
PASS IT ON!TM

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

ISSUE #16 WINTER 1994



THE KIDS FROM WIDNEY HIGH

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STUDENT, JERRON COOK

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FROM THE EDITORS

We are very sorry that this edition of *Pass It On!* is reaching you a bit late. This is due to the fact that three of the four *Stone* editors came down with Pneumonia last month and were unable to do anything but stay in bed and watch the Olympics!

A lot has happened over the past few months since our last edition! We had a wonderful National Gathering in Warwick, NY thanks to a hard-working, dedicated Gathering Committee. You did a wonderful job: Sue Ribaud, Denise Friedl, Bruce O'Brien, Reid Miller, and Miriam Sherman! Plans for our next National Gathering in Petaluma, CA are well under way with Lisa Atkinson firming up reservations for the date of October 21-23. Save the date!

At the beginning of January, Marge Corcoran moved from New Jersey to Hobe Sound, Florida. She now has things running smoothly again after unpacking. Please contact Marge with questions about membership, etc. **The new address is: CMN, PO Box 2473, Hobe Sound, FL 33455. You can call her between the hours of 10:00 AM and 4:00 PM Eastern Time, at: (407) 286-9509 or Fax her at: (407) 286-9510. You can continue to contact *Pass It On!* at the old Montvale address!**

Also, in the middle of January, Southern California rocked after suffering a huge earthquake and many after-shocks. CMN-ers really pulled together and sang for earthquake victims in tent cities. Many songs *erupted* from this tragedy! We'll bring some to you in the next issue.

CMN-ers seem to be networking more and more as is evident from the number of gatherings that the regions are planning. Check out the regional reports for the dates of songswaps in your area.

Hope you made it through the winter relatively unscathed: you East Coast-ers had your share of snow this year, and Southern Cal has been hit by fire, quake and floods! Keep a song in your hearts, and share one with us next time we get together!

'Till next time,

Andrea and Ron 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!"™

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MUSIC AND INCLUSION: BUILDING A VISION THROUGH SONG

by Mara Sapon-Shevin

*"Metal mouth" "freckle face" "fatso"
"retard" "four eyes"*

Many people's memories of school include rejection, isolation, teasing and exclusion. They remember the groups they were not allowed to be in, the child who was different who was teased unmercifully, the private snickers and not so private jokes about children who were poor, didn't have the "right" clothes, came from non-standard families or whose academic skills either lagged behind or were far ahead. Is this what schools have to be like? Are there other possibilities? How can we hold up a different vision to the world?

My work is in the area of what is called "full inclusion": how to create classroom settings that meet the needs of all children (regardless of ability/disability) within one, unified setting. Full inclusion is about classrooms which celebrate diversity and nurture and support all members--places in which differences are not ignored, but do not become the excuse for teasing or exclusion. "Full inclusion" is a significant step beyond "mainstreaming" which often required that the child change or be "ready" to be part of a regular classroom. Inclusion asks us, as teachers, administrators and parents, to make "regular classrooms" warm and accepting places. But this is a challenging vision to accept when many people's personal experiences are so different from this "ideal" one. Some people have given up on the possibility that schools can be different, even if they wish they were.

Although most of the settings in which I give speeches and presentations are "educational" and not "musical," I begin every presentation or workshop with a song. Often, I teach the entire group *"Love Grows One by One"* by Carol Johnson. First I teach the signs, and then the song, and by the second verse, "So let me take your hand my friend, we'll each take the hand of another, hand in hand we'll

reach round the world to our sisters and our brothers," the whole group is holding hands and singing. We often stop to applaud ourselves--an assemblage of people who had no idea that they would be singing, who have together produced a joyous and powerful sound. Then I ask, "Why did I start with a song?" People offer different responses: "Because we should be singing with children?" "Because singing is a universal language?" "Because it got us all involved?" Because it builds community?" I respond affirmatively to each of these, because they are all true, but I have another message as well. "How many of you," I ask, "would be willing to come up here and lead the next song?" There are always several brave hands raised. "Thank you for your honesty," I continue, "Now, I'd like the same honesty for this next question: How many of you would rather die first?" Always there is nervous laughter and lots of hands shoot up. I then continue, "For those of you who said you would rather die first, here is my question: What would it take for you to be comfortable coming up here to sing? What would it take?"

The ensuing discussion is always rich, as people talk about not having to do it alone, knowing people in the group better, and, always, assurances that no one would laugh, that they would not be made fun of, isolated, teased or embarrassed in any way. In other words, in order to take the risk of singing, they would want some sense of safety. They would want the safety of a supportive community, would want to be surrounded by people who would appreciate their effort no matter its quality, celebrate their successes, and would offer support and encouragement. The vision becomes clearer--if we, as an audience want this kind of safety, need this kind of safety, in order to take risks and learn and grow, isn't this exactly what children need as well? Ah---an inclusive, nurturing classroom. We have just defined it. Children need the support of an inclusive classroom in order to learn, and adults need support and community in order to work for educational and societal change.

Singing together is about creating community, and it is about inclusion as well. I laughingly refer to what I do as "full inclusion singing." I talk open-

ly about the many messages that many of us got growing up: messages about keeping quiet, about just moving our mouths during chorus, about not spoiling the sound for the "real singers." And I talk about the ways in which those messages, those lies, silenced us and made us lose our voices. For me, singing, and providing opportunities for everyone to sing, is a powerful way of modeling the process of reclaiming voice, of creating a space in which all voices count, all voices are welcomed, and all voices are acceptable. I am able to use singing as a metaphor as well as singing as a way of building community and inclusion. We need all people to be part of the change process. No one is expendable. Everyone is important.

The songs that I lead are about inclusion as well. My husband, Mayer Shevin, and I wrote new words to "Home on the Range," entitled "Oh, Give Me a School."

Oh, Give Me A School (To the tune of Home on the Range)

Oh, give me a class
Where each student can pass
And we all help each other to learn.
We work and we play
And we stay friends all day
'Cause we know that we'll all have a turn

Home, this feels like home
It's a vision of what school can be.
People caring and fair
Always willing to share
And we're starting right here, you and me

Oh, give me a school
Where to share is the rule
And no teacher must feel all alone.
Where seldom is heard
A comparative word
And where your success adds to my own

Home, this feels like home
It's a vision of what school can be.
People caring and fair
Always willing to share
And we're starting right here, you and me

Oh, give me the earth
Where each person has worth
And all of us know we belong.
We can work as a team
But it starts with a dream
And that's why we're singing this song

Home, this feels like home
It's a vision of what life can be
People caring and fair
Always willing to share
And we're starting right here, you and me

»»»»

Although the song is "corny," it allows people to sing about, to voice, a vision of classrooms and schools organized differently, I am able to present, through song, vision that might be difficult for people to hear through words alone. I often share Bob Blue's powerful song, "Courage" with groups. No other song that I know makes as poignantly clear the relationship between the exclusion we learn in schools and our subsequent propensity for viewing others as "surplus population," outside our domain of care or responsibility. Because the message comes through a song, people are able to relate to it far better than if I were to stand in front of them and drone, "There are important connections between what we teach in school and the kind of world we create." The song says it far more eloquently.

And, I have also used song to help people to develop repertoires of advocacy, ways of responding to critics and cynics. After Pete Seeger's inspirational rendition of "Dear Liza, Dear Willy" at last fall's CMN gathering, I wrote new words to the song, and have had a wonderful time leading large groups of people in singing it:

A New Dear Liza, Dear Willy Song

There's a child in our district, dear Liza, dear Liza,
There's a child in our district, dear Liza, a child

Well, include him, dear Willy, dear Willy, dear Willy
Well include him, dear Willy, dear Willy, include him

Well how shall we do it, dear Liza, dear Liza
Well how shall we do it, dear Liza, then how?

In a classroom, dear Willy, dear Willy, dear Willy
In a classroom, dear Willy, dear Willy, in a classroom

But with what kind of children, dear Liza, dear Liza
But with what kind of children, dear Liza, what kind

Well, all kinds of children, dear Willy, dear Willy
Well, all kinds of children, dear Willy, all kinds

But what shall we tell them, dear Liza, dear Liza
Well, what shall we tell them, dear Liza, then what

That children need children, dear Willy, dear Willy
That children need children, dear Willy, children

But what is your hurry, dear Liza, dear Liza,
But what is your hurry, dear Liza, but what

Cause there's a child in our district,
dear Willy, dear Willy
Cause there's a child in our district, dear Willy, a child

When people sing these words, they begin to own them, begin to feel more comfortable saying out loud the kinds of things they may believe but have trouble articulating. Singing is a way of giving voice to our deepest beliefs and passions, of putting not just into words,

but into music, messages that need to be shared.

After I participated as an expert witness in a legal case related to the exclusion of a young boy with mental retardation, Mayer and I wrote the following song, which, I am told, has been sung by parent groups throughout the U.S. and Canada:

The Full Inclusion Battle Song (To the tune of Union Maid)

Chorus:

Oh, you can't scare us, we're fighting for inclusion
We're winning and you're losin'
It's our future that we're choosin'
Oh, you can't scare us, we're fighting for inclusion
We're fighting for inclusion and we all know why

There once was boy named Mike
An easy kid to like
He went to the school just down the block
Where the kids didn't care how he walked or talked.
But then the district said
"This kid needs Special Ed"
You could hear the sound from miles around
When his mom reared back and said (Chorus)

The screening team got mad
At the weird ideas Mom had
"We don't see why these parents mind
This kid belongs with his own kind.
The special school is great
He'll learn to bowl and skate"
But the more they tried to change her mind
The more Mom got irate (Chorus)

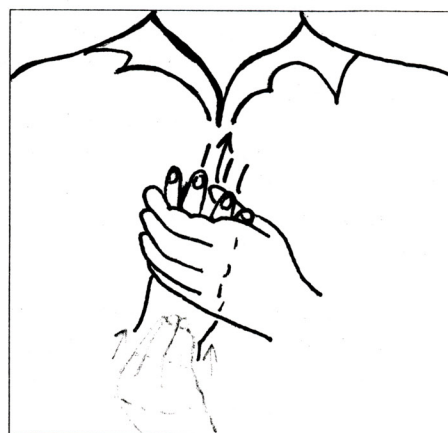
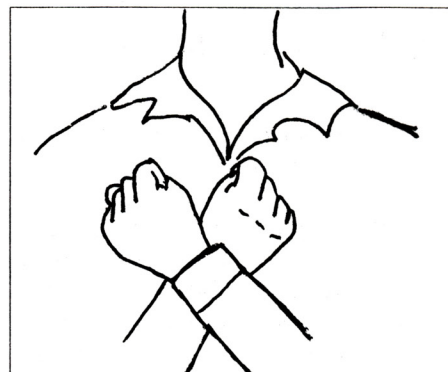
The head of Special Ed
Pulled out his file and said
"Just look at these IQ statistics
These parents must be realistic.
Our job is to protect
This child from gross neglect."
But the parents held their ground and said
"We mean no disrespect, but (Chorus)

But back at Michael's school
The kids could not be fooled
They said, "We want our classmate back"
They gave the teachers lots of flak
"We know that Mike is slow
But he shouldn't have to go"
The teachers said "But you're just kids"
The kids all said, "We know, but (Chorus)

When the hearing it came 'round
The family stood their ground
They brought the folks from SAFE and PEAK
And 14 kids from down the street.
The judge said, "I can see
And I'm sure you'll all agree
I have no doubt where Mike belongs"
Then he joined in with this song (Chorus)

By combining songs that are about inclusion and acceptance with a format that encourages all people to sing, I am able to model what I preach: everyone's voice is necessary for us to move the world forward. We don't leave anyone out. We don't leave people behind. If people are scared or lack skills, we figure out how to teach them and support them. The message is simple: All means all. And, to paraphrase Dolly Parton, "What part of ALL don't you understand?" \$\$\$

LOVE GROWS ONE BY ONE SIGNS AND MOVEMENTS FOR THE SONG ON PAGE 5:



GROWS

ONE BY ONE:

arms extended straight up over the head, point emphatically with index fingers on the beat, first left, then right.

TWO BY TWO:

point with two fingers in the same way.

FOUR BY FOUR:

same with four fingers.

ROUND LIKE A CIRCLE AND COMES BACK KNOCKING AT:
with right arm, draw a huge circle several times over in the air in front of yourself.

YOUR FRONT DOOR:

pretend to knock three times on a door directly in front of you.

All hold hands during verse two then let go to repeat the chorus movements.

LOVE GROWS ONE BY ONE

5

words and music by Carol A. Johnson
© 1981 Noeldner Music

Carol's beautiful song was presented by different people at two separate workshops at the National Gathering in October 1993. Many of us have loved this song for years, but it was still new to many others so we publish it here to keep spreading it to our members. It can be heard on her recording, "Might As Well Make It Love". In her songbook, Carol suggests accompanying movements with additional signs presented on the previous page. To contact Carol about her music and recordings, write to her at 900 Calvin, SE, Grand Rapids, MI 49506.

1 Love Grows One By— One, two by— two and

6 four— by four. Love grows 'round like a cir- cle and comes back knock-in' at

10 your front— door. V1. Note by— note we make a song.
V2. So let me— take your hand my friend. We'll

15 Voice by— voice we sing it. Choir by choir we fill up the world with the
each take the hand of an - oth - er. One by one we'll reach for all— our

19 mu- sic that we bring— it. door.
sis- ters and our broth - ers.

CH Love Grows One By One, two by two and four by four.
Love grows 'round like a circle and comes back knockin' at your front door.

V1. Note by note we make a song. Voice by voice we sing it.
Choir by choir we fill up the world with the music that we bring it. **CH**

V2. So let me take your hand my friend. We'll each take the hand of another.
One by one we'll reach for all our sisters and our brothers. **CH**

"I WROTE THAT ONE"



INTERVIEWS WITH MICHAEL MONAGAN AND JERRON COOK OF WIDNEY HIGH SCHOOL, LOS ANGELES, CA conducted by Phil Hoose

In the fall of 1987, MICHAEL MONAGAN, a teacher at Widney High School in south central Los Angeles, set up a songwriting class for fourteen severely handicapped students. His students were troubled with Cerebral Palsy, Down's Syndrome, blindness, epilepsy, mental retardation, and a host of developmental and behavioral problems. Many come from poor and shattered families. One of the students was JERRON COOK, then fifteen, who has Cerebral Palsy.

Monagan, who is also a singer and songwriter with considerable experience in bands around Los Angeles, wanted to see if the group songwriting process would help his students develop verbal skills and a sense of teamwork. The class was an instant success. The students poured their emotions into the project, creating ideas and lyrics and melody lines that Monagan would carefully transcribe and then arrange on a computerized keyboard, and then play back to the students in class the next day. Soon students who had pummelled each other in the halls and on the playground were fighting to get into the songwriting class. Behavioral problems diminished as students, hearing their ideas transformed into songs, began to experience feelings of success, ownership and accomplishment often without precedent in their lives.

In 1988 Monagan convinced his principal to let the kids take a field trip to a recording studio, where, in two highly-charged sessions, they created the music to the album, **"The Kids of Widney High: Special Music from Special Kids."** Monagan raised money to augment the sound with studio musicians. Rounder Records picked the record up in 1989 and has given it wide distribution. Ever since, the students have performed widely, especially in local schools. Three separate production companies have purchased options for a film of the Widney Kids' experience.

JERRON COOK, now twenty-one, is one of the few members of the original group still at Widney. He will graduate this spring. He is still in the songwriting class and is currently working on a song about the Facts of Life. Jerron's song *"Insects"* appears on **"The Kids of Widney High"** album. It is a remarkable piece of writing. Over a blistering guitar solo, Jerron stands at the gates of some creepy doom intoning, "Better watch out or the insects will get you...If you accidentally fall in the water/you're in trouble/spiders will get you/Bees will sting you very hard/all over your body/Bugs are in the trees, and they're watching you." Among other things, Jerron's song makes a listener want to look around.

Michael Monagan and Jerron Cook spoke separately by telephone from the Widney High School office to CMN's Phil Hoose.

PIO: Could you describe Widney High School and its neighborhood?

MM: The school is in south central LA. The neighborhood is predominantly black. About 300 students go here. There is also a teleteaching component here, so there are three or four teleteachers for homebound kids. It's a Special Ed school. There's a mainstreaming law here that says that anyone able to go to a regular school must do so. It used to be that anyone with a limp went to Widney. Now it's only for kids with severe behavioral or physical problems.

PIO: Tell us about your own musical background.

MM: I'm a singer/songwriter, mainly a guitarist. I've had what I'd call 'limited' success. I've played in bands and had a few songs covered. One was covered by The Party, a group like New Kids on the Block on Hollywood records. I have a home studio, and I've written about a hundred songs. I'm comfortable with the songwriting process.

I moved out to LA from the east, where I grew up, because it was the center of the music business. But I also needed to eat and I have a teaching credential--actually I'm qualified to teach autistic kids.

PIO: What caused you to seek training to work with handicapped people in the first place?

MM: When I was in about eighth grade the Shrivvers were renting a big estate down at the end of our block. Yeah, Sargent. Every summer they had this thing and all these handicapped kids would come. It became the Special Olympics. I'd volunteer. Also they had a facility called "Christchild" off to the side of their estate for emotionally handicapped kids. I'd go up and sings songs to the kids.

And also my family encouraged public service. My father, John Monagan, represented Connecticut in the House of Representatives from 1958 to 1972. I went to school around Hartford.

PIO: What gave you the idea to do

"The Kids of Widney High" project?

MM: The first year I was at Widney the drama teacher put on a play for the severely handicapped department. I was impressed. I had been playing music in the classroom, singing songs, so I asked the principal if I could set up a class of kids from the severely handicapped department to try to write songs for the next year's play. But writing songs for a play is very difficult; you have to write for specific scenes. And it also turned out we set up the class before they even chose the play. So we didn't have anything to write about except whatever we wanted to.

I told them about writing our own, original songs about anything they wanted. For awhile it seemed a little over their heads but we started hammering out little original melodies on the piano. I would edit, and help fashion them into songs. After awhile I started thinking about raising funds to take the kids into a studio to record the songs. I really liked them. I arranged them on my computer and hired a saxophone player and took them into the studio at the end of that school year. It was just a tape for them, just to have something. Then people hearing the tape just loved it. Well then John McCutcheon--he's married to my sister--heard the tape and took it to Rounder. Rounder signed us to a record contract.

PIO: What were your original goals for the project?

MM: One of my main goals in my teaching is to help the kids to be verbal. I was trying to help kids write songs with original lyrics and original melodies. It would be easier to write new lyrics to pre-existing melodies. The goal made the population a bit self-selected; kids who were autistic or severely mentally retarded or who just had trouble talking at all were not in this class. I tried one year with the autistic kids; they got a little out of it I suppose, but I don't think too much.

PIO: Was there anything else like this class around LA?

MM: Well, that's the thing: when I set it up there was nothing at all about creativity in music in the curriculum guide for the Los Angeles unified

school district. Nothing. There was studying instruments, music history, notation, but nothing about creativity. So I just made it up and called it songwriting.

PIO: How many kids were on the tape?

MM: We started with fourteen. One boy died during the course of project. It was a combination of kids from two years.

PIO: Tell me about some of the kids and their problems.

MM: They are all mentally retarded. Some have epilepsy, some have Down's Syndrome. There are kids with Cerebral Palsy, blind kids. They are multiply handicapped. And beyond all that, there were real behavioral problems. Back then, if you knew the student population and I had told you I had Norman and Tommy and Carl and others, you would just roll your eyes. These kids were like major trouble. Disruption, fighting, just a wild crew. After a few weeks they were fighting to get INTO the class. It was right after lunch. They would be waiting at the door, trying to be the first one in.

PIO: How did you go about writing the songs with the students?

MM: I would ask the kids for ideas for songs. There was one kid named Phomma, he's Laotian and didn't speak English but he was very musical. He would pick out melodies on the piano. For example he picked out the basic melody to "65 Years Old." "I'd say, Phomma, come over and play something on the piano." He'd do it. Then I had another kid come over and play a melody. It wasn't necessarily even in the same rhythm. Then I would tie them together. I can't write music so I worked with a tape recorder. After awhile we'd have a melody. Then I'd say, 'Okay, you guys, what do you want to make the song about?' There'd be all sorts of ideas. In that particular song a boy named Tommy said, 'Somebody died, trying to get up to God.' I thought, 'Holy Smokes.' Then it was, 'Who died, how old was she?' 'Did she have a family?' Kids would say things like, 'She's a grandmother.' 'She's 65 years old.' I'm putting it together. Just the facts. I

added some lyrics.

PIO: So you'd arrange these scraps of lyrics and bits of melody into a cohesive song.

MM: Yeah.

PIO: Did you ever bring a song in the next day and have a kid say, 'That stinks?'

MM: (Laughs) The only time I remember arguing was in the song 'Friends.' There's a part where it says, 'We love to go out to the park/ We love McDonalds.' I said, 'I really would like not to have McDonald's in this song. Let's go somewhere else. Where would you like to go?' They said, 'No, No.' This went on for days. So finally I gave in. Then Keisha, who sang that song, got a job at McDonald's. I thought, 'This is perfect.' I call McDonald's headquarters and I say, 'Hey, here's this great song. It's about friendship. It's written and sung by a handicapped girl who now has a job at McDonald's. Would you like to use this song for promotion?' I could barely get a call returned. Their agency in Chicago finally turned it down.

PIO: So the kids really felt they owned this song; the McDonald's idea was theirs to defend.

MM: It IS theirs, and the ownership serves an important purpose. It helps put order in their lives. These kids have so little control over any element of their lives. Their home lives are very controlled. Most are in wheelchairs and walkers. They watch tremendous amounts of television, which is detrimental to developing any kind of self-esteem. Then to have something that is MY SONG is revolutionary. And they say that all the time, 'This is my song. I wrote that.' They argue about authorship.

One girl I have now named Brenda has a huge, foghorn voice when she's out in the hallway. But when she walks in the class she can hardly be heard, especially when you ask her to sing. But she got this song idea a few months ago about going to the doctor. It's a rap, 'Please don't hurt me doctor, doctor/ Please don't hurt me.' There's this one line that just knocked me out: 'It's not fun to joke around and play with

(continued on page 22)

8 COMMUNITY BUILDING THROUGH MUSIC AND DANCE

by Kathy Miller

In my preparation for facilitating the CMN Workshop with the above title, I gave some thought to my own definition of community. What are the elements which turn a collection of people into a "community?" To me, practical, meaningful involvement in the lives of fellow human beings promotes the kind of love I call "community spirit." It requires the intertwining of the physical, practical element with the spiritual element and the individual with the group. On a deep level, music helps accomplish this intertwining. In traditional cultures, music performs the function of relieving the drudgery of repetitive physical work through work songs, which provide rhythm for coordinated group effort, an opportunity for self-expression, and the spiritual life of a link with poetic and musical tradition. In the Hebrides of Scotland, where I lived and studied for a year and a half, the songs accompanying the "hand-fulling" of a length of woven tweed, or "waulking songs", in the process of getting work done, tied people to their most ancient stories, provided opportunities for improvisation, and offered them the ecstatic sensation of moving their bodies to their own rhythms.

In the past, people's physical interdependence was more evident; neighbors needed to help each other with the harvest, or starve. Now, people can survive physically without a feeling of community, but our spirits cry out for contact with others, and the deeper meaning it brings to our lives.

My work with young children involves creating a community out of a group of mostly three and four year olds, many of whom have never been in a group outside of their families. Songs are mixed in with all of our activities, but especially songs which mark ritual times of the day give each child a chance to join in a group celebration. Participatory songs,

games, and finger plays or dances tie together the natural world, stories, school, and family. They allow the individual to thrive in a feeling of joyful connectedness with the group. Even a very shy and disconnected boy followed a musical visit from Leslie Elias by making up his own chant while he played. Because we are in a rural area, school families are not necessarily neighbors; some drive half an hour or more to come to school. So we help link families to each other with festivals, in which music and dance play an important role.

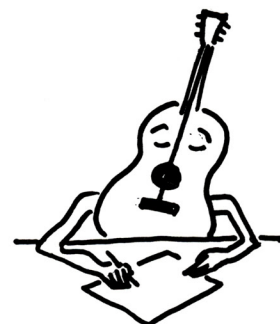
The CMN workshop in October provided many examples of community building. One person spoke of the spiritual connection around Shabbat evening, where bread was broken and music played by a mixed group of children and adults who didn't necessarily share the same neighborhood or religion, but who made this more than a music party. Another told how a disparate group of kids in a school, or adults at a conference can achieve this feeling of harmony through a rousing worksong or a song inviting participation and physical contact. Intergenerational connection was brought on in a nursing home by a sharing of family stories written by teenagers. A group of teenagers sang and danced a powerful song about thankfulness. As I heard people share their examples, I could sense that we were reminding each other of the many ways our work with music helps tie people together.

My particular fondness for traditional singing games comes from a sense that they have stood the test of time by answering some basic human needs, they give individuals a chance to shine, to choose a partner or a person to go next, to improvise, to do some singing and moving as part of a group. They also give me a feeling of connectedness with the flow of humanity over time, my own ancestors, and people of different backgrounds who have carried along these songs and dances. By sharing them with people and by writing a few of my own, I hope to empower people to create their own community events.

"That is happiness--to be dissolved into something complete and great." These words by Willa Cather, who is buried in a Jaffrey, New Hampshire cemetery (near most of my family),

describe how I feel when community is working--I felt it working at our October CMN gathering, and I felt us strengthened to go home to our lives and keep up the good work.

LETTER TO THE EDITORS



Dear CMN:

I don't know what plans are being made for CMN-1994, but I suggest that the possibility be considered of having only regional or city-wide gatherings on alternate years. These can be less expensive.

Special attempts should be made to reach African American singing families, and Latin-American families, with their children, who can teach things musical and non-musical.

And money should be raised to make it possible for some of them to be able to attend the national gathering.

Pete Seeger

[Ed. note: At the 1993 October Gathering, Pete graciously offered to edit the Letters to the Editors column. Please send your letters to: Pete Seeger, PIO! Letters, PO Box 307, Montvale, NJ 07645.]

MUSIC POSITION AVAILABLE

Camp Kinderland, a progressive, secular Jewish and Multi-cultural Co-ed Berkshire summer camp, seeks a person to teach and lead folksinging; someone who is more focused on participation than performance, and whose repertoire reflects people's movements: labor, peace, civil and human rights, etc. Call or write: **Camp Kinderland, 1 Union Square West, NY, NY 10003 (212) 255-6283**

ALOOMOT (SHEAVES OF GRAIN)

composer unknown

Bill and Livia Vanaver presented a fantastic workshop on world dance and song at our National Gathering in October 1993. This joyful harvest song from Israel is on their tape, "Sheaves of Grain", a collection of songs of the seasons from around the world. They learned the song from a recording by Geula Gil called "Holiday Songs of Israel" (Folkways) but haven't been able to track down who wrote it - anyone who knows, please send info to *Pass It On!* For information about the Vanaver's tape, concerts and workshops, write to Vanaver Caravan, 140A Mountain Rd., Rosendale, NY 12472.

INTRO

1 **Gmin** **C F** **Gmin** **Gmin** **A7 Dmin**

9 **Dmin** **C** **Bb Maj6** **A7** **Dmin** **Gmin** **Dmin**

SOLO Ye - la-dee — m na gee lah ve-nah sov **CH:** Beem - kho-lot! shee-bo-lee —

14 **C** **Bb Maj6** **A7** **Dmin** **C** **Dmin** **Gmin**

m heev shee - loo ne - e sov **CH:** A - loo - mot! A - loo moot shel-za-hav

19 **C** **F** **Gmin** **A7** **Dmin** *Fine*

ha-sa-deh ra- khav ra - khav bas-sa-deh oo-va-neer shee-roo zeh-mer la - khat-seer

D.S. al Fine, e poi D.S. al Fine.



10 THE ROSE AND THE APPLE TREE

A CONTINUING SONG: NOTES ON THE LIFE OF RUTH CRAWFORD SEEGER

by Lisa Garrison

Ruth Crawford Seeger, composer, anthologizer of folk songs and music educator lived during the first half of the twentieth century (1901-1953). To many, her name rings familiar because she is part of the well known Seeger clan. The second wife of ethnomusicologist Charles Seeger, she was Mother to Mike, Peggy, Barbara and Penny (Pete and John were offsprings of Charles' first marriage).

Born in Ohio, raised in Florida and educated in Chicago, she was a gifted piano teacher by the age of 16 and an established composer in New York City while still in her early twenties. She edited and transcribed two books of folk songs collected by John and Alan Lomax in addition to writing three of her own for children and families. The Seegers raised all four of their children outside Washington D.C. where such institutions as the Silver Springs Cooperative Nursery School served as a testing ground for developing her theory and practice of music education. Proximity to the Library of Congress Folk Song Archives also allowed Ruth to transcribe and arrange folk songs while raising small children.

I first learned about Ruth Crawford in the 1970's when feminist music scholars drew attention to her as an American composer whose avant-garde works embodied the most contemporary musical ideas of her era. As a gifted young composer, she experimented with the use of dissonance, meaningless syllables and percussive vocal affects, weaving together controversial elements in startling ways. Indeed, Ruth Crawford's aesthetic sensibilities as a classical composer combined a sense of intuitive daring with a remarkable sensitivity to the cutting edge musical currents of her day.

While in New York, her friends and associates included Virgil Thomson, Bartók, Rudhyar, Ives, Copland and her teacher, Charles Seeger, whom she would one day marry.

"Just think what incredible pieces she might have composed had she only been freed from the constraints of marriage and children", a composer friend recently lamented. Two or three decades ago, when a new generation of feminists searched out and championed heroines of women's history, there was a tendency to view the family as an institution that oppressed women as independent creators. Even today, when feminists view the family in a more positive light, there has been a reluctance in some camps to let Ruth Crawford really be a Seeger, despite the fact that she carried that name by choice for more than half her life.

That musicologists want to claim her as their own and wish she could have gone on composing for many more years makes a great deal of sense. As the first woman to receive a prestigious Guggenheim Fellowship in Musical Composition for study in Europe, she was possibly the only female during the decade of the 1930's to be accepted as a serious force on the New York modern music scene. Her classical compositions (which she resumed in the last years of her life) are widely regarded as works of musical genius.

But Ruth's genius lay not only in her work as a composer of modern music, but in the pedagogical frameworks she developed to outline the role of folk music in child development and in her ability to mentor other mothers. While it's true that gender roles and expectations in the decades of her marriage would have inevitably undermined her freedom to spend time composing, there are a number of concrete reasons for Ruth's evolution into related fields of endeavor that the modern music camp seems to overlook. To view her 25 years of partnership as a curtailing of talent is, moreover, a fundamental misreading of how she viewed herself.

Ruth Crawford Seeger was an adept learner with a free ranging curiosity and imagination. Her brilliance as an educator was rooted in her ability to

communicate the learning process to others in a way that showed a remarkable clarity of mind and a deeply poetic disposition. She was highly focused and serious about her music when she moved to Chicago to study at the American Conservatory. But as life would have it, inadvertent learning experiences often become formative ones and this was certainly the case with Ruth.

It was as the piano teacher for Carl Sandburg's children that Ruth was first introduced to folk music. While a student in Chicago, she wrote some of the piano arrangements for Sandburg's songbook, *The American Songbag*. This encounter with a major poet whose work captured the greatness of the American spirit and an abiding sense of place, opened up whole new intellectual and musical possibilities for Ruth. At the Sandburg family home on the shores of Lake Michigan, she gradually became what Carl described as "an added informal un-adopted daughter at our house." An entry from Ruth's diary, written in 1921 at the age of twenty, reveals the extent to which folk music was inextricably woven into Sandburg family life.

"One evening after a siege of wood chopping on the windblown, chilling lake front and a boisterous, laughter-swept dinner with the two buoyant children, he sat there in the lamplight, singing song after song, simply, sometimes wildly, sometimes mournfully, his understanding voice winding in and out among the irregular nuances and accompanied by the stray chords on his guitar. His youngster sitting opposite with sleep-heavy eyes glued on his face, now and then crooning in drowsily on a song that she knew."

This compelling vision of folk music as a tradition for families stayed with Ruth Crawford and has much to do with the kind of parent she became. Her partnership with her husband and former teacher, Charles Seeger was characterized by what Mike Seeger calls "a sense of mutual mission about making folk music alive in our family and for other families as well." Her selected folk songs weren't things that "children will have to outgrow..not a specially prepared baby food, strained and predigested and administered with an almost un-

avoidable element of condescension by adults and older brothers and sisters. It need not be discarded along with the kiddy car and the tricycle. Songs like these are sung by people of all ages. They are family stuff."

Ruth Crawford Seeger was adamantly opposed to censoring material from the folk tradition to make it palatable for children. *"The fear of hurting a child through song content came to me at that time as somewhat of a surprise. I had no ready made thought out answers. I could answer that it had seemed to us--to my husband and myself--a natural thing to sing to our children about all sorts of living and that you can't separate living from dying. I could say that we had never laid undue stress on songs of 'sadness', but that when they came along we passed some of them on to our children as part of what it was our privilege to give them."*

Despite over twenty five years as a Seeger, in musicology texts and music dictionaries, Ruth Crawford Seeger is still listed as Ruth Crawford. By exclusively legitimizing her compositions in modern music and omitting the Seeger part of her life, the uncomfortable implication is that her contributions to elementary school education and folk music are of less consequence than her talents in the "pure" arts. Yet, only a person of Ruth's advanced background in music could have articulated a theoretical basis for folk music in the way that she did. It seems somewhat disconcerting--this tendency to split her off into different personas--when she was a person who lived so ardently out of all facets of herself.

In fact, Ruth Crawford Seeger felt the pull of conflicting priorities as a creative tension that propelled her towards the kinds of projects that would ultimately allow her talent to mature on many fronts. In an expanded feminist vision, possible from the vantage point of the 1990's, Crawford Seeger's most powerful legacy may well lie in the degree to which she was able to synthesize the full range of her talents and experiences into her life and life's work. Like many women with children, she chose projects that would be conducive to raising a family.

If she had lived later in our century,

during the years when resumes would become necessary prerequisites for self respecting consultants, hers would be endless and fascinating, incorporating many hats and talents into a continuous stream. Music educator and theorist, folklore researcher and storyteller, classical composer and pianist, arranger, transcriber and anthologizer, poet and writer, parent and partner...all stand out as defining aspects of her life and work.

Ruth herself wrote the most lucid rationales for her shift in loyalties from an art music milieu to the traditions of folk music. In the chapter *"Why American Folk Music For Our Children?"* from her first book, *American Folk Songs for Children in Home, School and Nursery School*, she stated: *Folk music is not a music to be worshiped from afar and performed only by those with special gifts or intensively acquired technique--yet it partakes of the quality of greatness. To enjoy it, one need not dress up either oneself or one's voice. One can sit down with it comfortably, knowing that many parents and children have sat down with it before and tested its goodness--knowing that its value as good music has been democratically determined by general agreement and group acceptance.*

Ruth and Charles Seeger shared a growing awareness of folk music as a genre powerfully linked to democracy. In his position as Chief of the Division of Music and Visual Arts at the Pan American Union in Washington D.C., Charles was in a position to build cultural alliances throughout the countries of this hemisphere. A quasi-government agency originally organized during WW II to keep fascism at bay, especially in South America, the Pan American Union gave Charles Seeger a unique platform from which to explore the newly evolving field of ethnomusicology.

But it also made him vulnerable to the increasing scrutiny of the FBI. Ruth's second songbook, *Animal Folk Songs for Children*, appeared in 1950, the year in which McCarthy warned Truman that the State Department was riddled with communists. Those were years in which the baby boomers were entering school. The acute shortage of music teachers prompted the development of music education

materials that would prepare classroom teachers to integrate music into the child's day. By all rights, Ruth Crawford Seeger's pioneering songbooks should have been central to this effort.

But in the fifties, Ruth Crawford Seeger's eloquently designed and recorded experiments in singing with children made few ripples in the larger field of music education. Were her songbooks censored during the McCarthy era or were the low sales of the second two books due to a simple problem of distribution? We can expect to see a fuller picture of Ruth in Judy Tick's forthcoming biography, *Ruth Crawford Seeger: An American Woman's Life in Music*, to be published by Oxford University Press next year.

As Pete Seeger recalls it, the F.B.I. visited his father at home in early 1953 on the very day that Ruth was diagnosed with terminal cancer. Rather than submit to hearings in which he would be called upon to expose composer colleagues, Charles Seeger submitted his resignation the next day. Ruth Crawford Seeger's illness progressed rapidly. In retrospect, Pete's most vivid memory of that time is an image of himself standing in a door frame, listening with Ruth to Japanese music. *"She expressed astonishment" he said "and the two of us shared it--astonishment at the way in which silence was woven into the music."*

Silence fell on the life of Ruth Crawford Seeger and she lived on for only a matter of months. Fortunately, today more of her work is widely available in a variety of forms than ever before. Two of her songbooks are in print; *Animal Folk Songs for Children* (Linnet Books, The Shoe String Press, Hamden, CT) and *American Folk Songs for Children* (Doubleday, NY). There is an important new release of her classical work; *The Music of Ruth Crawford* (CRI CD 658).

The music from each of Ruth Crawford Seeger's children's songbooks have been recorded on cassette and CD by her own children and grandchildren (*Animal Folk Songs for Children*, *American Folk Songs*

12 CMN SHAKES UP THE NAEYC CONFERENCE

by Tom Armbruster and Marcia Berman



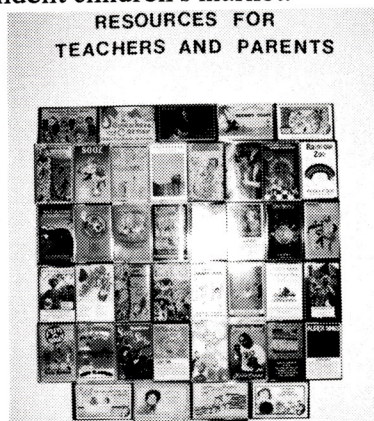
On November 16th, the Southern California region presented a five hour CMN workshop at the National Association for the Education of Young Children's annual conference. More than 20,000 conferees assembled in Anaheim, California for the four day event. For our outreach effort, we considered that ours would be but one of over one thousand workshops from which to choose. We sent an introductory letter to every college in California which offers a program in Early Childhood Education.

Our efforts were rewarded with a large and enthusiastic response. At it's peak, our audience numbered between 250-300 people, and there were never less than 100 in the hall during the long afternoon. Many in the crowd stayed throughout the session.

Our presenters, who gave these educators a window into the world of traditional and contemporary children's music, were: Tom Armbruster, Lisa Atkinson, Marcia Berman, Jacki Breger, Dan Crow, Tom Hunter and Jose-Luis Orozco. We were joined briefly by local member Linda Jimenez, Fran Avni from Toronto and Lois LaFond from Colorado. We sang traditional music in English and Spanish, songs from the civil rights movement, songs of self-esteem, holidays, animals and the environment. We sang our own compositions and material from other CMN members: Nancy Schim-

mel, Sally Rogers, Ruth Pelham, Bruce O'Brien and Sarah Pirtle. Not even an earthquake scare could slow us down. It only took a few moments to ascertain that the rumbling sound and shaking lights, five minutes into our presentation, were the product not of shifting earth, but of the movement workshop next door.

We had the additional support of CMNers Miriam Sherman, Lois Skiera-Zucek, Chris Lamm and Joan Pelton; all of whom helped in the creation of a welcoming environment and the distribution of CMN materials and resources. Also contributing was Milt Rosenberg, who constructed an ingenious display of fifty CMN cassettes - a colorful reminder of the scope and diversity currently available in the independent children's market.



The warm reception and our own feelings of having successfully "spread the word" have led us to think in terms of future conferences: both local and national.

My personal experience, after attending many of the other workshops (Tom A. talking here), is that we have something pretty special at CMN. Tom Hunter summed it up nicely in a letter back to Marcia a week after the event:

"There were some great songs shared, but most of all I felt the satisfaction of sharing a style of doing songs, of singing together with more focus on the song and people joining in than on performance. There's so much glitz in this world-so much superficiality. It's fun just to sing songs and to let folks know they can just sing songs too. I'm grateful for CMN being around to nurture that approach."



Presenters: (Jose-Luis Orozco - not pictured) Jacki Breger, Fran Avni, Tom Hunter, Marcia Berman, Lisa Atkinson, Dan Crow, Tom Armbruster



The CMN workshop audience

Photos: Lois Skiera-Zucek

EARTHQUAKE SHAKES UP CMN!

While the earthquake of January 17th shook up southern California and left many homeless, the Southern Cal Region of CMN pulled together and gave musical and emotional support to each other and those in need of a good song.

Parodies to such songs as "Shake, Rattle and Roll" were quick to erupt out of the rubble. We knew that our friends in southern California were O.K. when we heard their newly written songs left on our east coast answering machines! Now that's networking!

To those of you who have suffered losses, we wish you a quick recovery.

We hope to bring you more of the story and some of the songs, in our next issue of *Pass It On!*

Stay tuned!

WE'LL PASS THEM ON

13

words and music by Sally Rogers
© 1993 Sally Rogers

Sally wrote this moving song during the last National Gathering in October 1993! She was listening to Pete Seeger's inspiring lecture/sing-along with her daughter Malana (age 5) sitting in her lap. She tells of her eyes filling with tears, hearing Pete's words and knowing her daughter was also receiving the benefit of Pete's words, wisdom and songs. She began to pen this song, finished it during lunch, and presented it at her workshop that afternoon! The inspiration ran high and, by popular demand, we "pass it on" to all our members here. To contact Sally about her songs, recordings and concerts, write to her at P.O. Box 98, Abington, CT 06230.

When you're gone, (Who will sing?) when you're gone, (Who will sing?) when you're gone who will sing—your song? You plant-ed the sim-ple seeds of sing-ing in our hearts and we'll sing them with each oth-er and we'll pass them on. We'll pass (pass 'em on) them on. (pass 'em on) We'll sing (pass 'em on) your songs. (pass 'em on) You plant-ed the sim-ple seeds of sing-ing in our hearts and we'll sing them with each oth-er and we'll pass them on. We'll—

FORM: V1, CH, V2, CH, V3, CH, V1

V1 When you're gone, (who will sing?) when you're gone, (who will sing?)
When you're gone who will sing your songs?
You planted the simple seeds of singing in our hearts.
And we'll sing them with each other and we'll pass them on.

CH 1 We'll pass (pass them on) them on. (pass them on)
We'll sing (pass them on) your songs. (pass them on)
You planted the simple seeds of singing in our hearts
And we'll sing them with each other and we'll pass them on.

V2 When we're gone, (who will sing?) when we're gone, (who will sing?)
When we're gone who will sing our songs?
We'll plant the simple seeds of singing in the world.
And we'll sing them for the children who will pass them on.

CH 2 We'll pass (pass them on) them on. (pass them on)
They'll sing (pass them on) our songs. (pass them on)
We'll plant the simple seed of singing in the world.
And we'll sing them for the children who will pass them on.

V3 When they're gone, (who will sing?) when they're gone, (who will sing?)
When they're gone who will sing their songs?
They'll plant the simple seeds of singing on the wind.
And the children of the future, they will pass them on.

CH 3 They'll pass (pass them on) them on. (pass them on)
They'll sing (pass them on) their songs. (pass them on)
They'll plant the simple seeds of singing on the wind.
And the children of the future, they will pass them on.

V1 REPEAT

OCTOBER GATHERING 1993

KUTZ CAMP, WARWICK, NY



Friday night meeting and greeting



Suni Paz and Martha Siegel perform songs from Latin America



A wonderful presentation by Pete on "Children and Song-Making"



A workshop on dulcimer building with David Cross...



...and dulcimer playing in the Round Robin Saturday night!



A captivated audience at the Round Robin



Meeting new friends through The *Children's* Music Network!



A Sunday morning wake-up song with Red Grammer



A little Biz biz with Mitch Cantor, Lawrence Palmacci, Howard Leib, Karan Bunin, and Joan Pelton



Bringing the weekend to a close
Gathering Committee and Board Members: Sue Ribaud, Reid Miller, Miriam Sherman, Denise Friedl, Bruce O'Brien, Ron & Andrea Stone, and Ruth Pelham

**SEE YOU NEXT OCTOBER 21 - 23, 1994
WALKER CREEK RANCH, PETALUMA, CA!**

BROTHERS AND SISTERS

words and music by Red Grammer

© 1990 Smilin' Atch Music

Red led us all in this moving community song on Sunday morning at the National Gathering in October 1993 and helped us coalesce the wonderful spirit building over the weekend. This powerful song can be heard in a terrific arrangement (complete with children's voices from all over the world!) on Red's recording, "Down the Do Re Mi". For more information about Red's recordings and performances, contact him at Smilin' Atch Music, 81B Sugarloaf Mtn Rd., Chester, NY 10918.

VERSE

1 Call - ing ev - 'ry con - ti - nent; ev - 'ry-one, ev - 'ry - where.
Moun-tain top to moun - tain top, sea to shin - ing sea,

5 Go - in' out and com - in' in, the sig - nals fill the air.
Go - in' out and com - in' in, the voice - s all a - gree.

CHORUS

9 We are all broth - ers. We are all sis - ters. We are all

14 broth - ers and sis - ters all the world a - round. { From From

SECTION

18 Pak - ist - an to Pan - a - ma, Tai - wan to Tuv - a - lou, from
France to the Phil - li - pines, Zim - ba - bwe to Za - ire,

22 Ger - ma - ny to the Gam - bi - a the sig - nal's get - ting through. From
call - ing out U S S R we read you loud and clear. From

26 Cor - mor - os to Can - a - da, Dji - bou - ti to Ja - pan, from Aus - tra - lia to the
E - gypt to E - cuador, Su - dan to Sao To - me, from In - dia to A - mer -

31 I - v'ry Coast we can hear you, yes, we can. Wo - o - o - o.
- i - ca we can hear your voice - s say. (Optional)

1.3.5.6. = DC to CH vamp/fadeout 2.4.

D.S. %

TECHNOLOGY AND THE FUTURE OF CHILDREN'S RADIO

by Jamie Deming

With the new technology and expansion in radio, prospects for children's programming look bright - on the surface. Expanding the FM band to include frequencies for stations emitting digitalized signals (to new digital receivers) opens the gates for the possibility of more children's stations. Further down the road, direct satellite broadcasting (DBS) (digitalized signals from space) should give rise to at least one children's radio channel accessible to all of North America, perhaps even two or three targeting narrower age brackets.

Even if investors still won't commit capital to these new outlets for youthful audiences, the flight of current broadcasters to digital transmission will leave opportunities in the old analog system for scavengers on behalf of children.

The question is, what will the programming be like? If the current radio industry is any example, we have lots to worry about. Experience shows us that the bigger the station, the less attention to kids.

In the public sector the big radio networks and funders, NPR, APR and CPB, do not support children. Small public community stations (NFCB types, university stations, etc.) carry children's programs largely if they're free. So children's hours and half-hours on eclectic stations are spotty but alive. These programs have personality: many are live, all are hosted, and some have storytelling or thematic collections of music which grab the attention of family listeners.

Commercial FM's have nothing to do with children. They're too expensive for investors to risk on the unproven and undocumented children's audience. And that leaves the AM's. Many are cheap enough or do poorly enough for investors to make the children's experiment vi-

able. Many are fully automated with little or no local involvement, ergo the proliferation of Radio AHHS, a remote generic DJ format with a distinctly commercial top 40 sound.

In addition to broadcast radio, there's cable radio, built on an entirely different concept: households subscribe to a hard-wired system, an adjunct to their cable TV service. The programming, with minor exceptions, is computer-selected continuous music on CD's with no announcer to draw in the inexperienced listener. A parent may dial an 800 number to find out what was played and more importantly, where to buy it. Is it designed to expand the imaginations of young listeners, engage them in active participation in music, encourage them to express themselves to each other? Nope! Cable radio, because it is national and cannot relate to time or place, does not bring real individuals to the stage, and becomes instead, only a muzac/advertising service.

This is what we have to guard against the future satellite stations. Bigness will easily turn into background drone if it does not speak *personally* to the young individuals it is supposed to serve!

How do we prevent this? "WE" must find financial support for the production of live "Kids America" type programs for the DBS space station(s). There must be 800 numbers for kids all over the continent to participate in contests, and share their knowledge and feelings with other kids many states away. The mega stations need to pretend they are local by reporting live from various locations within the listening area and give on-air access to kids. This will give legitimacy to programming, deliver meaning to children and provide a link between different communities. Do "WE" have the vision and the resolve?

Back at the community level, especially if the mega space station seems too impersonal to young ears or their family's, there will be a need for a local station to announce the lunch menu, little league scores and broadcast an original radio play by the fifth grade. Local radio will be more "do-able", accessible and necessary as the voice for children.

Want to know what I think? I think there will be a dramatic rift between the mega space stations and local terrestrial stations. The big ones will tend to deliver generic and impersonal music or storytelling without the personalities behind them, necessary to captivate the imaginations of inexperienced listeners. At the other end of the technological spectrum, there will be opportunities for community based stations to serve young audiences. The acceptance of the big children's station(s) will lead to public interest in local stations which can serve its youth more personally.

We need to think about what makes good radio for children. We tend to get all caught up in the economics and technology of broadcasting, and yet, it will amount to failure after failure if we don't take targeted audiences to heart. We must pay attention to programming, learn what it takes to penetrate young ears and imaginations, and determine how we can best give children a voice through radio. Otherwise, what's the point?

CORRECTION:

In the last issue of *Pass It On!*, the song on page 11, entitled, "Sobonanu Kusasa", was incorrectly spelled. The title should read, SOBONANA KUSASA. Sorry for the error!

WANTED!

Pass It On! is in need of a **music computer notation engraver!** Anyone interested in assisting our Songs Editor, Joanne Olshansky Hammil with this task, please write or phone us immediately! Your services will be greatly appreciated! Write:

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

or call Joanne at (508) 358-5213
Thank you!

THE KIDS' CHORUS

MAY WE FLY LIKE EAGLES

composer unknown

This powerful call and response song was presented at the last National Gathering in October 1993 by Rebecca Schwartz, age 7, and Elizabeth Knickerbocker, age 9. They played a large drum and captivated us all with their rhythmic and melodic chanting as we echoed their phrases. Brooke Medicine Eagle sings this great song on her tape, "Shining Joy to the Earth". To contact Rebecca Schwartz, who brought this song to the gathering, write to her at 205 Highland Ave., Newton, MA 02165. To contact Brooke about her music and her work, write to Harmony Network, P.O. Box 2550, Guerneville, CA 95446.

1 OH WEE AH CHI CHI - O OH WEE AH OH OH WEE AH CHI CHI - O

7 OH WEE AH OH OH WEE AH OH OH MAY WE

12 ALL FLY LIKE EA - GLES FLY - ING SO HIGH CIR - CL - ING THE UN - I - VERSE

18 CIR - CL - ING THE UN - I - VERSE ON WINGS OF PURE LIGHT OH HO

(DRUM BEAT) **VERSE**

25 [Child/Adult] We all Fly like Ea - gles (We) Fly - ing so high
Where we walk is ho - ly Sa - cred is the ground
Hear the wind a blow - ing Sing - ing in the trees
Where we walk is ho - ly Sa - cred is the ground

31 Cir - cl - ing the Un - i - verse Cir - cl - ing the Un - i - verse on wings of pure light
For - est moun - tain riv - er For - est moun - tain riv - er Lis - ten to the sound
Cry - ing to the peo - ple Cry - ing to the peo - ple to walk the way of peace to
For - est moun - tain riv - er For - est moun - tain riv - er Lis - ten to the sound

CHORUS

37 wings of pure light OH WIT - CHI CHI - O OH WEE AH OH
Lis - ten to the sound
walk the way of peace
Lis - ten to the sound

43 OH WIT - CHI CHI - O OH WEE AH OH

D.S. al Final Chorus



for Children and American Folk Songs for Christmas are all available through Rounder Records). Almost half of these songs are drawn from African American traditions and the majority are ones I'd never heard before. Animal Folk Songs for Children, sung and played by her four children, Mike, Peggy, Barbara and Penny Seeger along with their children Neill, Claum and Kitty MacColl, Kim Seeger and Sonya and Rufus Cohen, stands as a particularly eloquent testimony to her enduring legacy. The accompanying notes include Ruth's own thoughts about animal songs as well as an intimate portrayal of the Seeger family recording session. After reading it, I listened to each song over and over rather than playing the tape straight through, as if to savor the Seeger childhood memories of listening to each phrase repeated endlessly as their mother transcribed folk songs with painstaking perfectionism.

It should come as no surprise that Ruth Crawford Seeger's work is gaining meaning over time. That her own family is carrying on the traditions is part of what she would call a natural development in the life of a song. That other families are singing them too, builds the spiritual fellowship she envisioned. When it came to leave taking, she was always opposed to official conclusions. As she wrote, perhaps prophetically, in her introduction to Animal Folk Songs for Children...

"Perhaps most characteristic among the traditions of this music, and most important for us to retain as we sing and play it, is the keeping going, the insistent moving on, the maintaining of pulse and pace and mood unbroken throughout the singing of a song. Songs are sung as though they might continue off into space. This singing and playing is close accompaniment to living; to working, to playing games, to dancing all night, to doing nothing, to doing anything a long time, to jogging down a night road behind the unhurried clop-clop of the old mare's hoofs, or riding along in a car or truck with miles rolling underneath.

In making the piano accompaniments for this book, this keepgoingness, or never-endingness has been a thing cherished. The last measure of a song has often been left up in the air, with no final home chord (tonic) tempting the player to ritard or to stop and to pay homage to the approaching double bar. It is such avoidance of tonal finality that will help the player feel this last measure not as an ending but as part of a continuing song; that it will pull him past the double bar he has been taught to observe as stop sign, and on back to the beginning without loss of the song's speed or pulse. And, when at last it really comes time to stop, perhaps (having no comfortably padded home chord to relax into) he may find he likes taking leave of a song as folk singers do--casually, as though soon to meet again."

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



ANNOUNCEMENTS

CMN-ER'S RECOGNIZED

Sarah Pirtle's album *The Wind is Telling Secrets*, received the Parent's Choice Classic Award as one of the best recordings of the last five years. "Every song in Sarah Pirtle's joyous collection has a special effervescence."

Round River Records is proud to announce the recent awarding of the Parent's Choice Gold Award as well as recognition from Booklist as an Editor's Choice for CMN member Sally Rogers' 1992 release *What Can One Little Person Do?* The recording also garnered the NAIRD Award for Best Children's Recording at its' awards banquet in Washington last May.

Jim Weiss has just been awarded an ALA Notable Children's Recording Award for *Mystery! Mystery! for Children*. This storytelling recording features three of the most popular mysteries of all time.

Phil Hoose recently received a 1994 Christopher Award for his book, *It's Our World, Too!: Stories of Young People Who Are Making A Difference*. The Christopher Award is given to individuals who have made a significant contribution to the well-being of young people. Phil's book also received recognition from the American Library Association as a Notable Book.

Congratulations to all!

EXTRA! EXTRA!

ANNOUNCING A NEW CMN AD POLICY FOR *PASS IT ON!*

STARTING WITH THE 1994
SPRING ISSUE, WE WILL BE
ACCEPTING ADVERTISING IN
THE FORM OF
CAMERA-READY BUSINESS
CARD SIZE ADS!

Your company, your product, your services could be seen in this space! Sorry, but we can only accept one ad per company per issue!

For as little as \$50 an issue, you can reach the CMN membership with your message!

Don't have anything to advertise?? Why don't you just take out a space to offer your support to the Children's Music Network!

Submit your camera-ready, business card size, black and white ad along with a \$50 check made out to: The Children's Music Network!

Deadline for the Spring '94 issue is: May 1, 1994 the Fall '94 issue is: August 1, 1994 send ads & \$ to: Advertising, *PASS IT ON!*, P.O.Box 307, Montvale, NJ 07645

ADVERTISEMENTS IN *PASS IT ON!*
DO NOT IMPLY ENDORSEMENT
BY THE CHILDREN'S MUSIC NETWORK OR *PASS IT ON!*

REGIONAL REPORTS

CANADA

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

The Canadian region will be hosting a one-day Canadian National Gathering on Saturday, March 27, 1994 from 1 - 5 PM at the Ralph Thornton Community Center, 765 Queen Street East, 2nd Floor, Toronto, Ontario. There will be songswaps, workshops and pot luck desserts. Cost for the gathering \$8 - \$10. For more information, contact Sandy.

MIDWEST

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

Gathering in the works for March or April--probably in April. We're nailing down site and time. Check your mailboxes for notification, and call Reid for other info.

NEW ENGLAND

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

Our November gathering at the Walnut Hill Seminar Center in Raymond, New Hampshire, and our December gathering at the Newman Elementary School in Needham, Massachusetts, included enjoyable and community-building song swaps and discussions. We plan to have frequent local gatherings.

NY METRO

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

We are looking forward to two gatherings in the spring. First, on Saturday, March 19, we will gather for a songswap, etc., at the Silverland School in Montville (NOT MONTVALE!), New Jersey, from

12 - 5 PM, \$5 memb/\$7 non-memb/kids free. Second, register early for an all day gathering with swaps and workshops at Camp Hazen in central Connecticut, April 30, from 10 AM to 5 PM advance registration prior to 4/1, \$12 memb/\$17 non-memb/\$5 kids, add \$5 after 4/1. Send address updates to receive fliers, and call Barbara if you'd like to help with the organization of these events.

NORTHERN CAL

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

We had a songswap, etc., on Nov. 14 at Hidden Villa. For new developments, call Lisa. If you didn't receive an invitation to the last event, please submit your current address. The 1994 National Gathering will take place on October 21-23 at Walker Creek Ranch in Petaluma, CA...Very exciting! Stay tuned, all CMN members will receive info in the mail.

SOUTHEASTERN

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

***Please note: Katherine's area code was incorrectly listed in the last issue. The above is correct.**

We're changing our meetings to the first Wednesday of every month from 5:30 - 7:30 PM, at Blue Sky Court, a coffee and tea house, in downtown Nashville. Please check with Katherine if you are passing through the area.

We are pursuing a column in the Nashville Parent Magazine, and a live radio/television show! We are tying into an event with the Nashville Songwriters Assn., Tin Pan South. This will be a week long music extravaganza combined with "The Week of the Young Child." We'll do two performances, Saturday and Sunday, April 17th and 18th. We're organizing a collective purchase of wireless microphones. If anyone's interested in going in on this deal, please contact Katherine.

SOUTHERN CAL

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

There will be a statewide gathering in the spring, the tentative date for this is March 11, 1994. Call Marcia for details. See page 12 for details about our successful NAEYC workshop.

All of the members of CMN wish our S. CAL members a speedy earthquake recovery!

WESTERN MASS

Debbi Friedlander
P. O. Box 950
Amherst, MA 01004
(413) 256-1380

A songswap, with potluck snacks, was held on January 15 at the Cushman Hill Children's Center in North Amherst, MA. We will be meeting at Cushman Hill Children's Center, 71 Henry Street, N. Amherst, MA from 2-4 PM on the last Saturday of each month for a songswap. Donation: \$3-5. Please send updated addresses to Debbi if you did not receive a flier regarding this latest event.

NATIONAL

Marge Corcoran, our CMN office manager/consultant has relocated to Florida. To contact CMN about **membership or other inquiries**, write:

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

Articles, songs, or letters to *Pass It On!* should *still* be sent to:

Pass It On!
P.O. Box 307
Montvale, NJ 07645

To contact Marge:
Phone: (407) 286-9509
Fax: (407) 286-9510

Please call only between the hours of 10:00AM - 4:00PM Eastern Time!

OLD TREE

21

words and music by Tim Cain

© 1993 Tim's Tunes

When Tim wrote this beautiful song, he said he imagined children holding hands around the tree and hoping that trees everywhere were going to be alright. He sang it at a CMN California gathering in San Luis Obispo in November 1993. It can be heard (complete with accompanying nature sounds!) on his new tape "Tim and the Trees". To contact Tim about his songs and recordings, write to him at 12 Oak Grove, P.O. Box 807, Woodacre, CA 94973.

VERSE

1 See the life of an old tree as it stands in the woods. See the an-i-mals in the

7 for-est build-ing homes and hunt-ing food. Sum-mer grass grows in the mead-ows, but-ter -

12 flies in the sun shar-ing warm light with the fish-es in the cool stream.

CHORUS

18 Old Tree hear us sing your name! Old Tree your

24 spir-it fills the air we breath. Old Tree al-ways stay the same as

30 1. Em 3 2. G Em C DS to Coda Em 3
now. now. now.

FORM: V1, CH1, V2, CH2, CH to Coda

- V1 See the life of an old tree as it stands in the woods.
See the animals in the forest building homes and hunting food.
Summer grass grows in the meadows, butterflies in the sun,
Sharing warm light with the fishes in the cool stream.
- V2 Rain falls on the forest, night comes and then it goes.
Many years pass in your lifetime, many suns and many snows.
Birds fly through your branches, wind blows through your limbs.
Squirrels climb on the body of the Old Tree. CH
- CH Old Tree hear us sing your name!
Old Tree your spirit fills the air we breathe.
Old Tree always stay the same as now.

people's lives/ You keep secrets to yourselves and then pull out the knives/ So listen here, Doctor dear, remember while you're scheming/ The day will come when you'll be on that cold table screaming.'

PIO: Holy !!!...It sounds like the end of 'Masters of War.'

MM: Right. Doctors will do things to poor people that they won't do to people with money: experiments and things, and the kids all know it.

PIO: Does Brenda sing that loud now?

MM: She does. And she says "That's MY song."

PIO: One of the most interesting songs on the tape for me is called "Mayra." It's a very tender love song. How did it happen?

MM: That's a good story. Gerardo Reyes, the author, was a real wild man. He was always fighting. I was always dragging him off of someone. One day the assistant principal told me he had been hitting this girl named Mayra and asked me if I could do anything about it. So I asked him, 'Who's Mayra?' He was very gruff in his answers. I got the feeling something was going on. I asked, 'Is she pretty?' 'No, no.' After awhile he said he kinda liked her. I asked why he was hitting her. It was because she wouldn't sit by him at lunch. I said hitting her might not be the best way to show her. I suggested we write a song. He came up with the line, 'She wants to marry me.' I said great. Then I remember sending him and David Aronin, the kid who died that year, into another part of the room to work on it. Other kids helped out. It became the song Gerardo wrote for her. And then she moved to Mexico.

PIO: Did Mayra ever get to react to the song?

MM: She would sort of smile.

PIO: Did it change Gerardo, having written a love song?

MM: Yeah, he really got into the class. Last year I asked him, 'Do you still listen to the tape?' He goes, 'Well, I don't listen to it on Sundays.' I said, 'You mean you listen to it all the other days?' He goes, 'Yeah.'

PIO: What was it like working with the group in the studio?

MM: I went in first and laid down the tracks, and we rehearsed a lot before. At first the principal wouldn't give me two field trips to go. He couldn't understand that it would take a whole school day. And you don't really have the whole day, not with bus trips and lunch in the middle. You really get four or five hours.

PIO: Did you do the songs mostly in one take?

MM: Oh no. Three or four anyway. I remember banging my head against the wall trying to figure out how to get songs out of the little time we had. And you really had to know the kids. Norman, for example, loved to do this thing we all called 'jumped up jive.' in the middle of his song 'New Car.' He'd get all fired up make these comments like, 'You better get some insurance!' and 'Don't crash!' It was great. But he wouldn't do it in the studio. He's standing there with his headphones on in front of the microphone and I'm in the control room and when the time comes and I point to him and he just stands there and looks at me. Dead silence. I couldn't figure out why. The minutes are ticking away. The kids are going wild in the next room. Then it hits me: he always used to look in the mirror in the classroom when he did his thing. Finally when we got to that part I held up a mirror in front of his face and he did it.

PIO: Were the kids nervous in the studio, or intimidated by the technology?

MM: It wasn't too bad. As I say, we rehearsed a lot in class. I had to give them some microphone technique, especially when they sang in a group. Some were a little nervous.

PIO: How replicable do you think this experience is for other teachers

and other classrooms?

MM: It depends a lot on the teacher. Teaching songwriting is harder if you don't write songs yourself. It's like teaching someone to sail if you haven't sailed a boat. Still, even putting new words on old melodies can be very rewarding for kids.

PIO: How important to the kids is the product? Is the tape, the video, the product the most important thing?

MM: I think kids really like a product of some kind. The optimal is for a kid to have a tape with current sounding music in the background with material that they created. That's the greatest. But again, their new lyrics to "La Bamba" could be meaningful. It becomes their song. It's tremendously empowering to the kid. But there are different levels. A classroom cassette tape of kids singing their own lyrics to existing songs could be special to kids. Arranging, and working with the computer and all the modules is a sophisticated, special extension of that.

PIO: What equipment do you have?

MM: Well, I got a couple of grants and used the money to buy equipment. Now I have a little studio on wheels with a computer and a tape player and a little four-track and a keyboard and a couple of modules. One module is called "Proteus." It gives you 32 note polyphony and you can easily do an entire song on it. But it's weak on bass and drums. So I used some grant money to get a new module with great drums. The day I brought it in the kids went wild!

PIO: How do you think the tape has changed their lives?

MM: Well, for one thing it has put a few dollars in their pockets. They get royalties as songwriters and artists. I get the publishing royalties. Plus, there are two movie options now, and we split the purchase price. So far each kid has been able to take home about 400 dollars on the options and a few hundred dollars on royalties. There's a third movie option coming up for five thousand dollars and the buyout price for the movie--if it gets made--is between

sixty and a hundred thousand dollars.

But I also think it's given them a lot of pride, and status around here. They made a record. That's power. People want to sit by them at lunch, you know. You never know how much they would have changed anyway, and it's always tempting for a teacher to believe that your project really helped them. But I do think it has given them a lot of pride.

PIO: What does your experience say to you about the power of music?

MM: It's amazingly powerful. I try to communicate the passion I have for music to the kids. Some of them already have it themselves. I also write "skills" songs with them, about the days of the week, and crossing the street or going shopping. It's current sounding, reggae and rock. Kids just love it. They go wild. I can't imagine teaching them shopping without the music. They'd be bored.

As for me, I just don't think there's anything more powerful than music. One of my assistants once said to me that if I lost my music I might shrivel up and die. That might be true.

INTERVIEW WITH JERRON COOK

Michael Monagan describes Jerron as, 'Usually kind of quiet, but he'd make a great agent. He'd do anything to promote the tape. He's always reminding me, 'Don't forget to mail those packages.' Or he'll say, 'Have you heard from the teacher we did the video with yet?' Or, 'You gonna get me those lyrics, right?' Then he'll be back an hour later. "D'ja get the lyrics yet?" He'll graduate this spring, and he's been with us all along. I'll really miss him.'

PIO: Hi, Jerron.

JC: Hi, how are you?

PIO: Jerron, which song(s) did you write on the tape?

JC: There's a song called "Insects."

PIO: I love that song: "Better watch out or the insects'll get you." Right?

JC: Yeah, that's it.

PIO: Why did you choose insects to write about?

JC: Because I saw these spiders on television. They bite and stuff. So I just wrote it up.

PIO: When you heard the tape for the first time, did you like the way it sounded?

JC: Yeah.

PIO: How many brothers and sisters do you have?

JC: One brother and four sisters.

PIO: Did they like the tape when they heard it?

JC: Yeah, but my brother laughed because of the way I was singing. He laughed because he was happy. He said I was crazy.

PIO: How'd that make you feel?

JC: Happy, because he liked it.

PIO: What is it like to sing your song in front of crowds of people?

JC: It's good. I don't get nervous but the others do.

PIO: Do you have to calm the others down sometimes?

JC: Yeah.

PIO: Was it a good thing that Michael had a songwriting class and you got to do it?

JC: Yeah.

PIO: Is there anything you would like to say about yourself or songwriting?

JC: I'd like to say just give us a chance and maybe other people would like us that haven't heard it.

We have new songs too, a bunch written down that nobody's heard yet.

PIO: What's your favorite song on the tape besides "Insects"?

JC: "Mirror, Mirror. Keisha sings lead vocal.

PIO: Do you listen to a lot of music at home?

JC: Yeah, but I wish our tape was on the radio more. Once I heard it on KCRW.

PIO: Does it make you feel good that you're one of the kids on the tape?

JC: Yeah. Some people that don't like it called me stupid but they left the school. The people who do like it always want me to autograph the tape.

PIO: Do you think it would have been fun if you had just written a song but it had never been made into a tape?

JC: No, this is fun because it got made into a tape. It wouldn't have been much fun without the tape.

PIO: Has having a tape made you feel good about yourself?

JC: Yeah. We have fans. Sometimes when we go to schools people write us letters. And I believe when people--certain people--hear the 14 new songs that we got out now, they're gonna really like us.

PIO: Is there anything I haven't asked you that you'd like to say?

JC: You should let everybody send the tape to different radio stations. Maybe they'll like it. Alright?

PIO: Alright, I'll tell them. Thanks for talking with me, Jerron

JC: Alright.

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 headings, though others may be on the recording. Send your information to Sandy at: 26 Bain Ave., Toronto, Ontario, Canada M4K 1E6.

PETER ALSOP

Wake-Up!

This is Peter's new video for kids and families. Have fun with Peter and his friend, John Ritter, as they mix silliness with sing-alongs and the wisdom of KIDPOWER. This is a great way to teach abuse prevention skills to parents and children. Includes new songs "Wake Up!," "Strut Your Stuff," "Courage," and more. The video runs 60 minutes and costs \$29.00. A sound track cassette from the video is also available for \$10.00. Order from Moose School Productions, Box 960, Topanga, CA 90290 or call 1-800-676-5480.

JOANIE BARTELS

Jump For Joy

"Joanie's Jukebox Cafe" is the brand new music series from Joanie Bartels. Jump For Joy is a fun-filled collection of original tunes for the entire family to share. To obtain Jump For Joy with a free color poster of Joanie, send \$12.98 incl. s+h to Discovery Music, Attn: Dept. JFJ, 5554 Calhoun Ave., Van Nuys, CA 91401 or call 1-800-451-5175.

DAVID HB DRAKE

What A Wonderful World

This new album is dedicated to and for the children who will inherit this earth from us. It contains "recycled" songs, (old songs with a new message), songs about the animals we share this earth with, songs about the food we eat, stories, and the sun we grow in. On it David plays banjo, dulcimer, concertina, guitar, and Lakota Courting Flute. Cassettes are \$10.00 plus \$1.50 s+h. Available from David Drake, 810 South 37th St., Milwaukee, WI 53215-1023.

EARWIG MUSIC

Making Peace: Heart Up Rising

Laura Simms combines urban true life street stories with ancient myth and fairy tale accompanied by world music, rap, and jazz. An innovative storytelling tape for today, it is dedicated to awakening the heart of compassion through listening. Every story takes us deeper into the direct experience of conflict resolution through awareness and inclusion. CDs are \$15.00 each and cassettes are \$10.00 each plus \$3.00 s+h. Available from Earwig Music Co., 1818 W. Pratt Blvd., Chicago, IL 60626.

REYN GUYER

Curly Lasagna's Car Tapes

This is a line of six tapes, geared toward different age levels. The first, "A Bug Named Lew" (for ages 3-8), includes a nice range of musical styles. These include the rap/music-man style of "Driving Along," which features a repeating chorus theme, to the operatic "All About Trees." The music is appropriate for listening in the car, with lyric sheets included to help you sing along. Available from Winsor Records, 1620 Seventh St. W., St. Paul, MN 55102 or by calling 1-800-321-7585.

HEDGEROW -

JOHN HOUSTON &

WINNIE FITCH

Mother's Garden

Twenty-two more songs from Dolphins & Daffodils & Human Beans: The Planet Earth Songbook by John and Winnie. Children of all ages will dance and sing along with a new blade of grass, an old elephant, a plucky ladybug, and more from the animal, vegetable, and mineral songs in this earthly garden collection that is rich with instrumental sounds and musical styles. Cassettes are \$9.95 plus \$3.00 s+h. Available from The Green Briar Nature Center, 6 Discovery Hill Road, East Sandwich, MA 02537.

SANDY KOGUT

Ring-A-Long Sing-A-Long

This is Sandy's third release and is ideal for the very young. The sound is simple and unpretentious and baby play ideas are part of the sound track. The effect is much like participating in a Mom and Baby music activity class. There are many bouncy songs with actions to match. The finished product is calculated to get your little one clapping, jumping, and singing. Cassettes are \$13.50 including s+h. Available from Sand Band Music, 5608 McAlear, Cote St. Luc, Quebec H4W 2G7.

MUSIC FOR

LITTLE PEOPLE

Hey, Ludwig!

Award winning pianist and composer Ric Louchard has completed his trilogy of classical recordings for children and families with the release of Hey, Ludwig! This is a selection of twenty classic compositions performed as originally written by Beethoven, Mozart, Bach, Schumann, Haydn, Scarlatti and Joplin, and is a companion recording to G'night Wolfgang and G'morning Johann. Cassettes are available from Music For Little People, P.O. Box 1460, Redway, CA or by calling 1-800-727-2233.

SARAH PIRTLE

Magical Earth

This is Sarah's third recording and contains 14 unforgettable songs which are fun, easy to sing, and deal with important topics. You can hear the lives and dreams of children from many cultures dancing through these catchy International rhythms and evocative lyrics. "Talk It Out" is a zydeco conflict resolution song and "Walls and Bridges" celebrates bi-racial friendship. Great for ages 5 to adult. Cassettes are \$10.00 inc. s+h and are available from the Discovery Center, Box 28, Buckland, MA 01338.

SALLY ROGERS At Quiet O'Clock

"At Quiet O'Clock", the latest children's release from award-winning vocalist/songwriter Sally Rogers, is a collection of traditional and original lullabies, the title penned by Sally herself. Her smooth vocal delivery gives all the selections a touch of magic that makes this collection the perfect lullaby album. Included in the 13 selections are "Bye 'm Bye," "Kitty Alone," "Hush Little Baby," and more. Available from Silo/Alcazar, P.O. Box 429, Waterbury, VT 05676, or call 1-800-541-9904.

THE TEDDY BEAR BAND You're In The Show

An enjoyable mix of 18 children's classics and Teddy Bear Band's (Don Paulsen, Richard Erickson, Kurt Barkdull, Rong Gustafson, & Rob Arthur) original songs that inspire children to participate with developmentally appropriate actions. A fun, upbeat cassette with a timeless teddy bear theme for ages 2-6 and up. The Teddy Bear recordings involve children in participation and naturally build self-esteem. Cassettes are available from Richard Alan Productions, 2208 West 68th Street, Minneapolis, MN 55423.

TICKLE TUNE TYPHOON Healthy Beginnings

TTT has teamed up with Comprehensive Health Education Foundation to produce a collection of songs promoting healthy attitudes and habits in children. Subjects

cover both physical and emotional aspects of health, encouraging children to take good care of themselves on the outside as well as on the inside. Available from Music For Little People, P.O. Box 1460, Redway, CA 95560, or call 1-800-727-2233.

CHRIS & JUDY (WALLISCH) This Is My Home

Chris and Judy's newest release, which received a 1993 Parents' Choice Award, travels through the neighborhood to the places and people we all know from growing up. The 14 original songs accompanied by banjo, dobro, mandolin, and steel and electric guitars cover country music's many styles with lyrics that speak in kid language. Available from C & J Records, P.O. Box 310676, New Baunfels, TX 78131-0676 as well as through distributors Silo/Alcazar and Music For Little People.

KEN WHITELEY All Of The Seasons

Ken is a stupendously talented singer/songwriter and multi-instrumentalist who brings warmth, humor, variety, and intelligence to this terrific collection of 20 songs on his first solo production. Dealing with the joy found in all the seasons, this recording contains a wide variety of singing styles--folk, calypso, gospel, blues, and more. It's music for the whole family, "kids 2 to 102." Cassettes are available from Silo/Alcazar, P.O. Box 429, Waterbury, VT 05676, or call 1-800-541-9904.

IMPORTANT NOTICES!!

PLEASE READ!

The CMN Office has a new address and phone number:

Inquiries about membership should be sent to Marge Corcoran at:

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

Phone her between the hours of 10:00AM and 4:00 PM Eastern time at:

(407) 286-9509
or Fax:
(407) 286-9510

The *Pass It On!* address remains the same. Send articles, songs, etc. to:
P.O. Box 307
Montvale, NJ 07645

ALSO, PLEASE NOTE:

Pass It On! will be accepting advertising beginning with issue #17!

Your ad could be in this space!

Get your message out to the CMN membership!

See page 19 for details about cost and copy requirements



CALENDAR OF EVENTS

Third Annual CA CMN Statewide Gathering

Cal Poly Children's Center
San Luis Obispo, CA
Contact: Nina Ryne (805) 773-6941
Marcia Berman (310) 821-1216 or
Lisa Atkinson (408) 266-1631
Saturday, March 19, 10:00-4:00
Songswaps and workshops including
"Songs and Games from Around the
World" with Nancy Raven and "Pre-
School Songs and Movement Ac-
tivities" with Patty Zeitlin

Ontario CMN Regional Gathering

Ralph Thornton Center
765 Queen St. E., 2nd floor
Toronto, Ont., Canada
Contact: Sandy Byer (416) 465-2741
March 27, 1:00-5:00PM. \$7 memb.
Workshops, songswaps

NY Metro CMN Song Swap

Silverland School
6 Stiles Lane, Montville, NJ
Contact: Barbara Wright
(914) 948-0569
March 19, 12:00-5:00PM
Workshops, songswaps, network-
ing, resources

1994 New England Folk Festival

Natic High School, Natic, MA
Contact: NEFFA Office
1950 Massachusetts Ave.
Cambridge, MA 02140
(617) 354-1340
Friday, April 20-Sunday, April 22
Family oriented folk and contra
dancing, concerts, puppet shows,
ethnic foods, crafts, etc.

Tennessee Association on Young Children (TAYC) & Tin Pan South

(sponsored by Nashville
Songwriters Assn. International)
Location to be announced
Contact: Katherine Dines
(615) 297-4286
April 16-17
Both organizations will combine to
present children's music

NY Metro CMN Gathering

Camp Hazen YMCA
Chester, CT
Contact: Barbara Wright
(914) 948-0569
April 30
Bring your own lunch, reduced fee
for early registration

WAEYC - NYCAEYC

66 Leroy St., NY, NY 10014
Contact: (212) 807-0144
April
Month of the Young Child
workshop series

CMN Southeast Region Monthly Gatherings

Blue Sky Court
412 Fourth Avenue South
Nashville, TN 37203
Contact: (615) 256-4562 or
Katherine Dines (615) 297-4286 or
Rachel Sumner (615) 352-0104
First Wednesday of every month,
5:30 PM

CMN Southeast Region Quarterly Song Swaps

Blue Sky Court
412 Fourth Avenue South
Nashville, TN 37203
Contact: Katherine Dines
(615) 297-4286
Meets quarterly second Thursdays
in March, June, September and
December
Bring a song, instrument (though
there is usually a guitar). All voices
welcome

National Assoc. for Independent Record Distribution (NAIRD)

Spring Convention
Palmer House Hilton Hotel
17 E. Monroe St., Chicago
Contact: Pat Martin, NAIRD,
PO Box 988, Whitesburg, NY 41858
(606) 633-0946
May 11-15
Panels on distribution, marketing,
promotion, production, manufact-
uring, legalities, and artist relations,
INDIE awards banquet

Strawberry Spring Music Festival

Camp Mather, Yosemite, CA
Contact: Box 565, Sonoma, CA
95370 or call: (209) 533-0191
May 26-30
Workshops, concerts, extensive
children's and teens programs

Northwest Folklife Festival

Seattle Center, Seattle, WA
Contact: 305 Harrison St.
Seattle, WA 98109
(206) 684-7300
May 27-30
Ethnic & traditional music, dance,

crafts, exhibits, food, multiple
stages, workshops on over 75 topics,
from African dance to gospel sing-
ing and much more

People's Music Network National Spring Gathering

Camp Willowtree, Pine Bush, NY
Contact: Helene Newberg
126 North St., Somerville, MA
02144

June 3-5

Networking through progressive
workshops and songswaps on the
environment, peace and justice,
women, men, marketing and more

Appel Farm Arts & Music Festival

Appel Farms, Box 888
Elmer, NJ 08318
(609) 358-2478
June 4, noon - 8:00PM
Two music stages, children's village
including puppets and storytelling,
crafts fair

Clearwater's Great Hudson River Revival

Westchester Community College
Valhalla, NY
Contact: Clearwater
112 Market St.
Poughkeepsie, NY 12601
(914) 454-7951
June 17 - 19
Music, storytelling, dancing,
children's activities and stage, crafts,
food, and more

Old Songs Festival of Traditional Music and Dance

Altamont Fairgrounds
Altamont, NY
Contact: Old Songs, Box 399
Guilderland, NY 12084
(518) 765-2815
June 24-26
Workshops in music, singing, dance,
storytelling, children's area, crafts

Cambridge River Festival

Memorial Drive bet JFK St. &
Western Ave., Cambridge, MA
Contact: Matt Jenson
Cambridge Arts Council
57 Inman St., Cambridge, MA 02139
(617) 349-4380
Saturday, September 10, 11-6:00
Free. Music, dance, crafts, food, etc.

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.

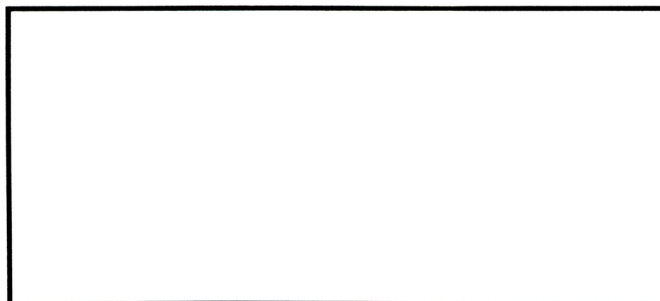
Send **ARTICLE** submissions to:
Bob Blue
PIO! Coordinating Editor
54 Walnut St. B-2
Waltham, MA 02154

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>Libraries and Educational Institutions</u> -	\$35.00 Canadian
<u>Individual Business</u> - This new category includes people in an individual, independent, or home business or a single artist company. Your company name will appear with your name as the contact person in our directory listings.	\$40.00 US
<u>All Other Corporations</u> - Please include the name of a contact person.	\$50.00 Canadian
	\$60.00 US
	\$70.00 Canadian
	\$125.00 US
	\$135.00 Canadian

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

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

Children's Music Network Membership Form

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

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

ADDRESS: _____ DAY PHONE: _____

CITY/STATE/ZIP: _____ EVENING PHONE: _____

Please circle one: RENEWAL NEW

Is this a change of address?: YES NO

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

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

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

DIRECTORY LISTING

Please supply the following info for inclusion in the directory. **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.