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# PASS IT ON!<sup>TM</sup>

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The Journal of the Children's Music Network (CMN)<sup>TM</sup>

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ISSUE #15 FALL 1993

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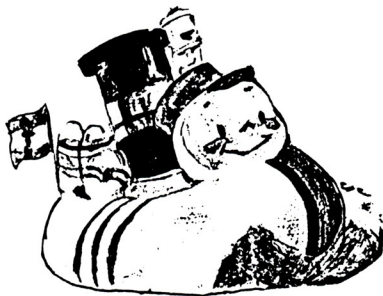
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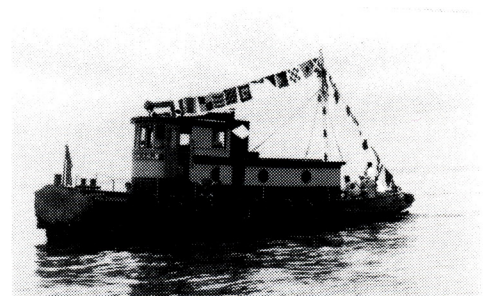


*Hardie Gramatky's Little Toot*

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W.O. Decker, South Street Seaport Museum's "Little Toot"

## **DETERMINING THE COSTS OF THE OCTOBER GATHERINGS**

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## FROM THE EDITORS

This past summer, I had the opportunity to take an Educational Administration course at Fordham University called, "The Effect of Prejudice on Minority Groups in America". (I had the opportunity to meet Fran Lightsy, who was also taking this course, and I hope you enjoy Phil's interview with her, found in the pages that follow.) I was profoundly influenced by the lectures delivered daily by Dr. Sheldon Marcus, and by the readings found on his extensive bibliography. One of the required readings was especially interesting, and I would like to use this space to suggest it to you as a resource. The book is called, A Different Mirror: A History of Multicultural America by Ronald Takaki, published by Little, Brown in 1993. This book gives a different look at American history from the perspective of the various immigrant and native American groups. What was so striking to me, was how absent this perspective was from my primary and secondary education, and for that matter, from my college education also. Unfortunately, I have a feeling that this perspective is still absent from public school education throughout the country.

Generally, we still teach our children American History with an idealized view of such figures as Christopher Columbus, and tend to leave out particular facts when we discuss our "Founding Fathers". For example, how many of us had learned that Thomas Jefferson, famous for viewing all men as "created equal", was a slave-owner?

As educators, people who work with many children through the media and our performances, parents, and young people, we in CMN have the opportunity to touch many lives and bring a different perspective from the one presented to us as children. We can do this not only through the songs we select, but through the ways we relate to our audiences and the tolerance and understanding we feel for others.

Takaki's book is rather lengthy, but I found myself unable to put it down. Upon reading it, I felt it filled a deprivation I really never knew I'd had. If you get a chance to pick it up, I hope you will enjoy it. Please let me know!

-- Andrea Stone

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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

## "PASS IT ON!"™

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

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# THE THOUGHT STAYED FREE

words and music by Tom Paxton  
©1974 Pax Music

Tom's songs have inspired and delighted adults and children for many years. This one is a gem for use with older kids who can appreciate the metaphor. Since it was recorded on "The Marvelous Toy", Tom has changed the words in the beginning from "it didn't please you....etc" to "it interested you....." (below), deciding that irony doesn't always work with children. His recordings can be ordered through Silo/Alcazar, PO Box 429, Waterbury VT 05676. To contact Tom about his music, write to him at Cherry Lane Music, 10 Midland Ave, Port Chester, NY 10573.

I, A thought was born in a question - ing mind, and it int'rest - ed you, and it

int'rest - ed me; but the wizards got to - geth - er and a plan de - signed to drown that

thought in the deep, blue sea. So they wrapped it up in a chain they'd bought, for it

int'rest - ed you, and it int'rest - ed me. To the bot - tom of the o - cean they threw that

thought, and the chain went down, but the thought stayed free.

1. A thought was born in a questioning mind,  
And it int'rested you, and it intr'ested me,  
But the wizards got together and a plan designed,  
To drown that thought in the deep, blue sea.  
So they wrapped it up in a chain they'd bought,  
For it int'rested you, and it int'rested me.  
To the bottom of the ocean they threw that thought,  
And the chain went down, but the thought stayed free.
2. They locked that thought in a dungeon cell.  
They slammed the door, threw away the key,  
And how it happened, no one could tell,  
For the door stayed locked, but the thought went free.  
So the councilors met and laws were passed,  
And the laws were nailed on every tree.  
All the sheriffs were summoned and the troops were massed.  
All the tanks turned out, but the thought stayed free.
3. Then the councillors' fears were realized,  
And they were frightened as they could be.  
For they only had to look in people's eyes  
For the terrible news that the thought was free.  
Yes, the thought was free, and it spread like fire,  
For it int'rested you and it int'rested me.  
It was banished from the land by the king's desire,  
And the boat pulled out, but the thought stayed free.
4. Best of all in this wonderful tale:  
Though they tried to banish it from our shore,  
Not only did this int'resting thought prevail,  
But best of all, one thought bred more!



## 4 WHY IS THE OCTOBER GATHERING SO EXPENSIVE

The CMN National Gathering takes place on October 15-17, 1993 in Warwick, NY. Planning for this event began over a year ago. Many people have contacted the CMN office asking why this year's gathering is so expensive, so we thought you might like to know a little bit about what goes into the planning and site selection process.

**THE HISTORY:** The first CMN "National" Gathering was held in 1990 in Bantam, CT. To our great surprise, over 40 people turned out. The site was small, but there was room for all. We had members from California and the midwest join our mostly northeastern crowd. The cost for the weekend was \$65 for adults, \$50 for children which included six meals and housing.

The following year, knowing that the previous year's gathering had been such a success, we guessed that more people would attend. The camp we had used the year before had experienced financial difficulties and was no longer available. We searched for a place that could accommodate our group; and we thought that we had correctly anticipated the number of people who would register. **WRONG!** We booked the only place that we could find at the time. The White Memorial Nature Conservancy in (nearby to Bantam) Litchfield, CT. The housing situation was not great: two large dorm rooms that together, housed 60 people. Ninety-seven people arrived! People slept in their cars, people stayed in near-by motels, and the people who stayed on site... well, they just didn't get to sleep very much at all. The price for that weekend? \$70 for adults, \$55 for children.

In 1991, we were thrilled that we would be hosting our first National gathering on the west coast! A large Southern California CMN committee did a tremendous job of planning

a wonderful gathering which was held at Griffith Park in L.A. The cost: \$75 for adults and \$60 for children. Around 150 people attended.

**THE NEED:** In our three previous years, we were able to find sites that were relatively low cost. However, the only site that was really able to accommodate our growing numbers was Griffith Park. Some of our goals in planning for the gathering include being able to anticipate and accom-

*(continued on page 22)*

## EVERYTHING POSSIBLE: MAKING CHOICES by Cathy Fink

How can children's artists approach sensitive topics in a caring and responsible way? There are plenty of folks who have dedicated their art to this -- using music or other art forms to help kids think through some of the things that society often calls taboo.

This year, my partner, Marcy Marxer and I had an experience with a song that created a long list of choices for us to make. We were producing and recording an album called, "Nobody Else Like Me", songs that celebrate the diversity of children. There were eight original songs, one traditional and two written by other folks. One of the songs was "Everything Possible" by Fred Small. Having heard the Flirtations sing the song live and on album, each time I listened I thought, "What a perfect song for a children's record." The song really speaks of a parent's unconditional love for his/her child. (The lyrics can be found on pages 6 and 7.)

Having heard the Flirtations' lush harmonies, we wanted to have a top-notch children's chorus sing the song with us, sometimes taking solo lines and sometimes singing as a group. We began making inquiries and located a children's choir director in D.C. When Marcy described the song to her and read the lyrics, the woman replied, "Oh, you mean it's a gay song." Marcy said, "no, it's a song

about a parent's unconditional love for his/her child." She wasn't interested.

I contacted the director of our local county children's chorus, with the best singers in the county. I sent a tape, lyrics and outline of the arrangement I had in mind. The next day she called. She said, "I think this is a wonderful song and it should be an anthem in every elementary school in the country, but I had to run it by my parent committee. I polled the two most liberal parents on the committee and they agreed, it should be a school anthem in every school in the country. But they don't feel brave enough to have their children record the song."

We were already working with a fabulous group of kids under the direction of a **FABULOUS** director, Betty Scott, on seven other songs. We had hoped not to overwork her group and felt that the effort involved in performing "Everything Possible" was equal to the effort of having kids sing on the choruses to seven other songs.

But Betty loved the song and was eager to have her kids sing it with us. She ran it by her school principal and her supervisor, and they both gave her the go-ahead. I suggested sending the lyrics home with a letter to parents. We already had parents' permission for the rest of the project, but we felt they needed to know exactly what their kids would be getting into.

Betty wrote a cover letter and asked parents to please call her if they had questions about recording the song with their kids. She immediately received two phone calls from angry parents. One of them felt that we had "duped" them. Their child was bringing home all of these wonderful songs to record, and suddenly we throw this into the pot. Another parent called with a major objection. Both decided that if the song was to go on the album, their children could not participate in the whole project. It even meant removing them from solo lines they had already recorded. Out of twenty kids, those were all the parent responses.

I will digress from the story line for a moment to say that as all of this was going on, I continued to feel that the



interpretation people immediately put on the song was so limited. "Some women love women, some men love men". Does love between two people of the same sex ALWAYS indicate homosexuality? Certainly not in my life. Don't these parents have some close friends of the same sex? But, even more troubling, a few of the parents were sending a message to their kids that they do NOT have unconditional love for them. They instead sent a message that in order to be loved, their children must conform.

After days of discussion with friends, advisors, the record label, etc., we decided we had to make a decision and communicate with the parents. I felt very strongly that I was not willing to be censored by parents. I felt strongly that "Everything Possible" represented a wonderful set of open options for a child. Marcy agreed.

Meantime, Betty Scott was awaiting our decision. She acknowledged that she would probably hear about this from a superintendent at some point. We were concerned that she not put her own job on the line with twenty-three years at the same school. She felt very secure there and wanted us to take all the information we had and make a decision. The following are excerpts of the letter we sent home:

Dear Parents,

Last week Betty Scott sent home a letter and the lyrics to a song by Fred Small called, "Everything Possible". A few parents took exception to the song and expressed unwillingness to have their children participate in singing the song.

In this letter we would like to respond and bring resolution to any issues this may bring up.

First, for those of you who are unfamiliar with our careers, we have been writing, performing and recording children's music for over fifteen years. Our recordings have won awards and recognition from The American Library Association, Parents' Choice Magazine, Washington Post, Washington Area Music Association, National As-

sociation of Independent Record Distributors and Marian Wright Edelman of the Children's Defense Fund. Our work was recognized by MacMillan/McGraw-Hill School Publishing who contracted us to record eighty songs for a new national reading curriculum for grades K-8. We wrote fifteen of the songs. Just last weekend we were the keynote speakers for the statewide conference (2,500 members) of the Virginia Association for the Education of Young Children.

*We are telling you this to let you know that we take our work very seriously, and professionals in both the entertainment and education fields take our work very seriously. Our respect for children and parents was behind the decision to send the lyrics to "Everything Possible" home for you to read so that you could decide if your child could sing on the song to be released on a commercial recording. That's not our decision to make, it's yours.*

*The album is called, "Nobody Else Like Me", songs that celebrate the diversity of children. In the context of building self-esteem in children, it's important for them to learn to respect themselves and others, to respect the differences and similarities. The songs cover diversity from racial, cultural, linguistic and physical viewpoints. To use "Everything Possible" as the final song is intended to confirm for a child that whatever their choices are, they will be a loved person and that the most important thing is their happiness. If people respect themselves, it's certainly easier for them to extend that respect to others, and hopefully the song helps in that way as well.*

*At this time we have decided not to include children singing "Everything Possible" with us. The song will work either way. But it is possible that it will appear on the album, "Nobody Else Like Me". We certainly hope that your child will be able to participate in the recording session on March 27. But we also respect your option to have your child not participate. The song, "Everything Possible", will not be part of that session.*

Sincerely,  
Cathy Fink and Marcy Marxer

That evening, we got a phone call from a parent who was very disappointed that "a few parents ruined a wonderful opportunity for the other children". She loved the song and took the lyrics to work to put on her office bulletin board the next day. We breathed a sigh of relief.

We ultimately chose to record the song with our friend, David Roth, in three part harmony. Why did we finally decide not to have children sing on the song? Even with signed permission slips, we felt that when the album is released, if any parents had second thoughts, it could mean future trouble for us to negotiate, or for Betty. It wasn't worth it. What WAS important was for children to hear those beautiful words.

Meantime, we saw and heard about a lot of positive things that came from the experience. Every one of those families had discussions about the song, the lyrics, their feelings about it, etc. Many parents thanked us for the respectful way we handled it. One couple had a pretty heated discussion about the lyrics. They have three sons and the husband objected to the song, the wife didn't. She finally said, "Do you mean to tell me that if one of our sons comes home from college and says he's homosexual that you won't love him?" Of course, the answer was "no" and she proved her point.

And what did we learn? We took this step by step, listening, feeling, thinking, and ultimately, acting according to our hearts. We were surprised at how many people did not share our views, but we tried to respect their position while keeping our own beliefs. Isn't that what "Everything Possible" is about? Perhaps there was a compromise involved for us, but we think of it as an artistic adjustment that led to the same end result -- a beautiful song with which to close the album.



# EVERYTHING POSSIBLE

words and music by Fred Small  
©1983 Pine Barrens Music

Fred's sensitive song has touched millions of people now. See article by Cathy Fink for more information. To contact Fred about his recordings, books and songs, write to him at 80 Aberdeen Ave, Cambridge, MA 02138.

1. We have cleared off the table, the leftovers saved, washed the dishes and put them away;  
I have told you a story and tucked you in tight at the end of your  
knock-about day; As the moon sets its sails to carry you to sleep  
over the midnight sea I will sing you a song no one sang to me—  
may it keep you good company: You can be anybody you want  
to be, you can love whom-ever you will. You can travel any  
country where your heart leads and know I will love you still. You can  
live by yourself, you can gather friends around, you can choose one special one;



and the on - ly measure of your words and your deeds will be the love  
 you leave be - hind when you're done. Don't be rat - tled by  
 names, by taunts, by games, but seek out spir - its true. If you  
 give your friends the best part of your-self they will give the same back to you.

We have cleared off the table, the leftovers saved,  
 Washed the dishes and put them away.  
 I have told you a story and tucked you in tight  
 At the end of your knockabout day.  
 As the moon sets its sails to carry you to sleep  
 Over the midnight sea,  
 I will sing you a song no one sang to me.  
 May it keep you good company.

chorus:

You can be anybody you want to be,  
 You can love whomever you will.  
 You can travel any country where your heart leads  
 And know I will love you still.  
 You can live by yourself, you can gather friends  
 around.

You can choose one special one;  
 And the only measure of your words and your deeds  
 Will be the love you leave behind when you're done.

There are girls who grow up strong and bold.  
 There are boys quiet and kind.  
 Some race on ahead, some follow behind.  
 Some go in their own way and time.  
 Some women love women, some men love men.  
 Some raise children, some never do.  
 You can dream all the day, never reaching the end  
 Of everything possible for you.

bridge:

Don't be rattled by names, by taunts, by games,  
 But seek out spirits true.  
 If you give your friends the best part of yourself,  
 They will give the same back to you.

chorus





## AN INTERVIEW WITH FRANCES-ANN LIGHTSY

Conducted by Phil Hoose

In its mission statement CMN dedicates itself to "life-affirming, multi-cultural musical forms by and for young people." Through her ambitious program Project Excellence, Frances Ann-Lightsy provides an example of how music from a variety of cultures and places can help to give children a sense of power, perspective, history, and fluency in the world.

Ms. Lightsy is a fifth grade teacher in the Edward Williams School, an elementary school in Mount Vernon, New York, just above New York City. While the city is racially mixed, all but a handful of the Williams School's 500 students are of African heritage. Remarkably, Ms. Lightsy convinced her school system to turn down a \$45,000 foundation grant to fund an Afro-centered program for the Williams students. She believed that to focus exclusively even on one's ancestral culture was limiting; this would be no better than the Euro-centered education she had received years before.

Multiculturalism has been important to Ms. Lightsy's teaching since she began working, at seventeen, as a day-care provider in a diverse community. From the very beginning she organized potluck dinners, in which parents contributed dishes and games from their native cultures and dressed in the costume of their nation of origin. It was a highlight of each year.

When the foundation called back and invited her to propose her own program, she set out to give kids the world. Students in *Project Excellence* travel together for seven years, investigating first their own African heritage, and then the experiences and contributions of Indigenous Peoples, Latina Americans, Asian Americans and finally European Americans in Grades 5 and 6. In all grades, music is, as she puts it, "a universal language."

Funds appeared, and last year's kindergartners and first-graders "set out for Africa". At journey's end, Ms. Lightsy is confident that the students will be able to answer these questions:

1. Who in the world am I?
2. From where in the world did I come?
3. How did I get to where I am?

Frances Lightsy, 36, lives in Mount Vernon with her mother, her husband, and her daughter Danielle, (almost three), who provided a steady background of song during this interview. Ms. Lightsy spoke with CMN's Phil Hoose from her home about her own education and about how music works in *Project Excellence*.

**PIO:** Do you think that you would have benefitted from *Project Excellence* had it been available when you were in Kindergarten?

**FL:** Oh, absolutely. I grew up right here in Mount Vernon. My neighborhood was a mixture of Germans and Italians and Hispanics and Blacks. Really mixed. But I didn't have any insight into culture. I was real ignorant (laughs). I thought the neighborhood kids ate certain things just because that's what their parents made. I didn't see it going back any further than that. I didn't even really know my own heritage existed until I was in high school.

**PIO:** So where did you think you came from?

**FL:** I'll tell you a story. When I was about eleven years old a girl named Jeannie Henson came out into the driveway when we were jumping rope and said, 'I'm white, I'm German!' I said, 'Are you REALLY?' Then my

girlfriend, Ann Marie said, 'I'm Black!' And I said, 'You ARE?' Well, it didn't totally make sense. I'm quite fair-skinned, as is Anne Marie. But she said, 'Yeah, I'm Black, my dad said so....Frances, what are you?' I said, 'I don't know, but when I get home I'm gonna find out. I'll let you know tomorrow.'

So I came home and my dad was laying across the couch. I said to him, "Daddy, how come your skin is so brown and mine is so light?" He said, 'Well, cause I'm a Black man.' Well I didn't know, (even at eleven years old), that meant I was a Black child. He said, 'What are you?' I said, 'I'm Catholic.' I was sure of that. I went to religious instructions every week, I went to church on Sunday. I was tired of all these trick questions.'

**PIO:** Now how would you answer Ann Marie's question?

**FB:** It all depends on what you're looking for. I'm a woman of African Ancestry. I'm a teacher. I'm a mother. I'm a wife. Generally when people ask me I say, 'What do you want to know?' But even now, now that my father has died, there's so much about my family history that I don't know. His mother was an American Indian. His father was an American Black. My mother's mother was Irish, my mother's father was American Black. My personal history is so multicultural. I wish I had been aware of similarities and differences at a younger age, and had tried harder to find out.

**PIO:** What was the music and dance that you did when you were growing up in Mount Vernon?

**FL:** I took ballet classes after school in the Mount Vernon School System. I stayed with it until I was about 17. Then, being a teenager of African Ancestry, and with the Black Power Movement going on, it became in vogue to take African dance. And I did a little bit of jazz.

**PIO:** Did you ever feel culturally uncomfortable doing ballet?

**FL:** Never. In fact I'm about to put my daughter in ballet.



**PIO:** What kind of music did you like?

**FL:** I've always liked about any kind of music. Anything but rap. I played flute in the school band and sang in the choir in grade school. My daughter's the same way. She loves music. It can change her mood. If she's in a rotten mood, music will improve it.

**PIO:** What do you play for her?

**FL:** I play her Sesame Street tapes and nursery rhymes on tape. But something my mother and I found interesting: When Danielle was just a baby, whenever I would play a Sarah Vaughn tape, she would sing along with it. From the time she was, say 10 months old, she would try to make sounds. There was nobody else that she would respond to like that. Something about that lady's voice.

**PIO:** Would you describe *Project Excellence*?

**FL:** About a year and a half ago the DeWitt Wallace Reader's Digest Foundation came to my principal because they had been funding a project called "Project Expectations" from another school in Mount Vernon. They said it had been very popular and that they wanted to expand it into another school building in the district. "Project Expectations" is solely Afro-centric, from Kindergarten through sixth grade. The administration selected me to direct the program. So my boss, whose name is Joan Morrison, and I looked at one another, and said we'd love to have the funding but we can't go with the single-mindedness of an Afro-centric program. That could be part of it but not the whole program.

**PIO:** Why not?

**FL:** Because we thought it offered the same single-mindedness as a Euro-centric program such as I grew up with in the Mount Vernon schools. We didn't feel that it was offering a true picture of the world. So DeWitt Wallace went away and then they came back and said, 'Look, we'll give you 45 grand if you'll do this Afro-centric theme and we said,

basically, no--we'll do it our way or no way. And the deputy superintendent of schools was cringing.

**PIO:** I'll bet.

**FL:** So they scrapped the project, but came back again in October and asked to hear more. I told them that because our school population is almost 100 percent African-American that I wanted to expose them to a more global perspective. The whole world. So DeWitt Wallace hung \$15,000 in front of me and invited me to write a proposal. I wrote a proposal that would give our kids the whole world. In grades K-1, I wanted to expose them to the Africans of the Americas. They just knew about "Black Folks." But they didn't have a strong foundation in their roots or in their history. I wanted them to learn conversational French, because French is the predominant language on the continent of Africa.

Then we wanted to expose them to people of different backgrounds. Grade two would be Indigenous peoples, grade three would be Latina Americans, grade four would be Asian-Americans and grades five and six would be European Americans. They would receive two grades because that group constitutes the majority of our population. This way we could prepare children to live in the world, not just the neighborhood.

**PIO:** Were you deliberate about the sequence of the groups to which the children would be introduced?

**FL:** I was. I wanted them to investigate people of color first. Because people of color have more difficulty assimilating into this society, by virtue of color.

**PIO:** The progression seems from dark to light. Did you arrange it that way? Do you see the difficulty increasing as skin becomes darker?

**FL:** Oh, absolutely.

**PIO:** What is your specific role in *Project Excellence*?

**FL:** I am the teacher's resource. If they say, 'I need something', it's my

responsibility to get it. I went to the library for them, to the bookstore, I did research. I received a \$2,000 stipend to stay after school and do project business.

**PIO:** How does music fit into the program?

**FL:** Music is a universal language. We introduce everything through music. It's the least threatening way to do it, and the way that makes children most apt to open up, especially as they get older and develop their own little prejudices. I thought through music we would always be able to reach them.

**PIO:** How do you work with music?

**FL:** This was our first year. We have a gentleman named Yoa who came in. He was a high school classmate of mine. He is very down to earth. He met with two groups of 25 children for 45 minutes a session. He got down on the floor with the children and did very basic rhythms with them. He did a three-two clave (claps it) and a two-three clave (claps it) and he did a four-count (claps it). I worried that Kindergartners and first-graders might get kinda bored, with twelve sessions of this. He kept saying, 'Just wait and see what happens.' He kept making it more and more complex. He divided them into groups and had each clap out a different rhythm, almost like clapping rounds. It took a long time for them to really get it. When he sensed they were tired of clapping it out he'd have them get up and step it out, walking in a circle. Then, after several weeks he gave them instruments like rhythm sticks, drums, tambourines. I had purchased them all through Childcraft.

**PIO:** Did he work with song, too?

**FL:** Yes, he made the point that these simple rhythms were the basis for what you hear in African music and other types of music. He would bring in tapes of songs and ask kids to pick out the rhythms. Just popular songs. The kindergarten teacher's sister is a missionary in Tanzania. She sent us tapes of music and came to visit and taught

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# 10 TAKING LIBERTIES

by Jerry Brodey

Most recently, I received an unexpected phone call from Joanne Olshansky, song editor for the Children's Music Network journal, *"Pass It On!"*. She was inquiring about a Zulu song, "Sabunana Kusasa" ("We Will Meet Tomorrow"), that she had heard on a recording by American children's artist, Tom Pease. My name had been associated with the writing of it. She was interested in the possibility of sharing it with the *"Pass It On!"* readership, but first, she asked about the song's origin.

In her language and tone, I heard her curiosity, her affection for the song, and most importantly, a real concern for whether cultural appropriation was an issue. This created an opportunity to speak openly about what I've been working through for many years. It is about taking liberties. It has to do with my way of viewing other cultures from my ethnocentric point of view as a white, privileged, Jewish male. It is about my racism and my struggle to understand myself and other cultural groups.

In 1979, I participated in a "Songs for Working People" workshop in Toronto. I had just returned from India after spending over a year there, and my passion was to share common experience with people of different backgrounds. In a circle song swap, a white man who had taught in the townships in South Africa shared a chant he had learned from his students. All the voices around me echoed the words, "We will meet tomorrow" in Zulu. A beautiful sentiment with enchanting words. Two weeks later I was still chanting the sounds and rhythm over and over in my mind, like a mantra, and a simple melody sidled up against the words. I decided the chant needed embellishment, and that creative spirit lurking in the shadows, longing to have ownership, took artistic license.

A few months later, in the recording studio, the tracks for "Sabunana

Kusasa" had just been laid: percussion, guitars, bass, children's voices, my voice. Each time I tried to locate the teacher I'd met at the workshop to confirm the correct words and spelling, he wasn't to be found.

I did finally receive a call from the mystery chanter at the studio, the very moment we finished mixing the song, long after all the musicians and children had gone home. I said, "You should know that "Sabunana Kusasa" is recorded, mixed, and it is beautiful." There was silence. Then he very politely told me that the Zulu words were not "SABUNANA KUSASA," but "SOBONANA KUSASA."

My heart sank. I felt that I was wrong, and at the same time, the positive memory of working with the musicians, the children's chorus, and the engineer, was intact. Confused, guilty, and exhilarated, I decided to leave the song as it was - living with the mistake. For many years, I knew I had committed to tape a piece of music that wasn't correct, and I also recognized that my very Eurocentric view of the world -- that anything I do is acceptable -- had made others uncomfortable.

I do not believe speaking or singing other people's language is necessarily misappropriation, if done respectfully. Other artists who are excited by "world music" might make note of my mistakes, finding out the proper pronunciation of another's language, seeing if the song or story is part of a ritual that should only be repeated in a certain context by those who belong to the culture. In other words, get feedback. It is our responsibility to speak to people who know about the music, and to communicate what our intention is.

From the time I found out the proper pronunciation, I shared Sobonana Kusasa with many people all over the world, and thirteen years later, I re-recorded the song with my partner, Kim Brodey. I am not exonerated from my earlier mistake, but the story serves as a lesson for me and others. The fact that we make mistakes is not a problem; we all do that. We work through an important process, whereby we can feel and understand a new position, a new intention -- a

new way of putting ourselves out in the world. It means we're out there -- in all of our glorious imperfections, and we are willing to change.

Kim and I had the opportunity to work and spend time with a young theatrical troupe from Soweto, South Africa in 1990. They taught us two of their songs and we taught them two of ours. The time spent singing and drumming Sobonana Kusasa on a stage with The Children From Soweto was inspirational, not only because they loved the song, but also because it created a bridge between us. For me, that is the essence of what our work is about -- being able to construct bridges where the river seems too fast, too frightening, and too deep to cross; through all of the mistakes.

Often, those of us who perform material from other cultures do it with the best of intentions, but it can backfire. We perceive ourselves as opening ourselves up to another's culture by "borrowing" material or simply taking it, without acknowledging where it comes from. No one appreciates another person telling what his or her experience is, interpreting it, or mispronouncing very important words. In my case, although I did try to do the right thing, in the end I chose to accept the pronunciation as we had recorded it.

The integrity of that decision needed to be challenged, and at the time it wasn't. I now understand that I assumed a privilege without first thinking it through. In other words, I took liberties. The old "but this is a folk process" attitude is problematic.

I am not a newcomer to looking at the many ways I have been trained to "take liberties," and yet I always find it catches me off guard. All of the teachings I've received from the time I was a little boy are still there, ready to jump out unexpectedly in the most inappropriate ways. By working with a support group that is willing to sensitively challenge me, I am immersed in important dialogue and receive valuable feedback.

My partner, Kim, and I have been researching, writing, workshoping, and communicating with teachers and children about racism, sexism,



classism, and ableism. We created a teacher's activity guide for elementary school children, called "Can You Hear My Voice?" that focuses on some cooperative strategies for anti-bias education. A musical tape complements the guide. Each song is a catalyst teachers can use to work into the activities. The whole purpose for such a guide is to find positive ways to examine and experience differences. Setting a safe and inviting framework to communicate our personal stories is a crucial step toward owning and

sharing our feelings.

One of the songs we chose for the recording was "Rocky Road," a traditional Jamaican folk song that I learned years ago from Louise Bennett, a Jamaican folklorist and broadcaster. The music is done in "mento" style, as many old songs like that are done. Both music and lyrics are very lively and humorous, and the dance which accompanies it is fun. The lyrics go like this:

"A dem big foot gal me no chat to dem, sing Marley Charley call you" (Repeat) "A dem big foot boy me no chat to dem, sing Marley Charley call you" (Repeat)

Another says, "Any girl me no love me no chat to dem, sing Marley Charley call you" (repeat)

In the beginning, we thought "Rocky Road" was a good song to illustrate

(continued on page 19)

## SOBONANU KUSASA (We Will Meet Tomorrow)

words and music by Jerry Brodey  
©1980 Jerry Brodey (Socan)

This wonderful call and response song was inspired by a chant Jerry heard at a workshop. His original version used the erroneous words "sabunana kusasa", which he thought he remembered. He has since learned the correct Zulu words (below) and has re-recorded the song on Kim and Jerry Brodey's latest recording "Can You Hear My Voice?". This exciting tape and teachers' guidebook contains anti-bias songs and activities for grades K-6. See Jerry's article "Taking Liberties" for discussion of cross-cultural writing issues. To contact Jerry about his recordings and ideas, write to him at 178 Wineva Ave, Toronto, Ontario, Canada M4E 2T4.

words: Zulu language

So - bo - na - na Ku - sa - sa (So - bo - na - na Ku - sa - sa) So - bo - na - na Ku -  
sa - sa (So - bo - na - na Ku - sa - sa) So - bo - (So - bo) na - na  
(na - na) Ku - (Ku) sa - sa (sa - sa)

1. Sobonana Kusasa (repeat) Sobonana Kusasa (repeat)  
Sobo (repeat) Nana (repeat) Ku (repeat) Sasa (repeat)
2. Sobonana Kusasa che che che.....
3. Sobonana Kusasa che che che eh!.....
4. We will meet tomorrow.....
5. Sobonana Kusasa.....



## Children's Radio Update

by Jamie T. Deming

New Address: 84 Cove Road  
Oyster Bay, NY 11771

Since the Children's Radio List was compiled in December, 1992, there have been some additions, deletions and changes. I haven't done a complete revision and welcome any changes you are aware of for future updates. Here are some which have come to my attention.

For three and a half years, Michael Pollack and the Radio for Youth Foundation have supported and provided contemporary children's programming to listeners in New York City, New Jersey, Westchester County, and Long Island on **WNYE 91.5 FM** from 10:00 to 4:45 on weekdays. Michael hosted "Mike and Me," a daily music program, plus a live interview program, "Call, Talk and Listen." He brought in to the station, experts and personalities from around New York to host a call-in series about literature, nature, children and the law, museums and other topics. He also filled the schedule with prerecorded programs from independent producers such as Kids Alive, We Like Kids, Kids' Clubhouse, Knock on Wood, and Karan and the Musical Medicine Show.

Lack of funding and station support led to Michael's departure recently. This is a familiar story: never enough money to pay producers, no money for marketing and effectively reaching out into the community to make the station represent kids from all over New York. Burnout.

WNYE is still broadcasting prerecorded programs from independents at the moment and filling in Michael's slots with instructional programming from the 1950s and old jazz segments. It's a real loss and I join thousands of listeners in thanking Michael for all he did personally, to provide a showcase for children's music and demonstrate a variety of programs appropriate for young ears.

**KidStar 1250 AM** in Seattle was launched in May and now broadcasts

from 6:00 am to midnight. Targeting kids from 6 to 12 years old, KidStar's approach is to lure listeners and keep track of its audience by complementing its radio programming with a quarterly magazine, KidStar 1250, and an interactive phone and recording system called the PhoneZone. All the programming is prerecorded and the station gets children's voices on the air through the PhoneZone. Music comprises 60% of programming and the rest is news, information and features including trips into schools and interviews of local children and adults. Commercial sponsorship is in the form of radio ads and print ads in the quarterly magazine.

Send materials to: Rick Scott, Program Director, KidStar 1250 AM  
1334 First Avenue, Seattle, WA 98101  
(206)382-1250

### Children's Satellite Network "Radio AAHS" List of affiliates:

WWTC 1280 AM, Minneapolis, WI (Flagship station)  
KPLS 830 AM Los Angeles, CA  
WKDL 1050 AM Washington, DC  
WKDV 1460 AM Manassas, VA  
WITH 1230 AM Baltimore, MD  
LIBR 740 AM Phoenix, AZ  
KKDS 1060 AM Salt Lake City, UT  
KTCQ 850 AM Ventura, CA  
KYYD 1340 AM Abilene, TX  
WXMH 750 AM Wilkes Barre, PA

**Kinetic City Super Crew** is a half-hour prerecorded weekly program planned by the American Association for the Advancement of Science. Four pilots have been released, studies have been conducted and a grant proposal has been submitted to the National Science Foundation for a full weekly series to begin September 1994. Kinetic City Super Crew is a lively magazine format including dramatized skits with adults and kids focusing on science. An 800 number allows kids to respond to the program and be on the air. KC Super Crew produces its own music and is interested in finding artists to contract.

John Keefe, Producer  
Kinetic City Super Crew  
American Association for the Advancement of Science  
1333 H Street NW  
Washington, DC 20005

**Radio Activity** is an hour segment on Gloria Hayes' Needles in the Haystack

on **WORT 89.9 FM** in Madison, Wisconsin. At 10:00 on Thursday mornings, programs created by fourth and fifth graders in area schools are aired. Gloria meets with groups of ten students in the schools and helps them design their own show focusing on the arts and history of their cultural heritage. Their format might include interviews, call-in quizzes, music and drama. The group comes to the station to become familiar with the equipment and, after one rehearsal, goes on the air.

Gloria Hayes, Producer  
WORT 89.9 FM  
118 S. Bedford St.  
Madison, WI 53703  
(608)256-2695

**Kids Weekend Radio** is broadcast live on **KIOS 91.5 FM**, Omaha, Nebraska on Sunday afternoons from 3:00 to 4:00. Two high school students host this program of music and stories for four through ten year olds. A third grader reads the community calendar of events for children. KIOS is an NPR station geared to adults, however, Kids Weekend Radio has received a healthy response from the community in the form of requests for music.

Will Perry, Station Manager  
KIOS 91.5 FM  
3230 Burt Street  
Omaha, NE 68131  
(402)557-2777

**Tuesday's Child** is a half-hour weekly program produced by Carole Carter at West Virginia Public Radio. Carole describes the program as a "Karl Haas presentation of literature for kids." Targeting eight to twelve year olds, the program consists of poetry and stories read and dramatized by local actors and staff. Books are often read chapter by chapter, such as *The Lion, the Witch and the Wardrobe* and *A Wrinkle in Time*. Shakespeare's *Romeo and Juliet* and *A Midsummer's Night Dream* have also been presented. Classical, jazz and popular music are mixed into the program when appropriate.

Tuesday's Child received an award from the National Education Association in May commending it for the advancement of learning through broadcasting.

Carole Carter, Producer  
Tuesday's Child  
West Virginia Public Radio



600 Capitol Street  
Charleston, WV 25301

## TREEHOUSE RADIO WINS CPB GOLD AWARD

**Robin and the Giant** is a weekly one-hour prerecorded program for pre-schoolers through eight year olds. Aired on Sundays from 12:00 to 1:00, Robin MacBane and Larry Whitler, the giant, perform on average four original songs and two original stories in segments which often respond to listeners' letters. Robin MacBane, Producer  
Robin and the Giant  
PO Box 4172  
Ocala, FL 34478  
(904)732-7038

### Minor changes:

Kathy O'Connell wrote that Robert Drake has been promoted at **WXPB** to become their promotions director. Kathy is the producer and host for **Kid's Corner**.

PJ Swift is now the programmer for **For Kids Only**, the all children's channel on **Digital Cable Radio**. Digital Cable Radio is in 60,000 households in 150 communities around the country. The format remains all music, no talk, except for an occasional 30 minute story and Pickleberry Pie. Please send CDs only to PJ. (If you send material to her for Pickleberries, please send a second set for Digital Cable Radio). PJ Swift, Programmer  
Digital Cable Radio  
305 Dickens Way  
Santa Cruz, CA 95064  
(408)427-3980

New address for **Kid Company**:  
Jody Snider, Executive Producer  
65 Lenox St.  
W. Newton, MA 02165  
(same phone as before)



*Treehouse Radio, Where Kids Are Heard But Not Seen*, recently won the Gold Award in the 1993 Public Radio Awards national competition sponsored by the Corporation for Public Broadcasting. Only one Gold was awarded this year in the Children's Category. Executive Producer (and CMN member), Cherie Lyn and WILL Radio Station Manager, Dan Simeone were presented with the CPB Award at the Public Radio Conference in Washington, DC on May 7th.

Treehouse Radio is a weekly half-hour radio program for grade school children, which is hosted by kids. Independently produced by Cherie Lyn, it airs on WILL-AM 580, Sundays at 5 PM.

Many area kids have participated in Treehouse Radio by reading their own writing on the show, and conducting interviews. Kids, twelve and younger, who would like to submit their writing to the program should mail it to Treehouse Radio, Station A, Box 2334, Champaign, IL 61825 or call (217)356-2400.

### CALL FOR MATERIAL

Since September 1992, **The Janice Buckner Learn Along Radio Show** has been on the air every Saturday morning 9-10 AM over station WRHU, FM 88.7 in New York.

The show features the music of artists throughout the country. The station has a wide broadcast range, reaching much of NYC, Long Island, Westchester County, Northern New Jersey and Southern Connecticut. They will also be looking into syndication to reach more areas. There are facilities for on-site interviews as well as phone-ins. By prerecording, they have been able to interview people nationwide at convenient times and bring quality music to the East Coast, helping to raise the standard of educational entertainment and increase exposure to artists.

Please send your cassettes, CDs, records and/or DATS along with bio material ASAP. If possible, indicate favorite selections including times and

subject matter. Send to Janice Buckner, Box 154, Huntington, NY 11743 or call (516)421-2231. 13

## LETTER TO THE EDITOR

Hello from Alaska:

Thanks for the recent *Pass It On!* Good interview with John McCutcheon with interesting questions; I'll also pass on the radio column to our local kids radio network.

On your "editorial" subject: I can understand the need to keep CMN focused on its creative roots. We struggle every year to make 150 performers (in our Alaska Folk Festival) equal with one another - in performance slots and, like yourselves, we've never actively made a "Best of . . ." tape for the same reasons you outlined. Some would be stars, some would be excluded.

Although we really haven't solved that conundrum, highlights of the festival have been distributed over the radio, allowing folks at home to re-enjoy the festival while still letting the FF Board keep a comfortable distance from any qualitative selection process. We let the radio people decide what makes good radio. It's somewhat of a compromise still, since the FF Board members are active radio people, but we feel we've established a bit of a philosophical high ground.

Which brings me to my final point. I still would LOVE to do a WE LIKE KIDS! show featuring the music of CMN members. Since I'm not on your board, and the show isn't really for sale, it might be an idea that would fit Sarah Pirtle's article, Bob Blue's "owls & dolphins", and be a great radio show.

I've got my own CMN favorites, but I'd appreciate any thoughts anybody might have!

Thanks.

Jeff Brown



## SIGN LANGUAGE IN PERFORMANCE:

An Interview with  
Michelle Banks



by Stephanie Stone and  
Spencer Stone (ages 10 & 12)

Last June we went to the Clearwater Revival, which is a festival in Westchester NY, with seven stages where people were performing all the time. There were food tents, where they sold food from all parts of the world. There were tents that sold instruments, jewelry, and games from all over the world too. There were even tents for kids, like basket weaving and puppet shows in addition to the children's stage.

When we were there, we saw a performance and spoke (through interpreter, Lisa Weems) to a deaf story teller and actor, Michelle Banks. She is the president of the Onyx Theatre Company for deaf minority actors. The first thing she did in her performance was act out with Sign, the story, "How the Zebra Got His Stripes" without an interpreter. Then she asked the audience what they thought the play was about. People got the general idea. Then she did the play again, with an interpreter this time, to show us how close we were to getting the story right. It was interesting to see how people could understand the signs even though they didn't know Sign Language. Sign Language makes a lot of sense.

Then she called children up from the audience, and gave them a card with a type of animal on it, and asked them to act out the animal. The other kids had to guess what kind of animal they were; sort of like Charades. After the kids acted out their animals, Michelle showed us the actual signs for the animals. Most of the kids had used something like the sign when they were acting.

After the performance, we interviewed Michelle. She emphasized the importance of introducing Sign Language to hearing audiences because it exposes people to the culture of the deaf, and Sign Language is a part of that culture. She thinks its an important growth experience for people to be exposed to new and different cultures. Michelle uses music in her performances. She performs for hearing and hearing impaired audiences. Michelle can be contacted by writing to: Michelle Banks, Artistic Director, Onyx Theatre Co., Inc., P.O. Box 1659, Cooper Station, NY, NY 10276-1659.

When we were talking with Michelle, we tried to use Sign Language, but Lisa asked us to just speak normally and she would interpret. We're still very slow, we don't know a whole lot of words, but we try!

## ARE YOU TOO YOUNG TO WRITE A SONG?

Rachel Hamburger (age 2) was enjoying a visit with her grandfather, Jerry. Trying to engage her as the family gathered in the living room, Jerry sang out "Where is Rachel? Where is Rachel?" to the tune of "Where is Thumbkin"? Rachel, who loved the thumbkin song, sprang up, spread her arms out, and, with a twinkle in her eye sang, "Here I am! Here I am!" Then, to everyone's utter delight, she continued: "Who is looking for me? Who is looking for me?", perfectly scanning the words to the melody! Jerry joyfully answered "Your Grandpa. Your Grandpa." Rachel, excited by the fun and her own inventiveness, immediately turned to her mother and said "Where is Mommy? Where is Mommy?" When her Mom, Cindy, started to sing the answer, Rachel stopped her and said, "No, Mommy. Jump up and say it loud!" Cindy complied and, after querying "Who is looking for me?", Rachel winningly sang "Your Rachel. Your Rachel." And, thus, a family song was born. Rachel is proof that there is no minimum age limit to songwriting! >>>>

The Kids' Chorus editors asked a few of our young CMN members to review new books that, in some way, are about music. Here is our first review. If you would like to read a book and review it for the Kids' Chorus, let us know. You get to keep the book and see your review in *Pass It On!* Write to: Kids' Chorus, CMN, P.O. Box 307, Montvale, NJ 07645.

### DREAMSONG

by Alice McLerran, Illustrated by Valery Vasiliev

Book Review by Jenny Shih (age 6)

It is a book about love. It is about this boy who had a dream and in this dream there was a song. He searches all over to find his dreamsong and finally he finds the beginning part last and the last part first in this river that leads to the sea. He runs into this man with a harp who is playing his dreamsong. He notices the sun is starting to go down. Then he runs home and makes it just in time.

the end.



## WHERE IS RACHEL?

music: tune of "Where Is Thumbkin?"

lyrics by Rachel Hamburger, age 2  
and Jerome Hamburger, age 77

This is a gem of a parody for teachers of young children to use, both for the attention it gives to each child's name and for the important, empowering solo role for each voice. See story below for the origin of this engaging parody. To contact Rachel Hamburger or her family, write to her at 177 Hillside Ave, Berekely Heights, NJ 07922.

Where is Rach- el? Where is Rach- el? Here I am! Here I am!

Who is look- ing for me? Who is look- ing for me? Your Grand pa. Your Grand pa.

## THE ROSE AND THE APPLE TREE:

### The Legacy of

### Little Toot

by Lisa Garrison

When the song *Little Toot* was first released by Capitol Records in 1949, it immediately shot to Number One on the Billboard charts where it remained for over a year. Based on Hardie Gramatky's classic story about a tiny tugboat in New York harbor who "just cannot behave", the song *Little Toot* quickly became Capitol's best selling children's record. It is arguably one of the finest examples of children's books transformed into songs.

The song as synthesis of the story was an intentional device to accompany the animated tale of *Little Toot* which was included as a ten minute sequence in the 1948 Walt Disney movie *Melody Time*. The music was arranged and conducted by Billy May, the song was written by Allie Wrubel and The Andrews Sisters recorded the movie's soundtrack.

The Andrews Sisters, under exclusive contract with Decker Records, were approached to record *Little Toot* as a single record. At the peak of their recording careers, they didn't see any real possibilities for themselves in children's music and subsequently turned down the offer.

Alan Livingston, instead, adapted and produced the record version of *Little Toot*. Already well known for his original song writing as well as his adaptations and productions of original cast albums of Disney movies on the Capitol Record label (Livingston is largely responsible for the success of Bozo the Clown), he told the tale in part by mixing a charming cacophony of harbor sounds together with the song (ship horns -- shrill and booming, buoys clanging, bells tolling).

The *Little Toot* story was a natural for Disney. In the first place, author and illustrator Hardy Gramatky was among the first team of animators hired at the California studio. During his tenure there, he was part of the inception of Disney's newly emerging visual aesthetic aimed at captivating children.

But Gramatky was gutsy; in the heyday of his success at Disney in 1936, he left L.A. to seek his fortune in New York City, which as an international center for publishing was a Mecca for illustrators. He was possibly the only animator in the early Disney group who risked "leaving the fold." It was an act of self definition made all the more compelling by the fact that Disney had inadvertently filled a void as father figure for the young Gramatky, who lost his own father to T.B. when he was ten years old.

In his New York apartment, in between assignments as an illustrator for Fortune Magazine, Gramatky painted watercolors from an easel overlooking the East River where tugboats plied their trade. Struggling with the vagaries of freelance, Gramatky rested his eyes by observing ships in the harbor. Day after day he watched a small Moran tugboat hesitate as it steamed forth on its mission, stopping in the middle of the channel to perform crazy eights and other antics to the seeming chagrin of the larger tugboats. From his paintings of such images, he wrote the story of *Little Toot* which was published in 1939.

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16 In the story, the mischievous *Little Toot*, so easily distracted from serious tugboat work, finally gains Big Toot's approval when his meanderings lead him to the scene of a ship in distress and only he can save the day. In the psychological climate of our times, it is easy enough to recognize in hindsight the overarching themes of Gramatky's personal biography that are revealed in the story; the son finally gaining his father's approval by making a success of doing things his own way, the studio artist making his own mark as an independent illustrator and writer.

That Disney purchased the rights to the book *Little Toot* must have been a great compliment and acknowledgement for Gramatky. Unfortunately the deal was cut by Disney's brother in what today might be viewed as an unconscionable contract; Gramatky signed away his rights to all forms of film reproduction for the grand sum of \$800. According to Ken and Linda Smith (Gramatky's daughter) who oversee the *Little Toot* archive in Westport Connecticut, the family's lack of animosity towards the Disney Company has much to do with their overriding appreciation of Walt's role as commercial, artistic and personal mentor to Hardie Gramatky.

In any event, the passage of *Little Toot* seems strewn with instances of individuals who failed to foresee the making of a best selling hit. According to *Little Toot's* producer, Alan Livingston, Don Wilson who narrated the record (also announcer of the Jack Benny show) was given a choice between a \$3,000 fee and royalties; he chose the fee to his later regret. And the Andrews Sisters are said to have loudly lamented their career blunder once *Little Toot* topped the charts.

*Little Toot* is a classic (45 years later the song is still collecting royalties) and each adaptation seems to take steps with changing times. Indeed, in the contemporary updates of the book, the character Big Toot is depicted as less patriarchal and more androgynous. Plans are even in the offing for a multi-cultural series in which *Little Toot* visits the harbors of the world.

It is, nevertheless, difficult to imagine the story being conceived today for it is rooted in a very distinct era. What Gramatky really captured in the *Little Toot* story was the soul of the machine. The tiny tug that ultimately saved an ocean liner from hitting the rocks personified the work spirit of the post depression pre-war United States in which even the smallest child was asked to contribute -- first to rebuilding America, then to the homefront war effort. As the sloop Clearwater symbolizes the Hudson River and the environmental concerns of recent decades, *Little Toot* in the 1940's was the embodiment of an energetic and employed river.

*Little Toot* with its focus on the grown-up world of work and industry paved the way for a succession of children's books that illustrated aspects of urban development. *Mike Mulligan and His Steam Shovel*, and *The Little Red Lighthouse and the Great Bridge* were soon to follow. What each of these works shared in common was the propensity to imbue machines with human attributes. Inherent in the songs and stories of the late forties and early fifties, in which machines had delightful personalities, was a much more optimistic view of industrial progress.

Today we not only view such things with ambiguity and distrust, we seem unable to deal with machines in songs through any genre other than satire. A deep suspicion of technology is one of the legacies of the 1960's. When Malvina Reynolds wrote in later decades about humanizing the industrial world, it was never to reveal the heart of the machine intact. In Malvina's song narratives it is the natural world that humanizes technology by breaking it down. Malvina sang of the heroic grass that grows back through the cracks despite the poured concrete or the little mouse that got into the wires and "sets the stock exchange in a spin".

In the 1990's, with so many young people alienated from the world of work or the possibility of employment, the illuminated work-a-day world of *Little Toot* may very well point the way. Wasn't all that energy concerning tugs and steam

shovels, engines that could and great bridges, something of a child sized antidote to the long soup lines of the depression? What seen and unseen forces inspired artists half a century ago to portray for children a world ardent with work, bustling with commerce?

In the recent film *Jurassic Park*, a child successfully uses a computer to "shut down the works" at a moment of life or death. Is it so difficult to imagine a computer becoming heroic in a 1990's song? Are we reluctant to wax eloquent in songs about technology because as the advance of robotics makes machines more like people, the one distinction we homo sapiens claim is our "souls?" Perhaps the odes of the new machines are yet to be written.

I asked fifth grade children from Museum School 25 in Yonkers to write the following ode to the W.O. Decker, a toy sized tugboat often referred to as *Little Toot* that hails from South Street Seaport Museum. The ode was written on the occasion of that boat's annual chug north on the Hudson River to their city's Municipal Pier where each of them would take a ride. Their ode celebrated the tugboat's story but even more importantly -- themselves. Implicitly they caught the animated spirit, something of *Little Toot's* continued legacy -- by journeying towards us, the tugboat pays homage. There can be no denying -- it pays homage to the children. The next generation. The users of machines.

#### ODE TO THE W.O. DECKER

Old tables they go to auction  
Old horses to graze in a field  
But this old tug became a museum  
So we could pilot her wheel

She was born in Long Island City  
Raised on the Newtown Creek  
Hauling ships in New York Harbor  
Working seven days a week  
Pulling the barges full of coal  
Out on Long Island Sound  
Until she reached the Hudson  
Where we could all be found.

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





# TELL IT AGAIN

17

words and music by Joel Herskowitz

©1986 Joel Herskowitz

Joel wrote this poignant song because he was moved by the experiences of some close friends. As a sensitive person, parent and pediatric neurologist, he well understands the importance for people who are being abused to reach out for help. This great song encourages that communication in a touching and hopeful way. To contact Joel about his songs and work, write to him at 30 Arch St, Framingham, MA 01701.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music with lyrics underneath. Chords are indicated above the notes: Dm, Am, Dm, F, Dm, A, Bm, F, Gm, Dm, Dm, Am, Dm. There are triplets marked with a '3' over the notes.

If you tell and you are n't heard then tell it a - gain. If you  
tell and no - bod - y lis tens, tell some - bod - y else. It  
does - n't have to be some - one near you, you'll find a per - son out there who is gon - na  
hear you. If you tell and you are n't heard then TELL IT A - GAIN.

NOTE: verses and chorus have same tune

## refrain:

If you tell and you aren't heard, then -- tell it again.

## chorus:

If you tell and you aren't heard, then -- tell it again.  
If you tell and nobody listens, tell somebody else.  
It doesn't have to be someone near you,  
You'll find a person out there who is gonna hear you;  
If you tell and you aren't heard, then -- TELL IT AGAIN.

1. I went to my mother and I told her what's goin' on.  
I went to my mother and told her what's wrong.  
She said: "I can see you're upset.  
You'll feel better in the morning, go to bed." *refrain*

2. A couple days later after school, I stayed late.  
I told my teacher I'd something important to say.  
"It's about what's been happ'nin' to a friend."  
She said: "Sorry--got a meeting to attend." *refrain/chorus*

3. I cried myself to sleep that night, and many more.  
I tried to figure out what life was living for.  
I feel bad about what I've done,  
I feel bad 'bout telling someone. *refrain*

4. I didn't know if I could keep on goin' this way.  
I didn't know if I could reach out 'nother day.  
But the pain that was buried inside  
Was a secret that I didn't want to hide. *refrain/chorus*

5. I went to a doctor 'cause my head was killing me.  
There was no one else around, so I told her. I felt free.  
She looked me in the eye and touched my hand,  
She said: "I'm glad that you told. I understand." *refrain*

6. That was six months ago and things have really changed.  
My life's not perfect -- problem remain.  
But with my secret in the open I feel  
That my hurt now has a chance to heal. *refrain/chorus*



## REGIONAL REPORTS

### CANADA

Sandy Byer

26 Bain Avenue

Toronto, Ontario Canada

M4K 1E6

(416) 465-2741

We had a regional meeting in May with a songswap, potluck supper and party games afterwards. A good time was had by all. We look forward to greater participation in the future.

### MIDWEST

Reid Miller

P.O. Box 178

Blue Mounds, WI 53517

(608) 437-3388

The annual regional songswap will be held in the Fall at a time and place to be announced. Stay tuned.

### NEW ENGLAND

Helen Stein

11 Foskett Court

Natick, MA 01760

(508) 655-7637

A wonderful day of song circles and workshops was enjoyed by over 60 people at our September 11th gathering. We were joined in the afternoon by a group of educators taking a course with Miriam Kronish at Leslie College. It was a treat to have them share with us. We also had someone come forth to take on the responsibilities of Regional Rep. Thank you Helen Stein and welcome!

### NY METRO

Barbara Wright

80 Harvard Drive

Hartsdale, NY 10530

(914) 948-0569

We are looking forward to the National Gathering which is being held in our region. Anyone who wants to volunteer and/or provide rides should contact the national office. We will have a local gathering in early 1994.

### NORTHERN CAL

Lisa Atkinson

1898 Meridian Ave. #15

San Jose CA 95125

(408) 266-1631

We are tentatively planning a gathering for Sunday, November 14th. Call Lisa with ideas for a location.

Thank you Barbara Mason for our new computerized mailing list. If you don't hear from us by early October, contact Lisa to add your name to the mailing list. It's just another excuse to call Lisa!



Lisa Atkinson and friends at the Statewide Gathering in San Luis Obispo in March 1993

### SOUTHEASTERN

Katherine Dines

2605 Essex Place

Nashville, TN 37212-4121

(619) 297-4286

We are having a songswap on Thursday December 9th at 7 pm at the Musicians Union Rehearsal Hall. Anybody may attend the songswap. It's a lot of fun and we usually get some great songs out of it. Please bring songs and instruments. Enter the circle of friends and share the music.

### SOUTHERN CAL

Marcia Berman

13045 Mindanao Way #1

Marina Del Rey, CA 90292

(310) 821-1216

Performing on April 25th for The Great L.A. Cleanup were Children's Music Network members: Dave Kinnoin, Ken Frawley, Terry Tiritilli, Mara Brener, Teri Baker, and other performers. Performances at the Sepulveda Basin were coordinated by Lois Skiera-Zucek.



Muriel Kotin-Audubon, Lois Skiera-Zucek, Teri Baker, & Ken Frawley at The Great LA Cleanup April 25, 1993

Our general membership meeting was on September 29th. We made plans for future activities and sang together in sweet harmony.

On Wednesday, November 10th, Southern California will host a five-hour pre-conference presentation (songswap and discussion) at the National Association for the Education of Young Children (NAEYC). This group focuses on children from infancy to eight years old. CMNers from other parts of the country are encouraged to participate with us. Join us in our outreach to teachers and caregivers of young children. Don't miss this chance to make our contribution to meaningful music for classrooms and childcare centers.

### WESTERN MASS

Debbi Friedlander

P.O. Box 950

Amherst, MA 01004

(413) 256-1380

We had a gathering July 10th in 99 degree heat. Fifteen people came. We had a song swap and it was wonderful. The next one is planned for November at the Cushman Hill Children's Center, Amherst, MA. Call Debbi for information.

## NEW REGION

### NORTHWEST REGION

Allan Hirsch

2853 21st Avenue W.

Seattle, WA 98199

(206) 283-3726

We are . . . but then again we're not!

Even though we are not official yet, we have had our very first event. Here in the Northwest, a most unusual event takes place every Memorial Day Weekend. It's called the Northwest Folklife Festival. It is



unique, because it is still free after 21 years! Thousands of ethnic performers, folk musicians, cultural dance groups, storytellers and, of course, children's artists, contribute to four days of non-stop entertainment. No one pays to enjoy all the fun. None of the performers are paid.

This year's hour-long children's panel concert (round robin) included 5 Northwest artists and a large children's audience. Patty Zeitlin, along with accompanist Laurance Cole, performed a wonderful Hawaiian story as well as selections from her wealth of original songs.

Jory Aronson, Nancy Stewart, and Allan Hirsch took their turns and involved willing members of the audience (and very often the other panel members!) in acting out their original children's songs. Without any doubt, such an event confirmed how much fun it can be to share the stage with folks who play for children! It is our hope to continue this tradition every year. A few of the NW Region's members performed individual concerts as well. Applications for next year will come out early in 1994. Contact NW Folklife, 305 Harrison St., Seattle, WA 98109-4695.

The call is out for volunteers! The Northwest Region still needs to take the next step in becoming an official region. Anyone interested in becoming an active part in creating this region is welcome to contact Allan.



Allan Hirsch, Nancy Stewart, Jory Aronson, Patty Zeitlin, & Laurance Cole

(cont. from Page 11 ...LIBERTIES)

the ways name-calling can make us feel uncomfortable, even in the guise of gentle humor. But soon we were struggling with the inclusion of this song. How could we use a song that singled out girls and boys with big feet? Didn't we want to eliminate name-calling? At the last minute, we decided the traditional lyrics wouldn't serve the goals of the project, so we rewrote them, changing the tone and meaning. We assumed the "right" to make a change in this public domain song.

After everything had gone to press (and after others, people of color included, had listened critically and read the text), I felt that we had been thinking with blinders on. I tried to figure out a way to see the situation so it wouldn't appear like such a big deal; to deny it, sliding our discomfort under the rug, while changing both the context and content of the song. The assumption of the power to take liberties is often unintentional. Our perspective in the dominant culture makes it so easy to rationalize subtle subordination of another culture or to mentally turn it around so that we, who have taken liberties, are the victims.

In my elementary, secondary, and university schooling, I was not taught what I am learning now. Sadly, not one of my teachers educated me about the native kids who were bussed in and out from the Chippewa reserve outside of my home town every day. Instead, I learned to relate to them as something "other" than me, and therefore to believe something was wrong with them. At a young age, I sensed an unfairness, yet I had no knowledge of how to relate to this unfamiliar culture. There is a lot of learning and unlearning to do.

With the support of other artists, teachers, parents, coalition groups, and people from diverse backgrounds, I believe our voices can collectively transform attitudes. For each of us who is part of the dominant culture and in a position to empower young children, it is our challenge and responsibility to understand the nature of our power -- to notice the subtle ways in which we

take liberties, and to move beyond our mistakes. And to find ways to ask one another about our work that allows us all to keep our dignity intact.

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## ANNOUNCEMENTS

### ALA EVALUATES NOTABLE RECORDINGS

The Recording Evaluation Committee of the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA) presents for publication an annual list of disc, and/or cassette tape format which will be of interest to/appropriate for young people between the ages of birth and fourteen.

Recordings considered include materials of especially commendable quality which respect the young person's intelligence and imagination; exhibit venturesome creativity; and, in exemplary ways, reflect and encourage her/his interests. In making our selections, the Committee considers aesthetic and technical aspects - the effective uses of voices, music, language, sound effects-creating a unified whole. Adapted materials should remain true to, expand, or complement the original work, while meeting the criteria for excellence. You are invited to submit your current catalog and preview copies of your 1993 releases that are appropriate for young people. These recordings will be considered for inclusion on the 1994 list of ALA-ALSC "Notable Children's Recordings." A 1992 copyright may be considered for inclusion if the release date is 1993. Final selections for the 1994 "Notables" List will be made at the ALA Mid-winter Meeting in February, 1994. For information write: Susan Pine, ALA-ALSC, NY Library, Office of Children's Services, 455 Fifth Avenue, New York, NY 10016, or call (212)340-0905.



us wonderful work songs in Kiswahili. We learned songs of slavery, too. And the school hired a multi-cultural resource director who knows songs from Ghana.

**PIO:** How did you use dance?

**FL:** First we did music. Then Timuna came in and taught them a dance and a song of welcome. After awhile, we decided that some of the students would never be dancers anyhow. We needed musicians. So half the group became dancers and the other half become accompanists for the dancers. In performance they sang first, then did music, then the two groups worked together.

**PIO:** Was any one child particularly affected?

**FL:** A girl named Crystal took an immediate interest. After awhile, when Yoa or Timuna wanted to show anything tricky, they'd show it to Crystal and she'd show the group. She was the medium. Since then she's forced her mother to take her to weekly African dance lessons, every Monday night.

**PIO:** Did the children perform?

**FL:** Yes, we performed several times in the classroom. We invited parents and Central Office administrators. But when we had the African Dance performance I went to my principal and said we need to have this one in the auditorium and we need to share it with the other children in the building because it's something really special. It happened at the end of April, and all 50 children performed. One of the parents, a woman who works two jobs and goes to school, volunteered to make 50 dashikis for these children. I went out and bought the fabric with the grant money. Five different prints. Yoa played his drum with them. Parents were amazed. Almost everyone in the auditorium cried. They were tears of joy. The feeling of pride and of ownership and of heritage was so strong. Their performance was wonderful. The children looked beautiful. It was so moving.

**PIO:** How did you feel?

**FL:** Last year I had a tremendous helping on my plate. I had a fifth grade class plus *Project Excellence*. But I made so many of my dreams come true in the 1992-93 school year - I'm almost afraid to think about next year.

**PIO:** Do you see *Project Excellence* as a transportable model?

**FL:** Absolutely. Everywhere. Our director of multicultural education sees this as a pilot that she intends to replicate throughout the district.

**PIO:** Will you be as effective working on a unit about Indigenous Peoples as you have been with Peoples of African Ancestry, the group that represents your personal heritage?

**FL:** Yes, because I'm going to go out and network out there in the community and attract people with experience. I go to multicultural conferences and take names and cards and I've made contacts. Ideas are always evolving in my education. Last year I was strongly influenced by several presentations I heard from the Office of Multicultural Education in Portland, Oregon. I have people who are eager to train me and to work with the children. We're gonna learn about their music and their food and their dance and the kids are gonna live it.

**PIO:** Do you have any early impressions of the Children's Music Network?

**FL:** I think *Pass It On!* is a great publication. It's something that must not be kept just for music teachers. It needs to be shared. Classroom teachers need a chance to see it and read it.

**PIO:** What do you find useful about it?

**FL:** Well, for example, there is an article in the issue I have here about using radio in the classroom; ideas for teachers. It gives me another way to teach. A lot of teachers are stuck sitting at desks or doing ditto sheets or with the idea of themselves as the supreme beings in the

classroom. This offered me ideas for more child-centered teaching. Music is an integral part of our program. It's like blood.

**PIO:** How can CMN help your program?

**FL:** You can be a resource for songs. You could publish songs in the areas that we're going to study. You already offer resources for how to go about finding things. I will use the calendar of events.

**PIO:** From time to time the idea of CMN trying to make or support a library of music from multicultural perspective has surfaced. Would your program use such a thing?

**FL:** Absolutely.

**PIO:** Maybe your students could lead a workshop in African Dance or song at a future CMM gathering?

**FL:** It sounds wonderful.

**PIO:** As a classroom teacher, have you any thoughts on the children's music industry as you hear it today on TV and in recordings?

**FL:** It's starting to calm down. There was a lot of anger and hatred and fighting in things like cartoons. Now it seems to be going back toward more cooperative relationships. I adore Barney. He's happy and he's positive. He doesn't hit anybody over the head. Differences are okay. I've been a fifth grade teacher for eight years, but before that I taught younger kids. I taught Head Start. I had a problem with a lot of the cassettes and records. I threw a lot of them out. Some were intolerant. That's why I objected to an exclusively Afro-centered perspective in *Project Excellence*. I'm looking for music and other materials that are accepting of everybody. Everybody has a place and a value. Everybody should be somebody. Give them their chance.

**PIO:** Do you have funding for *Project Excellence* for next year?

**FL:** Not yet. I don't have any money (laughs). I'm writing grants now. But we'll go ahead anyway even if we





**The Children's Music Network**  
P.O. Box 307 • Montvale, New Jersey 07645

don't get special money. We're on a voyage, and we're gonna travel together. The first graders from last year will study Indigenous people as second graders. The Wallace grant let me pay for Yao, and for Timuna, our dance instructor, and our French teacher. But even if I'm not able to pay for teachers, we can go on with the study. The parents are very much involved in the program. They'll help us raise money for trips.

**PIO:** Were trips important?

**FL:** Very much so. We took the children out of the building twice a month last year. We went to the Shadowbox Theater production of the African Drum. It was film, puppetry, live actors, live musicians, all at the same time. We took them to the Studio Museum in Harlem, to study Cuban artists of African descent. They studied mask-making. We went to Philipsburg Manor here in Westchester. It was run by 23 slaves in the 18th Century, without a white overseer. They provided the flour for most of the bakeries in the Upper Hudson. I had the money; all I had to do was call the bus company and say, 'Send me a bus.'

**PIO:** Now, after one year, suppose somebody asks a student from *Project Excellence*, "Who Are You?" What would you like that student to be able to answer?

**FL:** I'd like them to be able to answer that they are of African Ancestry, which is a mouthful for a little kid. But I haven't found anything better. I don't like "Black." If there's one thing I'm not, it's "Black." I'd like the students to be able to say that they are proud, that they are intelligent. And I think those who went through our program last year can say things with great confidence.

Dear Children's Music Network Supporters,

Great news! Once again, our anonymous donor member has offered us a matching grant. All 1993 contributions to CMN above your normal membership fee, up to \$1500, will be matched! And it's all tax deductible.

Our network has grown tremendously over the past few years to the point where we have needed to employ the office management services of Marge Corcoran. This past year we have needed to limit the amount of time that Marge could work on our behalf due to our limited funds. It has become clear, however, that there are many many more things that we need Marge to do for us, since our volunteer resources have been way over-extended. In order for us to continue to serve our membership and provide the membership directory, etc., we desperately need to reach our matching grant goal!

We are asking you to think about what you can give to help our network. What you are unable to give, in volunteer time, necessitates the need for us to pay for services. With our donor grant, your \$50 brings us \$100, your \$15 brings us \$30! Donations of every size are important and welcome.

Your contribution supports the behind-the-scene work that goes into planning our national and regional gatherings and publishing our membership directories. With the foundation of our network well supported, we can move forward to be a positive catalyst for education and community building through music.

Thank you for your continued support!

Sincerely,

Andrea Stone, President  
CMN Board of Directors

☐ **Yes, I am sending my contribution to help CMN meet the \$1500 donor challenge.**

Enclosed is my contribution for:

☐ \$25 ☐ \$50 ☐ \$75 ☐ \$100 ☐ \$250 ☐ Other

Name:

Address:

Please make checks payable to CMN and mail to P.O. Box 307, Montvale, NJ 07645. Thank you.



moderate the appropriate number of people, being able to comfortably accommodate families, and being able to make this a multicultural event. Our goal is also to flip-flop coasts from year to year. We also try to keep the costs as low as possible, but when planning an October event on the east coast, we need to find a place that has heating. Due to our past growth with registrations, we figured that we needed a place that could house at least 150 - 200 people; AND now that so many people come to this event from different parts of the country, the place had to also be relatively near major east coast airports. (If it were not near the major airports, the cost for people to fly in would be greatly increased.)

A small committee (only Board people were willing to do this difficult job) quickly began to search for a site right after the successful L.A. gathering last year. Many conference centers book well in advance of one year. Having done such a search in 1990 and 1991, we already had some places with which to begin. However, due to our growth, these places were not at all suitable. Other, cheaper places, were not heated. We were unable to find any other site for less money. We certainly could have found places closer to airports and of course, more expensive.

**THE PROBLEM:** While people have complained about this year's cost of the weekend, NO ONE has come forth to help with the search or the planning. The CMN Board had to solicit Gathering Committee members to work on this year's gathering. The gathering committee, for the first time, is not made up of a group of New York/Metro CMN members (no local members came forth to work on the committee), but is composed of members from around the country. At this point we really need volunteers to come forth and begin working on next year's gathering to be held somewhere on the west coast, AND we really should have a committee to start planning for the 1995 gathering for the east coast.

While people have been quick to complain about the costs, people have not been as quick to volunteer to help with the planning or to come up with a solution to the financial situation. While some have suggested that maybe we could change the time of the gathering to the summer, so that heating is not an issue, and perhaps campsites could be considered, many members have said that they would not attend during the summer because that is a very busy time of year for children's artists, families, etc. Finding grants to support our gathering efforts is another possibility which would allow us to subsidize the cost; however, we have been unable to find a committee willing to do the search.

In general, CMN is now an organization of over 500 corporations, families, and individual members. The network, to date, has been run by VERY few people. In 1990, the Stone's planned the gathering, took over the office management of CMN, and the editorship of *Pass It On!*, computerized our operations, and put together the directory. This is not a good situation for an organization. The future of a network cannot depend on a very few people, for when they are no longer available, the organization is on shaky ground. It would be more ideal to have many active members working on committees to get various jobs done. At present, the Board is having to make some very important decisions about our goals and our ideals, our reason for being, and we have to consider what we can actually do as an organization. When people don't come forth to volunteer their time and expertise, we have to pay to get things done; even the basic things. When we don't have volunteers who can look into finding solutions to the cost problem of the weekend; when we don't have volunteers come forth who can lay out, edit, and do the actual publishing of the directory; when we don't have people to actively work on the operations of the organization, **WE ALL HAVE TO PAY THE PRICE!** Sometimes, that means that, literally, we all end up having

to chip in financially, to pay for someone else to do the work! In fact, people have also complained about the change in the dues structure for this year. The change, where single-artist companies are asked to pay \$60, was necessary due to the increased need for office management time (which is no longer volunteer). We raised the dues in certain categories where dues can be considered business expenses (at tax time). Anyone not able to pay the new amount was able to maintain membership as an individual or family at last year's rate. We all need to consider that data entry, phone inquiries, correspondence, mailings, etc. take time AND MONEY. The Board doesn't know how else to deal with the problem. We seek your ideas combined with your ability to work on the solutions. \$\$\$

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## THE BUMBLEBEEZ WIN PALM DESERT MUSIC SHOWCASE

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LA trio and CMN members, The Bumblebeez, took the highest honors in the children's music category of the Palm Desert Music Showcase, held this year on April 22-25. Proceeds from the event went to benefit the Santa Rosa Mountains Conservatory and the College of The Desert Foundation.

## CALL FOR MATERIAL

Val Smalkin and her Children's Choice Committee (eight to twelve elementary school children) write a monthly music review column for Baltimore's Child, Cleveland Parent, Columbus Parent, Kidsburgh Press, & Washington Parent. Other papers use the column on an as needed basis, such as Vermont Parent & Children, North Jersey Parent & Child, Jackson Parents & Kids and the Child Times of Alabama. She is particularly interested in independent artists and asks for your tapes. Unfortunately, she cannot promise a personal response as the number of incoming tapes is truly amazing! However, if she and her committee like your work, they'll recommend it and tell readers where to order it. Send to Val Smalkin, P.O. Box 3, Monkton, MD 21111-0003.



# RECYCLE IT, MY FRIEND

23

words and music by Denise Friedl  
©1991 Denise Friedl/Castle Capers Music

This catchy song about recycling has a great echo part for audience participation. Denise says the inspiration came when a science teacher showed her "P-3", a kids' magazine with articles on environmental issues, and the nickname "Planet 3" caught in her mind. It can be heard on Patchwork Pie, a collection of Denise's original children's songs. To contact Denise about her music and recordings, write to Denise Friedl, 201 Alicia St, Ashland, OR 97520.

1. Rid-ing in the car the oth-er day I saw a lot of things peo- ple  
tossed a - way; Un-derneath the bush-es scat-tered down the road, e - nough to make a  
pret-ty big truck load. There were: sty-ro-foam con - tain-ers (sty-ro-foam con - tain-ers),  
glass jars and bot-tles (glass jars and bot-tles), pa-per scraps and pop cans (pa-per scraps and  
pop cans) The waste has got to end. We've got to live con - scious-ly.  
Be a friend to Plan - et 3, Use it  
a - gain and a - gain — re - cy-cle it, my friend.

2. Shopping at the store just yesterday  
I saw a lot of things people throw away  
One of these days we're gonna run out of space  
For all this needless waste, I saw:  
Plastic containers, toss-away dispensers,  
Tin cans and foil pans -- the waste has got to end.

chorus:

(We've got to) live consciously  
Be a friend to Planet 3  
Use it again - and again  
Recycle it, my friend.

3. Walking through the park one windy day  
I saw a lot of papers blowing away  
We've gotta stop cuttin' down so many trees  
Recycle, won't you please! I mean:  
Old newspapers, computer print and junk mail,  
Paperboard boxes -- recycle for the trees.

4. Hangin' 'round the house last Saturday  
The kids wanted something new to play  
They started going through the recycle bin  
And you should have seen the game they invented, using:  
Corrugated cardboard, tin trays and pie plates,  
Butter tubs and milk jugs -- then they recycled it again.



## NEW SOUNDS

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

### ALCAZAM! RECORDS

#### Laughing Waters

Radhika Miller has spent the last ten years recording and releasing successful flute albums. With "Laughing Waters" she makes a significant impact on the world of children's music. This unique release combines songs, tales and tongue twisters, resulting in an entirely new form of recorded children's entertainment. An all-star cast of musicians and performers contribute to the recording. Cassettes are available from Silo/Alcazar, P.O. Box 429, Waterbury, VT 05676 or by calling (800)541-9904.

### CHERYL MELODY BASKIN

#### Songs That Make The Heart Feel Good

This recording is the culmination of 23 years experience as a music educator. The music is bouncy and varied, and the lyrics foster self-esteem, positive thinking, creative expression, humor, conflict resolution, and a celebration of the earth. This cassette includes songs, movement, drama, personal warmth, and imagination. Cassettes are \$10.00 each plus \$2.00 s+h. There's a 5% tax for MA residents only. Available from Cheryl Melody Productions, P.O. Box 251, Hopkinton, MA 01748.

### THE BUMBLEBEEZ

#### Animaland

The Bumblebeez' third album is a fun-filled romp through "Animaland" . . . a place where seals play, bears sleep, kangaroos hip hop, eagles fly high, penguins parade, and alligators do the stomp. It includes 13 original songs in a rockin' kid-pleasing style. This album has top-quality production values, top-notch songs and an environmentally-friendly pro-animal message. Cassettes are available through Silo/Alcazar, P.O. Box 429, Waterbury VT 05676, or by calling (800)541-9904.

### BRIGHT IDEAS LISA MARIE NELSON What A World

"What A World" is the sixth title in the "Positive Music For Today's Kids!" series. Bright Ideas' lead singer, Kevin Anthony (currently starring in Broadway's "Miss Saigon") is prominently featured on the tape which includes seven new, original songs promoting self-esteem, written by Lisa Marie Nelson and Ophir Shur. Lyrics are included. Cassettes are available at Waldenkids or Tower Records stores, or may be ordered directly by calling (800)541-9904.

### GRANDPA ART (CUSTER)

#### Grandpa Art's Nature Songs For Children

There are four cassettes in this series. "Grandpa Art Sings About Birds," "Grandpa Art: Insect Songs," "Grandpa Art: Pet Songs," and "Grandpa Art Sings About Sea Creatures." School science scores may be sliding around the nation, but Grandpa Art's original pop/jazz songs help fill the void with a light touch. Informative dialogue is mixed with lively lyrics and catchy melodies. Cassettes are \$8.95 each plus s+h. Available from The Sun Group, 1133 Broadway, Suite 1527, NY, NY 10010.

### CRAIG 'N COMPANY

#### (CRAIG TAUBMAN)

#### Rock 'n Toontown

"Rock 'n Toontown" features 13 new songs for children and their families that blends Craig 'n Company's kid-friendly themes with adult musical appeal. Filled with humor and gentle encouragement, "Rock 'n Toontown," a concert album, identifies themes and topics specific to children and presents them on a kid-to-kid level, using a variety of musical styles. Cassettes and CDs are available on Walt Disney Record's Music Box Artist Series, and there's a video of Craig's "Rock 'n Toontown" concert as well.

### DISCOVERY MUSIC

#### Simply Magic - Episode 1: The Rainy Day Adventure

Joanie Bartels' video is a spectacular combination of music and magic wrapped up in a tale the whole family will love. Joanie and friends take you to the Caribbean to do the limbo rock, turn tub time into a splashin' poolside party, and hit the road in a car built for journeys beyond your wildest dreams! List price: \$14.95. Available from Discovery Music, 5554 Calhoun Ave., Van Nuys, CA 91401, or by calling (800)451-5175.

### DISCOVERY MUSIC

#### Bethie's Really Silly Songs About Animals

Bethie and a cast of critters go on a whirlwind tour of whimsy that introduces children to the wonderful world of animals, silly style! Bethie's whimsical lyrics send you hopping across the outback with Diggery Kangaroo, and dancing in the woods to a brown bear boogie. Meet Sam, a sports-car-driving snake; the rock 'n roll rodent, Little Miss Mousie; and more. Cassettes available through Discovery Music, 5554 Calhoun Ave., Van Nuys, CA 91401, or by calling (800)451-5175.

### HEDGEROW (WINNIE FITCH & JOHN HOUSTON) Hello From Planet Earth

Children will sense themselves as part of Planet Earth by singing & dancing & pretending to be all manner of life . . . from honking geese to happy mushrooms to Mother Earth herself, in these 16 original environmental songs. Rich in instrumental sounds and musical styles, Hedgerow celebrates the variety, humor, magic and oneness of life here on beautiful Planet Earth. Cassettes are \$8.95 plus \$3.00 s+h. Available from the Green Briar Nature Center, 6 Discovery Hill Road, East Sandwich, MA 02537.



**ALLEYOOP**  
(ALLAN HIRSCH)  
Songs For My Little Friends

Alleyoop's first album of 20 new children's songs is off and running. After many years sitting on preschool rugs hugging a guitar, singing, and playing musical games, story songs like "The Singing Turtle," musical games like "Dance and Freeze," and "How Many Things Can You Do At The Same Time?" and a rearrangement of an old set of lyrics "The Frog's Concert" evolved. Cassettes are \$10.00 plus \$1.00 s+h. Additional 8.2% sales tax WA state residents. Available from Alleyoop Ent., 2853 21st Ave., W. Seattle, WA 98199.

**JOHN McCUTCHEON**  
**Family Garden**

This is John's third collection for families, and features thirteen new songs written and played by John and a talented crew of collaborators. The moods are funny and tender; and the musical styles vary from folk to calypso to swing to rock to cajun. Instrumentation includes banjo, guitars, autoharp, drums, percussion, trumpet, cajun accordion, and, of course, hammer dulcimer. Available from Rounder Records, 1 Camp St., Cambridge, MA 02140. Phone: (617)354-0700. Fax: (617)491-1970

**MUSIC FOR LITTLE  
PEOPLE**  
**Anna Moo - Making Moosic**

Co-produced by Anna Moo and Mark Pinske, "Making Moosic" showcases 13 of Anna's original songs mirroring the delight children experience as they grow into their own positive power. Backed by a swinging band featuring bass, slide and pedal steel guitars, fiddles, keyboards, acoustic guitars, accordion and trumpet, Anna's arrangements combine calypso, folk, country and Caribbean styles. Available from Music For Little People, P.O. Box 1400, Redway, CA 95560, or by calling (800)727-2233.

**MUSIC FOR LITTLE  
PEOPLE**  
**Horse Sense For Kids and Other  
People**

Preserving the authentic songs of the American cowboy is the mission of Horse Sense, the Sacramento-based duo of Justin Bishop and Richard Lawrence. Guitar, fiddle, mandolin and banjo are the favored instruments of Horse Sense, but this collection of songs features a children's chorus that gives the album an appropriate campfire-singalong feeling as they harmonize on songs that were hits in the 1800s. Available from Music For Little People, P.O. Box 1400, Redway, CA 95560, or by calling (800)727-2233.

**CHRIS & JUDY**  
(WALLISCH)  
**Kids' Country**

This collection of country music for the kid in all of us contains 11 original songs, mostly composed by Chris Wallisch. Included are such songs as "I Went To School In My Underwear," "Nintendo Fever," "That Tree and Me," and "Goin' to Granny's." Songs are accompanied by guitars, mandolin, banjo, dobro, bass, drums, fiddle, keyboard, and more. Cassettes are \$9.98 each inc. s+h. Available from C & J Records, P.O. Box 310676, New Braunfels, TX 78131-0676.

**BILL WELLINGTON**  
**Radio WOOF Hits The Road**

This is the third installment from Bill's World of Folklore, WOOF, that fictitious radio show, that combines news, announcements, jokes, nonsense verse, and a call-in show amidst traditional folk tunes, songs, and stories. Parts of this recording as well as selections from the first two are now available in a compilation CD called "WOOF's Greatest Bits." Cassettes and CD are available from Well-In-Tune Productions, 719 Churchville Avenue, Staunton, VA 24401, or by calling (703)885-0233.

**IMPORTANT  
INFORMATION  
ABOUT CMN!**

**If you need to contact the  
CMN office or have  
inquiries about your  
membership or other  
matters, please ONLY  
call Marge Corcoran  
between the hours of  
10:00 AM and 4:00 PM  
Eastern Time!  
This phone rings in her  
home, so please do not  
disturb her at all hours  
of the day or night!**

**Her phone number is:**

**(201) 664-8804**

**This number will be in  
effect ONLY through  
November, 1993.**

**Marge will be relocating  
to Florida, and will  
provide us with her new  
number in time for the  
next issue of *Pass It On!***

**The CMN address will  
remain the same:  
P.O. Box 307  
Montvale, NJ 07645**

**Only Marge can answer  
inquiries about  
membership. Board  
Members do not have  
this information  
available to them.**



# CALENDAR OF EVENTS

## CMN Southeast Region Monthly Meetings

Broadcast Music Inc.  
10 Music Square East  
Nashville, TN 37203

Contact: Katherine Dines  
(615)297-4286 or Rachel Sumner  
(615)352-0104

October 4, November 8 and December 6 - all meetings are at 1 pm

## All About Kids

Nashville, TN

Contact: Nashville Junior League  
October 8-10

Booths, performances and educational activities for children and families

## Common Ground 1993: Arts-in-Education Conference

Holiday Inn in Saratoga, New York  
Sponsored by the Alliance of New York State Arts Councils, the New York Foundation for the Arts and the New York State Council on the Arts

Contact: David Green

New York Foundation of the Arts  
(212)366-6900 ext. 212  
October 12-15

Comprehensive workshops and panels on topics related to multicultural education, funding, arts collaborations and residencies, tax issues for artists, United Arts Funds, peer group sessions for artists, educators, administrators, presenters and much more

## Arts for Universities and Communities: Daring To Do It Together

University of New Mexico  
October 14-16

## WAEYC (Westchester Association for the Education of Young Children)

### 30th Annual Fall Conference

Blind Brook High School  
Rye, NY

Contact: WAEYC

P. O. Box 462

White Plains, NY 10602

(914)948-3187

October 23

Variety of workshops related to education of young children including music, songs and other arts-related areas

## Restructuring and Reform: Facing the Challenge in Music Education

Arizona State University  
November 5-6

## 1993 NAEYC (National Association for the Education of Young Children) Annual Conference

Anaheim, CA

Contact: Barbara Bosse

NAEYC

1509-16th St., N.W.

Washington, D.C. 20036-1426

(202)328-2602 (800)424-2460

November 10-13

## CMN Preconference Session at the 1993 NAEYC Annual Conference

Anaheim Hilton

Anaheim, CA

Contact: Marcia Berman

(310)821-1216 or Miriam Sherman

(213)931-4150

Wednesday, November 10, 12-5 pm

12:00 - 1:00 -- *Animals and the Environment*: songs to help children learn about and protect the world we live in

1:00 - 2:00 -- *Understanding Ourselves and Others*: songs that help develop self-esteem, respect for oneself and others, cooperation, sharing knowledge of similarities and differences, on personal and cultural levels

2:00 - 3:00 -- *Celebrations and Holidays*: songs as a way to develop appreciation of the richness and diversity of all peoples, cultures, and historic events

3:00 - 4:00 -- *Humorous and Silly Songs*: a chance to laugh, have fun, fantasize, exaggerate, and learn about what may or may not be funny in another culture

4:00 - 5:00 -- *Open-ended Sing-Along and Discussion*: a musical "Potluck" to review songs from earlier sessions, to offer new songs and information, to share more about CMN as a resource for teachers, and to sing, sing and sing! Facilitators: Patty Zeitlin, Nancy Raven, José-Luis Orozco, Tom Hunter, Dan Crow, Uncle Ruthie Buell, Jacki Breger, Marcia Berman, Tom Armbruster and Lisa Atkinson

## 1993 Nat'l Conference: American Orff-Schulwerk Association

Indianapolis

November 10-14

## Conference of Canadian Society for Musical Traditions

Carleton University  
Ottawa, Canada

Contact: Jay Rahn

546 Merton St.

Toronto M4S 1B3

(416)486-7017

November 12-14

## CASDA Arts-in-Education Conference

Century House

Latham, New York (near Albany)

Contact: Capital Area School

Development Association

(518)442-3796

Friday, November 19

Eight concurrent artist workshops related to integrating arts and curriculum, artist-teacher-parent collaborations, arts-in-education residency models and much more

## Technological Directions in Music Education

University of Texas

San Antonio, Texas

December 2-4

## CMN Southeast Region Quarterly Song Swap

Musician's Union Rehearsal Hall

11 Music Circle North

Nashville, TN 37203

Contact: Katherine Dines

(615)297-4286

December 9 at 7 pm

Bring a song and an instrument if you play; all voices are welcome

## CAEYC (California Association for the Education of Young Children) Annual Conference

Santa Clara, CA

For more information call:  
(916)442-4703

March 11-13, 1994

Variety of workshops related to the education of young children

## Sixth Annual Folk Alliance Conference

Boston, MA

Contact: The Folk Alliance

P. O. Box 5010

Chapel Hill, NC 27514-5001

or call (919)542-3997

February 17-20



## CALENDAR OF EVENTS SUBMISSION FORM

27

EVENT/SPONSOR:  
CONTACT:  
ADDRESS:  
TELEPHONE:  
DATE OF EVENT:  
DESCRIPTION:

SUBMITTED BY:

TELEPHONE:

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

## CALL FOR ARTICLES AND SONGS

We are looking for **ARTICLES**:

That are clear and precise, and are well written,

That are between 900 and 1800 words,

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

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

Graphics will be included if space and reproduction are possible.

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

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

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

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

Articles submitted are subject to review and editing. Copyright for all articles printed in *Pass It On!* are generally assigned to The Children's Music Network/*Pass It On!*.

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

A song written by a young person,

A song that is representative of cultural diversity,

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

Songs on topics that are in some way representative of The Children's Music Network mission statement (see page 2).

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

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

Send **ARTICLE** submissions to:  
Bob Blue  
PIO! Coordinating Editor  
54 Walnut St. B-2  
Waltham, MA 02154

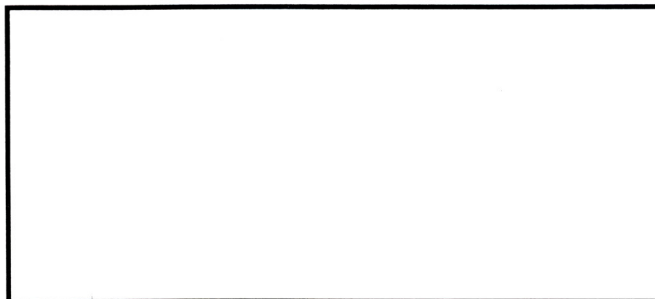
Send **SONG** submissions to:  
Joanne Olshansky  
PIO! Songs Editor  
11 Marshall Terr.  
Wayland, MA 01778



Children's Music Network  
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**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 Directory, 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:**

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

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

**Children's Music Network, P.O. Box 307, Montvale, NJ 07645-0307**

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**Children's Music Network Membership Form**

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

ATTENTION (Indiv. Business or Corporate Contact Person): \_\_\_\_\_

ADDRESS: \_\_\_\_\_ DAY PHONE: \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_ EVENING PHONE: \_\_\_\_\_

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

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

**MEMBERSHIP FEE ENCLOSED:** \$ \_\_\_\_\_ **ADDITIONAL CONTRIBUTION:** \$ \_\_\_\_\_ **TOTAL:** \$ \_\_\_\_\_

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

**DIRECTORY LISTING**

Please supply the following info for inclusion in the directory. **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 Agent RecordCo SToryteller Media Other:
2. Describe your work or interest in children's music. Please note fluency in Sign Language or in a language other than English.
3. What are you seeking from other network members?
4. List any resources (records, books, etc.) you have available, include prices.