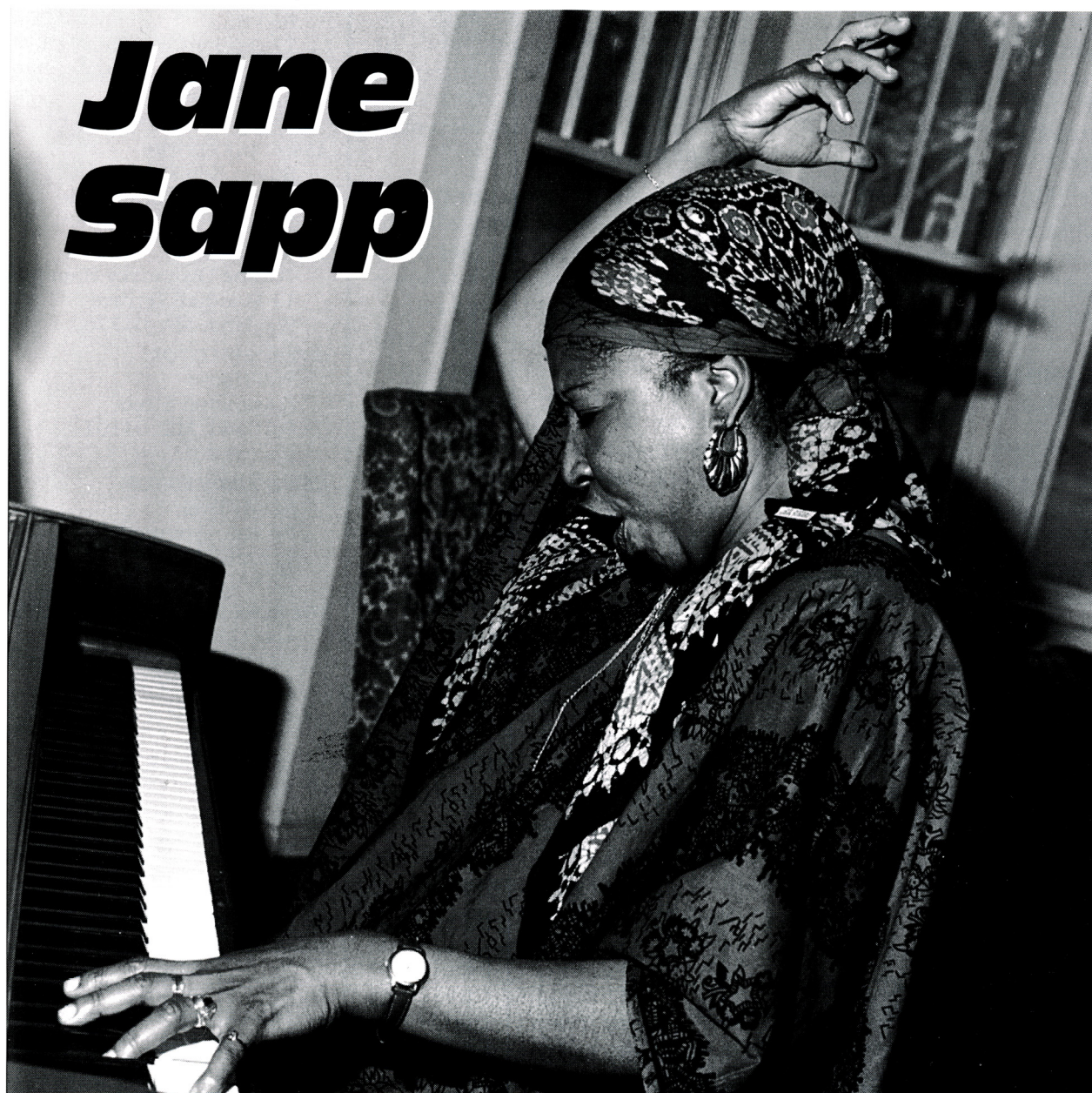

PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #23

Spring 1996



Also...

CMN 0263

- The Dream Project ■ Asociación Cultural Q'antu ■
 - Six Songs ■ Other Children's Music Groups ■
 - How Music Got Into My Life ■ And More! ■
-

A NOTE FROM THE EDITOR

Since I live in Amherst, Massachusetts, it's easiest for me to reach out to people near here for articles and letters. Please keep volunteering to contribute to *Pass It On!*, and don't let distance or the absence of a personal invitation deter you. "Kids' Chorus" ought to be written by children from all over. There ought to be photographs from all the regional gatherings. Letters to the editor ought to be flowing in from around the network. And maybe there's an article you've been meaning to write. Please do.

Susan Hopkins has made it clear that CMN is important to her. She is important to us, too. Here are some of her thoughts:

BUILDING AND NURTURING CMN CONNECTIONS

by Susan Hopkins

In California, CMN organized a song swap for the recent annual conference of the California Association for the Education of Young Children. The song swap was a coming together of people who care about children, to share music, values, work, and especially our challenges in making the world a better place for our children. It's this way of "coming together" that is so special about CMN: Everyone is welcome, everyone is respected, and everyone is given opportunities to contribute in many ways.

One of the best aspects of the California song swap was the diversity of music, people, ways of sharing, and themes of songs. Professional musicians did not intimidate classroom teachers and parents; everyone who wished to bring music to the group felt comfortable doing so. CMN philosophy was also reflected in song titles such as "There's Always Room for One

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



More;" "It's All Right to Cry;" "We Are All Special;" "Leggy, Leggy Spider;" "Do Not Be Afraid;" and "In the Name of All of Our Children." It was good music for and about children—music that everyone could learn and share.

CMN gatherings consistently encourage all to attend: come to listen, come to sing, come to offer your music. At a gathering at my home last fall we were sitting in a circle, many people with instruments and everyone singing. When new people joined the group, chairs were moved to include them in the circle—not an easy task when you are playing guitar and singing at the same time! No one was left out. No one was forgotten, no one was alone.

Including people is an important concept that deserves to be thoroughly examined. Should we include everyone who wants to be part of "our group?" And how should we include people? What makes people feel included? How can we accept people who are different? What about people who bring unusual ideas to the group? CMN works hard to practice community building; welcoming and respecting everyone is basic to our philosophy. Yet it's not easy to include everyone—to pay attention to the needs of individuals, to accept everyone and respect the differences, to work through conflicts and misunderstandings, and to care deeply for one another. Sometimes that means hard work, but

continued on page 28 ➡

PASS IT ON!™

is the journal of

THE CHILDREN'S MUSIC NETWORK

A Not-for-Profit 501(c)3 Corporation
©1996 The Children's Music Network
All Rights Reserved

THE PIO! VOLUNTEER STAFF:

EXECUTIVE EDITOR:

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

ASSISTANT EDITOR:

Susan Keniston
1951 Branciforte Drive
Santa Cruz, CA 95065

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

Articles in this journal do not necessarily represent the views of The Children's Music Network. Members are invited to send songs and articles for publication directly to the appropriate editors, but we can not guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. Published three times a year; deadlines are July 1, November 1, and March 1.

Contents

IN THIS ISSUE...

Features

An Interview with Jane Sapp, Candice Smith and Jennifer Williams of "The Dream Project"	2
Asociacion Cultural Q'antu	6
How Music Got into My Life	7
The Children's Entertainment Association	9
Alternate Roots	13

Columns

Radio Waves	14
Curriculi! Curricula!	17
Kids' Chorus	18

Songs

"Mother Earth"	4
"Take Good Care of Each Other"	8
"Color Outside the Lines"	10
"I'm Gonna Change My Socks"	16
"Dream, Dream"	21
"Z'man Likro"	24

Departments

Announcements:	
Children's Music and Storytelling	
Come to Cable	20
Letters to the Editor	23
Regional Reports	26
New Sounds	27
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 1980s, like-minded teachers, performers, songwriters, radio hosts and parents who cared about the quality and content of children's music found each other...and established a group of dedicated individuals which soon became The Children's Music Network—"CMN"—a nonprofit association that now has members across the United States and Canada.

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

WHO WE ARE...

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

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

WHAT WE DO...

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

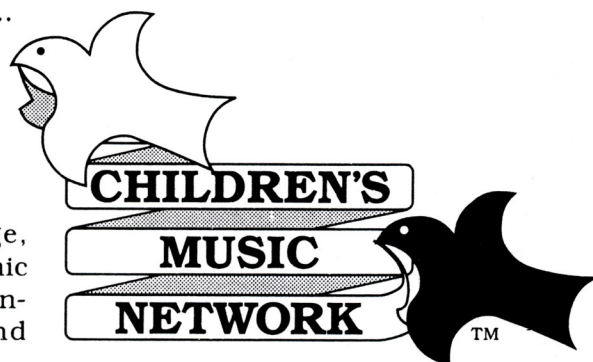
Our members work to support the creation and dissemination of life-affirming, multicultural musical forms for, by, and with young people.

OUR PRINCIPLES...

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

THE BOARD OF DIRECTORS:

Lisa Atkinson, Bob Blue, Katherine Dines, Lisa Garrison, Joanne Olshansky Hammil, Phil Hoose, José-Luis Orozco, Suni Paz, Ruth Pelham, Daphne Petri, Sarah Pirtle, Andrea Stone, Barbara Wright.



IF YOU'RE NOT A MEMBER...

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

CMN 0265

An Interview

with Jane Sapp,
Candice Smith and
Jennifer Williams of
"The Dream Project"

Conducted by Phil Hoose

In the dog days of late summer, 1995, twenty-one children aged 9-16 gathered at Hampshire College in Massachusetts and then at Long View Farm recording studio in the Berkshires for what has become known as "The Dream Project." During eleven whirlwind days they and several adult organizers and volunteers ate together, talked together, sang together, wrote and recorded 14 songs together, shared their cultural traditions with one another and, above all, grew together. To hear them tell it, the main thing they didn't do much of was sleep.

The children were from racially, geographically, culturally and economically diverse backgrounds. Participants included African-Americans, Puerto Ricans, H'mong, European-American and Chippewa youth. On May 28, Rounder Records released a recording of their songs on CD and Tape, entitled "Jane Sapp Presents: We've All Got Stories—Songs from the Dream Project."

The project was conceived and organized by Jane Sapp of the Center for Cultural and Community Development, located in Springfield, Massachusetts. For years, in school residencies around the country, Jane has been helping children put their dreams and experiences into songs.

Word of the Dream Project has spread rapidly among teachers and other adults who use music in their work with children. Many CMN members have wondered whether "what Jane Sapp did" could be rep-

licated in their community. On a grey February morning, *PIO!* visited Jane and two young members of the Dream Project and asked them to talk about what the Dream Project was like for them, and about the challenge of getting to know people from diverse backgrounds.

Jane Sapp, 48, grew up in Augusta, Georgia, during the turmoil and exhilaration of the Civil Rights Movement. The African-American church was at the center of the Movement, and Jane Sapp grew up in the heart of the church. An exceptional singer and pianist from an early age, she was already directing two church choirs by the time she was twelve. Throughout her life she has used music in her work as an activist and organizer. She has recorded or co-recorded three albums, and was a member of the staff of the Highlander Folk School.

Candice Smith, 14, is a ninth-grader at Commerce High School in Springfield, Massachusetts. She is a veteran singer and performer in church choirs and school choruses. She is open, friendly and self-possessed. She takes her time to form the answer to a question, and then speaks directly.

Jennifer Williams is an eleven-year-old student in sixth grade at Forest Park Middle School in Springfield. There is still a hint of her family's native Jamaica in her voice. Hers is a soft but steady voice. She too is not afraid to be silent in thought before responding to a question.

This interview took place in Jane's living room in Springfield, Massachusetts.

PIO! *Jennifer and Candice, how did you become involved in the Dream Project?*

JENNIFER: When I was in elementary school Miss Sapp was going around, checking out people's voices. Then one day she called me

up and asked if I would like to join something called the Dream Project.

PIO! *What do you think she liked about your voice?*

JENNIFER: I think she liked the way I sound and that I put a lot of feeling into my singing.

CANDICE: My mother knew Jane Sapp from DeBerry Elementary School and one day she asked me if I'd like to come into the Dream Project and, like, give others some motivation to sing. So one day I sang for Miss Sapp, right at the school, and then she asked me to audition for the Dream Project. I think she liked the way I sing. I think I also got in it because I can speak for myself and I'm not afraid to tell people what I think.



Candice Smith

Photo: ©Rounder Records Corp.

PIO! *Do you both sing around the house, and in school choruses, and in church? How is music a part of your life?*

JENNIFER: I sing in my church choir. I started last year, when I was ten.

CANDICE: Even when I was little I used to sing. When I was goin' to the shower, I would sing, "I'm goin' to the shower." I'd make songs up. I remember sitting in front of the radio trying to learn songs other people were singing. In third grade I started singing in the chorus and then in fifth grade I sang in the school talent show. And then I



Photo: ©Amy Ragus

The Dream Project community

joined the Holy Temple Church of God and Christ. They taught me how to sing a lot of different ways. And then I joined African-American Intensive Music Studies. They taught me jazz ensemble and theory of music. And then the Dream Project taught me even more. And now I'm in school with a show choir, and we sing old songs like "Jailhouse Rock" and "Sixteen Candles."

PIO!: *I know this is a huge question, but what was it like to be in the Dream Project?*

JENNIFER: It took a lot of time. It took a week to practice and that didn't leave much time for recording. It wasn't that easy. We had to practice and practice and go over our mistakes again and again. It took us awhile to get things just right. We stayed with our group at night. We divided up into rooms,

with a few people in each room. I still stay in touch with Danielle, one of my roommates. I still write to her.

CANDICE: A large part of the time we were at Hampshire College. We practiced there. And then we recorded. And we recorded. And we recorded. It was a lot of singing. I had a lot of fun and met a lot of people.

PIO!: *Did the group lose energy in the studio after a certain number of takes?*

CANDICE and JENNIFER (instantly): Yes!

CANDICE: Especially when we did the upbeat songs over and over and over again. There were certain parts where we were really dragging, especially real late at night or real early in the morning. There were some mornings people would have

just as soon stayed in bed (laughter).

PIO!: *So how did you keep your energy up, take after take?*

CANDICE: I figured, I wanted to do it right the first time. I was getting kind of frustrated, because everybody wasn't doing what they were supposed to. I was trying to do the best I could and maybe make up for those who weren't. I was trying to do the best I could and even more, so that we could get it over with and get it done right.

PIO!: *Did you write your own songs?*

CANDICE: Well, it was more like we told our stories, like we did activity games and we related things about ourselves and Miss Sapp would put that together into songs.

continued on page 5

MOTHER EARTH

words & music by Betsy Rose
©1990 Betsy Rose



This is a great song for all ages: older kids and adults will be excited and inspired by the verses, and even young children will love this rousing chorus. It's especially fun if two hand claps are added after the words "mother earth" and "defend her worth," as can be heard on Betsy's recording *Sacred Ground*. To contact Betsy about her songs and recordings, write to Paper Crane Music, P.O. Box 9538, Berkeley, CA 94709.

Briskly

C C/B Am C/G F G C C

1. Who's been here a long long time be - fore the hu - man race? Who's been spin - ning

Em F G C C/B Am C/G

'round and 'round all blue and green in — space? Who makes sure that ev - ery spe - cies

F D C/G Gsus4 C F

has a spe - cial place? And who needs our help — to — day?

chorus: C Em Am F G C Em

It's our moth - er earth, our moth - er earth, we can-not live with-

Am F G C C/B Am C/G

out — her, she gives us our birth; now she needs all her chil - dren to de -

F D C C/B Am C/G F G C

fend her worth, it's time for us to moth — er our moth - er earth!

continued on next page ➡

MOTHER EARTH

1. Who's been here a long long time before the human race
Who's been spinning 'round and 'round all blue and green in space
Who makes sure that every species has a special place
And who needs our help today?

chorus:

It's our mother earth! Our mother earth!
We cannot live without her, she gives us our birth
Now she needs all her children to defend her worth
It's time for us to mother our mother earth!



2. Before the humans walked the earth the critters flew and crawled
Before we spoke a language the wild wolves howled
We're the youngest on the planet made of all that went before
And who are we grateful for?
3. Whose rivers need a cleaning, whose skies are turning brown
Who's choking from the plastic junk that never will break down
Whose forest's being lumbered, whose soil is turned to sand
And who needs our helping hand?
4. For the rivers are her bloodstream, the forests are her lungs
The ozone layer keeps her cool and the topsoil keeps her warm
The wind is her laughter, the rain is her tears
And we are her eyes and her ears. *(We are) mother earth....*
5. Now don't you be discouraged, though we're standing on the brink
The choice is in our hands now to evolve or go extinct
It means changes on the inside, big changes in our lives
To help mother earth survive. *(She's) our mother earth....*

shape that into poetry first. It doesn't have to rhyme, just have a shape. And then I ask them, 'Now that you've got the shape, what does it sound like? Boogie-woogie? Rock? Jazz? Rhythm and blues? A rap?' Then we work on it and try to make it happen. My hands on the piano are just there to help figure out how to make it sound like they hear it.

PIO!: *Jane, how did the Dream Project come to be?*

JANE: Mark Greenberg of Upstreet Productions in Vermont had been doing some productions of children's music. He approached me to make a children's album. I said I didn't want to do it. I know this may be insulting to some, but *I think children's music is most powerfully expressed by children. When they speak to their own intimate experiences, it's far more powerful than me trying to develop a song for kids and sing it. Plus I don't think kids really listen to what we adults consider to be children's songs.* I was really interested in how do you reach a Jennifer or a Candice through music. Young people will have a different kind of reality about the world. Especially children whose reality isn't entirely, you know, green grass.

PIO!: *So how did "I don't want to do it" turn into this recording?*

JANE: I said I'd prefer to do an album where young people sang their own songs about their thoughts and the themes that were going on in their lives. So Mark said, "Okay." I was really surprised. I started telling him about kinds of songs that young people had been saying to me during my work with them around the country. Sometimes they were just phrases that I had written down. I told him I was interested in pulling together one or two kids from a lot of different communities around the country. And I told him I didn't have an album

Interview: Jane Sapp

➤ continued from page 3

We suggested a lot of lines.

We would have discussions, and we would open up to each other. Sometimes when we would talk you'd get a song and sometimes you wouldn't.

JANE: For me, the most important thing was to get young people to talk about their experiences and their lives with no sort of end in mind. Just to try to get people to begin to talk. And, you know how discussions can go: some can be so powerfully striking that the im-

agery, the passion that comes out, you just know that you can develop something from this material. I've done it so many different ways that there's no set process for me. It depends on how much time I have with kids. A lot of times, I'll write on a board or on newsprint what they say, as they're speaking. I just write. Then sometimes I take that newsprint back to where I'm staying and try to turn the words into poetry. And sometimes I'll say, 'Here's what you said. You look at it. You shape it into poetry.' But the first part is to shape the words into poetry. It's important to know what out of all the words seems to strike THEM the most and then to

continued on page 28 ➤

Asociación Cultural Q'antu

by Alisa Peres

Cuzco, Peru, over 10,000 feet up in the Andes, is one of the most visited places in the world. Tens of thousands of tourists pass through each year, going to the abandoned Inca city of Machu Picchu, the awesomely beautiful Sacred Valley of the Incas, as well as other ruins, traditional markets, and mountain tops. The city itself is small and alive with history. Inca stone walls line many streets, quite a few street names are in Quechua (the most widely spoken indigenous language in that region) and it is not unusual to cross paths with colorfully dressed *campesinas* leading their llamas across town.

The sounds of *zampoñas* (panpipes), *quenás* (bamboo flutes), *charangos* (small 10-stringed guitars), and *bombos* (Andean drums) are everywhere. There are people selling instruments on the street; roving groups of musicians going to play in restaurants; and many shops sell cassettes, instruments, and how-to-play books.

Last summer, I traveled for three months in South America, wanting to learn as much music as possible. To be honest, I did not like Cuzco at first, feeling put off by what I saw as the commercialization of the culture. A lot of the music being played is a kind of pop Andean music. The nightclubs (*peñas*) always begin the night with a live Andean band (which the crowd often talks above) while the big attraction comes later: people dancing, packed in like sardines, to old North American rock music. No kidding. And virtually all the indigenous people I encountered were poor; they come down from their communities higher up in the mountains to find work (hauling heavy loads on their backs is a common job) or looking for tour-

ists who will pay a few soles for permission to photograph them and their llamas. Yes, Cuzco is full of history, culture, and native music, as they call it there. But all of that comes face to face with and is sometimes swallowed by modern-day commercialism. After some searching, I met many wonderful and knowledgeable musicians, but they rarely perform, because, sadly, there isn't a venue for what they have to offer.

Asociación Cultural Q'antu—the Q'antu Cultural Association—is a group of five musician/teachers whom I was fortunate enough to get to know. It was exciting for all of us to meet each other; we were people from very different places doing a similar kind of work with children. The Q'antu Cultural Association was founded in April, 1995, because the group felt the need to provide an alternative to other music education programs already in existence. Thirty students signed up for the first session. The number had doubled by August, when the second session began. They called themselves Q'antu, the name of a flower that, in Inca times, was a symbol of musicians, and that still grows in Cuzco.

Q'antu offers a full course of musical development for young children,

teenagers, and adults, as well as classes geared to schoolteachers. Because they believe that learning music is like learning a language, initial emphasis is placed on singing and playing by ear. The objective is for music to become an enjoyable part of everyday life. Later on in the program, students begin musical notation and theory and continue with their study of particular instruments. Piano, guitar, violin, *quena*, accordion, *charango*, mandolin and percussion are all offered. Ensemble playing is also part of the program, with classes in rhythm band, chorus, and *sikuri*, which is the traditional method of playing *sikus* or *zampoñas* in a group.

A predominant viewpoint in Cuzco is that folklore is not culture or art. Most other music schools are highly theoretical and try to imitate European culture. At Q'antu, they believe that Andean music is not just something to sell to tourists. It is the heritage of all children growing up there, and is therefore extremely important. For this reason, all kinds of music (classical, modern, and folkloric) are included in the Q'antu program, with a focus on Andean music and instruments.

In spite of having clear goals and very talented teachers, Q'antu is



Photo: Alisa Peres

Asociación Cultural Q'antu

facing some major problems. The school presently needs to find a new site, because until now it has been located at the house of one of the teachers, who has to move. It wasn't an ideal location anyway, being a long and exhausting uphill walk from the center of town. In Cuzco, where most people don't have cars, a central location can make a tremendous difference. This is difficult, however, because the *centro* is geared to tourists, and rents are very high. If they can somehow raise enough money to find a place in or near the *centro*, the Q'antu teachers believe it would open up enough possibilities to make it worth the price and enable them to continue on their own. They have been talking with friends in Germany and the United States who are interested in helping them financially.

Another difficulty is lack of materials. They began with next to nothing, using borrowed instruments and whatever little they could gather together. Instruments, strings, chalkboards, music stands, paper, and other supplies are all very much needed. Like so many of us here in the States, I have often referred to myself as a "poor musician." After meeting musicians in Peru, I can't place myself in that category anymore. Seeing how excited some guitarist friends were when I brought them new strings, or knowing how Q'antu struggles on with so little, has totally changed my perspective.

I asked Kike Pinto, one of the Q'antu teachers, if people there valued their own traditional music. He said that poor people and *campesinos* who have less exposure to outside influences will grow up identifying with the music. But other sectors of the population seem to want more contact with



culture from the United States and Europe. Foreigners who live in or visit Cuzco often value the instruments and music more than the local people.

Assuming that they can find and finance a new locale, the teachers at Q'antu have exciting plans for the future. They would like to grow into a full-fledged cultural center, with concerts, lectures, videos and dance performances in addition to music classes. Kike has a collection of over 200 Andean and Amazonian instruments. A Q'antu cultural center would be the ideal place to exhibit those instruments permanently, and Kike could periodically present lectures and demonstrations. Yet another dream is to work with children in poor neighborhoods and communities.

The folks at Q'antu were very happy to hear about CMN; in fact, they became members. I proposed an *intercambio*—an interchange—with them, whereby anyone here in the States who is interested could donate supplies, instruments, or money, and the Q'antu teachers could send us Andean songs for children (complete with lyrics, translations, and chord charts). In Berkeley, where I live, we are organizing two benefit concerts—one for children, and one for adults. Our hope is to encourage ongoing communication and support. If anyone is interested in this project or wants more information, please feel free to write to me at 2631 Woolsey Street, Berkeley, CA 94705, or call me at (510) 548-4099.

Alisa Peres performs Latin American music in a group called Cilibri, directs school choirs, and organizes a weekly series of children's concerts. She likes to spend as much time as possible south of the border.



How Music Got into My Life

by Joan Pelton

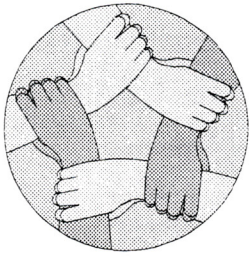
My first few years, my parents had a 78-RPM record player—called a Victrola—and you had to wind it up to get it to play. In those days, record players were not plugged in yet. But they let me wind it up and listen to any of the 78s they had. If I stood on one of the records, we couldn't play it any more; I'd destroyed it. But they didn't give me a hard time. We just played all the other records we had!

One of the first musical experiences I remember was a consequence of my mom's decision. She required that my brother Pete and I had to wash and dry the dishes every day. How did that have anything to do with music? In a wonderful way! My brother wanted to learn how to sing harmony and demanded that we sing every time we were washing our dishes. And we did! A lot of the songs he came up with were ones he'd learned in the Boy Scouts, and I learned them from him. I also learned how to sing the harmony, because I liked that sound.

And my mom got me a piano teacher to train me on the home piano, a Steinway upright. I loved it for awhile, and then the teacher wasn't available any more. I tried to play, but really wanted to have another instrument. Mom's comment: "You don't need another instrument. We have a piano." I didn't get another instrument, but I got encouragement to get involved with music.

And my mom finally realized that I needed a guitar and gave it to me 25 years after I requested an instrument. I have played with many people, pretty much in contradances all around New England and New York. And what a won-

continued on next page



TAKE GOOD CARE OF EACH OTHER

words & music by Marcy Marxer
©1994 Two Spoons Music

Marcy sang this lovely, gentle song at the National Gathering in Freedom, NH, last fall. She taught us sign language to go with it, and the combination of the signs and the simple, poignant words was heart-warming for all ages. To contact Marcy about her songs and recordings, write to her at 9428 Curran Rd., Silver Spring, MD 20901.

C G

Take good care of each oth - er from the ver - y start, Care to

C

share with each oth - er the love that's in your heart; If you're

F

there for each oth - er the ones you love will know, Take good

C G C

care of each oth - er and watch your friend ——— ships grow.

derful consequence.

And that reminds me that Mom and Dad encouraged me to go to square dances as a teenager. As soon as I was 16, I could get a driver's license and drive all around the state of Vermont to go to any and all dances.

And then there were my friends Buster and John. Buster played piano and was often at my house. I would sing with him while he played. Mom let us get together whenever we wanted to, and from the time we were five years old until our graduation from high school, I spent a lot of time making music with Buster—and Betty, who lived in Mill Village, which was our section of Waterbury, Vermont. She was a great singer, too.

And then I got to know John in high school. He lived in Duxbury, about five miles away, and in those days we didn't meet people that far away until they came to high school. They went to grade school in their own towns. John played fiddle. He encouraged me to play chords on our piano at my house while he played fiddle tunes. I did, and my mom thought it was great.

And then my parents let me go to college. I majored in mathematics, but all the math teachers were also musicians. And so I still spent a lot of time singing and playing music. I was in the college chorus and the college band.

There is a thing I am remembering that would have been a good thing to do. My mom told me, when I was

about 14 years old, that I should *not* smoke cigarettes. But I did, and kept it up until 10 years ago. Guess when my voice got better? When I quit smoking! I wish I had listened to my mom every time; what good advice.

I also got into the music business because I believed that music helps us humans to stay sane. And the very last thing my dad did to help me getting music out, he gave me a wonderful building where he used to manufacture skis and scythe snaths. For 20 years I have been sending out from that building recordings of music to stores and people.

Music has been wonderful in my life.



The Children's Entertainment Association

by Katherine Dines

Although children's music has worked its magic quietly for decades, particularly behind the scenes in early childhood classrooms, the past few years have launched it into a megamarket, where toys, television, videos, major motion pictures, interactive software, and homepages abound. Barney, Power Rangers, Disney, and other mass-marketing blitzes have opened the floodgates for selling literally *anything* to do with children.

Those who are still quietly working their magic realize that the challenge of presenting children's music calls for responsibility and commitment. Many factors are considered in developing material that is age appropriate yet challenging, entertaining as well as educational, politically correct without being preachy, interactive and focussed, and so on.

Perhaps one of the most exciting things about the makers and users of children's music these days is the sense of community that comes with sharing those commitments with others who work or have an interest in the field. CMN is one organization that provides that sense of community, and its mission statement exemplifies the commitments CMN members share.

If you enjoy the people and sense of community you have through being a member of CMN, there's another organization that you may wish to learn more about and possibly join, one that focuses more on the *business* of children's music. Formed by children's music attorney Howard Leib, the Children's Entertainment Association

(CEA) is directly involved in many aspects and issues of the children's music industry today.

Every year, there is a wonderful event in New York City, called the Kids' Entertainment Seminar (KES). More "biz" oriented than the CMN gathering, the next one is slated for June 28th and 29th, so mark your calendars now and plan to attend! The informative couple of days will offer interesting panel discussions, a keynote address by the creators of Hanna Barbera cartoons, networking mixers, showcases, and lots of other opportunities for all who attend. Each year during the KES, a compilation CD (of CEA members' works) is created and presented to various people in the industry. As a result, several CEA members have been heard, and actually contacted for other projects.

In addition to the many contacts CEA members can make at KES, CEA is actively involved in bringing more visibility to our industry. There is an advocacy committee, for instance, that is responsible for starting a paper trail to the performing rights organizations, in hopes of persuading them to pay the writers of children's songs for using their music in schools, churches, museums, and other places that normally don't pay.

CEA also has a booth at the Toy Fair, creating a presence—for the first time ever—for members' music products. CEA has also decided, as of this writing, to make a presence at the Licensing Show in New York. This is a huge exposition of items that can be licensed throughout the world in an astounding number of product lines. Have you ever wondered how Barney's body got printed on sheets, candy, socks, bubblebath bottles, toothpaste, lunchboxes, and so on? That's done through licensing, and if you have songs, puppets, characters, or other items that can be licensed,

you may also have a presence at the licensing show once you join CEA.

CEA publishes a quarterly newsletter called "KidBiz" which is chock full of information on CEA members. This is a place to toot your own horns, as loudly as you want to. It is sent to many industry people as well as to members.

Due to the combined efforts of members of CEA, CMN and the NAIRD children's Special Interest Group (spearheaded by Virginia Calloway of High Windy Audio), nominees in the children's division in the Grammy Awards may well have an opportunity to be selected by a screening committee. This committee will ensure that the materials are appropriate and specifically designed for children and that they won't be eligible in any other categories. A decision is to be made on this at the end of April.

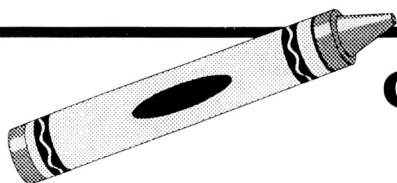
CEA also is providing its members with discounts on telephone service, insurance, and car rentals, as well as other benefits. So if you are truly committed to children's music, and if you want to make more contacts and learn more about the business side of things, consider joining CEA as well as CMN. The greater our community, the greater the opportunities are for growth and the greater the impact we can have on the field of children's music and entertainment.

For information on CEA, contact Howie Leib by phone at (212) 399-4334 or (212) 399-3287, or by E-mail at ASKCEA@aol.com

Katherine Dines is a performer, songwriter, recording and teaching artist for young children, families and educators. She serves as a board member for the Children's Entertainment Association, and The Children's Music Network.



CMN 0273



COLOR OUTSIDE THE LINES

words & music by Les Julian and Bill Flowerree
©1995 Les Julian and Bill Flowerree

Les sang this exciting song with wonderful energy at the National Gathering in NH last fall. He had everyone laughing and cheering at his great imagery as well as feeling inspired! To contact Les about his songs and recordings, write to him at P.O. Box 3488, New Haven, CT 06515-0174.

Gsus Verse 1 (sung stiffly)

1. Of all the kids in Miss Doo - a - lotte's class I col - ored the best by far. I

E♭

al - ways stayed be - tween the lines, I al - ways got a star. But

Cm Cm7

I was get - tin' kin - da bored and Miss Doo - a - lotte must have known, 'cause she

(spoken)

Dm7 G Dm7 G Dm7 Gsus G

gave us a page with a cou - ple of lines, say - in' "Class, you're on your own!"

§ *(Chorus - expressively)*

C F Dm Gsus G

1. Grab your crayons. Let's col - or, col - or out - side the lines. You
2. With my crayons I col - ored, col - ored out - side the lines. You

C F Dm7 Gsus G

nev - er know what we'll dis - co - ver, — what new worlds we'll find. 'Ma - gin -
won't be - lieve what I dis - cov - ered: a world in - side my mind. Well I

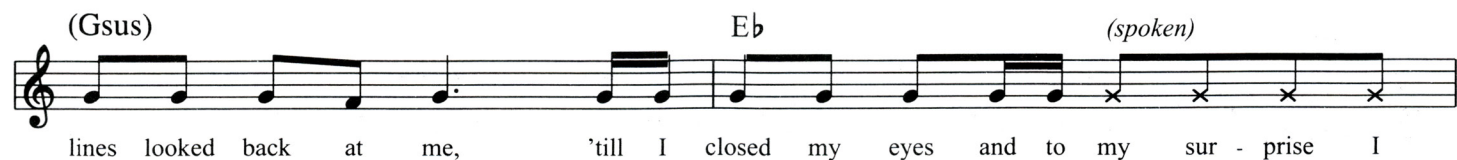
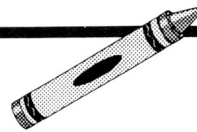
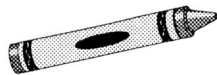
Dm Am Dm Em Gsus

na - tion will un - wind when we col - or out - side the lines.
let it all un - wind and I col - ored out - side the lines.

Verse 2 (still stiff but less so)

3rd time to Coda 2 ⊕ Gsus

Well I looked at those lines and I looked at those lines and those
Green



⊕ Coda 1

A7#5



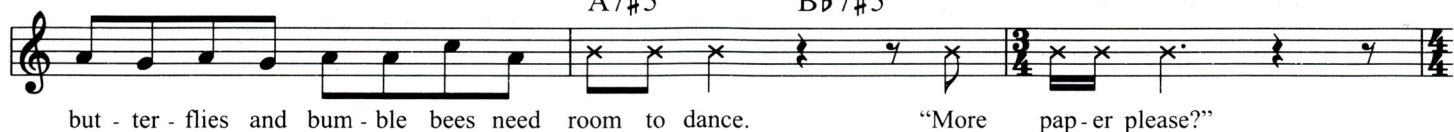
(spoken)



(spoken)

A7#5

Bb7#5



A7#5



(spoken)

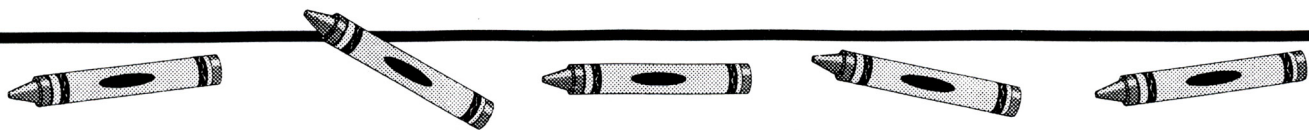


Bb7#5

A7#5



continued on next page ➤



(A7#5)

jam - min' with jacks and kings and queens, gi - raffes with green and yel - low stripes,

(spoken) Bb7#5

pol - ka dot - ted zeb - ras rid - ing bikes. Al - right!

D9

(whistle)

(whistle)

Gsus G

A

(ritard.) Freely

C F Dm Em Gsus G

whale was play - in' bask - et - ball with the earth way out in space. Blue,

Am Em Dm Em Gsus G

green and white half day, half night, such a beau - ti - ful place, I

(end ritard.) E9

Asus A

felt like yel - lin' to the peo - ple on the ball, "Hey!" I did, I told them all.

repeat 1st Chorus in D

⊕ Coda 2 repeat and fade

Asus

col - or out - side col - or out - side col - or out - side col - or out - side

the lines the the lines the

Alternate Roots

by Elise Witt

Though I've been a member of CMN since nearly the beginning, this past October was the first time I was able to come to a national gathering. I was immediately struck by the sense of family. CMN seemed to be a community where people felt at home, where they found inspiration to keep on doing their work, and where they had a sense of solidarity through the ethics and values expressed in their music.

There are other groups around the country that bring together like-minded people to share ideas, exchange information, and fire the spark to keep on keeping on. I feel that all these groups need to know about each other and build alliances so that our diverse voices and our common voice can grow ever stronger. For that reason I would like to introduce CMNers to the place where I have felt that sense of family and artistic community for the past 20 years.

Alternate ROOTS is a coalition of performing artists (dancers, musicians, jugglers, writers, actors, directors, teachers, presenters...) around the Southeast who define their work as community based and original. The following are some brief biographies that exemplify the diversity among our members:

• **John O'Neal** (*Free Southern Theatre*, New Orleans, LA). Through the character of Junebug Jabbo Jones, John tells stories of the Civil Rights Movement, of the migration of black families from the rural South to the industrial North, and of growing up in Mississippi.

• **Roadside Theatre** (*Appalshop*, Whitesburg, KY). Gathering material from their kinfolk and neighbors in the Appalachian coalfields and mountains of Ken-

tucky and southwest Virginia, Roadside has invented a dynamic style of group storytelling theater that includes lots of music.

• **Beverly Botsford** (Durham, NC). Percussionist extraordinaire, Beverly teaches children and adults about the magic family of drums from all over the world. She performs with the Chuck Davis African-American Dance Ensemble, with several jazz groups, and as a solo artist.

• **Ann Kilkelly** (Blacksburg, VA). Ann is a tap dancer, poet, and performance artist, as well as Director of Women's Studies and a theatre professor at Virginia Tech University. She plays music with her feet and is often known to tap as she teaches.

• **The Brother Boys** (Johnson City, TN). With three albums of their "new hillbilly" music on Sugar Hill, the Brother Boys revive the old style of brother duets from the Appalachian mountains, in traditional songs they've collected as well as in original compositions reflecting the current state of mountain affairs.

• **Dianne Monroe** (Atlanta, GA). As poet-in-residence, Dianne works with ESL (English as a Second Language) students to help them bring out their stories in poetry. She recently published a book with a group of Vietnamese students.

• **The Deluxe Vaudeville Orchestra** (Atlanta, GA) They juggle, they play tangos, their euphonium player has animals all over his instrument ("zoophonium"). What more can I say?

These are just a few of the 275 active members of Alternate ROOTS. Structurally, ROOTS is a member-run organization. There is an office in Atlanta with three employees (though that may be severely reduced in the face of current cuts in public arts funding). Services include a member bulletin, a news-

letter for the public, touring subsidies, publishing of original community-developed plays, re-granting of artist/community partnership grants, and performing showcases.

But perhaps the heart and soul of Alternate ROOTS lies in its annual meeting. Every summer we spend a week together in the country. Though the location varies, the annual meeting has most often been at the Black Mountain School near Asheville, NC, where in the 1950s artists such as Martha Graham and Frank Lloyd Wright gathered to teach and learn, to study and develop their arts.

The Alternate ROOTS annual meeting includes artistic workshops, showing and critiquing of new work, caucuses (by regions, disciplines, special interests), membership meetings, an opening and closing ceremony/ritual/performance, and a late-night free-for-all performance space called Café Bizzoso.

Our large group meetings are always in a circle, and we always begin with a song. We bring lessons from the Civil Rights Movement, the Women's Movement, and the Solidarity Movement in trying to act and interact with each other and our environment in a conscious and caring way. We have worked a lot and are still working on issues of racism and other -isms.

There is a children's contingent with work/study folks leading workshops and activities with the kids. Some children have grown up in Alternate ROOTS. John O'Neal's daughter Wendy was a small child at the earliest gatherings. As she grew older, she became one of the primary people to work with the younger kids. Wendy is now a student at Spelman College in Atlanta.

Being around these inspiring folks for these many years has shaped my

continued on next page ➤

work as a musician. It has helped me to see my music as the vehicle through which I do my work in the world, rather than as an end product. By witnessing other artists' ways of working (especially in disciplines other than my own), I've been inspired to do residencies. It has taught me a lot about working cooperatively and collaboratively. It has taught me that singing is 90% listening, and that singing with a group is ultimately and infinitely greater than the sum of its parts. And it has provided me with a family of peers who honestly give me

their perspectives on my work, and provide immense inspiration for me to keep going.

I believe that CMN and Alternate ROOTS (and other groups) need to know about each other, support each other, and learn from each other. We're all in this together!

Elise Witt sings in at least a dozen languages and for the last 15 years has carried her "Musical Trip Around the World" to elementary, middle, and high school students around the United States.



Radio Waves

Mr. Holland's Radio Program

A couple of months ago, I was approached by a colleague with a serious question: What kind of music do kids like? "Kids like all kinds of music," I answered, "although they may only know the kind of music that surrounds them." If you only hear country, you like country. Familiarity breeds acceptance.

This even pertains to classical music. Unfortunately, with the ever-increasing cutbacks in the so-called "frill" areas of education, subjects such as choral and instrumental music and music appreciation are being dropped by the wayside. Fewer and fewer kids have opportunities to hear music in its many forms.

Even those mainstays of public radio, the classical stations, are in trouble. The median audience age of public classical stations is somewhere around 50. Both the classical audience and classical stations are endangered species.

It's no surprise, then, that several classical stations and independent producers have tried to reach out to a fresh audience: the youth of America. In light of the prevailing attitudes toward classical music, this could be a hard sell. But leave it to radio to rise to the challenge.

Just look at the range of programs that have been developed:

NEW YORK CITY MUSIC BOX

This is a Peabody Award-winning program on commercial classical radio. It was developed by Max Horowitz for a local station in New York City. Although it's not currently broadcast, the program concept is still quite viable: Max combined classical, pop, jazz, and hip-hop into a fast-paced program

WHAT IS ALTERNATE ROOTS?

Alternate ROOTS is an organization based in the Southeast whose mission is to support the creation and presentation of original performing art which is rooted in a particular community of place, tradition, or spirit. ROOTS is committed to social and economic justice and the protection of the natural world and addresses these concerns throughout its programs and services.

Alternate ROOTS was created as a nonprofit organization in 1976. It now has 275 individual members representing 65 non-profit organizations and solo artists. Based in both rural and urban areas, members include dancers and choreographers, theatre companies, musicians, storytellers, clowns, new vaudevillians, mimes, performance artists, playwrights, directors, visual artists, art administrators, and art presenters.

ROOTS' goals are to develop a network for communication and the sharing of resources, to foster artistic development of new work, to effect social change through art, to promote cultural democracy within the organization and in the region, and to create partnerships with presenters reaching new audiences. ROOTS' programs include a newsletter, the bimonthly members' bulletin, the Community/Artists Partnership Project, Touring subsidies, the annual meeting, performing showcases, and administration of the New Forms Regional Initiative Grant/Alternate Visions program.

Alternate ROOTS is supported financially by membership dues, individual contributions, private philanthropic foundations, and public agencies.

The Rose and the Apple Tree column will return in the next issue.

hosted by teens. The idea is to expand musical perception and break down the barrier of prejudice in kids. Call (212) 730-9626.

DO RE MI

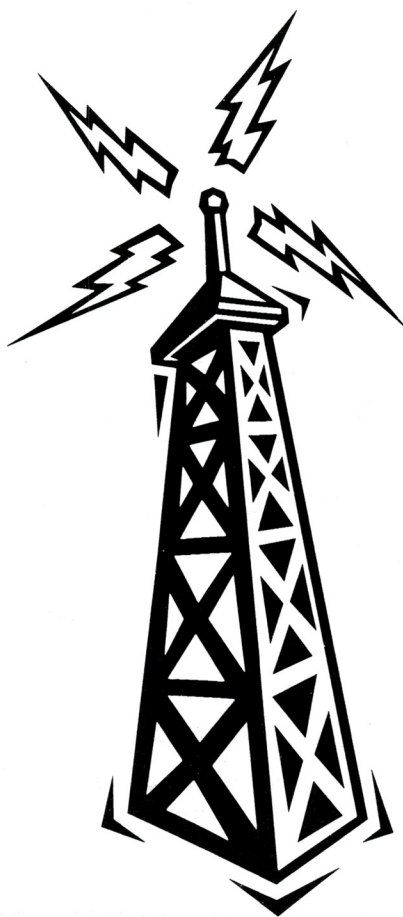
This is a classical series for young children developed in Texas by Stacie Herndon. It's a sequential curriculum to educate kids about musical instruments and classical music styles. For instance, an early program introduces the instruments of the orchestra through classical solo pieces. A later program, *Just For Fun*, has famous cartoon compositions and music written for toys. Stacie has developed 26 such episodes, distributed through the WFMT Fine Arts Network. Call (806) 742-3100.

CLASSICAL CROSSOVERS

This program is not specifically for young people, but it has the same objective: to expand the audience of classical music. Produced by Peter Johnson, the series is a "fresh and unique" look at classical music. A typical program marries classical, pop, Broadway, jazz, and other genres. The hour-long program is currently heard weekly on about 55 public stations nationwide. One listener called the series "the anti-stuffed-shirt approach to classical appreciation." Call (719) 687-8190.

SOUNDSAROUND

This is a weekly half-hour program developed by Elaine Knecht for children aged 5 to 12. Its objective is twofold: to whet young appetites for "classical" (and other forms) of music and to "provide a jumping off point for adults who would like their children to learn more about this important aspect of our artistic heritage." The sound-effect-rich programs include "You Can Get There From Here (Musically Speaking)" which features pieces about transportation, from Mussorgsky to the Williams "Flying Theme" from E.T. Call (716) 838-2456.



PROJECT RADIO REPORTS

This short series of six free radio spots was produced by Connecticut Public Radio in conjunction with the Music Educators' National Conference. Each six- to seven-minute spot, narrated by Phyllis Jaffe, emphasizes the importance of music instruction in the schools, as well as the importance of music in our daily lives. A special component of the program encourages carrying stations to develop outreach programs in the local schools. About 200 stations aired the series. MENC also produces *The World's Largest Concert* yearly on PBS, featuring choral and instrumental groups from elementary to high school. Call (800) 336-3768.

There's a common thread running through all of these programming efforts: a conviction that music is music, no matter what its origin. The prevailing "wisdom" of broad-

casting, the idea that you should stick with one musical genre in order to hold your audience, is ignored and, indeed, mocked here. Anything goes, as long as it's fun and educational. And the goal is to stimulate awareness and enjoyment. These programmers let the joy and the compelling character of the music shine through.

And so be it. Following my own advice, I've started my own small campaign to help children see the great world of music out there. I include world music, classical music, and other genres in my local children's radio program. It's not hard to do. An artful segue can do a lot to bring an unusual or "foreign" piece into the listener's acceptance. The same could be done in a live concert.

Of course, none of these radio efforts can be panaceas for the problem of dwindling funding for music programs in the schools. Music is a participatory art, and children need to be able to participate in order to appreciate it fully. There's no substitute for a live, caring music teacher. As Mike Blakely of MENC notes, "Kids really do need and deserve a music curriculum with someone who knows the kids." But radio can be an effective adjunct, especially in order to increase public awareness and appreciation of something beyond the ever-present "pop culture."

The earlier you start that appreciation, the better. Children exposed to a variety of music styles are much more likely to develop a deep appreciation of music in its many forms. Peter Johnson summed it up best: "When you delve into music, you pick up a friend for life."

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



I'M GONNA CHANGE MY SOCKS

words & music by Rick Goldin
©1995 Rick Goldin/Song Factory Music

"I'm Gonna Change My Socks" started out as a song Rick wrote for adults called "I'm Gonna Change My Mind". Rick had us all laughing so much it was hard to sing with this wonderful 'children's version' at the National Gathering in New Hampshire last fall. He suggests that when singing it with children, it's good to explain the "lead-lined box" first. To contact Rick about his songs and recordings, write to him at P.O. Box 128, West Medford, MA 02156, or by E-mail at RickEfun@aol.com.

leader: C group: G leader:

1. Well take a look down at my feet, I'm gon - na change my socks. There's

group: C leader:

some-thing there don't smell so sweet, I'm gon - na change my socks. I put them on a month a - go,

group: G leader: group: C

I'm gon - na change my socks. I thought I had an-oth-er month to go, I'm gon - na change my socks.

chorus: G

I'm gon - na change my socks, I'm gon - na change my socks,

C C7 F D7 G C

take them home in a lead-lined box, I'm gon - na change my socks. 2. Two



1. Well take a look down on my feet (I'm gonna change my socks)
There's something there don't smell so sweet (I'm gonna change my socks)
I put them on a month ago (I'm gonna change my socks)
I thought I had another month to go (I'm gonna change my socks)

chorus: I'm gonna change my socks, I'm gonna change my socks;
Take 'em home in a lead-lined box, I'm gonna change my socks!

2. Two pairs of cotton socks have I, I wear the first pair all the time;
The second pair I put away, I'm saving them for laundry day!
3. The people faint when I walk by, my parents they break down and cry;
The dog she wouldn't come inside, the roaches in the kitchen died!
4. My socks they made the front page news, they burned a hole in both my shoes;
The teacher sent me home from school, if you want I'll loan my socks to you!
5. So if you notice a funny smell, well it's a smell I know so well;
But if you think that's bad you'd best beware, I've only got one pair of underwear!

CMN 0280

Curriculi! Curricula!

by Bob Blue

I've seen a bumper sticker that says, "Music Is Basic." That statement both encourages and worries me. It depends on what it means. If it means children need to be made to learn music as I've sometimes seen them learn other "basics," I'd rather not have music be so basic; I wouldn't want children to have to sit through seemingly endless sessions during which they do boring music worksheets, memorize lots of "musical" information, and gradually grow to wish there were no such thing as music.

I don't think that's what it means, though. I think the statement is meant to contradict the tendency to think music is somehow less important than other aspects of the school curriculum. Because music is so often fun, and because it involves sound, it often gets less respect than the parts of the curriculum that can more easily be studied quietly and that look and sound, to the outsider, more like "real" work.

Throughout the United States, there are more and more horror stories of cutbacks in school music programs. The implicit and sometimes explicit message is that music simply isn't as important as other items in the school curricu-

lum. There are various attempts to contradict that message: Some classroom teachers make a point of integrating music into their teaching; sometimes schools employ artists-in-residence to keep music in schools alive; some volunteers do what they can.

But with the help of Bruce O'Brien, I found an oasis. In Eau Claire, Wisconsin, the public schools seem to have recognized the importance of music. Children go to music class three times per week—once for music theory, once for music appreciation, and once for participatory music. This is in sharp contrast to most school music programs I've seen, wherein the music teacher has 30 minutes per week to teach children as much as can be fit into those minutes. I've seen all kinds of exciting lessons during that half-hour, but the clock is a cruel tyrant, and when it says the lesson is over, it's over, and it can't be resumed until the next week.

I interviewed Marina Liadova, a

music teacher at the Boyd Elementary School in Eau Claire, and it became immediately apparent that she cares deeply about music and children. She teaches 450 children (not all at once), and she still finds time to be a resource for teachers who want to integrate music into their lessons and units. Eau Claire has a rich music curriculum, and she searches for ways to make it richer.

Music appreciation, in Marina's class, is an exploration of music from around the world. Of course, like most music teachers in our culture, she draws children's attention to the talented and dedicated European and North American artists of the past three centuries. But she doesn't stop there; she seeks out music from other times and cultures and lets children experience and appreciate all the music she finds.

Children in Marina's class learn to read music. With Orff instruments, other types of harmony bells, and any other medium she uncovers, she brings music to and out of children in a way that is reminiscent of the best in language reading instruction: She makes children want to explore the musical code and find out what's waiting behind the code. Third graders, for example, learn about the movable *do*, thus experimenting with different keys.

In a typical music class—the kind



Marina Liadova and her students



Where music is still a priority

continued on next page ➤



Children at Boyd School

that meets one half-hour per week—there may or may not be any time left at the end of the half-hour for children to sing, play instruments, and dance. In Eau Claire, there's time. Participatory music is not just an occasional treat; it's an integral part of the regular music program.

Together with Traci Ohlmann, a music teacher in one of Eau Claire's other elementary schools, Marina worked to organize the music curriculum to best use the three half-hours per week. Twice a year, there is a schoolwide concert in which each class performs. Children may play instruments, use puppets, or sing the blues. They have made music their own in a way that's awfully hard to do using one half-hour per week.

Music teachers throughout the United States do the best they can with that half-hour they're given. I hope their efforts and successes are not interpreted as evidence that the half-hour is enough. I hope, even more, that school systems that totally eliminate music from the curriculum will quickly feel the error of their ways. Meanwhile, may teachers like Marina Liadova and school systems like that in Eau Claire, Wisconsin, hang in there as examples of what could be.

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



Kids' Chorus

Jenny Shih, Editor

Children from the Clark Street School in Worcester, Massachusetts, tell what music means to them.

MUSIC IS...

Music to me can be really sweet
 Music to me can have a funky beat.
 Music to me can be fun.
 There is music for everyone.
 There is country, classical, and rap.
 There are also kinds that make you tap.
 Music can be high or low.
 Listen to music, and then you'll know.
 Music can make people shout.
 So listen to music and you'll find out.
 Music can make you dance and sing.
 You can listen to music from a swing.
 Music can let you relax.
 Unlike doing jumping jacks.
 Music can make you forget about a test
 And give you a little rest.

Robert Clark

Music is harmony,
 Music is peace.
 Some play music by what they feel.
 Woodwinds, percussion, brass and strings
 From instruments that hum to instruments that ring,
 Music is all around us.
 From birds in the air, to the fish in the sea,
 From the frogs in the bog, to the people of Hong Kong
 Everywhere is music.

Music comes in a variety of forms.
 From writing to drawing to singing out loud,
 To dancing in front of a very large crowd.
 From very small states like Delaware and Rhode Island,
 To places off the coast, like Cuba or Staten Island.

Music is a very large part of ordi-

nary lives.

Music needs to be there to spread good news.

That is what music means to me.

Gairen M. Wallace

Music to me is just for fun.
 I don't like the lyrics when they talk about a gun.

Some music is slow.

Sometimes I listen to Coolio.

Music is soothing

Even when you're moving.

Some even get you grooving

When you are cruising.

I like to listen to different kinds.

Some are on the sound track of "Dangerous Minds."

I like to listen to rock and alternative.

My brother thinks he needs it to live.

You can listen to music anywhere you are.

Luke Savage

A DAYDREAM COME TRUE

A soft sound rolling on, ta, ta, taaaa, taa. It's the sound of flute. Soon more instrument sounds are heard rolling on, fast at times, slow too. It is a peaceful song, a moving song, flowing at a soft easy rhythm. A dreamy, daydream-like rhythm.

"Dear," Mother said, taking me out of my wonderful daydream.

"Oh, Mom, it was wonderful, it even put me in a good mood," I said.

"Well, if you're in such a good mood, why don't you practice your flute, Larissa?" Mom said.

"OK," I said.

Once in my room, my flute assembled and book on my lap, I started to play and play and play. I played for hours until I finally took a break.

(Oh, excuse me for not introducing myself. My name is Larissa O'Connor. I like to dance and sing, but the thing I like to do most is play my flute. I have two sisters, Katie, 13, and Sara, 9. I'm eleven. I live in Shrewsbury, Mass. Now that you know a little bit about me,

I'll get back to the story.)

After the break (the one I took before I told about myself) I picked up Kat (She's my best friend. She plays the flute, too. Her real name is Katherine.) We went to Mrs. T's. She's our music teacher. We had to pick up a schedule for our performance. I looked it over and over. I was so excited! Not only was I going to play in seven of the ten songs, but I had a solo and a duet! Plus, they were with Kat! I couldn't stop thinking about it!

But a day before the show, I was terribly sick. My mom said it was the flu. I was so, so depressed. Kat brought me flowers, but they didn't make me feel any better. I went to bed still very sick. It took a long time to get to sleep.

"BUZZ! BUZZ!" "Yuck," I thought. "It's morning." Today was the tragic day when I would have to miss my solo, duet, and seven songs! I went to the mirror. My eyes weren't red! My throat was absolutely clear and I felt great! Quickly I took my temperature—98.6! I ran into Mom and Dad's room to wake them up. They were so happy!! I would still get to be in the show!

Before the show I was so nervous that every little thing bothered me: my tights itched, my skirt was uncomfortable and my hands were so sweaty. Then all of a sudden, "Everyone to your seats!" said Mrs. T. Soon after we started. It was beautiful—it sounded just like my daydream. I was amazed! It was so pretty.

Then came my duet—there were a few long notes, then we seemed to peacefully talk-play. Then we played and played and on the last song was my solo. I really had two, but they were both in the same song. My final solo ended the song. It was a page and a half long, but peaceful. I could see people were relaxed and when it was done I had a whole mix of feelings, but I sure knew what the audience felt: HAPPY! They loved it. That's how I

got into music and I hope to play and study music forever. Maybe even compose it!

Lindsay Dumas

ALWAYS TIME FOR MUSIC

Music means to me a way of calming the soul. When you are feeling down and you have nothing to do take out a piece of paper and make up a song. Share it with a friend or a family member. Maybe start a band or a little performance for neighbors. Always know there is time for music.

All around the world there are different kinds of music of every country or state. Rap, country, classical and more! All can make you feel happy. Even with the world at the point of fights and war you can wash away those worries for another day.

With a friend or relative music can always be a way of feeling happy or glad. Never should you feel sad when a tone is in the air so it is good feelings. I think everyone should listen to a little music once in a while.

On a winter day and you're wrapped up in a quilt or a blanket, turn on a nice classical or any kind of music you like and you feel you're in summer, rolling down a hill, and happiness is all around. That is what music means to me.

Katrina Harms

A MUSIC LIFE

Joshua Addison sat on the couch. He was watching Sesame Street. Big Bird was dancing and Grover was playing guitar. They sang, "Put On a Happy Face" and "Play Some Music." Josh was only three years old and he loved music. "Mommy, I want to play music," said Josh. "What do you want to play?" said Maria, Josh's mom. "I don't know; what can I play? Can I play the violin?" said Josh.

Maria had just gotten a letter in the mail. I was an invitation to an Open House at the Performing Arts

School of Worcester. They offered suzuki violin lessons at \$15 for each lesson. You could take group or private lessons or both. "I want to have both," said Josh. "O.K., but you will have to practice for a good amount of time every day. We will go to the violin school tomorrow so you can see the school and get more information about lessons," said Maria. "Yippee yippee," said Josh.

Josh did not have any idea that music would be such a big part of his life. He would become very good at playing the violin. He would play concertos at concerts. Josh did not know how much music would mean to him.

The next morning Josh woke up at six o'clock begging his parents to get him a violin. "Josh, go back to sleep; we will get your first violin after we have a chance to visit PASOW," repeated Josh's parents. Finally Josh went back to sleep. That morning they all had a big breakfast. After breakfast Josh and his dad, Bland, went to get his first violin. Josh had the tiniest violin in the store. It was a one-tenth size. Years later Josh would have a full-sized violin. Josh looked at his violin. "How am I supposed to play this thing anyway," he said aloud. At his violin practice later in the day, he found out that he was the youngest of all of the kids that were going to learn how to play the violin. Josh found it hard to play the violin for the first month, but from then on it was easier. Every day he would practice. Music meant a lot to him.

That summer he played at concerts and his relatives attended. His grandmother said that it was a great gift to be able to play the violin. Josh made up his own songs. They were pretty good for a kid his age. Playing the violin was like heaven to Josh. Even in his spare time, Josh would play his violin.

continued on next page ➤

Soon there was word that Josh's mom would be having a baby. Josh wondered what his new brother or sister would be like. Would he or she play the violin, too? Nine months and two days later his brother was born. He was either going to be named Benjamin or Zachary. Josh chose Zach and so it was. Five and a half years later...

Josh was even better at playing the violin. Zach now played the violin, too. Music was a big part of their lives. Josh was also into alternative music. Two months later...

Here I am now. Still good at playing the violin. I hope to become a professional some day. That is my music life. Maybe that wish will come true. For now the truth lies in the future. Music means practicing. Trying your best. Having fun. Creating a brain of sounds in your ears. Music is everything!

Joshua Addison

MUSIC IS...

Music is a part of life,
It can be about a son, daughter,
husband, or wife.
It can express feelings or moods,
It can be about cool people or even
dudes.
You can hear music everywhere
you go,
People that sing may be a friend or
a foe.
There are many types of music you
hear,
You hear them through a canal in
the ear.
There's alternative, country, clas-
sical, and rap,
Some you can dance to, even tap.
You can play in a band or for a
friend,
The legend of music will never
end!!!!

Sara Harms

To me music means everything. I cannot go a day without listening to music. I leave my radio on when I go to bed and my mom turns it off. I always turn it back on in the morning.

Music also calms me down when I'm not calm. I makes me happy when I'm depressed. Music sometimes makes me dance when I'm very happy.

Amanda Corrow

Music is happiness, music is joy.
Music is enjoyment, music is cheer.
Music is pleasing, music is calm.
Music is baby birds singing in the
spring.
Music is children laughing after a
game of tag.
Music is when an orchestra plays
in a concert.
Music is singing when no one is
happy.
Music makes you feel happy when
you come home from a bad day
at school.
Music is special because it makes
you feel good inside.
To me, music is not just singing
and playing an instrument,
but whatever makes you feel
happy.
Music is great!!

Caroline Bullock

Music means a lot to me
Because of all the fun to see.
There are different kinds of music:
country, jazz, rock and rap,
Some to dance and some to tap.
I like music a whole lot,
So at singing I take my best shot.
When people sing, they amuse me;
They carry their song along with the
beat,
So when they sing, I take a seat.
When I turn on my favorite song,
I listen to it for oh so long.
My favorite kinds of music sound
oh so kind,
And when I change the station I
cannot make up my mind.
Music can be made up of drums,
trumpets and more,
That's why I like music: it is not a
bore.

Deanna White

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

Announcements

Children's Music and Storytelling Come to Cable

by Patricia Shih

A new show for children that showcases music and storytelling has come to the New York metropolitan area on Long Island's Cablevision. The Extra Help Channel (check local listing for number) airs *Tell Me a Story* on Monday through Friday at 10 AM, and then repeats at 3 PM.

The show is aimed at preschool and early elementary audiences. It has an MTV-like format, in that singers, musicians, puppeteers, storytellers and storybook readers are shown in vignettes during the hour long program. This program allows for the flexible mixing and matching of themes (for holidays, seasons, and so forth), styles, and disciplines. The artists' names, the names of authors, venues if shot on location (libraries, schools and bookstores) and titles are shown at the beginning and end of each vignette. Local and touring performers and internationally known artists, including several CMN members, have been taped since October, the month of the show's debut.

If CMN members are interested in appearing on the show when in the Long Island area, please send promo material and audio or videotape to *Tell Me a Story*, 111 New South Rd., Hicksville, NY 11801.

On a personal note, I am interested in gathering great age-appropriate songs, stories or books to perform or read on the show. The pieces need to be from 2 to 11 minutes long, and I prefer topics to be educational, have positive social messages, and/or be fun. Please send tapes, CDs, and stories to Shih Enterprises, PO Box 1554, Huntington, NY 11743.

Look for Ruth Pelham's new column in our fall issue.





DREAM, DREAM

words & music evolved within a residency by Jane Sapp
with Worcester Elementary School 4th graders
©1995 Wilburn-Sapp Publishing

This inspiring, beautiful song is part of The Dream Project (see interview with Jane Sapp in this issue). The recording notes say "....the song that began it all." It's a great "zipper song" to use with all ages — each person simply fills in her/his dream. To contact Jane about songs and recordings, write to her c/o The Center for Cultural and Community Development, 121 Chestnut St., Suite 255, Springfield, MA 01103.

chorus:

G G / D G G / D C G / B Am

Dream, dream, I have a dream, one that I'll share with

G G G / D G Em/G B / F# Em/E G / B

you; Tell me your dreams and don't be a - fraid, 'cause

Am/C G / D D G Fine **verse:** C

dreams real - ly can come true. I dream of

G / B Am G C G / B Am

be - ing a writ-er, I dream of be - ing a

G C G / B Am G Em/G B / F#

sci - en - tist, and I dream of be - ing a danc - er one

Em/E G / B Am/C G / D D G D.C. al Fine

day, yes dreams real - ly can come true.

(add your dreams.....)

CMN 0285



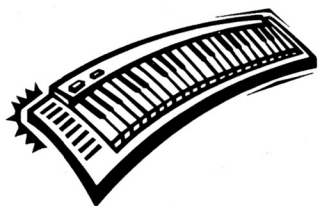
Musicians, Educators, Families, Songwriters, Storytellers,
Anyone involved with children & music or the music biz...

Join us for a great time!
at
THE CHILDREN'S MUSIC NETWORK
6th Annual National Gathering
"Building Community through Music"

October 25, 26, 27, 1996

Walker Creek Ranch, Petaluma, CA
(60 miles North of San Francisco,
in the golden rolling hills of Marin County)

Workshops, song swaps, idea-sharing...
singing, dancing, networking...
Celebration!



Presenters will include:
José-Luis Orozco
Pete Seeger
and more!



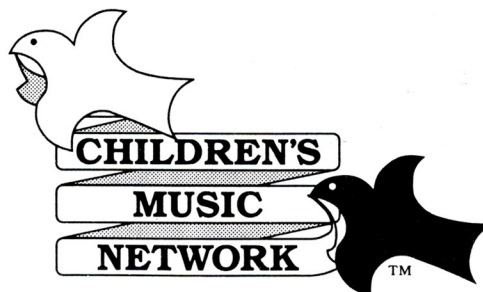
Workshops will include:

- Songwriting with children • Spanish songs • Family music and choral singing
 - Peace camps • Instrument making • Children's radio
 - Resources for teachers • Storytelling & Rhythm-making
- And Much More!

For more information please contact:

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

CMN 0286



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

Letters to the Editor

Pete Seeger, Editor

(The editor regrets that the members do not write more "letters-to-the-editor." Should we bribe you? Tease you? Let us know.)

Dear Editor,

I just spent a wonderful weekend at the Folk Alliance conference in Washington, DC. Mostly I just networked with past contacts and rekindled old relationships, as well as sang with folks just for the fun of it. It was a nice reminder that we are not alone in our work and that it is important work that we do. It did strike me, however, that CMN has no presence at the conference. I would like to suggest that we rent a booth at next year's conference in Toronto and that all members who attend the conference volunteer to sit at the booth for a few hours. You meet great people, and I think, especially since the conference will be held outside our borders, we would have great opportunity to expand our Canadian base. We have a fine and very unusual organization. I would be willing to get the table if a handful of people call and tell me they would divide up the booth time with me and if CMN can afford the booth fee. What do we do next?

Sally Rogers

(Hey, anyone who agrees with Sally should write in their support, especially those who plan to be in Toronto in October.)

Dear Editor,

The Quimbys thoroughly enjoyed the gathering in New Hampshire. It was a real highlight in their fall tour. They were honored to have the opportunity to participate in such a unique experience.

Sincerely,
Sandy Myers
Program Coordinator

Georgia Sea Island Singers

(We should use the above good letter in future years, to encourage other interesting performers to spend a weekend with us.)

Dear Editor,

On March 30, 1996, I attended my first ever meeting of the Children's Music Network. It was the New England Regional meeting, held in Worcester, MA. I was encouraged to attend by Joanne Olshansky Hammil, whom I had met several weeks earlier at the "Sharing the Fire" National Storytellers' Conference in Boston, MA. She conducted a workshop there for storytellers who try to incorporate songs into their stories. We actually wrote a song that very day! How empowering!

Her suggestion to come to a CMN meeting was a good one. What a great day—full of learning, camaraderie, and just plain fun. The Song Swap alone was worth the price of admission. I joined CMN that very day, and look forward to being an active participant in this wonderful group.

I am new to the performance aspect of children's music, although

as a veteran teacher, I always surrounded my students with poetry, song, and movement. After teaching preschool and kindergarten for five years, I resigned my position in May, 1995, to pursue a full-time career as a children's singer/storyteller. During the one CMN meeting I attended, I was able to meet some of my favorite performers, and seek ideas, advice, and encouragement from them. I found all participants to be warm, caring, non-judgmental, and extremely supportive.

Due to financial constraints at this point in my life, I am sad to say that a trip to Petaluma for the national CMN gathering appears unlikely this year, but I will make it a priority to attend any meetings that take place in the New England region. I think this could be the beginning of a wonderful relationship.

Thanks to all the veteran CMN members from one of your newest members.

Very truly yours,
Tina Stone

(Kudos to Joanne for bringing in this new member.)



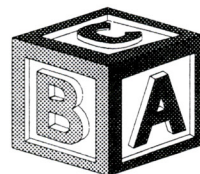
Photo: Ann B. Morse

Side by side at the March 30 New England regional gathering



Z'MAN LIKRO (TIME TO READ HEBREW)

words & music by Fran Avni
©1994 Fran Avni



This catchy song is an upbeat, fun way to learn the Hebrew alphabet (aleph-bet). Based on the familiar A-B-C song tune (with added pizzazz in chords and refrain), both children and adults will be grateful to Fran for this enjoyable way to remember all the Hebrew letters! To contact Fran about her songs and recordings, write to her at 424 North St., Oakland, CA 94609.

Lively
Intro (Instrumental)

1 F G 2 F G7 C C Cmaj7 F/C G/C C Cmaj7 F/C G/C

Refrain

F G F/A G/B C G/B Am F G

Z'man z'man z'man Z'man li - kro lv - rit Z'man z'man z'man—

1 F G C 2 F G C *Fine*

Z'man li - kro lv - rit ka - di - mah Z'man li - kro lv - rit.

Instrumental

C G/C F/C G/C C G/C F/C G/C

Verse

C C/E F C/E F C D7 G

A - leph Bet Gi - mel Da - led Hey Vav Za - yin Chet Tet Yod

C C7 F C/E F C/E D G7

Kaph La - med Mem Nun Sa - mech A - yin Pey Tsa - di Koph Resh Shin v' - Tav.

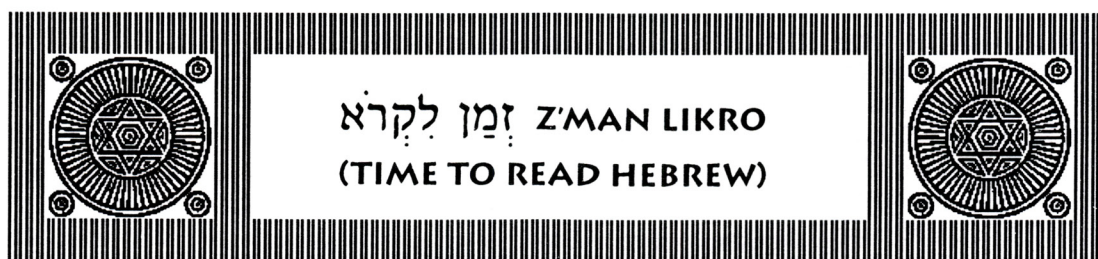
C C7 F C C G C

Twen - ty two let - ters and that's e - nough, Z'man li - kro li - kro Iv - rit

C C7 F C C G C

Twen - ty two let - ters and that's e - nough, Z'man li - kro — li - kro Iv - rit.

D.S. al Fine



זמן (3x) Z'man, z'man, z'man
 זמן לקרא עברית Z'man likro Ivrit.
 זמן (3x) Z'man, z'man, z'man
 קדימה Kadimah -
 זמן לקרא עברית Z'man likro Ivrit.

אָלֶף, בֵּית, גִּימֶל, דָּלֶת, Aleph, Bet, Gimel, Daled,
 הָא, וָו, זַיִן, Hey, Vay, Zayin,
 חֵת, טֵת, יוֹד, Chet, Tet, Yod,
 כָּף, לָמֶד, מֶם, נוּן, Kaph, Lamed, Mem, Nun,
 סָמֶךְ, עֵיִן, פֶּא, Samech, Ayin, Pey,
 צָדִי, קוֹף, רֵשׁ, Tsadi, Koph, Resh
 שִׁין וְתָו. Shin v'Tav.

זמן לקרא, לקרא עברית. Twenty-two letters and that's enough.
 Z'man likro, likro Ivrit. (2x)

TRANSLATION:

Time (3x)
 Time to read Hebrew
 Time (3x)
 Forward!
 Time to Read Hebrew.

CMN 0289

Regional Reports

by Katherine Dines

NEW ENGLAND

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

OR

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

On Saturday, March 30th, from 9:30 to 4:30 the New England region held its annual gathering at the Clark Street Elementary School in Worcester. It was well attended by teachers, performers, parents, and young people. The day opened with a round robin, giving people a chance to really connect with each other's work. Two workshop sessions were offered. Interest was expressed in lengthening our time together next year to extend into the evening. Nina Fischer and Bob Blue were elected as coordinators of the New England region from March 1996 - March 1997.

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

Enthusiasm is blossoming for the Midwest CMN region and our July 12-14 gathering in Fall Creek, WI. The first issue of our "Raised Up Singing" newsletter has gone out to regional members. Watch us grow!

SOUTHEAST

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

OR

Rachel Sumner
(615) 646-3220

We meet regularly on the first Wednesday of every month, from 12:00 NOON 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 the late March round robin, hosted by new member Dolf Berle, we shared stories, poems, songs, finger games, signing, and other tools of our trade, and we observed a video that was taken of several CMN members who showcased during the NEA's extravaganza. There were over 450 people at the performance, and it was the first time the extravaganza had recognized and included a children's category! Round robins occur here every three months. The next one will be sometime in May.

CANADA

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

By the time you read this, we will have had our April gathering at the Ralph Thornton Center. I'll pass along what happened in the next issue. We are still looking for people to help spread the word about CMN in Canada. If you think you can help, please call Sandy.

METRO NEW YORK

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

The Metro New York CMN gathering was held the first weekend of March in Port Washington, Long

Island. We had an enjoyable song swap, despite an unfortunate spring blizzard that kept many people at home.

MID-ATLANTIC

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

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

NORTHERN CALIFORNIA

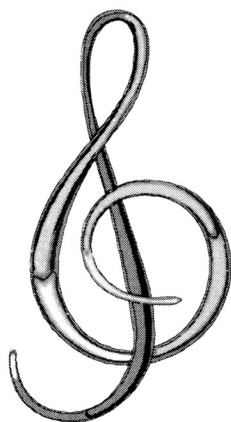
Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403
(415) 574-2709

The Northern California region of CMN presented a very successful song swap for the annual conference of the California Association for the Education of Young Children, on March 9. (See Susan Hopkins' guest editorial in this issue for more details.) For more information on upcoming events, contact Lisa Atkinson.

SOUTHERN CALIFORNIA

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

The southern California region is looking ahead to 1998, when we hope to host what we believe will be the first national CMN gathering in an urban setting. To prepare for this, we have instituted a series of bimonthly workshop/song swaps to be held at the Los Angeles Children's Museum in downtown Los Angeles. The first of these events was held on April 1st, with Dan Crow leading a workshop on speech skill improvement called "Sound Songs," followed by a song swap with new and old CMN members. The second event is scheduled for June 19th and will feature a workshop by Jackie Breger on folksongs for musicians and non-musicians. In addition to these events, we have begun a



major outreach to children's musicians, persons in the children's music business, classroom teachers, librarians, parents and the rest of the community. We have recently revived our regional newsletter, and it is now "in the works."

Note: The following two reports come from areas that are not yet official CMN regions. We wish them success in their efforts to reach out to people in their areas.

NORTHWESTERN

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

There was no news reported from this area as of the *PIO!* deadline, but Bonnie would like to hear from you.

SOUTHERN OREGON

Word is out about the national gathering being so close this year and interest and excitement are growing! In an outreach to new members, Southern Oregon will host a songswap and networking event on Saturday, June 8th, 1:30 to 4:30, at the Ashland Public Library, Gresham Room. Come share songs and ideas and meet new friends! All ages are welcome. For more information, please contact

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

New Sounds

compiled by Sandy Byer

ELLA JENKINS

Nursery Rhymes

This album encourages young children to listen attentively, practice rhythm in reciting, and explore rhyming and remembering. Older children who read but have special language needs will find a comfortable atmosphere in which to improve their reading rhythm. With 22 all-time-favorite nursery rhymes, Ella encourages group participation.

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

And One And Two

Ella has charmed children and adults alike for more than 30 years with her songs, stories and rhythms for young children. These are simple songs and rhythm exercises shaped to stimulate musical, motor, and intellectual skills in children age 2 through 6. This recording contains 12 educational and entertaining sing-along songs.

Cassettes and CDs are available from Smithsonian/Folkways Mail Order (see previous listing).

DENNIS BERNER

Christmas with Dennis

This Christmas album by Dennis is now available on compact disc. For more information contact Dennis at 6320 Cartwright Dr., New Orleans, LA 70122.

JONATHAN SPROUT

American Heroes

Designed to reacquaint today's children with those seemingly lost, "old-fashioned" characteristics and values of heroism, this 1996 release

includes original songs about Ben Franklin, Harriet Tubman, Abraham Lincoln, Clara Barton, Thomas Edison and five more great Americans. Co-writers include Dave Kinnoin and Peter Bliss.

Cassettes and CDs are available through Rounder Kids, Silo Music, or by calling Sprout Recordings at (800)-J-SPROUT.

JOSÉ-LUIS OROZCO

Fiestas - Holidays

This is volume 6 in José-Luis' wonderful collection of Latin American children's music in Spanish and English. Containing 19 songs for the whole year, these songs celebrate Mexican Independence, "16 de Septiembre," Halloween, Thanksgiving, The Day Of The Dead, Three Kings Day, Martin Luther King, Valentine's Day, Cesar Chavez, Easter, Cinco de Mayo, Fourth of July, and more.

Cassettes are \$14, CDs are \$17 and bilingual songbooks are \$12 plus 5% s/h, from Arcoiris Records, P.O. Box 7428, Berkeley, CA 94707.

PATRICIA SHIH

Making Fun

Patricia's second children's recording is a compilation of songs about growing up and growing aware of the big world around us all. Topics such as self-esteem, cooperation, nonviolent resolution to conflict, and honesty are covered in this 13-song release. Styles include folk, rap, rock, jazz, and country, using a wide range of instruments. Tom Chapin makes a guest appearance on the album.

Cassettes are available through Silo Music or directly from Shih Enterprises, P.O. Box 1554, Huntington, NY 11743.

BILL WELLINGTON

Camp WOOF

continued on next page ➤

Bill has come up with another zany conglomeration of songs, stories, and tunes for the fifth release in this popular WOOF recording series. This time he and his whimsical crew have headed to the shores of Lake Yucky-Mucky-Bottom for an unforgettable day of fun at Camp WOOF. There's plenty of storytelling, pageantry, and music—all adding up to the ultimate camping experience.

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



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

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

Building and Nurturing CMN Connections

➔ *continued from inside cover*

it's work most deserving of our best thought and energy.

It's important that we build connections to others beyond CMN. We have music and our love of children to draw us together. Other groups may not have such common bonds. We can take our understanding of community-building to our families, schools, places of worship, and community groups. CMN has a great deal to offer in modeling the processes needed to build inclusive, caring communities. Here are some ways to consider:

- Welcome everyone with smiles and greetings. Look out for people who are alone, and bring them into the group.
- Offer ways/opportunities for people to make meaningful contributions to the work of the group. Ask people to do specific tasks.
- Accept differences among people, ideas, and ways of relating and doing, as long as the mission of the group is kept in focus. The process of consensus can help clarify issues and bring people together with more understanding.

- When misunderstandings or conflicts arise, be prepared to look at the perspectives of others and work to gain understanding and resolution. The entire group will likely benefit from this process.
- Nurture each other, especially when things are hard. Provide love and caring in ways that support expression of thought and feelings and support acceptance and growth.
- Build traditions and rituals into the work. We all know how sharing music brings us closer together.

Building connections is essential to our humanness; we care about creating a better world for all our children. We cannot just connect with some children, some of the time. We must create ways to bring people together to share common bonds, explore differences, and grow in ways that nurture us and others. CMN has a lot to offer in building and nurturing these connections.

Susan Hopkins is an early childhood educator. She serves as a consultant for teachers, focusing on promoting nonviolence in the lives of children.



Interview: Jane Sapp

➔ *continued from page 5*

or CD in mind per se. Because I am a teacher and a musician I wanted them to have a growth experience, and an educational experience. They did some writing each day, and the young people shared with each other some history of their culture and traditions. We had Native Americans, African-American, Asian-Americans, Latinos, White kids, and kids who came from the south, the northeast, from Grand Forks, North Dakota.

PIO!: *So even if the album hadn't happened, the process would have been worth it?*

JANE: Exactly. I didn't have to have the album (laughs).

PIO!: *If the Dream Project had not been recorded, would it have meant as much to you, Jennifer?*

JENNIFER: No. It wouldn't have made sense to have gone through all this trouble and not even get to perform or record and nobody could even hear it. There were times when we'd all work so hard and sometimes all the work would

make you mad and upset. We stayed up so late. If nobody could hear us it wouldn't have made sense.

PIO!: *Jennifer and Candice, was there any particular song you had a lot to do with?*

JENNIFER: Yes, "Dream Dream." I dreamed of being a magician.

CANDICE: "Dream, Dream," too. I dreamed of being a writer.

PIO!: *What was the part of the Project like that didn't have to do with recording?*

CANDICE: Well, there were a lot of things that happened. Like, when



Antony Matias, Josh Miller, Edward Sapp, Porsha Collins, Kao Nu Lee, Jennifer Williams, Ryan Clark, Tami Harshaw, Khari Varner

Photo: ©Rounder Records Corp.

we were at Hampshire College and we had people from Africa with us. We ate our meals out of a big bowl, and we had five people all around the bowl sharing the meal with us. We ate with our fingers. And we had the playwright Ingrid Askew with us. She cooked dinner one night for us. Spaghetti. Good Spaghetti. She's a good cook. And we played all sorts of games to get us talking. Once we had to take certain objects out of a box and you had to write a poem about it. I pulled out a mouse on a string. But it could have been a dog. Or a straw. Or a piece of yarn, anything.

Another time we had to write a story to see how good someone knew us. We had to write one lie in the story and see if the others could find the lie. I wrote about myself, about how I sing, and how I got into the Dream Project. I said that one day I got hit by a baseball bat and I was in the hospital singing "One Hundred Bottles of Beer on the Wall," at the top of my lungs and Miss Sapp came up to me and said, "Ooh, you have a wonderful voice, would you like to be in the Dream

Project?" That was the lie in my story.

PIO!: Did they figure it out?

CANDICE: Not everyone. I also said I sing at the top of my lungs in the bathroom and some people thought THAT was the lie.

JENNIFER: I just remember that every day was exciting. We kept a diary, and every day we had to write what the day was about. Then you could go back and see what you had done day by day. You could remember how much fun you had and remember the different people that you met.

PIO!: Miss Sapp talks about the goals of the Dream Project being to encourage you to grow in appreciation of others and to help you feel more powerful yourself. Did that happen to you?

CANDICE: Yes. When I was there I felt happy. I felt better. There was this one poem I just sat down and wrote, it was called "My Voice is Dancing."

PIO!: Is the happiness still with you now that the project is over?

CANDICE: Yeah, and it motivated

me to know what I want to do. To be somebody. To make something of myself. To meet my goals throughout life.

PIO!: What are your goals?

CANDICE: First I'm going to teach. Then I'm going to travel around the world, educating people through my music and writing. I love to sing and I love to write and I love to teach. Instead of just doing one thing, I'm going to do all three.

PIO!: How about you, Jennifer...did you grow from this?

JENNIFER: It was a good experience for me. I made something that I feel really good about. It was the first time that I made something that everybody can hear. It's something that will make a lot of people feel happy and it makes me feel good.

PIO!: Jane, is the Dream Project replicable in other communities?

JANE: A lot of people have asked me, "So, what did you do?" or "How do you do it?" I don't think there's anything complicated about it. First of all you have to work with young people in such a way that you see them as people that want the same things as you want. Sometimes I think we tend to look at young people and place them here or there, but they're just people the same as us wanting the same things but just at a different stage of development. The other thing is to be extremely open and be willing to be vulnerable with young people. We're not perfect as adults. We have weaknesses. They probably all know our weaknesses (laughs); like, everyone in the Project by now knows I don't have a good sense of direction. They know I'm not a together person in some areas but that I'm very strong in others.

The other piece is to try to find the core of the energy of each young person. When you peel away the

continued on next page ➤



Photo: ©Rounder Records Corp.

Kao Nu Lee, Danielle Cuffie, Jennifer Williams, Lexi Luger, Porsha Collins

Interview: Jane Sapp

➤ continued from previous page

layers where is the core of passion and potential? *I would say to the people of the Children's Music Network that it's not really about music; music happens to be the strongest tool I have in reaching out to people. For somebody else it might be dance or writing or telling a story.*

I have found shaping young people's thoughts into music to be extremely powerful. It gives them a sense of ownership. There is nothing like hearing your own words come back to you in a way that's artistic and equally as passionate as you feel. The music brings the energy and passion and the commitment of your words.

I do think it's important to have a product at the end when you work with young people. Young people have so many messages thrown at them. Whenever I do a residency, and I tell a group of young people, "All right, we're going to do songwriting together," invariably they say, "Oh no, I hope we're not

going to do 'We Are the World' or something like that;" meaning, "Oh no, here comes another of those feel good kinds of things." Like "We're all gonna feel good for a little while and then you're gonna leave." They feel that we give them a lot of fluff but very little that's solid and tangible. To me, it's a big success of the Dream Project that there was a product. So now, whatever work I do with young people, there should be some product at the end. This particular recording is a first, but even if you're working very locally, a performance of some kind lets you feel the results. They can feel their friends saying, "Wow, I never thought YOU could write a song like that," or "Wow, I never thought I'd see you up there singing." It says to the world, this is possible. I could do this.

PIO!: *Jane, how did you develop as a musician? Was there a lot of music in your life as a child?*

JANE: I grew up in Augusta, Georgia. I went to Thankful Baptist Church. My cynical brother used to call it Ungrateful Baptist Church. My older sister is the mu-

sical director of the church. My mother also played the piano and was the choir director for another church not too far away called Moses Baptist. When my mother stopped playing for choirs—she never had the patience to rehearse more than about five minutes for each song—she turned that choir over to my older sister, who's about thirteen years older than me. Then when my sister left that choir they turned it over to me. It was like this succession of Wilburn women taking that choir.

PIO!: *How old were you when you got that choir?*

JANE: I was twelve years old.

PIO!: *Twelve years old...*

JANE: Uh-huh. And I didn't think anything about it. I didn't think I was too young. I could already play well by then. I could play gospel music quite well.

PIO!: *Were you the director?*

JANE: Well, actually I worked with three choirs at that time: there was the senior choir and the young people's choir at Moses Baptist. For the senior choir, I just basically accompanied the hymns they sang. But the young people's choir sang gospel songs. And that required some arrangement and harmony. For them I was the director and pianist. And then at my own church I started the young people's choir when I was twelve. At my church, everyone was so much older than me in the choir. I thought, "Well, there should be something for people my age, not yet teenagers or young teenagers." So I asked the minister if he would let me try to pull some young people together and he said yes.

PIO!: *Was there any part of you that wanted to be a pop music star later, or were your goals, if indeed you had formed any, associated with the church?*

JANE: That's an interesting question. It was in the church. A lot of people in the church used to say

to me when I sang, they would mention the name Mahalia Jackson. This was in '58 or '59. You see, I had started singing solos in the church when I was ten. I loved Mahalia Jackson, and I guess if there was any star I looked to it was Mahalia Jackson. But no, at that point I didn't think that I would ever be...not at that point in my life. It wasn't until later on that I knew clearly that I wanted to be a musician. And then I really knew that I liked reaching out to people through music, whether on stage or some other way. It didn't matter how, as long as I had the opportunity to do it.

PIO!: *I once heard you speak of the power of a gospel choir leader to move people and speak to them and sort of channel energy and feeling. When did you first feel that?*

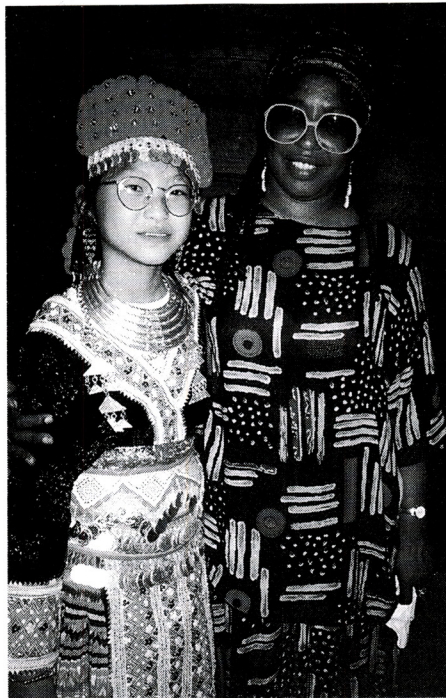
JANE: I guess it was when I was twelve, and I'll bet Candice and Jennifer can tell you this, too. You have to feel something when you have a group, when you're playing for a group, and you've taken that group through some experiences, like the rehearsals, when you are preparing them to stand before the church and sing. And then the church breaks up to the point where people start shouting. It's a very powerful feeling. Or when you yourself stand up there and you lead a song and people start shouting and waving their hands and saying "Amen," that's a powerful feeling. That makes you feel strong. Not just good. Strong.

PIO!: *Both of you girls are in church choirs. Have you felt that feeling? That people were feeling things through your music and getting stronger.*

CANDICE: Not at church but once at the mall.

PIO!: *The mall?*

CANDICE: Yes, we were performing at the mall once and this lady on the side stood up and started shouting "Hallelujah!" when I was singing my solo. In the mall. It made me feel good.



Kao Nu Lee, Jane Sapp

Photo: ©Rounder Records Corp.

PIO!: *You too, Jennifer?*

JENNIFER: In church. And in the DeBerry chorus. Especially when we were singing "This Little Light of Mine." Singing that really made me feel strong.

CANDICE: Oh yes, in the DeBerry chorus when I was in third or fourth grade, there was a really nice song from Sesame Street. And we made a blind lady cry when we sang. I was so shocked. The way people reacted when we performed. That opened up a lot of feelings. We did a lot of performing, and I don't remember one negative response.

JANE: The church for black singers is one of the most powerful experiences. To hear someone sing and shout, to know something that comes from inside of you can affect someone like that is so powerful. And frightening. Frightened that someone could give such a response to you. It can be uneasy. *My grandmother says it really is a responsibility to be a singer in the church and a musician. It is not entertainment. Not in a church setting. You are seeking to reach the*

soul, the energy, that place in people, it's an awesome responsibility. You're like a surgeon, who holds somebody's heart in your hand. To try to heal and repair the heart. The surgeon feels both the power and responsibility to hold a life in your hand. It's that profound for me, the work that I do.

PIO!: *I feel that sometimes as a writer, and I can see why Candice would want to write. I feel that I have every bit as much power as the people that are typically identified as community leaders like doctors or lawyers because I can write about anything I want to and try to communicate it. It's powerful to be able to make such choices.*

CANDICE: I know. I love to write.

PIO!: *The Dream Project was a wonderful chance to get to know people from different backgrounds. Jane, I wonder, did you and your family know many white people when you were a girl growing up in the segregated South?*

JANE: No, we didn't come to know white people. The only white people we knew were, like, bill collectors and insurance men who came by. We saw them regularly when they came to collect money from us but we didn't really know them. We argued with them on a regular basis because they refused to call our parents by their last name. That was a big deal for us. They'd call our grandmother "Mary," and we'd say, "It's not Mary, it's Miss Bailey," and my grandmother would say, "Let's not make an issue out of this, let's just pay the bill." (laughs) My aunt and uncle worked in the homes of white people, as domestics or serving at their parties. They got to know them a little better and would talk to us about them. But even that didn't seem very positive to me because they still had to come through the back door and they couldn't be seen when the guests came.

PIO!: *Did you wonder why white people acted the way they did?*

JANE: Yes, I definitely wondered

continued on next page ➡

Interview: Jane Sapp

➔ continued from previous page

why white people were so mean. And from what I saw they were definitely mean. I could not quite understand why you would look at someone with such hate just because of the color of their skin. It made no sense to me. I had no historical framework. It was very baffling. I couldn't analyze it.

I'll tell you the part that was really strange to me as a kid. In our town and in many towns in the South you could have this one city block and about half of it would be black and the other half would be white. So although our lives were very separate we still saw each other coming and going. You always saw white people on their way to church on Sunday morning. The biggest question for me was, "How do white people go to church on Sunday morning, pray to the same God, and justify what they were doing to us every day?" How could they make it so we couldn't go to the same pools or schools or even the same bathrooms as them? You couldn't even bury your dead in the same place. But their cemetery was right across the street from ours. The same people who spent their week calling you names and making sure their lives were completely separate from yours, well then, they go to church on Sunday. And I wondered, "How do they feel about that?"

PIO!: Candice and Jennifer, does either of you have close white friends?

CANDICE: I have a couple of white friends in Chestnut that I talk with a lot.

PIO!: Do you ever talk deeply with them about race, about the way you feel toward each other?

CANDICE: One person, yes. She really had a problem, because she would always say things about people we know like, "Does that girl not like me because I'm white and she's black?" She used to get of-

fended when a black girl would say something like "white girl" around her.

PIO!: Does it still seem as bad to you as the picture Jane just painted of her childhood?

CANDICE: I think it's the same but different. You can't have laws that separate you or call each other names without something happening, but I still think it's the same. When you think of Rodney King and all the things that go on, you realize it's the same. It's like fashions have changed but you still wear the same kinds of clothes. The styles have changed. It's like that between white people and black people.

PIO!: Do you ever have the same questions Jane did as a girl, like "How could people think and act that way?"

JENNIFER: Yes. Sometimes I wonder about that. I mean, we're all human beings, we're just a different color. We're all the same. I wonder how people can be so evil. Sometimes I wonder how it started. Like, who started it? Sometimes I say to myself, there are still racists, and still people who believe we should all be separated. I think we're all just one, and we should just love each other. Sometimes I wonder about that, way back. How it all got started.

PIO!: I know when I was growing up it just seemed impossible to get to know an African-American friend. There were no African-Americans in my town, for one thing.

CANDICE: It's still that way in our school. It just seems automatic that in a classroom all the white people sit together in one part and all the black people in another, and all the Asian-American kids together in another. I notice that every day. Haitians. Kids from Ghana.

PIO!: That's one thing that seems so great about the Dream Project: it brought people together. You got to learn some things



Khari Varner, Sarah McManis

Photo: ©Rounder Records Corp.

about different cultures but you also had a chance to find out what you had in common as people, like loving to sing or sharing a common sense of humor.

JANE: To me, the lesson for adults to take from the Dream Project is to invest in young people. Take as much time as you can to be with them, teach them, introduce them to each other. Help them talk to each other in ways they don't at school. It is worth the bonds that we made during those ten or eleven days that we were together. As I remember the tears that flowed on the day we had to leave each other. *I now know that if Jennifer or Candice were to hear something bad or racist about the Chippewas in Grand Forks, North Dakota, they now know that they are part of a group of people who would say, "No way. I met Chippewas. We lived together. We ate together. We sang together. It can't be true." They would stand up and defend the Chippewas.* Now it will be a little more difficult for people to make these silly, superficial arguments that they make to shut out or exclude others. Now there are at least 21 kids who are willing to say, "I don't buy that. You can't just say those things...You gotta tell me more." It's really worth it to invest in young people; if there's any hope that things will change, these folks will change it.

PIO!

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

CALL FOR ARTICLES!

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

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

All we ask is that articles...

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

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

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

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

Submission via E-mail or disk is preferred.

Send articles to...

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).

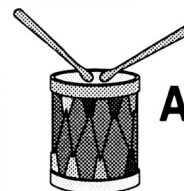
Copyright dates should be noted; copyright ownership remains with the author.

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

Send songs to...

Joanne Olshansky Hammil

Song Editor
11 Marshall Terrace
Wayland, MA 01778



ATTENTION: KIDS!

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

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Firehouse Arts Resources
Columbus, Ohio

Interlocken International Camp
Hillsborough, New Hampshire

Linden Tree Children's Records
and Books
Los Altos, California

Music For Little People
Redway, California

Rounder Records
Cambridge, Massachusetts

Troubadour Records
Vancouver, B.C., Canada



CALL FOR NEW RELEASES!

Send notification of your new recording to...

Sandy Byer

New Sounds Editor
26 Bain Avenue
Toronto, Ontario
CANADA M4K 1E6

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to...

Pete Seeger

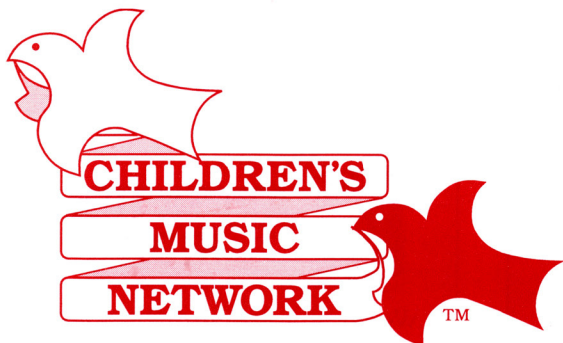
Letters to the Editor
P.O. Box 431
Beacon, NY 12508

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



The Children's Music Network
P.O. Box 1341
Evanston, IL 60204-1341

Forwarding and Return Postage Guaranteed
Address Correction Required

Nonprofit Org.
U.S. Postage
PAID
Permit No. 458
Evanston, IL 60204

DATED MATERIAL

M E M B E R S H I P F O R M

MEMBERSHIP CATEGORIES AND ANNUAL DUES

☐ New ☐ Renewal

(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)
The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
- ☐ **Corporate: \$150** (US\$155 international)
Typically multi-performer producers, record companies, distributors, etc. One individual's name will be listed separately with a cross-reference to this corporate entry. *You are listed in every issue of Pass It On! as a corporate member.*
- ☐ **Libraries and Schools: \$25** (US\$30 international)
Contact name listed, but not cross-referenced in the CMN directory.

— 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 Enclosed \$ _____

ABOUT YOU...

Your Name(s) (individual/family, business, corporate or institution):

Contact Person for a business/corporate/institutional membership.
This is the individual who will also be listed separately and cross-referenced to the main business or corporate entry:

Any additional name(s) you wish to list which will cross-reference your main directory entry (for \$5 each; see "Additional Names" above):

Your complete mailing address:

Address line 1 _____

Address line 2 _____

City, State, ZIP _____

Your work and/or home phone(s) as appropriate:

Home phone (____) _____-_____ Work phone (____) _____-_____

Fax line (____) _____-_____

E-mail and/or Web Site _____

Your closest or preferred CMN region (check one):

- ☐ New England ☐ NY Metro ☐ MidAtlantic
☐ Southeast ☐ Midwest ☐ Northern California
☐ Southern California ☐ Canada *More are being added as we grow!*

If you would like to receive mailings from additional regions other than your own, please also underline the appropriate region name(s) above.

OPTIONAL INFORMATION FOR YOUR MEMBERSHIP DIRECTORY LISTING

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

- ☐ Performer ☐ Songwriter ☐ Storyteller
☐ Educator ☐ Parent ☐ Young Person
☐ Producer ☐ Booking Agent ☐ Distributor
☐ Media Person ☐ Other _____

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
(About 30 words or less):

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!