
PASS IT ON!TM

The Journal of the Children's Music Network

ISSUE #22

WINTER 1996



Also...

- A Classroom in Kenya ■ Seven New Songs ■
 - The Real Maria von Trapp ■ Kids Doing Broadcasting ■
 - Music with Storytelling ■ Healing Loss with Music ■
-

A NOTE FROM THE EDITOR

Pass It On! is getting to be a better and better magazine. It's exciting. The Children's Music Network is not a child any more, and I think it's made it safely through adolescence, too. Its voice, I think, is done changing. I hope to edit *Pass It On!* for a long time, and Susan Keniston, who has volunteered to play the role of assistant editor, hopes to assist for a long time.

There will be some things that are different, but I'm determined to live up to the standard set by the Stone family and to keep looking for ways to improve *PIO!*, as the Stones have.

One change you may notice is that each issue will have a somewhat recognizable theme. The theme of this issue, for example, is using music with older children. Though not every article deals with this theme, having a theme will help us focus.

The new co-editor of Kids' Chorus (with me) is Jenny Shih. She has volunteered to read the things written by children and make suggestions. Knowing how quickly children grow up, it's important to expect that Jenny's role is temporary. I'll continue to co-edit Kids' Chorus and seek out new co-editors as children leave childhood behind. Meanwhile, thank you, Jenny.

This editorial page belongs to a team. I already have a column in *PIO!*, and in the spirit of shared leadership, I will ask a different person to write an editorial each time. For this winter issue, I'm happy to present Sarah Pirtle.

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



MUSIC BELONGS TO ALL OF US

by Sarah Pirtle

I have been thinking about what it would mean if every person felt that they were a part of music. In other words, if we didn't ask each other, "Are you a musician?" but, "How are you a musician?" or, "How do you enjoy music?"

Songs come from a place inside us that for many of us feels mysterious, unpredictable, or unreachable. For example, do you know that feeling of having a tune in mind all day and not being able to get it out of your head? Songs move in our consciousness like underground water absorbed by roots. It's not that only some of us who are able to reach to that realm; it belongs to all of us.

Researchers say that at age two we combine tunes and words in our language play. I remember when my son Ryan was three. The smells of April came through the car window on his way to nursery school and he sang, "I am the glory of the spring, spring, spring." One teacher remembers sitting, as a child, in a rocking chair in her home and singing about the news of her family and her feelings of the moment, such as, "I want to go outside and you won't let me go outside and I don't think it's fair." We start out exploring the world with music.

In his book, *Frames of Mind*, Howard Gardner provides glimpses of cultures where musical intelligence is approached in a way that is different from our culture's approach. He says that the Anang of Nigeria welcome their infants into the world of music and dance when they are infants a week old. Among the Ewe of Ghana, if a person is having trouble keeping the beat to music, a drummer will play beats directly into their body as they lie on the ground.

continued on page 24 ➡

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THE *PIO!* VOLUNTEER STAFF:

EXECUTIVE EDITOR:

Bob Blue
77 Belchertown Road, #43
Amherst, MA 01002
413/256-8784
bblue@k12.oit.umass.edu

SONGS EDITOR:

Joanne Olshansky Hammil
11 Marshall Terrace
Wayland, MA 01778

INTERVIEW EDITOR:

Phil Hoose
8 Arlington Street
Portland, ME 04101
phoose@tnc.org

NEW SOUNDS EDITOR:

Sandy Byer
26 Bain Avenue
Toronto, Ontario
CANADA M4K 1E6

THE ROSE AND THE APPLE TREE:

Lisa Garrison
P.O. Box 745 Peck Slip Station
New York, NY 10038

RADIO EDITOR:

P.J. Swift
305 Dickens Way
Santa Cruz, CA 95064
pickle@well.com

CALENDAR EDITOR:

Ruth Pelham
P.O. Box 6024
Albany, NY 12206

REGIONAL REPORTS EDITOR:

Katherine Dines
2605 Essex Place
Nashville, TN 37212-4121

LETTERS EDITOR:

Pete Seeger
P.O. Box 431
Beacon, NY 12508

EDITORS EMERITI:

Andrea & Ron Stone (1991-95)
Sarah Pirtle (1987-90)

LAYOUT & DESIGN:

Jan Graves/In Print
Skokie, IL
847/982-0302
Fax: 847/982-1214

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Contents

IN THIS ISSUE...

Features

Interview

"It Takes Years to Make a Raffi"	2
A Classroom in Kenya	4
Combining Music and Storytelling	7
Tommy's Daddy	8
Folk Music & Older Kids	9

Columns

Radio Waves	10
Working with Older Kids:	
One Radio Producer's Experience	10
Curricul! Curricula!	12
The Rose and The Apple Tree	
Who is the Real Maria von Trapp?	13
Kids' Chorus	14

Songs

"Tongo"	5
"Hey! Hey! Bo Diddly Bop"	6
"I'm Looking for a Rainbow"	11
"Leaves Are Falling Soon"	15
"Halloween Afternoon"	16
"Spin Me Around The World"	19
"The Children Will Show Us The Way" ...	21

Departments

Letters to the Editor	18
Regional Reports	20
Round Robin:	
1995 CMN National Gathering	22
Calendar	24
New Sounds	32
How to Submit	inside back cover

CMN BUSINESS OFFICE

for membership and
subscription information:

Caroline Presnell

Office Manager

The Children's Music Network

P.O. Box 1341

Evanston, IL 60204-1341

847/733-8003

WHY THERE IS A CMN...

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

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

and that it enhances children's thinking skills and feelings of empowerment.

WHO WE ARE...

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

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

WHAT WE DO...

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

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

OUR PRINCIPLES...

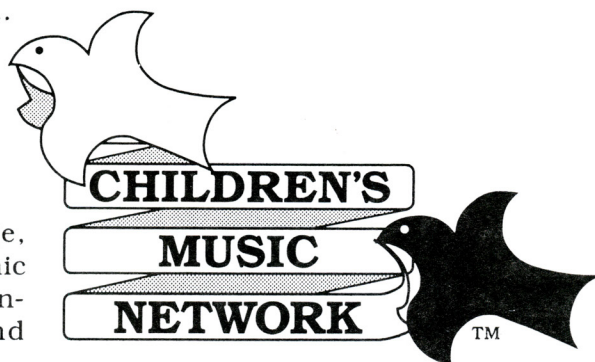
We recognize children's music as a powerful means of encouraging cooperation...celebrating diversity...building self-esteem...promoting respect and responsibility for our environment...and cultivating an understanding of non-violence and social justice.

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



Interview

"It Takes Years to Make a Raffi"

Conducted by Phil Hoose

An hour or so after the conclusion of an early CMN national gathering, the board members and others who were still there stood outside in the leaves and formed a circle to play a farewell game. We were each supposed to pretend to toss into the center of the circle the name of somebody that we wanted to thank for having made the event a success. One by one we named each other, the children in our lives, our partners if we had them, and those who had inspired us, until we ran out of names. Finally, after a silence someone flicked a wrist toward the center and said, "Aw, what the hell...Raffi."

The giggles that followed betrayed our ambivalence toward Raffi. At that time, he was the largest figure in the history of children's music. He had hugely expanded the pie from which we all nibbled. He had given a commercial aspect to our profession and made it more natural for schools to give us jobs and for stores to sell our cassettes. The unprecedented success of his "Singable Songs for the Very Young" and several other albums of respectfully-presented songs for children had boosted the price of children's tapes from \$3.95 to \$8.95. Reggie Kelland, Director of Children's Marketing for A&M Records said of his early impact, "We need to credit him...He did all of us a service. He got out there with his records under his arm and pushed. He was talented, too. He gave us a children's performer who was not an animated character. Parents and kids could go see a real person in concert."

And yet there was a grudging undercurrent to our tribute. Mixed in

with the pride we felt that children's music was finally on the map was more than a little envy of the man who had put it there. He was probably a millionaire. Was that right? We thousandaires made tapes too, and we thought they were good...was Raffi really a thousand times better than us? And there was another question, perhaps the biggest of all: Just in case it really was all right to make a fortune from children's music, exactly how had he done it?

Raffi Cavoukian was born in Cairo, Egypt, in 1948, of Armenian parents. He immigrated to Toronto with his parents when he was ten. In the mid-seventies, he was performing with modest success in Toronto coffeehouses when he was asked to sing for a local nursery school class. Something clicked. In 1976 Raffi recorded *Singable Songs for the Very Young*, a blend of original and traditional songs for young children. This too clicked, and then boomed, selling over a million copies and focusing attention on the profitability of children's music.

Raffi's next several albums sold from gold to triple-platinum, and songbook sales were likewise enormous. Concerts became mammoth events, mini-Beatles concerts, with young children flooding the stage. In 1988-89 Raffi took a year's sabbatical and then announced his farewell to children's music, shifting his focus to songs of environmental activism for older audiences.

He returned to children's music in 1994 with a tour and an album called "Bananaphone." The early reviews were respectful and audiences enthusiastic, but he was no longer alone at the top. Sales of children's music had doubled between 1991 and 1994, and now giant corporations like Sony and Disney were investing in music for children sung by folk singers and rockers from the sixties.

While there was still plenty of room for Raffi, it was now unclear whether a major label would ever again invest in an independent artist who had spent much time inside a day care center. The new trend was to sign folkies and rockers from the sixties—the people the parents and (yes) grandparents who buy children's recordings had grown up with and learned to love. "We were originally committed to the independent children's artists and tried hard to get [consumers] to spend money on people they never heard of," Leib Ostrow, president of Music for Little People, which is 49 percent owned and distributed by Warner Brothers, told the Wall Street Journal in August of 1995. "But the baby boomers have a tendency to stick to people they know." Quoted in the same article, Carolyn Beug, senior vice president of Walt Disney Music, doubted that her company could spare the time to develop an independent artist these days. "It takes years to build a Raffi," she explained.

This interview took place in Raffi's room at the Sonesta Hotel in Portland, Maine, in the late autumn of 1995. Raffi was in Portland for the first concert of his new tour, entitled "Raffi Radio," about a radio land called "Troubadoria," a place of harmony and laughter where "the music is good, the weather is calm, and the music strikes a peaceful inner chord."

Raffi is small, delicately-featured man with soulful brown eyes, a calming voice and a reflective manner. He began by speaking about a book that lay between us on a small round table by the window.

PIO!: "Emotional Intelligence"...Do you recommend it?

R: It's no accident that I have this book on the table. Do we think we're just intellect? Do we think that reason is our being? Do we think that that's who we really are?

I'm of the view that we're spiritual beings encased in flesh. The reptilian brain evolved first. Then the seat of emotions came second. Then the neocortex, the seat of intellect. The emotions came before reason. We're emotionally driven. Highly successful people are sometimes trying to prove to daddy that they can do it, but they're not aware of this. I think our task is to integrate our emotional and intellectual selves. The head in service of the heart is a powerful thing. The head, working independently, forgetting who it's serving, is a dangerous thing.

PIO!: *One almost wonders if there's time to reintegrate on a very big scale.*

R: Good question. In chaos theory there's the idea that things percolate to a critical point and then change is quite rapid. Taking a hopeful view, critical mass doesn't mean 51 percent of the people have to think a certain way. It can be as small as 5 percent. Exponentially, things can grow very quickly. And there are a number of ways of looking at things. I personally don't preclude miracles. There are many cultures for whom words like "extraordinary" or "supernatural" don't exist because their life experience spans many realms, and they have trance-like experiences that allow them to slip in and out of the realms. If there are other realms, then miracles can happen. It's arrogant to be pessimistic, frankly, because we don't have all the info.

PIO!: *All right, then, I'd like to ask you about your childhood. What was your house like in Cairo? What'd Raffi's bedroom look like?*

R: (laughing) Well, in Cairo I lived with my mother and father and my older brother and younger sister. My father's mother lived with us, and my grandfather too. It was a spacious, two- or three-bedroom apartment on the third floor in a nice neighborhood. I went to a private Armenian school. We had a dog named Pomposh.

PIO!: *How do you spell "Pomposh?"*

R: Who knows? He loved Toscanini's recording of "Ave Maria". Whenever this record came on the record player this dog would not answer the doorbell. This was highly unusual. We thought maybe there was something divine about the recording.

PIO!: *Was yours a musical family?*

R: My father played the accordion. Now I own four accordions, and played one on my last recording, "Bananaphone." And my father sang Armenian folk songs at family gatherings. I didn't really learn them. He had a rich, resonant voice.

PIO!: *Did you have a bunch of friends in your neighborhood?*

R: No, because we were an Armenian family in an Arabic neighborhood. I played with my cousins who lived upstairs on the fourth floor or with other Armenian families.

PIO!: *What was it like to be an Armenian family in Cairo at that time?*

R: We felt like we were different, or we didn't belong. Personally, I was wondering what I was doing there. It just didn't feel right. I wasn't of the Muslim faith.

PIO!: *What WERE you doing in Cairo?*

R: My parents had come to Cairo from Cypress and before that they had escaped the Turkish massacres of the First World War. A lot of Armenians escaped to Egypt, because Egypt was under British rule until 1956. My dad was a photographer, a fabulous portrait photographer. He pioneered color portrait photography in the world. He had the first privately owned color processing laboratory and color portrait studio in the world in 1953. His work has been acclaimed worldwide. He has had one-man exhibits of his photography in London, Paris, Moscow, New York, all over. He lives in Toronto now. Now my brother Onnig car-

ries on the family work under the name Cavouk Portraits.

PIO!: *Why did the family move to Toronto?*

R: Had we stayed, my brother and I would have been on the reserve list of the army draft. My father was smart enough to know there was no future in that. So we left before my brother turned fifteen, his draft year. I'm very glad we left or we wouldn't be sitting here talking. So he scouted out Montreal and New York. Montreal had too much snow or something and New York was too big. Toronto was kind of in the middle, plus there was a family friend who had moved there the year before, so we went.

PIO!: *Did you feel any better in Toronto?*

R: That was tough for me. I didn't feel right there either but at least there was a different kind of simpatico in the environment.

I remember little things. In the cramped bungalow where we were staying with our friends, the ceilings were so low compared to our apartment in Cairo. The real socializing thing for me was hockey night in Canada. The Toronto Maple Leafs and Frank Mahavolich, number 27. That's what Canadian culture was all about at first, watching hockey on TV on Saturday nights. My father would buy a pie every Saturday and when the Leafs scored—and in the early sixties they scored a lot—we'd eat a piece of pie.

PIO!: *Those were the golden days of the National Hockey League.*

R: Yeah, six teams, all Canadian. The Richards and Jacques Plante. The games would come on TV at nine o'clock and by then it was in the middle of the second period. It was so exciting. I don't know how my sister felt about it, but for my brother and I it was pretty cool (laughing).

Then I hit my AM radio phase. About 1960, when I was twelve.

continued on page 28 ➤

A Classroom in Kenya

by Debbi Friedlander

Kionguani is an arid village about one and a half hours from Nairobi, Kenya. My husband, Eric, my son, Joshua, and 24 college students were guests at a secondary school in this village for eight days. Adjacent to this school was a primary school and a pre-school. Joshua and I spent some time in a "standard one" classroom, the equivalent of a first grade.

Everything about Kionguani was so different from what I'd been accustomed to in Amherst, Massachusetts, but there were some similarities. The Kionguani primary was about the same size as several of the elementary schools in Amherst (about 700 students), and it was also similar in that it was in a rural area. The teachers were extremely dedicated, energetic, and talented, as they are in Amherst.

I visited the class of John Kiendi, a teacher about 26 years old. He'd been teaching about 3 years, and this was his second year at Kionguani. He was the teacher of a class of 43 students between the ages of 5 and 7 years. The size of the classroom was adequate, but it was almost bare and it echoed. There were about 20 desks, with 2 or 3 students at each. Mr. Kiendi's desk faced theirs. Blackboards lined two of the yellowish-pink walls, but there was very little chalk and no eraser. One cupboard served as the students' cubby area. A few hand-drawn posters were the only decorations. Only the bean and maize plants growing in margarine tubs on the windowsills indicated the lively spirit contained within this stark institutional setting.

The curriculum I observed was mostly taught by rote. This seemed necessary, since there were so few books and materials. Often the

teacher copied things from the textbooks onto the blackboard, and the children wrote them down in their notebooks. I was impressed at the concentration and writing proficiency of these first graders.

Whenever Joshua and I visited Mr. Kiendi's class, he would begin teaching English. It seemed Mr. Kiendi went out of his way to make us feel comfortable by teaching something Joshua and I could understand. "Karibu" means "welcome" and we heard it all the time. It is part of the spirit of inclusiveness that is communicated in all aspects of Kenyan life, particularly in rural areas. One day Josh and I brought a potful of cooked sweet potatoes for the class. This one pot was shared among 80 students, those in Mr. Kiendi's class and those in the neighboring first grade as well.

Even at this grade level, students learn three languages: Kikamba (the mother tongue), Kiswahili (the official language of Kenya), and



Photo: Debbi Friedlander

A classroom in Kenya—High School students performing for the children of the Kionguani Primary School.

English (mainly for schooling). English class consisted mostly of singing. We sang "We are girls, you are boys" to the tune of "This Old Man" (couldn't help but think of Barney!). Mr. Kiendi would ask the children to change their seating, with the girls on one side of the room, and boys on the other. They would sing the song, pointing to the appropriate group.

Another song was "Ba Ba Black

Sheep," sung to a tune slightly different from the one we know. The students sang it standing up, acting out the words with hand motions. Another song had to do with body parts. The answer was "Karibu" when I asked if I could teach "Head, Shoulders, Knees and Toes." They loved that, and Mr. Kiendi did, too. When Mr. Kiendi asked me to teach another song in English, I chose "Make New Friends," since Josh and I were new friends. The children also seemed to enjoy singing rounds. Although they did much of their class work at their seats, Mr. Kiendi tried to have them move around quite a lot, and he interspersed singing, chanting and movement often during lessons.

While the classroom music experience felt uplifting but controlled, I would hear a very different kind of music every afternoon at recess, when about 100 children would gather to practice traditional singing, dancing and drumming in one of the classrooms. This was organized by the students themselves; they were practicing for a *harambee* (literally "all pull together")—a fundraiser. *Harambees* are common and are used to raise funds for everything from school supplies to sending a person in the community to school abroad. The singing and dancing go on for at least an hour. When the primary school children finished their practice session, they watched the secondary school students do theirs.

During my visit at Kionguani, I'd hear singing throughout the day coming from both secondary and primary schools. Unfortunately I couldn't go running towards the music every time I heard it, but I was able to catch a chorus rehearsal one evening in the cafeteria. The cafeteria is a warehouse with a concrete floor and a tin roof. At one point during the rehearsal the electricity went off, and in total darkness the resonant four-part harmonies of hymns sung

in Kiswahili rang out, blending beautifully. *Harambee*.

What I eventually learned was that the use of music and dance in the schools is really a reflection of the vital role they play in the culture at large. It's hard to imagine how pervasive it is until you experience it. For example, a few weeks after our visit to Kionguani, my family was taking a Sunday afternoon walk through downtown Nairobi, and at the National Theatre we saw a group of about 50 people singing in harmony. As we got closer we found many groups practicing. As it turned out, we had happened upon a music competition in its third and final day. We went in and

listened to many groups perform original and traditional sacred songs. Almost every business and national organization has a chorus, and they rehearse often. Some had costumes, some had choreographed their movements, many groups had percussion accompaniment. The groups came from all over the city and from neighboring districts.

On another occasion, I was surprised and delighted to hear many groups of people singing as I took a Saturday afternoon walk through the public arboretum. Walking across a dusty field, I suddenly heard children singing, so loudly they were almost screaming. At a

crossroads market I saw women performing a traditional dance; their shimmying shoulders strung with several rows of bottle caps provided a rhythmic accompaniment to their singing.

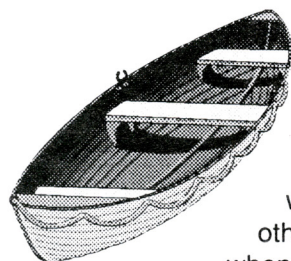
A group of students who walked kilometers up a mountain to a women's agricultural cooperative was greeted with singing and dancing. And so music is part of the English curriculum as well. It's a relief from rote learning; it's like a breath of fresh air.

Debbi Friedlander is a songwriter, educator, and parent who is presently living, parenting, and visiting schools in Nairobi, Kenya.



TONGO

traditional: Philippines



"Tongo" is a canoeing song from the Philippines. The nonsense words help emphasize the beat and rhythm of pulling the oars through the water. This is a wonderful call-and-response song which the islanders used to ensure that all canoes in a party were within hearing range of each other. The leader in the first canoe would be answered by the crews of the following boats so that even when around a bend and out of sight, they knew they could hear each other and keep together. It's fun to add rowing motions with children and to have various groups represent different boats and therefore answer the leader at different volume levels to mimic their position in the chain of boats. (The crew of the leader's boat would respond very strong, the next boat a little softer, the last boat very faint, etc.) It's also a great song to add percussion to (clapping, hitting knees, instruments), so that the group echoes a specific rhythm each time as well as the vocal line.

leader: group: leader: group:

Ton - go___ Ton - go___ Jim - jeh bye___ bye___ oh, Jim - jeh bye___ bye___ oh,

leader: group: leader: group:

Ton - go___ Ton - go___ Oom-bah day kim bye oh, Oom-bah day kim bye oh,

leader: group: leader: group:

Ooh ah - lay, Ooh ah - lay, Mah - leh - kah ah - lo - way, Mah - leh - kah ah - lo way.



HEY! HEY BO DIDDLY BOP!

composer unknown

This great interactive song was presented by Leni Siegel at a workshop on "Zipper Songs" (a new word or phrase can be 'zipped' in and out for each verse) at the National Gathering in New Hampshire last fall. Children can choose what they're carrying and their resulting identity in each verse. The whole song is also a fast-paced, upbeat call-and-response song! Leni learned this song from her daughter, Ramona Gonzalez, age 11, who learned it from her counselors at Camp Kee Tov. To contact Leni or Ramona, write to them at 1566 Posen Ave., Berkeley, CA 94706.

leader: group: leader:

Hey! Hey Bo Did- dl - y Bop! Hey! Hey Bo Did- dl - y Bop! I got- ta get back to my block,

group: 1 leader: group:

I got- ta get back to my block, with a piz- za in my hand, with a piz- za in my hand,

leader: group: leader: group:

I'm gon- na be a piz- za man, I'm gon- na be a piz- za man, piz- za man, piz- za man,

leader: group: 2

in my hand, in my hand, with a suit- case in my hand, with a suit- case in my hand,

I'm a trav- el- ing wo- man, I'm a trav- el- ing wo- man, trav- el- ing wo- man, trav- el- ing wo- man,

piz- za man, piz- za man, in my hand, in my hand, all:

Hey! Hey Bo Did- dl - y Bop!

continued on next page ➡

Combining Music and Storytelling

by Theresa Krenz

Storytelling is partly a blend of rhythm and movement. There is music in the words and ideas of the storyteller. "Mary Had a Little Lamb" is a blend of story and melody. This short song and is easy to recall, so it stays with us.

Adora Dupree, a storyteller and assistant editor of *The Storytelling World of Tennessee*, enjoys using drums throughout her version of "The Boy Who Cried Wolf." She

uses a rap beat, repeating the line,
Wolf-wolf the little boy cried silly,
As people came there on the run,
But when they got there,
Well, no wolf could be spied,
'Cause he said, "I was just having fun."

When Ms. Dupree performs this, the audience follows along well, using the music to keep time and easily remembering the words. Even an audience that is not accustomed to rap loses its self-consciousness, and music makes the story come alive.

I use a genre called the "storysong." One storysong I wrote and use is

called "Anger Is Just a D Away from Danger." The subject of anger is complex, because each person has strong feelings about it. I use music to help soften the subject. Guitar music accompanies the storysong, and the melody provides comfort. Children speak freely about their own angry feelings, and their faces light up when they hear their own words echoed in the chorus, with the sky as the backdrop, the world as the classroom.

Theresa Krenz first became involved with music and storytelling by way of her three children and through following the folklore of her own ancestors.



HEY! HEY BO DIDDLE BOP!

NOTE: At the end of each verse, sing backward through each 'identity', ending with "in my hand" before starting the next verse. So the end of the song with the following verses would be: "Electrician (echo), Musician (echo), Traveling woman (echo), Pizza man (echo) — in my hand (echo), Hey! Ho Bo Diddle Bop!"

1. Hey! Hey Bo Diddle Bop! (echo)
I gotta get back to my block (echo)
With a pizza in my hand (echo)
I'm gonna be a pizza man! (echo)
Pizza man (echo) in my hand (echo)
2. With a suitcase in my hand
I'm a traveling woman!
3. With a guitar in my hand
I'm a musician!
4. With a wrench in my hand
I'm an electrician!



ATTENTION!

**The 1996
CMN National Gathering
is scheduled for**

**October 25-27
in
Petaluma, California
(north of San Francisco)**

SAVE THESE DATES
and watch your mail
for more information
and registration forms

Tommy's Daddy

by Tom Hunter

The news that Tommy's daddy was dead hit the preschool hard. It wasn't unexpected, because he had been sick for several months, but it was still hard. Everyone knew him first as Mr. Oglin, the man who came to play banjo every week or so. One day a girl asked him, "Who are you again?" He answered, "Tommy's daddy," and it stuck. All the children knew Tommy, because he liked to wear capes, and was even louder than usual when his dad visited.

Tommy's daddy was a big man, and bald, with a chuckle in his voice. Nobody listened to children better than he did, and when he strummed his hand across the banjo just once, children would show up right away. They loved him, and so did the teachers.

Some time in November, word got around the preschool that he had leukemia. Some of the families talked about it. Some didn't. The children didn't mention it to each other, at least not that anyone heard. By March it was clear things were getting worse, and Tommy's daddy stopped coming to circle time. Whenever the children asked where he was, some one said, "He's sick," and they seemed satisfied. Jana always said, "I hope he gets better." He never did.

The teachers agreed they needed to do something with the children to acknowledge his death. Maybe the right storybook would do it, maybe some role-playing or talking about pets that had died, maybe inviting memories of Tommy's daddy. Nothing seemed quite right. Then one of them mentioned using this song:

It's a very good day for playing
in the rain,
Playing in the rain, playing in
the rain

It's a very good day for playing
in the rain.

Why? 'Cause it's a rainy day.

It was a staple of the preschool. The children always suggested what words to sing: It's a very good day for playing in the mud, or playing in the garden, or playing in the popcorn. It's a very good day for jumping up and down, for yelling real loud, for crawling on your tummy. Tommy's daddy had taught them how to let the song keep going until the children ran out of ideas, and then to sing it again tomorrow, because there might be some new ones. Maybe now the song could help acknowledge death.

Circle time came each day at 10:30, and as usual, teacher Barbara wandered around singing, "Come on and sing, sing, sing, come on and sing with me." She didn't play a banjo, guitar, or autoharp. She just sang, and the song was the invitation to gather. It wasn't required that the children gather, but most did, and some were singing as they sat down. "Come on and sit, sit, sit, sit, come on and sit with me." Some one suggested "jump with me," and then "twirl around and go hide with me," and then "whisper with me."

When there were no more ideas for that song, teacher Barbara said, "Let's sing, 'It's a Very Good Day.'" Right away there were eight ideas of what to sing. They sang two of them, and then teacher Barbara said, "It's my turn. I have a new idea."

It's a very good time to talk about
death,

Talk about death, talk about
death.

It's a very good time to talk about
death,

Why? 'Cause Tommy's daddy
died.

Several children tried singing
along. Most of them listened. When

the verse was over, there was silence. Teacher Barbara waited. One child said, "Sing it again." There was the same quietness during the singing, and then silence. "Sing it again," another child said. This time, when the singing was done, someone said, "My cat died." Someone else said, "I have a cat." Another said, "My grandma's bird died," and another said, "Mrs. Utter's dog died, and she's sad."

On their own, and with no more invitation than the song, the children talked about pets dying. It was all very matter-of-fact. Nobody added a lot of detail or put anybody else down. Nobody cried, either, except the teachers. Through it all, Tommy sat perched on a stool, quietly listening, with a cape on. Soon, without announcement, circle time was over. The children just left and went back to playing.

At 10:30 the next day, the invitation came again: "Come on and sing, sing, sing, sing, come on and sing with me." Right away, someone said, "Sing the one about Tommy's daddy." A few more sang along, and then there were more stories about pets dying. Someone said he knew about their neighbor's cat getting real old and thin, and it didn't eat, and it walked around to find a good place to hide so it could die all by itself. Someone else said, "Sing it again."

It was like that for three days. There was the request for the song about Tommy's daddy, then they would talk, and then sing again. Sometimes what they said was repeated from the day before. Sometimes it was new. One child mentioned a grandpa, somebody else a baby brother, and his picture is still on the piano.

The fourth day started the same way, and this time after the singing, someone said, "I knowed him. He was that man with the banjo." It was the first time the children

continued on page 31 ➤

Folk Music & Older Kids

by Bruce May

William Congreve wrote in 1697 that "music has charms to soothe the savage breast." Speaking from the experiences of the past school year, I heartily agree with Congreve. It does soothe the savage breast, and it can also effect change in kids.

Although the hairline is getting thinner and what's left is streaked with gray, I am still new to teaching. I went to college after serving in the Air Force during the Vietnam War, and I spent my first career in the broadcasting industry. After 10 years, I decided to enter the teaching profession, to help young people make wise life decisions and good career choices. To some extent, I have been able to accomplish this, but, as when you buy insurance, you don't see the results immediately.

This past school year, I taught in a classroom for behavior-impaired seventh and eighth graders. Even though our numbers were small, our challenge was immense; many of these children had been previously institutionalized or schooled out of the district. And while their behavioral handicaps were severe, most of them had additional learning handicaps, which made our jobs even more demanding.

One of the first things I did for these kids was to sing "The Cat Came Back." Most were familiar with this song. We took it a step further, true to the folk tradition: they wrote new verses, for an assignment. They

became part of the folk process, and enjoyed it.

After explaining to them that I would be in a former student's wedding, I sang the songs I would be singing: "The Wedding Song," by Noel Paul Stookey, and "Give Yourself to Love," by Kate Wolf. One of the students astonished me when he said, "Mr. May, you should end all of your children's concerts with that song. It's a nice song." This reminded me of something Pete Seeger said in a recent interview before a concert with Arlo Guthrie in Connecticut: "Music does have some kind of force, but it would be darn hard to explain it in words." Pete's right. Can you explain how a song written for a wedding impacts a teenager with behavioral and learning difficulties?

Toward the end of the year, I offered to perform a concert for the school. The principal readily accepted. I told my students this would be taking place the last week of school. They said they wanted to be part of it. At first, I thought they were kidding. In spite of their tough exteriors, many of these kids were afraid of being mainstreamed into regular classes, because of their handicapping conditions. It was amazing to find out that they were very serious about performing in front of the 600-plus student body and faculty. I told them that they could bail out any time they wanted, but once they came up to the microphone, they were there for the duration.

On the day of the concert, the five students courageously sat off to the side until I introduced them. The boys couldn't take their hands out of their pockets. They barely made

Can you explain how a song written for a wedding impacts a teenager with behavioral and learning difficulties?



Photo: Susan Hopkins

Pete Seeger talks and sings to children and adults at the national gathering.

eye contact with the audience. When I changed a word or phrase in Ruth Pelham's "Under One Sky," they let me know (and the rest of the school, too) during the song that it had been changed. Surprise was not something they enjoyed! The one female singer was perhaps the roughest and physically toughest in the school. This concert was so important to her that she wore a skirt for the performance. She'd made a point of telling me that she would not have worn a dress or skirt for just any reason.

The applause was thunderous! I specifically watched the audience's reaction, and many of them seemed to be in awe of the performers. At least for one day, these students were not looked down upon by their classmates; rather, they were envied as musical performers.

No one was prouder of these kids than I was on that day. Their very presence on stage was a testimony to their interest and involvement with folk music. They didn't have to do anything except be there, and they were. They had tapped into that indescribable power of music.

Bruce May is an educator and performer. He teaches a special class of seventh and eighth graders, and also performs traditional and contemporary folk songs.



Radio Waves

Working with Older Kids: One Radio Producer's Experience

On a side street near a busy freeway in downtown Portland, Oregon, sits a sparkling modern building devoted to radio as an educational medium. The building is a delightful surprise: similar public stations are often stuck in a dank basement next to a boiler. But then, this building can be seen as an illustration of the commitment Portland has to radio for and with young people.

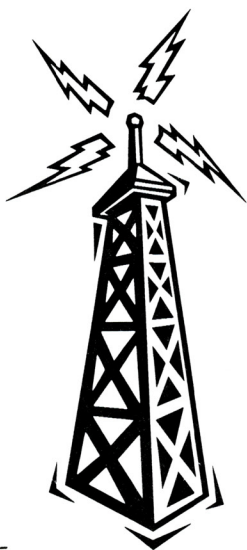
A large part of that community commitment comes as a tribute to the work of Jackie Loucks and her colleagues. In Jackie's 11-year tenure at the station, she and her staff have taught thousands of kids the art and craft of radio. Jackie's a dynamo who radiates a "can-do" attitude. It's hard not to be enthusiastic about radio in her presence.

There are actually two stations in the building: an FM channel, which runs mostly classical music, and an AM channel, devoted in daylight hours to programming for children and teens. Since 1923, the AM station has been a training ground for teens at the nearby Benson Polytechnic High School. Jackie and her colleagues run a comprehensive program for these teens, and they keep a full schedule of workshops and classes for younger children as well.

Teens in the broadcasting program attend classes right in the building. Proficient second-year students are tapped to host live programs in the early afternoon.

One such program is the daily "Kid Rhythm Radio," a live, music-oriented program for pre-schoolers. KRR is run on a tight format, similar to the kind of programming one would encounter in a commercial station. The difference is that, within the categories specified by the format, the teen DJs have freedom to select the music. For instance, they can select a "Muppet" song of their choice, or an "independent" song from a smaller label, or "something you've never played before." In this way, Jackie assures that the programming really suits the taste of the preschool audience...not Mariah Carey all the time. The teens produce their own news spots and features for the program, too.

"It's really pretty lively," Jackie notes.



The students also help with evaluation and selection of new music. Jackie has a system worked out for this, too: "When we get music into the station, the students and I listen to it. We mark the CDs and pick a couple of cuts on each one. Material on cassette is copied onto carts for quick cueing."

Jackie finds working with older kids challenging but gratifying. "The older kids can do lots of different things; they can pick up on the technical aspect of radio quickly. It's satisfying to help them use the equipment, to create something together. It's great to see their eyes light up when they do a program on their own."

But Jackie was surprised at the difficulties the teens sometimes have in working with each other. We expect it with younger children, but when older kids have problems getting along, it's disconcerting. Jackie notes that the broadcasting program "combines kids from different parts of the city, kids who

haven't worked together before. Sometimes they get into put-downs with each other. In time, though, they usually work it out.

It's gratifying to see a lot of social growth as the trust within the group builds," Jackie says.

**"What we're
preparing them
for is a world
where they
will have to
communicate
effectively..."**

Given the precarious nature of radio's future, a training program in broadcasting may seem anachronistic. But Jackie is quick to point out that training in broadcast skills stretches way beyond a specific career as a DJ or radio producer. "What we're preparing them for is a world where they will have to communicate effectively. It doesn't matter whether it's radio or not. We talk to kids in college and they tell us how glad they are to have gone through our program. It serves them well."

Jackie also works with groups of fourth through eighth graders and home-schooled kids during school hours. She teaches them to write and produce short radio dramas, complete with sound effects. With dedicated preparation and planning, it can take only one hour of studio time to produce a 15-minute skit.

In addition, Jackie has created popular workshops called "Cartoon Audio" and "The Golden Age of Radio" in Saturday Academy, which, despite its name, isn't always on Saturday. It isn't even always at the radio station, as Jackie takes her show on the road through Young Audiences of Oregon and Washing-

ton, which looks to her to conduct similar workshops in public elementary schools. And in January, Jackie's show will really go on the road as she takes her skills in broadcasting to several student and teacher workshops in Australia!

Can such a broadcasting program be replicated without Jackie's beautiful building and sophisticated equipment? Jackie is (ever)

enthusiastic: "People often call me and ask how they can get something started in their own community. I think the easiest way is to start with an after-school group that can be sponsored by a community education organization. All you really need is a good cassette player and a decent microphone. Getting on the air in a particular market is something that can happen after the basic skills

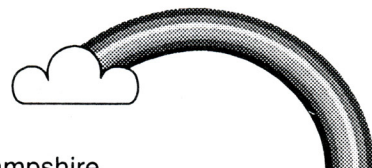
are in place and good ideas have been generated. You might ask a commercial or public station to sponsor you, to give you help in recording. That partnership may eventually give you air time, too."

Pamela Jean "PJ" Swift produces children's radio in several venues, including a local program called "World Kids" in Santa Cruz, California.



I'M LOOKIN' FOR A RAINBOW

words & music by Ben Tousley
©1995 Ben Tousley



Ben drew the very last number for our Round Robin at the National Gathering in New Hampshire last October. In spite of the hour, when he got up and sang this wonderful song, we all wished he had many more verses! Everyone was on their feet, moving their bodies and arms in sign language and singing out strong and full together on this lovely song of hope. Ben composed this after emerging from a rainstorm into the sun while crossing the Hudson River on the Tappan Zee Bridge. For information about Ben's songs and recordings, contact him at 16 Lourdes Ave., Jamaica Plain, MA 02130.

B E

I'm look - in' for a rain _____ bow, I'm look - in' for a

A F#m A

rain _____ bow, I'm look - in' for a rain _____ bow

1 B E 2 B E

clear a-cross the sky. clear a-cross the sky.

1. I'm lookin' for a rain—bow (3x)
Clear across the sky. (repeat)
2. It's risin' from the sun and rain (3x)
Clear across the sky. (repeat)
3. It's gonna stretch from me to you (3x)
Clear across the sky. (repeat)
4. (repeat first verse)

Curriculi! Curricula!

by Bob Blue

I didn't have to look very far to find a teacher who uses music effectively with young children. Sue Kranz came to mind right away, but many of you who are reading this article deserve to be appreciated for the many ways you integrate music into the primary curriculum.

It wasn't as easy to find a teacher who has clues about bringing upper elementary school children and music together in school. I wasn't surprised. I have a few hunches about the sources of this difficulty. One is that preadolescence is a time of insecurity, and participation in music, at that time in a child's life, seems risky to many children: What if they laugh at me? What if my voice squeaks?

Another obstacle, in our culture, is preadolescents' frequent need to form a separate subculture, safely away from the influence of adults. And music can be part of that subculture: the rap music that has become part of teenagers' lives, for example. And an extra advantage of rap is that you don't have to worry about pitch. Remember the need to have our own music, fellow baby boomers?

And finally, there are the teachers. Teachers who are really into using music in the classroom tend to teach younger children. It's easier with younger children. They sing along. Not as many younger children feel that need to separate.

So I persisted in my search for a teacher who used music effectively with older children. With the help of Miriam Kronish, I found Rob Adams, a teacher in Seattle who has had success using music with fourth graders. He recognizes

and respects their subculture and doesn't attempt to invade or transform it. He knows that many of the children he teaches tune in to heavy metal or rap when left on their own, and he accepts that as a fact of life.

Most of the music in Rob's classroom is not the music of that subculture, though. When they gather together to sing, they sing Lorre Wyatt's "Somos el Barco," Carole King's "You've Got a Friend," Bill Withers' "Lean on Me." Rob chooses songs that are musically fun and that say things he wants children to hear.

He also gets children to write songs. A prolific songwriter himself, he knows that there are many ways to approach writing a song: starting with a tune, starting with "licks" on a guitar, starting with lyrics, or mixing approaches. And he knows many older children will be loyal to their subculture if that's an option—using popular tunes or dispensing with melody altogether.

So Rob sets up a structure that distinguishes the songwriting children do in class from what they may do randomly on their own. The children write their words first, and they are strongly encouraged not to use ready-made tunes. Rob teaches them about song structure—the chorus, the verses, the elements that make a song singable.

The songs they write still reflect who they are, including elements

of the preadolescent mindset. An example is "School Is Out":

SCHOOL IS OUT

©1994 by David Bright, Greg Goodwin,
and Andrew Weiner

Chorus:

School is out and it's time to
party

I'm going to the beach to get
somebody.

1. Going to the movies with my new
girlfriend.

Getting some popcorn and
money to spend.

(Chorus)

2. My parents are out for the whole
weekend,

I'm throwing a party for all of my
friends.

(Chorus)

3. The only thing we like about
being in school

Is getting in trouble and being
cool.

(Chorus)

4. Going down the street in my new
Corvette

Going to the races and making
a bet.

(Chorus)

Rob learned, awhile after the creation of one of the students' songs, "Bad Breath," that it was remarkably similar to the theme of the TV show, "Cops." "Bad boys, bad boys..." Score one for the subculture. But Rob's attitude is one of compromise. He accepts his students for who they are, and they in return accept him.

We, the people of The Children's Music Network, don't want to encourage sex-role stereotypes. We'd prefer not even to hear them. But they're out there. Rob lets children know his own objections to these stereotypes, but when he encourages children to write songs, he doesn't beat his head against a wall. As you'll see, the three boys who wrote "School is Out" are into different stuff than Lindsay,



Rob Adams and his class at the Hillside School

continued on page 24 ➤

The Rose and The Apple Tree

Who is the Real Maria von Trapp?

by Lisa Garrison

Is there a guitar player working with children in the US today who can truly claim to owe no debt to Maria von Trapp? Or a public school glee club that has not performed at least a medley from *The Sound of Music* score with three part harmonies? The popular recording of the soundtrack of the Rodgers and Hammerstein musical is, above all else, pervasive. First released in 1959, starring the voice of Mary Martin, it had hardly diminished in circulation before it was surpassed in sales by the 1965 film score featuring Julie Andrews. Even before the video version joined the pack in 1986, Maria's story and songs had become as ubiquitous as raindrops on roses.

The basic outlines of the musical are well known. Maria Rainer, a fledgling nun whose youthful exuberance runs counter to the pious atmosphere at Nonnenberg Abbey, is sent by her superiors to the home of Georg von Trapp on a temporary assignment to care for his brood of seven children. Moved by her music and rapport with the youngsters, Georg breaks off his engagement to Elsa Shraeder and proposes to Maria. The Mother Abbess guides a distressed Maria to abandon her desire to enter the convent and to follow, instead, her deeper spiritual calling to become a mother and wife. During the distracting moments of applause after a 1938 Salzburg concert in which they perform, the Trapp family successfully escapes the Nazi regime by hiking across the Swiss Alps to "freedom."

Maria's story suggests that by singing the old folk songs, by drawing strength from the music of the hills,

by listening to the melodies of the human heart, and by spontaneously sharing songs with children, love will flourish, a path will open and faith will follow. The first female folk troubadour to reach Broadway, as a character she embodied the perfect tomboy, a free spirited will-o'-the-wisp with a guitar never far from her side. Who didn't want to be like her? Would-be yodelers abounded and for hundreds of thousands of Americans, the sight and sound of Maria coaxing the children to sing "Do Re Mi's" on the movie screen was their only exposure to solfeggio. For all the Rodgers and Hammerstein orchestration, the score caught something of the spirit of Austrian mountain music and in its own way kindled a mainstream interest in the genre, just in time to provide some groundwork for the 1960s folk revival in this country.

Consider, too, the effect Maria had on family singing. In the cultural context of late 1950's America, when *The Sound of Music* hit Broadway, singing was alive and well in schools, in camps, in community organizations and churches. But it was very rare for parents and children to sing together at home, and audiences everywhere were entranced with the intimacy of families making music together. Family singing is as endangered today as it was then, which may account in part for the enormous staying power of Maria's story.

So why is it that serious practitioners of children's music neglect to cite Maria von Trapp as a formative influence on their careers? Our reluctance to admit this troubadour, this quintessential Girl with Guitar, into that sacred circle is complicated. First there is the problem of distinguishing the real Maria from the myth, especially for those of us not on the scene during the seventeen years when the actual Trapp Family Singers were regularly on tour in the U.S. (1939-



Maria von Trapp

1956). Bessie Jones, Malvina Reynolds, Woodie Guthrie all endure with a kind of clarity and singular solidity as the giants on whose shoulders we stand. Maria von Trapp, on the other hand, is perceived as an amalgam of women in which we quickly lose our ground. The musical, set in history, yet marvelously apart from all that, overshadows reality.

The effect is further complicated by the ambiance and glamour each actress brought to the role. Mary Martin, having achieved world stature playing Peter Pan, brought an ageless, genderless gusto to the part, while Julie Andrews, a.k.a. Mary Poppins, brought to the role a spirited eagerness, an engaging simplicity. Both actresses amplified and transformed the character of a youthful Maria, leaving a legendary air that obscures the presence of the real Maria von Trapp.

What an irony it must have been for the real Maria to watch *The Sound of Music* become so immensely popular. She described the years of her Austrian youth, growing up after WWI, as an era when "the young people were fed up with glee club stuff with all that coy, sweetish, unnatural material which was sung everywhere. They wanted genuine music again."

continued on page 26 ➤

Kids' Chorus

A note from the new editor of "Kids' Chorus:"



Do you want to write about music? Well, then, write an article for *Pass It On!*. Not all of the articles will be in *Pass It On!*, but some of them will.

Sincerely,
Jenny Shih

WHAT OTHER KIDS SAY

Every year I am in a ballet called *The Nutcracker*. It's really fun. The music is by Tchaikovsky. It's really good music. It goes just right with the ballet. My favorite act is Mother Ginger and the Polychinelles. I have been a reindeer three times in a row. The reindeer pulls the sleigh that Clara and the prince are in. You have to be five to be in *The Nutcracker*. Five-year-olds to seven-year-olds are in one group, eight-year-olds to nine-year-olds are in another group, ten-year-olds to twelve-year-olds are in another group, and thirteen-year-olds to fifteen-year-olds are in another group.

Jillian Diamond
Amherst, MA

My teacher taught me a song. It is called "If I Had a Hammer." I really like it. We learned it in American Sign Language. I really like the sign for "freedom." It looks like a bird

flying. I like the sign for "brothers and sisters."

Tammarra Brandford
Amherst, MA

Music is also a loving thing. I love playing violin and singing. When I'm sad, I put on music, and then I feel better.

Daniel Plimpton
Leverett, MA

I live in Amherst, Massachusetts. Last year, I was in a show called *Annie*. I was seven. It was really fun. I had to do it six times. I was an orphan, and in *Herbert Hoover*. (I was in the chorus.) My mom was in it, too. My brother did the curtains. My dad just watched. It feels good to sing and dance in front of an audience. I felt scared, but happy at the same time. We had a lot of practice to make sure we got it right. Each time, we got better. We got flowers. Our director, who was Cindy, gave out flowers at the cast party. We sang songs there, and ate, and watched the taped performance.

Hilary Piech
Amherst, MA

In my classroom, we sing a song every morning, and it's called "The More We Get Together," and we learned it in Spanish, too. And that made me happy, because I am from Puerto Rico.

Jose Agosto
Amherst, MA

MUSIC THAT MOST KIDS LIKE

When I say "Music That Most Kids Like," I'm talking about songs that my friends and I learned from music classes, band, and other kids. As you can imagine, I've learned a lot about the kinds of songs that most kids like, or dislike. Here are some tips for songwriters and music teachers:

1. *Make the songs relevant to our lives.* I, for one, like the music

best when I can understand it. Songs might be about swinging on a swing, or playing a game. Also, songs don't have to be happy.

2. *Participation.* It always adds something to a song when there's something I can do, too. For instance, a lot of kids like to yell, jump, clap, or dance.
3. *Never generalize kids.* Everyone's different. Although maybe most kids of a certain age can sing a certain way, some can do more, and some can't do as much.

As a twelve-year-old, that's about all I can say.

Hannah Hoose
Portland, ME

MORE FROM JENNY

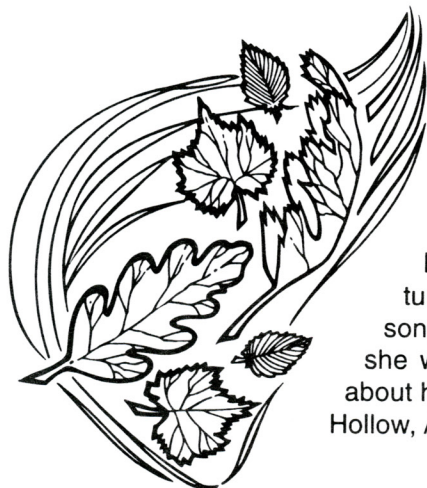
Hi! I am Jenny Shih. I like singing. Sometimes I perform in concerts. It is lots of fun. I like to act and dance and do gymnastics. When I sing in concerts I do not feel nervous. My best friend's name is Jenny Klaverweiden. She also sings in concerts with me. Last summer she, and my friend Eric, and Ian and Erin were on my mother's tape. There were lots of other people who were on her tape, but we were the stars. Soon I'm going to be on a radio show.

I go to Washington Primary School. I am in third grade and I am 8 years old. My birthday is January 12, 1987. On Tuesday, November 7th, 1995 me, Eric and Jenny Klaverweiden were on a TV show called "Tell Me a Story." We did some songs. It was lots of fun. I'm glad I got to do that and I hope I do it again.

Jenny Shih
Huntington, NY

Jenny Shih is a third-grader at the Washington Primary School. She is also a writer, editor, and singer.





LEAVES ARE FALLING

words & music by Emily Cooksy, age 8
©1995 Emily Cooksy

Emily writes a lot of poems and sometimes turns her poems into songs. She started writing songs when she was 7 years old. Here is a song she wrote about the seasons. To contact Emily about her poems and songs, write to her at 30 The Hollow, Amherst, MA 01002.

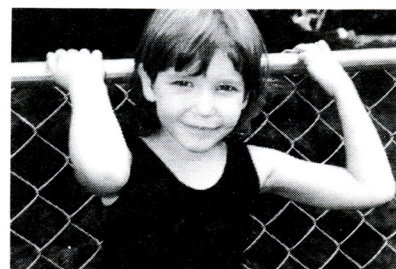
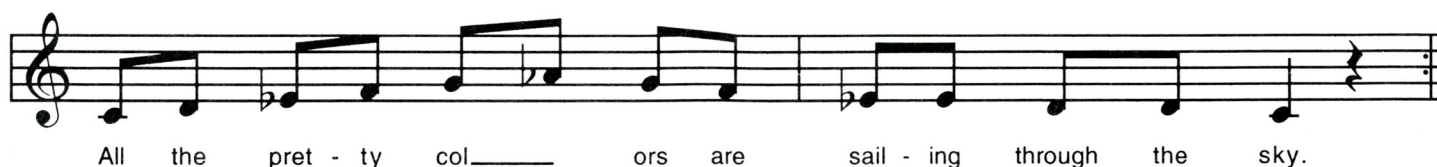
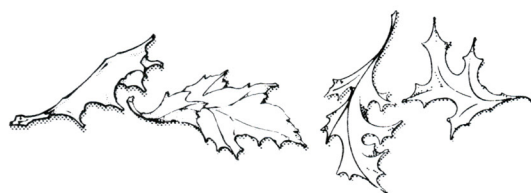


Photo: Anne Louise White

Emily Cooksy



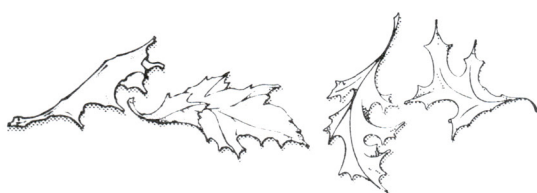
1. Winter snow is coming
All the leaves are falling
All the pretty colors
Are sailing through the sky.



2. Now the birds are flying
Cold winds are blowing
It's time to get our snowpants on
For Fall is here.

3. Now we hear the winter birds
For all the snow is falling
Do you hear the cold wind
Of Winter's year?

4. All the flowers are blooming
Yearling grass is greenening
Now we cut the roses
For Spring is here.



HALLOWEEN AFTERNOON

by Jay Mankita
©1995 Jay Mankita



Jay told this fascinating and effective story-in-rhyme at the Round Robin at the National Gathering in New Hampshire last October. Children and adults were caught in the grip of the charming story and also caught in the same awareness that the boys in the story experienced. To contact Jay about his songs and recordings, write to him at P.O. Box 252, High Falls, NY 12440.

It was Halloween afternoon, peaceful and calm;
I was carving a pumpkin with some help from my mom.
I had a pretty neat costume I was going to wear;
I was going to be a ghost with spaghetti in my hair.

Halloween was on Sunday this year, which was cool,
Because that meant no school, but my mom had this rule
That I couldn't go out trick or treating alone;
I could only go out with my brother Tyrone.
(That's if I could get him off of the phone.)
You see—he's a teen. You know what I mean?
They think they know everything and sometimes they're
mean.
And who do you think he was mean to the most?
Me! His little brother, the spaghetti-haired ghost.

Tyrone was dressed as a bum; teenage boys always are,
With a big overcoat and a plastic cigar.
One of his shoes was broken in half.
He said "Look, I'm homeless!" and he started to laugh.
Now, it must have been funny, 'cause Tyrone's a funny guy,
So I laughed with him though I didn't know why.

We rang bells by the score, knocked on door after door,
Though I don't really know what our costumes were for.
People just gave us candy, then went back inside.
We didn't scare anyone, no matter how hard we tried.

Well, after we'd been trick or treating awhile,
And I'm sure that we must have walked over a mile;
Tyrone said that we had collected enough
And now it was time to go home with our stuff.
It was late, and had already started to get dark,
So when Tyrone said "Hey...Let's just cut through the park!"
I said no, but he'd already started to go,
And he turned and shouted "Come on...Don't be so slow!"

When I caught up to him, he was lying on the ground.
He was crying and making a wailing sound.
It turns out he twisted his ankle and fell,
But when I tried to look at it, it just made him yell.
"Ow! It's your fault!" and "It hurts so bad!"
This whole thing was making me feel kind of scared.
His ankle was swelling up inside his shoe,
I wished Mom were there; she'd know what to do.

Well then in that moment, just thinking of Mom
Helped me remember to try to stay calm.
Now I was too small to carry Tyrone,
And as far as I could see, there was no telephone,
But I knew that I could come up with a plan.
It was then that I spotted a woman and a man.

They were sitting on a bench at the corner of the park.
I'm not supposed to talk to strangers, but it was getting dark.
They smiled when they saw the spaghetti in my hair.
I said "My brother's hurt! Can you help us? He's over there!"
They looked at me, then at each other,
And then they rushed over to check on my brother.

Tyrone was sitting up now. He had stopped crying too.
The man said "It's alright, I know just what to do.
I used to be in the army; I was a nurse.
Looks like you sprained it all right, could be worse."
The woman said "That looks like it really must hurt,"
While the man wrapped the ankle in Tyrone's extra shirt.
She said "We'll call your folks on the telephone."
I said "Thanks...My name's Jay. This is my brother, Tyrone."
Well, as the man ran to the telephone a few blocks away,
The woman stayed behind, to make sure we'd be okay.
She said "Your folks'll probably be here in just a little while.
We both said "Thanks." Tyrone even managed a smile.

She said "Now you're a spaghetti-haired ghost, that's plain
to see,
But what on earth is Tyrone supposed to be?"
"Look at my costume!" he said, "Don't you know?
I'm homeless! I'm a bum! I'm a hobo!

They all dress like this," said Tyrone, "I should know!
I've dressed like this on Halloween for five years in a row!"
"I see," said the woman. "Yes, that's very clear.
I myself have been homeless for only one year.
My name's Louise. My friend, that's Joe.
He's been homeless for ten years, so he'd probably know."

Tyrone said "I'm sorry." She said "That's all right.
How does your foot feel? Is it wrapped up too tight?"
She said "Lots of folks are homeless that you might never
know.

Some sleep in shelters, just like me and Joe.
Some live right here in the park, like Pierre, over there."
And she picked up a noodle that had fallen from my hair.

Well, Tyrone and I looked at each other and smiled,
And the three of us sat there, and after a while
Joe and my mom had come into the park
And the five of us sat there and talked in the dark.

It was Halloween night and we all learned a lot
About how people are, and how they are not.
I think people are people, whether or not
They sleep on a bed, or a bench or a cot.
We all need respect and love and care,
And as I thought about Joe and Louise and Pierre
I washed that last noodle right out of my hair.

You know, I felt pretty good as I turned out the light
And my mom tucked me in and she kissed me goodnight.
And Tyrone? Well he and I have already started to dream
Up some scarier costumes for next Halloween.



Letters to the Editor

Each of the following three letters has been abridged in the interest of space.

Pete Seeger

I want to share my enthusiastic joy from the CMN national gathering in New Hampshire last October. I went knowing it would be beautiful fall scenery, and a friendly group of people. But it was all so much more!

...kicking up those gorgeous leaves and watching them catch the sunlight as they fell;

...children snuggled into their sleeping bags as the Round Robin went on into the wee hours;

...Bob Blue making music on the piano at the auction; Pete Seeger sitting on the floor, singing and telling the stories that are our history;

...visiting with Frankie and Doug Quimby of the Georgia Sea Island Singers;

...laughing till our sides hurt over the lyrics of a song;

...sharing tears over the common pain addressed in a song;

...coming together in our love of music and children.

*In peace,
Susan Hopkins*



Kathy Miller and Anne Barlin add their lights to the festivities in Freedom.

I have been working with children and music for over 25 years of my life, but have only recently discovered The Children's Music Network.

The collective wealth of talent contained within this organization is truly amazing. So many skilled and learned artists, teachers, and performers who are as equally committed to improving the quality of our lives on this planet through our work with the children as we are to our crafts and careers. This reality itself is enough to overwhelm everyone involved, and I got the definite impression that no one really knows what to do with all this energy and potential. To promote our own careers in a field that we feel strongly about both politically and creatively is a sure step towards our fulfillment. But is this all we can do with so many like-minded souls united in a viable and culturally sanctioned cause? Is our real aim to be self-supporting and acclaimed performers, composers and educators? Or is there something greater we have an opportunity to aspire towards? I wonder!

I am a novice performer and experienced educator seeking to somehow unite these two fields. As a performer I felt privileged to be around so many talented and successful children's entertainers. I took in and learned much from the workshops and the performances. As an educator I must say that I was sadly disappointed in the lack of real sharing and comprehensive exploration of the issues and challenges of teaching. Some suggestions I have are to have problem-solving groups, brainstorming sessions, and most importantly, to have enough children present at times so as to create actual classroom situations where those of us who have developed a strong technique can demonstrate it live and in person in front of a group of children as well as in front of other teachers. There is nothing as effective as

watching a seasoned teacher in action! "Workshops" for "adults only" don't cut it—it's like giving a virtual reality cooking class.

I also felt that the children were sometimes pushed aside in the bluster and blur of adult commotion. At times I asked myself if this was the "Entertainers-of-Children Music Network."

I see much promise for CMN, especially right now in these times. The children are the future, and music is a powerful force. I would like to see CMN reaching out more to share our skills and our visions with music teachers and performers around the world. I would like to see CMN become multiracial, intergenerational and including all sectors of society—even more than it is. I could see CMN having concerts that would raise big dollars for big causes. I would like to see CMN go into hospitals and institutions and underfunded schools. And I know I'm not the only one. I am suggesting that we spend more time defining our goals and brainstorming the possibilities as a group with a vision.

*Sincerely,
Dagen Julty*

As one of the founding parents of The Children's Music Network, I feel that I must answer Dagen Julty's letter. As editor-in-chief of *Pass It On!*, I am reticent to take more than my share of space, but I believe that the issues Dagen raises are far from new, and are some of the basic reasons for forming our network.

We believe, first and foremost, in listening to children, and to adults who spend their lives working with children. We have created a network where children, parents and teachers can say the important things that need to be said, and know that they will be heard.

There are also many performers and songwriters in our network,

continued on page 25 ➤

SPIN ME AROUND THE WORLD

words & music by Noah Budin
©1996 Noah Budin



Noah sang this rousing song at the National Gathering in New Hampshire last October. It was inspired by Ruth Pelham's song "Turning of the World". He had taught Ruth's song to a preschool class of 4 year olds who requested it every morning. One morning when he asked them what they wanted to sing, one little boy suggested "How about 'Spin Me Around the World'?" Noah told him "I don't think there is such a song, but it's a great title and I bet we could write one." Over the next few weeks in class, this song emerged. To contact Noah about his songs and recordings, write to him at 3899 Brainard Rd., Orange Village, OH 44122.

There's a place up-on the earth where we cel - e - brate each birth

And the peo - ple who live there grow with dif - renc - es they share Ev' - ry

hand ev' - ry heart Ev' - ry one does their part Ev' - ry

boy and ev' - ry girl sing - in' spin me a - round the world!

1. There's a place upon the earth
Where we celebrate each birth
And the people who live there
Grow with dif'rences they share
Ev'ry hand, ev'ry heart
Ev'ry one does their part
Ev'ry boy and ev'ry girl
Singin' spin me around the world!
2. There's a place upon the land
Where everyone walks hand in hand
And the people who live there.....
3. There's a place within your home
Where the love begins to grow
And the people who live there.....
4. There's a place within your heart
Where hope and peace aren't far apart
And the people who are there.....

Regional Reports

NEW ENGLAND

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

The New England Regional gathering will be Saturday, March 30, 1996, again at the Clark Street Elementary School in Worcester, MA, from 9:30 AM to 4:30 PM. Responses to the 1995 gathering indicated that people were enthusiastic about what happened there and wish it happened more often. One suggestion (from two attendees) was that we have a round robin, a chance for each person (who wants) to sing one song for the whole gathering. We will try that at the 1996 gathering. Please send your thoughts about this and any other ideas to Bob Blue.

SOUTHEAST

Katherine Dines
2605 Essex Place
Nashville, TN 37212
(615) 297-4286
or Rachel Sumner at
(615) 646-3220

We who can meet regularly do so on the first Wednesday of every month from 12:00 to 1:00 PM. at the Nashville Entertainment Association (NEA), 1101 17th Avenue

South (Music Row area). Anyone traveling through town is invited to come, and people are welcome to bring their lunches! At our round robins we continue to share stories, poems, songs, finger games, signing, and other tools of our trade. These

occur every three months; the next one will be sometime in February. Three members recently purchased wireless headsets and sound equipment, and they got a fairly large price reduction because of the group purchase. Three CMN members were chosen to showcase during the Nashville Entertainment Association's Extravaganza. This annual event features about 80 of the best unsigned "alternative" bands and singer/songwriters in literally every genre of music, with the exception of country. This is the first time children's music has been considered a category.

CANADA

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

The Canadian region will be holding a gathering on Tuesday evening, April 23, 1996 at the Ralph Thornton Community Center, 765 Queen Street East, 2nd Floor, Toronto, Ontario. Bring songs to swap and a snack to share. Cost is \$3. For more information, contact Sandy Byer.

MIDWEST

Bruce O'Brien
604 Newton Street
Eau Claire, WI 54701
(715) 832-0721
OR
Kristin Lems
221C Dodge Ave.
Evanston, IL, 60202
(847) 864-0737

Bruce O'Brien and Kristin Lems have replaced Reid Miller to represent and coordinate the Midwest region of CMN. They will serve as interim co-chairs until the summer 1996 gathering, when elections will be held for a Midwest rep or reps. The concept of co-chairing arose because Bruce attends the yearly national gatherings, while Kristin is unable to attend them. Kristin, meanwhile, can work on publicizing and developing the Midwestern

membership, since she is based in Chicago. The CMN board agreed to let them pilot this unique arrangement.

Kristin and Bruce have secured a date and place for the 1996 Midwest Regional Gathering: Friday through Sunday, July 12th to 14th, at the Beaver Creek Reserve, a nature center in Fall Creek, WI, about 14 miles east of Eau Claire. They will send the membership and other supporters a mailing, both to solicit the money needed for a deposit for the Reserve and to give Midwest CMN members as much notice as possible in making plans for the summer of 1996. They hope some of you will stop in Wisconsin this summer, to be part of a terrific gathering in a beautiful location. Bring the family! To send an early donation/registration (Total registration costs are unknown at this time, but \$25 would help.), please write or call Bruce O'Brien.

METRO NEW YORK

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

The NY Metro CMN gathering will be held the first weekend of March in Port Washington, Long Island. We are looking forward to having another great gathering. All those interested may contact Barbara Wright.

MID-ATLANTIC

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

We hope to have a gathering in the spring, but there are no definite plans at this point.

NORTHERN CALIFORNIA

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

The Northern California CMN re-



gion will present a song swap at the 1996 California Association for the Education of Young Children convention in Sacramento on March 9th. This is a terrific opportunity to learn and share great music with new and old friends, to network, and to get more people involved with CMN. For more information, contact Lisa Atkinson.

SOUTHERN CALIFORNIA

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

On November 9, 1995, we enjoyed an evening of song, socializing, and refreshments to welcome Anne Barlin, Jacki Breger, and Dave Kinnoin on their return from the national gathering. We also inau-

gurated Dave Kinnoin as our new regional rep. The 1996 national gathering will be held in California, and we are actively engaged in reaching out to new members and keeping the ones we already have. We are all deeply grateful to Marcia Berman, who served so long and so well as our regional rep. She is still an active member, and we rely heavily on her knowledge, wisdom and kindness.



THE CHILDREN WILL SHOW US THE WAY

words by Susan Hill Custer, music by Daphne Petri
©1995 Daphne Petri



Daphne sang this beautiful round at the Round Robin of the National Gathering in New Hampshire last October. The words are from the last verse of a poem called "The Children", written by Susan Hill Custer of Cushing, OK. 13-year-old Kristen Bramble read the poem at a memorial service in Oklahoma City the day after the terrorist bombing there last spring. Daphne read about it in the newspaper and says "It struck me then as a call to listen to our children and the children of the world. When singing this in a round it has the moving effect of feeling like an echo, a reminder..." For more information about Daphne's songs, contact her at 205 Highland Ave., Newton, MA 02165.

2 part round:

I **II**

Re - mem - ber the trust of the chil - dren Dark - ness will not have its

day Take hold of my hand and we'll both un - der - stand that the

chil - dren will show us the way, the chil - dren will show us the way. Re

Round Robin: 1995 CMN National Gathering

by Ruth Pelham

Here is a list of the songs that were presented at the Saturday evening round robin at CMN's National Gathering held in Freedom, NH in October, 1995. Within the context of a weekend gathering that included informative workshops, inspiring song swaps, and informal networking, the round robin provided some very special musical glue to bond us even more deeply as a community.

The songs that were presented at this year's round robin reminded us what CMN is all about—caring about the earth and its inhabitants, valuing our diverse cultures, work-

ing for peace, justice, and healthy families and communities throughout the world. We sang together in harmony within a community of friendship, shared vision, unity, and joy.

The round robin moved forward beautifully thanks to a great organizing job by Tom Pease. Along with being round robin host and doing all of the behind-the-scenes work to set up the round robin, Tom invited many young people to be announcers for the evening. These announcers welcomed each singer and kept the round robin moving,

so that we were able to hear from over 75 singers. Our thanks also go to Harry Lowenthal, who generously donated the use of his sound system, and ran it for the entire evening.

If there is a song on this list that you want to learn, you can call or write the person who sang the song. Look in your CMN Membership Directory for the phone number and address. For any other questions regarding the round robin, feel free to contact Tom Pease at (715) 824-5881 or Ruth Pelham at (518) 462-8714.

CMN ROUND ROBIN LIST OCTOBER, 1995

NAME	SONG	COMPOSER
Sally Rogers	Can't You See I'm Working?	Sally Rogers
Marcus Gale	I Got Shoes	Trad.
Karina Rahardja	Fifty Nifty United States	*
Sandy Pomerantz	Far Too Much Noise	Trad. (adapted)
Les Julian	Color Outside the Lines	Les Julian & Bill Floweret
Oliver & Dave Kinnoin	Drivin' My Truck	Dave Kinnoin
Sandy Byer	All in This Together	Sandy Byer
Claire Lowenthal	Little Green Frog	*
Sue Trainor	Chores	Sue Trainor & Sue Ribaud
Julie Cash	Way Down Under the Apple Tree	Trad. (adapted by J. Cash)
Emma O'Brien	Love Is In The Middle	Emma O'Brien
Ruth Pelham	CMN Handclapping Band	Ruth Pelham
Hannah Hoose	It's Christmas and I'm a Jew	Phil & Hannah Hoose
Jackson Gillman	Eeensie Weensie Spider	Bob Blue, Tom Smith, & Jackson Gillman (tune by Stan Rogers)
Sandy Pliskin	Androcles & The Lion	Sandy Pliskin
Harry, Sam, & Claire Lowenthal	Apple Pickers' Reel	Larry Hanks
Lisa Garrison	New Visions School Song	Lisa Garrison
Mary Kerr	Respect	Mary Kerr
E. Anne Barlin	Energizer to Polish Music	*
Daniel Plimpton	The Sun Inside Us	Sarah Pirtle
Jeff Steele	Be My Friend	Jeff Steele
Cappy Millstein	Dona Dona	Trad. Yiddish
Dennis Caraher & Sarah Atkinson	It's Time To Go To Bed/ No It Isn't	Dennis Caraher
Jacki Breger	California Gray	Patty Zeitlin
Buddy Dubay	Three Bears	*
Susan Keniston	Amajoni	Yosa S. African
Susan Rule	Daughter of Mine	Susan Rule
Katherine Dines	Maracas (energizer)	Kids & Me (workshop)
Sarah Pirtle	The Beat of the Earth	Sarah Pirtle

NAME	SONG	COMPOSER
Marcy Marxer	Take Good Care of Each Other	Marcy Marxer
Daphne Petri, Julie Levin,	The Children	Susan Custer (Words)
Karina Rahardja, & Rebecca Schwartz	Will Show Us the Way	Daphne Petri (Music)
David Krohn	The Pencil Sharpener	(mime)
Sarah Atkinson	Tell the World	Joanne Olshansky Hammil
Jay Mankita	Halloween Afternoon	Jay Mankita
Justine Denison	Is That What You Really Want?	Libby Roderick
Professor Louie	The Walking Dead	Professor Louie
Cathy Fink	Give a Little Love	Cathy Fink
Leslie Elias	Hands Like This (energizer)	West African Singing Game
Sue Kranz	Houdini Hamsters	Sue Kranz
The Hoose Family	Sun Lotion 99	Lichner, Stodler, & P. Hoose
Joanne Olshansky Hammil	Candles, Candles	Joanne Olshansky Hammil
Rick Goldin	I'm Gonna Change My Socks	Rick Goldin
Janice Buckner	My Special Friends & Me	Janice Buckner
Sue Ribaud, Voice Workshop	Freedom is Coming	Trad. African
Elise Witt	Au Revoir Les Bateaux	Elise Witt
Burchie Green & Wendy Tompkins	I Love Seeds	Burchie Green
Patricia Shih	Some Rights in this World	Jan Nigro
Julie Chilton	From Here To Forever	Kris Kristofferson
Harry Lowenthal	Fanga (energizer)	Liberian Song/Dance
Stuart Stotts	When Daddy Starts To Dance	Stuart Stotts & Tom Pease
Alan Frank	Anti-Alphabet Song	Anon./Alan Frank
Dave Orleans	The Next Step	Dave Orleans
Ann Shapiro	Cozy	Ann Shapiro
Larry Long	Chicka-Chicka-Boom-Boom	Larry Long
	(A.K.A. Papa Chic)	
Leslie Elias	Trickster Coyote Story	Leslie Elias
Iris Hirsch & Diane Perry	Bubble	Iris Hirsch
Leslie Zak	The Wolf Song	*
Lisa Atkinson	The Elephant in Aisle Four	Lisa Atkinson
Rosie Emery	Mosquito	Rosie Emery
Bill Harley	Love Of The Game	Bill Harley
Sophie Glasser	Your Favorite Book	Sophie Glasser
Denise Friedl Johnson	Down At The Castle	Denise Friedl Johnson
Sandy Sachs	Night Bright Stars Shine	Trad. South African Lullaby
Barbara Tilsen	Song Of Life	Barbara Tilsen
Purly Gates	Shakers & Movers	Purly Gates
Bruce O'Brien	Owl Moon	Bruce O'Brien
Kathy Reid-Neiman	Harmony Road	Rick Speyer
Tom Pease	Like A Pup	Tom Pease
Bob Blue	Pigs	Bob Blue (music by L. Beethoven)
Noah Budin	Joshua's Band	Noah Budin
Seabury Gould	I Want To Live	Lanny Kaufer
Bonnie Lockhart	Water Round	Bonnie Lockhart
Rande Harris	It's Really O.K. To Clean Up	Rande Harris
Burchie Green	Caterpillar Blues	Burchie Green
Nancy Silber	Bee-Bop	Silber/Soll
Charlie King	The Sloth	Michael Flander
Wendy Tompkins	Kwaheri	Trad. East African
Ben Tousley	Lookin' For A Rainbow	Ben Tousley

*creator of tune not known to PIO! staff at time of printing

Calendar

A LETTER FROM RUTH PELHAM, CALENDAR EDITOR

Dear Readers,

After much consideration and discussion of how best to use the pages of *Pass It On!*, the editorial staff, CMN regional representatives, and I have decided to discontinue the calendar section. There are many other sources that provide excellent calendars of events, like *Sing Out!* magazine and music educators' journals. We hope you will consult them for events information. We also suggest that you contact your local arts councils, music associations, newspapers, and other related sources of information.

Many thanks go to all of our regional representatives and other members who have taken the time to send me listings for past issues! I appreciate your willingness to work to make the calendar session possible.

In the spring issue, I'll introduce my new role as a contributor to *Pass It On!* Several exciting options are on the horizon, and I hope my new role will give me opportunities to network even more with our members and readers, and to enhance the quality of *Pass It On!*

*All the best,
Ruth Pelham*



Photo: Juanita Plimpton

Daniel Plimpton and Ruth Pelham share a quiet moment at the national gathering.

Ruth Pelham is a performer, songwriter, educator, and founder and director of Music Mobile, a nonprofit community arts organization serving people of all ages.



Curriculi! Curricula!

➡ continued from page 12

Laura, and Jenn, the authors of "We Are the People":

WE ARE THE PEOPLE

© 1994 by Lindsay Armstrong, Laura Kim, and Jenn Rogers

Chorus:

We are the people, the people
of the world

We share the sunshine like
every human being

We all have feelings, friends
and family

We are the people of the world.

1. Earth, earth is our friend,
She lets us know where to go,
When we need her.

(Chorus)

2. Earth, earth is our family,
She gives us respect,
When we are down she makes
us at home.

(Chorus)

3. Earth, earth is our friend,
Earth is our home,
Earth is our family.

(Chorus)

I've fought the "good fight" to raise the social consciousness of older children. I'd rather have them singing about earth being our friend than about bad breath or getting in trouble. But I think sometimes it's more important to let children know we're on their side.

Besides using music to build classroom community, Rob uses it to enhance units they study. When they studied ocean life, this song emerged from the class:

I HAVE A DREAM

©1993 by Ariane Schwartz and Lauren Sherman

1. I have a dream. It's about the sea.

Blue and green with algae.

The animals swim their ways.

Colorful sunfish and minnows,
too.

The sunlight peers down from
the sky.

You can almost hear the blue-
birds sing.

Chorus:

Think of how lucky we are,
think of the wonderful sea.

Think of how lucky we are to
live in this world

To be a creature of the land
and the sea.

2. Tropical fish, minnows, too.

Lie at the bottom of the sea.

I see a turtle with its Mom.

Swimming along the bottom of
the sea.

Manatees swim their boring
ways.

We have to save this beautiful
sea.

(Chorus)

Rob is humble and tentative about his success with music in his classroom. He was flattered that I chose to write about him. He wonders whether some other teacher somewhere is doing miracles with older children.

Maybe other teachers are. But so is Rob. As each courageous teacher works to enable children to use their musical intelligences, she/he may feel that he/she is only taking one small step for a teacher. But I think it's a giant leap for teacher-kind.



Music Belongs to All of Us

➡ continued from inside cover

What would it be like if we treated children's first songs with the same respect with which we treat their first words? I remember meeting five-year-old Amy, whose parents had given her a tape recorder so she could sing, record, and keep any of the many songs she liked to create. One was

Daisy stomp stomp.

Daisy stomp stomp.

Twirl around, twirl around

Run in place.

I picture Amy's parents when her first songs spilled out at two, three, and four, nurturing whichever way

continued on next page ➡

she chose to explore her musical intelligence.

I also remember meeting a second grader during a songwriting residency who brought in new songs she'd written each evening. As I responded enthusiastically, she said, "My dad says I don't sound as good as the people on the radio." Put-downs for our voices, our songs, and our taste in music are rampant. When twenty songwriters gathered at a workshop at the first CMN national gathering, every single person said they had received painful criticism of their songs at some time in childhood from peers, family, or teachers. For some it was an excessive pressure to perform and be "on show" that was inhibiting. If those who have since then persevered in songwriting experienced such difficulty, then think of all those who once had access to the well of songwriting but closed it off.

What is it about our singing voices and our creation of songs that becomes such an open target? In a culture that encourages us to "take charge," our vulnerability makes it more difficult to explore our personal voices. The exploration is, instead, an experience of taking a risk in the unknown. And that's precisely why it's valuable.

Fifteen-year-old Phoebe Matthews of Gill, Massachusetts, describes the place of music in her life: "When I was eleven I went to a songwriting camp for a week. One night later that summer I walked outside in our garden. I remember listening to what I could hear, like we had at camp. I used a tune I already knew, and seven new verses just came to me. And I still do that. Recently I was in the woods. I had a song in my head and made up new words. I don't think of it as writing a song. It's just the way I sing to myself in my head. I like to do that when I'm outside. It doesn't have to be a complete song. I just like doing it."

One day I went to pick blueberries, and I met a six-year-old girl named Katie Ellison who was writing songs about all that she saw around her in the fields. I watched her sit quietly on the grass for many minutes. Then, when she was ready, the song tumbled out, one line and then a halt, then more, then silence, then the rest of the song. Her lovely melody rose and fell as she focused upon capturing exactly what she wanted to express:

In the hills at night
the deer is chewing up the grass
and the owls are making their home.

The sun settles down in her new foundation
getting all her things done,
getting ready for the things to come up.

The hawks are everywhere
going hawk, hawk, hawk.

Her mother, Tracy, said, "Katie entertains herself for hours writing songs about the earth." As we talked I learned about the ways that Tracy supports her daughter. She doesn't tell her that her creations have to rhyme to be songs. She doesn't evaluate them. She makes space for them. On car rides she knows Katie wants to concentrate and create songs, so she doesn't turn on the car radio. She also treats Katie's songs as her own. She doesn't parade Katie forward and urge her to perform.

"I'll tell you the trick of writing songs," said Katie. "The trick is you have to be happy to do it."

Perhaps one of the contributions we can make in CNN is supporting other people and ourselves to fully reclaim ourselves as musicians. As Katie says, we'll find our own way in music by following what makes us happy.

Sarah Pirtle is a songwriter, author, and educator who leads workshops on cooperative learning and peace education. Pass It On! began as her brainchild.



Letters to the Editor

➤ continued from page 18

and from time to time, individuals' career issues become conspicuous. Occasionally, there are workshops that are intended for and attended by only adults. As an inclusive network, we try to leave room for everyone, and this sometimes means making time and space for people who are trying to make a career of performing for children.

But we try to nurture a cooperative spirit, and avoid fostering competition. Showcasing teachers displaying their skills or performers who have made names for themselves, if done at all, must be done thoughtfully and sensitively. It would be too easy to turn into the Entertainers-of-Children Music Network Dagen describes.

We have spent years defining our goals, and we will continue to do so. So far, we do not sponsor concerts or produce recordings, because we feel that such activities would distract us from our priorities—make us a more competitive group. We don't gather a group of children to simulate a classroom, because we feel that children would be uncomfortable in such a situation; they would be tools to show what effective teaching looks like. And teachers, like performers, can get caught in the show-business mentality that focuses too much on the stars and ignores the great things each person has to offer.

This, I hope, is part of a discussion that will involve many people. Because this network is so important to me, I've answered Dagen's letter. I thank Dagen for taking the time to put his thoughts and feelings—both appreciations and suggestions—on paper. Both he and Susan Hopkins have given us valuable feedback. Please follow their lead; let's hear from you.

Sincerely,
Bob Blue



The Rose and The Apple Tree

➔ continued from page 13

Certainly any art form can run into the danger of being perceived as trite because it is overplayed. We no longer hear the rhapsodic "hymn to the hills" that serves as *The Sound of Music* theme song, nor can we digest the soaring admonitions of the finale to climb every mountain because they are simply too available to us. *The Sound of Music* was arguably Rodger and Hammerstein's most successful work and the ultimate movie musical (it emerged just as the genre peaked). According to the critic Ethan Mordden, Myra Franklin of Wales is said to hold a world record for viewing it; as of 1988, she'd seen the 20th Century Fox movie 940 times. The film won ten Oscar nominations in 1965. In Moosehead, Minnesota, when *The Sound of Music* played for 49 continuous weeks in the town's only theater, a group of local college students put up picket lines and demanded a change of bill. Anything as overplayed as *The Sound of Music* has a tendency to become almost invisible.

Staging considerations in creating a musical that featured children dictated that the story chronicling Maria's departure from the Benedictine Abbey, her subsequent marriage and the family's escape from Austria, be collapsed in time, allowing events that actually took a decade, to appear to occur within the span of a year. It made for a good story but had the effect of freezing our image of Maria so that in the popular mind she is perceived as forever young, forever crossing the mountains to find her dreams. In fact, almost a dozen years transpired between Maria's arrival at the Villa Trapp and the family's emigration to America, during which time she had already given birth to two daughters and was expecting her third. As a matter of historical record, the family

climbed not the Alps but the Italian Alps when they left Austria.

Somehow the Maria character had a way of seeming pure and untouched, as if a girl had come straight from the mountains with a heart bursting with song and an innate understanding of children, no training necessary. She was...well...magic!!! But at the risk of dispelling our favorite myths about Maria, let it be known that in addition to her talents, Maria von Trapp was a product of sound music education. As a young teenager in the Austrian Catholic Youth movement, she and her friends hiked for miles in the mountains, combing the countryside, searching out authentic folk songs, transcribing and arranging them for two, three, four and five a capella voices or with accompanying instruments.

Many of the leaders in this youth movement were trained musicians in a Vienna which was the country of lonely goatherds but so, too, the city of Schönberg. Together they pored through libraries and archives, seeking out the rare unpublished music of the old masters which they played on violins, cellos, French horns and clarinets.

None of this, not the early experiences in folkloric research and musicology, nor the lessons in instrument playing, were lost on Maria, who had every reason to escape her own traumatic home life into such joyous music making. She and her friends were part of the European revival of that ancient flute known as the recorder and she carried that revival into her work in the United States. I remember teaching myself to play recorder in high school using her book: *Trapp Family Singers: Enjoy Your Recorder*. At the height of their art-

istry, the family's concerts were divided into three sections; sacred music with madrigals, music for recorder, spinet and viola de gamba and finally, Austrian mountain songs and folk songs from around the world.

That Maria was a brilliant teacher is also rooted in her training. Against the wishes of her foster family, she left home and entered a Progressive Education College in Vienna in the early 1920s. The educational philosophy of this avant-garde program was centered on the needs of the whole child and the importance of integrated learning. Maria remembers that while she was a student there, among the foreign visitors who came to learn from the Austrian model of education was a delegation of educators from Columbia Teacher's College in New York, where the progressive ideas of John Dewey flourished. Maria already had a college degree in education when she entered

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the convent and however much a flibbertigibbet she may have appeared, it was armed with the best pedagogy that she so artfully took on the needs of the Trapp children.

In her own childhood, Maria was neglected and largely undisciplined. Indeed, the real Maria, orphaned as a little girl, grew up in foster care in the outskirts of Vienna, physically abused by her guardian, Uncle Franz, and deeply attached to her foster mother. Neglected and isolated in a house without other children, her games of play-pretend centered around an imaginary family in which she was surrounded by eleven children and two loving protective parents. In becoming the governess and later mother to the Captain's seven children, Maria fulfilled her dream of a large family.

Like many bright children who bear the scars of domestic abuse, she survived by putting all her energies into the public domain and working towards goals for which there was no family support, such as school and music. No wonder the nuns wondered how to solve a problem like Maria, for it was in the convent, the first safe and structured environment she had known, that she was able to begin living out her childhood in earnest. Yet the hardships of her early life, her uncanny ability to find solace in energetic treks through the mountains and her intuition for creating harmony and home through music became virtual survival instincts for her family in 1938, the year they fled Austria and immigrated to America.

The Trapp Family were not born performers. During their first years in the U.S., they suffered from the sense of dislocation typical of Austrians who left upper class circumstances and arrived here with minimal financial resources. At first, the family sang for their lives and their livelihoods; as such, their music career was initially spurred by political upheaval and necessity. My mother remembers a 1943 concert at Haverford College in which the children seemed stiff and unhappy. It did take several years of touring before they understood how to truly present themselves. With the help of their New York producer, Father Wasner, the family's trusted friend and musical arranger who had accompanied them from Austria, they gradually began approaching the stage as a living room, singing joyfully as if at home rather than catering to formal concert fare. By the time the Trapp Family learned to be comfortable on stage, they were a group whose boundaries were elastic and extended, in which the audience experienced themselves as part of the family.

Countless concert goers visiting backstage, hundreds of letters,

asked the Trapp Family the same question: How could we do what you are doing—sing in our family? In response to this, the Trapp Family Music Camp known as Sing Week was born, a ten day annual summer event at the Trapp Family Farm in Stowe, the first of its kind in America, in which the family acquainted 120 participants with rounds, folk songs and dances and musical literature from easy beginning works to complicated cantatas and fugues. The campers sang without musical accompaniment in the grove near the brook. Describing the camp, Maria wrote, "We witnessed how persons who had never sung before to any extent could derive such deep satisfaction out of learning those wonderful pieces." The goal of Sing Week was to cultivate each family's active participation in singing, to awaken their creative faculties and to reintroduce folk customs and rituals that were already being lost through the introduction of television.

In my heart of hearts, I wanted to learn that the real Maria had made a mint on all this stuff. When a German company produced a film from her book, *The Story of the Trapp Family Singers*, Maria handled the contract without a lawyer and signed away all rights and royalties for an up-front payment. Since any subsequent contracts were subject to the terms of the original document, her earnings for *The Sound of Music* musical and film came to only a fraction of one percent! Fortunately, she demonstrated more financial acumen in capitalizing on the subsequent Trapp Family name recognition. After all, the success of *The Sound of Music* helped nurture the American craze for all things alpine, and that certainly didn't hurt business for the Trapp Family Ski Lodge in Stowe, Vermont. Maria's gift shop at the Lodge specializing in Austrian folk arts also did quite well.

That the recent Broadway produc-

tion of *Beauty and the Beast* drew from the success of the movie constitutes a complete reversal of the old time formula "from stage to cinema." When a close friend recently admitted to me that her children had never seen *The Sound of Music*, I urged her to rent the video, lauding the songwriting team of Rodgers and Hammerstein as the ones who elevated the musical out of vaudeville into staged stories with a musical point. Unquestionably, this animated era of *The Lion King* and *Pocahontas* owes them a considerable debt.

Will Broadway musicals suffer the fate of forgotten folk songs and, in turn, will we find that what leaves the mainstream can finally be listened to anew and thus restored to its inherent greatness? As live theater diminishes in importance in the public mind and animated works take center stage, songwriters and musicians of conscience do seem to be turning back to the genuine immediacy of musical theater as a venue for tapping children's creativity. And next time when we go to the hills, who knows what music we may finally find.

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Lisa Garrison is an educator, writer and producer. She recently developed a curriculum kit for The Brooklyn Children's Museum entitled "Take a Walk in My Shoes" featuring a story telling, world traveling sneaker known as DJ Sole. Lisa is currently writing about the Lenape Indians for the Smithsonian Museum of the American Indian.



Interview

➡ continued from page 3

Rock and roll spoke to the part of me that was trying to fit into the Canadian culture. You know, I was a pudgy little Armenian kid who couldn't play softball. I had to learn everything. It was tough, but it gave me an empathy for those who feel slightly out of center. Coming from another language base gives you that, too. That served me well later in working with children. I think children as a cultural group feel out of it in mainstream society because their needs are not put first, as they should be. The music helped me socialize.

PIO!: *Did you gravitate toward the folk music part of it from the very beginning?*

R: Yeah, in Mr. Horton's grade six class he brought in a friend of his to play the twelve-string guitar and sing "Swing Low, Sweet Chariot." I didn't even know what the song was saying; honest to God I couldn't figure out what the words were, but I loved the experience. I loved everything about it, the sound of the guitar, that the whole class was singing—they all knew it. I knew I had to get a guitar. It took me another four years. Then in high school folk singers would come to our assemblies and sing songs like "Four Strong Winds." Later I got to see some of these performers at the Riverboat Coffeehouse in Toronto. Seals and Crofts. Unbelievable musicians.

PIO!: *You had your own adult coffeehouse period didn't you?*

R: Yeah, I wanted to be a James Taylor sort of singer-songwriter. I used to sing some Joni Mitchell songs, and some Jesse Winchester. And I wrote my own love songs. I never aspired to be a mega-superstar, I conceptualized my goal as playing in medium-sized halls so my music would be respected. By 1976 it had become kind of clear that this wasn't happening. I was getting frustrated. I used to get re-

ally nervous on stage and I'd have my best nights when there were only about ten people in the coffee house. My worst nights were before 200 people. Right about that time I had been invited into a nursery school by my former mother-in-law. And right about then I started singing in classrooms, too. She had the idea of recording an album especially for young audiences where the music would be presented with respect and care. That album was "Singable Songs for the Very Young."

PIO!: *An incredible success...*

R: Yeah, I want to say that I made it with lots of help from my educator associates, and my former wife and Ken Whitely. Luckily when that came out it was so popular that it gave me the window of a whole new career. I didn't rush right into it because I still had a lot invested in adult music and I kept that up as well as doing the children's stuff. But the children's stuff was by far the most requested. I was getting concert requests in libraries and schools all over.

PIO!: *When did it first hit you that you had something really big going here?*

R: The album came out in late '76. In '77 I saw that it was selling in threes and fours and fives because people wanted to give it as presents to other people. I was getting all these requests for concerts. Not just libraries now, but renting theaters. That was a big deal for me. By the end of '77 I was considering doing "More Singable Songs for the Very Young." *I learned two things: One was, it seemed that I was really good at this; maybe I had a gift for entertaining children. And I was hearing from people that not everyone could do this, that I shouldn't take it lightly. The other was that music itself could be an important thing in a young person's life. Children love to sing. It helped them learn about the world outside their inner world in a natural way. When I put that together—that it was*

important in itself and that I was perhaps good at it—then I thought there's a career here that I feel wonderful about. I didn't get it right from the beginning.

PIO!: *So many great things in children's music seem to have happened in Canada. What is it about Canada?*

R: It's our innate superiority (laughs, first a little, then more). No, that's my un-Canadian response to your question. Why not? I mean, there are Swiss watches. Mariposa in the Schools, a publicly funded program, has provided a lot of support. And Fred Penner came out of a similar program in Winnipeg. And the Canadian Broadcasting Corporation helped popularize a lot of the recordings we did in those early years, really quickly.

PIO!: *There's this Big Bang Theory about your success: Raffi decided that children's music had not been taken seriously and so he went into the studio to make recordings of children's music featuring arrangements that were as good as those on adult recordings. Was it really that way?*

R: The spirit was that way to the letter. It was a 50-50 deal between that intent and serendipity. Honestly, I remember we started out to make that recording on a small bank loan that I got. At first I was gonna make the arrangements more sparse than they turned out to be. "Robin in the Rain," with its jazzy horn arrangement, wouldn't have been as jazzy if I had stuck to my original idea. I was thinking, "Woody Guthrie had all these sparse recordings, right?" But, as we did it, I got really excited musically. And I sensed that there was an exciting album here. I remember sensing that these songs were somehow irresistible. And keep in mind one other thing: Daniel Lanoir of U-2 fame, of Bob Dylan fame, who recently produced the Neville Brothers, was the engineer on my first four children's recordings. He taught me a lot, and I asked every stupid question I could think of,

about EQ and echo and reverb and treble and what not. I drove people crazy.

PIO!: *Where was the recording made?*

R: In Daniel's mother's basement home. Eight-track. This isn't widely known. See what I mean about serendipity? It was the right idea at the right place with the right people at the right time. And the motive was absolutely pure.

PIO!: *How much was the bank loan for?*

R: \$3,600.

PIO!: *When it was done, how did you unveil this historic children's album? Did you rent a hall?*

R: No. I took it around to the nursery schools and day-care centers where I had been playing. I took it in the back of my station wagon. It's true. I printed up a thousand copies. They came fifteen to a box. I took them around to the children's bookstore in Toronto, and the staff helped me get it around. And Sylvia Tyson had a show on CBC radio called "Touch the Earth" and I appeared and she played a few songs. That made it national. My post office box got thirty letters the very next week from all over Canada wanting copies. So I did this mail order thing from my home. And you should have seen me, man. I had this small utility room in my home made into "Troubadour Records." It was a one-person company. I pretended I was the shipper and the CEO and everything. When I drove the records to the train station to ship them to, say, Kingston, Ontario, I imagined I was wearing a visor and a vest and a thing, whaddya call it, to keep the sleeve up...

PIO!: *A sleeve garter.*

R: Yeah, let's call it a sleeve garter. It was in such a spirit of fun. And the album was so popular. Within four months 2,000 copies had been sold, the bank loan was paid off and a regional distributor wanted it and from then...well, it's been a heck of

a ride.

PIO!: *But what does this feel like? Do you feel yourself changing as real success takes place?*

R: *Emotionally all sorts of things come up. Do I deserve this? Am I really a success? Is this all a fluke? If you're used to failure, or if things haven't worked, you have this acceptance period to go through.*

PIO!: *Did you ever wonder if it was because I'm doing this for children and children are somehow...*

R: Let me answer your question this way. I know what you're saying. There was at that time, and maybe there still is, this notion that you play children's music if you can't cut it in the adult world.

PIO!: *Right.*

R: I had to overcome that feeling. It was there initially. My initial effort was in adult music, so that was a natural question for me to work through. The reason it's not true is, almost all the adult entertainers that are successful would be petrified of entertaining children. They'll tell you that. They don't know how. They don't know who children are as people. That takes work, even if you have children of your own. It's not the same. I mean, I don't have kids. But there's something about tuning in to the world children live in, to the language of play that is there real world. To the reverence for life they have, to the innate magic of their abilities, to their unique needs and perceptions, to what it's like to be in their playscape. And when I was learning how to entertain them better, it was a practical need. It meshed with a bunch of things: my yoga studies at the time, during which in spiritual readings I was trying to figure out who we were as whole people. Children and childhood became another window into that. I studied the developmental needs of kids. And I tried to apply that in concert.

PIO!: *Could you give an example?*

R: Yes. If you're, say, entertaining 500 people, mostly children, you don't ask open ended questions. You ask yes/no questions, cause that's easy to deal with. If you ask an opinion question, what are you gonna do at that moment? You can't hear 500 different answers, and you don't want everybody putting up their hands. You learn little things like that. But I also made some choices that I'm proud of, me and the group of people I was in. I would go scout out other children's concerts and I saw that typically they ran, say, an hour and fifteen minutes. The last 30 minutes were unnecessary. Interest really fell off after about 45 minutes. And I saw that children were invariably asked to come and sit on the stage. Hundreds of them. They didn't know each other. Somehow they were supposed to be okay with that and the parents would watch and point at little Johnny or Susie. I didn't like that from the start. I couldn't understand why that should be reasonable. We wanted families to experience the music together. Why separate kids from their friends? So right from the beginning we called the concerts, not "family concerts," but "young children's concerts" and still kept the kids with their families. I know it sounds strange but it helped. There are a lot of nuances to this; we could talk about this for a long time.

PIO!: *You are known and widely admired for having given a lot of thought to many aspects of your presentation and the marketing of your material. Your stand against the long CD boxes would be one example.*

R: Let's call it choice. I figured, goodness, if I'm successful that gives me more choice, not less. I wasn't doing it to be a hero to anybody; success just gave me some freedom to take a tough stand.

PIO!: *Let's talk about the changes you've made more recently: you took some time away from children's music and tried more adult ventures. One of the reasons you*

continued on next page ➡

➡ continued from previous page

cited was that the children in your live audiences had become too young, as you put it, even to clap their hands in time to your songs. Now you're back. What adjustments have you made?

R: I've made two for that specific issue, and I did it very deliberately: all the concerts would start at 7pm.

PIO!: *When 2-year olds are in bed.*

R: We get very few now. Secondly, I called the concerts "Family Concerts." That's the circle coming around. By saying that, you're saying the music appeals to a broad family experience, which is true. The songs are gonna appeal to young people anyway. And you'll find tonight that the concert may go an hour and fifteen minutes. That's because I've honed the performing skills over the years to be able to do this. You can be the judge tonight.

PIO!: *I want to ask you about 'Baby Beluga,' which is one of your very best known songs. In that song you don't talk about the plight of the little whale. Why not?*

R: I have talked about the plight of beluga whales in the St. Lawrence in my concerts but not in the song. Music to me has a celebratory vibration. It can express sorrow or pain, but for young children especially it needs to be music of comfort and inspiration and affirmation of life, especially in a video-dominant age. The adult experience of life assaults young children more and more. The power of positive thinking was very much on my mind when I wrote that song. *The idea was, if I'm writing a song for a three-year-old about a beautiful baby beluga, if the child comes to love that creature from the love song I've written, what you love you naturally want to protect.* It's a very simple life principle. I trusted it and went with it. I didn't want a sad, save-the-whale song. I figured there were plenty of those.

PIO!: *You've done so well, and so much.*

Do you have any advice for those of us who may be considering children's music as a career?

R: First of all you have to love children. If you don't love children don't do this, please. You won't enjoy it, they won't enjoy it. If you really love kids for who they are, that's the right starting point. Get to know them as people. What's their world like? Study a little bit. Read up on childhood development. Learn to understand that if you're in a small group of children and you say, "Wanna sing one more?" and they say "Naaaaah," well that's not a personal rejection. Maybe they just wanna move on. They've had enough. They've already given you ten minutes. You gotta earn their attention every step of the way.

PIO!: *How about the commercial aspect of children's music? Can a given CMN member make a living at this?*

R: I don't know. Certainly if your ambitions are modest and you're content to be a regional hit (laughs), let's say. Look at how I started. I started small and even though my album became popular quickly I went through a step-by-step process. Take it one step at a time and if you're meant to reach a wider audience you will. If you're not meant to, maybe you can find some peace with the role you're meant to play. Take pride in knowing that you're being of service locally and doing important work. Maybe you become a regular at a number of classrooms in your area. That's a good thing for the students and you.

PIO!: *Tell us about your latest project. Raffi Radio?*

R: Audio recordings are being squeezed out by videos. It's one reason I'm adamant about promoting audio these days. "Raffi Radio," my latest release, does this very well. It's my thirteenth recording. It's a pretend radio show, a variety show from radio's golden era, except that it's commercial free, like

public radio. I have a dog as my co-host to provide "sound bites." Arf, arf. I had a lot of fun making this thing. It's another way of saying to parents, there's a lot more than video.

PIO!: *Is it a source of tension for you to keep putting out records and mock-radio shows when you know, at your level of fame, that you could be reaching more people through video and TV specials?*

R: I'm glad you asked that. Sure you can reach more people, but what are you saying to them? If the message is lost in the medium, that's part of the problem here. There's enough video for kids to watch. There are so many Disney classics, for example. There are quality and quantity issues here. Let me take a deep breath (does so) because this is very important to me and I want to say it right. Of course we want children to watch appropriate imagery. But quantity of watching may be even more important. Neil Postman, a communications professor in New York, says that for a young child, it really doesn't matter what the imagery they are watching is, it's still the same experience. It takes no skills. It has an effect on the brain waves of the child. There is nothing for the child to do in that experience. It's totally passive. Research shows that heavy viewing can actually impede a child's neurological development. And yet the quantity issue is not so well known.

PIO!: *Do you feel the same way about computers?*

R: Yes. We want people away from the electric screen—video games, TV, even computers. It's a silly idea that you need to give a young child a computer at birth in order to gain a leg up, as if a child were born to compete. As if life is a race. It's madness, being perpetrated by manufacturers of software, with billions to spend. *The word "interactive" is the cleverest sales slogan since "new and improved."* The irony is they're asking your children

to interact with machines at a time in their lives when they vitally need a primary experience of the world through other people and through nature.

PIO!: *Do you feel conflicted when you do a video or produce a TV show?*

R: Last year when I set up to record "Bananaphone" I knew it would be a video-free recording. In fact the title song is a parody of the Information Highway. I call the Bananaphone a cellular, digital device of the Information Low Way. I didn't then want to make a video or do a CD-ROM of it when I was actually saying, "Hey folks, you don't need this stuff." It's not that the technology doesn't have something to offer; it's just that not every household needs it. How many more gizmos will we perceive that we need for our households to be complete? It's elitist in the extreme in the amount of money it takes to buy it. So I'm on record for saying not only do you not need this stuff but it may be harmful for your children's natural development. TV is just a pre-fab image warehouse. *The children's entertainment industry is not geared to serve children. It's geared to sell things.* The only conflict that I see is the conflict between the real interest of children and the interest of the economy to sell the most things.

PIO!: *What are some of your favorite songs of those you have written?*

R: There are some on "Banana-
phone" that are really special to me. And "Baby Beluga" of course. And a song called "Just Like the Sun." And there are some on "Raffi Radio." I'm in my minimalist phase. "Sunflower" has only seven words in it. "Coconut" has only one."

PIO!: *Bet I can guess it.*

R: And a good song called "Every child" that I just wrote. It was inspired by theologian Matthew Fox's inversion of "Original Sin"—the idea that we are born flawed—to "Original Blessing"—that we are all

born blessed.

PIO!: *Great idea. Why would any decent God start you out with an original sin?*

R: Right; I mean, if that's the case, perhaps you have grounds to sue your parents.

PIO!: *Why bother your parents?*

R: Right. It gets absurd. And there's another song called "Whatever you Choose." I wrote the music and the lyrics were written by a twelve-year-old from British Columbia. We had a songwriting contest. Kids from all over Canada were asked to write in lyrics of poetry or just a few lines starting with the words "I wish." Then we made a second called "Wishing Well." The winner, a girl, wrote: "I wish that everyone could be/ Exactly who they really are/ No one should have to hide/ What they're really like inside/ Everyone's the same but different/ What do you have to lose?/ Just be what ever you chose to be.

PIO!: *I like the "Everyone's the same but different," line.*

R: Yes, it has that Daoist yin-yang complexity. I love it. I think that's the way the world really is: a whole with many parts. We have so much to learn from every aspect of human experience. I wish in these times that everyone could be a radio hero, a receiver/transmitter that lets us speak with our own voice.

PIO!: *I promised a preschool student from the Westbrook Children's Center College here in Portland who knew I would be talking with you that I would ask a special question for her. She wants to know, "Does Raffi really use a sandwich to fix his wagon?"*

R: (long silence) That's a most reasonable question. No, in truth, I sang that just for fun. But if children don't ask that question, there's something wrong.

Phil Hoose is a singer and guitar player in his family's band, and is also an award-winning book author.

Tommy's Daddy

➡ continued from page 8

had mentioned Tommy's daddy directly. "He could squeaky his voice, and it was funny." "I liked how he played real fast and we jumped like this." "My mommy said he can't come play any more." With songs, stories, and children's memories, circle time became a memorial service for Tommy's daddy.

The teachers stayed longer after school that day. They did the usual clean-up, but they talked a lot, too. "Did you see David during circle time? He's usually so fidgety, and today he just sat there. Wouldn't you love to know what he was thinking?" "And Sarah, who's always quiet, what she said about Tommy's daddy, that's when I lost it." "Were you as amazed as I was about how much these kids know about death? All we had to do was let them talk, and they did." "The song really helped." "I had no idea Jason was aware of anything beyond his own nose, and then he mentions his neighbor." "Hey, you guys, we did good! The kids talked about death and we didn't get in the way. I'm going to remember this for a long time." "I'll bet the kids will, too." "I think I still have some crying to do. I'm gonna miss the sound of that banjo a lot."

The next day at circle time, nobody asked to sing about Tommy's daddy. They wanted to sing "Grandpa's Farm" and "Seeds" instead. Over the next days, the children remembered more about Tommy's daddy. There were more dead pets to talk about, too, and more feelings. None of it was part of anything as organized as circle time. It just came up, when the children wanted to talk, in the middle of other things.

Tom Hunter is a songwriter and performer who works with children and educators to empower them through music.



New Sounds

by Sandy Byer

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Featured are two stories for older children about the trials and tribulations of elementary school: "Bottlecaps" about Harley's prized collection which was confiscated in school, and "Mr. Anderson," a tribute to the bus driver who saw him through elementary school and ushered him into the terrifying world of junior high. Also included is the opening song, "In the Back of the Bus," a Motown send-up.

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JOHN MCCUTCHEON

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ELLA JENKINS

Multicultural Children's Songs

The 23 cuts on this long-awaited collection are a definitive treasury of songs. They were inspired by the wonderful people Ella met all over the world who shared her own African-American roots. From the Caribbean, to Europe, to the Middle East, to Africa, to New Zealand, and back to the United States, a wonderful variety of sounds, languages, and rhythms can be heard.

Cassettes and CDs are available from Smithsonian/Folkways Mail Order, 414 Hungerford Drive, Suite 444, Rockville, MD 20850, or by calling 800-410-9815.

JOHN HOUSTON & WINNIE FITCH—HEDGEROW

Mother Earth's Magic

This recording is a musical revue with 21 songs and skits. It introduces Ashley Miller, a little girl with a big voice, as a juggling octopus, a salamander, a panda bear, a whale, and a daisy! Mother Earth has a surprise birthday party, and

a villain changes from pollution person to solution person. This "Magic Show" is Part III of Winnie and John's *Planet Earth Songbook*.

Cassettes are \$9.95 + \$3.00 s+h and are available from Green Briar Nature Center, East Sandwich, MA 02537, or phone 508-888-6870.

RACHEL SUMNER

Sleepy Time Lullabies

From the celebration of "Springtime" to the playful lambs in "One Little Lamb," Rachel Sumner's original songs are engaging, well crafted, and sure to become memorable treats for all who listen. Included are favorites like "Over the Rainbow," "When You Wish Upon a Star," "Summertime," and "Toora Loora," as well as a Cossack lullaby sung in Russian. It also contains a subliminal heartbeat to calm and relax listeners.

Cassettes are \$8.98, CDs are \$14.95, and both are available nationwide at Waldenbooks, Brentano's, Cole's, and Coopersmith's.

PETE SEEGER, BILL HARLEY, RUTH PELHAM, SALLY ROGERS, & MORE

Open Ears

Open Ears - Musical Adventures For A New Generation is a book that is chock full of wonderful musical ideas. Along with those listed above, there are 20 contributors, including Paul McCartney, Babatunde Olatunji, Artis the Spoonman, and more. They each share their excitement and expertise in order to inspire young people to make music. Children are encouraged to make homemade instruments, play a variety of instruments, sing, slap out rhythms, write songs, create a world orchestra, and much more.

This book is \$18.95 and available from Ellipsis Kids, 20 Lumber Road, Roslyn, NY, 11576.



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

CALL FOR ARTICLES!

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

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

All we ask is that articles...

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

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

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

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

Submission via E-mail or disk is preferred.

Send articles to...

Bob Blue

Executive Editor
77 Belchertown Road, #43
Amherst, MA 01002
413/256-8784
bblue@k12.oit.umass.edu

CALL FOR SONGS!

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

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

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

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

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

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

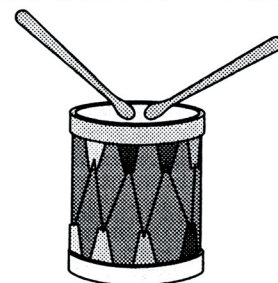
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Submission implies that permission to print has been obtained from all authors (although you will be contacted should your song be selected for publication).

Send songs to...

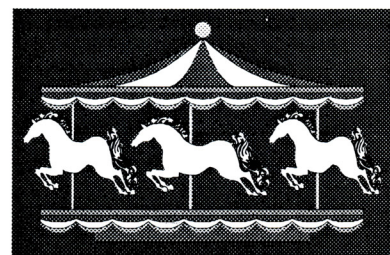
Joanne Olshansky Hammil

Song Editor
11 Marshall Terrace
Wayland, MA 01778



ATTENTION: KIDS!

We want your contributions.
Send us your songs,
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children's music.



CALL FOR RADIO INFORMATION!

Children's radio news and information should be sent to...

P. J. Swift

Radio Editor
305 Dickens Way
Santa Cruz, CA 95064
pickle@well.com

CALL FOR NEW RELEASES!

Send notification of your new recording to...

Sandy Byer

New Sounds Editor
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Toronto, Ontario
CANADA M4K 1E6

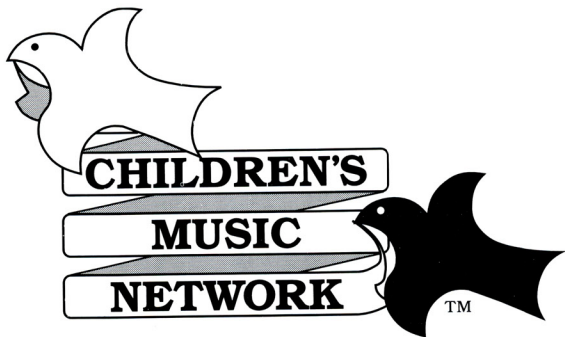
CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to...

Pete Seeger

Letters to the Editor
P.O. Box 431
Beacon, NY 12508





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(Classifications and rates as of 1/1/96; subject to change without notice.)

Check one...

- ☐ **Individual or Family Membership: \$35** (US\$40 Canada; US\$45 other international)
Typically individual performers, songwriter, teachers, parents, etc.
No business name will be cross-referenced in the CMN Directory.
- ☐ **Small Business and Nonprofits: \$60** (US\$65 Canada; US\$70 other international)
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- ☐ **Libraries and Schools: \$25** (US\$30 international)
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Indicate the number of **additional names** (other than the contact person) to be listed and cross-referenced to your main directory entry. Typically these are other people who are associated with a business or corporate membership, but names may be added to any category.

Add \$5 per additional name; total \$ _____

TELL US ABOUT YOURSELF...

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- ☐ New England ☐ NY Metro ☐ MidAtlantic
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OPTIONAL INFORMATION FOR YOUR MEMBERSHIP DIRECTORY LISTING

Are you a... (check all that apply):

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☐ Educator ☐ Parent ☐ Young Person
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Tell us about your interest, work or involvement in children's music
(About 30 words or less for the membership directory):

Tell us what you might be seeking from other members
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If you're a writer or performer, list any resources (recordings, sheet music, books, etc.) that you offer, including format(s) and pricing (About 30 words or less):

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

Thank You!