

PASS IT ON!

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

ISSUE #12 FALL 1992

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FROM THE EDITORS

REWARDS OF LOOKING DEEPLY

Working, performing musically, teaching, and studying in the academic community has given us exposure to the current philosophies and trends in the field of education. The popular catch-words over the past few years have been whole language, cooperative learning; and on the educational administrative scene, shared or site based management. These educational concepts represent significant research, innovative and grounded techniques and methods, and sound philosophy. Why do we refer to them as catch-words then? It seems as though important findings in the field of education can "hit the front" and then spread like wild fire from school to school across the country. Principals announce that this year, we will all be using cooperative learning in our classrooms. Next year, we get rid of our basal readers in favor of a whole language approach to reading. Cooperative learning may get put on the back burner. Staff development is offered to update teachers on these new concepts, and workshops are scheduled at local institutions of higher learning. Did we ever really get a chance to understand the cooperative learning concepts and truly incorporate them into our working community? Do we understand and buy into a belief that whole language will meet our reading goals?

How does all of this relate to The Children's Music Network? Well, the past six issues of *"Pass It On!"* have presented the network's mission statement in the column entitled "Who We Are". It is clear to all, that our mission has to do with sharing music in ways that help empower people, young and old. Our values include "cooperation, diversity, the building of self-esteem, respect and responsibility for our environment and an understanding of non-violence and social justice." Are these just "catch words" that share a timely popularity soon to be put on the back burner? We think not.

In all areas, as well as in education, it is very difficult to implement a new program after just being exposed to it in a day-long or even a course-long workshop. One needs to truly understand it and take it into one's life and make meaning of it for one's self. In CMN, when we say we value cooperation, we are living it. Our values have very deeply affected the way in which the structure of our organization has evolved, from national and regional gatherings to the functioning of the "board of directors". The members of the board, through working closely with each other, have come to learn and appreciate each other's strengths. Tasks are accomplished because people are free and able to share their talents and expertise. Leadership is shared to such an extent that we had a hard time coming up with the conventional officer roles needed to legally incorporate. We have also come to learn about parts that make it hard in working with others but because we truly value cooperation, we are dedicated to working on and improving our ability to function well as a group.

The music industry seems to have evolved into a competitive hierarchy. Typically, when musicians encounter each other in the dominant culture, they relate to each other according to "rank". CMN, however, is a cooperative network. Our intention, when we encounter each other, is to link and not rank. For example, some singers/songwriters have entered their first CMN gathering wondering if this is a place where flashy promotion is needed. But the "round robin" format (taking turns at sharing songs) shows that each person's way of participating in music is valued. At the Western MA gathering this past July, the round robin included a humorous song sung by a family about the kids missing nursing, a teacher sang a song questioning "whose rules are these", and a songwriter sang a song from his recent first recording. All were equally valued, and all came from the heart. And so, our values are lived at every step of the way, on every level of the organization. It takes a while to make the shift from the culture of hierarchy to that of cooperation. It takes support from those around you and perhaps a small leap of faith. This is the structure and change to which CMN is dedicated; not just for the season, but for the long haul!

--Andrea Stone and Sarah Pirtle

"PASS IT ON!"

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

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CMN:Who We Are

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

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

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

--Sarah Pirtle, Founding Editor

SEEKING OUT THE REAL ROOTS

by Joseph Bruchac

Just about everyone knows how this song goes: "One little, two little, three little . . ." And, of course, they can fill in the word I left out: "Indians." But what does this children's song have to do with Columbus? Everything. It is a song which goes to the root of the misunderstandings which were brought to this "new world," which had ancient civilizations and sophisticated cultures for thousands of years before the first official arrival of Europeans in the Caribbean islands at the end of the 15th century. (Europeans, by the way, did not discover us. We weren't lost. Imagine someone from another country coming to your door and telling you --- in language you don't know, that they now own your house because they just found it!) Yet that song refers to the Native people of the Americas as "Indians," people whose continent is Asia. And it refers to them as "little Indians," a reference which may seem innocent, but is in fact demeaning and depersonalizing. Even the beat it is sung to is, at best, a ridiculous parody of Native music, a music which has been so misunderstood that most people, when asked about "American Indian music, think of the stereotyped tom-tom drum beat heard in a John Wayne western whenever the danger of Indian attack is imminent. The so-called "Indian chant" you can still hear sung in 1992 on television as baseball and football fans cheer on the "Braves" or the "Redskins" as they swing their arms in a "tomahawk chop" is another example. You know what I mean. You can hear it in your mind even as you read these words.

What is needed, I believe, is to start again, seek out the real roots. People need less to know about Columbus and his deeds than to know that before he and other Europeans came, there were **people** here, people and cultures as deserving of respect as any in the world. Americans need to know that, and also to know that, though centuries have passed, Native people and Native cultures still remain. Moreover, those people and their cultures have been a tremendous positive influence on

Europeans. Here are two ex-
amples:

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1. The food plants developed by Native agronomists such as corn and the potato now feed the world.
2. Ideas of true democracy and the equality of women which originated with such Native people as the Iroquois directly influenced the framers of the Constitution and the founders of the modern Women's Movement.

To understand something of what was here before Columbus, and is still here in the surviving Native peoples of the Americas and in their cultures, we need to look to the roots. Music is a good place to begin. We need to look at real Native American music or, I should say, **musics**. More than 400 different languages were spoken in North America in 1492 and each language carried its own musical tradition, nothing at all like the boom boom boom boom, boom boom boom boom monotony of a Hollywood Western's Indians. Yet that is what most people think of when they think of "Indian music", despite the incredible inaccuracy of those movies. (In one of the "classics," **She Wore A Yellow Ribbon** --- which seems to be aired on TNT an average of once a week --- we are treated to the sight of a line of female white actors depicting Indian women playing that familiar one-two-three-four, on what John Wayne calls a "medicine drum." They are banging sticks on a long wooden log rather like a New Guinea slit drum. A far remove, indeed, from the truly sacred elk-skin drums actually played by the people of the plains. The scene is the equivalent of passing off as a Catholic mass a scene in which someone robed like a Buddhist monk --- played, perhaps, by an Andaman islander --- cuts off the head of a chicken.)

Music is not separated from everyday life among Native peoples. It was said among many of the original Native nations, that every person has a song. Songs were used not only for entertainment, but to preserve knowledge and help in daily tasks and in ceremonies. Though some songs

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were meant just to be sung, many others were always a part of a whole complex of dances and ritual activities. Beginning to understand Native music means beginning to understand the holistic nature of Native life. The word is regarded as powerful, and so songs were seen as instruments to make things happen. Sing a Lakota buffalo song, and buffalo will appear. However, responsibility goes with power. That song would only be sung under the right conditions and when there was a need for the buffalo. Similarly, the rain dances and accompanying songs of the Pueblo peoples would only be done in their own lands and at the time of year when rain was needed and conditions were right. The dances would never be done for material gain, but for the good of the community. That is one reason why Pueblo people shake their heads when asked if they would come to some drought-stricken part of the country such as California, for money, to perform a rain dance. "They just don't get it," my old friend Swift Eagle once said.

I recommend, as a good introduction to authentic traditional North American Native music, the four-cassette teaching package American Indian Music for the Classroom by the Creek composer Dr. Louis Ballard. That set is available from Canyon Records, 4143 North 16th Street, Phoenix, AZ 85016 (602-266-4823), which also has a mail order list of more than 700 different tapes of traditional and contemporary Native music from many different tribal nations. Some of the contemporary singers, such as Floyd Red Crow Westerman (Lakota), A. Paul Ortega (Apache) and Joanne Shenandoah (Seneca) have tapes of contemporary music which are good to use in classrooms and David Campbell, an Arawak song-writer living in Canada, has done several wonderful albums for children. A few scholars have begun to write of the important, though generally unacknowledged influence which Native music has had on jazz, and on country and western music. That topic is too large and complex to do more than mention in a brief article like this.

What I would like to offer is one simple song. It is an example of the almost invisible, but pervasive influence on this continent of Native culture and of how often we do not understand what that influence has been. It is a song which has been heard by almost every child and I am sure that child and the adults who sang it to him/her were probably puzzled by the lyrics, not knowing that the original of the song was from the Wampanoag and Abenaki people of what is now called New England. In the 17th century, an English man heard a Native mother singing this lullaby to her child. He inquired about its meaning and then did a rough translation into English, keeping the same tune. Here's my own version of a part of that song in the Abenaki language:

*Gawi dzidzis, dzidzis, gawi
Gawi dzidzis abazi
Gawi dzidzis oligawi
Gawi dzidzis olegwasi*

Translated directly into English, it says:

*Sleep thou, baby, baby, sleep thou-
Sleep thou baby within the tree
Sleep thou baby, have a good sleep
Sleep thou baby, have a good dream*

The baby in this song is strapped inside its cradleboard and hung from the branch of a tree. As the wind blows, the cradleboard swings gently and the baby sleeps. And by now, of course, you have figured out that we are talking about Rock-a-bye-baby. You realize, probably for the first time, why that baby was in a tree top! It was because it was a Native child in its cradleboard. It is a lullaby about being cared for and at one with nature (and in the original, the baby does NOT fall, that's a European addition). Not only do the wind and the tree combine to lull the child to sleep, but the cradleboard itself stands for the natural world. The board the child rests on is the earth and the protective half-hoop of wood over the baby's face (so that if the cradleboard should fall, the baby would be protected from injury) stands for the rainbow or the arc of the sky. Every other part of the cradleboard has its own symbolic meaning ---

which may vary from one Native nation to another --- while the cradleboard affords physical warmth, security and protection for the child.

"Gawi Dzidzis," the original "Rock-a-bye, baby," is a song which offers us an image of Native people caring for their children within a secure environment and in balance with the natural world from the very start of their lives. It may be one way to begin to give children of today a picture of who the Native peoples of this continent were and still are --- in spite of Columbus.

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CALL FOR SONGS

Has your region or area of the country been neglected in song publication in *PIO!*? Help me discover good songs from all over the country/world!

We are always looking for songs written by children as well as songs by adults.

Please submit songs (tape and lead sheet) for consideration for publication in *Pass It On!* to:

Joanne Olshansky,
PIO! Songs Editor,
11 Marshall Terrace,
Wayland, MA 01778.

A NON-MUSICAL NOTE ON THE FINDERS KEEPERS TRADITION

With the heavy emphasis this year on the "discovery" of "America", perhaps it's a good time to remind children that if they find something valuable, they ought to check around to see if it belongs to someone.

--Bob Blue

POWAMA / CAHUILLA BIRD SONG

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traditional Cahuilla song

transcribed and explained by Ernest H. Siva

Ernest writes, "This is one of several bird songs which mentions the movement of the medicine man's feathers. The feather is a symbol of great power. In our culture, the only people who handle feathers are the medicine people." This song can be heard on *Cloud Journeys: Dance and Song for Children*, by Anne Lief Barlin and Marcia Berman. The accompanying booklet describes the Powama Dance. The booklet quotes Katherine Siva Sauvelpak: "The bird songs are about nature — all the animals, the birds, the trees, the mountains, the snow, everything that's around you. We were taught to respect our environment: to enjoy, protect, and not destroy it." For more information about this tape and booklet as well as others by Marcia Berman, contact B/B Records, 13045 Mindanao Way, Marina del Rey, CA 90292. Contact Ernest H. Siva at 437 W. Carlisle Rd., Thousand Oaks, CA 91361. For more information about the Cahuilla people write: Malki Museum Press, Morongo Indian Reservation, Banning, CA 92220.

A

Po wa ma po wa ma ya we po wa ma po wa ma ya we

po wa ma po wa ma ya we po wa ma po wa ma ya we

B

po wa ma po wa ma ya we po wa ma po wa ma ya we

po wa ma po wa ma ya we po wa ma po wa ma ya we

D.C.

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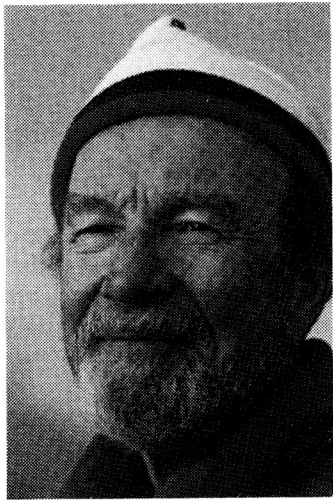
TRIP TO RUSSIA PLANNED FOR CHILDREN'S PERFORMERS

The Citizen Ambassador Program is developing a delegation of children's entertainers to travel and perform in Moscow and St. Petersburg, Russia, and Riga, Latvia. The group will consist of 25-30 children's enter-

tainers from the U.S. They will leave for Russia after a briefing in NY, on February 8, 1993 and will return to NY on February 21. The cost for participants will be \$4350 which includes transportation, meetings and activities, accommodations, and most meals. By sharing music with the children, families, and musical counterparts in Russia and Latvia, the group hopes to bring a more life-affirming, multicultural vision to the

world in which we live. Contacts for the program are: Henry Cory, Delegation Leader, Dawn M. Davis, Director of Education and Social Science Projects for the Citizen Ambassador Program, or Julie Edwards, Project Coordinator. Ms. Davis and Ms. Edwards can be reached at (509) 534-0430. They are located at Dwight D. Eisenhower Building, Spokane, WA 99202. \$\$\$

"WELL, THERE WAS PETE."



AN INTERVIEW WITH PETE SEEGER Conducted by Phil Hoose

Last winter we asked Ella Jenkins whether there was such a thing as a children's musician when she started out in the 1950's. She paused for a long moment to search her memory. "Well," she said finally, "there was Pete."

Indeed there was. Pete Seeger has been involved with children's music for more than a half century. Born in New York City in 1919, Pete grew up in a musical family. His father, Charles, was a Musicologist and his mother, Constance, a concert violinist. Pete picked up the ukelele and was singing the folksongs that he heard at home to his boarding school classmates by the time he was eight.

His first paid performance, fresh after having dropped out of Harvard as a sophomore, was to sing to a group of schoolchildren. Leading them through a few of the hundreds of songs he had learned as a folklorist working at the Library of Congress with Alan Lomax, he earned five dollars that day. "It felt like stealing," he later wrote. After his discharge from the Army in 1945, Pete and a group of friends including Lee Hayes began a newsletter called "People's Songs Bulletin," which

Pete viewed as a vehicle for creating a "People's singing labor movement." Each issue of the bulletin contained a page with a flowered border and a song for children.

The Bulletin fell on hard times in 1949 but the following year saw the birth of "Sing Out!" magazine, a journal for topical songs which took its name from the refrain of a song written by Pete and Lee Hayes called, "If I had a Hammer." In the fall of 1954 Pete began his still-running column in Sing Out! which he called "Appleseeds," dedicating it to, "the thousands of boys and girls who today are using their guitars and their songs to plant the seeds of a better tomorrow in the homes across our land."

In 1955 Pete, like many other artists, was subpoenaed by the House Un-American Activities Committee, investigating "Communist Activities." After conferring with his family, Pete decided to take the committee head on. "I answered some questions, such as my name and address," he wrote in *The Incomplete Folksinger* in 1972, "but I refused to answer other questions such as who did I know, and where and when did I ever sing. I didn't use the fifth Amendment...As my lawyer explained it to me, using the Fifth Amendment is in effect saying, 'you have no right to ask ME this question'; but using the First Amendment means in effect, 'you have no right to ask ANY American SUCH questions.'"

A year later Pete was cited for contempt of Congress and a year later indicted. In 1961 he was tried, convicted and sentenced to a year of jail. He was granted bail pending appeal, which he later won.

During these years Pete found himself "blacklisted," unable to get steady concert bookings or work with radio and TV stations. He kept his family together singing for children at camps and in schools, and on liberal college campuses.

In children's concerts he sang lullabies and folk songs, drew pictures and told stories such as his own "Abiyoyo" about a child who toppled a giant with his ukelele. His

song repertoire included kid protest songs such as "Be Kind to Your Parents," ("tho' they don't deserve it") and "A Declaration of Independence" ("I will just do nothing at all, I will not eat my vegetables"). The crop of Appleseeds was growing.

He popularized hundreds of songs and introduced the guitar and banjo to a whole generation of young people, including several who led "the folk scare" of the 1960's. In addition he wrote classic songs, including "Turn, Turn, Turn," "Where Have All the Flowers Gone?" and "Waist Deep in the Big Muddy." Among the many new seedlings from those years are several CMN members who remember Pete as their music teacher at the New School for Social Research. In this interview, Pete speaks of his involvement with children's music, recalls the children's songs of Woody Guthrie, considers "Kid Rock" and offers thoughts for performing with children. He honors the great contribution to children's music of his stepmother, the late Ruth Crawford Seeger. Perhaps most importantly, he speaks of the role CMN can play in shaping a future for children's music.

Pete spoke to CMN's Phil Hoose by telephone from his home in Beacon, New York. During the interview he sang all or part of fourteen songs. Of course, we joined in.

PIO: What music was sung to you as a kid?

PS: My mother tried to sing me a few French folk songs. I thought they were boring (sings one). Very elegant and measured and not exciting. I was more excited by the rather third rate pop songs I heard. I was about six then, in the mid-1920's. My brother, being twelve, was latching on to the pop songs of the day. They were funny: (sings "Bridgit O'Flynn, Where have you been?/ This is a fine time for you to come in/ I only went to see the big parade/ The big parade me eye/ There's no parade would take that long in passing by.")

PIO (laughing): That's a good one.

PS: Another was, "Oh Stay Away From the Dancin' Hall/ There's nobody there that's good at all/ That's where your mother met your papa, darlin'."

PIO: Did you hear any standard English language lullabies?

PS: No. The closest was my father telling me a story called "The Foolish Frog." It was set to the tune of another pop song sung by a well known comedienne. My father told me a lot of hilarious stories when I was very young.

Also we sang rounds, such as "Frere Jacques" and "Three Blind Mice" and one called "Joy and Temperance," which I put in "Rise Up Singing." (sings it). It's a fine round, from the eighteenth century.

PIO: Your first paying job was for school children, when you dropped out of college as a sophomore, right?

PS: Yes, and by this time I knew a whole raft of kinds of folksongs that I had heard from Alan Lomax. After two or three years I had a wide range of songs in my head. So when I went to sing for kids I sang what was fun for me. I remember one of the teachers remonstrated that the song, "Pretty Polly" was a kind of bloody and mature song for small children to listen to. I said, 'Well, that's life.'

PIO: I have a Folkways recording of yours put out in 1960 called "Folk Songs for Young People." Some of the songs are "Skip to My Lou," "Blow the Man Down" and "John Henry." Were those songs widely known then or did you popularize those songs for young people?"

PS: They were widely known in narrow circles. "John Henry" was known by railroad workers, whites picking it up from blacks. Broadway or Nashville hadn't promoted it. They had promoted "Casey Jones."

I learned "Blow the Man Down" when I was a kid. It was in a book of sea shanties which had been printed around 1920 in England as part of an attempt to introduce Folk songs to schools. The songs were all printed with piano forte accompaniment, with the questionable verses usually

taken out.

I was one of the few kids that had a copy of that book. My parents had run across it somewhere. I took it to school with me and my roommate and I put up posters and gave a concert for the 40 kids in my boarding school. One of our classmates got a bottle and pretended to be a drunk while we sang, "What Shall We Do With The Drunken Sailor."

PIO: Is it likely that American children would have heard those songs had you not been singing them in those years?

PS: I guess I was one of the people introducing them. In 1938 Alan Lomax had a show called 'The Columbia School of the Air' on CBS. Some of those songs got introduced then. For instance, Lomax had one character called "Sailor Dan" with a cracked old voice; a very colorful fellow. He sang sea shanties. I used to work up the songs for him. Joanna Colcord, who was raised on a boat and lived in Maine came down to help with the show. She had put out a fine book called Songs of American Sailormen. Alan would pick out a song from her book like "The Greenland Whaler" and say, "Learn this, Pete," and I'd sit down and puzzle it out and strum the banjo and sing it. Then Sailor Dan could sing it on the show.

Lomax and his father, John, wanted to get Americans singing the best songs in America. I think they were right. Most folksong collectors dug up dead bones from one graveyard and buried them in another--their libraries. But the Lomaxes wanted to give America back its own music. Old Man Lomax printed a book of cowboy songs in 1908 and got President Teddy Roosevelt to write a forward for it. In the twenties he brought out a second book. When I came along in the late 30's they were bringing out another book called, Our Singing Country. This was before the days of TV. Our country doesn't sing as much as it used to.

PIO: I understand that your step-mother, Ruth Crawford Seeger, put out anthologies of children's music that were very important.

PS: She started as an avant-guard composer, writing dissonant counterpoint. And her string quartet is still popular. It's weird to hear it. Then she raised a family and started working with the Lomaxes as a transcriber. She transcribed all the songs in Our Singing Country. She was working with thousands of good songs in the Library of Congress that had been collected by various people.

When my sister Peggy and her older brother Michael were going to nursery school she helped pay for their school by teaching music there. She'd sit at a piano and plunk away, making up new arrangements of these songs for the kids. She'd take a gospel song originally sung in church by black people (sings "Train is a-Comin', Oh yeah.") Meaning the gospel train. But by the time she'd finished, it would go, "Johnny is the engineer, oh yeah, Betty's the conductor, oh yeah." She did that for a whole batch of songs. And it proved so successful that she put out three anthologies. One was called American Folk Songs for Children and another was called Animal Folk Songs for Children. The third was called American Folk Songs for Christmas.

She was very upset by the illustrations. When she saw the proofs, she was shocked to see that there were no drawings of African-American kids, even though more than half the songs were originally sung by African-Americans.

The illustrator was Barbara Cooney, from Maine. She was a very good illustrator who has gone on to a long and very successful career illustrating children's books. Ruth said to her at the time, 'Can't you draw some of these children as Negroes, because a lot of these songs were sung to us by Negroes.' The illustrator said, 'I'm sorry Mrs. Seeger, I don't know how to draw Negroes.' And that was it. The illustrator was the publisher and all Ruth could do was protest because she had already signed the contract. Well, when the books came out I think there are one or two drawings of African-American kids, which were as a



Radio Editor, Jamie Deming at the NY/Metro CMN Gathering

CHILDREN'S RADIO LIST TO BE UPDATED

by Jamie Deming

As soon as the Children's Music Network coffers rebuild as membership dues come in during September and October, we'll publish The 1992 Children's Radio List. The List, which has recently been updated, describes 73 syndicated and local programs for kids, full-time kids' stations, commercial and non-commercial programs as well as cable radio outlets. It is primarily designed for recording artists, publicists and producers more than listeners because it is not geographically organized and does not itemize each station airing a syndicated program. The Children's Radio List describes formats, gives producers' addresses and phone numbers, station call letters and frequencies, tells when programs are on the air and indicates target ages where possible. The List will be mailed to CMN members, probably with the winter issue of *Pass It On!*. So, renew your memberships - quickly!

Understanding a program's format is essential to the recording artist interested in distributing promos. The most important criteria for deciding who should be on your mailing list is a program's target age. (I get lullaby tapes all the time for Kids Alive which targets 6 to 10-year-olds! They're all in a pile somewhere, snug in their plastic wrapping.) Be honest with yourself about what ages truly choose to listen to your material. Usually

younger kids like music intended for the next age level up, particularly as they get older. Eight-year-olds want to be like 10-year-olds... 7-year-olds do not listen to pre-school or toddler stuff. Many tapes claim to have songs appropriate for a range of ages like 4 to 12. It's difficult, though not entirely impossible, to please the youngest and the oldest with the same song. It would be helpful for the radio programmer if you would point out which songs are intended for which age groups.

The next important distinction among radio programs is to note whether a show is local and aired live, or is pre-recorded. Local live programs tend to be breezier, more anchored in time and space. They relate to the weather and current events and often have more flexibility to "promote" your music or stories with 800 numbers, etc. Some have request lines and some have interviews with call-ins, contests and giveaways. These are especially suited to artist interviews - check them out.

Pre-recorded programs sometimes do artist interviews. Pickleberry Pie and We Like Kids often have guests on the air. Pre-recorded programs are often syndicated, so they are aired on more than one station. Unfortunately, without phone lines set up for the "live" situation, they may not get the feedback we all crave, except through the mail or in newspaper articles. As a recording artist, you won't get the immediate response you feel you deserve but you will get a wider audience if it's syndicated.

Theme-oriented programs like Kids Alive, Pickleberry Pie and We Like Kids generally mean that only one subject will be covered during a program so, even if you landed a gold record, you will not be aired on these shows until they do a program covering the subject of your songs. Theme-oriented producers choose their format because they believe kids will listen more intently to the music, lyrics and dialogue presented. I constantly get calls from listeners wanting to know where they can get the music I've played.

Not all programs air stories, so be sure to check.

When you get the updated Radio List, be sure to examine it thoroughly before you send out promos. No, we don't have mailing labels or a sorting mechanism yet - have to leave some things for progress. I hope it will be useful, however, and I'm sure it will continue to grow. Please let me know, when the time comes, if there are additional programs I should add. \$\$\$

CALL FOR MATERIAL

"Chickens Are People, Too", Southern Maine's only just-for-kids radio show is On The Air!! This hour-long Saturday morning program is being dubbed "the best alternative to weekend cartoons!" Hosted by kids ages 9-13, the show brings music, stories, activities, prizes and special reports to early school-age audience, ages 5-9.

As Producer of "Chickens," I am always searching for quality children's recordings to be used on the show. We are a non-profit station attempting to provide the best quality production possible and it is important to us at "Chickens" that we offer our kids the best quality programming. Shows include a theme each week with music, story, poetry, and interesting information bits. I thank you in advance for your assistance in making this happen for the children of Southern Maine. If you have any questions, my home phone # is (207)883-5522.

Joe Slowinski, WMPG 90.9
"CHICKENS R PEOPLE 2"
96 Falmouth St.
Portland, ME 04103

New CMN member Cherie Lyn, at Treehouse Radio, produces "Where Kids Are Heard But Not Seen." This is a weekly half-hour radio show which is hosted by kids, and includes kids' music and writing by kids. It currently airs on public radio station WILL-AM, in Urbana, IL.

Cherie would love to receive more promo copies of children's music for kids up through age ten or so. CD's and LP's are most helpful, cassettes are OK. You can contact Cherie at: **Treehouse Radio, Station A, PO Box 2334 Champaign, IL 61825 (217)356-2400**

PEOPLE RAINBOW

words and music by Lori Richards

© 1990 Lori Richards

This great song can be heard on Lori's tape **Happening Right Now!** with terrific rhythm and music behind it! Lori also has the instrumental tracks available to use as accompaniment as well as a three-part choral arrangement and educational materials about the use of this song. To contact Lori, write to her at 2612 32nd st., Santa Monica, CA 90405.

Hip Hop/Funk

1. You look at me I look at you Your eyes are brown and mine are
blue. I look at you and you look back My skin is white yourskin is
black. This worldwide world islike a rain— bow Apeo-ple rain— bow—
spoken--
Peo - ple rain - bow feels so good, U - nite! In - to one peo-ple hood!

1. You look at me, I look at you,
Your eyes are brown and mine are blue.
I look at you, and you look back,
My skin is white your skin is black.

CHORUS:

This whole wide world is like a rainbow
A PEOPLE RAINBOW
PEOPLE RAINBOW feels so good
Unite! Into one peoplehood.
PEOPLE RAINBOW feels so good
Unite! Into one peoplehood.

2. You talk to me, I talk to you
Tell me your name, I'll tell you mine too.
I smile at you, and you smile back,
Friendship begins like that.

Bridge: (spoken/chanted in rhythm)

One peoplehood means you and me
Belong to one humanity.
Humanity has many races,
Many colors, many faces.
Put the faces in a row
And you get a PEOPLE RAINBOW!

3. Your start with me, I start with you,
Every body out there starts it too!
We give to them, and they give back,
We'll be starting something just like that!

10 MULTICULTURAL APPROACHES TO 1492

by David Heitler-Klevans

The question haunting many a teacher, student and parent this year is: how do we deal with all this hoopla about Columbus in a constructive manner? Many schools have chosen to focus on the issues surrounding 1492 this year, and even those that haven't will have to deal with the pageantry of the "Quincentennial" to some extent. How can we deal with Columbus in a sensitive, multicultural fashion?

In my opinion, the most important aspect of a multicultural approach to 1492 is the decision to focus on Native peoples. To puncture the myth of "discovery," we must attempt to view this juncture in history from the perspective of the indigenous population.

One of the best ways for children and adults alike to get "inside" another culture is through the music of that culture. To learn the songs, dances, games, stories, and to make and play the instruments of Native peoples is to begin to identify with them.

It is difficult to find resources for the music of the indigenous Caribbeans who witnessed Columbus' invasion, largely because Columbus decimated these tribes. However, it seems appropriate that we use the "Quincentennial" as an opportunity to focus attention on indigenous cultures around the world. I will concentrate on the indigenous peoples of North America.

Good resources for Native American music are becoming increasingly available. Here are a couple of books which I have found to be especially useful:

-Burnett, Millie. *Dance Down the Rain, Sing Up the Corn* - "American Indian Chants & Games for Children." (Musik Innovations: Box One, Allison Park, PA 15101; 1975) Includes: songs, games, poems, pictographs, art and craft ideas, legends for drama and mime,

how to make organic instruments, recipes and resource lists.

-De Cesare, Ruth, Ph.D., ed. *Myth, Music and Dance of the American Indian* - "An Activity-Oriented Sourcebook of American Indian Tradition, Based upon the Music and Culture of 21 Tribes." (Alfred Publishing Co., Inc., 16380 Roscoe Blvd., P.O. Box 10003, Van Nuys, CA 91410-0003; 1988) Includes: songs with instructional guides, instruments to make, stories, map, student workbook and answer key, cassette, and an annotated reading list.

[*Ed. Note* - A wonderful resource to help teachers, students and parents provide a critical, pro-Native perspective about the 500th anniversary of Columbus's arrival in America, is Rethinking Columbus, available through: *Rethinking Schools*, 1001 E. Keefe Avenue, Milwaukee, WI 53212 (414)964-9646. 1 copy: \$4 + \$2 postage; 10-49 copies: \$2 each + \$8 postage.]

For Native American political music, including songs of the American Indian Movement (AIM), see:

-"Native American Music". *SING OUT!*, Volume 24/Number 5/1975. Includes: songs, soundsheet with music for 12 songs, and a comprehensive (for the time) guide to recordings of traditional music (by region).

There are also a number of good songs about Native Americans, 1492 and Columbus. Here is a sampling:

-Juan Avila: "Trilogy" (4808 Beaumont Ave., Philadelphia, PA 19143)

-David Heitler-Klevans: "Columbus Revisited," "Who Was The First On This Land?"

-Ella Jenkins: "We are Native American Tribes" (on *We are America's Children*)

-Maggie (music by Fats Waller): "Christopher Columbus" (P. O. Box 5467, Takoma Park, MD 20912)

-Holly Near: "Mountain Song" (on *Imagine My Surprise*)

-Buffy Sainte-Marie: "Men of the Fields" (on *Little Wheel Spin & Spin*), "Now that the Buffalo's Gone" (on *Best Of and Native North American Child*)

-Nancy Schimmel: "1492" (in *PASS IT ON!*, Issue #10 Winter 1992)

-The Shady Grove Band: "Estatoe" (on

On The Line)

-Fred Small: "Heart of the Appaloosa" (title song of album)

-Jonathan Stevens: "Columbus Day Blues," "Big Mountain" (on *Creationland*)

There are a number of activities which can help turn the study of 1492 into a positive multicultural experience. Role playing the first encounter between Columbus and his crew and the indigenous population can be instructive and powerful. Try this: divide your class into these two groups. Each group invents a few basic words, and then the two groups attempt to communicate. This exercise gives children a chance to see what it feels like to encounter a new culture.

After studying, singing and role-playing, try a class song-writing project. Among other benefits, this is a wonderful way to see what ideas have taken hold in children's minds. Here is part of a song that one 1st Grade class at the Friends School, Haverford came up with:

NO-ONE DISCOVERED AMERICA

*Columbus sailed the ocean blue
In Fourteen-Hundred Ninety-Two
He thought he discovered America
But it wasn't true*

Another creative project is to do "sound-settings" of Native American poetry. One or more children read a poem, while other children improvise an atmospheric, timbral accompaniment using instruments of their choosing, possibly including traditional native American instruments. This type of project requires sensitivity and cooperation, and it provides an opportunity to deal with mood-setting and text-painting. **An excellent resource for Native American poetry** is *Dancing Teepees*, Poems of American Indian Youth, selected by Virginia Driving Hawk Sneve (Scholastic, 1989).

Probably the most important experience for non-indigenous children to have is direct contact with Native Americans. In forums and discussions with Native Americans, the sentiment most consistently raised is that we need to teach our children that Native Americans are not merely part of our nation's history. *They are alive today.*

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COLUMBUS REVISITED

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words and music by David Heitler-Klevens

© 1992 David Heitler-Klevens

David sang this wonderful, timely song at the CMN gathering in Albany, NY last January. He wrote it to help kids put themselves in the position of "being discovered". He has a recording of it available, complete with spaceship sounds, Martian voices and all! To contact David about this and other recordings by David and Jennifer Heitler-Klevens ("Two of a Kind"), write to 130 Nippon St., Philadelphia, PA 19119.

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is simple and catchy, with lyrics written below the notes. Chords are indicated above the staff: C, G, C, G, C, G, D7, G, C, G, C, G, C, Dm, G, C, Dm, G, C, Am, Dm, G, C, (spoken) Am, Dm, G, C, Am, D7, G, C, Dm, G, C, Dm, G, C, G, C.

1. One day some stran- gers came to Jai- mie's door, stran- ger than he'd seen be- fore, an-
 ten- nas on their heads; They said that they came all the way from Mars, they
 came here in their space- ship cars which looked like great big beds. They came to prove to all the
 Mar- tians that the u- ni- verse is real- ly curved (not round!) They were
 look- ing for a short- cut to Plu- to and here is what they
 found. have a lot of fun, and have a lot of
 fun, so they had a lot of fun!

1. One day some strangers came to Jaimie's door,
 stranger than he'd seen before,
 antennas on their heads.
 They said that they came all the way from Mars,
 they came here in their spaceship cars
 which looked like great big beds.

They came to prove to all the Martians
 That the universe is really curved (not round!)
 They were looking for a shortcut to Pluto
 And here is what they found.

2. Jaimie was polite and said hello
 he didn't tell them they should go
 back to where they came from;
 The Martians said "We have found Pluto
 we are smart and so we know
 exactly where we've come."

Jaimie tried to tell them that they were wrong
 He'd always called the Earth his home;
 But they wouldn't listen, they called him primitive
 And then they told him he had to go!

3. Jaimie didn't really want to fight
 they were sure they were right
 that Pluto was what they'd found;
 Jaimie sat down on his front porch step
 and tried to think of how the heck
 he could turn this thing around.

Jaimie remembered how the Indians
 Believed that the land was here to share;
 We should all live together peacefully
 Upon this little planet so fair.

4. Jaimie took the Martians by the hand
 he explained that there was land
 enough for everyone;
 They learned that they could get along
 play some games and sing some songs
 and have a lot of fun, and have a lot of fun
 So they had a lot of fun!

THE ROSE AND THE APPLE TREE

Nurturing Citizens To Have Strength And An Open Heart

by Lisa Garrison

A peacock's cry rose from the courtyard at the Dai-yon Elementary School in Yamagata, Japan. His abrasive call arched across the quiet concentration of young calligraphers and the cheerful deliberations of a mathematics lesson. Yet even that piercing song wove itself in perfect interludes throughout the daily pattern of student life, oddly harmonized with the learning environment.

Inside the courtyard at the core of the Yamagata school, the peacock lived in harmony in a garden complete with a greenhouse, a lily pond and artfully placed rocks, each one labeled with a scientific name. From most windows in classrooms, children looked out upon the garden or on a gigantic ginkgo tree, over two hundred years old. According to the principal, the tree is a symbol of the school because "It spreads its roots deeply into the ground and its branches high up in the air. In much the same way, we want our children to grow healthy and strong, in harmony with the natural world."

I visited Japan last summer as a Keizai Koho Fellow with a group of social studies educators from Canada, Australia and the United State. Of the educational institutions which I observed (including a visit to Miyagi University where perspective kindergarten teachers were learning to teach singing games) the Yamagata program stood out. The school had chosen music as a core theme and the entire program was structured around singing together as a student body on a regular basis. Like many efforts at school restructuring in the United States, the Yamagata program involved community involvement as well as the commitment of faculty, parents and students.

Instilling a sense of harmony and teamwork in children is a fundamental value and goal in Japanese education. At Dai-yon Elementary School, the strategies to achieve harmony centered around music education in a very broad sense. In keeping with the national curriculum followed by each school in Japan, academic subjects received their due during the school day. But the principal articulated the music theme as "a way of building school spirit by developing feelings in our children."

Mr. Toshio Abiko, Vice Governor of Yamagata charges each of his schools to find ways to realize the educational goal of the prefecture as synthesized in the Yamagata school motto: *Nurturing Citizens to Have Strength and an Open Heart*. It was Kishi San, music educator for Dai-yon, who showed us the philosophy put into practice. Inside the building's gymnasium, first graders, second graders, third and fourth stood facing each other, singing songs back and forth, one after another.

Kishi San used no instrument to accompany the children other than his body. He stretched and gestured, mimed and leaped, interspersing a sense of joy and fun into the seriousness and purpose of the delivery. We were struck by the exquisite harmonies and intricate melody lines, the mastery of technique by such young children and the full range of feelings expressed in such a short length of time.

Kishi San explained the way in which the school first developed the process for restructuring around a music theme. "Last year we had a study group about music to work on this theme. Our goal was to have all school meetings with children without grade differentiation so that everyone is together in singing. Since the children are brought up in this way they all love music very much. We hope that as they continue to junior and senior high school that they will make many friends through music.

Three teachers in the school work

closely with the music theme although every staff person is directly involved. "First we solicited donations so that we could buy musical instruments from the PTA and local business. Then we organized a summer concert for the public. The children start playing instruments in the fourth grade. Our orchestra and vocal group are truly the core of the school; they exert a profound influence on the character of this place. A different song is chosen every month for all to learn to sing. Not all teachers here are experts at playing the piano but everyone tries. There are many people including teachers in Yamagata who write songs for children".

In Japan, I was often struck by the discrepancies, the paradoxes. People of all ages who seemed painfully shy and retiring in private conversations would appear as confident public speakers, with extemporaneous skill and an astounding degree of self possession. To what could such incongruities be attributed. When I observed my first music education class in Yamagata, I began to understand the source of Japanese confidence in this respect. From the start, diction, voice training and public speaking /performance skills are integrated into the teaching of a song. The form of delivery is emphasized as strongly as the content of the music.

Americans in Japan often resist this attention to form as something that has the potential to stifle the spirit. In the Children's Music Network, although we value professionalism in performing and teaching, our area of mutual concern is more often the message of the music; the form is simply a vehicle for getting the message out there. A Buddhist Priest in Kyoto explained to me the difference in the national temperaments of our two countries as he corrected the haphazard way I left my shoes outside his temple. "In your country, spirit is seen as something restricted by form, in conflict with form. But in Japan, we view spirit and form as the same thing and this is why our poetry, our music, our art reflects such reverence for concrete things".

(continued on page 25)

STILL TIME TO SIGN UP FOR OCTOBER GATHERING

by Jacki Breger

Over the past few months, I've been reminded often of the title of an old collection of short stories by Grace Paley, "The Little Disturbances of Man." It floats through my mind along with my description, in the last PIO, of Los Angeles as a place of remarkable beauty despite rumors to the contrary. Since that article, we have experienced some "little disturbances." There is never a dull moment in Southern California.

I am pleased to reassure you all that Griffith Park, site of the October Gathering, was untouched by both disturbances and remains true to its promise of being a beautiful "Mountain Retreat in the Heart of Los Angeles."

The April upheaval is being followed by slow, not-always-so-steady, yet hopeful healing and rebuilding. It also makes the content of some of the workshops planned for the Gathering all the more relevant and urgent.

The Gathering is just around the corner and plans really are coming together. We have organized workshops into "tracks" or related topics. Here's what's happening.

One track will feature workshops related to Ethnic and Cultural Diversity. As reported in the last PIO, music, songs, stories and life experiences of African Americans, Latinos, Native Americans and Anglos will be offered by Ella Jenkins, Jose Luis Orozco, Maria Vigil and Ernest Siva, and, possibly, Nailah Malik, a local African-American storyteller, and Sandy Byer, CMN member and storyteller from Canada.

A second track of workshops will be on Songs --- old and new ---

related to history, activism and important issues. Sam Hinton will offer his expertise on the tie-in between songs and history. Nancy Schimmel and Phil Hoose will facilitate a workshop on "Unsung Heros" about making up new songs about the work of child activists. An examination of the content of songs from an anti-bias point of view will be led by Kay Taus and myself, and Peter Alsop will offer his insights on singing about important life experiences and situations.

For Songwriters and Performers (and others, too), Ruth Pelham, Sarah Pirtle, Tom Hunter and Lisa Atkinson will organize a couple of **workshops on songwriting** --- for adults writing for kids, and for helping kids to write their own songs. A **workshop on Musical Theatre** will be led by Bob Blue, and Patty Zeitlin will explore song content for young children.



The **"School" track** will include issues related to **Education and Instruction** such as Empowering Children and Setting Limits, led by Andrea Stone, and Orff, Kodaly and other methods of teaching music. Dan Crow will lead a workshop on Music and Language Development, and Uncle Ruthie Buehl will talk and sing about Music for Children with Special Needs.

Yet another track will focus on the **Business of Music** with a number of panel and group discussions. P. J. Swift (Pickleberry Pie) and Jeff Brown (We Like Kids) are facilitating a panel discussion on children's radio. A panel of distributors, retailers and a children's librarian will offer information about "reaching your market," and representatives from a few big and small children's record labels will describe the ins and outs of their end of the business. Finally, a small panel of managers and agents will provide in-

formation and ideas about building your career and planning and booking tours and performance dates.

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And, of course, there's the **Singing Track**, with singing, singing again, and more singing. Song circles are a time to share and learn new songs, harmonies, and rounds for older children, songs for younger children, topical songs, songs of activism and change. Some song swaps will be facilitated by CMN children, others by adults. And the Round Robin on Saturday evening will afford individuals the opportunity to offer new and loved songs to the whole group.

We haven't forgotten **special activities for children and families.** SoCal CMN members Stefani Rosenberg and Linda Jimenez will offer activities for children related to El Dia De Los Muertos (which is the week following The Gathering). There will be storytelling, songwriting and singing workshops especially for children, some even led by children. For a break from music, there will be plenty of games, hiking and swimming.

The Gathering begins with dinner and welcoming activities at 6:00 P.M. on Friday evening. Saturday includes workshops, activities and the Round Robin. There will be more workshops on Sunday, with a special closing session to end The Gathering at 3 o'clock.

There's still time, and limited space, to join The Gathering and be part of the wonderful goings-on. **If you want to sign up, you can use the Registration Form in this issue of PIO. Or you can call Miriam Sherman at (213)931-4150 for more information.**

Finally, The October Gathering is a chance to be with wonderful people who share some common interests and values about children and music and life. It will be a time to fill hearts and souls with good feelings, to renew spirits, to energize ourselves for the coming year.

**CMN NATIONAL GATHERING
Griffith Park Camp, Los Angeles
Friday - Sunday
October 23-24-25, 1992**

THE KIDS' CHORUS

I DON'T CARE WHAT YOU SAY ABOUT ME

words and music by Hannah Hoose, age 9

"How can someone judge you by your clothes?" asks Hannah. "Well, someone judged me by mine and I got angry and wrote this song." Hannah's song will appear on a tape of songs by the Hoose family called, **"Mom, Where's My Jacket?"** which is expected to be released in October and can be ordered from Precious Pine Music, 8 Arlington St., Portland, ME 04101. *[I transcribed this just as Hannah wrote it and plays it, with piano accompaniment -ed.]*

chorus:

I don't care what you, I don't care what you, I don't care what you

say a-bout me; I don't care what you, I don't care what you, I don't care what you

verse:

say a-bout me. I am strong, kind and I'm lots of fun, I'm my-self and I know what's true;

I don't care what you say a-bout my clothes, I know I'm as good as you.

CHORUS:

1. I don't care what you, I don't care what you,
I don't care what you say about me;
I don't care what you, I don't care what you,
I don't care what you say about me.
2. I don't care what you say to anyone,
I'm myself and you're not my boss;
Go you own way or like me for what I am,
If you don't like me then it's your loss.
1. I am strong, kind and I'm lots of fun,
I'm myself and I know what's true;
I don't care what you say about my clothes,
I know I'm as good as you.
3. I hope you understand what I have to say,
Hear me now for this is my choice;
Like the real me or go find another friend,
Listen hard now to my strong voice.

KIDS' CHORUS TALKS WITH THE EAGLES



By Stephanie Stone
Interview by Stephanie
and Spencer Stone

At the Clearwater Revival in June, we interviewed Powhatan Swift Eagle and his sister, Matoaka Little Eagle after a performance on the Kids' Stage. We also interviewed Powhatan's son, Kol-u-tha Bird Eagle (age 7). They are of Tewa, Apache, and Chickahominy tribes. They have performed Native American songs and dances since they were young. They live in the New York area but grew up on the Santo Domingo Pueblo in New Mexico.

Powhatan and Matoaka go into schools and do assemblies and workshops with kids. They try to "open up windows of the students' minds" by teaching through music, about their culture and traditional values. They do it in a "down to earth" way so that kids don't keep the image of the "noble, stoic Indian".

"What helps is that we are brother and sister. So the kids get to see family. People don't tend to think of Native Americans as families -- mothers, fathers, sisters, brothers. They think of Native Americans as 'them' -- Indians who live in a museum."

Powhatan and Matoaka have fun

with their audiences. They teach songs and dances, and they leave time for kids to ask questions and participate in the program.

The Eagles are proud of being indigenous people of America, and they celebrate the beauty of their culture and 500 years of survival (after Columbus).

"We try to help people understand more about how we think and feel as people -- as human beings. We try to help people see that being native is not a profession like being a cowboy. We are thought of as 'the Indians', we try to help people understand us as human beings."

Matoaka would like us to remember that we only have one planet -- one place to live all together.

"Trying to understand how all the parts work is really important. Don't take any thing for granted, no matter how small. When we were little, we'd sit on the front steps with our father and watch the ants. My father would say, 'Always remember that even the littlest thing has a place -- has a function, and we can learn so much about each and every thing around us.' The birds tell us about the air quality. If the birds aren't singing, there's something really wrong. We need to pay attention and listen to something inside of us that cares about another living being, and act on it!"

We enjoyed talking with the Eagles and we liked their performance.

Kol-u-tha Bird Eagle has started to make flutes out of bamboo and pine. He hopes to also use cedar. He uses a chisel and a drill to carve out and gouge out the two halves of the flute in the "old" way. He has made two so far and he wants to make more. It took him three hours to make his first flute, and the second one took him ten hours. I think that it's pretty cool that he can do that!



Young flutemaker, Kol-u-tha Bird Eagle

STUDENT RADIO: HEAR WE ARE!

WOMR 91.9 FM, in Provincetown, MA (Cape Cod) features weekend radio for kids by kids. Students from Nauset Regional High School have been DJing and producing shows for the last few years. Eben Portnoy and Josh Relin got involved in radio this past year while in eighth grade at Nauset Regional Middle School. They finally got on the air after having put up with "horrendous difficulties" such as transmitter failures, storms, etc. They played a great variety of rock, rap, hip-hop, a little reggae, and even Monty Python. They took time off for the summer, but hopefully, they will return to the mike this fall and maybe we'll get a report from them on life on the radio waves! You can contact WOMR at:
P.O. Box 975
Provincetown, MA 02657
or call: (508) 487-2619.

THE KIDS' CHORUS

HOW I SPENT MY SUMMER VACATION

by **Spencer Stone** (age 11 1/2)

This year was the first year I ever went to sleep-away camp. The camp was called Buck's Rock. It is in New Milford, CT. It had everything that had to do with the arts. You could take instrument lessons, be in a band and/or chorus, do pottery, glass blowing, photography, jewelry and sculpture-making, computers, and video. The camp also had L.S.D. (lighting and sound design) for theater, dance and musical performances.

There are hardly any sports at Buck's Rock although they do have fencing, archery, horseback riding, and tennis.

This is Buck's Rock's 50th year. It was founded by Austrian educator, Ernst Bulova. He believed that kids should be able to make choices about what they do and how they spend their time. Ernst is now 90 years old. Most of the time he eats dinner with everybody at camp. He is a **GREAT** storyteller! Because of Ernst's philosophy, kids are not in groups, and there is no schedule that you have to follow. You can do whatever you want whenever you want. All you have to do is wake up on time, be at meals and go to bed on time.

I was very impressed with all the musical talents that people had at camp. By the way, folk music is alive and well! People would just sit on the grass and start playing. As you walked by, you could hear sounds of folk, classical, rock, jazz and show music.

You could also hear music over the Buck's Rock radio station, WBBC. Sorry to the people outside of Buck's Rock; you could only get WBBC if you were hooked up by wire.

I had a chance to host a radio show. I played all folk music like songs of Pete Seeger, Woody Guthrie, and some of my friends from CMN.

I was involved in making a music video with a few of my friends. It came out great. The worst part about it for me was that, at the end, I had to get hit by a pie. I loved making it!

I also spent some of my time up at the animal farm. You could adopt sheep, llamas, miniature horses, pigs, rabbits, one humongous cow - taller than me - and 2 calves that were only a few days old when we got there. They also had peacocks and a hen.

Over half the counselors were not from this country. I was also good friends with a kid from France.

It was nice learning how to do new things and learning more about old things. Buck's Rock kind of reminds me of CMN in that kids are taken seriously!

ANNOUNCING THE CMN KIDS' CHORUS FRIENDSHIP SONG CONTEST!

WANTED: Kids (up to age 14) are invited to send in your original song on the topic of friendship!

REQUIRED: Send a tape of your song (you can just sing your song into your tape recorder) and sheet music of the song, if you have it, along with your name, address, phone number and age.

SEND TO: Hannah Hoose, CMN Kids' Chorus Editor, 8 Arlington St., Portland, ME 04101.

DEADLINE: October 31, 1992.

REWARD: Your song may be chosen to appear in the next issue of "*Pass It On!*" and if your song appears in "*PIO!*", you'll also receive a gift for your songwriting efforts.

HURRY AND ENTER! WE WANT TO HEAR FROM YOU!

KIDSPRINT TIMES INTRODUCES CMN TO YOUNG READERS

"Kidsprint Times" is an exciting newspaper for young people that looks like the type of newspaper that usually attracts older readers. The paper offers feature stories, newsbreaks, editorials, business news of interest to kids, earth news, news flashes, sports, games, and kids' classifieds. The June edition included an article about CMN! Student reporters and a student editor contribute regularly to the "Times", and kids send in poems and prose. (Adult) Publisher, Louis Ulery noted that this project recently celebrated its one year anniversary. He hopes that "Kidsprint Times" will help kids learn more about world affairs and increase their interest in reading. For information about this neat paper which is published out of San Jose, CA, call their toll free number: (800) 697-4537 and ask for a free sample copy!

HAPPY ANNIVERSARY KIDSPRINT TIMES!

LETTERS TO THE K.C. EDITORS

Dear Kids Chorus,

I'm really worried about our planet. Every day I learn about another problem. I try to do what I can to save the planet. My mom started writing songs a short time ago. Ever since I started telling her what I learned, she writes songs. I think most of her music is great. Let me know if you want to hear one.

Evan Roberts (age 9)
609 Barnard Ave.
Woodmere, NY 11598

Dear Evan,

We think it's great that you're doing what you can for the planet. Songs do help make people aware of different problems! We'd love to hear your mom's songs! Thanks for writing.
--The K.C. Editors

CMN-ers RECEIVE SONGWRITING AWARD

Jacky Brown and Spencer Stone were among 12 fifth grade students at Fieldstone Middle School in Montvale, NJ to be awarded by The Prudential Insurance Company for the group's songwriting skill. The fifth grade class, under the direction of music teacher James Quaranto, composed an original song entitled

"ROADS". This song was one of 14 runner-up entries in a statewide contest for songwriting about auto safety. More than 10,000 NJ students participated in the competition, which was the kick-off for Prudential's non-profit child auto education program, Sing Out For Safety. Each student in the class received a \$100 U.S. Savings Bond from Prudential. Congratulations Jacky and Spencer!!



"SKIPPING STONES" WELCOMES ARTICLES BY YOUNG READERS

"Skipping Stones" is a non-profit, children's magazine that encourages cooperation, creativity and celebration of cultural, linguistic, and ecological diversity. They welcome articles by young folks and accept original music, artwork and writing in ALL languages! Contact them at: Skipping Stones, P.O. Box 3939, Eugene, OR 97403. Subscriptions are \$15/yr. You can receive a sample copy for \$4.

KIDS, WE WANT TO HEAR FROM YOU! SEND YOUR SONGS, PICTURES, LETTERS, ARTICLES TO: KIDS' CHORUS, BOX 307, MONTVALE, N.J. 07645

SIBLINGS

words & music by Karlo Honig-Silbiger, age 9

Karlo wrote this song for a CMN concert in California. He has also written a thoughtful song called "Dying" which he included in a report he wrote on that subject in 4th grade. To contact Karlo, write to him at 4436 Jasmine Ave., Culver City, CA 90232.

CHORUS: Brothers, sisters, I call them sib - lings; Brothers, sisters, I call them sib - lings. (You,

1. One day you say "Mom I'm going to play out- side." The next thing you know your sister's by your side 2. Know your brother

brags a lot, but that's not the worst part yet -- you go to play with his toy, Then Mommy gets up- set!

CHORUS:

Brothers, sisters, I call them siblings;
Brothers, sisters, I call them siblings.

1. One day you say,
"Mom, I'm going to play outside."
The next thing you know
Your sister's by your side.

2. You know your brother brags a lot,
But that's not the worst part yet -
You go to play with his toy,
Then Mommy gets upset!
3. Despite all this mess in your life
There is one good thing:
You have someone to depend on
When things start getting mean.

"SAVE THE EARTH": AND SCARE OUR CHILDREN?

by Jenny Yasi

"Save the Earth," carefully printed in block letters, forms a banner across a beautifully painted globe. Taped to the wall around this poster are the sincere compositions of first and second graders. They promise to recycle, exhort each other not to litter, lament the sad state of Earth.

I am in their classroom to introduce these sprouts to the joys of songwriting. As an environmentalist mother of two, you may assume that I am pleased with this "Save the Earth" banner. Strangely enough, all I can think is, "What a heavy load to place on first and second graders."

Whose responsibility is it to "Save the Earth," anyway? Just as teaching children about the sanctity of their 'private parts' is no substitute for what is the parent's responsibility (to ensure their children's safety), so teaching children about our environmental dangers does not excuse us from our primary responsibility here. We are the adults. We are the ones who need to be living our lives in ways that will give our children confidence about their futures.

Can a child who has barely glimpsed the magnitude of the earth begin to understand what it means that we have to save it? What an assignment! Because it is barely within my ability to handle that concept emotionally, I question the prudence of rushing to hand over that responsibility to our children.

Songs which lament Earth's disease and crises - which ones encourage and which ones frighten our children? Are these "Earth in Crisis" songs really for our children, or for us? Are we ditching our adult responsibility to

model appropriate lifestyles, and hoping to hoist the burden onto the next generation?

Children will be encouraged when we validate and are content with small successes. If the signs and symptoms of Earth's disease will be continuing into their adult lives, we mustn't teach them to "save the Earth" or they will see each symptom as a sign they are failing. I think already many children are overwhelmed by the well-intentioned but misdirected drives to educate about ozone, greenhouse effect, and other serious problems of our time. Children want to hear our solutions. If we are trying to reach the parents through the children, we must be honest with ourselves and assess the imposition we are making on the children.

My four-year-old daughter had an environmental coloring book read to her that mentioned the greenhouse effect; ozone loss; sad, dirty, clouds and dying trees. My guilt-riddled and uncertain attempt to answer her questions seemed to hit a nerve of suspicion and she sobbed bitterly.

"That's not nice. I don't want that to happen here. I don't want the Earth to be sick." Sophie cried so deeply that my own face was wet with tears. "That's so sad," she said. "The Earth will be all dried up and the garden won't grow."

Filled with remorse for having come up with another "wrong answer," I was suddenly blessed with mother's inspiration.

"Remember last year when I was so sick? And the doctor's didn't know how to make me better? And, finally, I just stopped everything and meditated for three weeks. And my body healed itself!"

"You got all better," said my suddenly quiet four-year-old.

"My body knew what it needed to do. And if people are like the mind of the earth, then when we meditate and heal, that helps the Earth to heal itself. Just like that scab on your leg, your body and heal, and the Earth can too."

"I bet," says Sophia, "I bet there is a bug up in the sky that farts ozone."

And I bet that she was right. But even if she is wrong, it is that kind of faith that will make her a tireless environmentalist. \$\$\$

INTERNATIONAL SCENE



CMN WELCOMES SOUTH AFRICAN MEMBERS

Recently, CMN had the pleasure of welcoming The VUMANI Preschool Project of Woodstock, South Africa as members. The VUMANI Project came into being in 1984 under the now defunct Education Coordinating Council of South Africa (ECCSA). The organizations which constituted ECCSA felt that the preschool arena was an important area in which to channel their initiative, creativity and resources. Intervention in preschool "educare" was vital, especially within the context of a rapidly industrializing South Africa and a growing urban working class. When the ECCSA disbanded at the end of 1986, the preschool project, now known as VUMANI, was allowed to continue independently.

The VUMANI Preschool Project is developing an approach to preschool education based on a particular political vision of South African society. They believe that a liberated society, free of all forms of exploitation (whether based on gender, racial, or class discrimination) can only come about through a process of building one undivided South African/Azania. Because VUMANI is concerned with the field of preschool education and child care, they focus mainly on the cultural aspects of the nationbuilding process. They are attempting to develop new approaches to preschool educare, new teaching methods and resources that can help prepare children for the future.

The Project believes that all children in South Africa should have access to a common core of cultural experiences in the form of stories, songs, images, games, and so on, which encourage values such as non-racism, anti-sexism, and cooperativeness among individuals and groups. They provide various resources, teacher and parent workshops, song books and tapes, and a "newssheet" for the community. They work on translating their resources into the different languages of South Africa so that all children can have access to the same books, posters, and song tapes.

We hope that we will soon be able to meet our new members, perhaps at the October gathering. In the mean time, if you would like to share resources or network with the Vumani Project, write to them at: Vumani Preschool Project, P.O. Box 226, Woodstock 7915 South Africa. Cathy Alies is the contact person at the project. \$\$\$



LEGAL NOTES

I'm back. My thanks to those of you who've written or called to say they appreciated my last column. Due to that response, I'm here again with more (hopefully) useful information from the world of music law.

In this issue I'm going to try to explain trademarks. Most people, including most lawyers, frequently refer to copyright when they actually mean trademark. For the record, a copyright is a right of property (i.e., an ownership right) in a work of creativity set out in a tangible medium. For example you can own copyrights on books, songs, recordings of songs, a painting, etc. The only requirements are that the work be original,

which is to say not copied from someone else. If two people, totally independently, created the exact same song, both could own copyrights on that song. The purpose of copyright law is to encourage creativity.

A trademark is a group of words, symbols, pictures or a combination thereof which allows the consuming public to identify the source of goods. In short, trademark laws are consumer protection laws. While since 1978 there is only one set of copyright laws, the federal laws (Section 17 of the U.S. Code), there are both federal and state trademark laws. The federal trademark act (Section 15 of the U.S. Code) is also known as the Lanham Act. Federal protection is available to the owner of any valid trademark used in interstate commerce.

A trademark must not be simply descriptive of the product or services with which it is associated. For example, if you perform under the name "The Singer," you would not be able to get a trademark for that mark. The reason for this is the Patent and Trademark Office ("PTO"), the federal agency charged with examining all trademarks, will decide that the phrase "The Singer" is too descriptive of what you do and other performers would need that phrase to describe what they do as well. While I could probably register "Howie the Singer," I would not be able to stop someone else from performing under the name "Harold the Singer."

How does a name or mark become a trademark? Any mark you use to identify your services can serve as a trademark (or in our case, a service mark). "Parachute Express," "Karan and the Musical Medicine Show," and "Raffi" all serve as trademarks for those performers. If you perform under your own name or under a made-up name, those names serve as your trademark. It is the act of using the mark (or logo) to identify your services that creates your rights in that mark.

How does one go about registering

a trademark? When we talk about registering a trademark, we usually mean registering it federally with the PTO. The first step in the registration process (a process that can stretch over one or two years) is usually a trademark search. A trademark search is a review of marks already out in the market to make sure that you are not infringing upon someone else's mark. The search can be of federally registered marks, federal and state marks, or of all marks the searcher can find, including in phone books, directories, etc. While the federal search alone is adequate if your only concern is the registrability of your mark, for the slight additional cost I recommend the full search, to see what is actually out there. The federal only search won't do that, especially in this area where so few people have registered their marks.

Once the search is done, you should review the results with your lawyer (preferably one with some trademark experience) to make sure that no one out there got to your mark before you. After that you reach the big question, "Should I register my mark?"

There is no magic time at which you must register your mark. As previously stated, it is your use, not your registration, of a mark which is the significant date as to your rights. Registering your mark has two distinct benefits. It broadens your remedies in a trademark infringement action and it puts everyone else on constructive notice of your mark. This means they are deemed to have knowledge of your mark whether they actually do or not. Just as important, your mark will show up when someone else does a trademark search and should serve to warn them off if their mark is too close to yours.

Against those benefits you have to balance the cost. A trademark search will run \$500-\$750. The registration can be up to another \$1,500. Are the benefits worth

(continued on page 25)

REGIONAL REPORTS

CANADA

Sandy Byer

26 Bain Avenue

Toronto, Ontario Canada

M4K 1E6

(416)465-2741

For info about events taking place that might be of interest to CMN members and non-members, or if you're passing through, write or phone Sandy!

MID-ATLANTIC

The October 10, 1992 songswap/meeting has been postponed. Anyone interested in organizing and planning for this new region should contact Bob Blue: (617) 899-5053.

MIDWEST

Stuart Stotts

169 Ohio Ave.

Madison, WI 53704

(608)241-9143

The Midwestern Region hosted a gathering Sunday, August 2nd, at The Mast House in Woodstock, IL. We spent the morning talking and singing. In the afternoon we took part in The Mast House's monthly family concert. A good time was had by all. If you're interested in finding out about other events in this region please call Stuart for information.

NEW ENGLAND

Joanne Olshansky

11 Marshall Terrace

Wayland, MA 01778

(508)358-5213

The New England Region will hold a gathering on September 12, 1992, from 10 a.m. - 5 p.m., at the All Newton Music School, 321 Chestnut St., Newton, MA. We'll have a full day of sharing music and ideas through songswaps and workshops. We'll plan future

regional events and provide information about national events. All CMN members in ME, NH, VT, RI, MA, CT, NJ and NY will be notified. We welcome non-members. Please contact Joanne to receive a flyer.

NY METRO

Barbara Wright

80 Harvard Dr.

Hartsdale, NY 10530

(914)948-0569



We had our Second Annual Spring Gathering aboard the "Voyager" on May 17th. We had beautiful weather. About 30 people helped raise the sails and participated in other "stations" around the boat, including fishing and pulling up the fishing nets! At the same time, we had a songswap, and we also created a song. It was a great day.

The next NY Metro gathering will be happening in Fall, 1992. Contact Barbara Wright for details.

NORTHERN CAL

Lisa Atkinson

1655 Montemar Way

San Jose, CA 95125

(408)266-1631

N. California is busy on the phones calling in a good representation for our October gathering in LA. Thanks to all the many fine CMN members who made the first annual family stage at the Los Altos Art and Wine Festival such a success.

SOUTHERN CAL

Marcia Berman

13045 Mindanao Way #1

Marina Del Ray, CA 90292

(310)821-1216

Plans continue to take shape for our October 23 - 25 National Gathering in the rustic autumn setting of Griffith Park. See page 13 for details.

SOUTHEASTERN

Katherine Dines

2605 Essex Place

Nashville, TN 37212-4121

(615)297-4286

We have been meeting the first Monday of every month, 1 PM at "Imagination Crossroads," 3900 Hillsboro Rd., Nashville, TN. We are brainstorming ideas to get ASCAP, BMI and SESAC to report airplay and performance of children's material so that children's music writers will be taken more seriously by the music industry. We're doing a showcase in conjunction with the Tennessee Assoc. on Young Children on Friday, 11/6/92, at 8:45 PM. It will be performed in Sign Language as well. Anyone passing through is welcome to attend our monthly meetings.

WESTERN MASS

Debbi Friedlander

PO Box 950

Amherst, MA 01004

(413)256-1380

Our first Regional Gathering on July 11th was a great success. About thirty people shared songs and information, and we welcomed people from as far away as New Hampshire, Connecticut, and Boston! Prior to the event, publicity came over the radio, and through the local newspaper. We were thrilled that "The Union News" of Springfield sent a reporter and photographer to cover the event for their Sunday paper. Many thanks to the people who helped plan this first gathering.

Our next gathering is planned for 11/7/92, again at the Amherst Community Arts Center. There will be a special children's songswap. Call Debbi for more info, or to help.

STARTING A CHILDREN'S CHORUS

by Pam Donkin & Greta Pedersen

As many of us know, it is tough making a living in the music business when you are not a "major star" with a record contract. However, working with children can be extremely rewarding and that is why we write songs and perform for them. In order to supplement our income while building a "following" for Magical Music Express recordings we happened upon a good idea which we would like to share with you who may be in a similar situation.

After performing one of our assembly programs in a local school, we received a call from the Parent Teacher Association President asking if one of us might be available to direct a children's chorus after-school, on a weekly basis. Greta was not available, at that time so Pam set one up. The school was a K-3 school of about 250 kids. She figured out how far it was from her home and how much time it would take to choose songs and plan the sessions, together with the actual class time, and decided on what amount she would need to make in order to offset that commitment. It was determined that she would need a minimum of 20 students per class at between \$3.00-\$4.00 per student, per week. A percentage was allowed for the Parent Teacher Association to make as a profit. (Having been personally involved with PTA, she knew they would appreciate that aspect.) That class proved to be so much fun and so successful that she started choruses in other locations and Greta did the same. In so doing, we have supplied ourselves with a fairly steady income while continuing to work with children in music.

Here is our format. We schedule three 10-12 week sessions per school year, one between September and December and two more in the January-June section of the year. When other music business

takes us out of town, we cut down the number of weeks in the session. The classes are held directly after school in a room the school can spare. The library or multi-purpose room are common choices. In some cases the school charges rent on the room which we work into the fee for the chorus. Some also require us to provide evidence of liability insurance; however, in the main, they are sponsored by the PTA and those items are waived. Tuition varies according to length of the session and other expenses incurred at that site. We offer full or partial scholarships for families in need.

We do not require auditions and accept all who are interested . . . frog and canary voices alike. The main idea is to have fun and enjoy the music. We accompany the kids with our guitars and, after teaching hand motions, we let some of them lead the various songs while we play along. At the end of each session, we have a concert for parents and friends. Sometimes we combine our choruses and sing in public, as one big group. We have sung at the San Francisco Airport for holiday travelers and "Children's Day Around the Bay," a massive Bay Area-wide fundraiser for the Packard Children's Hospital at Stanford. We have a wonderful opportunity to use songs from Magical Music Express recordings along with some great songs written by you, the Children's Music Network songwriters. We have a huge collection of recordings and have used songs written by Sara Pirtle, Lisa Atkinson, Nancy Schimmel, Joanne Olshansky, Raffi, Gary Lapow, Linda Arnold and Charlotte Diamond to name a few. And we're always looking for new material. There is nothing like children's voices singing to make your day! We have been doing this for several years and we hope this idea will work for some of you. Please let us know what happens or if you have any questions.

If any of you have songs that you would like to share with our choruses, please contact us.

NEW SOUNDS

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

ALCAZAR RECORDS Beasties, Bumbershoots and Lullabies

There is a wide range of styles in this new collection by Mike and Carleen McCornack. From splendid comedy to sweet rocking lullabies, the McCornacks wield their vocal and songwriting magic to produce a seasoned variety of creative arrangements spiced with inventive sound effects. Animals get the star treatment in this recording of 12 songs that combine traditional and original material that is "technically excellent and entertaining." Cassettes are \$9.98 plus s+h. Available from Alcazar Records, PO Box 429, Waterbury, VT 05676.

KEVIN DEVINE The Purple Fish

As a follow up to his 1990 release, "That's My Job, I'm a Kid," Kevin has put together a new collection of upbeat and lively songs, with plenty of humor thrown in to keep things hopping. A wide variety of instrumentation, including piano, guitar, clarinet, trombone, percussion, sound effects, etc., enrich these thirteen original songs. Cassettes are \$11.95 inc. s+h. Available from DCD/Poetic Educational Publishing, PO Box 334, Watertown, MA 02172.

MAGPIE Circle of Life

Terry Leonino and Greg Artzner give us their first recording for children. This timely and powerful collection of songs is about our Mother Earth and all her children. The songs focus on environmental concerns and are presented with energy and fun. A wide variety of musical sounds and instruments are woven throughout. Cassettes are \$11.50 and CD's \$14.00 each inc. s+h. Available from Cue Records, c/o Magpie, PO Box 5467, Takoma Park, MD 20913.

result of Ruth's protest.

I'm trying to get a letter-writing campaign to the publisher, Doubleday, to put out a new edition and get them to re-do the illustrations. In modern times it's a serious mistake to have all those drawings of white kids. No wonder most black people say, 'Folk songs: that's something for white folks.' I urge people to write.

PIO: Have you always sung a lot to kids?

PS: I love to sing to kids. I sang a lot for summer camps. I still do occasionally. That's where I latched on to one of the world-beaters, "She'll Be Comin' Around the Mountain." With the Yum-Yum and the Whoa-Back and the Hi Babe! (we sing).

PIO: Have you written many songs for kids?

PS: No, I wrote about a half a dozen songs for my own kids. They're useable songs but I don't usually sing 'em when I go to camps. (Sings "Sweepy Sweep Sweep") I should sing that with my grandchild. He needs to help me around here. I made up "One Grain of Sand" as a lullaby for a single child. But it works with groups, too. I've really put kids to sleep with that song.

I wrote another one with my older brother's wife, called "The Baby Burping Song" (sings, 'As long as I am singing, I will sing you one. One's for the baby that sucks his thumb. And one's for the bubble that's sure to come. As long as I am singing, I will sing you two. Two's for the love of me and you. One's for the baby that sucks it's thumb. One's for the bubble that's sure to come'....you keep patting on the kid's back and you keep singing till the bubble finally comes.)

Singing to children is one of the most important human activities there can be. There's a good reason why people that sing can remember having music in their family. George Bernard Shaw was

once asked by a woman, 'When should I start my son's education?' He said, 'Madame, how old is he?' She said, 'He's five.' 'Well, we've lost the five most important years.'

It's a great tragedy of modern life that kids aren't sung to in families right at the very beginning of life, I mean before they even learn to talk. There are attitudes toward love and laughter and work and play in songs. They can learn rhythms and sounds and rhymes and sounds and scales before they can even walk.

PIO: How about your children? Did you sing a lot for them?

PS: I'm afraid it's a case of the shoemaker's children going barefoot. I was away on tour a lot. One year I was away nine months. It's only because I married an extraordinary woman that I'm still married. My kids liked music but they like a lot of other things too. Both my daughters are into ceramics. My son's into planting trees now. Music is not essential for their life.

"It's a great tragedy of modern life that kids aren't sung to in families right at the very beginning of life, I mean before they even learn to talk."

PIO: "Abiyoyo" happened when you were singing to your children, didn't it?

PS: Yes, I was trying to sing this lullaby to put Danny and Mika to sleep. He was six and she was four. They saw a lullaby as a propaganda song. They were wise, they said, 'No, give us a story; a LONG one.' They insisted. I compromised by telling them a story with a song in it. I made up the story based on a folk story in which a monster eats people up and which the parents finally kill. Pacifist that I am, I tried to find a more peaceful way to get rid of the giant.

PIO: Did the kids like it that night?

PS: Oh yes. They wanted me to tell it the next night. And the next

night. After awhile, I tried it at a summer camp. It developed into a performance piece.

PIO: Tell us about Woody Guthrie's "Songs to Grow On". You were involved in part of that project weren't you?

PS: He wrote these for his three year old daughter Kathy who was tragically burned to death in a fire. I often think Kathy will live forever in those songs. He called her "Miss Stack-O-Bones".

PIO: Did you ever see him perform for children?

PS: Curiously enough, the one time I saw him perform for a large group of kids, they were too noisy. It was an unruly mob of about 200 up in Canada. They weren't listening to him, so after awhile Woody said, 'Pete, would you take over please?' His songs were a little too gentle and intimate for them.

By the way, have you heard about the new book called Grow Big Songs of Woody's songs for children? It has a tape and his illustrations. Harper-Collins put it out.

There's a good story behind it. Back in 1947 Woody's wife, Margie had pasted together a book of Woody's drawings for Kathy and was looking for a publisher. They were beautiful illustrations. I took it to a publisher who said it wouldn't sell. I gave it back to Marge and then she lost the book. Marge died thinking it had been lost forever. And it was such a beautiful book.

Lo and behold, it showed up two years ago in the library of Sarah Lawrence College. Marge might have loaned it to a dancer friend of hers from Sarah Lawrence. The librarian found it one day and said, 'Hey, this is an original.' She got in touch with Arlo. It had been found.

PIO: Tell us about the 'cultural guerilla tactics' you adopted during the years you were blacklisted from radio and TV.

PS: It was mainly in colleges. I started in small liberal arts colleges like Antioch and Oberlin and Reed. I'd travel to the area and then I'd go knock on the door of the local radio or TV station and say 'I'm singing at the local college tonight. Could you mention it?'

They'd say, 'Sure, what kind of music do you sing?'

I'd say, 'I used to be with the Weavers.'

'Oh, sure, "Goodnight Irene", I remember that. C'mon in.'

Then he'd play "Irene" and say, 'Remember that? Well, a fellah that used to sing with them is singing here tonight at the college. What ya gonna sing tonight?'

'Oh, I'll be singing "Wim-oh-weh", a song from South Africa', and so on.

Five minutes later I was on my way and he would be back to playing the hits of the day. Ten minutes later he would get a call from the Legion saying, 'What'd you have that Commie so-and-so on for?'

'Oh, well, I didn't know. I won't do that again.'

PIO: Did you sing more for young children in those years, too?

PS: Yeah, every summer I'd get \$25 here and \$25 there. I could go to left-wing camps and there were some 'proper' camps, too.

PIO: Did parents in the camps object to you?

PS: Occasionally.

PIO: Did you try to explain your predicament to the children?

PS: No. I would tell them stories of heroes like John Henry and Martin Luther King and sing them "The Housewives' Lament", about heroes who don't get recognized. Anyone who survives this life is a hero.

PIO: You also used to sing "The

Declaration of Independence for Kids," didn't you? That must seem a protest song to the very young.

PS: Yes, it must. I found it in *The New Yorker*. The words were signed "Walcott Gibbs" but he said he heard his son sing it in the bathtub. A classical composer named Celius Dougherty put the melody to it and Tom Glazer sang it and I learned it from him. The official title is, "A Declaration of Independence".

PIO: Can you give us any general tips for performing with young people?

PS: Vary the performance. Start with a fast one, then let them catch their breath a little bit. Sing some nonsense songs. They appreciate a varied pace.

And you can do something startlingly different in the middle of a children's program. Quite often, especially after a fast song, I sing, "Sometimes I feel like a Motherless Child". (sings). I've said, 'Can you imagine once upon a time there were people who thought it was perfectly alright to buy and sell a woman and her child, and if someone paid a higher price for the child, they'd just sell the child to a different person? And the mother and child would never see each other again?' And then just go on and sing the song.

"Parents really are the hardest working section of the working class. The longest hours, and no vacations. But they do it because of the high pay: kisses. And the fringe benefits, such as Hope and Immortality."
--Pete Seeger,
in The Incomplete Folksinger

PIO: You draw with children too, don't you? Like on "I had a Rooster", where you'll sing a line and then draw part of the rooster and ask the kids to guess what the drawing's going to be and keep singing and adding in until someone gets it.

PS: I've always liked to draw with

children. My older brother's family and I used to play a game called, "Head, Foot and Tail". You pass the paper around and everybody draws a body on somebody else's head and then you pass it and somebody draws legs on the body and head. You fold over the paper so you can't see what's been drawn before. I've drawn all my life. I still do that rooster game to "I had a Rooster" with my granddaughter now.

PIO: Do you bring a lot of instruments from other places to your children's performances?

PS: I've tried it but I've found it's too much to lug around for me. I used to take a steel drum everywhere I went. I love steel drums.

PIO: Many adult performers who work with children say rock and roll has made their work harder. They say kids have a shorter attention span for unamplified music now, and that impatience with acoustic music happens at a very early age. Do you find that to be true and, if so, have you any advice for dealing with it?

PS: It's a major problem. In some ways THE major problem. Kid rock is all over. Believe me, the powers that be know what they're doing. But there are things you can do. First, I would learn how to joke with kids who can't like something unless it's popular on TV. Someone who's a prisoner of TV.

The other thing is to extend a friendly hand in the direction of pop music by singing something with a good, strong beat. I've often walked out on a stage and seen the kids thinking, 'Oh, no, what is this character the principal is foisting on us.' I'd start out with the most rhythmic song I knew and get them clapping with me and stomping with me.

Once I was performing for school kids with the Reverend Frederick Douglass Kirkpatrick. The principal said, "You kids gotta be quiet. Any kid caught talking is going to be sent out of the room immediately." Then Kirk and I walked on, and the first thing Kirk said was, "I want you to SHOUT with me!" And the kids whooped with delight and he started

24 out with a song they could shout along with him.

PIO: You've been a member of the Children's Music Network almost from the start, and you've mentioned that you read *Pass it On!* I'd like to ask you if you have any impressions of CMN so far.

PS: I am so enthusiastic you wouldn't believe it, largely because some of the most talented musicians in the country are those who sing for kids. You're zeroing in on the future. I'm convinced that a major proportion of all political people should be working with children these days, like Marion Edelman and the Children's Defense Fund. Working in schools, in communities, on radio and TV programs. I'm delighted to see some TV programs doing good children's songs. They get too arranged, unfortunately. But not always. I heard kids in East Harlem singing "Hush Little Baby Don't Say a Word" the other day. The kids in the street knew a whole batch of words that I'd never heard before.

It's only a matter of time before tens of thousands of people around the world are reading "*Pass it On!*" because it's exactly what's needed.

It's well-written and well-edited. I might say that the English-speaking world is going to be setting an example for the Spanish-speaking world. It's to their shame that they've never gotten a magazine in Latin America to do what *Sing Out!* has done, or what *Pass it On!* has done.

For example, children should be able to hear the song "Anna Ocarina," by the great Brazilian composer Tico DaCosta (sings). It lists the names of all the instruments that Anna loves to listen to, the mandolin and the accordion and the ocarina. The last two lines are translated, "Anna yes to life, and to the bomb, no." It's actually a translation from Bernardo Palumbo's Portuguese.

PIO: One idea we've had is to co-sponsor concerts with community organizations. To work with teachers and encourage songwriting in classrooms and then have a concert at the end of the year to showcase the songs. What do you think of that?

PS: I'd like to encourage you also to have children make up new words to established songs. It's a phoney idea that every song has to be original. My father once said,

'Plagiarism is basic to all culture.'

PIO: We are dedicated to diversifying ourselves culturally and racially. Having been involved in many groups, you must have some experience here. Do you have any suggestions for us?

PS: We're facing this with the Clearwater and with the People's Music Network now. Diversifying has to be done creatively. You can't just sit back and have a quota system. It's a case of continual, persistent outreach. Say, 'Here's a group of people who should know and like what we're doing. We should be in touch with them. We should be learning from them. Let's call 'em up and have a get together. Let's tell 'em what we're trying to do. Let's tell 'em frankly there are things they know that we need to know. And we think they'd be interested in what we're doing.'

I'm having a meeting next week with a group I'm involved with called the New York City Street Singers. We have a quota system. We decided that we already have too many white people, not enough black people, too many women, not enough men, too many old folks, not enough young. The problem is, if a nice WASP woman of 40, a

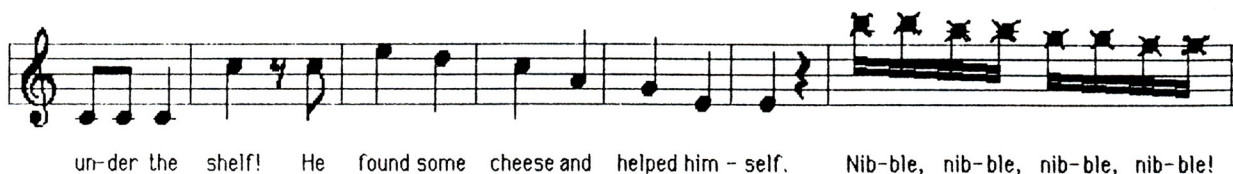
CRAWLY CREEPY LITTLE MOUSIE

by Pete Seeger

tune collected by Frank Warner. Used by permission. © 1992 Sanga Music, New York

Pete advises not to be afraid of using an old melody or words when you write a song. He says that adding and subtracting from other songs is fine; just beware of multiplying — i.e. putting it in print or on a recording, unless you get permission. He improvised this song for his youngest child and says, "For 30 years I thought I'd made up the tune (the words I found in a book of old nursery rhymes — now I can't locate). Then I discovered I'd just slowed down a marching song sung by George Washington's troops as they marched back into NYC when the British evacuated in 1783: 'Doodle doodle doodle dandy, Cornstalk, rum and homemade brandy; Indian pudding and pumpkin pie... that will make those Yankees fly.'"

banjo: rub, dubba, dubba, dub



Directions: With the baby or small child, start your fingers walking up their leg, arm, or back, always ending tickling under the chin.

good singer says, 'I'd love to join you,' we'd say, 'Well, you're a wonderful singer but you're on the waiting list.' After a few years of waiting she'd give up on us. We should encourage her to bring in two or three others, Latino-Americans or African-Americans from her work or neighborhood.

I'm going to make a motion at our next meeting. I'll say, 'If there is anyone who feels they cannot bring another person into this chorus within the next six months, would you please raise your hand?' Well, it's easier not to raise your hand than to raise it. Then I'll say, 'Alright, we all believe that we can bring somebody in. Let's make a motion: resolved, unanimously, that every person in this group will bring in someone of a different ethnic background within the next six months. In a sense, each of us will be on probation until we bring someone in.'

I think we'll find it will be easier to reach out in teams of two or three. Maybe one will be a guitar picker. We can say, 'Here are some of the songs we're singing. If you like them, we'd like very much for you to join us.'

PIO: In 1954 when you started your column "Appleseeds", in Sing Out! you dedicated it to young people. Why did you do so?

PS: I come from a family of teachers. My parents both were teachers. My brothers were teachers. My aunt was a teacher. My great-grandfather ran a school. Essentially I'm a teacher myself. That's what I was thinking about when I said what I said in Johnny Appleseed.

PIO: You certainly have developed one of the world's largest and most scattered alumni groups.

PS: (laughs) Well, I'm very proud. It gives me deep satisfaction.

PIO: Thanks so much for talking with us. Your encouragement means a lot to CMN.

PS: Thank you.

(cont. from page 12...ROSE)

The emphasis on form is not limited to an attention to technique in teaching music for musical metaphors prevail in all aspects of school organization at Dai-yon. Cooperative learning was instituted right after World War II because school administrators saw small group work as a way of teaching harmony and ensemble. As Sosumo Sato, Deputy General for Education in Yamagata Prefecture put it, "We are concerned that our children have healthy bodies and minds and a sense of moral citizenship. Our goal in education is to harmonize these factors. You see, we want our young people to have the clarity of an open heart throughout their childhoods. The river Mogami is the symbol of our prefecture. Our philosophy concerning growing children is put well in the phrases from a song we sing about our land:

The Mogami River runs through
wide grassy fields
Clear and transparent
Until it reaches to the sea."

The Rose and The Apple Tree is a monthly column dedicated to exploring the roots, flowering and fruition of children's music. We have invited Kishi San to submit contemporary Japanese children's songs written by Yamagata teachers to *Pass It On!*



Drawing by Pete Seeger

(cont. from page 19...LEGAL)

the cost? In most of your cases the answer will be no. If you are going national or signing a recording deal, the answer may be yes, but otherwise the price probably outweighs the benefits.

If you are not ready to apply for a federal trademark, most of you have some simple and low cost steps you can take to help protect your marks. First, on your logos, tapes, posters, etc. put a small "SM" after your mark. The "SM" stands for service mark (since we are probably talking about using the mark in connection with recording and/or performing services, rather than to show the source of goods) and indicates that you consider the mark to be proprietary, even though it is unregistered.

The second thing you can do is to register your mark with the state in which you live or the state(s) in which you most frequently perform. Most (though not all) states provide a very simple form which you fill in (much like a copyright registration) and return with samples of your mark and a small (in New York its about \$20) registration fee. Your mark is then put on the state register. In most states there is no review of the mark. While a state registration provides little protection, it will insure that your mark turns up on any trademark search which is broader than the federal only search described above. Again, this may serve to keep others from adopting a mark too similar to yours. In most states the forms can be obtained through either the Secretary of State or the Attorney General's office. As always, I hope the foregoing was helpful. With everyone's permission, I'll be back next time. In the interim, you can reach me with questions or suggestions at:

Howard Leib, Esq.
Marshall Morris & Platt
130 West 57th St.
New York, NY 10019
(212)582-1122
FAX: (212)974-0271

Long after I graduated from college I discovered I was dyslexic. Needless to say, school was not fun for me . . . only I didn't know it . . . I thought miserable was normal.

I learned one thing in school . . . I learned to believe I was "stupid."

I always wanted to play the banjo, the guitar, the harmonica and the piano. And I always wanted to sing.

You know what? "Stupid" people can't do that. I never even tried.

So I worked on the dyslexia (another adventure altogether) and discovered I still wanted to play the banjo, the guitar, the harmonica and the piano. And I wanted to sing.

And you know what? Anybody can sing. Anybody can make music and have FUN doing it, especially children or teenagers or adults who think they "can't."

. . . There's a parade in town, the annual Springfest Parade. I'm crossing the street with my guitar case, right in front of Ronald McDonald on a tricycle, the McTrain following behind him. He says, "Do you play?" I tell him my story and he says, "You wanna hop on and sing?" I hop on the train and all the way "Down Main Street," for 35 minutes, I'm singing "Going to the Zoo." Kids and parents and older folks are all laughing and singing, scritch-scratch-scratching like monkeys, roar-roar-roaring like lions . . . I didn't know everybody knew that song . . . that's FUN . . .

If we are going to have fun; if we are going to do our best to participate and create something new, we have to trust each other. The first couple of songs set the stage.

I usually start off with my own song -- "Popcorns Poppin'" -- and I ask, "How many of you have been to the movies?"

"Yeah! Yeah!" And the hands shoot up, kids calling out titles.

"And the first thing you see, the first thing you smell?"

"POPCORN!"

"That's right!"

So in our minds we are at the movies, we are ready to be open and refreshed, we are tuning into the magic of imagination.

Because I never sang as a kid -- too shy -- too scared -- too "stupid" -- I'm thrilled to participate with a group of children singing their hearts out, dancing, creating rhythms, discovering melodies and lyrics from whatever's available.

I never say, "We're gonna sing," or "Now it's your turn."

A story or two -- maybe a game -- certainly a song with some quacking or mooing or any sounds that don't have to do with "singing" -- and then an invitation -- "Help me out on this one if you want to, you've got a choice, you've always got a CHOICE."

. . . A fourteen-year-old boy who two weeks ago tried to kill himself looks at me with disgust and loathing when I start. Now, towards the end, there's a slight smile on his face, his lips are barely moving -- "I Like Me Cause When I Like Me I Like You Even Better." There's a light in his eyes I've never seen anywhere before and, when I leave, he hugs me . . . that's FUN .

..

Getting comfortable with rhythm, which to me means getting comfortable with my body and feeling safe there -- is important for me to establish right away. Any good handclapping, foot stomping song or game will do.

. . . I get hooked up with an incredibly serious-looking straight A student who's marched around in a band playing exactly what she's been told to play for years. Her job is to accompany me on the "I Wanna Be Like The Trees" chorus on the flute. She says she doesn't

know how to do that. I tell her I don't either but let's try it, let's play with it. And she comes up with a wonderful, rhythmic, harmonic accompaniment. She jumps up and down, laughing -- "I can write music! I can write music!" When it's time to do it, I'm a little apprehensive, because she's gotten real serious again. When we play, I start moving around and this wonderful emotional sound follows me. Even when I screw up the rhythm that same beautiful sound follows me through the verses -- we didn't even practice that! When it's over, she says, "You know, for a half hour each day I'm just gonna play what I wanna play. I'm gonna make my own music. I love this flute" . . . that's FUN . . .

If I'm comfortable with my voice and if I'm willing to feel the music in my body and express it physically and I'm doing this with others and I'm safe -- that's when I'm ready for the real fun, just enjoying being together, making music and accepting each other for the risks we took to get here. Then we can write songs if we want to, we can sing about the trees, world peace, what a bum rap kids often get. We can just get silly. We can do whatever we want to because it's Fun.

. . . I'm in a hospital room and a ten-year-old child with leukemia lies on the bed. The family stands around fidgeting, looking at the floor, trying to smile. Now we're all standing around the bed singing, "You're So Special, Yes You Are," and the family is smiling . . . that's FUN, of the gentle, deeply moving kind . . .

For me, FUN and MUSIC are places where the wonderful and unexpected often happen. In the feeling safe together, in the singing, in the rhythm, in the discovering and creating -- in the PLAYING -- a kind of experiential metaphor develops. There are shadings and subtexts to the metaphor. One of them goes something like this:

I am worthy. I have a song in my heart. And I am willing to sing it.

\$\$\$

MORE NEW SOUNDS

LISA MONET My Best Friend

Bubbling with enthusiasm for life and friendship, this new recording by Parent's Choice Award-winning artist Lisa Monet celebrates experiences and feelings familiar to younger children. Her warm soprano voice encourages sing-and-play-along fun on these traditional and original songs. This recording features acoustic guitar, dancing percussion, and the Redwood Coast Children's Chorus. Cassettes are \$10.00 (ppd). Available from Circle Sound Productions, PO Box 966, Arcata CA 95521

MUSIC FOR LITTLE PEOPLE Lullabies of Broadway

New York actress and rising star in American Theater, Mimi Bessette, has released her first recording for children and families. With beautifully orchestrated showtune lullabies from Les Miserables, Peter Pan, The Sound of Music, White Christmas, 42nd Street, Gone With The Wind, and other productions, Bessette shares a life-long love of musicals. Cassettes are \$9.98 plus s+h. Available from MFLP, PO Box 1460, Redway, CA 95560.

SUE RIBAUDDO Earth Celebration

Celebrate the wonders of the earth with songs, rhythms, and tales that delight young and old alike. The songs on Sue's second recording are so joyful and inviting and the music so much fun and full of such interesting sounds, that you will want to sing and dance along. Join in a musical adventure through a rainforest, down the Ohio River and to a party at the zoo. Cassettes are \$11.00 each incl. s+h. Available from Ribaud Music, 1347 Custer St., Cincinnati, OH 45208

BILL WELLINGTON Woof Hits Home

As a follow up to his debut release, "Radio Woof," an American Library Assoc. and Parents' Choice winner,

which unveils a zany cast of characters with a culturally musical backdrop of fiddles, riddles, banjos, songs and stories, Bill's second recording, brings all the fun right into the living room. This is family fun in the tradition of the golden age of radio, with ghost stories, tall tales, ethnic music and more. Cassettes are \$9.98 plus s+h. Available from Alcazar Records, PO Box 429, Waterbury, VT 05676.

DOUG WOZNAK For You

Following the release of his "Music For Miles of Smiles" cassette, the "Woz" has put together a recording of 10 positive and uplifting songs. It includes "We are Family," "Follow your Dream," and "B.U." He takes you on a journey through life in "This Mystery," and dedicates "Mrs. B." to all teachers. He shows that each of us can make a difference in "Sing A New Song." All are songs of kindness. Cassettes are \$11.50, inc. s+h. Available from Come Alive Productions, 1108 Dennis St., Chippewa Falls, WI 54729.

ANNOUNCEMENTS

1991 INDIE AWARDS ANNOUNCED

The National Association of Independent Record Distributors and Manufacturers (NAIRD) announced the winners of their 1991 "INDIE" Awards at the banquet dinner during their yearly convention. The awards presentation was made on May 9, 1992 in Austin, Texas. Congratulations to CMN member, Peter Alsop for winning first place in the Children's Music competition for his album, "Pluggin' Away".

MUSICIANS UNION TO INCLUDE TRAVELING MINSTRELS

The American Federation of Musicians has recently set up a "local" to meet the needs of performers who travel to earn a living. Performers/activists and CMN members Charlie King and John McCutcheon, have been involved in setting up this new project that

will form a non-geographical charter which is "now pending". For information, write to:
NEW DEAL,
1025 Locust Ave.,
Charlottesville, VA 22901.

MUSIC EDUCATORS JOURNAL MAY BE OF INTEREST

The National Coalition for Music Education, which sponsors the Music Educators National Conference and the Music Educators Journal, serves more than 60,000 public school music teachers nationwide. The Journal features a regular column, "Bulletin Board", which lists brief descriptions of and contact info for contests, grants, awards, festivals, workshops, and other events or services of interest to music educators. For information, write: Music Educators National Conference,
1902 Association Dr.,
Reston, VA 22091.
Telephone: (703) 860-4000.

TOM CALLINAN: CONNECTICUT'S FIRST OFFICIAL STATE TROUBADOUR

Singer, songwriter, and CMN member, Tom Callinan of Clinton, CT was appointed Connecticut's official troubadour through legislation approved by the CT general assembly on July 1, 1991. Tom's goals for his term as state troubadour include collecting songs and stories about CT's past and present, and establishing an archives for such material. He also hopes to promote a greater awareness of CT's history through songs and stories. Submissions of songs, stories, or anything pertaining to the perpetuation of the position of State Troubadour may be sent to: The Official CT Troubadour, c/o The CT Commission on the Arts, 227 Lawrence St., Hartford, CT 06106. Congratulations, Tom!

LETTERS TO THE EDITORS

WE ALL DANCE

I've read several articles lately where the author comments on what he or she thinks is the appropriate lyrical content and musical style for kids. While I appreciate these comments about what these people believe is correct material to present to our young audiences, I feel they've made very broad judgments that are not always accurate.

There are probably as many reasons to use music with children as there are ways to present it. We, who have the opportunity to share musical programs with audiences of any age have a responsibility to determine what is appropriate (just for the record, I hate the word appropriate). For example, I wouldn't sing a "Boy this world is a Mess" song to preschoolers anymore than I'd sing "Families are Made of Love" to the kids at the children's shelter. However, that isn't anything I'd preach as a rule. Whether we sing folk, rock or opera, what is essential, is that we communicate a joy of song and leave our audience with the feeling that they too, can involve themselves with music on a daily basis.

So, now here I am doing just what I set out to encourage people not to do -- I'm suggesting that you believe that I know what works. I'm sure you all have an idea of what works too. We all have a unique gift to communicate and our own style of communication. So, the next time you hear someone sing about monsters and think it's a topic kids shouldn't hear, remember it might have been a four year old that inspired the idea. If you hear a song about child abuse and think that it has no place being sung to "kids", remember that some kids are more than toddlers. They live with serious daily problems and a chance to express their feelings openly in a song, gives them unique em-

powerment. Just watch all of the kids bopping around the next time you hear a rock-n-roll concert and tell me you don't want to dance. We all dance -- we just have different steps.

Sincerely,

Lisa Atkinson
San Jose, CA

Dear *PASS IT ON!*;

I agree with Michael Sansonia who pointed out in "Educational Aspects of Musical Theatre" [*PIO!* Issue #11] the many benefits children can gain from participating in musicals.

I am a non-professional musician working with a small, informal children's choir at our local Unitarian Universalist church. During the last two years we succeeded in putting on two staged musical productions which were wonderful experiences for all involved. I would like for this to be an annual event. My problem is: where can one find musicals that foster the kinds of values the CMN stands for (cooperation, diversity, self-esteem, respect, responsibility for our environment and an understanding of non-violence and social justice), but are also entertaining and relatively easy to produce? I would welcome suggestions of sources and/or specific titles from the editors or from other readers. Thank you!

Sincerely,

Kaye McSpadden
222 Lincoln St.
W. Lafayette, IA 47906

Editor's Note:

Our Winter '92-'93 edition of *Pass It On!* will feature an article on Musical Theatre by Bob Blue. Bob has written and produced a number of musicals for children. Hopefully this article will provide you with some of the information you are seeking. If you can't wait till then, feel free to contact Bob.

Dear *PASS IT ON!*;

I am a new CMN member, an elementary teacher and certified school librarian who is presently linking the lyrics of popular children's recording artists to quality children's literature for the purpose of finding new possibilities for their integration across the curriculum and within the whole-language classroom.

This concept has been very well received by my students and peers in the Peters Township School District. I have also been asked to present workshops for teachers and librarians in other school districts. Those workshops have proven extremely successful and now, at the request of many, I am working on a handbook for teachers and librarians.

In order to continue the research for this project, I am in the process of collecting tapes for review. The songwriter's name, song title, and album title would appear with each selected entry along with suggested children's book titles that would link those lyrics to literature and thereby augment learning in the classroom and library.

CMN members are invited to send tapes, with their permission to include specific examples of lyrics from selected songs. If you have any questions, please contact me.

Sing-cerely,

Myra R. Oleynik
143 Fawn Valley Dr.
McMurray, PA 15317
(412)941-5645

**We welcome your
responses to the
articles and issues
presented in
*Pass It On!***

**Different points of
view and ongoing
dialogue make us
a more effective
NETWORK**

29

Paul wrote this beautiful, poignant song about the sensitive topic of divorce – from a child's perspective. This song is not yet recorded but Paul can be contacted about all his songs and recordings at 203 Heatherstone Rd., Amherst, MA 01002.

3. Me and my mom went to the movies
The latest one starring Sly Stallone
It was so dumb we left half way through it
Laughed till we cried going home.

Repeat BRIDGE 1, then play BRIDGE 2

CALENDAR OF EVENTS

Eisteddfod Traditional Arts Festival

University of Massachusetts
North Dartmouth, MA
Contact: Eisteddfod
(508)999-8546
September 25 - 26
Concerts, miniconcerts,
workshops, children's activities.

8th Annual Three Apple Storytelling Festival

Harvard, Massachusetts
Contact: Three Apple
Storytelling Festival
PO Box 191
Harvard, MA 01451
(671)864-3062
September 25 - 27
Workshops in storytelling and
mime. Friday night, ghost
stories. Saturday and Sunday,
family festival. Saturday night,
reggae and story party.

National Storytelling Festival

Jonesborough, TN
Contact: NAPPS
Box 309,
Jonesborough, TN 37659
(800)952-8392
October 2 - 4
Featuring over 80 storytellers.

Sharlot Hall Museum Folk Music Festival

Sharlot Hall Museum
Prescott, AZ
Contact: Warren Miller
(602)445-3122
October 3 - 4
Workshops in songwriting, har-
mony, storytelling, children's
music and more. Free.

Mid-Atlantic I CAN Gathering

St. James Academy
3100 Monkton Road
Monkton, MD 21111
Contact: Valerie Leonhart
Smalkin (410)771-4774.
Saturday, October 10, 1992
Network to share ideas, stories,
experiences and brainstorm
about how we can grow thru
cooperation.

Storytelling '92

Henry Ford Community College
Dearborn, MI
Contact: Barbara Schutz
2855 Kimberly
Ann Arbor, MI 48104
(313)761-5118
October 12
Workshops in basic storytelling, use
in education, dramatics, theater.

Storyfiesta

Indian Pueblo Cultural Center
2401 12th St. NW
Albuquerque, NM
Contact: M. Ellien Carroll
(505)897-0713
October 12 - 18
Especially on the 18th, multicul-
tural/intergenerational gathering
for traditional storytellers.

Common Ground: Creating Community

Saratoga Springs, New York
Contact: Alliance of New York
State Arts Councils
(914)564-6462
1002 Breunig Rd. Stewart
Airport New Windsor, NY 12553
or New York Foundation
for the Arts
(212)233-3900
October 13 - 16
Full Conference Registration \$50,
Daily Registration (\$20 per day) A
state-wide gathering of educators,
artists and arts workers to network
and learn about program oppor-
tunities in Arts-In-Education.

"Packaging Your Imagination"

by the Canadian Society of
Authors, Illustrators
and Performers
Victoria College at The University
of Toronto
Contact: (416)652-0362
October 24
Workshops for people interested in
writing, illustrating and performing
for children including storytelling
and writing, illustrating picture
books, music and more.

National CMN Annual Weekend Griffith Park Camp

Lost Angeles, CA
October 23, 24, 25
(See page 13 for details.)

1992 National Conference of the American Orff-Schulwerk Association

"NORTHLAND VOYAGE: Ex-
ploring Sources and
New Directions"
Hyatt Regency and Park Inn
International Hotels
Minneapolis, MN
Contact: AOSA
PO Box 391089
Cleveland, Ohio 44139-8089
November 4 - 8
Pre-register by October 9
Wide selection of participatory
workshops designed to provide for
professional and personal needs.

Children's Music Showcase

Tennessee Association on Young
Children Conference
Doubletree Hotel
315 4th Ave. N
Nashville, TN
Contact: Caroline Cox
(615)486-0027
Thursday, November 5 -
Sunday, November 8
Showcase will be Friday 8:45 p.m.
Six to eight regional children's
songwriters will perform songs for
conference participants (600+).
This is a good opportunity for
educators and others interested in
utilizing children's performers to
discover what talent is available in
the region.

Fifth Annual Folk Alliance Conference

Tucson, Arizona
Contact: The Folk Alliance
PO Box 5010
Chapel Hill, NC 27514 - 5001
or call (919)542-3997
February 18 - 21

*Note: Sing Out! Magazine is a
wonderful resource for additional
Festival and Camp Listings. You can
write them at PO Box 5253, Beth-
lehem, PA 18015-0253. If you know
of other sources, please let me know.*

SWAP SHOP

Violet McDuff has written over 20 children's songs. She is looking to find a co-writer to write music for her lyrics, and be part owner of the songs and help her sell them. She wants to get her songs published. She is a senior citizen on limited finances. She has put some of her lyrics to public domain songs. She would also like to know if anyone is interested in producing her songs.

Write to Violet at:
2320 Williams
Des Moines, IA 50317
Telephone: (515) 263-0595

It seems that most of us are in the habit of buying the material items or services we need rather than going the once-upon-a-time route of bartering. Or we put off getting what we need because we can't figure out how to get it. Or we don't trust that people will really come through for us. Or we take the negative train of thought and think, "Nah, nobody can really help me get what I need."

But we really can all help each

other get what we need, or at least a bit of what we need, by activating this Swap Shop Section and making it a vital part of our network. It's a great resource and we can make it work by taking the time to send in our listings.

So give it a try and **SEND IN YOUR LISTINGS TODAY TO:**

Ruth Pelham
The CMN Swap Shop
PO Box 6024
Albany, NY 12206

CALENDAR OF EVENTS FORM

Name of Event:

Event Location: (full address if you have it or just City and State)

Contact Name:

Contact Phone:

Event Date/s:

Description:

Your Name, Address, Phone:

Send in your listings by 10/25/92 for next "PIO!" to:

Ruth Pelham
Calendar Editor, Pass It On!
P.O. Box 6024
Albany, NY 12206

CHILDREN'S MUSIC NETWORK NATIONAL GATHERING REGISTRATION FORM

October 23, 24, 25, 1992
Griffith Park Camp, Los Angeles, California

NAME:

PHONE #:

STREET:

CITY/STATE/ZIP:

Registration for Full Weekend (Fri. 4PM - Sun. 2PM)

CMN Member - Adult: # ☐ X \$75.00= \$
CMN Member - Child: # ☐ X \$60.00= \$
Non-Member - Adult: # ☐ X \$90.00= \$
Non-Member - Child: # ☐ X \$75.00= \$
Donation toward scholarships: \$
TOTAL ENCLOSED: \$

Registration for Saturday Only (7AM - 10PM)

CMN Member - Adult: # ☐ X \$40.00= \$
CMN Member - Child: # ☐ X \$25.00= \$
Non-Member - Adult: # ☐ X \$50.00= \$
Non-Member - Child: # ☐ X \$35.00= \$
Donation towards scholarships: \$
TOTAL ENCLOSED: \$

SEND YOUR CHECK WITH THIS FORM TO:

Children's Music Network
Southern California Region
1544 Point View Street
Los Angeles, California 90035
(213) 931-4150

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

Forwarding and Return Postage Guaranteed
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Montvale, NJ 07645

CHILDREN'S MUSIC NETWORK
NEW & RENEWAL MEMBERSHIP FORM

Membership in CMN entitles you to: a subscription to "Pass It On!", a Membership Directory, directory updates, your own listing in the next Membership Directory, our Children's Radio in the U.S.A. listing, info about Regional & National CMN Gatherings, and opportunities to share resources, thoughts and songs with others! Our membership year starts in September. We will attempt to provide the most recent issues of **Pass It On!** to people who join or renew after September (if still available).

ANNUAL MEMBERSHIP FEES:

Individual/Family Membership - Suggested fee: \$25.00 US / \$30.00 Canadian
(\$15-\$30 sliding scale. We welcome all members. When determining your fee, please note that \$15 does not cover costs.)
Corporations (with gross incomes exceeding \$50,000.00/yr) - \$60.00 US / \$70.00 Canadian
Classroom Memberships - \$25.00 US / \$30.00 Canadian
Libraries and Educational Institutions - \$30.00 US / \$35.00 Canadian

TO RENEW OR JOIN AS A NEW MEMBER:

Simply fill out the form and mail it with your check/money order made out to:
Children's Music Network
P.O. Box 307
Montvale, NJ 07645

Children's Music Network Membership Form

(Individual/Family or Corporate) NAME/S: _____

ATTENTION (Corporate Contact Person): _____

ADDRESS: _____ DAY PHONE: () - _____

CITY/STATE/ZIP _____ EVENING PHONE: () - _____

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

CLOSEST REGION: N.CAL / S.CAL / MIDWEST / NY METRO / SOUTHERN / N.ENG / CANADA / W.MASS / MIDATLANTIC

MEMBERSHIP FEE ENCLOSED: \$ _____ **S.CAL DUES:** \$ _____ **ADDITIONAL CONTRIBUTION:** \$ _____ **TOTAL:** \$ _____

(If you wish to receive additional info on Southern California happenings and the S.Cal CMN newsletter, "In The Works", please add an additional \$5.00 to your CMN National membership dues.)

DIRECTORY LISTING

I wish to be listed in the next CMN directory. ___ yes ___ no Please list as noted above ___ yes or as follows:

Please supply the following info for inclusion in the directory. **Note: CMN will not write listings from your promo and will edit lengthy entries!**

1. Circle letter codes that apply : Distributor Educator Performer SongWriter YoungPerson PArent PRoducer BookingAgent SToryteller Media Other:
2. Describe your work or interest in children's music.
3. What are you seeking from other network members?
4. List any resources (records, books, etc.) you have available, include prices.