
PASS IT ON!™

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

SPECIAL DOUBLE ISSUE #19/20 SUMMER 1995



AN INTERVIEW WITH MR. FRED ROGERS

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NINE NEW SONGS!

AND MUCH, MUCH MORE!

FROM THE EDITORS

In the winter of 1990-91, we began to put together Issue #7 of *Pass It On!* That was our first issue as editors. Four and a half years and twelve issues later, we are putting our final edition "to bed". Over the years, we have gotten to know the CMN family rather well; through our involvement while running the CMN "office" and being on the Board, but also by addressing issue after issue of *PIO!* It seemed as if we knew every single member, and it was great fun getting to put faces to those names, when we had the opportunity to meet many of you at the various gatherings.

We have learned a lot from CMN. Only a small part of what we have learned has to do with computer and desk-top publishing skills. CMN is an organization of people who truly believe in shared decision-making, and in valuing each person for the unique contribution s/he brings to our community. Working, singing, playing, and developing deep friendships with CMN-ers, using these values as a basis for "standard operating procedures", has helped us to incorporate these values into so many other aspects of our lives.

Our kids have grown up in CMN: Spencer is moving on to high school, and Stephanie is going into seventh grade. We are grateful for the sense of community they have come to know and enjoy over the years in CMN. We believe that in good measure, CMN is responsible for their positive self-esteem, their comfort in meeting new people (both young and older), and their deep interest in music.

So what's next? As we continue with our hectic schedules, we feel

confident as we *pass on* the editorship to Ted Eselgroth (who is presently in the process of moving to the D.C. area from Georgia.) Ted has a long history with children's radio and is quite knowledgeable in desk-top publishing. We look forward to working with Ted in making a smooth transition. His enthusiasm and creativity have already become quite apparent.

In closing, we would just like to thank the many people who have helped us to make *Pass It On!* what it is today. These are the people you find listed just to the right >>>>. Additionally, we want to thank Sarah Pirtle, Editor Emeritus, for her help and inspiration. Hugs, kisses and kudos to you all!!!! It's been great!
— Andrea & Ron Stone

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.

PASS IT ON!™™™

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REVISITING OLD FRIENDS

By Nancy Silber

Have you ever found that, after having sung a song for years, a light bulb suddenly switches on in your head, and you have now thought of a new and maybe even better way of singing it? Often the light bulb is switched on by another person, and that is, of course, the value of song swaps and sharing at CMN gatherings. But I also enjoy the unconscious reflection that goes on which may redirect prior thinking

and assumptions. I particularly appreciate the moment my unconscious has come up with an idea that solves a problem I have had with an old song.

Sometimes, a philosophical dilemma or even just a quandary involving taste, will cause me to put away a song. One such song for me had been, "There's a Hole in the Bucket." Of Pennsylvania Dutch origin, it presents Henry and Liza in alternating verses in conflict over fixing the aforesaid bucket. As a child, the story had been introduced to me with Henry being incredibly dumb and Liza being superiorly smart. I have never enjoyed the Beverly Hillbillies, nor have I found "dumb hayseed" jokes funny - which this interpretation represents - and so I never truly enjoyed, "There's a Hole in the Bucket." Until one day, when I realized that Henry was actually quite clever! By feigning ignorance, he got out of work; and, I may add, in a non-violent manner. In my music class, the boys have great fun acting more and more innocent, while the girls equally enjoy growing more and more frustrated, pretending to end the song in a faint of exasperation.

In some songs, it is simply one line or a particular verse that bothers me. An example is "When I First Came to this Land," with its line, "And I called my wife, Run-for-your-Life". For me, this verse raised sexist issues - the classic henpecked husband and his battleaxe wife. For years, I took someone's suggestion and simply changed the line to "Love-of-my-Life". But that bothered me, because I felt I wasn't being true to the song.

I now feel that the history of a song should be respected, and that we should inform people when a line has been changed. For example, I was bothered when I looked up the words to John Lennon's "Imagine" in *Rise Up Singing* and found in place of his lyrics ("a brotherhood of man") the words, "nor folk with empty hands"!!!! Not only did it knock the

original lyrics right out of my head, but I wanted the authentic line - which wasn't there! I don't mind the suggestion of an alternative lyric, but at least give me the right to choose! Which is what I finally decided to do with my students. Having randomly given out solo parts in "When I First Came to This Land," I offered the choice of the two lines to whichever student received this part. Seeing a girl choose "Run-for-your-Life" with a glint in her eye, made me see the lyric in a new light. I have found that offering this option to both boys and girls has made me more comfortable with the song.

My last example concerns the song "Deepest Africa" by Jan Harmon (and recorded by Debbie Friedlander). The lyrics are wonderfully clever, and I enjoy using this song with my elementary chorus for its harmony, diction, and its cleverness (and because it's a favorite of my students)! My former school asked me **not** to use it because, in each chorus are the words, "I was in deepest Africa" - they thought it conjured up images of colonialist stereotypes of Africa. Since orders had come from the top, the piece was shelved. I am now at a new school, and when revisiting this song, the light bulb went on. I have come to the conclusion that such wonderful lyrics as "teaching hippopotami to fly, watching a toucan can-can, teaching a g-nu to k-nit," etc., if they **have** anything at all to do with colonialism instead of jungle animals, are **making fun** of colonialist stereotypes - and not reinforcing them. My students and I are now happily working on the song in Chorus.

Life evolves, we evolve, social issues evolve. Try revisiting old songs or folk tales that you have put aside for whatever reasons. Often, you will find that time has worked out the sticky issues, or that deep in your unconscious are the solutions you seek. Happy homecoming!

“The Gift of Your Honest Self”



AN INTERVIEW WITH FRED ROGERS

Conducted by Phil Hoose

During the minute or so that I am on hold, waiting for Fred Rogers to pick up the phone, I grow increasingly tense. The next voice I hear will belong to a man whose sweater is in the Smithsonian, along with the Spirit of St. Louis and Pterodactyl skeletons and Archie Bunker's chair. He is one of the most identifiable figures in American life. When he finally does answer, how many other callers will be on hold as I scramble for whatever I can get of his time?

And then the voice arrives and instantly everything is all right. It is a slow voice, offered with modulation and care. There are spaces between words and bigger spaces between sentences. The words themselves are simple. Time slows by the syllable. Fred Rogers speaks to me as he has spoken to my daughters and as he speaks to millions of children in homes and day care centers each morning, and with the same effect. I am certain that there is no one on earth with whom he would rather be talking. I am special. I am good. I am a Neighbor.

The interview becomes a conversation. I ask him a question and sometimes there is no answer at all for awhile.

After it comes, often he wants to know what I think. “Is that the way it is for you?” he asks. “Do you agree?” he wonders. Assistants may be slipping him notes from all directions, but I sense that he really wants to know. If I offer a thought or an insight, he takes time to consider what I've said, and finds ways to affirm something about it. The same care and humanity, the same basic regard for a person's worth, comes through the phone as comes through the screen. He is what he is. When one is with Fred Rogers in any medium, the message is clear: Together, as safely and calmly as possible, we're all in the Neighborhood.

Fred McFeely Rogers was born in 1928 in Latrobe, Pennsylvania. His family was involved in banking and manufacturing. He has one adopted sister, eleven years younger than he. Fred went to high school in Latrobe, then majored in music composition at Rollins College in Florida. After graduation in 1951, he was hired by NBC in New York and became a part of some of the most important and exciting programs in the early history of television, including “The Voice of Firestone,” “The Lucky Strike Hit Parade,” “The Kate Smith Hour,” and “The NBC Opera Theatre.”

In November of 1953 Fred moved to Pittsburgh to develop program schedules for WQED, the nation's first community-supported public television station. One of the programs he developed and produced was called “The Children's Corner.” It was a live, hour-long visit with Fred's puppets and host Josie Carey. Several later-to-be Neighborhood regulars were born on that show, including puppets Daniel Striped Tiger and King Friday XIII. During the seven years of “The Children's Corner” Fred began to study childhood development and also to attend the Pittsburgh Theological Seminary. He was ordained as a Presbyterian Minister in 1962.

In 1963, Fred created a series called “Misterogers” for the Canadian Broadcasting Corporation. For the first time, he appeared on camera as the

series' host, and it was the precursor to the format he developed for “Mr. Rogers' Neighborhood,” first distributed through PBS in 1968. Today, the program reaches more than seven million families each week and there are more than 600 episodes in the series. “Mr. Rogers' Neighborhood” is the longest-running children's program on public television. Fred Rogers has won nearly every children's television programming award available, including Emmys as a performer and as a writer.

According to the Neighborhood's press kit, the most important goal of the series is to “Encourage children to feel good about themselves.” Often, he tells his young viewers that “You are the only person like you in the whole world,” and “people can like you just because you're you.” During an episode viewers visit both the “television house,” in which Mr. Rogers talks with young viewers and shows them things of interest and escorts them to places where everyday things are made or done, and the “Neighborhood of Make Believe,” a mostly-puppet kingdom in which Mr. Rogers never appears. It is a deliberate separation, intended to help children realize the difference between reality and fantasy.

It has always been a musical Neighborhood. Fred Rogers has written over 200 songs for children as well as 13 musical stories. Often, segments are accompanied by the elegant piano of Johnny Costa, a nationally known jazz pianist.

This interview took place by phone from Fred Rogers' office in Pittsburgh. Fred discusses the challenge of maintaining an island of calm in a rapidly accelerating and often violent television environment. He talks about the role of music in his work, and about his early life with music.

Fred lives with his wife in the Pittsburgh area. They are the parents of two married sons, and are the grandparents of boys who were born in 1988 and 1993.

6 **PIO:** What are your early memories of music?

FR: One of the first is of my grandfather McFeely. We named Mr. McFeely, the speedy delivery person after him. He loved to play the fiddle. I'll never forget the time I was able to accompany him on piano. His favorite song was 'Play, Gypsy, Dance Gypsy, Play While You May.' (Sings it). I played the piano at his house and he played the fiddle. And to think that I am a grandfather now, and I have two grandchildren, six years old and two years old. The other night the two year old patted the piano bench, which meant that he wanted me to sit there and play. And when I play, I wish you could see him dance! He takes one foot and puts it down and sways and puts the other one down and sways back and forth. He's very musical I think.

PIO: Did your parents sing to you when you were little?

FR: I have a feeling that they did. They always told me stories about my listening to the radio and then I would either hum what I heard, or, after my grandmother McFeely bought me a piano I would go to the piano and pick out the tunes that I had heard. So radio and books meant a lot to me too. There wasn't such a thing as television then. They remember taking me to movies when I was five or six. Then I would come home and play the songs from the movie. I always played by ear. I wanted to learn to play the organ, so my grandmother got me a Hammond organ. Evidently, when I was about ten, they put the speaker out on the porch on Christmas eve, and I would play Christmas carols, and people would drive up and down the street and listen to the music.

PIO: By then you could harmonize your notes into chords?

FR: Oh, sure. It took me a long time before I really learned to read notes well because it came so easily by ear. Do you play by ear?

PIO: Yes, I haven't learned to read yet. It seems hard. I've taken some swings at it but I haven't really learned. What gave you the sensitivity, the empathy that you have with children? What gave you the desire to help them feel strong and powerful?

FR: Maybe being an only child for eleven years. Your antennae go out pretty far in trying to sense how other people are feeling. My sister didn't come along until I was eleven. I don't know, I'm sure some of it is biological. My parents were very much concerned about others. They were very active in their church. Both Mother and Dad were elders in the first Presbyterian Church of Latrobe for many years. I remember during the second World War, my mother was in charge of the whole area's volunteer surgical dressing department. I understand that in World War I she helped make sweaters for soldiers. She was a great sweater maker. She made all my sweaters.

PIO: Including the famous one?

FR: Yeah. Every month she would make a sweater. So at Christmas time twelve of us in our extended family got a sweater each year that was made by Nancy Rogers. Every year we would open these boxes and here would be this wonderful sweater, and mother would say, 'Now what kind does everybody want next year?' She had all these patterns, you know. She'd say, 'I know what kind you want, Freddy. You want the one with the zipper up the front.' And that's what she made. The one that's in the Smithsonian is one that she had made.

PIO: How did you land in the fast lane in New York in the early days of television?

FR: Well I had just gotten a music degree from Rollins College. I was a composition major. When I decided I wanted to do television and got a job at NBC in New York, they noticed I had a degree in music so they assigned me to various music programs. What a wonderful experience that was! The Hit Parade. The Kate Smith Hour...The

Voice of Firestone...The NBC Opera Theater...those were all programs that I was intimately associated with.

PIO: What did you do on a show like "The Lucky Strike Hit Parade?"

FR: I was a floor manager. Now, that was a huge program. We had five floor managers. I had earphones on, and I was connected to the television director who was in a booth. And the director was telling me what is coming up next and to get it ready. Then you ask the stage hands to move things and get them prepared for the next scene. And you also ask the talent to get into place and you tell them how long they have until the next scene is about to start. I remember Snooky Lanson, one of the stars, so well. Do you know who I mean?

PIO: No.

FR: He was one of the stars. There was Dorothy Collins, and June Valley, and Russell Arms and Snooky Lanson. They were the stars during my two years. Anyway, Mr. Lanson loved to play craps backstage with the stage hands. I'd go back there and say (whispers) "Mr. Lanson, you're ON in two minutes." He'd say, 'Be right there, Freddy.' And so he'd come out and get in place and it was as if he'd been right there all evening. It was just amazing what could be done in the days of live television. We started rehearsing early in the morning and by nine o'clock at night it was ready to go on the air. The NBC Opera Theater was what I really loved. We did the first "Amahl and the Night Visitors." It was commissioned for that program. I remember Toscanini coming to the dress rehearsal, and after he just hugged Gian-Carlo Menotti and said in Italian, 'It's the best you've ever done!' Here I was. How did I know I was right in the middle of history being made?

PIO: Did you have any sense of that?

FR: No. In fact, I would go home and tell JoAnne—we were married when I was in New York, in the second of those two years. I didn't know anything about famous people, except Menotti. I remember one day saying, 'Oh, Sarah—I usually call her Sarah—there was this

WONDERFUL singer. She really is going to go far. Her name is Peggy Lee.' Sarah said, 'Fred, she already has gone far.' But these were people I was floor managing. I was hearing wonderful music.

PIO: Did you, as a musician yourself, want to write pop songs in those days?

FR: Oh, yes. In fact, I'd think, 'Here you are, right in Tin Pan Alley, and you're managing other people's music.' Once when I was in college some people I knew got me introduced to Jack Lawrence. He was one of the biggest songwriters in New York. He wrote, "If I Didn't Care," and a lot of other songs. He was like Irving Berlin, that big. I went to visit him when I was a freshman. And I had five songs. I went to his brownstone. He was very welcoming. He asked me to play my songs, and I did. He listened, and he said, 'Those songs have a lot of promise, Fred. How many more do you have?' I said, 'A few.' He said, 'Well, to me a few means three, so that makes eight. I'd like you to come back when you have a barrel full.' I was crestfallen. I was sure my five songs would end up on Broadway. But that was some of the best advice I ever got.

PIO: It seems contrary to what you hear now. Everyone says, 'Only bring a publisher or an agent your best song,' or 'only bring a few.'

FR: I can understand that if you have already written your barrel full. He was telling me to write, write, write. It was excellent advice. The more I wrote the more I saw the possibility of writing. I don't know that I would ever have written these little operas for the Neighborhood if I hadn't gotten that advice then. In other words, 'Don't ever think of any one composition as so precious that it has to define you.'

PIO: So did you ever go back with your barrel full?

FR: I did, when I was already doing my Neighborhood programs. He had heard them on television.

PIO: Have you ever formally studied the role of music in child development, or what characteristics of songs seem to appeal to children?

FR: I used to take my puppets to the center where I did my practicum work in child development. I would show the children the puppets and talk for them and play music for them to dance or move to, or to make up words to. I rarely played ordinary nursery rhyme songs. I loved in front of them what I loved to do; that is, to make the puppets talk and play the piano. I think one of the greatest gifts you can give anybody is the gift of your honest self. The woman who was the director of that nursery school told me that she had never seen the children use puppets, and there were puppets all around. She said they used them imaginatively when I would come with my puppets. She made an analogy to a father of one of the children several years before. He was a sculptor. He would come to the school once a week just to fashion clay in the midst of the children, not to teach sculpting, but to show how you enjoy it in front of the children. He would come and love that clay in front of the children one day a week. She said that never before or since had the children used clay so imaginatively as when that man used to come and love it in front of them. Nothing didactic about it.

I think one of the greatest gifts you can give anybody is the gift of your honest self

PIO: Just loving what you love in front of them...

FR: Yes. They will catch your enthusiasm. Attitudes are caught, they're not taught.

PIO: As you say that, I think about what I love to do, and whether that's my experience. It's almost zen-like. With music, if I'm singing a song or making one up with children, if I become too conscious of the process or the time, it's distracting and we lose each other. I think tension is caught as well. But I think when I'm having fun, they're having fun. We're all having fun.

FR: So you caught my notion...

PIO: Why is music so important to your Neighborhood?

FR: Because it's essential to me. Doing puppets or playing the piano or making up songs isn't for everybody, but it's like drinking water or breathing fresh air for me. And the Neighborhood would certainly be different if I weren't in it. And it would be fake if it didn't have a large musical component.

PIO: One of the things I love about your music is the jazz piano. Is it improvised?

FR: I write the songs, and then Johnny Costa, a magnificent jazz pianist, improvises much of the music around them.

PIO: You use opera in your Neighborhood. I've never heard that in children's entertainment except maybe with Mighty Mouse.

FR: I've written about thirteen operas of about twenty minutes each. "The Grandparent's Opera" was one of them.

PIO: Do you keep up with children's music? Are you aware of the artists that are out there now?

FR: I do not. I just give to children what I find within me. I don't watch much television at all, either. I'm a reader. We haven't used television well at all in this world. It's a perfectly wonderful medium. There have been times when it's been used beautifully. But it's been so misused that it bothers me.

PIO: Life and TV are noisier and more action-oriented now than when you started working. Has this affected your show?

FR: We're still one of the islands that encourages quiet and some space to think. We hear every day from people saying how grateful they are for some time of calm. Now, I think people should have complete silence every day.

IT'S YOU I LIKE

words & music by Fred Rogers
©1971 Fred M. Rogers

This song has made millions of children and grown-ups feel great. See the interview with Fred Rogers to learn more about his deep caring for children and music.

Moderato

C

Am7

Dm7

G7

It's you I like. It's not the things you wear. It's

The first system of musical notation for the song, featuring a vocal line and a piano accompaniment. The vocal line starts with a half note 'It's' followed by quarter notes 'you', 'I', and 'like.' The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Dm

G7

Em7

Am

F

Dm6

not the way you do your hair, but it's you I like. The way you are right

The second system of musical notation, continuing the vocal and piano parts. The vocal line has a half note 'not' followed by quarter notes 'the way you do your hair, but it's you I like.' The piano accompaniment continues with chords and moving lines.

Em7

Am

Dm7

G7

Cm7 Fm7

Dm6

E7

Am

C

now, the way down deep in - side you, not the things that hide- you not your

The third system of musical notation. The vocal line starts with a half note 'now,' followed by quarter notes 'the way down deep in - side you, not the things that hide- you not your'. The piano accompaniment continues with chords and moving lines.

Am6

D7

Dm7

G7

C

toys, _____ they're just be - side you. _____ But it's you I

The fourth system of musical notation. The vocal line has a half note 'toys,' followed by a measure with a line underneath, then quarter notes 'they're just be - side you.' followed by another measure with a line underneath, and finally quarter notes 'But it's you I'. The piano accompaniment continues with chords and moving lines.

Em7 A7 Dm7 G7 A Dm, F,

like, eve - ry part of you - your skin, your eyes, your

G G7 Em7 A7 F Eb7

fee - lings whe - ther old or new. I hope that you'll re - mem - ber e - ven

Am C D7 F Em7 Am F Dm6 Em G

when — you're fee-ling blue that it's you I like, it's you your - self, it's you. —

Gm A7 Dm7 G7 C

— It's you I like. —

CURRICULI! CURRICULA!

(A new column dealing with music and the school curriculum)

TIME FOR MUSIC

by Bob Blue

It is time for music to take its rightful place as a priority in schools - not replacing reading, writing, math, etc., but not eliminated by them, either. Music is a way to access concepts that are hard to access in other ways. And as John Farrell reminds us (*Pass It On!* issue #18) it's how most of us learn the alphabet. It is fairly conspicuous in most kindergartens and first grades, and in many second grades. Primary teachers usually make sure children use every kind of intelligence they have to learn what they need to learn. But all kinds of things happen after the primary grades to prevent music from being a major part of the curriculum, a major learning tool.

Imagine, for a moment, a school in which reading is treated the way music is treated in most schools, and hence, in society. The reading teacher sees the class for a half hour each week, in a reading room, if one is available. If not, the reading teacher brings a cartload of books into the classroom. Either way, the classroom teacher takes a much-needed break. She/he does not really know specifically what happens during reading time, but no matter. Incidentally, on the way to the teachers' room, the teacher passes a child who is late coming back from the music disabilities teacher, and tells the child to go to the reading room. The teacher then sits down over a cup of coffee to look over some simple adagio movements the children have written. He/she is not much of a reader anyway (in fact, is word-blind), and there are two assemblies per year when children display their reading skill. Some have taken reading lessons, and gone to reading camps, and are able to read entire books! Most have already learned that such children are gifted,

and publicly or privately think reading is mostly a way of showing off.

I hope the absurdity makes a point. We have set up a structure that puts music way down on the priority list. During my years as a teacher, occasionally I would hear a complaint about how much time I spent on music. It actually was a very small portion of the day, even in my most musical years. I know teachers who use music very effectively throughout the curriculum. I admire them, but during my years in Wellesley, I only scratched the surface of music's potential. I used music to build classroom community, but used it only occasionally to teach math, language arts, and science. I enjoy music, and have some musical talent, so I thought it was "my thing," but not something I should "impose" on uninterested children and parents.

If you are one of the millions of people who grew up thinking you had no musical talent, I urge you to look again. I don't mean you should take piano lessons. That, done the way it's often done, can reinforce negative feelings. Just ask yourself what happened to make you think you had no talent, or why you think music is for the talented while reading is for everyone. And please try not to will music avoidance to your children. Music is a mostly unused learning tool which can open doors for children who are too often left outside.

REMEMBERING MRS. PENTSTEMMON

By Daniel P.B. Smith

The music teacher at my elementary school taught us the names of Mr. Ormandy and Mr. Toscanini. She had a cabinet full of castanets, tambourines, and woodblocks. On Hallowe'en, she played "Danse Macabre" on the phonograph and invited us to express ourselves creatively by accompanying the music with xylophones. She had at least ten autoharps. I liked the autoharps.

But she gave me a dislike of singing that lasted more than thirty years. Mrs. Pentstemmon would teach us songs. She would first go over the words, reading them aloud with a highly exaggerated intonation. She would clap her hands to establish the beat. It is the style Arlo Guthrie makes fun of in the "Garden Song" track of the "Precious Friend" album. She would stand in front of us, and declaim: "CHICKS, and DUCKS, and GEESE, better SCURry; when I take YOUUU out in the SURrey; when I take YOUUU out in the surrey with the FRINGE on top." Her very precise, rhythmic clapping seemed to me to have something vaguely menacing about it.

My friend Alan was one of these people who seemed to be tone-deaf. He didn't exactly sing in a monotone; I would call it a duotone. Like many people, he was completely incapable of dealing with long rests where you had to stop singing for a full bar and wait for the music to catch up; Mrs. Pentstemmon always dealt with him in exactly the same way. She reached out, grabbed his lower jaw, told him to relax it, and waggled it (together with his head) left and right. There was no pain or physical cruelty involved. It was just . . . weird. Strange. Puzzling. Humiliating for Alan, embarrassing for the rest of us. And it did nothing whatsoever to help him.

Well, that was Mrs. Pentstemmon. I don't think she liked children. I'm not sure whether she liked music. But she did her job with determination. She did it thoroughly and, by some standards, she did it well. Had there been a standardized test of the degree of cultural literacy expected of eleven-year-olds in 1957, I am sure I would have passed the music section with flying colors.

When I was little, my mother rocked me in her arms and sang me songs from Fred Astaire/Ginger Rogers movies. My father took me to see "Guys and Dolls" when I was six years old. My brother played phonograph records of "Porgy and Bess." And I had a neighbor a couple of years older than I who was absolutely obsessed with show tunes. I would listen to Charlie whose native vocal talent was about the same as Alan's, as he sang songs from

(continued on page 12)

THE COW SONG

words & music by Uncle Ruthie Buell
©1994 Uncle Ruthie Buell

Marcia Berman presented this hysterical song by Uncle Ruthie at the Round Robin at last fall's National Gathering. She sang it with such terrific poise and understatement that we were all howling, or rather "mooing" with laughter. To learn more about Uncle Ruthie's terrific sense of humor and her songs and recordings, contact her at 1731 S. Sherbourne Dr., Los Angeles, CA 90035.

Would you like to be a cow? With your coat as soft as silk?

When the front of you goes "Moo;" the back of you is giving milk.

SUB-CHORUS

Ev - ery song must have a chor - us! this song has a chor - us too!

They have made it ea - sy for us. All you have to do is MOO!

CHORUS

Moo Moo Moo Moo Moo Moo Moo Moo. Moo Moo Moo Moo Moo Moo Moo.

Moo Moo Moo Moo Moo Moo Moo Moo, Moo, Moo Moo Moo Moo Moo Moo!

VERSES 2, 3, & 4

Cows are always very busy.
From early morning till the night.
-Taking two steps to the left-
Taking two steps to the right!
CHORUS

Would you like to be a cow?
Like my sister and my 'mudder.'
'Twice a day you must allow
Someone to pull upon your udder!
CHORUS

Would you like to be a cow?
It's a life that's never boring.
Well, my song is over, now.
...Why is everybody snoring?
CHORUS

ADULT VERSE

Cows are victims of oppression
So, I thought I'd write a verse on
Cows who've opened up a restaurant
Where they'll serve you a Mac Person!
CHORUS

How to Perform "The Cow Song":

1. Wear a cow mask. Stick face through hole in middle.
2. Use a kazoo on chorus, or have members of audience come up and play kazoo on chorus. (You may have to pay them.)
3. Teach the chorus line by line, emphasizing its complexity.
4. On repeating the chorus after each verse, challenge the audience: "I know you have forgotten the next line!"
5. When they do well on the chorus, accuse the audience of previous exposure to the song ("NO one learns that quickly!")
6. On the last chorus, exhort your audience to sing each line for "the flag", "the President", "the Queen of England". It will increase the emotional intensity this song so richly deserves.
7. For a booklet on HOW TO SING THIS SONG, send \$100.00 to: "Cows Us", Bovine University, c/o Uncle Ruthie Buell, 1731 S. Sherbourne Drive, L.A., CA 90035

Good luck -- you will need it.

"Carousel" or "Damn Yankees" in a braying voice, loudly, with tremendous enthusiasm and absolute sincerity.

With a background like that, I was not permanently damaged by Mrs. Pentstemmon. There was lasting damage, but it was not permanent. Many, many years later, I decided that I wanted to sing, that I quite possibly could sing, and I took some Adult Ed voice lessons. Our teacher would do things like put her hand on someone's belly to see whether he or she was supporting. She would feel for tense muscles that should be relaxed. And sometimes, yes, she would waggle someone's jaw. We would all giggle a bit nervously, but what she did made sense, and it helped. And furthermore, we had volunteered. That makes a difference. Today, I am in the bass section of a barbershop chorus. We don't win competitions, but we sound good. I enjoy listening to us. \$\$\$

ANNOUNCEMENTS

Imagine an evening of music filled with the voices of over 150 children and adults all joining together to sing songs about family and friendship, about respecting and caring for our Earth, and about celebrating the rich diversity of our human family. Imagine a nine-year-old proudly singing an original song calling out for an end to war, violence and the pollution of our Planet. Imagine an adult singing about their child's questions about hunger and homelessness, and the need for compassion and generosity in these challenging times.

These topics and many others were at the heart of the Round Robin that took place on Saturday night of the October 1994 Children's Music Network National Gathering in Petaluma, California. The purpose of the Round Robin is to share songs that especially reflect the goals of CMN within a non-pressured and supportive atmosphere of encouragement and camaraderie. The Round Robin is not intended as a "professional showcase" or a "performance" but more as a time for each person to take a turn leading a song that fosters our shared visions and concerns related to children and the complexities of life today.

How are people selected to sing at the Round Robin? There is a lottery system where the names of those who want to sing are placed in a can and are then picked at random to be posted on a large sheet of paper prior to dinner. Whether a person sings early or late in the evening, people attending the Round Robin tend to stay the full five hours to assure that the people who sing late also have a large and attentive audience.

According to numerous comments and evaluations about the 1994 National Gathering, the five-hour Round Robin was a special highlight of the weekend. One participant enthusiastically described the Round Robin as "one of the best Round Robins yet!"

Many people who attended were interested in having a list of the songs that were sung during the evening, and those songs are listed here in the order they were presented along with the composer of the song. All information including the singer, composer's name, and song title were provided by the participants in the Round Robin. If there is a song you want to learn, you can call or write the person who sang the song by looking in your CMN Membership Directory for their phone number and address. If you have any questions about the Round Robin, feel free to call me at (518)462-8714 or write to me at PO Box 6024, Albany, NY 12206.

1994 CMN NATIONAL GATHERING ROUND ROBIN: A MUSICAL EXTRAVAGANZA

Round Robin List

Name	Song	Composer
Carol Makana	I Am Special	Carol Makana
Mara	A Big Tree	Dan Goldensohn
Rachel Fine	Clouds	Cynthia Gray
Bonnie Messenger	Quack-A-Doodle	Bonnie Messenger
Joe Eding and Family	It's All In The Family	Muriel Anderson
Bruce O'Brien	Love Is In The Middle	Emma O'Brien
Bonnie Lockhart	When I Feel Mad	Bonnie Lockhart
Betsy Levy Adams	Where Is A Way	Lisa Atkinson & 3rd grade in N.Y.
Nancy Raven	Gonna Keep A Place	Nancy Raven
Sarah Atkinson	California	Lisa Atkinson
Tom Hunter	Leave No Child Behind	Tom Hunter
Jan Dombrower	Get to Know Your Feelings	Jan Dombrower & Dave Wurtz
Tristan Cole-Falek & Susan Keniston	See If You Can Guess What I Am	Susan Keniston
Katherine Dines & Bonnie Nichols	Sheet Shakin Bed Quakin	Katherine Dines & Bonnie Nichols
	Belly Achin Wide Awake Blues	Dave Kinnoin
Dave & Oliver Kinnoin	Fun-A-Rooney	Betsy Rose
Betsy Rose	I Want A World	Meghan Collins
Meghan Collins	Chocolate	
Carla Fisher Schwartz, Linda Fisher & Marcia Berman, Tom Pease & Stuart Stotts	Say Hey	Stuart Stotts & Tom Pease
Christa Miller	Would You Like To Be A Cow	Uncle Ruthie
Marcia Berman	Heart Strings	Las Gaviotas
Cesar Chavez	California Grey	Patty Zeitlin
Jacki Breger	When I See Somethin'	Judy Fjel
Judy Fjell	Silbiger-Siblings	Karlo Honig-Silbiger
Karlo & Tania Honig	Pick It Up!	Joanne Olshansky Hammil
Joanne Olshansky Hammil	I Wanna Be A Dog	Barry Louis Polisar
Faith Petric	Keep That Dream	Aileen Vance
Aileen Vance	Row Row Row Your Boat (Sign)	Wendy Raksin
Wendy Raksin	Halloween	Ingrid Noyes
Ingrid Noyes	Before It's Too Late	Daphne Petri
Daphne Petri	I Just Hate To Make A Mistake	Greta Pedersen & Pam Donkin
Greta Pedersen & Pam Donkin	One Voice, L.A.	Amy Wooley
Amy Wooley	The Work That I Do	Bob Blue
Bob Blue	You Ask Me Why	Leslie Perkins & Brian Benison
Leslie Perkins	I'm Scared	Stuart Stotts
Stuart Stotts	Be Yourself	Pam Donkin & Greta Pedersen
Angie Donkin	Had An Old Coat	Paul Kaplan
Nancy Hershatter	A Song Is A Rainbow	Patty Zeitlin
Patty Zeitlin	A Brief Theme On	
Joanne Tuller	Well-Tempered Self-Esteem	Joanne Tuller
	Walls & Bridges	Sarah Pirtle
Sarah Pirtle	How Could Anyone Ever Tell You	Libby Roderick
Barbara Mason	Gingerbread Man	Deborah Shore Sally
Sandy Byer	In The Name Of Our Children	Sally Rogers
Sally Rogers	Down In The Valley	Trad. & Phil Pasmanick
Phil Pasmanick	Trees	Fran Avni
Fran Avni	I Watch My Children	Carolyne Riley
Kate Munger	Hear Young Children Sing	Bill Camplin
P.J. Swift	The Time Has Come	Franko Richmond
Tim Cain	Uh Huh	Bill Camplin
Dennis Westphall	Banana Bug	Steve Van Zandt
Mary Miche	Insect Song	James Lamar
James Lamar	Ballad Of The Brown Bear Factory	Susan Keniston
Susan Keniston	Weeds	Freesia Raine
Freesia Raine	Happy Birthday Mrs. Miller	Ruth Pelham
Ruth Pelham	I Can	Marielle Friedman
Marielle Friedman	Kimberly Rose	Barbara Tilsen
Barbara Tilsen	The Hummingbird Song	Linda Book
Linda Book	Layer of Ice	Jeff Brown
Jeff Brown	Can You Hear The Rhythm	Sue Ribaud
Sue Ribaud	There's A Woman	Cowboy Kenny
Ernie Noyes	The Hand That Opens Empt	Bob Reid
Bob Reid	Magic Christmas Tree	Laurie Vela
Laurie Vela	This Body Is A Work of Art	Mis. High Schoolers
Dr. Mac	Quirimare	Trad. Venezuela
Jim Corbett	Listen To The Stories	John Farrell
Jackson Gillman	It Really Isn't Garbage	
Dharmika	Till You Throw It Away	Dan Einbender
Nancy Stewart	Dragonslayer	Denise Friedl
Elida Ickes	Give It Back	Dr. Mack
Wendy Katell-Hersh	Pumpkin Song	Jim Corbett
Paul Lippert	All My Naughty Children	Dick Siegel
	Mangrove	Dharmika
	Wild Little Boy	Nancy Stewart
	Music In My Mother's House	Elida Ickes
	Learning To Be Me	Wendy Katell-Hersh
	Love is Little	Trad. Shaker

CONGRATS!

CMN member, Sally Rogers, has been awarded the Oppenheim Toy Portfolio's Platinum Award for her album, "At Quiet O'Clock." Her album was featured in

both the Oppenheim Toy Portfolio newsletter and the 1995 edition of "The Best Toys, Books & Videos for Kids," published in October by Harper Collins. Congratulations, Sally.

IT'S ALL IN THE FAMILY

words & music by Muriel Anderson
©1991 Muriel Anderson

The Edings Family -- Joe, Barbara and Corinne -- gave a delightful presentation of this song at the National CMN Gathering in Petaluma, CA. To contact the Edings, write to them at 132 Cedar Ln., San Jose, CA 95127. To contact Muriel Anderson about her songs and recordings, write to her at 1650 Hilby Ave., Seaside, CA 93955-6105.

CHORUS

Musical notation for the Chorus, featuring a treble clef, key signature of one sharp (F#), and common time (C). The melody is written on a single staff with lyrics underneath. Chord symbols (D, A, G) are placed above the staff at various points. The lyrics are: "It's all in the fam - i - ly, you can breathe eas - i - ly, Re - lax be your - self, we wel - come you hap - pi - ly Be by your - self, or snug - gle up coz - i - ly 'Cause you're in the fam - i - ly. Your

VERSE 1

Musical notation for Verse 1, featuring a treble clef, key signature of one sharp (F#), and common time (C). The melody is written on a single staff with lyrics underneath. Chord symbols (D, A, G) are placed above the staff at various points. The lyrics are: "Fam - i - ly will root for you, put on a tie and suit for you For all of your ac - com - plish - ments they'll feel joy and pride, They will tip their hat to you, and they'll go to bat for you You know that they al - ways, _ will be on your side. 'Cause It's

VERSES 2, 3, & 4

It's hard to keep your poise when you make a rude noise,
Sometimes by mistake one catches you unaware,
But if you burp or it goes the other way don't worry it's okay
No need to be embarassed 'cause your family won't care. 'Cause...

Your family will be kind to you but they will speak their mind to you
They'll tell you when you're doing well and they will tell you why,
They'll tell you when you're looking good, but they'll tell you if you should
Have spinach on your teeth or need to zip your fly. 'Cause...

Who's in your family? Not relatives necessarily,
They can be good friends or members of your team.
It's those who respect you, those who protect you,
Those with whom you share a mutual esteem. 'Cause...

THE ROSE AND THE APPLE TREE

FORGIVING DANNY KAYE

by Lisa Garrison

That the recent biography of Danny Kaye, "Nobody's Fool" (Gottfried, Martin. Simon and Schuster: New York, 1994) depicts him as a brilliant artist with a rich singing voice, enormous athletic grace, natural acting gifts and a precise sense of what was appropriate for a given audience didn't surprise me. That it also portrayed him as a person with a tendency to be capricious, mean, snobbish and sometimes competitive in his dealings with colleagues, employees and family, raised disturbing questions. Many of us have known truly great contributors to human endeavor who evoked hope and joy in the public sphere while blocking off personal intimacy at every pass. The very act of songwriting is one of synthesizing a sonorous lyrical and often political vision into artistic coherence; it can take a great deal of personal work to bring other parts of a life into alignment with that brightness ("learning to grow into my songs" is the way one songwriter put it).

Maybe I forgive Danny Kaye for the same reason that I forgive myself when within a half hour of leaving my musical interactions with children, I find myself fuming in a bank line. I forgive him, and what's more I don't blame him for the fact that my LP version of "Hans Christian Anderson" is warped from over-playing. Who can forget Danny Kaye's elfin image as the wandering Danish storyteller, beloved by children and outcast by schoolmasters? The invigorating optimism of his voice singing Frank Loesser's soaring song tales and the purity of his interactions with youngsters in that movie still seems beyond reproach.

For Danny Kaye fans who have worn out their old LPs and are unsure where to turn, I have a suggestion. The next time you are in New York, it's worth stopping off at the Museum of Television and Broadcasting to spend an hour viewing the 1956 TV production, "See It Now: The Secret Life of Danny Kaye" in which the international troubadour travels Europe, Africa and the Middle East as UNICEF's official ambassador. The footage is remarkably unrehearsed and candid, the complete opposite of slick. By focusing on the relationship between Danny and his audience rather than a polished performance, Kaye's first television appearance demonstrates his instincts as global court jester, a role which enabled him to break right through cultural barriers. Widely viewed as the pinnacle of his career, the show captures the Pied Piper at his improvisational best, a consummate performer, an innocent abroad, completely at home among children all over the world.

Watching historical footage of Danny Kaye in action should be required viewing for children's music aficionados. First there is the sheer artistry. As dancer, mime and musician, Danny Kaye was masterful.

Yet his genius was clearly his sense of the moment, his ability to drop technique and form, to instinctively reach for the clumsy heartfelt gesture that so endeared him to audiences of children. With only three or four words at his command in each of a half dozen languages, Kaye captured a kind of international funny bone, hamming up the inflections on the few phrases he knew and singing them over and over with brio, gusto and genuine love until all those around him joined in.

Maybe it wouldn't play well in these culturally sensitive times, but it's a formidable skill that goes right to our shared human heart. Here is a guy who honed a talent in the Catskills. As an adolescent he worked the Borscht Belt, responsible for making sure that the hotel guests had a good time and got involved in group activities. This guy knew how to intervene. He could eke a smile out of the stubborn and get a solo song out of an angry introvert. As a performer, he

started with tongue twisters and graduated to double talk and babble, what was referred to as his git-gat-giddle, an ability to play with syllables and intonations that was infectious with audiences, regardless of their nationality. By the time he reached the international stage he had let go of coherent speech altogether. It was, in part, this capacity to create serious babble out of actual words in any language that communicated love itself and so enchanted children everywhere.

"See It Now: The Secret Life of Danny Kaye" can also be viewed as a brilliant promotional venture, raising the profile of UNICEF and attracting major new donors. The camera catches Kaye singing Thumbelina with tiny ones in the Acropolis in Greece, amusing a group of African children on the outskirts of the Sahara by miming the antics of a bird, conducting at the London Philharmonic before an audience of 3,500 school children. Interestingly enough, the camera never trains on the Philharmonic itself.

That is an honor reserved for the Israeli Philharmonic, depicted playing in Tel Aviv with Danny Kaye at the helm. Which brings up another contradiction in Kaye's complex persona. Born and raised in a Jewish family in Brooklyn, Kaye's early talents were largely cultivated by other more experienced Jewish performers. Yet the overarching direction of his career was to distance himself from a Jewish identity. He worked at taming his talent, homogenizing himself to make Danny Kaye a palatable and marketable entity for mass America. Perhaps it was this preoccupation with boiling himself down for consumer consumption that increased his penchant for rudeness to performers who were courageous about identifying themselves as Jewish. It was a practice that left a trail of hard feelings and made him vulnerable to criticisms of anti-Semitism.

The "Secret Life of Danny Kaye" dispels this notion by depicting Kaye talking informally with Ben Gurion, the Israeli head of state, and conducting the Israel Philharmonic in a benefit concert for UNICEF. When the camera panned across the Israeli audience, well-dressed and laughing at the red-haired maestro, I was unprepared for my emotional reaction.



UNICEF / ICEF 0034A / KAUFMAN
 Danny Kaye, Thailand - 1954

Perhaps viewing these shots during the 50th anniversary of specific atrocities against Jewish people, intensified my sense of WW II not far in the wings. Such a dignified and normalizing portrait of nightlife in Tel Aviv must have gone a long way to bring Israel into the fold as a cultural beacon for “civilized discourse.” One sensed in those faces the fragility and persistence of nation building. The political genius behind this compelling footage shines a kind light on Kaye’s sense of higher purpose and larger stakes.

“The Secret Life of Danny Kaye” features well-timed shifts in which Kaye moves from sensitive and mischievous interactions with children to highly intelligent interviews with doctors, teachers and directors of orphanages (explaining UNICEF programs); to diplomatic meetings with heads of state. But the most poignant footage follows a fearless Kaye directly into hospitals where, through music, he gives a human face to suffering and disease. Recorded during the phobic 1950s, the shots of him singing at a polio hospital in Rome and learning native Nigerian dances from

people in a leper colony retain a radical power. Danny Kaye refused to frame the ill as victims, portraying and involving them as artists, performers and human beings. The extent to which the secret life of Danny Kaye undermined American racial prejudices, healed some of the country’s social ostracism of illness and instilled international understanding can never be fully measured.

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.

RADIO WAVES

MAKING RADIO WITH KIDS

By Jeff Brown

During the CMN Gathering this past October, over two dozen kids took part in a fun project. Broadcasting "live" on KCLB Radio, the kids offered close to 20 minutes of songs, poems, jokes, commercials, sound effects, and more - even surviving the attack of thousands of live wasps in their makeshift radio studio.

Kids can make radio. In fact, even adults can make radio. It's fun, it's easy, and sometimes you don't even need a radio! What you do need is a little time, a tape deck or two, a microphone, and some willing talent. What we did at the Gathering can be repeated in classrooms, living rooms, and even radio stations. We took a variety of ingredients and mixed them together, and - what do you know? - a radio show!

If you'd like to repeat our experiment, here are a few hints on how the day was organized. P.J. Swift, of Pickleberry Pie fame, and Jamie Deming, of Kids Alive fame, provided the framework - a variety show that would showcase individual and group talents. That evolved into a "day-in-the-life" of the fictitious radio station, KCLB, including sign-on, commercials, announcements, and music.

The whole process was quite democratic - even the name of the radio station was decided on by vote of the kids. After the vote, we polled the group for things they might hear on the radio, and what they liked best. We then recorded the bulk of the program before a live audience. We were treated to some fine musical talent, including international, environmental, and original songs. And the jokes rolled in like a December snow on a hot griddle.

Armed with over an hour of "raw tape," we set up our studio in one of the dormitories and listened to what we had recorded. About half the crowd had gone

off to explore other activities, which left six to eight die-hards to determine what would make the final cut, and what order it would be in.

Most of what you hear on the radio is the end result of many hours of cutting out things you don't hear on the radio. We outlined the cuts, and the kids wrote more material to fill in the gaps and to make it one continuous program. We recorded that and went to lunch to determine the final order of the show.

After lunch, we transferred the selections we wanted from the original tape to a reel-to-reel tape recorder in the order they would appear in the final program. It was then a simple matter of editing out the spaces in between to make it one tight radio show, which we then premiered during Sunday's breakfast.

Technically speaking, we recorded through a standard sound system onto a digital audio tape (DAT) deck for the bulk of the program. In the studio, we recorded more announcements and commercials onto the DAT. After determining the order, we transferred/dubbed the appropriate "takes" from the DAT to a reel-to-reel tape deck. Most of the time this process involves getting the reels up to speed and then starting the DAT, which means there was extra tape in between the "takes." This extra tape was cut out using a razor blade, a splicing block, and some splicing tape. The kids took to this right away and took turns playing Veg-O-Matic with the tape, splicing and dicing like Julia Childs with a sugar rush.

It's not a foreign process to folks who are familiar with recording, but if you want to do it yourself and don't have access to professional facilities, just borrow a cassette deck and start recording. It can be a LIVE show, or you can borrow another cassette deck to transfer over the right "takes" - in the correct order. You'll wind up with a product that may not win any broadcasting awards, but can be a fun project to help kids develop a variety of skills such as public speaking, electronics, journalism, and creative writing. And who knows? Maybe you WILL win some awards!

A FOOLPROOF GUIDE TO GETTING YOUR MUSIC ON THE RADIO

By Jeff Brown

Nearly every day, I am faced with a growing stack of cassettes, CDs and LPs (remember them?) that beg for airplay. For the most part, it's wonderful, empowering, fun, and creative music - and it deserves to be on the air much more than I have time for in our weekly half-hour radio show. Wouldn't it be nice if there was more time allocated for children's family programming on the radio? YOU BET!

So why isn't there? Although the number of children's radio programs is ever-increasing, they all compete for the limited amount of time most program directors will give children's radio. What's the solution?

For the hundreds of artists we feature on the air, I figure I can count on my fingers the number of artists who have actually contacted their local radio stations and made their wishes known. The number of people who have communicated to their audiences that this is important is probably even smaller.

Too bad. Especially for the smaller, independent artists who have nowhere near the promotional dollars to saturate the market with highly-produced, hot-selling, star-quality releases.

What can YOU do? Quick, before you finish this issue of *Pass It On!*, call your local public radio station and make your desires known: GIVE MORE TIME TO KIDS! Make a point to educate your audiences that the more people call, the greater the chances are that children's radio will continue to survive and, yes, maybe even thrive.

It makes sense, the more radio time there is devoted to children and families, the easier it will be to get your music on the air.

And, if you're really hot to get your music on the air, call your local station and offer to do a program yourself. And get kids

THE CHILDREN'S RADIO LIST--1995

distributed to members by The Children's Music Network

This material has been assembled by P.J. Swift who has given permission to CMN to publish the radio list within Pass It On! for CMN members. For a more complete and annotated list (describing each program's orientation) as well as mailing labels for all stations, send \$50 to P.J. Swift, 305 Dickens Way, Santa Cruz, CA 95064. If you'd like to get this list on-line, contact Gary Ferington at Univ. of Oregon, (503) 346-3481.

ALABAMA

WVUA/ Carl Otolara, PO Box 870152, University of Alabama, Tuscaloosa, AL 35487-0152

ALASKA

We Like Kids!, Jeff Brown, Prod./ KTOO FM, 224 4th St., Juneau, AK 99801 (nationally syndicated)
My Green Earth, Charlene Parent/ KMXT-FM, 1718 Mills Bay Rd., Kodiak, AK 99615 (nationally syndicated)
Time for Kids, KSTK-FM 101.7/ Dawn or Judy, Box 1141, Wrangell, AK 99921

ARIZONA

KIDR-AM 740 AM, Joel Grey, 3719 N. 32nd Ave., Phoenix, AZ 85017 (Radio Ahhs*)
KXCI-FM/ Jim Foley, 220 S 4th Ave., Tuscon, AZ 85701

ARKANSAS

Radio for Kids, KUCA 91.3 FM/ Shawn Fulper Smith, U of Central Arkansas, Conway, AR 72035
John Cain, KABF-FM, 1501 Arch St., Little Rock, AR 72202

CALIFORNIA

Fox Kid's Countdown, PO Box 11299, Burbank, CA 91510 (nationally syndicated; may not use outside product)
Around the Bend, KSPC 88.7/ Bella Corsaro, 340 N. College Ave., Claremont, CA 91711
Delicious Radio Ravioli, KDVS-FM 90.3/ Gary Saylin, 14 Lower Freeborn Hall UC Davis, Davis, CA 95616
Halfway Down the Stairs, KPFK 90.7 FM/Uncle Ruthie Buell, 3729 Cahuenga Blvd., N. Hollywood, CA 91604
Marissa Carlisle, 187 Kreuzer Ln., Napa, CA 94559 (children's program on local radio)
KVMR 89.5 FM, 401 Spring St., Nevada City, CA 95959 (multiple programs)
KPLS-AM 830 AM, Bruce Barker, P.D., 1592 N. Batavia, Orange, CA 92667 (Radio Ahhs*)
Jeff Ramirez, KPBS-FM 89.5, 5300 Campanille, San Diego, CA 92182
P.J. Swift and Guests, KUSF 90.3 FM Phelan Hall, 2130 Fulton St., San Francisco, CA 94117
KIID-AM 1400 AM, Eric Shade, P.D., PO Box 1400, San Luis Obispo, CA 93406 (Radio Ahhs*)
Castle Cottage, KUSP 89.5 FM/Joanne King, 203 8th Ave., Santa Cruz, CA 95062
For Kids Only/Digital Cable Radio, P.J. Swift, Programmer, 305 Dickens Way, Santa Cruz, CA 95064
(syndicated; CDs only)
Pickleberry Pie, P.J. Swift, Prod., 305 Dickens Way, Santa Cruz, CA 95064 (nationally syndicated)
World Kids, KZSC FM 88.1/ P.J. Swift, George MacArthur, 305 Dickens Way, Santa Cruz, CA 95064
Teri Baker, Children's Concert Calendar, 4419 Stansbury Ave., Sherman Oaks, CA 91423 (publication)
KCTQ-AM 850 AM, Rick Lemmo, P.D., 3721 E. Thousand Oaks Blvd., Westlake Village, CA 91361 (Radio Ahhs*)
The Nothing To Do Fun Shop, KCSN-FM, c/o Rita Pardue, 1132 Norton Ave, Glendale CA 91202

COLORADO

KRZA-FM/Greg Cheyne, PO Box 879, 528 9th St., Alamosa, CO 81101
KKYD-AM 1340 AM, Richard Ray, P.D., 7075 W. Hampden, Denver, CO 80227 (Radio Ahhs*)
Classical Crossovers, Peter Johnson, Prod., Box 333, Divide, CO 80814 (primarily classical)
Circle of Friends/Justin Miera, KVNF FM (Paonia), PO Box 698, Hotchkiss, CO 81419

CONNECTICUT

David Zinovenko, WPKN-FM 89.5, 2479 N. Benson Rd., Fairfield, CT 06430

DISTRICT OF COLUMBIA

Pass It On, WPFW-FM 89.3, 702 H St. NW, Washington, DC 20001

FLORIDA

Jim Holmes, WQCS-FM, 3209 Virginia Ave., Ft. Pierce, FL 34981

WMOX-AM, Tom Robbin, P.D., 4192 John Young Parkway, Orlando, FL 32804 (Radio Ahhs*)

GEORGIA

Ted Eselgroth, founder & president, The Children's Radio Co., 11 Lakeside Dr, Lake Arrowhead Station 1208, Waleska, GA 30183-9538 (radio station in planning stage)

ILLINOIS

Karen Holm-Hudson, WEFT 90.1 FM, 113 N. Market St., Champaign, IL 61820

Treehouse Radio, Cheri Lyn, Prod., Station A Box 2334, Champaign, IL 61825 (nationally syndicated)

WXAV FM, Phil Gordon, 3700 W 103rd St., Chicago, IL 60655

Library Story Time/ Gene Cox, WVJC FM, 2200 College Dr., Mt. Carmel, IL 62863

INDIANA

WPSR 90.7 FM, 5400 First Ave., Evansville, IN 47710

WGVE-FM/ Larry Ventura, 1800 E. 35th Ave., Gary, IN 46409

Let's Pretend/Your Story Hour, WEEM-FM, Junctions State Rds 38 & 67, Pendleton, IN 46064

WETL 90.9 FM, Jerry Lambert, 635 South Main St., South Bend, IN 46601

KENTUCKY

WKYU-FM/ Naomi Lewin, Western Kentucky Univ., 1 Big Red Way, Bowling Green, KY 42101

LOUISIANA

Children's Program/WWOZ-FM, Portia Williams, 7610 Pine Ridge St., New Orleans, LA 70128

MAINE

Saturday Morning Children's Hour, WERU-FM 89.9 Phil Dalto, The Henhouse, Blue Hill Falls, ME 04615

Chickens Are People Too, WMPG FM 90.9/ Joe Slowinski, 96 Falmouth St., Portland, ME 04103

Kids and Classics, WAVX FM/Gert Coughlin, 119 Tillson Ave., Rockland, ME 04841

MARYLAND

Radio Zone, WKDL-AM, 8555 16th St, Silver Spring, MD 20910 (Radio Ahhs*; broadcasts over beltway)

Bruce Kanner, P.D., 1550 Hart Rd., Towson, MD 21286 (Radio Ahhs*)

MASSACHUSETTS

The Playground, WERS, Andrea Goldstein, 126 Beacon St, Boston, MA 02116

WOMR-FM 91.9/ Lisa Brian, PO Box 975/ 14 Center St., Provincetown, MA 02657

Kids Company, Jodi Snyder, Prod., 65 Lenox St., W. Newton, MA 02165 (some segments syndicated)

Time for Young People, WBRS 100 FM/Sara Ravid, Brandeis U., 415 South St., Waltham, MA 02254

Kidding Around, WCUW FM 91.3/ Peter Allard, PO Box 7227, Worcester, MA 01605

MICHIGAN

Be a D.J., WBFH-FM/Pete Bowers, 4200 Andover Rd., Bloomfield Hills, MI 48302

WDTR/FM Dr. Lynn Boyle, 9345 Lawton Ave., Detroit, MI 48206

WISZ-AM 640 AM, Mark Roberts, P.D., 3090 28th Ave. SE, Grand Rapids, MI 49512 (Radio Ahhs*)

WUOM-FM Mudpie Cafe & WCBN-FM Ann Arbor Rug Rat Review, both by David Zinn, c/o WUOM-FM, 5501 LSA Bldg, Ann Arbor, MI 48109-1382

MINNESOTA

KAXE FM/ Joe DeLuca, 1841 E. Highway 169, Grand Rapids, MN 55744

Robin Broms, WondeRadio, PO Box 6788, Minneapolis, MN 55406

WWTC AM Gary Landis, Pgm. Dir., 5501 Excelsior Blvd., St. Louis Park, MN 55416 (Radio Ahhs home office)

MISSISSIPPI

WUSM-FM/ Elliot Crawford, Univ. of Southern Mississippi, Box 10045, Hattiesburg, MS 39406-0045

MISSOURI

KSMU-FM Elizabeth Malarkey, Southwest Missouri State Univ., Springfield, MO, 65804-0089

WFUN 95.5 FM, Patrick Clark, Pgm. Dir., 500 Northwest Plaza S. 310, St. Ann, MO, 63074

MONTANA

The Pea Green Boat & Children's Corner, KUFM 89.1 FM/Marcia Dunn, Univ. of Montana, Missoula, MT, 59812

NEBRASKA

KIDS FM, Will Perry, Prod., 3230 Burt St., Omaha, NE, 68131

NEW JERSEY

The Imagination Parade, WFDU-FM 89.1/ Paul Butler, 351 Midland Ave, Rye, NY 10580

NEW MEXICO

KABR FM/ Bernadette Chato, 907 Magdalena, Alamo, NM 87825

KANW-FM/ Leigh Ann Gerow, 2020 Coal Ave. S.E., Albuquerque, NM 87106

The Children's Hour, KUMN 90.1 FM/ Ornate Hall, Campus & Girard Blvd. NE, Albuquerque, NM 87131

NEW YORK

Knock on Wood, Steve Charney, Prod./WAMC-FM, 318 Central Ave., Albany, NY 12206

Greg Prieto, Nocturnal Productions, 14 Rosemont Dr., Amherst, NY 14226

WBSU FM/ Warren Kozireski, Seymour College Union, Brockport State Univ., Brockport, NY 14420

WNYE-FM 91.5/ Joseph De Persia, 112 Tillary St., Brooklyn, NY 11201

Soundsaround, Elaine Knecht, 81 Woodward Ave., Buffalo, NY 14214 (classical program)

Lamar Bliss, North Country Public Radio, St. Lawrence Univ., Canton, NY 13617

The Kids Power Hour, Carl Keleman, Prod., 37 Byway, Hartsdale, NY 10530

WHRU-FM 88.7/ Janice Buckner, 126 Radio, Hofstra University, Hempstead, NY 11550

Karan & the Musical Medicine Show, Karan Bunin & Jeff Waxman, Prod., PO Box 389, Hughsonville, NY 12537

Emmanations/ Errol Maitland, WBAI 99.5 FM, 505 8th Ave., New York, NY 10018

New York Kids/ Lou Giansante, WNYC 93.9 FM, One Centre St., New York, NY 10007

Woody's Children, WQXR-FM/ Bob Sherman, 122 5th Ave., New York, NY 10011

Kids Alive, Jamie Deming, Prod., 84 Cove Rd., Oyster Bay, NY 11771 (not currently producing)

Kid's Clubhouse, Paul Butler, Prod., 351 Midland Ave., Rye, NY 10580 (syndicated)

WUSB FM/Erica, Pgm. Dir., 260 Student Union Bldg., State Univ. of NY, Stony Brook, NY 11794

NORTH CAROLINA

Shoo-Fly, Audio magazine for kids, PO Box 70, Carrboro, NC 27510 (publication)

OHIO

WAOZ-AM, Peter Zee, P.D., 219 Mc Farland St., Cincinnati, OH 45202

Storytime with Hassan, WRUW 91.1 FM, 11220 Bellflower Rd., Cleveland, OH 44106

Kids Sundae, WCBE 90.5 FM/Don Mashelko, 540 Jack Gibbs Blvd., Columbus, OH 43215

WDEQ-FM/ Susanne Smithers, Riverside High School, Moore St., De Graff, OH 43318

Almost Even, WHSS-FM/ David Spurrier, 1165 Eaton Ave., Hamilton, OH 45013

Children's Story Hour, WLMH-FM, 605 Welch Rd., Morrow, OH 45152

WOBC-FM/ Carmen Mitchell, Wilder Hall/ Oberlin College, 135 W. Lorraine St., Oberlin, OH 44074

OKLAHOMA

Ken Pickens & Carolyn Meyer, KSPI 780- AM, Box 2288, Stillwater, OK 74076

OREGON

The Musical Enchantment Story Hr., Paul Richards, prod. KCNA, 160 Meade St., Ashland, OR 97520 (syndicated)
Skinnamarink, KMUN/ 91.9 FM Debbie Twombly, PO Box 269, Astoria, OR 97103
Kids Classic Stories, Laughing Moon Productions, 858 Fox Glenn Ave., Eugene, OR 97405
KWVA-FM Brian Rivers, EMU Suite 4, U. of Oregon, Eugene, OR 97403
Free To Be/Rhonda Fox, Golden Hours Radio/Oregon Public Radio, 7140 SW Macadam Ave., Portland, OR 97219
Kid Rhythm Radio, KBPS-AM 1450/Jackie Loucks, 546 N.E. 12th Ave., Portland, OR 97232

PENNSYLVANIA

History of My World/ Audrey Foltz, Temple Univ. Public Radio, 115 Annenberg Hall, Philadelphia, PA 19122
Kathy O'Connell, WXPB-FM 88.5, 3905 Spruce St., Philadelphia, PA 19104 (broadcast across Delaware basin)
Working Together, Joni Carley Yamaguchi, Prod., c/o The Banner Project, Diamond Rock Rd, Phoenixville, PA 19460 (broadcast on Radio for Peace International)
WPSU-FM/ Douglas Meyer, 123 S. Burrowes St. Suite 202, State College, PA 16801
Elephant Soup On the Air, WRLC 91.7/ Fullis Conroy, 1724 Smokey Corners Rd., Williamsport, PA 17701
WRDV Warminster, PA/ John Petersen, Cinekyd Enterprises Inc., 129 Terwood Rd., Willow Grove, PA 19090

TENNESSEE

The Story Tree, Carol Huebner, PO Box 2465, Johnson City, TN 37605 (syndicated)
WCSK Jerry Ruetz, 1800 Legion Dr., Kingsport, TN 37660

TEXAS

KNRB-AM 1360 AM, Gary Reid, P.D., 121 NE Loop 820, Hurst, TX 76053 (Radio Ahhs*)
Do Re Mi, KOHM 89.1 FM/ Stacie Herndon, Box 43082 Texas Tech, Lubbock, TX 79409 (classical program)

UTAH

KKDS-AM Dorrie Gibson, GM, Box 57760, 1130 W. 5200 South, Salt Lake City, UT 84107 (Radio Ahhs*in part)

VERMONT

WGDR FM 91.1/ Stu Bautz, Goddard College, PO Box 336, Plainfield, VT 05667

VIRGINIA

Hickory, Dickory Dock, WUVT-FM Blacksburg, Suite 350 Squire Student Ctr., U of Va., Blacksburg, VA 24060
Theodore McKoskey, Box 5794, Radford University, Radford, VA 24142
Rocket Radio, WCVE-FM 88.9 FM/ Stephanie Pyle, 23 Sesame St., Richmond, VA 23235

WASHINGTON

KUGS-FM/ Keith Boyd, 410 Viking Union, Western Washington U., Bellingham, WA 98225
KAZZ 107.1 FM, Earl Caslerk, P.D., P.O. Box 1369, Deer Park, WA 99006 (Radio Ahhs*)
Jardin De Los Ninos, Radio KDNA-FM/ Richard Garcia, Box 800, Granger, WA 98932 (Spanish lang. program)
The Enchanted Forest, KSER 90.7 FM Holly Cummings, PO Box 507, Lynnwood, WA 98046
KAOS FM, CAB 305, Evergreen State College, Olympia, WA 98505
Kidstar/John Dodge, P.D., % Children's Media Network, 1334 First Ave. Suite 150, Seattle, WA 98101 (soon to be nationally syndicated)
Verne Windham, KPBX-FM, N. 2319 Monroe St., Spokane, WA 99205

WEST VIRGINIA

Storybook Express Saturday Matinee, WVMR/Gibbs Kinderman, Dunmore, WV 24934

WISCONSIN

WEIO-AM, Martin Meldahl, P.D./Chris Ouellette, 1819 Mitchell Ave., Eau Claire, WI 54701 (Radio Ahhs*)
Digital Music Express, % Gary Nosacek, 2735 N. Hackett, Milwaukee, WI 53211 (CDs only; syndicated)
Secret Clubhouse, Gary Nosacek & Peter Zehren, 2735 N. Hackett, Milwaukee, WI 53211
WOJB-FM, Kevin McMullin, Rt. 1 Box 282, Sorona, WI 54870

*Radio Ahhs are part of the Radio Ahhs Network and do not necessarily do local programming.

involved. Working with your local school district will draw attention to your station, the schools, the kids, and even to you.

If there's not enough time for that, encourage the station to pick up any one (or all) of the national programs available via the public radio satellite system. "My Green Earth," "Grandpa Art," "Kinetic City," "The Story Tree," "Pickleberry Pie," "We Like Kids!" - all are shows that can help your local station develop the next-generation of public radio listeners.

Some stations believe they have bona-fide reasons for excluding children from their audience. If you think otherwise, PLEASE LET THEM KNOW!

Finally, a BIG THANK YOU to all who have made the effort! It's amazing what a few phone calls will do! See you in October.

NEW SOUNDS

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.

REGI CARPENTER It Doesn't Matter What You Look Like

World stories with songs by singer/storyteller Regi Carpenter are contained on this wonderfully captivating story/music tape alive with messages for today's families. Aimed at children 4-12, this tape includes original, feminist, Native American, Puerto Rican and African stories with songs that celebrate each culture's spirit and language. Funny, warm, and imaginative - parents can't stop listening either. Cassettes are \$10. plus \$3. s+h. Available from Flying Venus Productions, 411 Brooktondale Road, Brooktondale, NY 14817.

KATHERINE DINES & BONNIE NICHOLS Hunk-Ta-Bunk-Ta-Bed! (Bed-time Bedlam and Lullabies)

Side one on this collection of 12 bed-time songs, features six up-tempo for the "I Don't-Wanna-Go-To-Sleep set and six soothing lullabies on the flip side, hence the subtitle, "Bed-time Bedlam and Lullabies."

There is something for the whole family on this recording - from the rock n' roll version of "Rock-A-Bye Rock," the sneaky "Attack of the Midnight Snacker" to the jazzy "Dreamy Eyes." Cassettes are \$12.00 and CDs \$16.00 inc. s+h. Available from Katherine Dines, c/o Sherrill and Weir, PO Box 121711, Nashville, TN 37212.

FRED GEE We Can All Get Along

This recording is full of lively songs that kids will want to sing. Musical styles range from folk to country, from reggae to swing, from calypso to new age. A children's chorus adds to the fun. The songs are written from a kid's point of view and include "We Can All Get Along," "Every Drop of Water," "The Strangest Thing," "Our Family Is A Happy One," and more. Cassettes are \$11.50 each and CDs are \$14.50 each inc. s+h. Available from Clear Horizons Music, 111 Pleasant St., Norwich, NY 13815.

JOANNE OLSHANSKY HAMMIL The World's Gonna Listen!

Joanne's follow-up recording to "Pizza Boogie" is a collection of 12 new, terrific songs and stories. They deal with peace, harmony, friendship, rhythm, ecology, empowerment, problem solving, conflict resolutions, and fun. A great variety of musical styles, instrumentation, and voices contribute to the excellence of this recording. Cassettes are \$10.00 each and CDs are \$15.00 each plus \$2.00 s+h. Available from JHO Music, 11 Marshall Terrace, Wayland, MA 01778.

DHARMIKA J. HENSHEL Good Green Fun

The world of nature comes alive with dynamic, sing-a-long, original music taking children on delightful adventures with predators, strangler figs, crocodiles, insects, mushrooms, and other intriguing characters from tropical and temperate forest ecosystems. Dharmika's five years of experience as a field botanist and ecologist brings Costa Rican and Oregon forests into your children's lives. Cassettes are \$10.00 each and CDs are \$15.00 each plus \$2.00 s+h. Available from Good Green Fun, P.O. 375, Sebastopol, CA 95473.

MARCY MARXER Ukulele For Kids

Marcy and lovable dog puppet, Ginger, teach kids how to play that wonderful four-stringed instrument that really fits a child's hands. Cassettes are \$11.00 each, CDs are \$16.00 each, and videocassettes are \$29.00 each. Available from Community Music, Inc., PO Box 5778, Takoma Park, MD 20913.

PAUL "VINCENT" NUNES Read To Me

Vincent's second recording is a rich delight containing 13 wonderfully original songs, with a diverse mix of material. It is educational, entertaining and at times quite moving. Vincent's voice, solid and always friendly, is a great complement to his songs. The arrangements, using both electric and acoustic instruments, are just right. It's a recording that children and parents alike will love. Cassettes are \$9.98 each and CDs are \$15.98 each. Available from Lighthouse Records, 30 Fourth Ave., Fairport, NY 14450.

NANCY SCHIMMEL & CANDY FOREST Speeney, Spawney, Go To The Moon - Lullabies for Anybody

Gentle yet engaging, this music is guaranteed to relax everybody from babies to CEOs. Old favorites from Brahms to Malvina Reynolds, new pieces by Candy Forest, Nancy Schimmel and Linda Hirschhorn are played on acoustic instruments and sung by family. The music is selected for its quieting quality and arranged to encourage deep relaxation of body, mind and spirit. Cassettes are \$11.00 each and CDs are \$15.00 each plus \$2.00 s+h. Available from Sisters' Choice, 704 Gilman St., Berkeley, CA 94710.

DAVID STOERI The Bell Cow Swing

David is joined by his wife Roxanne Neat in their third children's recording. The 15 traditional and contemporary folk songs are accompanied by lap and hammered dulcimer, banjo, guitar, pennywhistle, harmonica, jaw harp and more. Also included is David's original song "A Wee Bit Weird" about the joys of being a 6th grader! Cassettes are \$10.00 each plus \$1.50 s+h. Available from Hot Coffee Recordings, PO Box 1373, Janesville, WI 53547.

WENDY WHITTEN The Adventures of Flumpa and Friends, Someday . . . Someday, Book 1

The first in a series of adventures with Flumpa, the tree frog, "Someday . . . Someday," by Wendy Whitten and Herb McCullough and illustrated by Mike Swerda, is a collectable full color picture book including text and lyrics for ages 3 and up with a 20-minute audiocassette incorporated into the hardback cover, featuring original "story" songs and narration. The suggested retail price is \$29.95 each plus \$2.95 s+h. Available from Ion Imagination Entertainment, Inc., PO Box 210943, Nashville, TN 37221-0943 or call 1-800-3-FLUMPA.

THE SHEET SHAKIN' BED-QUAKIN' BELLY-ACHIN' WIDE-AWAKE BLUES

words & music by Katherine Dines & Bonnie Nichols
©1993 Kiddie Korral Music & Bonnie Nichols Music

Katherine Dines had us all wailing along with her on this great, fun song at the National CMN Gathering in Petaluma, CA last fall. To contact Katherine about her songs and recordings, write to her at 2605 Essex Pl., Nashville, TN 37212. Her co-writer, Bonnie Nichols, is a songwriter-performer from Alaska. To contact Bonnie about her music write to her at P.O. Box 1954, Soldotna, AK 99669.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is simple and repetitive, with lyrics written below the notes. Chord symbols are placed above the staff to indicate accompaniment. The lyrics are: "When Mom and Dad went out to-night on a date, They said to the sit-ter 'Good-bye! We'll be home late!' 'Put the kids to bed at a quar-ter to nine.' The min-ute they left we start-ed to whine... we got the sheet shak-in' bed quak-in' bel-ly ach-in' wide a-wake blues! When we hear those words: 'It's time for bed!' We keep on do-ing som-er-saults in-stead. Cause stay-ing up and play-ing 'Hide and Seek,' Is much more fun for an-y one than try-ing to count sheep..."

E A E
When Mom and Dad went out to-night on a date,

A E B7
They said to the sit-ter "Good-bye! We'll be home late!"

E E7
"Put the kids to bed at a quar-ter to nine." The

A7
min-ute they left we start-ed to whine... we got the

E B7 E
sheet shak-in' bed quak-in' bel-ly ach-in' wide a-wake blues!

A A7
When we hear those words: "It's time for bed!" We

A A7 B7
keep on do-ing som-er-saults in-stead. Cause

A A7 E
stay-ing up and play-ing "Hide and Seek," Is

C#m C#m6 B7
much more fun for an-y one than try-ing to count sheep...

E A E

It must have been Mom's meal that made us sick. Not the

E E B7

can - dy, ice cream, so da pop and chips! While the

E A7

sit - ter slept through the Late Night Show, Mom & Dad came home, and the

A7 E

rest you know... Uh oh! They got the sheet shak - in' bed quak - in'

B7 E E

bell - y ach - in' wide a-wake blues. We got the sheet shak - in' bed quak - in'

B7 E

bell - y ach - in' wide a-wake blues. Ever - y bod - y got the

E B7 E

sheet shak - in' bed quak - in' bell - y ach - in' wide a-wake blues.

VERSE 2

We had a pillow fight til the room was white as snow.
 How the antique lamp got broken we don't know.
 Then we turned my bed into a trampoline.
 When the sitter found out she sure looked mean.
 She got the sheet shakin' bed quakin' belly achin' wide awake blues!

20 RAISING QUESTIONS

By Stuart Stotts

In the Quaker tradition, there is a practice of raising queries each month to help with reflection on issues important to growth. I offer here a list of queries for children's performers. These questions raise some issues about communicating respect for children.

Are we passionate about what we do? When I was waiting to go on stage at a local festival this summer, I was talking with the woman who was going to perform before me. She said, "This set is supposed to be for families, whatever that means. Children's music." she grimaced. "I want to do 'real' music." She walked on stage before I could reply. On one level, I was appalled. Children's music is real! But I also understood her position. Acoustic musicians have turned to children's music as a source of somewhat steady, paying work. Unfortunately, in the end, this is a source of frustration for many artists.

In showing respect for children as we do our work, I believe it is crucial to be passionate about what we do. If we're not passionate, we won't have fun. Fun is an important element in work with children. We must love our work, and love our audience. I don't know anyone who works with children who isn't occasionally frustrated, angry, sad, and/or exhausted. But to remain vital inside, I think we must love our work. If working with children is what we really want to do, we are more likely to show them respect.

Are we challenging ourselves to grow as performers? I've seen performers do stellar versions of songs or stories, and I've seen the same pieces performed later, when the performers seemed to have grown tired of them. New material and new directions help to sustain us.

Are we listening to children as we write our songs? While I have a personal interest in songs that bring up issues, I am aware that many songs don't seem to work for kids because they are preachy or speak through a thinly-disguised adult perspective. It is a constant challenge to remember how children see things. Listening directly to children, to their feedback on songs or their reactions to performances is the best way to check this. We must carefully watch the faces in the audience.

Does our material engage children directly? I had a dream in mid-September, just as I was starting to get very busy with school-related work. In the dream, I am doing an assembly program. It is a room with strange angles. At the beginning of the show I am about to tell my favorite story. I decide to begin from a corner, where no one can see me, as a new twist. After the first few minutes of the story, I step out where I can see the audience, but they've all left. I am crushed. Later, as I am packing up my stuff, a teacher comes in. I ask her what went wrong. She says to me, "Just talk to the kids simply and directly." I choose to take the dream seriously.

Is participation empowering for children? I have seen performers cut off or dismiss kid's ideas for zipper songs. Zipper songs can be an effective way to empower children, and let them know that their ideas are worthwhile.

Two years ago, the Madison Civic Center included a note with all contracts for its family shows to let performers know that some parents had complained about a few performers embarrassing children, especially when children were called on stage to participate. Though the note was rather heavy-handed, performers I talked with had looked more closely at their own performances to examine whether this was a concern.

Do we offer kids a range of stimulation in a performance? Anyone who's ever done shows for kids knows that it's not hard to get them worked up: "I can't hear you. I Can't Hear You. I CAN'T HEAR YOU!" Most of us use movement and group singing to engage our audiences.

While that may be the most obvious sign that children are participating, there is a whole range of experiences to offer, some of which may be more challenging for performers. Do we offer them chances to be quiet, or chances to seriously reflect on issues?

We respect ourselves as performers when we periodically reflect on our work. And I believe that we also show more respect for children.

LETTER TO THE EDITOR

Dear Editor,

On March 12, I attended the annual gathering of the New England Region of the CMN in Worcester, MA. This was my first contact with the Network and I had a ball!

As a music teacher, I am always looking for new materials for classrooms and concerts. Living in western Massachusetts, it is easy to feel isolated, so I appreciated the fact that the gathering took place in Worcester rather than Boston.

I met many fellow music teachers from all over New England plus many song writers, clinicians, parents, and students. Everyone there loved music and was eager to share their ideas and experiences with others. There was such an enthusiastic spirit that the whole day just flew by. There were workshops on storytelling, song swaps, movement, rounds and harmony, song writing, and on building self-esteem through music. Each of the fifteen sessions offered the participants plenty of opportunities to learn from others. I found it invigorating to be around such creative people. It was great to be able to buy, on the spot, tapes and song books of some of the material presented. I am already using some of it.

I am more convinced than ever of the power of music in bringing people together and I look forward to the next gathering.

Mrs. Nancy Vanhoenacker
Pittsfield, MA

THE GARDEN SONG

words & music by Jackson Gillman
©1993 Jackson Gillman

Jackson sang this delightful song at a CMN gathering in New York. He is known as the "stand up chameleon" and in this song his mastery of character play is wonderful. His voice and accent change as each vegetable character sings so that the potato has an Irish brogue, the corn sings with a country twang and the squash sounds street-wise, etc. To contact Jackson about his songs, stories and recordings, from May to December, write to him at HCR 62 Box 36A, Mt. Desert, ME 04660 and from December through April, at 70 Morning St., Portland, ME 04101.

The musical score is written in 4/4 time and consists of three main sections labeled A, B, and C. Each section is presented on two staves: a vocal line and a piano accompaniment line. Section A begins with a treble clef and a key signature of one flat. Section B starts with a different melodic line. Section C continues the piece with a similar accompaniment pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

A. (Child voice) Do you carrot all for me? You call me your little sweet pea. But it's a scary world out there. How do I know that you care?

A. Do I care at all for you? Just like the morning dew. 'Cause you mean the earth to me, my dearest little sweet pea.

B. And I'm not the only one looking out for my precious little friend. There's a garden of friends here to help you along, and here's what they have to send...

C. The beets said to say, "You're unbeatable." The beans always ask, "How've you been?" The radishes say, "You're simply radishing." And the peach says, "You're peachy keen."

A. (Child voice) Tell me why I grow so slow. I really want to know. I don't like being so small when everyone else is so tall.

B. Just leave that to Father Time and our Mother Earth, to Brother Rain and Sister Sun. In no time at all you'll be big and strong; your journey's just begun.

C. The squash swears, "We'll never squash your dreams, and will protect you from any rhubarb." Peas and carrots murmur sweet nothings, so you rest assured you're safe from harm.

A. Do we care at all for you? Just like the morning dew.

You may feel like a little sprout, but you are what life's all about.

B. The potatoes all took a vote and claim that, "Our eyes are all for you. Us spuds are for you in whatever you do; we're all looking out for you.

C. When you've got a problem and want to talk, the corn tells you that, "We're all ears. We'll wear our best silk and have our tassels on, when we dance in the wind with you."

A. (Child voice) Still sometimes I feel alone, like nobody else is at home. When I worry that nobody cares, it's a comfort to know that you're there.

B. The warblers warble their warbling song; the bumblebees bumble along; Peepers are peeping; the frogs do the frog; the worms do the boogaloo.

C. The katydids katy do till they're katy done; this garden is a bushel of fun. The soil will hold you the whole night long, while the hummingbirds hum this song...

A. Hum.

A. We're all there to help you grow. You're one of a kind, you know. The lettuce will let you be you; even the worms will too.

A. Do we care at all for you? Just like the morning dew. With help from below and above, we'll grow in this Garden of Love... ..here in this Garden of Love.

REGIONAL REPORTS

CANADA

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

The Canadian Region is in the process of reorganizing, and is looking for members who would like to take active roles in planning and development for the region. Those interested should contact Sandy Byer.

MID-ATLANTIC REGION

Dave Orleans
130 West Clearview Avenue
Pine Hill, NJ 08201
(609)768-1598

Dave reports that the Mid-Atlantic region is still in the formative stages.

MIDWEST

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

The first Heartlands Children's Music Sing-Around™ was January 29-31. Included in the three-day retreat were in-depth discussion, peer review, information exchanges, networking, Sing-Around™ circles, and more. This was a democratic "co-create the agenda" gathering where the program was created as part of the event's first meeting. Most sessions were held in circles.

NEW ENGLAND

Bob Blue
77 Belchertown Road, Apt. 43
Amherst, MA 01002
(413)256-8784

The New England Region and the Western Massachusetts Region have reunited, and had a successful gathering at the Clark Street Elementary School in Worcester, Massachusetts. Workshops and song swaps were offered dealing with movement games, families, passing on

music to our children, musical instruments, dance, performing issues, music with older children, music with pre-schoolers and toddlers, story-telling and song, building a children's chorus, rounds and harmony, self-esteem and community, and songs of conflict resolution, diversity, and inclusion. Because the 1995 national gathering will be October 13-15 in Freedom, New Hampshire, our next regional gathering will be March 30, 1996 (tentative) again at the Clark Street Elementary School in Worcester.



CMNers Brittany Kaplan, Joshua Friedlander, Siena Kaplan, & Annie Bouthilette at the NE gathering.

METRO NY

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

NY Metro sponsored our second annual gathering in Chester, Connecticut on May 20. It was a day filled with music, including song swaps, workshops, and a children's chorus for all the children who wanted to participate.

NORTHERN CAL

Lisa Atkinson
317 W. 41st St.
San Mateo, CA 94403
(415)574-2709

On February 5, there was an organizational meeting and song swap at Lisa's house.

SOUTHEAST

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

Meetings occur regularly the first Wednesday of every month from 12:00-1:00 PM here in Nashville. We

are having a blast . . . sharing stories, poems, songs, signing, and finger games, at our Round Robins. These Round Robins occur every three months. Members continue to work collectively and independently on shared mailing lists, cooperative tours and bookings, purchases of sound equipment, putting together a live radio show, opening up various venues for performances, increasing our membership, encouraging more diversity, and in general, getting the word out! For more information, call Katherine Dines, or Rachel Sumner at (615)646-3220

SOUTHERN CAL

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

CMN of Southern California and the Community College Campus Child Development Centers jointly sponsored a celebration of 20 years of the Campus Child Development Centers on April 29 at East Los Angeles College in Monterey Park. Jose-Luis Orozco and Jacki Breger were the featured entertainers. We were happy to be working with this vital organization, and we consider this an important outreach - an opportunity for CMN to increase racial and cultural diversity within the network.

NORTHWEST

Bonnie Messinger
11790 SW Belmont Terrace
Beaverton, OR 97005
(503) 641-8580
(Contact person - no regional coordinator at this point)

People interested in helping to form a Northwest Region should contact Bonnie.

SEND SONGS!

PIO! is always searching for new, quality songs from different regions! (Especially needed are ethnic songs and songs written by kids.)

Send lead sheet and tape to:
Joanne Olshansky Hammil
11 Marshall Terrace
Wayland, MA 01778

THE BOO BOO SONG

words & music by Cathy Winter
©1984 C.L. Winter

Cathy's "Boo Boo Song" has touched countless children (and adults) with its simple charm and wisdom. To contact Cathy about her songs and recordings, write to her at 1017 Chrysler Ave., Schenectady, NY 12303.

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music with lyrics underneath. The first staff starts with a D chord and a G chord. The second staff has G, E7, A7, and G chords. The third staff has D, G, and A7 chords. The fourth staff is the start of the chorus, marked 'CHORUS' in a box, with D, G, and D chords. The fifth staff has G, E7, A7, and G chords. The sixth staff has D, G, A7, and D chords. The lyrics are: 'It's on my knee -big - ger than a tree. It stretch - es fur - ther than you can see. And it gets big - ger real - ly late at night un - less you tell me a stor - y be - fore you turn out the light I've got a BOO BOO as big as an - y BOO BOO can be. Kiss my Boo Boo that - ll make it bet - ter you'll see I need a band - aid and a hug or two It's a great big Boo Boo but we'll fix it me and you (It's on my...)'

VERSES 2, 3, & 4

It's on my arm - bigger than a barn
It goes from here to there, oh isn't it long?
I'll bet you never saw one that big before
If it gets much bigger it won't fit through the door!

And there's this scratch here, right on my toes
You'd never believe how deep that little scratch goes
And you can't see it, but I bumped my head
I started to cry, but I just came here instead

Sometimes I feel bad and I don't know what to do
You ask me what's wrong and I don't know what to say to you
My heart's so tired and all filled with tears
Do I have to have a BOO BOO just to get you to hear...
My heart's got a Boo Boo...

I just get so annoyed when I'm out somewhere and I can't close my ears the way I can close my eyes. We're bombarded from every direction. Who says that people want to hear what's broadcast in public?

PIO: I know what you mean. Our children do watch TV. We regulate how much and what they can see, but we let them watch. Our younger daughter, who is almost five, feels a lot of pressure at school to react to the Power Rangers and other faster, noisier shows.

FR: I agree. My grandson has been sucked into that too. He watches the Power Rangers. But he still watches *The Neighborhood*. I just lament the fact that children watch so much. Too much. They need time to play.

PIO: Has all of this affected either how many children watch *The Neighborhood* or the age at which they leave you?

FR: We used to think that the target age was 5 or 6, and that we might have some 4-year-olds and 7-year-olds. Now we're hearing that the children are starting to watch at 18 months. The high point is about three. It's ridiculous. What's that doing to their psyche? I'm not concerned about what they might see on *The Neighborhood*, but I am concerned about what they might see all around it. Some children watch unmonitored and see shows meant for adults

PIO: What is it like to be the remaining island of calm in a rising sea? Do you ever stand up there in front of the camera and feel like you've got to be a lot for a lot of people?

FR: All I can do is be myself. I've had the grace to be able to do that. I walk into the studio and I think, 'Let some word that is heard be Thine.' Whatever doesn't come from the eternal is just dross anyway. So I just pass on what's been given to me.

PIO: Do you ever have visions as you look at the camera of the horrible situations some children are in as they look back at you?

FR: Oh yes. Not that I have any exact view of it, but I think about the children and some of the ones I've known in desperate straights. I've been to a lot of places, some of them very poor. I know I can't do everything, but I know I can give the kind of nourishment that comes from an understanding of the development of the human personality.

PIO: Do you have a sense of the importance of being one of the only widely-visible males that works with and cares about young children. Do you see yourself as a role model for maleness?

FR: I remember one time after *The Neighborhood* had been on quite awhile the people in New York asked me to come talk about doing some commercial television. One of the first questions they asked me was, 'What costume will you wear?' They said, 'You've got to jazz up what you do.' I said, 'Well, it looks to me as if this meeting is over,' because for all the time I've been on television all I've ever wanted to do was to give one more honest adult to the children who are watching. Covering me up with all kinds of jazzy stuff is not my idea of the expression of honesty. Does that answer your question?

PIO: Part of it. I still want to ask about maleness. One reason many people appreciate you is that you give a child a chance to see a man on television who is not loud, or fast in his movements, or always in an action mode. To what extent is that just you and to what extent do you see yourself as a role model?

FR: I think that if I were very aggressive in my movements and my speech that it would be a sham for me to try to act like Mr. Rogers. We got a letter yesterday in which someone said how grateful they were that a certain person was on television who was close to being "Mr. Rogers-esque." It seems to have become part of the culture: that a gentle, calm, quiet, male can be considered "Mr. Rogers-esque." I just don't think you

can fake that. I wouldn't want to advise someone who is just the opposite of me and do it just like me. It wouldn't be real. I think children and adults long to be in touch with what's real. Don't you?

PIO: I do, and I think people "catch" realness just as they catch the love one has for the things one does.

FR: That's a beautiful analogy, picking up on what we talked about before.

PIO: Has your being a minister affected the Neighborhood, or your work with children?

FR: It has helped me become who I am, and it's all a part of me. My relationship with my Creator is just part of who I am. I don't think you have to use labels to allow people to see what is your inspiration.

PIO: You've been working with children for four decades now. Would you have any advice for those of us who are just now choosing to spend a good bit of our time and our creative energy working with children?

FR: (long silence) First of all, I would think that it would be important to understand the roots of your desire to do that. As you come to understand that, then you can understand what might be in the children with whom you're communicating. With parents, for example, as a child goes through certain stages of development, that re-evokes those feelings in their parents that stem from those same stages that they went through. I think that way you get to be more gentle with yourself and as you're able to do that then the children that you're with sense that you're accepting of them, as you become more accepting of who you have been as a child; that child that you continue to carry along with you in life.

For information about the complete line of educational products from the producers of Mr. Rogers' Neighborhood, contact:

Family Communications, Inc.
Marketing Dept.
4802 Fifth Ave.
Pittsburgh, PA 15213
(412) 687-2990

LOVE IS IN THE MIDDLE

words & music by Emma O'Brien, age 8
 harmony lines by Bruce O'Brien,
 additional words by Dianne Rhein
 ©1994 Emma O'Brien

Bruce O'Brien sang this beautiful song, written by his daughter, at the National CMN Gathering in Petaluma last October. Emma wrote this after coming home from a CMN Gathering in the Mid-West last summer. Bruce added the two extra harmony lines in the chorus and Dianne Rhein, Emma's mother, added the last two lines of the second verse. It will be the title song of Bruce's soon-to-be-released next recording! To contact Emma and her family, write to them at 604 Newton, Eau Claire, WI 54701.

CHORUS

Repeat 4 times

C G C G C

Peace and joy and Har - mon - y and love is in the mid - dle.

VERSE 1

Am Em F C F C

If there was a time to change the earth, _____ we'd change it to how it used _ to

G Am Em F C

be. _____ If there was a time to change the o - ceans, _

F C G

we'd change them to how they were when they were young. _____

LAST CHORUS

C G C G

Peace and joy and har - mon - y and love is in the mid - dle.

Peace on earth and love

mid - dle. Love is in the

VERSE 2

Isn't it sad that things are happening
 To the oceans and the earth
 But if we all join hands together
 We can work for their rebirth. There'll be...

FORM OF THE LAST CHORUS:

On last chorus, sing part 1 2X alone, then add part 2; add part 3 the next time through. When part 1 gets to its 8th repeat, all 3 voices join in singing the last 2 measures of part 1 together 2X in harmony and hold the last note.

THE KIDS' CHORUS

TURN OFF THE T.V.

words by 4th graders at Majestic Way Elementary School,
San Jose, CA and Lisa Atkinson
©1994 Scooptunes

Lisa helped the children at Majestic Way School write a theme song for their annual class effort: the class makes a contract with each other and their families each year to turn off the TV for one week. The more pages of books they read that week, the more prizes they win (local businesses sponsor ice cream, pizza, movies, skating, etc.). This catchy song has been spreading.... maybe the idea will too! To contact Lisa about her songs and recordings, write to her at 317 W. 41st Ave., San Mateo, CA 94403.

CHORUS

The chorus is written in G major, 4/4 time. It consists of four lines of music. The first line starts with a G chord and includes an 'Echo' section. The lyrics are: 'Turn off the T. V. _____'. The second line continues with 'Turn off the T. V. _____ You won't re-gret _____'. The third line starts with a D chord and includes another 'Echo' section. The lyrics are: '_____ it _____ Turn off the T. V. _____ And just for-get _____'. The fourth line starts with a G chord and ends with a C chord. The lyrics are: '_____ it. There must be thir-ty six mil-lion things we all can do and see and _____'. The fifth line starts with a D chord and includes a 'VERSE 1' section. The lyrics are: 'All you have to do is Turn off the T. V. _____ I could go swim-ing _____ or to a _____'. The sixth line starts with a G chord and ends with a D chord. The lyrics are: 'par-ty with some friends. I could ride my skate-board _____ or play a _____'. The seventh line starts with a G chord and ends with a C chord. The lyrics are: 'game that ne-ver ends. I could play base-ball _____ or go _____'. The eighth line starts with a G chord and ends with a G chord. The lyrics are: 'on a shop-ing spree All you got to do is Turn off the T. V. _____'.

VERSE 2, Last Line

The last line of Verse 2 is written in G major, 4/4 time. It starts with an A chord and ends with a D chord. The lyrics are: 'Just don't make me clean up my room!'.

VERSE 2

I could go to the zoo and watch the animals play
Take a sailboat for a cruise around the bay
Put on my roller blades and around the block I'll zoom
Just don't make me clean up my room!

CALENDAR OF EVENTS

These days there are lots of wonderful events happening in the world of children's music. If you know of a conference, festival or special event that other CMN'ers would like to hear about, **Please fill out the form on page 29 and send it to the calendar editor c/o Ruth Pelham, PO Box 6024, Albany, NY 12206.** You can fax your events to Ruth at (518)462-8714.

CMN Southeast Monthly Meetings

Nashville Entertainment Association
1007 17th Ave. South
Nashville, TN 37212
Contact: Katherine Dines
(615)297-4286 or
Rachel Sumner (615)352-0104
First Wed. of each month
12:00 - 1:00 pm

CMN Southeast Round Robins

Musicians' Rehearsal Hall
11 Music Circle North
Nashville, TN 37203
Contact: Katherine Dines
(615)297-4286 or
Rachel Sumner (615)352-0104
Every three months/dates to be set
7:00 pm

People's Music Network Gathering

Location TBA
Contact: Helene Newburg
(508)376-4901
June 2 -4
Songswaps and workshops on many political and social issues. Often includes workshops on children's music.

Seventh Annual Appel Farm Arts and Music Festival

Appel Farm Arts & Music Center
P.O. Box 888
Elmer, NJ 08318-0888
(800)394-1211 or fax
(609)358-6513
Saturday, June 3
12 noon - 8:00 P.M.

E-mail address: Appelarts@aol.com

National Assembly of Local Arts Agencies Annual Convention

Fairmont Hotel, San Jose, CA
Contact: National Assembly of Local Arts Agencies
Department 5108
Washington, D.C. 20061-5108
(202)371-2830
June 10 - 13

Gathering of artists, local and state arts agencies, public officials, and teachers - workshops, seminars, and speakers on arts advocacy, grants, literature, and technology. Also, interact with staff from the NEA, NEH, Kennedy Center, and major foundations and corporations.

Northern CA CMN Song Circle/Pot Lucks

Contact: Nancy Schimmel
(510)843-0533
Saturday, June 17
2 PM - 6 PM
Singers and listeners, adults and kids welcome.

Clearwater's Great Hudson River Revival '95

Westchester Community College
Valhalla, NY
Contact: Clearwater, Inc.
(914)454-7673 or TTY (914)454-7691
June 17 - 18
10 am - dusk
Annual two-day, open air performing arts festival focusing on the environment, contemporary and traditional folk, blues, world, jazz, Latin, Zydeco, Cajun, and more. Festival features Old Time Stage, Dance Stage, Circle of Song, Story Circle, Children's Area with face painting and suspension bridge, Activist Area, Small Boats Display, ethnic foods, juried crafts, and a learn-to-juggle area.

Artists With Class 1995 Conference

New Paltz, NY
Contact: Artists With Class -
Conference '95
66 Jenkins Rd.

Burnt Hills, NY 12027
(518)399-3135 or (518)765-2613

June 17 -18
Workshops on practical and philosophical issues for the independent teaching artists including arts-in-education residency design, funding sources, and diversity issues as well as an open mike and showcase at night.

San Francisco Free Folk Festival

Contact: Laurie (408)688-6744
June 23 - 25
Concerts for kids and by kids - both days.

Old Songs Festival of Music and Dance

Altamont Fairground
Altamont, NY
Contact: Old Songs
Box 399
Guilderland, NY 12084
(518)765-2815
June 23 - 25
Workshops and concerts in music, singing, dance, storytelling, children's area plus crafts.

Second Annual School and Church Choral Directors' Conference

Silver Bay Association on
Lake George, NY
Contact: Jerold Fisher
112 West 72nd St. #5B
New York, NY 10023
(212)580-3347
July 8 -15
Daily clinics, seminars, new music reading sessions, demonstrations, lessons, and mini-concerts.

Los Altos Art & Wine Festival

For more information (415)574-2709
July 8 - 9
All day, both days
Arts & crafts, children's stage

Kids' Entertainment Seminar III

New York City
Contact: Howard Leib
75 Rockefeller Plaza
New York, NY 10019

Phone (212)399-4334,
Fax (212)399-3287,
E-mail KES95@aol.com
July 14 -15
Seminars, workshops, social events,
industry awards, and a week-long
series of concerts.

**Nashville Area Association on
Young Children Annual
Conference**

"Building Better Bridges"

Contact: NAEYC
(615)383-6292
Aug. 5 - 7
Keynote address, exhibits, hands-on
workshops and a parenting Track

**10th Anniversary Northeast
Whole Language Conference**

Johnson State College, Johnson, VT
Contact: Nancy Brooks, Vermont
Teachers Applying Whole Language
P.O. Box 2174
West Brattleboro, VT 05303
Phone/fax (802)479-3235
August 6 - 11
Workshops, music and singing,
discussion groups, exhibits, concerts
and more

Strawberry Music Festival

Camp Mather
Yosemite, CA
Contact: Strawberry Music
Festivals, P.O. Box 565,
Sonora, CA 95370
(209)533-0191
August 31 - September 4
9 am - 5 pm P.S.T.
Festival is rain or shine - family
music campouts, workshops and
children's stage.

**Northern California CMN
Regional Gathering**

Tentatively scheduled for Auburn,
CA
For more information.
(415)574-2709
Sept. 16 - 9:30 am - 5 pm
Workshops, song sharing,
networking, and round robin.

**Eisteddfod Traditional Arts
Festival**

University of Massachusetts
North Dartmouth, MA

Contact: Eisteddfod
(508)999-8546
September 22 -24
Concerts, mini-concerts, workshops,
children's activities.

**9th Annual Three Apple Storytelling
Festival**

Harvard, MA
Three Apple Storytelling Festival
P.O. Box 191
Harvard, MA 01451
(617)499-9529
September 29 - October 1
Workshops in storytelling and mime.
Friday night, ghost stories. Saturday
and Sunday, family festival. Saturday,
story party.

**National Symposium on
Multicultural Music**

Knoxville, TN
Pre-registration deadline is Sept. 11
Contact: A Wayne Tipps
Dept. of Music
University of Tennessee
Music Building, Rm. 205
1741 Volunteer Blvd.
Knoxville, TN 37996-2600
Phone (615)974-3331 or fax
(615)974-1941
October 12 - 14
Lecture demonstrations and
performances including African dance,
bluegrass, Cajun music, folk dancing,
steel drums, and clogging. Focus is to
provide teaching materials and
strategies for instruction in multicultural
music.

**Canadian Association of Authors,
Illustrators, and Performers
(CANSCAIP) Conference**

Victoria College on the University of
Toronto Campus
Contact: (CANSCAIP)
(416)515-1559
October 14
Workshops on writing, illustrating, and
performing for children.

**Children's Music Network National
Gathering**

Ossipee Conference Center at Camp
Cody
Freedom, NH
Contact: Daphne Petri
205 Highland Ave.

Newton, MA 02158
(617)244-9491
Oct. 13 -15
Workshops, songswaps, and
networking on topics focusing on
environmental awareness,
appreciation of differences, conflict
resolution, songwriting, songleading,
songs for older children, and much
more.

**For registration form and more
information, turn to pages 30 & 31.**

**Westchester Association for the
Education of Young Children
Conference**

State University of New York at
Purchase
Contact: Sara Armon
P.O. Box 462
White Plains, NY 10602
Sat., October 21

**New York City Association of the
Education of Young Children
Conference**

Contact: NYCAEYC
66 Leroy St.
New York, NY 10014
(212)807-0144
Sat., October 28

**National Association for the
Education of Young Children
Conference**

Contact: NAEYC
1509 16th St. NW
Washington, DC 20036-1426
1(800)424-2460
November 29 - December 2

**Second Annual Northeast Regional
Folk Alliance Conference**

Split Rock Resort at Lake Harmony in
the Pocono Mountains of PA
Contact: Diane Tankle
1539 Pine St.
Philadelphia, PA 19102
Phone (215)732-2448
Fax (215)732-7023
E-mail Dianne Tank@aol.com
December 1 -3
Workshops, seminars, exhibits,
showcases and more.

CALENDAR OF EVENTS SUBMISSION FORM

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

Event / Sponsor:
Contact:
Address:
Telephone:
Date of Event:
Description:

Submitted by:

Telephone #:

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 2).

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.

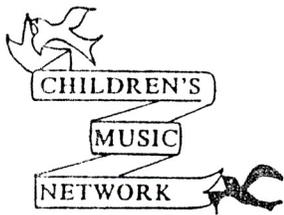
Send ARTICLES to:
Bob Blue
PIO! Coordinating Editor
77 Belchertown Rd. #43
Amherst, MA 01002

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

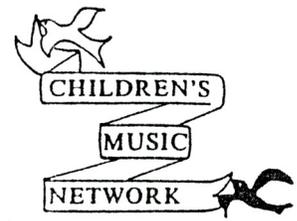
IMPORTANT: CMN ADDRESS CHANGE!

The Children's Music Network is happy to welcome **CAROLINE PRESNELL** as our new office manager consultant. All inquiries about membership should be directed to Caroline at:

The Children's Music Network, P.O. Box 1341, Evanston, IL 60204 Telephone: (708) 733-8003
during normal office hours, Central Time. The Florida and Montvale addresses should no longer be used to contact CMN.
Also, please use the addresses listed above for Article and Song submissions for *Pass It ON!*



Announcing
The Children's Music Network
National Gathering 1995!



Friday October 13th through Sunday October 15th
The Lake Ossipee Conference Center
Freedom, New Hampshire

The Children's Music Network exists to support the creation and dissemination of life-affirming, multi-cultural musical forms by and for young people. The purpose of the CMN National Gathering is to gather those involved in all levels of teaching, recording, singing, promoting, and distributing children's music and provide an opportunity for networking and learning something new in the field of Children's Music while together in a supportive and stimulating environment. So we welcome educators, performers, songwriters, media people, music listeners of all ages, parents, and children.

The Weekend will include workshops such as

Song Swaps on many topics, Making Family Music, Signing your Songs, Community Singing, Music and Movement, Environmental Songs, Children as Performers, Designing a Program, Getting on the Radio, Recording, Singing with Teens, Songwriting, Using Music in the Daily Lessons, Story Songs, Teaching History through Songs, and maybe Singing while Canoeing and Canoeing while Singing.

The Weekend will also feature a presentation by The Georgia Sea Island Singers of their "Black History and Heritage" musical and narrative celebration which they have presented in schools and venues throughout the United States and abroad.



PLEASE JOIN US FOR THIS SPECTACULAR WEEKEND
of Music in the White Mountains on the shore of Lake Ossipee.
Freedom, New Hampshire is two hours from Boston
and one hour from Portland, Maine.



