
PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #24

Fall 1996

José-Luis Orozco



Also...

- The Wonder of Music ■ Belonging in CMN ■
 - Connecting Songs and Children's Literature ■
 - Seven New Songs ■ Family Music ■ And More! ■
-

Editorial

by Bob Blue

This fall issue of *Pass It On!* focuses on the roles performers play in children's music. CMN is a network of children, parents, educators, performers, songwriters, radio people, and others who are interested in and/or concerned about children's music. Because performers' names, faces, and activities are often conspicuous to more people than those of children, parents, and teachers, sometimes it can seem as if CMN and *Pass It On!* are mostly for performers. We are determined to make sure all of our members, many of whom are not performers (and none of whom are *only* performers), know that we value their contributions.

As CMN and *Pass It On!* grow, we will continue to face the challenge of making all of our members feel welcome and know how important they are to us. When a well-known performer steps to the microphone during a round robin, there may be a tendency to treat the performer as a star, applauding longer and louder than we applaud for other members. While that applause is certainly gratifying for the performer, it can give new members the wrong idea about our network. We must work to avoid sounding, looking, feeling, and being like a fan club. In fact, some of our best-known performers would like to continue coming to CMN gatherings secure in the knowledge that they don't have to be "on" during the gatherings—that they can have quiet conversations with people and be treated as regular folk.

Our editors and columnists have several priorities to keep in mind when deciding whether to focus on an individual. Fourteen issues of *Pass It On!* have had cover photos—mostly photos of people who have been in-

terviewed. Roughly half of those photos have depicted people who were fairly well-known in children's music—performers. We have included songs that represent a cross-section of our membership with respect to age, geography and "fame" in addition to reflecting some of the values and priorities CMN has come to stand for. Our focus articles come from a variety of writers who have important stories to tell and points to make.

But performers, unlike children, parents, and teachers, do rely on publicity. While some of them—perhaps many of them—enjoy the extra appreciation they are given by fans, and both other performers and non-performers may wish they could get some of that extra appreciation for the work they do, fame is not the only motive for a career in children's music. And as we try to make the voice of CMN heard, through *Pass It On!* and other outlets, it helps when some of our members attract positive attention for us. If we all deal with fame sensitively, fame will not turn our network into a fan club. Success does not automatically spoil people, and we wish all of our members success in the work that they do, whether it is performing, parenting, producing radio programs, teaching, or facing the challenges of childhood. We applaud them all for their work and want to hear about it.

In our winter issue of *Pass It On!*, we will focus on the important roles parents play in the encouragement and growth of children's music.

Also, see Editor's Note on page 24 ➔

Bob Blue is a retired teacher, volunteer teacher, and writer of articles, stories, musical plays, and songs.



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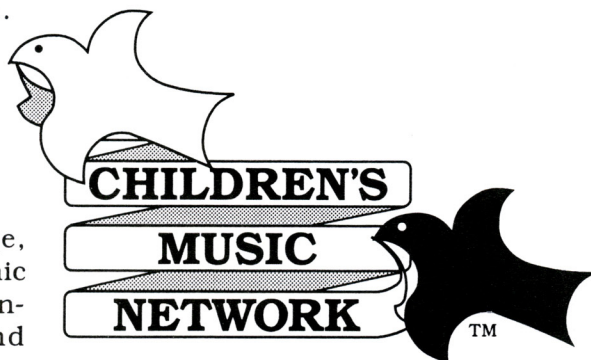
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WHY THERE IS A CMN...

In the 1980s, like-minded teachers, performers, songwriters, radio hosts and parents who cared about the quality and content of children's music found each other...and established a group of dedicated individuals which soon became The Children's Music Network—"CMN"—a nonprofit association that now has members across the United States and Canada.

Our shared values bring us together. We believe that quality children's music strengthens an understanding of cooperation, of cultural diversity and of self-esteem... and that it enhances children's thinking skills and feelings of empowerment.



WHO WE ARE...

We are diverse in age, ethnicity and geographic reach. Our membership includes full-time and part-time performers... professional and amateur songwriters...classroom teachers and music educators...record producers and distributors...broadcasters...parents, grandparents and children.

We believe in the power that songs and stories have to not only entertain, but also to inspire, inform and enlighten.

WHAT WE DO...

We meet and stay in touch to share songs and ideas about children's music...to inspire each other about the empowering ways adults and young people can communicate through music...and to be a positive catalyst for education and community-building through music.

Our members work to support the creation and dissemination of life-affirming, multicultural musical forms for, by, and with young people.

OUR PRINCIPLES...

We recognize children's music as a powerful means of encouraging cooperation...celebrating diversity...building self-esteem...promoting respect and responsibility for our environment...and cultivating an understanding of non-violence and social justice.

THE BOARD OF DIRECTORS:

Lisa Atkinson, Bob Blue, Katherine Dines, Lisa Garrison, Joanne (Olshansky) Hammil, Phil Hoose, Susan Hopkins, Bonnie Lockhart, José-Luis Orozco, Suni Paz, Ruth Pelham, Daphne Petri, Sarah Pirtle, Sally Rogers, Andrea Stone, Barbara Wright.

IF YOU'RE NOT A MEMBER...

...we'd love to have you join us! Please fill out the membership application on the back cover, or write or call our business office (address just to the left) for more information.

An Interview with José-Luis Orozco

Conducted by Phil Hoose

José-Luis Orozco is one of the most important bilingual educators in this country. His main tool is song. As a child he traveled throughout the world with the Mexico City Children's Choir, developing versatile performance skills and a broad knowledge of the songs of Central America, Africa, Europe, and especially his native Mexico. Since 1970 he has performed regularly in schools, libraries, and in concert. Last year he performed about 270 days and reached more than 100,000 children. He is a fine songwriter, too. His song "Paz y Libertad" (Peace and Liberty) has been recorded by Pete Seeger, Holly Near, and Joan Baez among many others. He has a master's degree in Multicultural Education from the University of California at Berkeley.

He is best known in Southern California, where he sings to children—often from his own Hispanic background. Many are poor and otherwise disadvantaged. His music helps children to be proud of who they are and where they come from. His work is especially important in the wake of Proposition 187, which prohibits the provision of many services—even things like mobile hospital units in schools—to those whose resident status cannot be documented. In that region, bilingual education has been dealt blow after blow, but music, which is not a regulated content area, provides an opening. "Music makes learning a second language much easier," says CMN member Stephanie Rosenberg, who teaches kindergarten in a Los Angeles school with a large Hispanic population. "There is less self-consciousness involved, and music can provide a child's first encounter

with the English-speaking world. José-Luis is a great resource for us. His songs involve the children, and invite them to dance and act the stories out. And the music is familiar. He'll take a song like 'La Bamba' and put his own words to it. Instead of saying the traditional 'I'm not a sailor, I'm a captain,' he'll say, 'I'm not a sailor, I'm a mathematician, I'm a doctor, I'm a professor.' He expands their world by giving them ideas as to what they can be. He's funny. He gives them tongue-twisters. His voice is very calming. There is affection in his voice. I use his tapes in our class. The day begins with him saying, 'Good morning...Buenos dias.' The parents understand what he's saying, too."

Indeed, his work can be of special help to adults. "José-Luis has the ability to help us Latinos who have lost our history," says CMN member Linda Jimenez, who teaches at a child development center in East Los Angeles. "Some of us have grown up with oppression and prejudice. We have learned to be embarrassed that we speak Spanglish. José-Luis sings songs that bring the shyness out of us. He remembers the first songs we heard as children. He knows our history all the way back to the Aztecs, like with his song about the history of the word 'Chocolate.' People flock to see him in our community. He's very powerful here."

José-Luis Orozco, 48, lives in Berkeley, California, with his wife Julie and their children, Gabrielle, 17, and Pablo, 5. They also have two grown children: José-Luis, 22, and Maya, 20. José-Luis spoke with *Pass It On!* in May by telephone from his home.

* * * * *

PIO!: *Would you say you have a mission to your music?*

JO: Yes, increasingly I feel I have a mission. We live in a very difficult world. If people sing my song

"Paz y Libertad" that's part of my mission. There is a message there. If people are singing it and passing it on, then part of my mission is being fulfilled. I wrote the song in 1982. I am still writing music for peace, music for the poor, music for the children to bring joy to them. I perform for many children in the public schools who come from families who have problems: Not enough food on the table. Drugs. Missing fathers or mothers. Families torn by war. I know I'm giving those kids something through music. They are receiving something. In English or Spanish, it doesn't matter; the music makes them feel good. That's a good mission, I think.

PIO!: *How much of your mission, if any at all, is to help Hispanic-American children feel pride in their heritage?*

JO: I would say my mission is universal. It's for every child in this world. Now, many schools that hire me have a high concentration of Spanish-speaking children. I can help bring children self-esteem by giving them a role model of a college graduate with my own record company, an author, an educator, a singer. And besides all these titles, I sing them the songs of their grandparents or the songs that came centuries ago from Spain, which is reinforcing their culture and making them feel good. But it's not just poor children or Spanish-speaking children. Yesterday I went to an Anglo private school in Marin County. Among the students were the children of the directors of *Star Wars* and *The Godfather*. Very rich kids. All white. The parents want their children to learn about other cultures. So there my mission is a teaching mission.

PIO!: *Is it especially important to you to help Hispanic students develop pride in their culture?*

JO: Yes, especially for children who are living in areas where you see there is oppression, psychological or economic. If a teacher of such

children calls and says, "Hey, can you do something with my students?" or I have a chance to work with a group of teachers, I do. This way they know what to transmit to the kids.

PIO! *Has the backlash against bilingual education in California affected your work?*

JO: It's all politics. The Hispanic population is growing everywhere I go, in New York and Oregon as well as here. After living here for twenty-six years, it seems to me to go in cycles. There is money for the poor sometimes, then they take it away, then they give it, and they take it away. There was money in the sixties and seventies for all kinds of education and affirmative action programs. Now, with the economics here in Southern California, they have to come up with an excuse, saying, "Hey, look at these people who are coming. We shouldn't give them anything. English should be our language." At the same time you have governors and other rich people whose kids are multilingual. They just don't want the poor to be educated. They want to manipulate them. Sometimes they say, "You know, my son is learning Spanish." Bilingual education really is for everybody, but it serves the poor more than the middle class. The more people coming from Mexico to the Southwest, the more Spanish will be spoken. In that sense it won't matter whether English is the official language.

PIO! *Have you personally been picketed or harassed as a bilingual educator?*

JO: No. Music is such a nice way to teach so many things. Even for people on the far right. Unless I become very political with my music. But I haven't, not with people whose beliefs are different from my ideas. I do a lot of political music, in English and in Spanish, at the Mother Jones national convention in Illinois or for the Farm Workers. Nobody objects there. In fact, they want to learn more Spanish, and



more songs of struggle for their rallies. When I go into the schools it's different. Sometimes, say, in East L.A. or parts of New York City, I sing 100 percent in Spanish. Other times, like yesterday in Marin County, I might sing 80 percent in English. But always some Spanish. And people do not object.

PIO! *You grew up in Mexico City?*

JO: All over the world, really. I was born in Mexico City, but I started singing with the Mexico City Boys Choir when I was eight and I traveled for three years throughout Central and South America, the Caribbean and Europe. I did not see my family for three years. So actually, my family was the world. I was partly raised in thirty-two countries. From age ten to thirteen. I mainly lived with families; we rarely lived in hotels.

PIO! *Is your biological family an old Mexico City family?*

JO: My great-grandfather lived with his sisters and brothers and children in the Province of Morelos. He sympathized with the Zapatistas during the Revolution. They fled the government troops to save their skins. They left their property behind. They settled in a popular barrio close to downtown Mexico City. My great-grandfather started selling ice creams on a street corner. Then he established an ice cream parlor. It's still there. My uncle and my cousins still run it. I worked there sometimes to help get through school. My brother too. My

brother became a doctor and I became a singer (laughs).

PIO! *During the years you lived with your family, did you hear a lot of music in your home?*

JO: Yes. My father was an architect in Mexico City. He loved music. He played violin in the Mexico City Symphony Orchestra. My mother was the main force at home. She actually raised the ten of us—I have six brothers and three sisters. She loved to sing and dance. There was music in the house all the time. When relatives came there was music. And whenever we visited my grandmother, who lived six or seven blocks away, she was always singing for us. She and my mother sang traditional Mexican folk music. My father listened to all kinds of music; European classical music and Mexican classical music. There were three or four great composers right after the Revolution who tried to revive the Pre-Columbian music of the people through big orchestras. We heard that music.

PIO! *How did you get involved in the boys' choir?*

JO: The place where they sang is about five blocks from the ice cream parlor. Many of the choir's clients went to the parlor. They told my grandfather, who told my father. My father saw it as a way for us to learn music and have the opportunity to travel. We had to try out. We had always sung with my grandmother, and we knew songs and could match notes. And I had listened to my father play violin.

PIO! *Was the choir music all singing, or were there instruments?*

JO: We sang a capella. I got my first guitar in 1960 for my twelfth birthday. My father taught me a little, and I learned from friends. But I don't read music even now.

PIO! *Was it a big deal to you to get a guitar?*

continued on page 5 ➤



PAZ Y LIBERTAD

words & music by José-Luis Orozco
©1982 José-Luis Orozco

This rousing, inspiring song has become an anthem for peace and liberty for many people. Marcia Berman sang it at a CMN National Gathering in L.A. several years ago and introduced many of us to José's powerful music. See interview on page 2 for more about his work. To contact José about his songs and recordings, write to him at P.O. Box 7428, Berkeley, CA 94707.

Musical score for guitar and voice. The score is written on a single treble clef staff in 4/4 time. It includes a first verse, a chorus, and a second ending. Chords are indicated above the notes.

1. Pa - ra los ni - ños de to - do el mun - do que - re - mos paz y li - ber -

coro:

tad. tad. Paz que - re - mos paz

y li - ber - tad en es - te mun - do.

NOTE: 1st verse only is sung rubato; begin a *tempo* at 2nd ending.

1. Para los niños de todo el mundo queremos paz y libertad. (2X)

coro: Paz, queremos paz y libertad en este mundo. (2X)

2. Ya no mas hambre, ya no mas guerra, queremos paz y libertad. (2X)

3. Para los pobres y los ancianos, queremos paz y libertad. (2X)

4. Ya no mas bombas con radiación, no mas ideas de exterminación. (2X)



1. For all the children in the world we want peace and liberty. (2X)

chorus: Peace, we want peace and liberty in this world. (2X)

2. No more hunger, no more war, we want peace on this earth. (2X)

3. For the poor and the elderly we want peace and liberty. (2X)

4. No more radiation bombs, no more extermination ideas. (2X)

Interview: José-Luis Orozco

➔ *continued from page 3*

JO: Oh yes. The guitar is the instrument of Latin America, anywhere. In Venezuela, in Argentina, in Peru, even in Spain. The families we lived with always had guitars. It is the most popular and most economical instrument. I don't think my family could have afforded to buy a piano with ten of us. In Latin America, economics plays an important role as to what instrument you play. It's like soccer—all you need is a ball.

PIO!: *Were there guitar players you wanted to imitate?*

JO: I loved the music from Vera Cruz in Mexico. It's very happy. A fast beat. I loved the mariachi music, too. I loved a song like "La Bamba." It's a song that came from Africa to Mexico, probably with a different rhythm. There is a traditional "Bamba" from Mexico and then the Richie Valens version we know here in the United States. I first heard the Mexico version. I didn't hear Richie Valens' version until I came here, or maybe even the Trini Lopez version first. My heroes were mainly the Mexican folk musicians and the musicians from Peru and Argentina and the Caribbean. I wanted to play the rhythms of the Americas, and even the flamenco music of southern Spain. I had heard of Segovia but I didn't want to be classical guitarist. I wanted to play and sing. And I did trio singing, like Los Panchos. When I went back to Mexico and learned more guitar I formed a trio with my brother and a neighbor. We were too old for the children's choir but we still wanted to sing for fun. We wanted to learn songs that everybody liked to sing. We wanted to serenade our girlfriends and the girlfriends of our friends. We got hired a lot on Mother's Day.

PIO!: *Did you ever actually serenade your girlfriend?*

JO: Yeah.

PIO!: *Did it work?*

JO: Well, she was already my girlfriend, so in terms of "working," something had already worked before (laughs). Somehow, the music reinforced something that was already working. We went to her house about four o'clock in the morning and sang for her birthday. You know, they love it. They love it. We know that, and they tell us that. Even for Mother's Day. It's like showing off. The neighbors go, "Oh listen to how beautiful the music is," and they say, "Oh, they are serenading her." It's something that everybody likes. It's a nice happening.

PIO!: *Really? I've been married to a wonderful woman for twenty years and never serenaded her.*

JO: Oh yeah. Pick songs she likes; something nice and romantic. I have tried it in the United States, too. I did it in this apartment complex in San Jose. Some people opened their windows to complain and others open their windows to say, "Keep on playing."

PIO!: *Why did you decide to live in the US?*

JO: You know, the economic situation in Latin America had been bad for many years. Back in '68 and '69, just before I came to the States, the situation was very bad. In 1968, worldwide there was an uprising of students: in France, Japan, Korea, and Mexico, and even here in the United States. In the United States it was because of the Vietnam War; in Mexico, it was because of the government. That year there was a massacre of students in Mexico City. My high school belonged to the university. I could not participate in the rallies because I was working in the evenings. Many of my classmates and friends were killed in the massacre. People from my neighborhood. It was a really bad experience. Then after that the situation in school was chaotic and kind of a dead time for learning. Right about then a friend of mine went to live in San Jose, Califor-

nia. He found work and wrote to me and said the situation was better than in Mexico. He said there were opportunities to go to college. I didn't want to stay in Mexico City the way I felt.

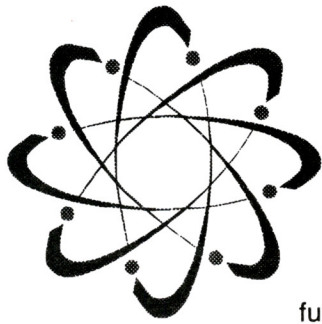
PIO!: *Was it hard to leave your family?*

JO: Yes. With ten in the family my oldest brother and I still had to help our father bring money in to pay for food and rent. I was studying and working. It was hard. I thought I could go to the university in the U.S. and work and help my family better that way. But I also had an urge to leave Mexico City. I had missed the traveling part. I wanted a better life for me and for my brothers and sisters. Five of them are here in California now; I helped them. One of them graduated from college this week in engineering. I ended up going to college in Berkeley, and then got a master's degree in multicultural education.

PIO!: *How did you get from Mexico City to San Jose?*

JO: I took the bus. I only had fifty dollars in my pocket. I had two changes of clothes and no extra shoes. We crossed the border at Tijuana. I was coming in as a visitor. There were five or six young guys like me on the bus. I watched the guy who was the best dressed. He went first. He carried only an empty suitcase, but he had five or six hundred dollars on him. He was going to San Diego to buy some goods to take back to Mexico and sell. The customs guy turned him back. I thought, "Hey, this guy had five hundred dollars and he didn't make it...how am I gonna get in with fifty dollars?" Then the second guy tried. I watched them stamp his passport and say okay. He had to come back to the line to get his stuff and I said, "Hey, what'd you tell them?" He said, "I said I had forty dollars and I was going to Pasadena to visit my brother. I told them I have a place to stay." So

continued on page 27 ➔



21ST CENTURY

words & music by Marcia Taylor
©1989 MDT Music

This is a great song to enjoy with 'older kids' (3rd grade and up)! They can sing the upbeat jazzy song as is, or easily write their own verses about their visions, fears and hopes for their future. Verses 2 and 3 here were written by 6th, 7th and 8th graders; Marcia wrote the great chorus and first verse. To contact Marcia about her songs and recordings, write to her at 52 Tappan St., Providence, RI 02908.

Shuffle: 

chorus: F C F C G Dm C Dm C

F G Am G Dm C G F C

verse: G C G C

G C Bb C Bb C G

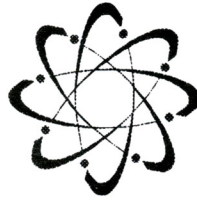
C G C

G C Am Bb C Bb C G

continued on next page ➡

21st Century

➔ continued from previous page



chorus: Twenty-first century,
Twenty-first century.
Most of my life will be
In the twenty-first century.

1. I think ahead to age twenty-one, the twenty-first century has just begun,
It's a new millennium, and the future's on the way.
Sci-fi or fantasy — what will be the reality?
Is it up to you and me and the things we do today?
2. A woman president, a cure for AIDS, play mind control video games,
Program your robot dog, and live up on the moon;
Five-foot roaches walking free, California's sunk into the sea,
We have brand new technology, and the time is coming soon.
3. Garbage and gold mines up on Mars, rocket ships fly to the stars,
Hoverboards, electric cars, run on solar power;
Will there be tigers, will there be koalas in the eucalyptus trees?
Will there be whales in the sea? We know the choice is ours!

**Is this your last
issue of
Pass It On!?**

**Check your
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expiration date on
the mailing label.
The next issue,
to be mailed
in January,
will go to current
members only.**

WHAT I SING, I LOVE

words & music by Kate Munger
©1996 Kate Munger



Kate is a wonderful leader, singer and collector of rounds and songs. This gorgeous round from her own pen states simply and beautifully what children, parents, teachers and musicians all come to know about learning. To contact Kate about her music, recordings and work, write to her at P.O. Box 173, Inverness, CA 94937.



2-part round:



What I hear, I might for - get; what I see, I might re -



mem - ber; what I do, I un - der - stand; what I sing, I love.

The Wonder of Music

by Patrick Niemisto

All of us who share ourselves through music certainly know the joy it brings to the world. We see it in the shining eyes of children. We feel it in the sense of community that only music can bring to people. We hear it in children's voices. If we genuinely love what we do, it comes back tenfold. We should realize the importance of the work we do, and be aware of our reasons for doing it.

Certainly, part of the reason we do what we do comes from the fact that some of us don't know any other way. This is the way it has always been. Music IS a big part of our lives—is, was, and always will be. It makes us unique, and it is vital that we see our own uniqueness.

Music has been part of my life since childhood. My mother played the piano, and my father sang everywhere he went in his pickup truck (he never had a radio). As a result, our whole family is musical. We also had a good music program in our schools, and everybody sang in our Lutheran congregation. Our community has a large Finnish-American population, and its ethnic flavor has always been an important part of our lives. Singing and music-making were always cool, no matter the language, the



style, or the stage we were going through.

Growing up in a musical household gave my family a common denominator. But we can also point to special teachers, church groups, camp experiences, etc. as important ways our creative selves were nurtured. Seamless ties between our exposure to great composers, cultural diversity, campfire songs, poetry, dance, literature, folk songs, theatre, interesting people, stories, etc. gave us our love for music.

Somewhere, some time in your past, there has probably been an influential experience, or someone who had a profound impact on your decision to share music with children. I remember my own key moments.

We, as music lovers, are responsible for providing these experiences. How can we best teach young people to include music as integral parts of their everyday lives? How do we reach a larger audience with our messages? How do we get more people to be parts of live music—to create music that lives? How do we encourage active and interactive music making in families? Where can we find the key elements in promoting diversity in our programs? Where can we find the energy to do all of this in the face of what sometimes seem like insurmountable odds?

These questions are not new. Nor are they unique to our network. They are questions that are part of our ongoing process of self-evaluation. They are questions we face as artists.

As a parent, I feel that children need time to experience variety—to develop a sense of wonder. They have innate curiosity that may have no agenda other than the fun of learning. Allowing them to create much of their own play world encourages them to become independent thinkers and problem

solvers. Music making often naturally enters into their play. Music is a very powerful way to express feelings, but also a fun way to explore. It is integral to children's view of the world.

As an educator, I embrace as many genres of expression as possible. True, we may not like certain styles of music or their messages, but some of our students may be listening to them. I believe that all music has value, and that there are important ties among all kinds of music, which lead to ties among all people. How can we use these ties to break down barriers? How can we encourage students to create their own ways of breaking down barriers? It is process-oriented. We learn by doing.



As a musician and songwriter, my most important reason to make music is, in fact, the people who surround me. My family, students, and community are my inspirations to continue. The songs I write and the people who listen and sing along are all part of each other. Each helps the others to grow.

Every now and then I have to stop and take stock of what I do. After an incredibly wonderful experience, or sometimes a less-than-perfect day, I need to look at what I do and why I do it. Maybe I write it down (as I am doing now), or talk to my wife, colleagues, or friends. I always come away with renewed belief that there can be no greater way to serve than to share the love and wonder of music with young people.

Patrick Niemisto is a children's musician, songwriter, music teacher, father to three, dislocated yooper (a native of the Upper Peninsula of Michigan), and all around nice guy.

PIO!

Bringing Families Together Through Music

by Tish M. Steinfeld

I was honestly one of those kids who climbed on my Dad's lap at the piano as soon as I could sit. I remember him pounding out his favorite tunes, eyes closed, head held high as he crooned the lyrics—such wonderful sounds, such unabashed pleasure. He played for pure joy; he was not a performer, not an instructor, not even a serious student of music. He played what he loved and loved what he played, over and over again. I share this story because my latest recording is dedicated to my father, in loving memory and gratitude for giving me his musical slant—playing for the joy of it—which stays with me to this day.

After a career as an archaeologist in the forests of Oregon, Idaho, Wyoming, and Utah, and after the births of my boys (Joel and Logan), I decided to build a career that merged my two loves—music and children. Joyful music in the household where I was reared gave me roots for growing a musical life. My dad's gifts of playing music for fun and playing music with me were the seeds. It was now my turn to pass it on.

My emerging vision for music, and a vision I later found that I shared with others in The Children's Music Network, was to bring joyful music making back to the community. Through songs for all ages and all people, I hoped to get families to sing and play music together again as I had done as a little girl. And I wanted the music-making experience to be fun and not let it ever become too darned serious.

To this end, I suggest here that we ought to create music that unites rather than segregates the genera-

tions and that we recognize this particular goal as one that sets our genre of folk music apart. Our songwriting expresses positive imagery, vivid imagination, and shared human experience. Specifically, our mission is to bring music back to the family and the family back to music.

In addition to reaching families through our private lives as songwriters and our public lives as performing artists, we can also bring families together through music—as in the days before television—with family radio shows. For example, I've co-produced and distributed a program on National Public Radio called *The Musical Enchanter Radio Theater*. This weekly radio series was designed to educate children, in the company of family, through entertaining segments that included original and traditional storytelling, music, word games, famous children in history, "Campfire Science," "International Cafe," and special guest interviews.

As producers and hosts, our goal was to bring families together around the radio to learn, laugh,

and energize the imagination and mind with entertaining thematic episodes. My experience with radio production indicates that it is still a vital medium for family entertainment, with the clear advantage of being able to reach huge numbers of listeners who can enjoy broadcasts either at home or while traveling in the family car.

Then, for fun, two years ago I made a shift which I now realize was my own application of the "think globally, act locally" idea. Instead of seeking national audiences and underwriters as I had done for *The Musical Enchanter*, I decided to produce a living concert series here in my hometown of Ashland, Oregon, designed to support the needs of local artists and small community audiences. This was the birth of the International Folklore Project (IFP). My co-founders and I envisioned a place for the merging of artist and audience, where creativity abounds; a place where solitary hours of preparation and devotion result in performance, where words and music interplay; a place that is inviting to grandmas and grandpas, little ones, and every age in

continued on next page ➤



Tish Steinfeld passes it on

between; a place of continual transformation.

Two years and 118 one-of-a-kind concerts later, I think that small, intimate venues, supporting unplugged performances, are needed in every community across the country. For most of human history, the performing arts were not only accessible, but essential, to every member of a community. The minstrels, poets, storytellers, and actors brought respite from the day's toils and fears. Beyond simple amusement, their social responsibility was great. As messengers of custom and culture, their performances were crucial to survival.

What does much of modern-day entertainment offer us, by comparison? We have a big stage, with spotlights, microphones, wires, amplifiers, engineers, electronics, the profits, the spinoffs. The result is the isolation and separation of performer from patron. Ticket prices soar. Promoters sing. And the audience, like the artist, still goes home hungry.



The International Folklore Project is an exception. Here, in a corner of a room, in a corner of a shop, in a corner of a town, in a corner of Oregon, no one goes wanting. In a space as intimate as your living room, the IFP brings performance

events to South Oregon. Our audiences are treated to the nuances of a storyteller's glance, a poet's whisper, a musician's hand. The line between artist and audience fades and, more often than not, the two become one. From American Indian myths to Russian folktales, from Australian didgeridoo to Celtic mandolin, from Mexican folksongs to African hand clapping, the IFP takes you traveling.

The audience tells us, "Thank you for producing quality concerts that we can afford, that we can bring our children to, and that are so simply and beautifully presented." The artists tell us, "This place is perfect for me in every way. I've never felt so connected to my audience before. I wish places just like this were available everywhere."

Thomas Doty, a co-founder of IFP, describes our recipe this way: "Under a canopy of diffused light, the colors from pastels and watercolors on the walls bring warmth to the room. Pillows and chairs form an intimate circle not so different from the fire circles of long ago, where eager listeners gathered for stories and songs. Here are friends and families, elders and children...a room brimming with the spirit of community. The first mellow notes of a song, the whispered first words of a story, the sparkle of a performer's eyes, the hushed silence...Here in this room, in the warmth of light and art and tradition, the sharing begins."

It is this spirit of joyous sharing that goes home with us, too. Back home in our music studios or living rooms, we can also foster family music by teaching guitar, piano, voice, and so forth to our young students, and we can invite parents and siblings to participate in the lessons. In so doing, we demonstrate the joy of music making to an entire family, which then goes home to play and sing songs with others. In this way, they are part of the chain and they, too, pass it

on.

At the close of my teaching season (September to June), I host a party for my students and their families. It is a chance for the kids to play favorite songs and celebrate their music making among friends. To the parents I write, "Thank you for bringing music into your children's lives and choosing me to be their guide. You have planted a seed in their hearts, hands, and heads that will last a lifetime, in one form or another. Music, like laughter, is a language of the soul—timeless, and always available. No matter what."

**Music, like
laughter, is a
language of the
soul—timeless,
and always
available. No
matter what.**

For forty years, from those first joyful seeds sown in my earliest childhood to now, I have seen music flourish in my family and community settings. Whether performing live, making recordings, producing radio programs, hosting community singalongs, teaching lessons, or writing new melodies and lyrics, we are the family folk music artists of today and our opportunities are boundless. With joy, with humility, with heart, let's continue to give what we were given—let's share our music, and PASS IT ON.

Tish Steinfeld lives and works in Ashland, Oregon, with her husband David and two sons, Joel, age thirteen, and Logan, age nine. She is founder of Rum Tum Music Company and co-founder of The International Folklore Project.



Belonging in CMN

by Dennis Caraher

I do not earn my living through performing and writing children's music. This fact would change if I could only get my living expenses down to \$93 per month. Until that happens, or until Disney uses one of my songs in its upcoming animated feature, *The Brothers Karamazov*, I will continue to earn my living as a computer programmer.

When I began writing songs for young people, I did not view this activity as an avenue to fame and wealth, but instead saw it as a way to delight my four-year-old niece. I also thought it would make her love me more. I achieved the former but failed at the latter. She had already loved me quite a lot. Singing provided us with another way of expressing our love for each other. I also began writing and singing because I wanted to shake up the predictability of some gatherings in which children were expected to play a peripheral role. After some initial reluctance on the parts of some adults, singing came to be a highlight of these gatherings.

I found that I loved singing with children, and though I didn't foresee a future as a professional entertainer, I did want to do music with children besides those of my friends and family. I contacted a first grade teacher at a school near where I was working and mentioned that I would like to come in and sing from time to time. Over the course of the school year I visited the class nine or ten times, each time teaching the children one new song that I had written. The visits were so successful that after a few weeks the children would begin chanting, "Dennis! Dennis!" when I walked into the room.

My experience with those children had at least two effects on me. The first was that I came to believe that

music can truly transform lives. I saw that it could be used to teach, to create, to express a range of feelings, to uplift, and to build community. I could not have predicted how much I would be moved seeing children feel the power to create, learn, and sing. The second effect was that I began to feel that I could be the next Raffi. In my dreams it was no longer just one class chanting my name; it was the whole school. It was overflowing auditoriums, vast arenas. All over the country children were begging their parents to take them to the first Dennis movie: *A Hard Day-care's Night*.

As you may have guessed, I did not become a household name (although I have considered changing my name to "Refrigerator" to satisfy that ambition). I did produce a tape of my songs, but so far it is 997,798 units short of going gold. And while I wouldn't mind if a major label picked up my tape, I don't expect it. Nor will I be disappointed if I am not inducted into the Children's Music Hall of Fame. But while I am not attempting to do music full time (and for musicians, "full time" really means "all of the time"), I still write and perform, albeit not often. I still love singing with young and not-so-young people, and I still believe that music has the power to transform the world.

I used to feel that my presence at CMN gatherings was not as valuable as the presence of those who did music all the time. I thought the common belief was that you're not really a musician unless you're making money at it or you're so dedicated to art that you're willing to be poor. I guess some people do have that perception. I did at first. But the reality is that I'd be a valued member of CMN even if I'd never written a song, sung in public, or sung at all. All that matters is that we believe that music inspires us to love more deeply. Even if we never sing for or with children,



we are changed by being open to music. That change affects everyone around us in ways that we may never comprehend.

My daughter Olivia just completed nursery school. I sang at her school quite often, and the children and I wrote a song which recalled their experiences throughout the year. No amount of adulation could compare with that experience. The children did not care about the quality of my guitar playing, nor about the timbre of my voice. They cared only that a grown-up was there to join them in being joyful. When we join with young people, we are telling them how important and valuable they are. It's okay not to do music all the time; children don't mind. After all, one of the most important messages of CMN is that music should be integrated into our lives; you don't have to be professional to sing. What better person to help carry that message than a computer programmer? Now that I think about it, I will be disappointed if I don't make it into the Children's Music Hall of Fame. And the next time I'm at a CMN gathering, I really wouldn't object if you started chanting, "Dennis! Dennis!" But let's do that for everyone who wants it, regardless of age or skill.

Dennis Caraher is a computer programmer and father. He occasionally performs for children, and has one audiotape, Bow-Wow Baby.





SIX

words & music by Ed Kohn
©1995 Ed Kohn

Ed had everyone at the CMN Regional Gathering in Worcester, Massachusetts, last March laughing even louder than we were singing when he presented this great "math" song. It's set up for the audience to solve each problem and Ed's enthusiastic (and sometimes amazed) response made us laugh even harder. He says the song was derived from a game he used to enjoy playing with his kids at the dinner table. To contact Ed about his songs and recordings, write to him at Polly Bridge Music, P.O. Box 240, Windsor, MA 01270.

verse: C



1. Oh, what do you get when you add three and three? I be -
what's the pro - duct of two times three? I be -

G/B

C



lieve the an - swer is six. (good.) And how 'bout the sum of three, two, and one?
lieve the an - swer is six. (very good.) And forty - eight di - vided by twelve _ plus two?

G/B

1. C

(to chorus)



I be - lieve the an - swer is six. Well,
I be - lieve the an - swer is

2. C

F



six. (excellent!) And the square root of thir - ty six _ is what? _ I be -

C N.C.



lieve the an - swer is six. (Wow!) Take three from the cube root of se - ven twen - ty nine

C

G/B

C



chorus: I be - lieve the an - swer is six. Well,

F

C



how do you do _ that in your head? _ I would need a pen - cil all filled with lead And a

F

F/E

F/D

F/C

G/B



huge piece of pa - per 'bout as big as my bed _ You must be _ a mathe - ma -

C G/B C

ti - cian. 2. Now,

verse:
C N.C. C

3. spoken: 108 million divided by the square root of 324 times 10⁻⁶? I be -
The cube root of 512 times 9 divided by the square root of 144? I be -

G/B 1. C 2. C

lieve the an-swer is six. (Yes!!!) six. If you had a

F C

tween-ty inch wheel on a brand new bike and you rode through the park from dawn 'til night And di -

F F/E F/D F/C G/B N.C.

vi - ded the times that the wheels went 'round By five short ton, to the near - est pound.

G/B C

chorus: I be - lieve the an-swer is six. Well,

F C

how do you do ___ that in your head? _ I would need a pen-cil all filled with lead And a

F F/E F/D F/C G/B C

huge peice of pa - per 'bout as big as my bed ___ You must be ___ a mathe - ma - ti - cian, Oh,

G/B C G/B

you must be ___ a mathe - ma - ti - cian, Oh, you must be ___ you must be ___

C G/B C

you must be ___ a mathe - ma - ti - cian.

Writing Songs Inspired by Children's Literature

by Jenny Heitler-Klevans

MMy husband David and I sometimes perform at schools and libraries. One of our most popular thematic programs for children is entitled "Seven Nights to Read." We have developed this program over the course of several years. The program grew out of the song, "Seven Nights to Read," written by Ted DeMille, which we learned from Stuart Stotts, a CMN member. This song quickly became a favorite of our audiences because it involves audience participation, it's fun, and it makes reading and writing appealing to some kids.

Because we have a strong interest in interdisciplinary education, we often do theme-based programs. We decided to build a whole program around the idea of reading and children's literature. This program has gradually evolved, so that it now includes songs which are related, in various ways, to reading and books. Some of the songs we do about reading are "Seven Nights to Read," and "Read a Book," by Marcy Marxer. "Follow the Drinking Gourd" and "Mama Don't Allow" are examples of songs that have been made into books. "Cranes Over Hiroshima," by Fred Small, is an example of a song that tells the same true story as a book, *Sadako and the Thousand Paper Cranes*, by Eleanor Coerr. We also include songs about historical figures featured in many biographies. One of our favorites is Sally Rogers' "What Can One Little Person Do?" This song has verses about Harriet

Tubman, Sojourner Truth, Rosa Parks, and Martin Luther King. Our program also includes songs inspired by children's literature. We have written several songs based on books including *Where the Wild Things Are*, by Maurice Sendak, and *Swimmy*, by Leo Lionni.

Each time we have written a song based on a book, the relationship between the song and the book has been slightly different, as have the circumstances surrounding the songwriting process. David was inspired to write the song "Where the Wild Things Are" because we were scheduled to perform at the Please



Photo: Jay Kaiser

Two of a Kind: David & Jenny Heitler-Klevans

Touch Museum in Philadelphia during their exhibit on Maurice Sendak. He wanted to have a song connected to the exhibit. David's song is only loosely connected to the actual text of Sendak's book; rather, he tried to capture the feel of the book. He focussed on themes such as some children's occasional tendency to act out and be "wild," to imagine a fantasy world, and to return home to a safe and familiar place. The song uses these themes as a framing device, but does not include well-known details from the

book.

Together, David and I wrote the song about *Swimmy* because we were looking for a song to tie in reading, Martin Luther King, and fish. That may seem like a bizarre connection, but we were performing at the New Jersey State Aquarium for both Martin Luther King Day and Fishtales '95. *Swimmy* is a story about a little fish who organizes a school of fish so that they can swim and explore the sea without being eaten by bigger fish. In this song, we followed the story much more closely than David did in "Where the Wild Things Are." In fact, the lyrics for this song are in large part the text of the book in verse form.

Our twin eighteen-month-old sons, Ari and Jason, inspired David to write the song "Barnyard Dance." We find that our boys are often more patient with singing than with the spoken word. So we frequently make up melodies for the books we are reading. Occasionally these melodies actually sound good! The book *Barnyard Dance*, with its rhyming, metered, square-dance-caller style, lent itself easily to a bluegrass setting. However, we ran into a copyright problem with this song and cannot record or perform it: Sandra Boynton has already worked with a composer to set the text to music.

Copyright laws are the biggest obstacle to writing songs based on books. Permission is needed from either the author or the publisher, depending on who owns the copyright, before a song like this can be recorded. Apparently, the laws regarding written words are much stricter than those regarding music. There is some ambiguity about the law when the song is merely inspired by the book, as opposed to closely following the book. For

future songs, we will try to get permission before we start writing.

One of the things David and I feel strongly about is choosing songs which deal with social issues such as peace, the environment, conflict resolution, and respect. We feel that music can help people to make the world a better place. As we choose songs, we consider singability, relation to our themes,

and message. Some songs we're working on for the future include ones based on *Ferdinand*, by Munro Leaf and *The Big Orange Splot*, by Daniel Manus Pinkwater. *Ferdinand* is about a bull who refuses to be macho and violent, and thereby saves his own life. *The Big Orange Splot* is about nonconformity. We hope to write and collect a large repertoire of songs about

reading and literature for both children and adults.

Jenny Heitler-Klevans performs together with her husband David as Two of a Kind. They perform for children at schools, libraries, bookstores, museums, festivals, and other special events.



LATITUDE & LONGITUDE



written collaboratively by kids in GATE Seminar, Spring 1996
©1996 Colin Conners, Rush Cosgrove, Emma Oppen, Simone Oppen, Dolores Garcia, Vanessa Martucci, Alison Janes, Janna Roberts, Ava Kaufman, Gabriella Mora, Jon Venezia and Eli Jayson

This delightful round is part of a fascinating tape and booklet called *Singing is the Key to the Gate: 35 Songs About the Wisdom and Mystery of Our Natural World*. They are the product of a GATE (Gifted and Talented Education) Seminar of the Shoreline Unified School District in Northern California.

Students from grades 3, 4, & 5 from West Marin School in Point Reyes Station, Tomales Elementary School and Bodega Bay School were the researchers, singers, and artists under the guidance of Kate Munger. The booklet and tape are not available for sale, but if a grant becomes available, Kate will be happy to give them out. Contact her at (415) 669-1413 for information about classroom use.

2-part round:

I II

The e - qua - tor's in the mid - dle, lat - i - tude is flat - i - tude,
lon - git - tude goes pole to pole, with an Earth - ly at - ti - tude.

Radio Waves

by PJ Swift

How to Whisper in 10,000 Ears

Last year, I was asked to host a kid's stage at a local music fair. I was petrified. It's easy to talk to a microphone in a closet. It's harder when you have to look people in the face and say something funny or intelligent. I solved the problem by dragging along my kids and having THEM host the stage. They were funny, intelligent, and very relaxed. Saved by the kids, once again.

Yes, radio is a kind of performance, but not everyone who does radio can transfer that talent to the stage. Fortunately, there are many children's performers who are drawn to radio as an additional

venue. For them, radio provides exposure and audience without the prohibitive cost and bother of other media: most notably, television.

In addition, the kinds of things one can do on radio are different from TV. The medium is truly the message. Radio is immediate and intimate. It is one voice to one ear—without all of the distractions of costumes and backgrounds. It's a bedtime story, directly in your bed, or a lullaby, right in your hammock.

This quality makes radio a perfect medium if you have a message, or a point of view. Unfortunately, this also makes the medium easy to exploit. But if you're a children's artist, and you would like to give voice to our youngest citizens in order to help them make the world a better place, then radio is perfect for you.

Time Out for a Modest Proposal

If you are a children's performer (or even if you're not!), consider starting a radio program. It's not hard to do. Nearly everyone is near a public radio station, which will provide you with a free soapbox, equipment, and, hopefully, an appropriate time slot. Commercial radio is another option. Even the Internet is opening up to the possibility of "radio on demand."

And Now Back to Our Regularly Scheduled Program

If you take the leap to kids' radio, you'll be in good company. Numerous performers have started radio programs in their home towns. Uncle Ruthie Buell, a true radio pioneer and kid's performer, has a long-running kids' program in Los Angeles. Janice Buckner, a children's singer and storyteller, has a program in Long Island. Holly

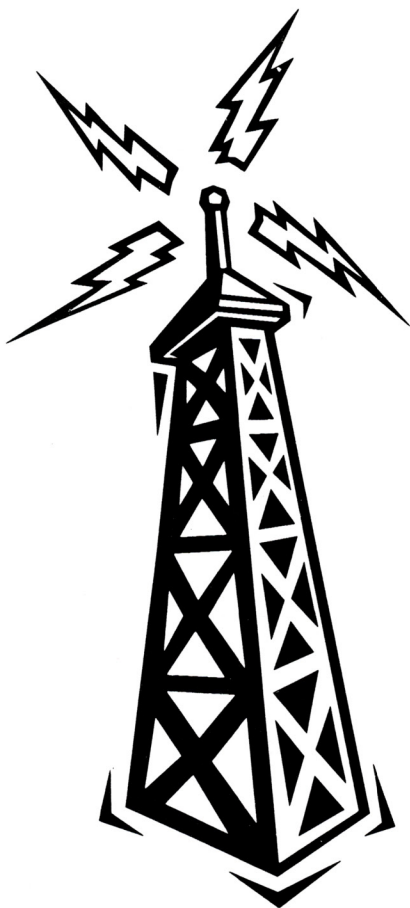
Cummings, a storyteller, had a program in the Seattle area. Robin and the Giant have a program in Ocala, Florida. And Jon Gailmor, a folk singer for kids and adults, has a long-running program in Vermont.

Most performers tape their programs, thus freeing themselves up for weekend concerts and workshops. On an average, it takes about five to ten hours to plan and record a half-hour program. Some artists base their programs on their own material, but most feature other material AND local children as co-hosts, back up singers, or performers in a radio drama.

You don't have to create a program all on your own, either. You might want to start out by helping with an existing program. For instance, storyteller Laurie Vela organized several kid's radio dramas and performances for our local *World Kids* program, with great success.

Creating, hosting, or helping with a radio program has many benefits for performers. Besides the obvious commercial benefits of increased exposure, there are intangibles that will make the time you spend gratifying. First off, you'll become well-versed with what everyone else is doing in children's entertainment. "That was one of the nicest parts," notes Karan Bunin of *Karan and the Musical Medicine Show*, a commercial program in New York state. "I got to hear everyone else's music, and I was so interested that I had to remind myself to play my own material!"

Secondly, you'll see doors open in the community that may have previously been closed to you. "Having a radio show put a stamp of credibility on me" says Nancy Palomba, a storyteller and host of *Once Upon A Time* in Jackson Hole, Wyoming. "I'd call up, and tell them about the show, and everyone would be very helpful and interested. It made it easier to then tell them about my other work."



And finally, there is just the sheer joy of bringing so much to the people of your community. "I love doing radio," confesses Steve Charney, a kid's entertainer and host of *Knock on Wood* in Albany, New York. "I love being stopped on the street by people who have heard my program. They remember what I've done, and they appreciate it."

Indeed, in most cases, local children's radio programs are the ONLY such radio programs for miles around. They are truly a service for the very families that we in CMN are dedicated to serve. And they are greatly appreciated by the people you care about, both big and little.

Want to know more about how to start a program? Here are some people to contact:

Karan Bunin
Karan and the
Musical Medicine Show
(914) 896-1416

Nancy Paloma
Once Upon a Time
(307) 733-9076

Steve Charney
Knock on Wood
(914) 246-7898

and me, PJ Swift
(408) 427-3980

The updated "Children's Radio in the United States 1996" is now on the Internet, as part of the Children's Music Web. You can access this information free by going to <http://www.childrensmusic.org/radiomenu.html>

PJ Swift hides behind a microphone every week in Santa Cruz, California.



Kids' Chorus

Jenny Shih, Editor

SOAP!

by Jessica Mann, age nine

Jessica Mann lives in San Mateo, California. She's ten years old. These are the words to the first song she ever wrote, when she was nine:

S-O-A-P SOAP!

Soap is used for many reasons.

You may only think there's one.

Well you're wrong!

Here are some of the soaps you use:

Soap is used for washing your hands—hand soap!

Now that's probably one of the soaps you use.

And soap is used for washing your face—face soap!

SOAP!

Soap is used for your hair—shampoo.

That's—hair soap!

Now this may seem a little strange.....but.....

Soap is a show called—soap operas!

Ohhhh SOAP!

NATURE IS A SONG

*by Rosie Smiley, Age eight
Big Sur, California*

Singing is like water.

It rushes on a rock,

And makes ripples and foam,

A crash as it slaps a rock

And foams away,

It mixes with the chatter of squirrels,

The song of a sparrow,

A crackle of a deer on a bush on a hill,

A song is nature.

And nature is a song.

MY FAVORITE SOUNDS

*by Miranda Emanuel
Santa Cruz, California*

Birds chirping, trees with wind going through their leaves, are all music to me. Whenever I'm at my house and I go to feed the birds, they always sing a song to me. If there were no birds, I think there would hardly be any sounds. When I hear them sing, I feel warm inside.

A piano is my favorite instrument, because it's easy to play and it makes a nice sound. My favorite songs to play on the piano are "Heart and Soul" and "Fur Elise." I take piano lessons, and I like listening to the piano on TV and the radio.

Singing is one of my favorite things to do. I like to sing rounds in the car when we're driving somewhere far. One of my favorite songs is "I Just Can't Wait to Be King," sung by Simba in *The Lion King*. On a Trip to Zimbabwe in January, I heard lots of great singing, such as "Tschot Sho Losa."

I have also been to a singing party at my friend Susan's house. There were about twelve people there, and we chose songs from *Rise Up Singing*, which is one of my favorite singing books. I chose two songs out of it for us to sing: "Puff, the Magic Dragon," and "Waltzing with Bears." My friends Caroline, Zeka, Vanessa, Becky, and Anna, and of course me, are going to make a singing group, with my friend Susan teaching us.

Almost every morning when I wake up, my mom is playing Johnny Clegg on the tape recorder, and I like that, too.

Jenny Shih is a fourth grader at the Huntington Elementary School in Huntington, New York. She is also a writer, editor, and singer.



Curriculi! Curricula!

by Bob Blue

When budget cuts eliminate music teaching positions, people try to find ways to fill in the conspicuous gaps. They bypass the budget by hiring artists-in-residence and music teachers who aren't part of the system. Because these artists and teachers can be hired for shorter periods of time and/or are usually paid less than salaried, certified music teachers (even if they *are* certified music teachers), budget cuts don't eliminate them. And even if they do, music is so important to so many parents that they hold bake sales and the like to make sure music happens.

I interviewed three such artist/teachers and, while their situations, responsibilities, and styles were diverse (as are those of salaried music teachers), there were some striking similarities. All three sounded like teachers, referring to the needs of children, talking about motivation, skill development, and all. They didn't mention gigs or CD and tape sales; they may or may not have been performers, but it became clear right away that teaching music, to them, was much more than a "day job." And they weren't just giving me empty jargon. I heard a clear sense of mission.

Kevin McMullin is an artist-in-residence at several schools in Wisconsin. He says that he is hired to repair some of the damage done to music programs by budget cuts. He offers a variety of programs, including both concerts and work in classrooms. He sings, tells stories, and helps children create songs and stories. He also helps children create radio programs. His time in school ranges from one day to several weeks.

Kevin does not claim to provide what a music program can provide.

He understands that the role he plays is that of a Band-Aid™ on a wound that requires much more. He says some of the people making decisions about curriculum seem to see music as the "frosting on the cake," not as the valuable learning tool he knows it can be. He hopes that his work is seen as more than diversion or entertainment. And he recommends that artists-in-residence prepare themselves by reading the research that's been done on the power of the musical intelligence. There are formidable forces eating away at music in the schools—sometimes defoliating or uprooting it. It's sad that Kevin McMullin's presence in schools is only an occasional, brief treat for a school, but it's a good thing he's there at all.



Kevin McMullin reaches out to young minds

Lorna Kohler, a musician in northern California, remembers the times she and her family sat around the campfire near their cabin in Massachusetts, singing songs that raised their spirits and helped bind them together. She hopes that as an artist-in-residence, she can give children some of the warm memories that mean so much to her. School administrators and school boards may not want to hear so much about "warm memories" or "raising spirits;"

they'd rather hear about skill development. As a veteran teacher, I know that that dichotomy is false; the best musical experiences build children's confidence, skill, and sense of community. And they're fun.

Lorna told me about SPECTRA, the Santa Cruz County Cultural Council's attempt to keep the arts alive in the schools through residencies. The residencies tend to be short-term, and the pay, low. The picture is dismal, both for the musician who wants to make a career of it and for the people in the community who care about music education. Lorna talks about the light on a child's face as music happens in school. Many parents, children, and teachers want that light to go on. They want it both because of the pure joy of music and because some of them know how children can use music to learn other things.

Madeline Nager is a music teacher. California is notorious for not having music teachers, but just as some schools try to fill in the gap by hiring artists-in-residence, Madeline's school has contracted her to teach music. The school board, the principal, and the community recognize the importance of Madeline's work, and she has worked there since 1979. She learned her craft from Emil Farnlund, who had been the music teacher at the school before Madeline. There was a kind of rev-



Madeline Nager and her students



Learning cooperation through music

erence in her voice as she described Mr. Farnlund. A dedicated teacher and musician, he inspired her, and she works to pass on that inspiration to children. She teaches children to play recorder (which doesn't cost a lot). She sings with them, teaches them to read music, and brings music of other cultures and times to her classroom.

Notwithstanding budgetary limitations, and whatever political goings-on seem to make the term "music teacher" a no-no, Kevin, Lorna, Madeline, and many more devoted musicians and teachers are doing what they can to keep music alive in the schools. All three think about the attitudes toward the arts that are implied by their roles in the school curriculum, but they devote their energy to transcending those attitudes. It is my intention to use this column mostly to help teachers find ways to use music in the classroom. But as we think about the details—the songs and tunes that will enhance our lessons—let's pause, now and then, to appreciate those who have developed expertise in bringing music to and out of children, and do what we can to make sure school boards, administrators, parents, and the community at large reflect that appreciation in their actions.

Bob Blue is a retired teacher; a volunteer teacher; and a writer of articles, stories, musical plays, songs, and a book.



Regional Reports

Katherine Dines, Editor

NEW ENGLAND

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

OR

Nina Fischer
35 Gardner
Arlington, MA 02174
(617) 648-8533

The New England Region has decided use some of our income from our 1996 gathering to give an honorary membership to the Clark Street School in Worcester, Massachusetts, in thanks for hosting our regional gathering each year and making us feel welcome. We will soon be planning our May 3, 1997, gathering (tentative date).

SOUTHEAST

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

OR

Rachel Sumner
(615) 646-3220

After a summer hiatus, CMN monthly meetings will resume here on Wednesday, September 5th, at which point we will resume our regular meetings, on the first Wednesday of every month from 12:00-1:00. The meeting place is still the Nashville Entertainment Association (NEA). However, it's moved to a new location: a wonderful warehouse building in downtown Nashville. The address is 209 10th Avenue South, and there are plenty of parking spaces and eateries. Anyone traveling through town is always welcome to attend, so be sure to let us know when you are coming!

CMN Member Dolf Berle hosted a wonderful song swap/potluck dinner in March, and our next one will be held in October, at a time and location TBA. Several members will be presenting at the Tennessee Association for the Education of Young Children conference here in October—which is unfortunately during the CMN national gathering in Petaluma! Everyone who cannot be there sends love and best wishes for a wonderful 1996 gathering.

CANADA

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

The Canadian region has met in Toronto twice this past spring, in April and June. We have had great song swaps, and much enthusiasm has been generated. We plan to meet at least once in the coming fall, winter, and spring. For more information and to become more involved in the region, contact Sandy Byer.

MIDWEST

Bruce O'Brien
604 Newton Street
Eau Claire, WI 54701
(715) 832-0721

OR

Kristin Lems
221C Dodge Ave.
Evanston, IL 60202
(847) 864-0737

This region is really happening! Perhaps it's because Kristin and Bruce have agreed to continue as co-representatives! Their recent gathering July 12th to 14th was "FANTABULOUS!" Bruce reports that sixty-five people attended, and that the adults were definitely outnumbered by kids. Twenty-three of the young people were members of the New Hope Children's Theater

continued on next page ➤

troupe from Nelsonville, Wisconsin. There was laughing, singing, dancing, playing, and everyone had lots of fun and positive comments. In fact, they are already working on plans for a gathering in '97, and will publish the location and dates as soon as they become available.

Cleveland, Ohio, was well represented at the gathering by Noah Budin, his son, and a friend. They apparently had such a good time, there was some discussion about forming a new region in Northeast Ohio and the neighboring areas.

"Raised Up Singing" (which is a great name) is now the Midwest region's newsletter. Editorial duties belong to Kristin, and jokes, articles, songs, game ideas, and other material are currently being solicited for the next issue. So send yours in today to the above addresses!

METRO NEW YORK

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

There was no news reported from this area as of the *PIO!* deadline.

MID-ATLANTIC

Dave Orleans
130 West Clearview Avenue
Pine Hill, NJ 08021
(609) 768-1598

There was no news reported from this area as of the *PIO!* deadline.

NORTHERN CALIFORNIA

Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403
(415) 574-2709

Eleven Northern California CMN members met in Sacramento on March 9th to present a song swap for the California Association for the Education Of Young Children (CAEYC). Because the songs were



Photo: Bonnie Messinger

Northwest Region Gathering, July 1996

so EXCELLENT, Lisa feels that there is a good chance that the event will become an annual one!

The group has also been invited to present a program called "New Singable Circle Time Songs" at the National Association for Family Child Care Conference in Sacramento August 1-4. Call Lisa for more details.

SOUTHERN CALIFORNIA

Dave Kinnoin
P.O. Box 3890
South Pasadena, CA 91031
(818) 441-6024

We are very proud of our newsletter, "In The Works," that goes out to our local membership every two months. Our eager editor, Ken Frawley, has done a terrific job on the first two issues.

The workshops/song swaps we hold on the third Wednesday evening of every other month have been going splendidly. On Wednesday, August 21, Dave Kinnoin will give a workshop on writing and producing material for a client, and an array of other stimulating workshop leaders will be announced soon. Last April, Dan Crow gave a wonderful workshop called "Sound Songs" that educated and delighted us. Jacki Breger's June workshop "The Songs Are Our Stories" took an enlightening and enjoyable look

at folk music as a reflection of the people and cultures from which it comes.

At our June event, we were thrilled to have Bob Burns and Nellie Nosbisch, known professionally as Hoot and Annie, visit us from Fairacres, New Mexico. If any CMN members are visiting our region, please call us at (818) 441-6024 so we may invite you to our events. We will be so happy to see you!

NORTHWESTERN (Forming)

Bonnie Messinger
11790 Southwest Belmont Terrace
Beaverton, OR 97005
(503) 641-8580

We had a gathering amid the heat wave. The gathering was attended by three performer-parents and five children, who all eagerly participated. We swapped songs, booking information (for performers), and ideas on incorporating other languages, including ASL, into performances. Several members in our area are planning to go to the National CMN Gathering. Our next local gathering will be in late January/early February.

SOUTHERN OREGON (Forming)

Denise Friedl Johnson
709 Faith
Ashland, OR 97520
(541) 482-4610

There was no news from this area as of the *PIO!* deadline.



Minutes of national
CMN board meetings
are available to be read
by CMN members
upon written request.

Highlights of the Midwest Gathering

July 12-14, 1996



Photos: Jeff Mosurinjohn and Louise Pease



REMEMBERING

words & music by Nina Ryne
©1992 Nina Ryne



Nina wrote this beautiful song for her daughter's preschool graduation. She explains "Rather than a song which says 'goodbye', I focused on how good memories can keep friends together forever. It has become a tradition to sing it each year at preschool graduation." It's also a great "zipper" song for filling in memories children have about an event or year! To contact Nina about her songs and recordings, write to her at P.O. Box 874, Pismo Beach, CA 93448.

waltz tempo

C

1. Each morn - ing we've come and we've shared our time, our toys and our

G F C F

feel - ings, We've played in the sand in the warmth of the sun, we've walked in the rain, we've read

C F G C **chorus:**

sto - ries and sung, and I'll en - joy re - mem - ber - ing. Well

C G

thanks for the push on the swing, and thanks for the but - ter - fly wing. I've

F C F G C

real - ly en - joyed be - ing your friend, and I'll en - joy re - mem - ber - ing.

1. Each morning we've come and we've shared
Our time, our toys and our feelings.
We've played in the sand in the warmth of the sun,
We've walked in the rain, we've read stories and sung,
And I'll enjoy remembering.

2. We've dressed up in magical clothes
And smiled when we looked in the mirror.
We put on a show and we danced all around,
Spinning until we fell down on the ground,
And I'll enjoy remembering.

chorus: Well thanks for the push on the swing,
And thanks for the butterfly wing;
I've really enjoyed being your friend,
And I'll enjoy remembering.

3. We've splattered the paint in our hair
And watched a curious gopher.
At times we've laughed, and at times we've cried,
But we've always known we are loved deep inside,
And I'll enjoy remembering.

New Sounds

Sandy Byer, Editor

STUART STOTTS

One Big Dance

This newest recording from Stuart includes a family-friendly group of songs sure to delight adults and children. Song topics range from the silly "When Daddy Starts to Dance," and "No-Whine Zone" to songs which offer visions of global and personal cooperation, such as "One River," "Different Choice," and "Peace On Earth." The arrangements are upbeat and accessible.

Cassettes are \$9.95 and CDs are \$14.95 plus \$1.00 s+h from Tomorrow River Records, P.O. Box 165, Madison, WI 53701 or call (608) 423-3095.

RICK SCOTT

Philharmonic Fool

This new family album from Vancouver's favourite jester is filled with thirteen original songs combining music and humour for the young and the young at heart. Rick and his hallmark dulcimer are joined by an amazing eclectic orchestra including the electric snowshoe and dulcigurdy. Songs include "Homemade Music," "I Don't Wanna Sing On Your Song," "Wild Bunnies of Kitsilano," and more.

Cassettes and CDs available from Festival Distribution (800) 633-8282.

JOANIE BARTELS

Adventures With Family and Friends

This is a fun-filled musical collection of favorite hits coupled with original songs that celebrate the relationships we value the most. Everyone is guaranteed to smile and laugh as they sing along to heartwarming classics such as "That's What Friends Are For" or

original songs like "Best Friends" and "Pen Pals." This recording offers a diversity of musical styles that is sure to please.

Cassettes are \$10.98 and CDs are \$13.98 and are available by calling (800) 541-9904.

LARRY LONG

Here I Stand: Elders' Wisdom, Children's Song

When senior members of a community go into schools and talk about their life and work, and children write songs with Larry about what they have learned, they create a remarkable celebration of humanity and hard work. In these 1994-95 recordings, Alabama elders talk about their lives, and children from eleven small rural public schools sing compositions based on the elders' words.

CDs, songbooks, and teacher guides are available from Smithsonian Folkways Recordings (800) 410-9815.

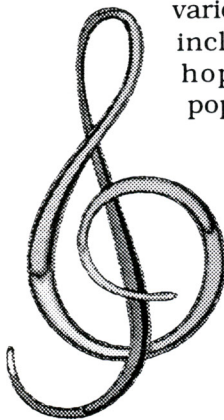
LYLE COGEN

Friends, Like You And Me

This is a dynamic collection of ten original, toe-tapping songs that are targeted for children from eighteen months to nine years. Fully orchestrated arrangements feature a

variety of musical styles including swing, hip-hop, bluegrass and pop. Lyle encourages participation and dramatic play as she takes her listeners on an "Animal Ride" or has them "Move To The Beat." These are singable songs with excellent production quality.

Cassettes and CDs are available through Silo Music or by calling (888) FUN-SONGS.



KATHY LOWE

The Rhythm Of Nature and When I Grow Up

Both of these recordings are packed with original songs about how kids feel about things, love for the earth, stomach noises, Native American themes, and much more about everything! Kathy's music is enriching, vibrant, soothing, and funny. Her songs invite audience participation and provide a rhythmic experience for all.

Cassettes are \$10.00 each plus \$2.00 s+h from Kathy Lowe, 2 Otterville Rd., New London, NH 03257 or call (603) 526-6152.

JOYCE JOHNSON ROUSE

Earth Mama and Every Day is Earth Day

Earth Mama is a nine-song recording that is a fun and exciting way to teach children of all ages about the importance of recycling and appreciating the Earth's riches. "Every Day is Earth Day" has ten more toe-tapping songs to get your environmental ears perked! "Let It Rot (The Compost Song)," "Green Blues," and "Tree Polka" lead the way to more responsible living.

Cassettes are \$10.00 plus \$2.00 s+h and are available from Rouse House LLC, P.O. Box 1284, Brentwood, TN 37024 or call (615) 370-4032.

JANE SAPP PRESENTS:

We've All Got Stories—Songs from the Dream Project

Most of the words on this recording come from young people talking about their interests, hopes, fears, dreams, families, communities, world, and selves. In 1995, twenty-one kids, ranging in age from eight to sixteen, from six states and a diversity of cultures, came together to record these songs and to learn more about themselves and each

continued on next page ➤

other. They were part of the Dream Project, created by musician/educator/cultural worker Jane Sapp to help young people express their thoughts, feelings, and identities through music and the arts.

Cassettes and CDs available from Rounder Records, One Camp St., Cambridge, MA 02140 or call (617) 354-0700.

CATHY FINK & MARCY MARXER

Blanket Full of Dreams

This is a collection of songs for nighttime, nap time, or any quiet reflective time with a child. The album captures the rich diversity of Cathy & Marcy's music, with Cathy's fine banjo playing ("Goodnight, Goodnight"), Marcy's expert guitar ("A Cowgirls's Lullabye"), and Cathy and Marcy's charming vocals ("Swingtime Lullabye"). Most of these songs began as gifts to children whom Cathy and Marcy know.

Cassettes and CDs are available from Rounder Records, address given above.

KIM & JERRY BRODEY

Like A Ripple On The Water—Songs For Community

This cassette and activity and resource guide contains fourteen songs, including favourites like "Lean On Me," "The Story of Stone Soup," and "It Takes A Whole Village to Raise A Child," along with learning activities, resource lists and thoughts about what community means. This music and guide invite us to sing, dance, draw, cooperate, appreciate, respect, create, and understand all the many ways we can be with each other in all of our diversities.

Both are available from Round Up Distribution at (800) 443-4727.

BILL HARLEY

Lunchroom Tales

In a celebratory mixture of music,

slapstick, story and theatre, "Lunchroom Tales" brings to life a world that everyone will find ridiculously enjoyable and meaningful. In this new adventure Bill returns to his elementary school after thirty years and finds that some things are the same and some things are very different on this tour of the elementary school landscape.

Cassettes and CDs are available from Alcazar Productions, P.O. Box 429, Waterbury, VT 05676, or call (800) 541-9904.

JOHN HOUSTON & WINNIE FITCH

The Musical—Fantasies of Rufus & Nellie Rabbit

This trilogy—"The Briar Patch Fable," local, "Allagash!" regional, and "The Pumpkin Tree," global is about saving habitats. Rufus and Nellie Rabbit venture out of their briar patch home to communicate with humans who speak "wildness." Five audio cassettes; sixty songs with narration, dialogue and sounds. Over five hours of musical stories in a little brown box for \$29.95 plus \$3.75 s+h.

Available from the Green Briar Nature Center, East Sandwich, MA 02537 or by calling (508) 888-6870.

TISH STEINFELD

Rum Tum Traveler


The subtitle of Tish's new recording is a musical journey for all ages, and so it is. The entire album is a celebration of different places and times. It is a journey from our own backyard—and childhood—to the sounds of Africa, Asia, and Mexico. Tunes are lively as a dance, "Hola Mexico," or as soft as a lullabye—the instrumental "Traveling."

Cassettes are \$10.00 each and CDs are \$12.00 each. Both are available from Rum Tum Music Co., 160 Meade St., Ashland, OR 97520 or by calling (541) 482-9851.



EDITOR'S NOTE:

We have recently begun including biotags with our articles and columns. Joanne (Olshansky) Hammil has been doing the work of finding songs appropriate for inclusion in *PIO!* and preparing them for publication for six years. Since the layout of our magazine doesn't suggest any obvious place for Joanne's biotag, we have decided that from now on we will place her biotag in a box on a page facing one of the songs. Also, Joanne, an accomplished songwriter in her own right, has refrained from including any of her own songs. She has felt that this would compromise her role. As editor-in-chief of *PIO!*, I believe that the absence of Joanne's work in *PIO!* is a glaring omission. Look for one of her songs in a future issue. Thank you, Jo, for working as *PIO!* president, musicologist, and one of our key players in making CMN a network that works.

 *Joanne (Olshansky) Hammil is an educator, songwriter and performer. She directs four children's choruses and presents concerts, residencies, and teacher workshops. She is the President of CMN and the Songs Editor of PIO!.*





I WANT TO LIVE

words & music by Lanny Kaufer
©1987 Lanny Kaufer



Seabury Gould sang this powerful song at the CMN National Gathering in New Hampshire last fall and had us all singing out strong on the affirming chorus. Lanny Kaufer actually wrote the song for a children's theatre production of *Pinocchio*. It was sung when Pinocchio became a real boy. He has written many songs for other children's theatre productions as well. To contact Lanny about his songs, write to him at P.O. Box 263, Ojai, CA 93024.



1. Ev- 'ry bod- y's got some - thing they need more than an- y-thing else.



There's no- bod - y can tell you, you've got to find it in your - self.



So I've been fol- low - ing this feel- ing deep in - side, I was lost and



so con - fused un - til I re - a - lized I want to



live and see my life un - fold, I want to live un - til my sto - ry is told; I want to



give all I've got to give, I want to live.... I want to live.

1. Everybody's got something they need more than anything else.
There's nobody can tell you, you've got to find it in yourself.
So I've been following this feeling deep inside;
I was lost and so confused until I realized....

2. When I look at the mountains and see that rising sun,
I'm so happy to be alive and know another day has begun.
So I've been following a feeling deep inside;
I was lost and so confused until I realized....

chorus: I want to live and see my life unfold,
I want to live until my story is told;
I want to give all I've got to give,
I want to live, I want to live.

3. There's a time to be moving and a time to be layin' low.
There's a time to be pushin' on and a time to watch things grow.
So I've been following this feeling deep inside;
I was lost and so confused until I realized....



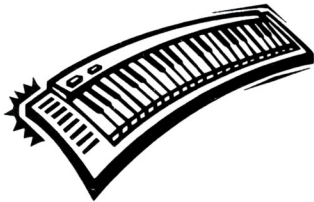
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Children's Music Network
P.O. Box 1341
Evanston, IL 60204
(847) 733-8003



COOPERATION, CULTURAL DIVERSITY, SELF-ESTEEM & EMPOWERMENT THROUGH MUSIC

Letters to the Editor

Dear Editor,

Since I joined CMN approximately six years ago, I have always looked forward to receiving *Pass It On!*, and I read it cover to cover. Located in a rather remote area of central California, I must drive at least three hours either north or south to get to a CMN gathering. With a busy career performing and teaching, as well as raising two children, it is often not possible to do. Therefore, *Pass It On!* is my lifeline, so to speak. It provides me with a connection to others who are encountering the same challenges, who share the same values, and who truly care about children and the arts. Reading *Pass It On!* inspires me, encourages me, and reaffirms my commitment to this often challenging career path. Thanks to all in the network for putting your heart into this magazine and into CMN.

Sincerely,
Nina Ryne

Dear Editor,

As a teacher of eighteen years, I want to reiterate how vitally good-quality music with values is needed for our young people of today. It is such a shame that music programs have been short-changed by the cutting of funding for our schools.

Watching children participate in music appreciation and singing classes has shown me that children do enjoy learning and hearing many kinds of music, not just what they hear daily on MTV or on the local radio stations. Kids can and do respond to many forms of music.

I give my thanks to Dave Kinnoin, our Southern California Regional Representative, for pointing me in your direction!

Sincerely,
Debbie Y. Chew



Interview: José-Luis Orozco

➔ *continued from page 5*

when my turn came I said, "I have fifty dollars and I'm going to San Jose to visit my friend. I have a place to stay. No hotel." All of this in Spanish. They gave me a permit for three weeks.

PIO!: How did you expand your permit from three weeks to twenty years?

JO: I expanded it myself (laughs). I just stayed until I got married to a student from San Jose State. I got my resident visa. I then became a permanent resident of the United States.

PIO!: What was it like when you first got here?

JO: I took the Greyhound to Los Angeles and then to San Jose. I got to San Jose in May of 1970 and found a job as a gardener. It was tough, because I was used to scooping ice cream with my grandfather (laughs) and now we were moving heavy loads of dirt under the California sun. Then we started working as busboys in a fancy restaurant near San Francisco. There was a Latino piano player who played there. He was doing all right, so I went to a pawnshop and bought a guitar for seventy-five dollars. I started playing during the piano players' breaks. Soon I was making more in tips than I was busing dishes. I said, "Hey, I have to get smart here: either I sing during his breaks or I go to another restaurant and sing. Then I can spend the day learning English." I reversed my schedule. I started studying English in the day and singing at night.

PIO!: When you first got here, did you feel discriminated against, or inferior, or any of the other feelings that new immigrants often experience?

JO: I didn't feel too inferior. I knew that I was coming from the city. I had traveled a lot. I had lived in shacks with poor people and I had lived with the mayor of Santiago de Chile. I had lived with the Assis-

tant to the Governor in Guiana. With the owner of the biggest coffee processing plant in Guatemala. I had lived with very rich and very poor people. I knew how to deal with people from different cultural backgrounds. I noticed discrimination against poor people here, against farm workers. Economics and race have a lot to do with it. I was a musician. Music goes beyond that. I think jazz or blues or black music or any kind of music—if it's good it's accepted by everybody. Music opened many doors for me. That helped me succeed. I got the job in Berkeley because of music. Many ethnic studies departments wanted the authentic music of Mexico. It's the kind of music I play. They hired me for many occasions.

PIO!: You arrived at a time when the Farm Workers movement was in full swing.

JO: Yes. I became more conscious of the situation when I got here. The Civil Rights movement was almost dying when I got here in the early '70's. There was a Chicano movement. Many of them were very militant because of the oppression that families had suffered, and also because many of them had been to Vietnam, or had relatives in Vietnam, and they considered that war unfair, and fought by too many minorities. Many of my fellow students and professors supported Cesar Chávez and that's how I learned about the Farm Workers. Then I began to sing music for them and to learn some of the music that they had developed and that other people had written for them. Then later on I met Cesar Chávez and Delores Huerta and the leadership. I wrote songs for them. In 1978 I made a recording on the history of the Mexican and the Mexican-American. I started with the Mexican war for independence in the early nineteenth century to the present. I wrote ballads for Cesar Chávez and for Delores Huerta, the president and the vice-president of the United Farm Workers.

continued on next page ➔

Interview: José-Luis Orozco

➤ *continued from previous page*

PIO!: "De Colores" was an anthem for that movement, wasn't it?

JO: It still is. The song goes back to Spain in the sixteenth century. Remember, the Farm Workers movement had the support of the church. It was a peaceful struggle, a non-violent one. This was just the perfect song. It had been sung in the church for centuries. It was one of the favorite songs of Cesar Chávez. There are plenty of songs that have been written about the struggle, but "De Colores" is the song that has always been sung at rallies and marches and on the picket lines. The song talks about the beauty of life and the beauty of nature. That's what they want for themselves; a better life.

PIO!: Had you heard the song as a child?

JO: Yes. I heard it in church in Mexico, and I heard it in Spain, sung by groups of university students, and then I heard it in California—I heard it even more.

PIO!: How did you start singing for children?

JO: With the choir. In Mexico and in Central America we sang in schools. We sang for orphans. We would sing anywhere. Then a year or so after I started singing professionally here in the U.S. a friend got a job with the Berkeley public schools. I started singing in his classes. And I got a job as community liaison, and singing as a consultant to the university and in elementary school. Then I was training teachers in the areas of culture, history, and learning through music. I kept on doing that for seven or eight years.

PIO!: How much do you sing for children now?

JO: Out of 365 days, maybe 270. A typical day is probably two performances, or two and an evening concert for the families. Today I went to a town called Hillsborough,

not far from Petaluma. I did two school assemblies, then had a lunch with the parent-teacher assemblies. Yesterday, same thing in Marin County, tomorrow in Santa Cruz, then two assemblies in L.A. In the springtime I perform almost every day. I've been singing in schools now for twenty-six years.

PIO!: Is it still as much fun as it was at first?

JO: The driving and flying are tough, but it's really good work. Today was very nice.

PIO!: I was listening to some of your tapes, and I really enjoyed one song about Columbus. You have such a broad sense of history in this hemisphere. I'm curious to know your opinion of Columbus and what he called "The Great Enterprise."

JO: I don't really celebrate Columbus. From the point of view of Native Americans, or people from this continent or any other minority, we don't see it the way it is written in the books, that Columbus discovered America. We see him as a man who got lost and somehow got here and then went back and said, "Hey, I discovered something" and everybody in Europe began to say, "Hey, you know, this guy discovered a great world! It contains gold and silver!" And then they started *massacring* people. And we also see it as two or more races coming together. I say it was a great encounter. It was time for people to meet. And a new race was born of the meeting. Not because of Columbus; his "discovery" was just an accident. If you look at it from the other way around, the natives can say, "Look who we met." Maybe it was not something to celebrate. Many bad things happened after Columbus. I actually have a stronger song than perhaps you have heard that I do for high school kids, in which I actually do attack Columbus (laughs). I say he was brave, but point out that the Spaniards brought blacks to the continent purely to be slaves. But new music, and food, and new ways of

living happened, too. Some of it is beautiful. That I celebrate.

PIO!: Have you any new recording or writing projects in the works?

JO: I'm doing two recordings now. One is dedicated to the Farm Workers—including children's music—and another combination of all kinds of music from the Southwest, sung in English and in Spanish. "Oh Susannah" is an example. I'm working on a book of finger plays and action songs. And Scholastic is coming out with a reading series with twenty-three of my songs.

PIO!: How can CMN members become more effective in using music to help with bilingual education?

JO (quickly): Well, it would be nice to sing in both languages ultimately (laughs). But, if you only know English, that's still okay. The Spanish speakers can learn English through your songs. Then they will become a little bilingual. Then if people in CMN would start to learn Spanish, that would be great. Or other languages, too. We need more people who sing in many different languages. That would be great. CMN is a very important instrument to bring everybody interested in children's music together. Adults or children. It takes time and energy and people.

PIO!: That always seems to be the case with grass-roots organizations. We've grown to the point where we can afford some excellent part-time help but CMN is still mostly fueled by volunteer energy.

JO: Maybe I can help here more locally. I think maybe it would help to introduce CMN into the schools of music. Not everybody wants to be a classical player. They also want to teach. But I just hope CMN grows and becomes more diverse, and that we can spread the feeling and the heart through our music, to make this a better world. We're good now, but if we can get more people to work with us, we could be even better.

PIO!

How to Submit Something to ***Pass It On!***

CALL FOR ARTICLES!

PIO! always needs stories from members about what they're doing and how they're doing it!

All the articles in this issue were contributed by your fellow CMN members... who invite you to share *your* stories, too! After all, that's the whole point of CMN.

All we ask is that articles...

- ✓ address topics of interest to CMN members, and that, in some way, they relate to CMN's mission...
- ✓ that they be clear, concise, and reasonably well-written...
- ✓ and that they be between 900 and 1800 words long.

Articles should not promote a particular person, performing group, or product.

Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint.

We welcome photos and graphics, which will be published if space permits.

Submission via E-mail or disk is preferred.

Send articles to...

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Executive Editor
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CALL FOR SONGS!

Most of the songs published in *PIO!* are contributed by your fellow CMN members.

Please—share *your* works with us, too!

In every issue of *PIO!* we try to include...

- ✓ A song written by a young person...
- ✓ A song representative of cultural diversity...
- ✓ A song written by people from various parts of the country, or the world...
- ✓ A song on a topic that is in some way representative of CMN's mission.

Songs should be submitted in lead sheet format if possible, and should be accompanied by a cassette tape recording or "scratch track" of the song.

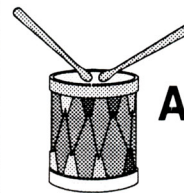
Each submission should include a title, and should properly credit the author(s).

Copyright dates should be noted; copyright ownership remains with the author.

Submission implies that permission to print has been obtained from all authors (although you will be contacted should your song be selected for publication).

Send songs to...

Joanne (Olshansky) Hammil
Song Editor
11 Marshall Terrace
Wayland, MA 01778



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We want your contributions. Send us your songs, artwork, or letters related to children's music.

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Check one...

- Individual or Family Membership: \$35** (US\$40 Canada: US\$45 other international)
Typically individual performers, songwriter, teachers, parents, etc.
No business name will be cross-referenced in the CMN Directory.
- Small Business and Nonprofits: \$60** (US\$65 Canada: US\$70 other international)
The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
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Tell us about your interest, work or involvement in children's music (About 30 words or less for the membership directory):

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If you're a writer or performer, list any resources (recordings, sheet music, books, etc.) that you offer, including format(s) and pricing (About 30 words or less):

Finally, please mail this application with a check or money order for your membership category plus any additional cross-reference listings (sorry, no purchase orders or credit cards) to The Children's Music Network at the address above.

Thank You!