CMN)TM

ISSUE #17 SUMMER 1994



AN INTERVIEW WITH NONA BEAMER

**KEYNOTE PRESENTER AT
THE 1994 CMN NATIONAL GATHERING, OCTOBER 21-23**

(PAGE 6)

**REGISTRATION FORM FOR THE NATIONAL GATHERING
CAN BE FOUND ON PAGE 27**

FROM THE EDITOR

WHAT IS OUR WORLD COMING TO?

Did you watch the National TV coverage of the O.J. Simpson car "chase", or the "911 tapes" this past month? I think that for anyone somewhat tuned in to today's media, it would have been hard to avoid. Trading card manufacturers have been sending Simpson sheets of trading cards for him to sign in prison so that they can make a fortune in sales. T-shirts are already on the market reading, "FREE THE JUICE". The media seemed to be clinging to the Simpson chase, noting his depressed state, in hopes of capturing a real live suicide! Recently, in the NY metropolitan area, a famous NY Met was suspended from the game of baseball for violating his drug rehab program. Even more locally, in our area, a family is suing a local board of education for excluding their child from high school graduation ceremonies after the child violated a school rule. It was clear that if kids were found to have been using alcohol just prior to the prom, graduation exclusion would occur. The parents were aware that their child had had one drink before attending the prom. They are, however, taking the case to the courts.

I have been extremely upset lately over the ETHICS, MORALS, and VALUES I see demonstrated these days throughout society. What are we, as a society, teaching our children: that wealth and fame make people FREE to do anything they want, to whomever they want? Who are our children's heroes: drug and alcohol abusers (or even, PEOPLE abusers) with high profiles in the media? I don't know how many times I walk into a school or through the doors of a mall and see people letting doors slam in the faces of others, or how many times I see someone hold the door open for another and not get a mere thank you. How many times have you been to a workshop or conference and heard people chatting while the

speaker tries to make a presentation? Or for that matter, how do your audiences behave during one of your concerts? A while ago, Raffi took a hiatus from children's music in part, because of the behavior of his young audiences.

Over the past few years, part of my works has been to teach "Social Skills" to elementary school children and special education high school students. Sometimes I wonder if I am the only one out there teaching these kids how to listen attentively when someone is speaking, how to express their feelings appropriately, and how to solve interpersonal problems. Sometimes our discussions lead to questions and role plays about how to handle different situations. For example, the kids presented a situation where someone found a wallet. During our discussion, I was amazed to find that the kids did not know whether there was a "right" or "wrong" thing to do. One kid finally suggested that you should turn it in to the police. He had heard that after ten days, if not claimed, the finder would get the wallet. Okay; I asked the next question: "What if on the eleventh day, the owner came forward, not having known where to look for it?" Practically the entire class responded that it was too bad, the wallet would then be theirs!

I don't know anymore, maybe I'm wrong, but I would hope that somewhere out there, there are still people teaching children how to be sharing, kind to others, respectful, polite, thankful, and not just how to get the most you can get or how to "get away with murder"! I know that Children's Music Network is a network based on positive values and beliefs. At times members feel that, as a group, we should be doing more to promote the business aspects of our efforts. I think that as a group though, we really have enough to do in terms of sharing, demonstrating and teaching our values to those around us. I would love to hear from you about your experiences in the area of values education!

--Andrea Stone

[Ed note: This column does not presume the innocence or guilt of anyone mentioned.]

"PASS IT ON!"™

is the journal of
THE CHILDREN'S MUSIC NETWORK™
A National Non-Profit Organization.

Articles in this journal do not necessarily represent the views of The Children's Music Network. Members are invited to send songs and articles for submission directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you can let the editor know in advance that you plan to write an article. Deadlines for issues are as follows: Fall Issue- July 1st, Winter Issue - November 1st, and Spring Issue - March 1st.

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CMN: WHO WE ARE

Since time immemorial, people have been seeking out others who want to sing together and swap songs. In the 1980's, like-minded music educators, parents, performers, radio hosts and others who cared about the quality of children's music found each other and began to build this network. We share not only songs, but our concerns for the empowering ways that adults and young people can communicate through music.

What brings us together are our shared values. The Children's Music Network exists to support the creation and dissemination of life-affirming, multi-cultural musical forms by and for young people. Our values include cooperation, diversity, the building of self-esteem, respect and responsibility for our environment and an understanding of non-violence and social justice.

Our membership includes music educators, performers, songwriters, music listeners of all ages, parents, media people and those involved in all levels of the teaching, recording, promoting, distributing and singing of children's music. Diverse in age, ethnicity and geographic reach, the Children's Music Network is committed to being an important social force in the 1990's as a positive catalyst for education and community building through music.

--Sarah Pirtle, Founding Editor

In addition to the six printed songs in this issue, our songs editor sent in this article with words to three song parodies because of the extraordinary experience of our CMN LA chapter immediately following last January's "Big One"--

CALIFORNIA EARTHQUAKE SONGS ERUPT!

On Monday, January 17, 1994 at 4:31 A.M., Southern California was "hit" by the Northridge Earthquake which reached 6.6 on the Richter Scale. Many people suffered terrible losses - of life, property, basic services, and security. The CMN region had a gathering scheduled the following Sunday. With no time or energy to call around to decide whether or not to cancel, they simply went ahead and held their gathering. Unbelievably, people drove there from all over Southern California - around long detours, as many major roads were ruined. About 35 adults and children gathered, shared songs and gave each other strength, courage, friendship and humor in the face of a terrifying catastrophe. One member said it was this gathering that brought her sense of hope and joy back into perspective. Everyone agreed that, especially with the children there, the gathering reaffirmed the reasons we all go on each day, particularly in the field of children's music. The wonderful power of music and community were strongly affirmed.

Incredibly, several people came with freshly penned "earthquake songs!" We present three of them here in *PIO!* - all parodies - to spread inspiration and to share the poignancy and spirit of our creative, California members' experiences.

Tom Armbruster sang an updated "Shake, Rattle & Roll," which he'd written with children that week. He says, "I started improvising this song with grades 1-5. The idea was to get the kids to express something of what they felt during the quake. The verses are roughly to the tune of the verses in 'Blue Suede Shoes,' and the chorus to 'Shake, Rattle and Roll.' About half the lyrics came from the classes and half from me. Here are a few of the 20 or 30 verses we had by the end

of the week. All in all it was a fun and safe way for many of the children to express the fear that all of us felt. I think I'll do it again after the next one."

SHAKE, RATTLE & ROLL

parody to tunes of Shake, Rattle & Roll and Blue Suede Shoes
by Tom Armbruster and children, grades 1-5

Something happened the other night
You know it gave me quite a fright
The room was shakin' me from head to toe
Jumped outta the bed and around I go
(a-singin')

chorus: Shake, rattle and roll . . . , etc.

The books were fallin' right off the shelf
Stood in the doorway to protect myself
The room was shakin' from the ceiling to the floor
And then the house - uh well -
It shook some more (a-singin') chorus . . .

I thought: HmMMM, could it be my fate
To get done in by a tectonic plate?
Threw up my arms and shouted "Halt!
It's not mine, it's the San Andreas fault!"
(a-singin') chorus . . .

Marcia Berman wrote these great, appropriate new words to the tune of the traditional song "Sail Away Ladies." (The original song was printed in *Sing Out!*, vol. 9, #4 Feb-March 1960. Copies can also be obtained from our songs editor):

SAIL AWAY LADIES

traditional
new words by Marcia Berman

Southern California's where I live
Sail away ladies, sail away.
It used to be small, but now it's big
Sail away ladies, sail away.

chorus:
Don't she rock daddy-o,
Don't she rock mommy-o
Don't she shake baby-o,
Don't she shake baby-o!

Take me back to Tennessee
Sail away ladies, sail away,
That is where I'd rather be
Sail away ladies, sail away. (chorus)

Hush little baby, don't you cry
Sail away ladies, sail away,
Shaking's stoppin' by and by
Sail away ladies, sail away. (chorus)

I once had a house, it sat on rock
Sail away ladies, sail away,
Now it's slidin' down the block
Sail away ladies, sail away. chorus . . .

No TV to make me laugh
Sail away ladies, sail away,
No hot water, can't take a bath
Sail away ladies, sail away. (chorus)

Held a little treasure in my hand
Sail away ladies, sail away,
Now it's crumbled into sand
Sail away ladies, sail away. (chorus)

Got my food and water too
Sail away ladies, sail away,
Come on by there's some for you
Sail away ladies, sail away. (chorus)

Jacki Breger works with pre-school children at the Maggy Haves School in the San Fernando Valley. The children there have a long history of creating their own songs with Jacki, usually to the tune of "Mary Wore Her Red Dress," about all sorts of issues that come up - new shoes, haircuts, moms and dads at work, fights between kids, bad dreams, etc. This process of singing their thoughts had become so natural at the school that one class (the Blue Room), in discussing all their earthquake experiences with their teacher, even wrote a song without Jacki there, deciding that it should go to the tune of "Oh Chanukah," another school favorite. The teachers didn't make any changes or "neaten up" or fill in to help the rhythms scan, etc., and Jacki says it's what she likes best about the song: that it really is 4-year-olds talking about their experience:

THE EARTHQUAKE SONG

by children from "The Blue Room," age 4,
from Maggy Haves School

When there's a scary earthquake
The house and streets on fire.
The street falls down,
But some people's houses didn't

When there was a shake
There was a monster at my house.
It bit my foot
And my mom's, too.

Monsters and dragons
Are in my house!
When there's a shake at my door
They came in and bit me
And my chimney fell down.

When there's an earthquake at my house
The earth shook a lot
And my daddy came and got me.

My mommy's dishes fell,
My pictures fell and broke,
And we ran to the stairs.

My mommy's chandelier
And table fell down,
And she broke her beautiful ring.

Now the damage is finished.

And, even though the earth still shakes,
We are all OK.

Hats off to our CA members who let music help the children and adults around them to express their fears, tell their stories and feel the support

OVEREXTENDED

by Katherine Dines

Children's musicians make their living writing songs for young children and/or performing them. Some also book themselves, record, manufacture, and distribute their recordings, study, practice, schmooze, showcase, teach, write, publish and send out newsletters, serve on and/or chair committees, do benefits, and obsess on how to get their music to the masses.

Some people call this being "over-extended." I guess I am one who feels over-extended. So who doesn't feel that way? "Over-extended" has become a modern buzz word. Sometimes it seems as if the whole planet is so over-extended that it's about to careen out of orbit. And it's a sentiment that is certainly not uncommon among children's music makers. I feel as if we all need a pep talk.

"Whew . . ." No, I can't do it . . . No time . . . I have to get it done by . . . Can't wait . . . Deadline . . . Fax it . . . Change it . . . Skip it . . . Not enough lead . . . Send more . . . Too busy . . . Responsibilities . . . Won't have time . . . Racing to and from . . . Running . . . Couldn't get there . . . Car phones . . . Meetings . . . Hurry . . . Faster and faster and . . .

But "over-extendedness" doesn't have to be seen as negative. Perhaps it can be seen as positive if it's experienced differently. Here are a few thoughts about that over-extended feeling that have occurred to me lately:

When we extend, we become more flexible, and stronger. We discover new avenues for exploration - more activities to experience. We become more open to creativity. And we reach more people. Isn't that what we want to do?

As musicians - artists, we often compete with mass media. What we can give children is redeeming, rewarding, and can transform the world. Who knows what wonderful things will happen if we continue to extend ourselves?

From one "over-extended" person to the rest of you committed to children's music, this pep talk is meant to recognize and commend you for that reaching out we often call "over-extension." As exhausted as you are, try looking at it differently and see if it doesn't make you feel a whole lot better. \$\$\$

RADIO WAVES

CRASH DUMMY ON THE INFORMATION SUPERHIGHWAY

by P. J. Swift

I've just returned from the Public Radio Conference, that annual gathering where NPR and APR (now PRI) sit around and congratulate themselves on how much they serve the American public. (And, oh, by the way, uh, I guess kids aren't part of the American public). (That's not quite true: PRI will be launching "Rabbit Ears Radio" in June, hoping to tap into the "family audience." But it's not called "children's radio" "because, as everyone knows, kids don't listen to radio").

Anyway, at the PRC, there was lot of talk about the changes in how we'll get information, and how we'll communicate with each other in the future. It was very hard to see from HERE to THERE. But I think I picked up some trends that will have a bearing on our common interests and values.

TREND 1: Right now, there are few conduits to the public in broadcasting or even on-line services. This will change dramatically in several years. DBS (direct broadcast satellite where you don't need repeating stations to hear national programming) and the "convergence" of telephone, cable, and computer services will open up a multitude of ways to communicate with the public. Imagine 500 channels on your car radio, or your computer.

(continued on page 17)

TOMMY SAYS

words and music by Bill Harley
© 1992 Round River Music

Bill says, "I wrote this song after talking with a kid about divorce, and tried to look non-judgmentally about what a kid might feel during that fragile period. What this song doesn't say is at least as important as what it does." This beautiful and poignant song is on Bill's new recording, "Big, Big World". To contact Bill about his music or recordings, write to him at 301 Jacob St., Seekonk, MA 02771.

1. Tom-my says that I'll feel bet- ter He felt the same way too

He says when his dad moved out no one knew just what to do

I guess it takes a while and then I'll be O - Kay

I guess so 'cause that's what Tom- my says.

Chords: F, Dm, F, Dm, F, Dm, F, Dm, Bb, C, Bb, C, C, F, Dm, F, Dm, F

2. Tommy says that he was angry
Sometimes he felt ashamed
Now he knows it's just what happened
Now he knows he's not to blame
But I don't want to be different
I want things just like they were
But that might not happen, Tommy says

3. Tommy says that now he sees
His mom and dad just disagree
He loves his mom and his dad too
Though he doesn't like some things they do
I know just what he means
'Cause I feel caught right in between
I think I know how Tommy feels

4. Tommy says that he's all right now
Though sometimes he still cries
He says that he can tell me
Though he wouldn't tell some other guys
He says that he can trust me
I swear my lips are sealed
'Cause it's nice to know how Tommy feels

5. I believe what Tommy says
'Cause he is my best friend
I know we'll stick together
Right to the very end
'Cause you know when we're talking
He knows just what to say
And Tommy says I'll be okay

BRIDGE: Ab/Eb/Ab/Eb/Ab/Eb/Bb/C

Tommy says that I'll feel better

"KEEP YOUR LOVE"



AN INTERVIEW WITH NONA BEAMER conducted by Phil Hoose

An interview with Nona Beamer does not begin at once. First there are papayas to cut and spread out on the table, pineapples to sample, children to discuss, Hawaiian Plovers--streamlined shorebirds who will soon take flight for Alaska--to admire as they feed on the lawn. Hers is a wide, often smiling, freckled-face with strong cheekbones, framed with still-black hair. She listens attentively, laughs frequently, corrects mispronunciations gently, and, as often as possible, answers a question with a story.

Winona Kapuailo-hiamanonokalani Desha Beamer is a renowned teacher, composer, choreographer, historian and originator of *Hawaiiana*, a word she coined in 1948 to mean, "the study of the very best in Hawaiian culture." She has spent nearly sixty years studying and transmitting the beauty and complexity of her Hawaiian heritage. Singing to and with children is the very heart of her work.

Nona grew up on Hawai'i, which is also known as The "Big Island," the easternmost and by far the largest of the 132 islands in the Hawaiian chain. It is an island formed of still-active volcanoes. It is a land of black lava, whose coastline is cut with thousand foot

waterfalls and fringed with beaches of black and green sands which were formed instantly when glowing rivers of lava hissed into the Pacific. The city of Hilo, where Nona grew up and lives now, is located in the rain shadow of the giant, still active volcano Mauna Loa. One of the wettest cities on earth, Hilo is also the world's orchid capital.

The Big Island provided the stage for the most telling early encounters between indigenous Hawaiian people, who had first reached the islands from eastern Asia perhaps 1,500 years earlier, and white explorers. It was at the island's Kealakekua Bay that captain James Cook, the renowned British circumnavigator who "discovered" Hawaii in 1778, was slain the following year in a skirmish over a boat.

Cook's crewmates returned to England with stories of an island paradise centrally located in the Pacific. Almost overnight Hawaii became an important Pacific base for trading ships and whaling vessels. Within a few decades the cooperative, subsistence economy which had been developed in harmony with a Pacific island ecosystem, was transformed into a forced economy of trade.

Foreigners carried diseases that halved the native population by 1820, as well as guns and metal tools that were quickly employed by chiefs and kings. In 1819 a civil conflict arose between native Hawaiians faithful to traditional beliefs and those favoring the new, white ways. Using weapons provided by whites, the reformers prevailed. Within days, temples were torched and the old religions forbidden. Coincidentally, in that very same year of 1819 the first missionaries to Hawaii--a group of militant Calvinists who could not accept the Congregational Church's ever-relaxing stand on the doctrine of Predestination--set sail from Boston. They arrived in a sweltering Pacific climate wearing long-sleeved New England woollens. The Hawaiians they met were in an historic moment of instability, their entire belief system having collapsed just months before. The Christian soldiers sized them up as bewildered primitives and set about the century-

long work of purifying them of sin.

First they sought to scrub from Hawaiian customs, poetry, games, chants and dances the sin they detected everywhere. They were especially shocked by the slow, swaying hula, through which much of the long and magnificent history and culture of Hawaii was transmitted.

A century later, when Nona Beamer grew up, Hawaiian culture was still under attack, now often by disheartened Hawaiians themselves. Children were taught to look forward toward an Americanized future, not backwards toward their kings and queens. Most children went to English schools, where the teaching of Hawaiian was forbidden, or simply neglected.

Born in 1923, Nona was raised by her grandmother, Helen Kapuailo-hia Desha Beamer--whom she called "Sweetheart Grandma"--in the time-honored Hawaiian tradition of *Hanai*, a sort of informal adoption. At that time Hawaiian traditions were quietly maintained by an underground of families, usually led by determined women like Sweetheart Grandma. Seating the members of her family before her on rows of mats in her living room, Sweetheart Grandma taught them the many chants and stories and subtle varieties of hula that she knew. Transfixed from the start, Nona absorbed all she could of her grandmother's remarkable knowledge. Soon she was more than a student. Nona performed her first hula in public at the age of three, and by eleven was teaching hula in her mother's Waikiki studio.

As a schoolgirl, Nona repeatedly challenged her school's anti-Hawaiian policies, demanding explanations and teaching chants and hulas to her friends. After graduating, she created her own course of Hawaiian study at Barnard College and then returned to Hawaii and took over her mother's Honolulu dance studio, where she conducted teacher workshops on how to transmit Hawaiian culture to children.

Along the way she also became a very famous entertainer in Hawaii. She has produced many records and videos, and has organized countless

productions of Hawaiian dance, (she recognizes nearly 250 varieties of hula). She taught movie stars such as Mary Pickford, Jane Russell and Sonja Heine how to approximate Hawaiian movement before a camera without embarrassment. Her two sons, Keola and Kapono Beamer, also became famous by playing traditional Hawaiian instruments in somewhat contemporary arrangements. Their album, "Honolulu City Lights," is far and away the best selling recording in the history of Hawaii.

Above all, Nona Beamer has sought to preserve her culture by using music to teach children. At her studio, and in classrooms wherever she goes, children surround "Auntie Nona" as soon as they see her. They pull at her muumuu and fling their arms around her neck and run their fingers through the wreath of flowers in her hair. And they learn. Through her music, her stories, the chants and dances, Nona passes to them the love and pride that Sweetheart Grandma gave to her. And the flame of Hawaiiana grows brighter. Though officially in retirement, Nona still teaches a reduced schedule, and is working on a third volume of Hawaiian chants. She will be the keynote speaker at CMN's annual gathering this October 21-23 in Petaluma, California.

This interview took place at a table on the sunsplashed patio of the Noni Loa ("Very Beautiful") hotel, overlooking Hilo Bay. In the early afternoon, distant clouds were beginning to build over the great shield volcano Mauna Kea. Palms, burdened with coconuts, arched from the emerald lawn out over glittering water. It was hard to imagine why anyone would want to be anywhere else.

PIO: Please tell us about your family. How far back to you go here on the Big Island?

NB: In my family, the menfolk were the foreigners and the women were the natives. My father's people were German and French. They were in the ministry. Their

name was Desha, and they were from Alsace Lorraine. My mother's father was a sea captain from Melbourne, Australia. He married a pure Hawaiian woman from Ho'okena, a little fishing village near Kona. That's where my mother was born. So we have Scot-Swede on my mother's side, and French-German on my father's side, and I married an Irishman. We're all mixed up.

PIO: Did all these people from all these backgrounds accept one another gracefully?

NB: (Laughing) We love a story about when my grandmother and grandfather met. She was Hawaiian. There came a time that grandfather took her back to Indiana to meet his very religious Quaker people. Well, my grandmother was a cultivated and elegant lady but she was a little bit on the humorous side. Right before she was to walk downstairs to meet them she frizzed her hair all up and put on a hula skirt. Then she came down the steps of their house swaying. They were shocked. One of my grandfather's aunts said, 'Why Peter, thee has married a SAVAGE.'

PIO: What was it like on the Big Island when you were growing up?

NB: In the year I was born we didn't have hospitals here, so my mother took me to Honolulu to be born. We lived in Napo'opo'no in Kona, near the City of Refuge. My mother taught school there and my dad was a fisherman. Then he worked for the Hilo Electric when they began putting up poles for electricity in that area.

It was a beautiful childhood. My grandfather had a hardware store here in Hilo. He and my grandmother lived across Hilo Bay, at the mouth of the river where it enters the Bay, by the bridge.

I had the joy of being *Hanii*. It's like an informal adoption by my grandmother. My great-grandmother was alive then, too. So I had the advantage of being with my parents, grandparents and a great grandparent. Isn't that lovely? My grandmother used to teach the chants and the hula to the women in our family and the women of the

neighborhood. I began taking classes when I was three years old. We would sit on our lonhala mats in the living room and learn the chants. I sat in the front row. My mother was in the row behind, with the aunts and the rest of the family. And we would all learn together in this ungraded class, the little ones and the older ones. It was right in that house across the Bay there (points). It was called Hale Huki, "The house that draws you." Then it was one big house. Now it's twelve condominiums. It's still called Hale Huki (laughs).

PIO: Was Hawaiian spoken in your grandmother's household?

NB: I had heard Hawaiian spoken in the home by my great-grandparents. My grandmother was a little ambivalent. She would scold us sometimes in Hawaiian when she didn't want us to know what she was saying. My parents had been forbidden to speak Hawaiian, and they didn't talk much in our home.

PIO: Did you know your great-grandmother well?

NB: I knew my great-grandmother very well. She died in 1948. I must have been in my twenties when she died. I loved her.

PIO: Your great-grandfather must have come from a missionary family. Was he alive? If he was, did he approve of his daughter giving Hawaiian lessons to the family?

NB: No, he didn't really approve. He was postmaster here in Hilo. Grandma told us that in 1902 she wanted to teach but she knew that her father would forbid it. So she would wait until he left for work and she would see him walking across the bridge and she would wave goodbye and then she'd holler out the window and all the ladies in the neighborhood would come. One day he forgot his hat. It was this chant that they were learning one day when he came back home (chants a chant about Queen Liliuokalani). He comes up the steps and they hear his footsteps. 'OHHH, Papa's coming! Papa's coming!' He walked in and there were twenty ladies seated on the

8 floor, dancing this dance, talking about how beautiful Queen Lili was (she chants). And he was so charmed he said, 'You may continue.' And my grandmother cried, and my great-grandmother cried. And from then on she could teach openly.

PIO: What was it like living with your grandmother?

NB: We lived right here across the Bay. She was a composer and a teacher and very interested in the preservation of Hawaiian culture. She started teaching us the chants because they represented our history. Before Hawaiians had any textbooks they were chanting the important information about the race and the culture and the religion. She taught us stories of the migration from east Asia to Hawaii, stories of the gods and goddesses.

It was exciting. I was very curious. I wanted to know, who were these people we were dancing about? Where did they come from? Where were these villages they spoke of in the chants? I guess she took special pains with me, maybe because I was the first grandchild.

PIO: Was there any formal aspect to this instruction? Did you take notes?

NB: Yes, I began taking notes when I was ten years old and when I got ready to go to college I had twenty-six notebooks. Things I had written down, lots of scribbles, ideas of my own. They were the bulk of my teaching notes when I started teaching children. You see, we had very, very few books that were geared to children when I started. I had to write my own books.

PIO: Given the efforts that were taken by missionaries to eradicate Hawaiian culture, you were hardly in the mainstream. What was it like for you to try to keep it going?

NB: Well, the missionaries were sent to Hawaii for a very specific purpose: to convert the heathens to Christianity. And that was the focus. The culture was their stumbling block. Very early they realized that in order for Christianity to gain a

foothold they would have to suppress the culture and the chanting and the dancing.

The first missionaries arrived at a very interesting time in the history of Hawaii. In 1819 our King Kamehameha I had just died in Kona. His son, Kamehameha II was only in his teens so the father very wisely had assigned one of his wives to have the power of the King. His wife's name was Queen Ka'ahumanu. It was a good thing that she took the reigns of government because the Hawaiian people had been exposed to the whalers and traders that had come through. They knew something of the outside world, but not a lot. Queen Ka'ahumanu had decided that it was time for the Hawaiians to adopt the new religion, the new culture.

Up until then we had been governed by the *Kapu*, which is a system of very stringent laws. It was the whole, very strict basis of our belief system. There was the penalty of death for many infractions. So in 1819 this co-ruler, Queen Ka'ahumanu with the powers of the king, decided that she would make way for the new ways. But they had to first abolish the old ways.

Our family has an ancestor who opposed these changes. She was Princess Manono. She and her husband, High Chief Kekuaokalani had a very strong following of traditional worshippers who wanted keep the temples and old practices. A war arose between the believers in the old and the new. Both Princess Manono and High Chief Kekuaokalani were killed. And there were chants of this battle, and a rally cry.

PIO: Do you know them?

NB: Yes, the rally cry was "Kou aloha la-kou aloha la, E malama kou aloha," which means, "Keep your love, keep your love, there will be no obstacle for Hawaii if you keep your love." We felt that was a very important admonition to hand down for generations. It's been a touchstone for our family. All of these stories will be handed down. Many families have special historic links with the Royal Family, the family of our Hawaiian kings and queens. It's not unusual to have Hawaiians who believe in the old ways.

As it happened, at that very time, right at the death of Kamehameha I, as we were abolishing our religion, just as our temples were burning, the missionaries were on their way from New England.

PIO: So from their point of view, they couldn't have come at a better time...

NB: Exactly. And they said that was what God had intended. That the way was clear. That they would convert the Hawaiians to Christianity. But you know, the funny thing of it was we didn't really need much converting because the basis of the Hawaiian religion is nature, love, truth, beauty, and is that not the basis of Christianity?

PIO: Well, I don't know...the Bible starts right out with God granting us dominion over the fishes and the fowls. Here in Hawaii two centuries of Christianity have pretty much done in most native fishes and fowl. You ask a good question though. It might take us a while to sort this out.

NB: (laughter) When the missionaries came they heard chants that were very important to us learning about ourselves. They were monotone chants (she chants an example) telling all of our important stories. The missionaries put melodies to them.

PIO: Why?

NB: They taught the English alphabet that way. They would take a chant, putting vocabulary in and giving them easy melodies (sings the chant used by missionaries to teach the vowel sounds). They put a little rhythm in, and some games and clapping. The first schools taught language and Bible stories. They were writing song-lessons on the C scale, so they would be easy. (Gives a chanted example, with Hawaiian sounds, moving up a diatonic scale).

PIO: What does that chant mean?

NB: It names what the missionaries said were the three greatest virtues: faith, hope and love. They were lovely thoughts and the Hawaiians took

KAHULI AKU

text: traditional
 song setting: Nona Beamer
 © 1960 Beamer Hawai'iana

"In the beautiful forests of Havai'i, there live tiny shells called 'Kahuli'. They were named the Kahuli because of the curious way they turn from side to side when they walk. They live on the cool branches of the hau trees and on the leaves of the ti plant. They are beautiful little shells of delicate pink, yellow and green." This is an excerpt from, "The Promise of the Tree Shells" by Nona Beamer which is the story behind this song. Our interview with Nona starts on page 6. To contact her, write to Beamer Hawai'iana, P.O. Box 1245, Pahoia, HI 96778.

This is the customary Hawaiian introduction to songs and chants.
 It was proper in ancient times and it is proper today:

Ke Kumu (the teacher): "Ho'omakaukau!" ("Get ready!")
 Na Haumana (the students): "Ae, [chant/song title]" ("Yes, ___")
 Ke Kumu (the teacher): "Pa!" ("Begin!")

The musical score consists of three staves of music in 2/4 time, written in a key with one flat (B-flat). The lyrics are written below the notes, and chord markings (F, C7, F7) are placed above the staff. The lyrics are: Ka - hu - li a - ku ka - hu - li mai ka - hu - li lei 'u - la lei 'a - ko - le - a ko - le - a, ko - le - a ki - 'i i ka wai wai 'a - ko - le - a wai 'a - ko - le - a Ah Ah

pronunciation guide:

a = father, e = they, i = Rita, o = hope, u = tuna, ai = eye, ei = say
 pronounce other vowels separately: kolea = ko-lay-ah
 the symbol ' before a vowel means you give it a sound like "oh-oh"

Kahuli aku	Turn little tree shell
Kahuli mai	Turn back again
Kahuli lei ula	Here is a red lei
Lei Akolea	The lei of Akolea
Kolea Kolea	Little bird, little bird
Ki'i ka wai	Go down to the stream
Wai Akolea	Bring the sweet nectar
Wai Akolea	Of the flower

10 THE ROSE AND THE APPLE TREE

LESSONS FROM THE CLASSICAL FRONT

by Lisa Garrison

During the past month, I've found myself listening differently to music. This has much to do with the performances and rehearsals I've attended in which young people sang and played pieces from earlier eras. Listening through their ears and seeing through their eyes, I've found myself rethinking the old genres. Maybe it's something multi-faceted in the music itself, something inherent and deeply truthful about certain pieces that renders them classic, because they can be heard in many ways, from many dimensions. But I think it's also the youth of the players and singers; they bring themselves to the material with such honesty and their process of discovery makes the familiar sound like something completely new.

While at my high school reunion last month in Newton, Pennsylvania, for example, I attended a concert given by the school chorus - "From Gershwin With Love." The Director of Music, Mike Sherin, who has been creating such astounding productions since my own student days, had done it once again. This time the stage was designed as a large piano and the singers, girls dressed in twenties dresses and boys in coats and ties, stood on two tiers of ivory and black keys that arched across the stage.

It was a glorious and bygone era, and the costumes and choreography spoke it all. First of all, I was moved by the range of emotion, the sheer scope of sentiments in Ira's lyrics and George's compositions. In that two-hour concert of Gershwin love songs, our attention never flagged, riveted by the many unfoldings of the human heart embodied in song. Teenage voices caught the rhythms of joy, anguish, loneliness, despair and courage, exploring the seduction and delight, the romance and recovery, the

lights and shadows. These were voices allowing themselves to experience passion, tenderness or pain, perhaps for the first time in this way.

Sex education classes in the 90's may seem blunt and pragmatic, but here in the performing arts, students were "trying on" the many faces of love. Just wearing those twenties dresses teaches a degree of grace, self-possession and sensuality to girls that my own generation surely bypassed in our headlong rush towards overalls, and our political resistance to mandatory ballroom dancing. Maybe it's that my preoccupation with gender roles so often framed my ability to listen or simply that the music of the 1920's is particularly palatable and fresh to the 1990's ear. But I experienced these particular teenage voices as courageous in their willingness to risk and feel.

On the other side of the Delaware River, I had occasion to listen to the Haddonfield Symphony in South Jersey, a training orchestra for students from nearby Rowan College, Curtis School of Music, and Temple University. In the past two years, under the direction of its impressive young conductor, Alan Gilbert, the orchestra has reached new artistic heights.

I attended a dress rehearsal of the last concert of the season, and spent some time talking with Alan Gilbert. Our conversation was amazingly unhurried, even though he had to catch a plane later that evening for Ohio, where he was interviewing for the position of Assistant Conductor of the Cleveland Orchestra.

Watching Gilbert direct the orchestra is something to behold, for he conducts the audience as well as the performers; he uses his entire body to evoke an exactitude of rhythm, moving deftly between technical discussions, humor, anecdotes, and subtle nuances to draw conviction out of the performers. He is capable of relating to the orchestra as a peer then distancing himself to move the players towards a desired effect. Students in jeans lifted their bows and scrutinized the score, caught up by the sheer vigor of the conductor's bearing.

Two years into his tenure as conductor of Haddonfield Symphony, all of Haddonfield is abuzz with his accomplishments. He is the 1994 recipient of the Helen Thompson Conducting Award. This month he goes to Switzerland as one of 25 people invited to conduct in the Geneva International Conducting Competition. He is scheduled to conduct the Tokyo Symphony early next year. He recently turned down the possibility of an assistant position with the New York Philharmonic, where both of his parents perform. "I'll never grow up if I go to the Philharmonic now," explained the 27-year-old conductor. "I'm not in any rush."

The very youth of the members of this orchestra and their intermittent joy at playing together inspires those who come in contact with their music. Eighteen-year-old Heather Jean Conner, winner of the Haddonfield Symphony solo competition, played Ravel's Piano Concerto in G Major with the full orchestra. The intensity of her playing was at first hesitant and sweet, hovering over the surface of things, as if aware of a fragility. Then she plunged into a bold and wild exhilaration with the orchestra daringly following suit.

"The concerto itself is so much like Ravel," Gilbert confided in us during the intermission. "He was never fully comfortable with himself, his sexuality, with what direction to take in life and so, in a fundamental sense, he remained always childlike. Do you hear how the music reflects this, in its tentative nature and its uncontrolled exuberance and excess?"

The questions, raised by a young man who, within hours, would learn of his appointment as the new Assistant Conductor of the Cleveland Orchestra, have a quality that is much like the music or the artistry of the young players themselves. Turned over on their edge, approached as if from all sides, these are the questions to which we are still listening.

The Rose and The Apple Tree is a regular column of *Pass It On!* dedicated to exploring the roots, flowering and fruition of children's music.



ALL AROUND THE WORLD

words and music by Rachel Sumner
© 1990 Songs by Rachel

Rachel likes to use sign language and foreign language words in her programs with children. This song, which contains simple words in four languages, can be heard on her tape, "Rachel's Fun Time". To contact Rachel about her songs and recordings, write to her at 199 Belle Valley Dr., Nashville, TN 37209.

The musical score is written on a single treble clef staff in the key of D major (two sharps). It consists of five lines of music. The first line has two measures with chords D and A. The second line has four measures with chords D, A, D, and A. The third line has three measures with chords D, A, and D. The fourth line is labeled 'CHORUS:' and has four measures with chords G, D, A, and D. The fifth line has four measures with chords G, D, A, and D. The lyrics are written below the notes.

1. If you go down to Mex - i - co and you make some friends you call them
mis a - mi - gos, mis a - mi - gos, mis a - mi - gos and that means my
friends. Mis a - mi - gos, mis a - mi - gos and that means my friends.
CHORUS: It's fun to learn how to talk to peo - ple all a - round the world. You can
make new friends when you talk to peo - ple all a - round the world.

2. If by chance you go to France and you meet someone you can say
Bonjour, bonjour, bonjour, and that means good day.
Bonjour, bonjour, bonjour, and that means good day.
3. There's lots to see in Germany and to be polite you can say
Danke schon, danke schon, danke schon, and that means thank you.
Danke schon, danke schon, danke schon, and that means thank you.
4. If you plan to see Japan when you have to leave you can say
Sayonara, sayonara, sayonara, and that means goodbye.
Sayonara, sayonara, sayonara, and that means goodbye.

THE KIDS' CHORUS

AMANDA HOGAN: INTERVIEW AT PMN conducted by Ruth Pelham for Kids' Chorus

This interview with songwriter Amanda Hogan, age 13, was conducted during the January 1994 People's Music Network National Gathering in Syracuse, NY.

To begin, here's how Amanda Hogan describes herself:

I am 13 years old and I live in Syracuse, New York. I homeschool and don't have a grade. I have been a part of Creative Response (Peace Child) of Central New York and enjoy it. I also work at the Burnett Park Zoo in the Contact Barn through the 4 - H Club. We work with the domesticated animals. I like to draw a lot, dance, swim and ice skate. I listen to a lot of music that you would hear at People's Music Network. I have so many favorite songs that it's hard to pick a few. Some favorites are "Rosie the Riveter," "Read My Lips" (Betsy Rose) "Everything Possible" (Fred Small) and "Foolish Notion" (Holly Near).

KC: We're sitting here and I see that you have a wonderful folder in your hand. What's inside it?

AH: The lyrics to my song, "Just One Small Voice."

KC: You sang it last night at Round Robin. Tons of people were sitting there who thoroughly enjoyed hearing it. Would you tell me about how you came to write your song?

AH: I belong to The Community Choir, directed by Karen Mihalyi. We had a workshop with Tom Sieling, a songwriter, on how to write songs. He said that the way he wrote songs was by talking or singing his ideas into a tape player because he could listen to them over and over again. Since I can't really read music, and I can't write music, and sometimes I can't decode my own writing, I sang into a tape player. Then I had my mom write the words down, and I decided how I wanted the tune to go. Then I went to Karen Mihalyi and I sang my song to her, and she wrote the words and the tune.

KC: How does it feel to sing with a

group of people in a chorus?

AH: It's a lot of fun when you see the words and the music down on paper and you think "this is going to be really, really hard" and then, on the night of the concert, it's really, really nice.

KC: When you sang your song into your tape recorder, did you first sing the words or say the words?

AH: The tune and the words came at the same time, pretty much.

KC: Your song is really beautiful. When you wrote it, were you thinking that other people would hear it?

AH: When I was singing it into the tape player, I was thinking that I really want to put this down somewhere so that others could hear it and not just me.

KC: Your song has a chorus to it, a part that people definitely sang along with last night. You had your friends singing along. How did people react to it when they first heard it?

AH: They reacted like they really liked it.

KC: When you were writing it, did you think people would like it? Did you like it?

AH: Well, I liked it and I didn't really think that I could have written it myself. I had never written a song before.

KC: Did you decide to sing into the tape recorder as soon as you got home from the workshop?

AH: Oh, probably a week or two went by.

KC: What was happening in your life at that moment when you decided to sit and do that? What were you thinking, and what was happening?

AH: I don't really remember since it was two or three years ago. It popped into my head and I just wanted to have it on something so I wouldn't forget it.

KC: Are there ideas that you have for other songs? Ideas that you'd like to sing about?

AH: Well, I've been trying to get a song about all different kinds of people, and how different things can sing, and about how we have to be really careful to listen or we won't be able to hear it.

KC: I love the concept about people really listening to each other.

AH: And listening to other things. 'Cause almost everything could probably sing, or do something like that, even if you can't hear them.

Mid-way during the interview, nine-year-old CMN'er Ryan Pirtle McVeigh came into the room to join us. He asked Amanda several questions of his own.

Ryan: What was it like being up there in front of people singing your song?

AH: Almost every time before I sing in front of people, I get like "Oh, am I going to goof up?" But as soon as I get up there and start, it all goes away. I just stop thinking about if I mess up and I just sing. Then afterwards I go, "I didn't mess up!" because it was a lot of fun.

Ryan: Where did you get the idea for the song?

AH: It just seemed to come in one day. I just thought it up and I just wanted to sing. I just wanted it to be a song. It's about people gathering up together so a lot of people can change the world.

Ryan: What's it like to be someone who wants to change the world?

AH: Well, that's a hard question. I've just gone to rallies and did it because, well, to begin with, for a while, because I was too young to stay home. But then it became a lot of fun because I knew someone had to be with me.

JUST ONE SMALL VOICE

words and music by Amanda Hogan, age 13
© 1993 Amanda Hogan

Amanda sang this wonderful, moving song at the People's Music Network Winter Gathering in Syracuse, NY last January. She discusses songwriting in her Kids' Chorus interview with Ruth Pelham. To contact Amanda, write to her at 533 Columbus Ave., Syracuse, NY 13201.

The musical score is written on a single treble clef staff in common time (C). It consists of four lines of music with lyrics underneath. Chord symbols are placed above the notes. The first line starts with a C-clef and a common time signature. The second line has a repeat sign. The third line has a first ending bracket and a second ending bracket. The fourth line ends with a fermata over the final note.

Just one small voice to change the world a-long, just one small voice when a -
noth-er joins a-long; and all we need is a few more voices too and when we're
done the whole world will be sing - ing. sing - ing. And we'll learn that the
voic - es of the peo - ple are stong - er than the bombs; Just

CENSORSHIP IN MUSIC

written for an English assignment
by Spencer Stone, grade 7

Censorship in music is a very complicated topic. Censorship is the practice of examining communications for objectionable matter and deleting forbidden material. In other words, censorship is the removal of material (in this case songs) from public access. It is sometimes needed; yet, it is prohibited by the first amendment to the U.S. Constitution which guarantees free speech to all Americans, noted Andrea Stone, educator, social worker and executive committee member of the national organization, The Children's Music Network. "In

certain cases censorship is important," she explained. "I don't want to turn on my TV and see a show by Nazis, for example." In contrast, Dr. C. Sommer, instrumental teacher at Fieldstone School and party band member, thinks that censorship is not needed in any circumstance. He thinks that it is "futile to try" to keep things from the public. Dr. Sommer thinks that it is the peoples' own choice to turn off the television or radio.

Pete Seeger, folksinger, civil rights activist, and founder of the People's Music Network and the Hudson River Clearwater Sloop Organization, agrees with Mrs. Stone to some extent. He feels that the public is not meant to know certain things. For example, "If a way to make a bomb out of every day materials is discovered,

you wouldn't want the public to know how to make it. There would be things exploding all over the place."

There are many forms of censorship. For example, record companies censor their artists or particular songs all the time. Mr. Seeger told about how he had wanted to sing "Waist Deep in the Big Muddy", a protest song against the Viet Nam war, on the *Smother's Brothers Comedy Hour* TV show. He recorded it on the show and when it was aired on TV, the whole song was cut out. "One moment I had a guitar in my hand; a second later I had a banjo in my hand -- it was an obvious cut." Finally, months later, CBS agreed to air the song. Columbia Records agreed to release a single of that song. Mr. Seeger later found out that the record never left the warehouse shelves. An employee of

the distributor told Mr. Seeger, "My boss took one listen and exploded, 'Those guys in New York must be nuts to think I can sell a record like this.' Pete, your record never left the shelves."

"Another way songs are censored is when people censor their own music. Sometimes artists feel that certain material will not be accepted by the public," Mrs. Stone presented. For example, Cathy Fink, a singer/songwriter who performs for both adults and children, wanted to record a song with a kids chorus. She had worked with these kids for other songs on her album. This particular song says that people can be anybody they want to be. The song contained a verse that suggests that being gay is okay. Most of the parents of the children in the chorus did not want their kids to sing on that song, and some did not want their children on the album at all if that song was going to be included. Ms. Fink, submitting to the pressure, decided not to put the song on her album.

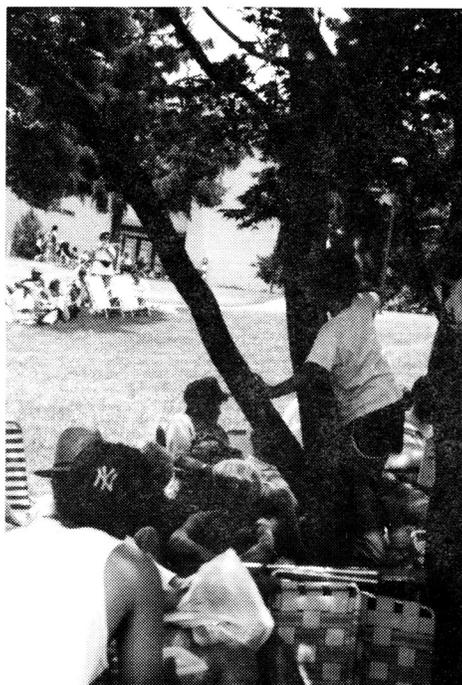
Sometimes censorship takes place when a company decides to change or omit something to make it politically correct and/or to not offend a racial or ethnic group. When asked about the first song in the movie, *Aladdin*, Mrs. Stone replied, "Children who hear derogatory things about Arabs on a Disney song, may come to be prejudiced about a whole nationality based on this careless portrayal. This is also hurtful for children of middle eastern backgrounds to hear." Disney changed the words of the song to be more socially acceptable. It is not clear whether they did this out of caring or for financial reasons.

Personally, I agree with all interviewees to some extent. I feel that censorship is in some cases needed. However, freedom of speech is usually considered our most important right. I think that it is also the individual's responsibility to shut off the TV or radio when they don't want to see or hear something. Censorship is a very difficult and complicated topic, especially in America. In the words of Pete Seeger, "It has been going on for centuries and will be going on for centuries more."

TOP TEN WAYS TO STAY



1. Forget the heat by getting into the music!



4. Find a tree for shade!

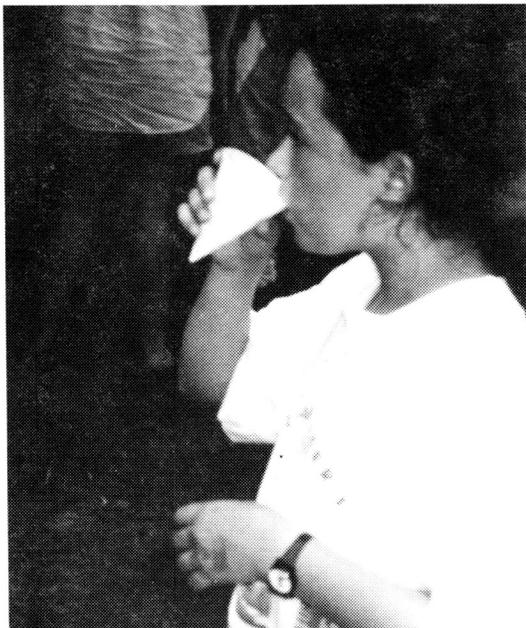


5. Wear a **HAT** to make some shade for yourself!



8. Or swing your partner!

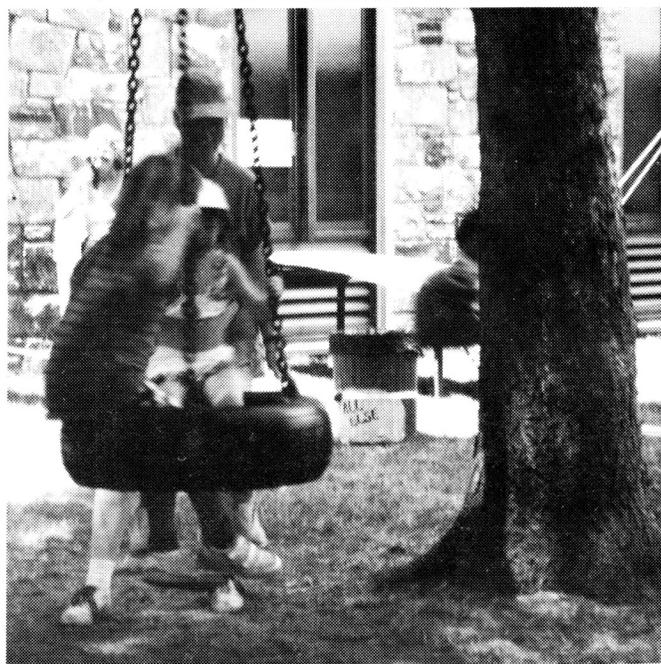
COOL AT A SUMMER MUSIC FESTIVAL



2. Drink a lot of water!



3. Get wet!



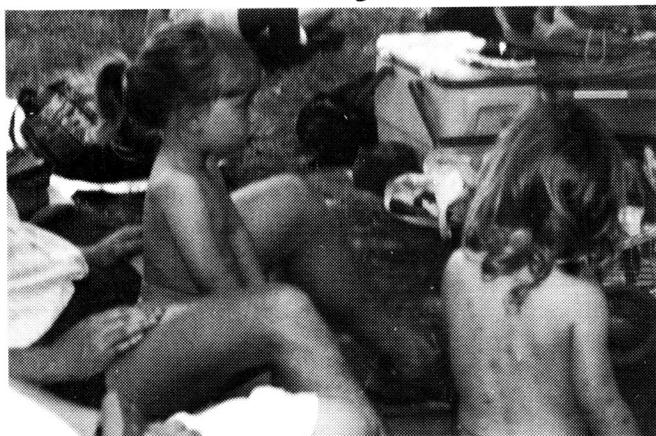
7. Make your own breeze on a swing!



6. Bring an umbrella and make some shade for your friends!



9. Eat COOL foods!



10. Dress COOL-ly!
But whatever you do, have a great time!

Photos taken at The Clearwater's Great Hudson River Revival '94.
Thanks to the Clearwater staff for their support and assistance.

REGIONAL REPORTS

CANADA

Sandy Byer
26 Bain Avenue
Toronto, Ontario, Canada
M4K 1E6
(416) 465-2741

The economy up here is really hurting, and work is very tight. Consequently, things are moving along slowly.

MID-ATLANTIC

Dave Orleans
130 West Clearview Avenue
Pine Hill, NJ 08021
(609) 435-4229

On March 13, a panel of musicians involved with children's music held a workshop sponsored by the Philadelphia Folksong Society at the site of the College Settlement Camps. The panel included CMN members Dave Orleans (who facilitated), David and Jenny Heitler-Klevans, Janna Kane (of Two of a Kind), Bruce and Linda Pollack-Johnson (of Two's Company), as well as "future members" David Perry, David Kennely and Wally Grummun. The workshop included a song swap and a discussion of issues related to children's music. Participants included quite a few children including CMN member Ben Kane, who sang a song he wrote with a friend.

MIDWEST

Reid Miller
Box 178
Blue Mounds, WI 53517
(608) 437-3388

The regional gathering is happening July 24 - 26 at McKenzie Environmental Education Center - about 24 miles north of Madison. There is a mailing going out, and anyone interested can contact Reid at (608) 437-3388 for more information. The gathering will be full of all sorts of workshops, round-robins, circle singing and more - with an emphasis on environment and peace. There will also be workshops led by kids for kids, and much focus will be on what's important about children's music.

NEW ENGLAND

Helen Stein
11 Foskett Court
Natick, MA 01760
(508) 655-7637

Please contact Helen if you are interested in helping to organize the next gathering.

NY METRO

Barbara Wright
80 Harvard Drive
Hartsdale, NY 10530
(914) 948-0569

A songswap was held in March in Montville, NJ, and at the end of April, we had an all day gathering at Camp Hazen in Chester, CT. Over 40 people including 13 young people attended. Ann West and her student, Jesse Brom, shared the Arabian version of "Go Tell Aunt Rhody". After morning introductions and a songswap, we broke up into workshops for the afternoon. Workshop topics included "How to Make and Market a Tape" led by Phil Rosenthal, "Storytelling" led by Jim Rohe, "Native American Songs and Games" led by Jan Royce, "Topical Songs" led by Patricia Shih, "Songs for Younger Children" led by Barbara Wright, and "Songs for Older Children" led by Patricia Shih. A good time was had by all and we are looking forward to another fun-filled day again soon.

NORTHERN CAL

Lisa Atkinson
1898 Meridian Avenue #15
San Jose, CA 95125
(408) 266-1631

We are really gearing up for the National Gathering in October. Walker Creek Ranch is a gorgeous site, and this gathering should be another great one. Committees are forming and **VOLUNTEERS ARE NEEDED**, so please contact Lisa as soon as possible. A planning meeting is scheduled for Sunday, August 7th at a location TBA.

SOUTHEAST

Katherine Dines
2605 Essex Place
Nashville, TN 37212-4121
(615) 297-4286

Meetings occur regularly the first

Wednesday of every month from 12:00 - 1:00 pm at the Nashville Entertainment Association, 1007 17th Avenue South, Nashville, TN. We are having a blast . . . sharing stories, poems, songs, finger games, Signs and other tools of our trade at our SONG SWAPS. These occur every three months. Our next is the second Tuesday of June, September and December at 7:00 pm at Musicians' Union Rehearsal Hall on 11 Music Circle North, Nashville, TN. Some CMN members continue to work collectively and independently on: a direct mail piece to advertise product, shared mailing lists, cooperative tours and bookings, purchases of sound equipment, putting together a live radio show, opening up various venues for performances of children's music, establishing a suggested rate or trade options for our performances, increasing our membership to reflect more diversity, and in general, getting the word out! August 5 - 7 is the Nashville Area Association on the Young Child's Conference, and October 12 - 15 is the Tennessee Association on the Young Child's Conference in Chattanooga. For info., contact Katherine or Rachel Sumner at 615-352-0104.

SOUTHERN CAL

Marcia Berman
13045 Mindanao Way #1
Marina Del Ray, CA 90292
(310) 821-1216

The Southern California region held a campfire song-swap on Saturday, June 11th in Griffith Park, not far from the '92 National Gathering Site. Members brought a picnic supper, songs, and friends and had a fun time. CMN members Dan Crow, Dave Kinnoin, and Sherban Cira are donating concerts to bring Nona Beamer from Hawaii to our National Gathering in October. Nona Beamer is a beloved teacher of Hawai'iana (The Study of the Best of Hawaiian Culture). If you are interested in contributing towards the Nona Beamer Fund, call Marcia. One of our CMN members has been living in Holland for the past two years, and just returned to the US. Welcome home, Courtney Campbell.

WESTERN MASS

Debbi Friedlander
PO Box 950
Amherst, MA 01004
(413) 256-1380

The region has been meeting regular-

ly. Since we began having meetings once a month, about ten to fifteen participants have been attending. These are very informal gatherings with lots of input from children. We will continue meeting throughout the summer on the last Saturday of the month from 2 - 4 pm at Cushman Hill Children's Center, Henry Street, North Amherst, MA. Donations are accepted but not required. Call Debbi for more info.

NATIONAL

The 1994 CMN Directory has been completed and mailed. Remember that it is a networking resource provided as a service to CMN members only, and cannot be reproduced. Please help protect our members from unwanted solicitations.

Are you interested in becoming more involved in CMN? Would you like to help plan and organize regional gatherings or assist with the National October Gathering? We are always looking for members who would like to become more involved in the workings of CMN. Please contact your regional rep or a member of the board (list on page 2 and in the directory).

IMPORTANT: PLEASE NOTE

When you look through the 1994 CMN Directory, if you find an error in your **NAME, ADDRESS, or PHONE NUMBER**, please send your correction to: **CMN, Corrections, Box 307, Montvale, NJ 07645. PIO!** will print these corrections in the next edition and will then pass on the information to our central office. **Only send corrections, NOT changes of address.**

If you need to make corrections in the **text** part of your entry, send them in when you renew your membership. Those changes will appear in the **NEXT** directory.

Since no directory was published since '92, all members from '93 through February, '94 are listed in the new directory. All people who were members during 1993 were mailed copies of this new directory even if they did not renew their membership for the '94 membership year.

ANNOUNCEMENTS

KIDS MUSIC SEMINAR TURNS TWO

After last year's successful premier of the Kids Music Seminar, Howard Leib - KMS Director and the NMS are proud to present an expanded, two-day program for KMS '94: Friday and Saturday, July 22 and 23, at the Sheraton New York Hotel.

This year's KMS will feature major and indie label execs, artists, managers, agents, publishers, retailers, marketing firms, promoters, TV and radio programmers, and producers.

For more information, contact KMS Associate Director, Lina Maini at (718)897-0980.

CMN MEMBER WINS INDIE

Round River Records is proud to announce that it has won the 1994 "Indie" Award for Best Children's Recording. CMN member Sally Rogers' "*At Quiet O'Clock*" won the award, which was presented at NAIRD's (National Association of Independent Record Distributors) annual awards banquet in Chicago on May 14th.

Congratulations!

CMN WELCOMES NEWEST MEMBER!

Best wishes to Dave Kinnoin and family on the arrival of their new baby! Hope all are doing well.

(cont. from Page 4 ...RADIO)

Unfortunately, most of what you'll hear on these channels will be glorified "infomercials" for whatever the producer has to sell. Even NPR is slobbering at the possibility of CHARGING for its programming as it's used. I guess they're just as sick of pledge drives as we are.

TREND 2: What will happen to the AM stations, or the FM stations? They'll still be there in some version, but they will have to re-program themselves to deliver what these national services cannot. And that can only be local programming, a local view on things for a local audience.

This is where there is hope for most of children's radio; in developing LOCAL programs with a LOCAL flavor. All of a sudden, children will be welcomed into the radio studios as voices of the local community. True handmade, spontaneous radio (something you won't be able to get in the competitive national bands) will again show its charm and heart. This is where our common values of simply letting kids talk, letting the songs shine through without all the glitz, will again be cherished.

TREND 3: These locally based productions can be converted to national use very easily, because the technology to create and distribute the programming will be in the home. A true national dialogue between groups with a common interest will be possible. Several children's producers (including myself) are lobbying as part of the "public right of way" effort, to make sure that in the future national landscape, there will be a NON-COMMERCIAL, NON-IN-FOMERCIAL space reserved for children. The response has not been enthusiastic from the powers that be, but, as you know, we don't go away quietly.

SO WHAT DOES THIS ALL MEAN? It means that, as usual, children will need many strong advocates for their interests, now and in the future. It means that we CAN begin to lay the groundwork for communication between children on the "information superhighway" right now. It means that if you ever had a hankering to create radio, get yourself (and some kids) down to your local station and learn by doing. Or begin to experiment with production in your home. At the upcoming national CMN conference, Jamie and I (and others) will present a hands-on workshop on "HOW TO MAKE A RADIO SHOW." Come and learn with us. And be sure to bring the kids.

to singing them with great gusto (laughs). Yes, music played a great part in the Christian conversion of Hawaiians.

PIO: That chant had a nice melody. So many of the old hymns sound starchy, like "Holy, Holy, Holy."

NB: I know that one...(We sing "Holy, Holy, Holy"). My grandmother, my parents, my brothers and myself...we all sang "Holy Holy Holy." I learned it from Kamehameha Schools, which are Congregational.

PIO: Please tell us about the Kamehameha Schools, which, as I understand it were set up to educate children of Hawaiian blood. Is that right?

NB: Yes, there is a boys school and a girls' school. They were founded in the 1880's and are maintained through the income of the estate of Princess Bernice Pauahi Bishop. She was the last descendant of the Kamehamehas, beginning with the kings, one through five.

PIO: You've taught there for many years. Did you also attend?

NB: Yes, from seventh grade on. Before that I had gone to an English, standard school in Honolulu. My great-grandfather had gone to the trouble of building a home near Honolulu so that all the children in our family could leave the Big Island to go to an English school. I come from a long line of students from Kamehameha. My grandmother was in the first graduating class for girls. My parents met as students there. I entered in 1935.

PIO: If your great-grandfather insisted on an English grade school for you, why didn't he object to the 'Hawaiian' high school?

NB: We wish that the school's theme was to preserve Hawaiian culture, but the school's theme is "to produce good and industrious men and women." That's a carryover from the missionary days. I think the Kamehameha School was the first Hawaiian institution to formally say, 'No language, no culture.' We

did have our staple food, poi, once a week, but THAT was it. We learned everything else in an English way: how to set the table, which fork to use, how to hold a teacup. To a lot of us, this wasn't sufficient. We wanted language and culture and chant and dance. Along these lines I was expelled twice for being "willful." I wanted to see the Princess's will establishing the school: I asked the principal and the trustees, 'Did this princess say in her will that Hawaiians would not be taught their language? Or their chanting? Or their dancing? We were told that it was the Princess's wish, in her will. So I said I wanted to see the will.' They were puritanical and narrow. Very conservative.

PIO: That's one expulsion...tell us about the other.

NB: I started a Hawaiian club at Kamehameha when I was twelve, in my first year there. And I got expelled for that, too. We wanted so badly to be Hawaiian. My friends kept asking me, 'Can't you teach us how to chant, Can't you teach us something about the Creation Chant of the Hawaiian people? Well, I had come from a big family, and we were used to talking together, dancing together, singing together in our home, so I had some knowledge to share.



I had been teaching informally since I was very young. I was the oldest child in my family, and I had cousins, too, that I had to supervise. I told them stories. The best ingredient of a big family is storytelling. I would come home, change into my play clothes and we would go out. We'd have a snack and a rest period. We'd lie out on the lanai, and look up at the clouds and make up stories about the shapes until the children were asleep.

In fact, I had started teaching professionally in my mother's studio just a month or so before. She had opened the studio in Honolulu in 1927. She taught hula, Hawaiian dancing and chanting. I started teaching in the summer of 1935, just before I became twelve years old. My first student was Mary Pickford, the movie actress. My mother was ill that morning, so my father took my sister and me down to the studio. We opened the studio and looked at the appointment book. It said: "8:00, Mary Pickford." Then my father said, 'Have a good day,' and left.

PIO: What was Mary Pickford like?

NB: Oh, she was lovely; sweet and gentle. She had very soft hands. We were trying to do "To you, Sweetheart, Aloha." (Sings it, completely, and with tender expression) She was very dear. And her feet were tiny. In fact, my eleven-year old feet were bigger than hers. She helped me get over the shyness of teaching someone outside my own family.

PIO: When did you first know you wanted to teach Hawaiian culture to children as a profession?

NB: That same autumn. The very first day of school at Kamehameha I saw a notice on the bulletin board: 'Any girls interested in teaching Hawaiian children at the Kaka'ako Mission School please sign up.' I signed up. I said to myself, 'I know how to teach. Why, just last month I taught Mary Pickford.'

The next week we went down to the mission school and met these little children. They were very poor. They really didn't know much about sanitation. There were running sores and scabs of impetigo on their arms and legs.

I began storytelling, and chanting, and writing songs. I had started out by chanting about this little bird (chants ko-lea, ko-lea) and the children would huddle up and whimper. They were frightened because, as city children, they hadn't heard chanting. So I added notes and made it a song, and I thought, 'That's the way to reach these children: sing to them.'

Actually it started while I was bathing the children. So we were given big

washtubs and big bars of soap, like tar soap, vile smelling brown cakes of soap. It wasn't a task that I particularly liked, so I began singing to myself as I scrubbed their hair and feet. (sings) One by one they'd leave the other two lines and come join my line, because I was the singing lady. Before I knew it I had a long line of children to bathe. That's what started me singing to children.

PIO: Was this the first time they had heard melody?

NB: Oh yes. They were little kids. And poor. Maybe some of them had been to church. Only now are we beginning to develop that area of town.

PIO: You have also studied Hawaiian culture academically, haven't you?

NB: Yes, I had a Guggenheim Fellowship to Barnard and a foreign student scholarship to Columbia. I wanted to get a degree in Hawaiian Culture. No such thing at Barnard. The anthropology that I could get a degree in required me to study four years of German. I said 'I don't have time.' I didn't have time to study Indian or Polynesian either. I had to go home and earn a living. So I just carved a niche out for myself. Here in Hawaii, at the University, the regents said they couldn't grant me a degree because there was no way I could earn a living in Hawaiian culture. And I've made a living in it all my life. They had no foresight that there was real educational value in the culture. There's lots of educational value in all cultures if we just have the eyes to see it. They were too busy trying to suppress our culture, too busy trying to change us. We have to be what we are: Hawaiians.

PIO: When you got home, how did you set about earning a living and making your own way?

NB: I started by going back to my mother's studio. At the beginning, her students were from all the local families in Waikiki. Then the tourist industry began to

build up in the '30's and Pearl Harbor gave Hawaii more recognition in the 40's. The studio grew like topsy. Then when I came home from college I knew I had to teach and I had to help my mother. My father wanted to retire and move back to Hilo, to ranch. So I took over the studio. My mother handed me the keys and kissed me goodbye. I was 24. But now I wasn't nervous.

Then I started teaching at Kamehameha in 1949. They had no Hawaiian department until I got one started. I fought for twenty years to get the trustees to include a pre-school. I said 'The culture has to be taught THERE, down in the early years, not as a pre-college course for Hawaiian seniors. It was dreadful. Now all grades are getting Hawaiian culture. I used to be the only one teaching it. Now there is a department of 25.

PIO: What is your teaching methodology like? Suppose we were in one of your hula classes at the studio.

NB: First we had an orientation. We let the children get to know each other. All the families were sitting around. We taught children and the parents too. Establishing good feelings was first. Then determining how to teach a particular group. If there were boys in the class we would gear in a little more rhythm and a little more action, maybe. If there were teenaged girls there would have to be some sweetness and glamour, because they wanted to be beautiful. If they were mamas and papas, maybe we would teach them some songs and dances that the King Kalakaua and Queen Liliuokalanii did.

PIO: I noticed today when I was at a bookstore chain a big "Hawaiiana" Department. I understand you coined the word. How did that happen?

NB: Well, I was working with a group of teachers--I have done teacher workshops for nearly 60 years now--and I wrote on the board one day that we were going

to study Hawaii'ana and I underlined it. 'Ana' is like measuring the very best of everything. We were going to teach the very best of the literature, songs, dances, chants, and poetry of Hawaii. I meant it not to mean 'a collection of,' but rather 'the best of.'

PIO: It's amazing, isn't it, how recent the history of Hawaiian settlement is, when you compare it to the mainland. Captain Cook didn't arrive here until the American Revolution was well underway. If you started learning Hawaiian culture at age three, you've been witness to nearly a third of the time since Europeans arrived.

NB: It's true. My parents actually knew Queen Liliuokalanii. Especially my father. I so wish I had. She died in 1917. And I was born in 1923. My parents tell charming stories of her waving from an open surrey. Once my father saw the tips of her fingers coming out of her gloves as she waved. And he went home crying to my grandmother that the Queen was so poor that she couldn't buy new gloves. Of course that was the English style.

PIO: I have been reading as much as I can about Queen Lili. What a remarkable woman. She was queen at the time Hawaii was annexed by the U.S. and taken over by a small junta of sugar growers, backed by a few boatloads of soldiers. The remarkable thing to me is that during the eight months she was imprisoned, she spent much of her time writing 200 songs and chants. Have those songs been important to your work?

NB: Her life has been important and inspiring and educational to me. Not just from the standpoint of what a wonderful woman she was but because she shared her feelings and her tenderness and her compassion...even after they imprisoned her she wrote "The Queen's Prayer," in which she asks for forgiveness for those who were unkind to her. So much of her life involved music, and teaching, and children. All my life I have taught Queen Lili's songs and music to children.

PIO: Was ever a time when all trace of Hawaiian culture was almost lost forever?

NB: Yes. King Kalakaua who became king in 1874 and ruled until 1891 gave it resurgence and renaissance. He was noted for his revival of the Hawaiian culture and customs, and the hula. The Merry Monarch Hula Festival, a magnificent festival of dance that occurs on the Big Island each May, is named for him. After his death the culture just had to stay alive underground. A lot of the families practiced it underground, sometimes not even openly in their own homes. My own family is an example: there was my grandmother in 1902 beginning to teach and my mother in 1927.

PIO: So the Beamer family really were pioneers.

NB: Yes I think so. We loved the history. My first excitement in being Hawaiian was through the chants. We didn't know anything about ourselves until we learned the chants. I had learned some of them as a girl but there were many more. I just finished volume two of a collection of chants for University Press and in September I'll begin volume three. The focus of volume three is now going to be my students who are composing new chants and teaching in a more creative manner. Now the culture is flourishing. Did you get to see the Merry Monarch Festival? That is the most stunning example of the resurgence of our culture. The pride. Oh, the love that comes right across through these young students. Their faces are alive and their bodies are alive. It's such a heartwarming thing to see. They are living the resurgence. I'm just one of thousands of others in the same predicament.

PIO: Surely your work has influenced the grade school curriculum in Hawaii.

NB: I think it has had some impact. Teachers workshops were my forte. My idea was that the way to reach the children was in the classroom. So many teachers, not having had any Hawaii'ana, would ask me to do

these workshops in order to bring information to the children. I did many, many teacher workshops on the islands, and on the mainland, too. I was doing California workshops 40 years ago.

PIO: Did transmission of traditional culture through music get harder in Hawaii when rock n' roll came in?

NB: I was a little concerned for awhile because my sons were in that era, and I wonder if their Hawaiian was going to be strong enough to hold them, or if they'd go flitting away. They are fine musicians. They kept to their Hawaiian rhythms. Their albums incorporated our instruments--the nose flutes and the spinning gourd rattles. Their background had been strong enough to hold them.

Actually, Keola went away to Goddard College in Vermont, and I think that absence made him value his Hawaiian heritage even more. When he went away, he didn't take his guitar, he didn't take his aloha shirts, he didn't take his music books. Then very shortly, here comes a letter: 'Mom, send my guitar, my shirts, my music books.' I thought, 'Thank the Dear Lord, he's gonna be Hawaiian.' (laughs).

PIO: What do you think caused the change?

NB: I think he realized being Hawaiian was special. He was being treated in a different manner. He decided being Hawaiian wasn't so bad. But when they were twelve or thirteen they were concerned about being Hawaiian. Probably it had to do with performing with me so much (laughs).

PIO: How do you connect, or how do you feel your work connects with the Hawaiian Sovereignty Movement?

NB: Well, I was on the Native Hawaiian Study Commission ten years ago when this issue first came to the fore. And the mandate was to study the needs and the concerns of the Hawaiian people. We found first that there was a psychological hurt that had occurred at the period of contact (with whites) when the

culture was suppressed. That this hurt was carried over from generation to generation. That we were feeling it today, that we were crying for the same things that our great-grandparents cried for. To have our identity and to have some self-determination. I think the general desire is, much like the Indian culture, to have a nation within a nation. We can work within the framework of the United States but we must keep our identity, as the Indians have. The Maoris want to keep their culture. It's much the same with native cultures all over the world.

PIO: When you think about cultures around the world, what do you think is so special about being Hawaiian?

NB: The reputation of Hawaii precedes it as being a very warm and loving place. And this spirit of Aloha is very real. I think that has permeated the world. Perhaps we have gained a reputation for warmth and friendliness and a loving people?

PIO: More than perhaps.

NB: (warmly) I think so too.

NONA BEAMER DISCOGRAPHY & BIBLIOGRAPHY

Na Hula O Hawai'i, Island Heritage Publishing Company
Talking Story, Bess Press - Publishers, Sunbeamer Collection,
Beamer Hawai'iana-Publishers
Volume 1 - Preschool - Chants/Songs
Volume 2 - Elementary - Songs
Volume 3 - Intermediate - Songs
Volume 4 - Secondary - Chants/Songs
Volume 5 - Christmas in Hawai'i
Na Mele Hula Volume I, University Press
Pi'a'pa - Helu Papa, Hawai'iana Publishers
University Press

VIDEOS:

Kawohikkapulani Hula (with Ka'uinoha)
Ka Lehua I Milia (with Ka'uinoha)
Basic and Lauphoehoe (with Ed & Mikie)
Mi Nei (with Ka'uinoha)
Moloka'i Hula (with Nona)
Lili'uokalani Chant Hula (with Nona)
Keali'i Hulu Momo (with Ka'uinoha)
Keawaiiki (with Ka'uinoha)
Queen's Hula - E Lili'u E (with Nona)

For a more descriptive listing,
write to Nona at:
Beamer Hawai'iana
PO Box 1245
Pahoa, Hawai'i 96778

New Sounds listings are coordinated by Sandy Byer. These are not reviews, but announcements about our current members' latest recordings. Only members' names are featured in the heading, though others may be on the recording. Send your information to Sandy at: 26 Bain Ave., Toronto, Ontario, Canada M4K 1E6.

JOANIE BARTELS

The Extra-Special Substitute Teacher

"The Extra-Special Substitute Teacher" is a video adventure full of laughter and learning. Joanie surprises room 8 as a substitute teacher with a flair for musical magic. A diverse cast of boys and girls (dinosaurs and martians, too) join her for history, geography, even hip-hop dancing. Mixing original and traditional songs, this video is recommended for kids ages 3 - 10. The suggested retail price is \$14.98. Available from Discovery Music, (800) 451-5175, and retail stores nationwide.

TIM CAIN

Tim And The Trees

This is an endearing collection of 11 contemporary and traditional songs for children who are 3-8 years old sung by Tim, with occasional help from a few of his young friends. This 1993 Parents' Choice Silver Honor Winner offers songs in support of nature, love, fun, and family. Side 2 is recorded with voices on one channel and instruments on the other, which enables one to sing along with only the music. Cassettes are \$10.00 each plus \$2.00 s+h. Available from Tim's Tunes, Box 807, Woodacre, CA 94973

JOHNETTE DOWNING

Music Time

Johnette Downing is a singer/songwriter/performer who has just released her first solo cassette tape featuring 12 original songs for children. This tape is filled with fun musical activities, sing-alongs, dance and movement songs. In addition, children are offered the opportunity to play in a rhythm band and become the sound effects in making rain. Cassettes are \$10.00 each and are available from Johnette Downing, 520 Fern Street, New Orleans, LA 70118.

CATHY FINK & MARCY MARXER

Air Guitar

From the rockin' title track to a rhythmic new rendition of the campfire favorite, "Make New friends," "Air Guitar" is a comfortable blend of fun-filled, giggle-packed sing-alongs woven through with gentle messages of peace, love, freedom and caring. This recording includes Tom Paxton's "Peace Will Come" and a new song by Marcy about Harriet Tubman. Cassettes are \$11.00 each and CD's are \$16.00 inc. s+h. Available from Community Music, Inc., PO Box 5778, Takoma Park, MD 20913

PURLY GATES

Songs For A Healthy World

Here's Purlly's second collection of songs for families, featuring some of Austin's most talented back-up musicians and help from the youthful Sanchez Select Singers. The music covers folk, swing, rap, bluegrass and rock styles while the lyrics foster positive thinking and self-esteem for healthier earthlings, and empowering thoughts to help them create a healthier planet. Cassettes are \$10.00 each plus \$1.50 s+h. Available from Sound Music, RR 1 Box 106A, Alstead, NH 03602-9616.

PAUL LIPPERT & SUE RIBAUDO

In The Same Boat

Paul and Sue join their clear, strong voices in a multi-cultural, multi-generational, and multi-faceted celebration of hope and harmony. This wonderful collection of 15 songs is an enchanting musical journey offering a wide range of styles and a rich assortment of instruments. Delightful arrangements and sparkling performances will entice all ages to sing and dance along. Cassettes are \$10.00 each plus \$1.50 s+h. Available from Raspberry Records, 3472 Cornell Place, Cincinnati, OH 45220-1502.

SARAH GOSLEE REED

Magic Pockets

Sarah's latest recording for children is a unique collection of songs written especially for children and their families highlighting the humor in everyday situations. There are 11 songs on the cassette, 7 written by Sarah, that will touch the heart and tickle the funny bone. Joining Sarah are her children, Matt and Meredith, Lisa Hill, and Lisa's sons Nolan and Clayton. Cassettes are \$10.00 each plus \$1.50 s+h. Available from "Strings Wood Be Nice," 944 East High Street, Mount Vernon, OH 43050.

KATHY REID-NAIMAN

Tickles And Tunes

Kathy, in collaboration with musical genius Ken Whiteley, has just released her first recording. "Tickles and Tunes" is a delightful collection of 52 traditional and new songs, tickles, knee bounces, and singing games, just perfect for very young children and their care givers. Over 20 musical instruments can be heard on this recording encouraging everyone to sing and clap along. Cassettes are \$12.00 each inc. s+h. Available from Merriweather Records, 109 Crawford Rose Dr., Aurora, Ontario L4G 4S1 Canada.

BOB SAKAYAMA

The Growler Tapes

This audio adventure series is designed to take kids, 5 years and up, into a fantasy world created by their imaginations, using custom sounds, music, storytelling, and modern production techniques. There are 4 episodes, each standing on its own, that feature exciting stories centered around the adventures of 2 children, who find themselves inside peculiar places, where Growlers and others provide much fun, magic, and informative interaction. Each episode costs 5.00 and can be ordered by calling (800) GROWLER.

JONATHAN SPROUT

Dr. Music

Jonathan Sprout's sixth release is a superb collection of 14 upbeat and original songs covering a wide spectrum of musical styles. From the hilarious country song "Wyatt Burp" to the hard rockin' "Patience," this lushly produced recording promotes self-esteem with just the right amount of silliness added to the mix. Available from Sprout Recordings, P.O. Box 188, Morrisville, PA 19067 or call (800) 577-7688, as well as through distributors Silo and Music For Little People.

NICK WALKER

Weather Dude

"Weather Dude" is a cassette of ten fun educational songs about the weather created by Seattle weather forecaster Nick Walker. Each song is a mini-lesson in the causes of various weather phenomena. In musical styles ranging from light rock to rap to ballads, the songs explain clouds, rain, wind, thunderstorms and the seasons, and are designed for kids aged 5 - 12. Cassettes are \$9.98 plus \$1.50 s+h, and are available from Small Gate Media, P.O. Box 9535, Seattle, WA 98109-0535.

DIFFERENT CHOICE

words and music by Stuart Stotts

© 1992 Stuart Stotts

Stuart sang this wonderful and wise song at the Round Robin at the CMN National Gathering in NY last fall. The story is based on a true experience of his friends, but reflects his own experiences too. Many parents and teachers have enjoyed this song at workshops and discussion groups. To contact Stuart about his songs and tapes, write to him at 169 Ohio Ave., Madison, WI 53704.

VERSE: G A7 D G A7 D

1. Rick-y and Clare are my kids. I watch them most of the week. Rick's

G A7 C#dim Bm G A7 D

five and Clare's three but it's still new to me so I've learned some par-ent tech-niques.

CHORUS: D G D G D A7 G

chor.1: Show them you love them a lot. Speak in a mod-er-ate voice. Tell them spe-

A7 D G A7 D BRIDGE:

ci-fic'-ly what you don't like and come up with a dif-fer-ent choice. Some days I

D#5 Dsus4 D

do that a lot. But that's my job as a dad. I wish we were

D#5 Dsus4 D A7 G A7

perfect but we're not. It us'-ly works out not too bad. _____

FORM: v.1, v.2, chor.1, v.3, chor.2, bridge, v.4, v.5, chor.3, v.6, chor.4

2. I've listened to talk show advice,
Read books and spoken with friends;
If I took what I've learned, from wherever I've turned
This is how it would condense:

chorus 1: Show them you love them a lot,
Speak in a moderate voice;
Tell them specifically what you don't like,
Then come up with a different choice.

3. So if Ricky is pulling Clare's hair,
Or Clare takes a toy from Rick's box,
I ask them to quit then together we sit
At the table and listen and talk.

chorus 2: I try to show them I love them a lot,
Speak in a moderate voice;
I tell them specifically what I don't like,
Then we come up with a different choice.

bridge: Some days I do that a lot,
But that's my job as a dad;
I wish we were perfect, but we're not;
It usually works out not too bad.

4. Yesterday Rick broke a rule,
Tried to stuff a balloon in his mouth,
I yelled at him "Drop it, or I'm gonna pop it
And every balloon in this house."

5. Ricky looked a little bit stunned,
He dropped that balloon right away;
But later that night, before I turned out the light
He said "Dad, I've got something to say:

chorus 3: I know that you love me lot
But I'm frightened when you raise your voice;
I felt really bad when you yelled at me dad,
You could have made a different choice."

6. I knew that Ricky was right,
I wondered just what to do;
Whatever your parenting's like
It's bound to come back to you.

chorus 4: So I try to show them I love them a lot,
Speak in a moderate voice,
If I forget and get really upset
They might help me make a different choice.

LETTERS TO THE EDITORS

Dear *Pass It On!*;

I recently attended a children's concert with my two children. The performers were very skilled musically, and also very good at getting children to giggle and scream. But in my opinion, they did not convey respect for their audience. I have been to several gatherings of the Children's Music Network, and I know the kind of respect for children that is common in CMN gatherings. So I was quite disappointed to see children manipulated by a live performance the way they are manipulated by TV. Children think. They have plenty of opportunities to giggle and scream, and not enough opportunities to know that adults understand them on a deep level. Even the noisy, rambunctious aspects of children can be treated with more respect. I would like to see more concerts by performers who know the serious side of children - even the serious side of children's laughter.

Sincerely,
E. French

Dear *Pass It On!*;

Some children do not have an ear for music. I was one. I still do not have an ear for music, and I do not like to hear some one say that music is a universal language. I am glad that so many people find a sense of community in music, but I wish they knew that it is not universal. I enjoy listening to some kinds of music, but I am embarrassed and offended when some one urges me to "sing along." People suggest that my "problem" with singing is due to early childhood memories, and that I can "get over it." Why can't they accept my "disability" and let me listen while they sing?

Sincerely,
J. Amenoff

Dear *Pass It On!*;

School music, to me, is not music. Once a year, the music teacher in our school invites parents to observe the weekly music class. Once a year, I do. Children sit dutifully on chairs with recorders in their hands and play Beethoven's "Ode to Joy" on cue, or they clap a rhythm the teacher has written on the chalkboard. I wish that this were just a show - that the teacher is just trying to impress on us that music is

"basic" - that the children experience the joy of music the rest of the year. But I have talked with my son (a great drummer, at home), and he "hates" music. The class I observe once a year is only the tip of the iceberg. I'm glad schools don't teach breathing. Children would suffocate.

Sincerely,
L. Benedetti

Dear *Pass It On!*;

I am a CMN member who has been to some gatherings with my children. I think that they are great and we come away with a lot of new and wonderful songs. I just want to let you know that there are times when I do feel uncomfortable at these gatherings. Sometimes at the opening or closing of a gathering, the group as a whole, gets into a circle and joins in a huge hug. I think you should know that not everyone feels comfortable with that kind of physical contact; especially with people I hardly know. While I know that CMN is a group sensitive to the needs of others, I just want you to be aware that some people feel more comfortable with less physical contact.

Name withheld upon request

CALENDAR OF EVENTS

CMN Southeast Region Meetings

Nashville Entertainment Assoc.
1007 17th Avenue South
Nashville, TN 37212

Contact:

Katherine Dines (615) 297-4268 or
Rachel Sumner (615) 352-0104
First Wednesday of each month
12:00 - 1:00 pm

Hans Christian Andersen Storytelling Fest

Hans Christian Andersen statue in
New York City's Central Park
5th Ave. & 72nd St.

Contact: Marilyn Iarusso
Children's Services New York
Public Library (212) 340-0904
July 6, 13, 20, 27

Family Week

Cazadero Redwood Camp
Cazadero, CA
Contact: Bay Area Country Dance
Society
2049 Vista Lane
Petaluma, CA 94954 (707) 765-6559
July 17 - 24
Dance, music, workshops, classes

Kids' Music Seminar

New York Sheraton Hotel and
Towers
Contact: Howard Leib
75 Rockefeller Plaza Suite 327
New York, NY 10019
(212) 275-2057
July 22 and 23
Panels, workshops, concerts related
to children's music business

Falcon Ridge Folk Festival

Hillsdale, NY
Contact: F.R.F.F. (203) 364-0366
July 22, 23 & 24
Family stage, children's activities,
song swaps, artist showcase, danc-
ing, camping

Midwest CMN Gathering

Contact: Reid Miller
Box 178 Blue Mounds, WI 53517
(608) 437-3388
July 24, 25, 26
Workshops, songswaps, discussions,
children's activities

Connecticut Family Folk Fest

Elizabeth Park, Hartford, CT
Contact: Len Domler
(203) 632-7547

July 30 and 31
Concerts and workshops

Illinois Storytelling Festival

Contact: I.S.F., Inc.
Box 507, Richmond, IL 60071
(815) 678-4773
July 30 and 31
Open mike, square dance, liar's con-
test, music, elders, ghosts and inter-
national stories

Nashville Area Association on the Young Child Conference

Contact:
Katherine Dines (615) 297-4268 or
Rachel Sumner (615) 352-0104
August 5 - 7

Northern California Song Swap & Planning Meeting for the National Gathering

Contact:
Lisa Atkinson (408) 266-1631
Sunday, Aug. 7th 1:00 pm - 5:00 pm
Location to be announced

15th Annual Catskill Whole Language Conference: "Valuing Diversity in Language Literacy Learning"

Hartwick College, Oneonta, NY
Contact: Melody Davis
RD 1, Box 265
Mt. Upton, NY 13809
(607) 563-8181
August 8 - 11
Workshops on math & science, mul-
ticultural book sharing, storytelling,
spelling, literature groups, a sing-
along, author sessions, and book
sales

CMN Southern California Region House Concerts

Contact:
Marcia Berman (310) 821-1216
Dave Kinnoin - Aug. 21st
Sherban Cira - Sept. 18th
The concerts are benefits to raise
money to bring Nona Beamer (a
teacher of Hawai'iana) from her
home in Hawaii to the CMN Fall
Gathering in Northern California

Philadelphia Folk Festival

Old Poole Farm, Schwenksville, PA
Contact: Philadelphia Folk Festival
7113 Emlen St.
Philadelphia, PA 19119
(800) 556-FOLK

August 26 - 28
Children's programs, day and eve-
ning concerts, folk and square danc-
ing, camping & campfire sings

Strawberry Labor Day Music Fest

Camp Mather, Yosemite, CA
Contact: Box 565
Sonora, CA 95370
(209) 533-0191
Sept. 2 - 5
Workshops, concerts, extensive
children's and teens' programs

CMN Southeast Region Song-Swaps

Musicians' Union Rehearsal Hall
11 Music Circle North
Nashville, TN 37203
Contact:
Katherine Dines 615-297-4268 or
Rachel Sumner 615-352-0104
Second Tuesday of September and
December 7:00 pm

Tennessee Association on the Young Child Conference

Chattanooga, TN
Contact:
Katherine Dines (615) 297-4268 or
Rachel Sumner (615) 352-0104
October 12 - 15

Common Ground 1994: Arts-In-Education Conference

Marriott's Windwatch Hotel
Hauppauge, Long Island, NY
Contact: (212) 366-6900
Oct. 16 - Oct. 19
Sponsored by the Alliance of NYS
Arts Councils, NY Foundation for
the Arts, and NYS Council on the
Arts
Workshops on multicultural educa-
tion, funding, arts collaborations,
residencies, and more

FOURTH ANNUAL CMN NATIONAL GATHERING Walker Creek Ranch near Petaluma in Northern California

Contact:
Lisa Atkinson 408-266-1631
October 21 - 23
Workshops, songswaps, plenary
featuring Nona Beamer (a teacher
of Hawai'iana) from her home in
Hawaii, networking related to
peace, justice, environment,
cooperation, and diversity issues.
FUN! See form on page 27

New York City Association for the Education of Young Children (NYCAEYC) Conference

Contact: NYCAEYC

66 Leroy St., New York, NY 18014
(212) 807-0144

Oct. 22

Organization and conference is particularly geared for those working with children ages 0 - 8 years

Westchester Association for the Education of Young Children (WAEYC)

Contact: WAEYC

P.O. Box 462
White Plains, NY 10602
(914) 948-3187

Oct. 22

Organization and conference particularly geared for those working with children ages 0 - 8 years

Heads and Tails: Storytelling in Education

Contact: Mark Wagler

602 Wingra Street
Madison, WI 53715
(608) 258-8833

November 2 - 6

Keynotes, in-depth labs, and networking

Northeast Regional Folk Alliance Conference

Split Rock Resort and Conference Center, Lake Harmony, PA

Contact: Diane Tankle

1539 Pine St.,
Philadelphia, PA
(215) 7323-2448

Nov. 11, 12, 13

Workshops, panels, seminars, showcase

CALENDAR OF EVENTS SUBMISSION FORM

EVENT/SPONSOR:

CONTACT:

ADDRESS:

TELEPHONE:

DATE OF EVENT:

DESCRIPTION:

SUBMITTED BY:

TELEPHONE:

Mail to: Ruth Pelham, *PIO!* Calendar Editor, PO Box 6024, Albany, NY 12206

CALL FOR ARTICLES AND SONGS

Pass It On! is looking for **ARTICLES:**

That are clear and precise, and are well written,

That are between 900 and 1800 words,

That address topics of interest to membership, and in some way, relate to the mission of the Network.

Articles should not contain footnotes or unnecessary quotes that need extensive citation.

Graphics will be included if space and reproduction are possible.

Photos will be considered with submissions, and will be printed if space provides.

The content of articles should not promote a person, performing group, or product.

Members are able to find out about authors by looking up their directory listing.

The *Pass It On!* editorial staff needs to know if an article has been submitted for consideration elsewhere for publication, or if the article is a reprint.

Articles submitted are subject to review and editing. Copyright for all articles printed in *Pass It On!* are generally assigned to The Children's Music Network/*Pass It On!* though other arrangements can be made with the editors.

SONGS:

In each issue of *Pass It On!* we try to include:

A song written by a young person,

A song that is representative of cultural diversity,

Songs that are written by people from various parts of the country/world,

Songs on topics that are in some way representative of The Children's Music Network mission statement (see page 3).

Songs should be submitted in lead sheet format (when possible) and should be accompanied by a cassette tape of the song. Songs should contain the title, and should properly credit all authors. Copyright dates should be noted. Submission will imply that permission to print has been obtained from all authors, although you will be contacted by the Songs Editor should your song be selected for publication. Copyright ownership of the song remains that of the author.

We are unable to return any submissions made to *Pass It On!* Please include your full name, address and phone number so that we can contact you if we have questions about your article or song. Payment is not possible for contributions of articles or songs.

Send **ARTICLES** to:
Bob Blue
PIO! Coordinating Editor
54 Walnut Street B-2
Waltham, MA 02154

Send **SONGS** to:
Joanne Olshansky Hammil
PIO! Songs Editor
11 Marshall Terrace
Wayland, MA 01778

LITTLE BITTY ME

words and music by John William Hammond
© 1994 John William Hammond

John sang this charming song at the California state-wide gathering in San Luis Obispo in March, 1994. Its simple and affirming message has touched many adults as well as children. To contact John about this song or others he has written, write to him at 1096 E. San Ramon, Apt. A, Fresno, CA 93710.

CHORUS:

I'm a lit-tle bit-ty drop in the ocean, I'm a lit-tle bit-ty drop in the sea, but this

greatbigwideblue ocean just would n't be the samewith- out me. 1.It'dbe a lit-tle bit-ty bit less

salt-y, there'd be a lit-tle less wat-er float-ing 'round; when a big wild wave came

to the shore it'dmake a lit-tle bit-ty bit less sound. Ev-ery-thing comes fromsome thing

little; without lit-tle therecould nev-er be a big; The forest needs

each and ev-ery sin- gletree, the tree needs everylittle bitty leaf and twig.

2. And every little bitty act of kindness
 Can make our little bitty world seem new;
 Without every little bitty human boy and girl,
 Life wouldn't be the same without you (or you or you)

FORM: chorus, v.1, chorus, bridge, chorus, repeat v.1, v. 2, chorus

REGISTRATION FORM FOR CMN'S 1994 NATIONAL GATHERING

October 21-23, 1994 - Petaluma, California

We hope every one - singers, listeners, performers, parents, children, educators, media people - will be able to join us at the Walker Creek Ranch, Petaluma for this year's exciting gathering. Walker Creek is only 60 minutes north of San Francisco and situated on more than 1,700 acres.

YOU WON'T WANT TO MISS:

Our KEYNOTE SPEAKER, **NONA BEAMER** (our featured guest in this issue). Nona is traveling from her home in Hawaii to enrich us with the beauty and history of her culture.

Our wonderful workshops and song swaps on such topics as Native American Song and Stories, Rounds, Children's Chorus, Kids' Radio, New Trends in Kids' Music, Environmental songs, Songwriting, Science, special activities planned and run by and for kids, seeing old friends, meeting new ones, and much much more! See you there!

REGISTER NOW FOR \$\$ DISCOUNT • AFTER 8/10/94 PLEASE ADD \$30 TO EACH PRICE

FULL WEEKEND ECONOMY LODGING (Fri 5pm - Sun 3pm) Dorm housing 12-20 persons per unit w/ communal bath house. Bring sleeping bag, pillows & towels.			FULL WEEKEND SEMI-PRIVATE (Fri 5pm - Sun 3pm) 2-4 beds per room & shared European style bathrooms. Linen provided.			SATURDAY ONLY		
	members	non-members		members	non-members		members	non-members
adults	\$110	\$130	adults	\$150	\$170	adults	\$75	\$95
ages 8-16	87	107	ages 8-16	127	147	ages 8-16	50	70
ages 4-7	49	69	ages 4-7	69	89	ages 4-7	34	54

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

AMOUNT ENCLOSED _____

MEALS:

Hearty meals are served using regional produce, fresh fish & poultry. Home baked bread is a specialty! Registration for full weekend includes 6 meals: Fri dinner-Sun. lunch
Please specify vegetarian non-vegetarian

how many

FULL WEEKEND

- _____ economy adult \$ _____
- _____ economy age 8-16 \$ _____
- _____ economy age 4-7 \$ _____
- _____ semi-pri. adult \$ _____
- _____ semi-pri. age 8-16 \$ _____
- _____ semi-pri. age 4-7 \$ _____

SATURDAY ONLY

- _____ adult \$ _____
- _____ age 8-16 \$ _____
- _____ age 4-7 \$ _____

I need additional travel information & directions

CANCELLATIONS ACCEPTED UP UNTIL 9/15

(FULL REFUND MINUS \$25 PROCESSING FEE)

- Make checks payable to - CMN (Children's Music Network)
- Send registration forms to -
Miche/Songtrek • P.O. Box 11545 • Berkeley • CA 94701-2545
- for more information call - Lisa 408/266-1631

CMN is a Non-Profit Educational Organization that fosters the development & public awareness of children's songs that encourage cooperation, multi-cultural diversity, self-esteem, a respect for our environment and an understanding of non-violence & social justice.

Children's Music Network
Post Office Box 307
Montvale, N.J. 07645

Forwarding and Return Postage Guaranteed
Address Correction Requested

Nonprofit Org.
U.S. Postage
PAID
Permit No. 49
Montvale, NJ 07645

MIDWEST PEOPLE'S MUSIC NETWORK
P.O. BOX 3092
MADISON WI 53704

MIDW092 537041094 3893 08/11/94
FORWARDING TIME EXPIRED
: MIDWEST PEOPLES MUSIC NETWORK
169 OHIO AVE
MADISON WI 53704-5450
RETURN TO SENDER FEE DUE = \$ 1.86

NEW & RENEWAL MEMBERSHIP FORM

Membership in CMN entitles you to: a subscription to *Pass It On!* for one year, a Membership Directory, directory updates, your own listing in the next Membership Directory, our Children's Radio Directory, info about Regional & National CMN Gatherings, and opportunities to share resources, thoughts and songs with others!

ANNUAL MEMBERSHIP FEES:

<u>Individual or Family Membership</u> - No company name will be listed for this category in the directory listings.	\$25.00 US
<u>Libraries and Educational Institutions</u> -	\$35.00 Canadian
<u>Individual Business</u> - This new category includes people in an individual, independent, or home business or a single artist company. Your company name will appear with your name as the contact person in our directory listings.	\$40.00 US
<u>All Other Corporations</u> - Please include the name of a contact person.	\$50.00 Canadian
	\$60.00 US
	\$70.00 Canadian
	\$125.00 US
	\$135.00 Canadian

To renew or join as a new member, simply fill out the form and mail it with your check/money order (no purchase orders, please) made out to:

Children's Music Network, P.O. Box 2473, Hobe Sound, FL 33455

Children's Music Network Membership Form

(Individual/Family, Indiv. Business or Corporate) NAME/S: _____

ATTENTION (Indiv. Business or Corporate Contact Person): _____

ADDRESS: _____ DAY PHONE: _____

CITY/STATE/ZIP _____ EVENING PHONE: _____

Please circle one: RENEWAL NEW Is this a change of address?: YES NO

CLOSEST REGION: (circle one) N.Cal / S.Cal / Midwest / NY Metro / Southern / N.Eng / Canada / W.Mass / MidAtlantic / Northwest

MEMBERSHIP FEE ENCLOSED: \$ _____ ADDITIONAL CONTRIBUTION: \$ _____ TOTAL: \$ _____

(If you wish to be part of the Southern California Region & receive add'l info on S. Cal happenings and the S. Cal newsletter, "In The Works": send an additional \$5.00 to S. Cal CMN, 1544 S. Point View St., L.A., CA 90035.)

DIRECTORY LISTING

Please supply the following info for inclusion in the directory.

Important Note: CMN will only enter your first 50 words for questions 2-4 and will not write listings from your promo!

1. Circle letter codes that apply: Distributor Educator Performer SongWriter YoungPerson PARENT PRoducer Agent RecordCo SToryteller Media Other:
2. Describe your work or interest in children's music. Please note fluency in Sign Language or in a language other than English.
3. What are you seeking from other network members?
4. List any resources (records, books, etc.) you have available, include prices.