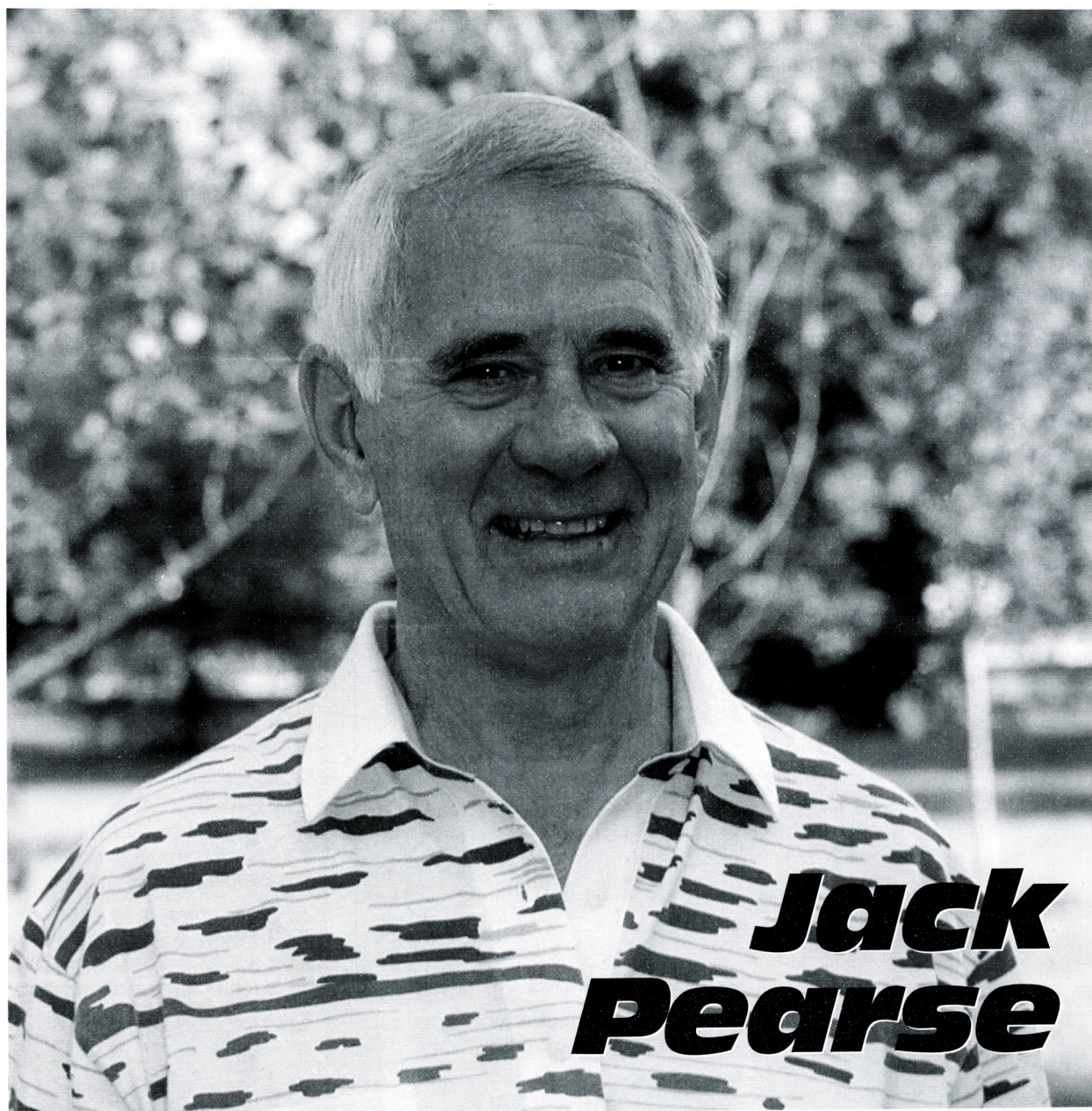

PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #26

Spring 1997



Also...

- Children as Songwriters ■ 1996 National Gathering Photos ■
 - Seven Great Songs ■ Develop Your Program for Schools ■
 - Kids Learning to Do Radio ■ Combining Music & Visual Arts ■
-

INTRODUCTION TO EDITORIAL

by Bob Blue

The focus of this issue is the music created by children and the roles adults can play in encouraging children to make music. In response to a suggestion from Liz Benjamin (see her letter), the focus of the autumn 1997 issue will be intergenerational music.

Katherine Dines and a crew of other energetic volunteers have been working to plan the 1997 national gathering of CMN in Nashville. Here are some words from Katherine:

EDITORIAL

by Katherine Dines

It's true what they say—music can really be a bridge from culture to culture—an international language. Lately my travels have taken me to some wonderful foreign places—half way around the world! In fact, this February, I was fortunate to visit some sophisticated cities in East Africa and also to spend a few days with a well-known rural people, the Maasai in Kenya.

The Maasai are nomadic, and walk across their land for miles and miles—as much as seventy kilometers a day—following water and tending to their cattle and shoats. (Although in the U.S. “shoats” are young hogs, in Kenya the term refers to sheep and goats that have interbred.) Wrapped in brilliant red fabrics, and adorned in elaborate beadwork, they are graceful and truly elegant, standing tall and proud under the Kenyan sky.

I wanted to experience a little bit more of their extraordinary place, so I asked several Maasai people to take me, my twelve-year-old niece, and my seventy-year-old mother on a walk. Maasai men are considered to be fearless. Tribal

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



initiation and respect are achieved after a young man (*morani*) kills a lion with a spear. It was they who guarded our tents every night, and the eight- to ten-foot-long heavy spears they carried were a constant reminder of life and death in that environment. We walked away from the camp in silence, since their knowledge of English, combined with our knowledge of Swahili amounted to a total of fewer than ten words. The silence was an integral part of our experience there, and soon we were communicating on different levels.

We walked and walked. We felt the wind and the intense heat that was their drought every year—this year much longer than usual. The Maasai pointed to several different tracks in the dirt, and drew stick figures with long necks. We understood them to be a female giraffe and her baby running away from two hungry hyenas.

We walked near a few bushes, unusual greenery there in the brown soil. The Maasai cut off sticks about eight inches in length, stripped the leaves off, then showed us how to chew and flatten the ends to create toothbrushes. We walked on, all of us brushing in silence together.

We walked to a small dent in the ground, and watched a dung beetle (*scarab*), scuttling upside-down and backwards on its two front legs, as it rolled fresh elephant dung into a ball—a safe and nutritious haven for its eggs.

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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 that soon became The Children's Music Network—"CMN"—a nonprofit association that now has members across the United States, Canada, and elsewhere.

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 nonviolence and social justice.

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

An Interview with Jack Pearse

Conducted by Phil Hoose

"Nothing Beats a Camp."

Jean McMullan, a director of Alford Lake Camp in Union, Maine, tells the story of two women who happened to be on the same scientific expedition to the South Pole about fifteen years ago, and who had not known each other previously. Shortly after they arrived, the weather changed suddenly and they were caught in a blizzard that lasted four days. As they waited out the storm in a small shelter, one of the women began singing to help pass the time. The other paid little attention until she heard the first few notes of certain song. Stiffening in recognition, she shrieked, "What year?? What year were you at Alford Lake?!"

Many believe that camp singing is the last stronghold of informal group singing for children. There are obvious reasons: You don't have to know every part perfectly. The songs are informal and loud and sometimes silly, songs that are half-acted and help you lose awareness of the sound of your own voice. Many are so intensely repetitive that you can't get them out of your head. In fact, they tend to stick with you forever, later to the mortification of your own children.

Jack Pearse, the seventy-one-year-old director of Camp Tawingo in Huntsville, Ontario, is probably the best-known leader of camp songs in the world. Professionally he has been dividing groups of campers into parts, teaching them hand motions and encouraging them to make up new verses on the spot for nearly half a century. He has taken groups of children to sing camp songs with and for others in five continents. In the sixties, he hosted his own program of camp

songs, televised throughout Canada. He is the producer of ten books of camp songs and two recordings. Among countless honors and posts, Jack is the chair of the International Camping Fellowship and has received the American Camping Association's Distinguished Service Award.

Many camp directors and parents of campers report that the fine art of camp singing, which probably began over a century ago in Methodist-run religious camps, is now under siege. Youthful campers now arrive at camps with their own CD players and boom boxes, prepared to listen to recorded music rather than make their own. It is said that they arrive knowing fewer songs, having sung less with their families, and increasingly embarrassed by the sound of their own voices raised in song among others their age. Some camp leaders believe that songs have to be more raucous now to catch the attention of campers who have heard it all.

Jack Pearse spoke with CMN's Phil Hoose in December of 1996 from camp Tawingo's office in Ontario about these trends and what can be done to sustain group singing, and about his life of leading children in song.

PIO!: Did you go to camp as a kid?

JP: Oh, yeah. I grew up in a little town called Midland, Ontario. It's on Georgian Bay, about 100 miles north and a little west of Toronto. The Midland YMCA had a camp called Camp Kitchikewana that took kids in from cities all over Ontario. My dad worked for the Canadian Pacific Railway and the only way he could get my sister and me to camp was to go and work there himself. And the camp director and his wife were my parents best friends, so my mum was the treasurer and did all of the book-keeping and my dad was the program director.

PIO!: Did you ever get to lead the camp songs?

JP: Yeah, Pop was the song leader. He used to get up on the chair beside the piano after each noon meal. We'd sing all of the old camp songs, some of which he had written himself, although he knew no music and he had a grade eight education. Well, one day there were two chairs there and I was a six-year-old camper and so Pop got up and he said, "Jack is going to help me singing today," and that was the beginning of it.

PIO!: How did you feel when he did that?

JP: Well, I was excited as could be, you know; I'd been wanting to get up since I was about three I think...

PIO!: Really?

JP: Yeah, Pop was the first and best song leader in my life.

PIO!: Do you remember what the song was?

JP: Well, there were two songs that we led that day and the first one was the camp theme song that my dad had written. The other one was "My Bonnie Lies Over the Ocean."

PIO!: Did you do it so that whenever you come to a word that starts with "B," if you're standing you sit down and if you're seated you stand up?

JP: Well, you know, it was interesting. At that time what we did was we divided the dining hall in half and when Pop was facing them and leading them, they were singing and when I was facing them and leading them they were singing. So Pop might do "My Bonnie" and then I'd say "lies over the ocean..."

PIO!: Great idea!

JP: Yeah, later I kind of thought that we had invented the "B's"—having them stand up and sit down. Later on we decided to do the same with any of the words that had "o's" in them, so with half the dining hall, we'd have the one sing "My Bonnie" they'd stand up and so would the "o's". "My Bonnie lies over" and then the "o's" would sit

down, you know...

PIO!: *That would really scramble it.*

JP: It really was marvelous and we've been doing it that way ever since.

PIO!: *So there you are, six years old, up on that chair beside your Pop. Did you know then you wanted to be a musician when you grew up?*

JP: Well, no, as a matter of fact I don't understand music even now, though I've been writing songs forever. But Pop gave me a great model of a song leader. It's like Arlo Guthrie says of Pete Seeger: "Pete does it three times—he tells them what he's going to do, and then he leads them in with the words and then he sings the words along with them." Well, that's exactly the way I do it, too. I feed the words. I think the song leader is not so much an entertainer as an enabler, enabling people to really enjoy group singing because they know the words that are coming up.

As for goals, though, I don't know what I really wanted. I loved camping and I loved the YMCA and so when I went on to the university I just took an arts degree. I was in all the college shows and I was writing songs for skits and stunts and silly things. When I graduated I just went into the YMCA in Charlottetown on Prince Edward Island and directed their YMCA camp and I've been doing it ever since. That was in 1949, so I've been a camp director for forty-eight years.

PIO!: *You had your own TV show, didn't you?*

JP: It was called *Jack in the Box* and it ran with the Canadian Broadcasting Company out of Ottawa from 1962 to 1968. There was a studio audience of 150 kids that were nine to fourteen years old and we did songs and games and stories and skits and stunts with them and we had a special guest each day. That show almost reached the States, too. One of the vice presidents of NBC came up from New



Jack Pearse inspires and trains young song leaders.

York and sat down with me and he said, "We don't have anything like this," and he'd like to put it on NBC. He said that he would guarantee me twenty-six weeks. I said, "But I have a camp to run," and he said, "Well you could give that up for a year, couldn't you?" and I said, "I'm afraid not, I can't do that." So that was that.

PIO!: *Were any well known Canadian folk singers spawned by Jack in the Box?*

JP: I had some dandies like Alan Mills on my program, but he was already famous before I had him on. Rich Little (the comedian) had been a camper of mine at the Ottawa YMCA camp and he used to want to play his mouth organ or anything he could do to get up front of people when he was a ten-year-old. After Mel Torme gave him his break, Rich used to love to come back and do a show with our camp in Ottawa. He said, "People in nightclubs don't respond the way your kids do." I had a marvelous puppeteer who made puppets of all the famous Canadians and North Americans and Rich would give the voices to the puppets and we'd have quite a show.

PIO!: *What is Camp Tawingo like?*

JP: It's an independent, private camp. I became the sole owner in 1962. It was only a summer camp at first and then in 1970 we winterized, and we started to offer it year-round and we did conferences and family things. It's very active in the winter. The day after Christmas we'll have our Christmas week family camp and about 150 people will go up to camp in families and really enjoy a time. When it gets to New Year's Eve we keep pushing the clock ahead, and so when it's about 9:30 we all celebrate it like it's midnight and everybody's goes to bed and gets up and skis the next morning. In the summertime we have approximately 400 campers—200 boys and 200 girls.

PIO!: *Is it a religious camp?*

JP: No, no, I had a background as a director of Christian education in the United Church of Canada, but no, we are as completely non-denominational as we can be without throwing everything out.

PIO!: *What do you mean?*

JP: I've had to change some things I do to be sensitive to others. For example, we sing "Standing in the

continued on next page ➡



Jack Pearse with Peter Yarrow and Paul Stookey of Peter, Paul, and Mary

Need of Prayer" for our noon meal. For a few years we sang "...as we gather together for our noon day meal, Father to you we pray, we want to express all the praise we feel, thanks be to you today." And a couple of our Jewish staff members came to me one time and they said, "You know, 'Father' isn't in our religion." And Asher Meltzer who was head of the Jewish Federated Youth Programs in New York also told me, "You know, if you could avoid reference to 'Father' then it won't be at all offensive," and so I changed it to: "...as we gather together for our noon day meal, now is the time to pray." [sings this line]

PIO!: Have you found the range of songs that you can sing, or the way you can sing them, to be narrowing over the years in order to avoid offense to various groups or sensibilities?

JP: Yeah, absolutely, and not only songs. We wrote a book on Native programs in camp and we couldn't even sell that to the YMCA Indian guide programs. In the forward of it we try to explain that we're not trying to imitate, we're trying to reflect the great things that our first people gave to us, like canoeing and

taking care of the land and being ecologically responsible and living in harmony with the land and all those things. But the YMCA said we can't have Native Council programs and we can't do Indian-type things anymore.

The same thing really happened with our music. I always felt that the song should be sung for its own sake. Many of the really good camp songs are spirituals; actually the old religious camp meetings were the origin of camp singing. It's really changed. In 1981 when we were in Houston and leading all the singing for the American Camping Association conference, all the Salvation Army people, camp directors, always got into the front rows with us because they loved our songs like, "He's Got the Whole World in His Hands." And yet the following year, when the conference was being held in New York City, the chairman of the conference sat down with me at lunch and said, "the committee has asked me if you could go lightly with the spirituals and do more other kinds of songs."

PIO!: So how do you feel about that? Do you feel like "He's Got the Whole World in His Hands" is a good song and you lament

not being able to sing that any more in some settings?

JP: Yeah, I think that's right. But the last thing I want to do is to offend anybody. So we've set those things aside and we sing them when we go to Christian Camping International conferences. We also sing them when we go over to Japan or over to Russia. In those two countries, only one and a half percent of the people are Christian but they just love them and so we sing them there.

PIO!: Has fear of giving offense caused the whole repertoire of camp songs to contract?

JP: Well that's true. I can't remember ever singing songs like "Old Black Joe" in camp, but at the beginning we did sing "Massa's in the Cold, Cold Ground." That would even get into dialect, you know. We stopped doing minstrel shows at camp and that was kind of sad because, to me, I didn't think we were really making fun of anyone, or demeaning, but it was a type of vaudeville show.

PIO!: Were they done in black face?

JP: Yeah, yeah...

PIO!: How long ago?

JP: Oh I guess the last I ever did was 1941. But it was a way of involving kids and we used to sing songs like "Old Man River" and we don't anymore. We've tended to go to other kinds of international songs. We wrote a song to "Allouette" called "Allouettski" that we sing around the world and the people in Russia love it.

PIO!: Let me ask your opinion of the thesis that camps are one of the best ways remaining to transmit group singing in a society in which families don't sing much any more and in which there just isn't a heck of lot of group singing. Is that true?

JP: Well I believe it, but there are two things that are disturbing. First is that people keep telling me at conferences in which I teach

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WE CAN MAKE A DIFFERENCE

words by Jack Pearse
music by Joanne Bender
©1986 Jack Pearse Limited



This lovely song was co-written by Jack who is the Director of Camp Tawingo in Ontario, Canada, and Joanne Bender who is a piano teacher, an accompanist and a composer/arranger in Ontario. It has been recorded on *Spread a Little Sunshine*, which is also available as a resource book. See the interview beginning on page 3 for more information about Jack's work. To contact Jack, write to R.R.1, Huntsville, Ontario, Canada P1H 2J2.

1. By the width of our smiles _____ Peo - ple know we are there _____

_____ By the depth of our love _____ We show o - thers we care _____

_____ We can make a dif - f'rence _____ you and I _____

We can make a dif - f'rence _____ if we try. _____

1. By the width of our smiles
People know we are there
By the depth of our love
We show others we care
We can make a diff'rence, you and I
We can make a diff'rence if we try.
2. For as much as we give
People know we are there
For as long as we live
We show others we care
We can make a diff'rence, you and I
We can make a diff'rence if we try.



3. Not a minute to lose
People know we are there
And the hour has come
To show others we care
We can make a diff'rence, you and I
We can make a diff'rence if we try.
4. When our love multiplies
People know we are there
When we add to their lives
We show others we care
We can make a diff'rence, you and I
We can make a diff'rence if we try.
5. (repeat first verse)

Combining Music and Visual Arts

by Barbara Tilsen

I love to combine music with other forms of creative expression, and over the years I've worked with theater groups, dancers, puppeteers, video makers, photographers, and many other kinds of artists to explore the dynamics of image, movement, color, and sound. It has been natural for me to explore this also in my musical work with children. Because children learn and express themselves in many different ways, I have found that combining two or more artistic forms is a very effective way to give a group of children richer, fuller access to creative experiences.

I'll describe some of the different ways I have worked with music and the visual arts. It's wonderful to write a song with a group of children, then engage them in the process of drawing pictures to illustrate what we've written. Sometimes the songwriting and drawing process weave in and out of each other. I then take slides of their drawings and project those images up on a big screen during a performance, which is an incredible experience for the young people involved. Suddenly their small drawing is projected bigger than life before their eyes, and the flowing interplay between images, the visual and the lyrical, creates a unique dynamic all its own. It is very empowering: the children involved get a tremendous sense of pride and accomplishment in what they have created.

Although I do produce these shows on my own, most often I work with a very talented photographer and friend, Gayla Ellis. We have worked in an artistic collaboration since 1984, combining music, poetry, storytelling, and photography into musical slide shows and multi-

media performance pieces. We sometimes incorporate excerpts of interviews, readings, or narratives into our shows, so that the different textures and sounds of the spoken and singing voice flow in and out of each other. Visual and lyrical images interweave and interplay in a unique cinematic dance, a multidimensional treat to the senses.

MUSICAL SLIDE SHOWS WITH CHILDREN

In school and community projects, Gayla and I will work with a classroom, a whole grade, or a single small group of children to create a musical slide show. This project can begin with a songwriting experience, creating an original song together with the children. Sometimes we bring in an existing song and use it as is; for example, we used Kristin Lems' beautiful "I Wish You A World" for a Peace Options Day residency at a local elementary school. Or we may write new lyrics to an existing song. Sally Rogers' "What Can One Little Person Do?" is a great song to use in this way. Whether we're writing a new song or adapting an old one, the children's drawings are an integral part of the creative experience.

To illustrate our process in these projects, I'll describe a residency that included writing an original song about families.

This residency was at an elementary school in St. Paul, Minnesota, where we worked with The Phalen Lake Transition Program, an advocacy, resource and support program for families of kindergartners and other new students who have special needs. Though the families involved were from quite diverse cultures and backgrounds, there was a large number of families from the Hmong community, so we also worked with a Hmong interpreter in the program. About eight families (close to thirty people) participated in the project with us.



*Barbara Tilsen with students
Phalen Lake Transition Program*

We met for an hour and a half in the evening once a week over a four-week period and ended the whole project with a performance of our musical slide show.

Even though our creative experience was primarily with the children, all family members (adults and other siblings) took part, too, as we wrote a song together about families. Young and old, we sang together and brainstormed about what families are and the ways in which they are part of our lives. We made an "image pool" of strong ideas and descriptive words to dip into as we created our lyrics and chorus. We talked about what the important things are that families do together and for each other. Part of each songwriting session with the children was spent drawing (and some of the parents drew, too), so that the drawings also helped shape our ideas and the direction and choice of our words. As our lyrics grew, we found the melody and rhythm in our words by speaking them out loud together and experimenting with intonation, emphasis, and melody shape. These are the lyrics of our final version:

FAMILIES

Chorus:

Some of us come from different
lands,

Different cultures, different
hands.

There's one thing that we all
share:

We're families who love and care.

We like to read and share a meal,

Tell each other what we feel,

Go to movies, catch a fish.

Smile and make a birthday wish.

(Chorus)

Some of us count ib ob peb,

One two three is what some say,

Nyob zoo we say in Hmong,

Or, "Hi, how are you?" can be
sung. (Chorus)

Phalen Lake is our school,

We all think it's really cool,

We study hard to take our tests,

Our families help us do our best.

(Chorus)

—by Barbara Tilsen, Gayla Ellis &
Phalen Lake Transition Program

As a group, we looked at all of our drawings together and made some choices about which ones would go with the choruses and which would go with the verses. Given the size of our group and time constraints on the project, Gayla and I did the final editing of the drawings and the copystand work (described later) to make slides of the drawings.

The project culminated with the children singing in a live performance of the musical slide show, for a family night open house dinner at the school. We also recorded the children singing the song and left a copy of the tape and a tray of the slides with the Transition Program for their ongoing use. Later, the project took on an added dimension when the school put the slides and recording on videotape and distributed one to each of the families involved. The whole project was really a great experience for everyone who took part. I asked Gayla to put together a "how-to"



"Families" musical slide show project
Phalen Lake Transition Program

section on doing the slides, and she writes:

It is possible to do copy work by hand-holding a 35 mm camera if you have a steady hand, a sunny day, a macro lens for focusing closer to the flat art, and no wind or harsh light or shadows. This method is chancy and is not preferred.

Another alternative is to have a professional photo lab do flat copywork, but the cost can be prohibitive for many projects (although it is sometimes more reliable than doing it yourself, considering the cost of film and processing if you have less than ideal conditions and have costly errors.) However, this is only if there is no other alternative. Some of the methods explained below may also apply to hand-held copy work.

A copystand with artificial illumination is the best choice. Public libraries, schools, history centers or art centers may have media labs with this equipment available, as well as how-to books or on-site assistance. Camera suppliers sell various kinds. Some are better than others. Think about what you'll

need from one before buying. These stands have a place to mount the camera parallel to a flat base, adjustable height levers, and lights set at a 45-degree angle on each side of the art. The best are daylight-rated bulbs (4200 degrees K). These are cool and give the truest color rendition.

Also, standard slide film available at most stores works with this light (Ektachrome 100 or 200, for example). Some stands use regular light bulbs, which are tungsten, usually two 100 watt bulbs. These either require special film (Ektachrome 160, for example) or a special filter over your lens that compensates for the orange hue cast by the lights. The worst aspect of tungsten is the heat. It can curl your work, strain your eyes, or burn your hand, and it is hard to get an even lighting from the bulbs. You need a camera with a macro lens where you can control focus. If you have zooming capability, all the better. A cable release helps to release the shutter without shaking

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Developing an Educational Program for Schools

by David Heflick

When considering artists for all-school performances, school principals generally look for programs that have educational value, in addition to entertainment value. To design a program that is truly educational, the artist must articulate a theme, determine songs and other program elements to address the theme, and then weave the elements together so that the theme develops in a logical, meaningful fashion.

It is possible for an artist to design from scratch, without any prior conceptions regarding what performance content might be included, a program of songs, narrative, stories, and other elements to develop a predetermined theme. Most often, though, artists go about it the other way around. Having an existing repertoire, they are looking for ways to assemble a series of songs in order to create a program. For example, when my duo was developing our first program, we saw that there were many traditional American folk songs in our repertoire and observed that they expressed a wide variety of emotions. In addition, we noticed that many of the songs came out of specific historical contexts: the Civil War, the years of slavery, the Revolutionary War, the railroad-building era, the Gold Rush, and so on. It was only then that we had an idea of what students might learn from a program of the American folk songs in our repertoire. We began to see that a program could be built around the various emotions expressed in the songs and the historical contexts that gave rise to those feelings.

If, like most artists developing their

first programs, you do not have a preconceived program theme, get out some paper and, for each song in your repertoire that has potential for inclusion in a performance for young people, list the following:

1. The song's message or theme (e.g., say no to drugs)
2. Additional concepts that underline the main concept (e.g., self-esteem is a concept related to drug abuse)
3. Any actions or behavior modifications suggested in the song (e.g., learn ways to experience natural highs)
4. Particular emotions expressed in the song
5. Factual or historical aspects to the song.

The specific areas of analysis will vary with each artist's repertoire. After you have done this, study the results, looking for common threads. For example, you may find that self-esteem is related to the messages in many of the songs. Or perhaps many of the songs offer varying perspectives on the concept of peace and harmony, ethnic diversity, racial harmony, or environmental responsibility. After you identify one or more common denominators, the next steps are to weed out the songs that don't really fit, determine whether you have enough songs that match the theme, and, if needed, begin the search for additional material.

Once you have identified a program theme and a collection of songs that serve to develop that theme, it is now time to begin creating nonperformance content (NPC) that will tie the works or pieces together. Simply performing the works and leaving it up to the kids to decipher what your program is all about will not suffice. The first step in the creation of NPC is to explain, on paper, the concepts addressed in each of the songs. Continue working on the explanations until they are smooth, concise, and represent something

an elementary school student would understand. Once you have created a narrative for each piece in your program, determine whether there are means other than the direct delivery of this narrative to convey the educational content of the narrative. The following may be utilized as vehicles in conveying NPC to address a program theme: narration (speaking directly to the students); stage dialogue (conversation between members of the ensemble); audience dialogue (conversation between members of the ensemble and the audience); and activities, demonstrations, skits, or stories to illustrate theme concepts. Using a variety of vehicles to convey NPC makes those segments more interesting and entertaining, thus engaging the audience. This, in turn, enhances student retention of the concepts addressed.

For example, one of the programs my duo presents develops a theme about taking care of the environment. In explaining the importance of the proper disposal of plastic litter, my partner relays how she was on a lake in a rowboat one day and came upon a duck that was entangled in a plastic bag. The bag was filling up with water, pulling the struggling duck farther and farther under the surface. She explains in detail how she freed the duck from the bag, enabling it to take to the air once again. She goes on to explain that, while this story has a happy ending, many birds and animals die each year by getting caught in plastic litter. Every time she tells the story, the room is completely quiet. Kids like the story so much that she is sometimes asked, during a question-and-answer period at the end of the program, to tell it again.

The next step in program design is deciding on the most logical progression of the components of the program. An effective program order will allow for the development of the educational objective, so that one concept builds upon another.

Heavier material should be placed at the beginning of the program and lighter material toward the end. Activities, demonstrations, skits, audience participation, and other NPC should be strategically placed to maximize audience engagement. The order should also allow for smooth transitions from one program segment to the next, create contrast between adjacent program elements, and alternate which members of the ensemble are featured in the songs or conduct NPC segments. Also consider the need for instrument retuning, costume changes, equipment adjustments, or other technical functions.

Finding an order that is perfect in every way is impossible. Often, when you change the order to address one area of consideration, you destroy the sequencing of the others. There will be instances where you will have no choice but to compromise the sequencing of one aspect in order to optimize sequencing in a more important area. The list of potential problems is endless. To solve the problems, you may have to make some fundamental changes regarding repertoire and NPC. It can take days, or even longer, if you have to find new songs, create new segments of NPC, or make other significant changes. After you actually perform the program for the first time, you'll likely be spending time on program order once again; it's an ongoing task.

Making the effort to transform a series of songs into an effective, educational program can be a challenging task. But the end result will exponentially increase the impact and retention of your message, enhance your reputation in the schools, and result in a significant increase in bookings. **★PIO!**

David Heflick is a ten-year veteran of performing in schools and author of *How to Make Money Performing in Schools*. Contact info: Box 1407, Orient WA 99160.

Stage Fright in Fifth Grade

by Richard Weinberg

I always have several personal goals for my class at the beginning of the school year. This year, my third teaching fifth grade, I was determined to sing more with my class, and to make music a component of my teaching across the curriculum. So here it was, the first week in September and time for me to implement singing in my classroom.

Why was I so nervous? What was the big deal? I had sung for hundreds of strangers last spring in the Arena Civic Theater's production of *Fiddler on the Roof*, and loved it. Why should it be so hard to sing with twenty-five fifth graders, most of whom I had already met? The reason is that they were fifth graders. The oldest kids in the building. Too cool to sing with the teacher.

I'm glad that I screwed up my courage and took a chance on the first day of school. A great miracle happened there! These fifth graders hadn't read "The Book of Fifth Grade Cool." I expected them to sing with me, and they did. Not only did they sing—they liked it, and continue to like it. Coming to the end of the second month of school, I had to strain to remember why I had been so nervous that first day.

Singing makes our class special. We sing songs just for fun, and we also sing songs that we learn from. The fourth grade has asked to borrow several of our song charts. A second grade teacher who heard her fifth grade son singing one of our songs asked me to come in and teach it to her class. My class has even asked if they could teach a couple of songs to the other fifth grade!

Singing helps to foster a sense of community in my class. We are currently in rehearsal to perform a

musical version of *The Hobbit*. Having to work as a cast and crew to put this program together has allowed my students, with their diverse talents and interests, to work as a team in the true sense of the word.

The folk process is alive and well in room 115.

The folk process is alive and well in room 115. We've written new verses for "The Cat Came Back" (We love the fact that the cat always wins) and "Worried Man Blues." One group choreographed hand movements for "A Place in the Choir;" now no one can sing that song without adding the proper hand movements. After I sang "The Ballad of Erica Levine" to my class, some of the young women in my class asked to learn "other songs about girls growing up." You can be sure we'll sing some others. Perhaps they will even write some.

We always find time to sing at least one song during the day, despite our busy schedule. At the end of the day, if there are a few minutes left before dismissal, we gather in our meeting area and sing. I don't need to ask anyone to be quiet or to come join us; the whole class has come together because they want to. It is a nice way to end hard days on a joyful note.

It has been said that music is a powerful tool. I am thankful that I took a chance and have begun to learn how to use it in my classroom. Several teachers have said to me that they would like to sing with their classes, but that they don't know how. It is my hope that none of my students will ever say that they don't know how to sing.

★PIO!

Richard Weinberg is a new father, a third year guitar student, and a fifth grade teacher in Greenfield, MA.



FIRST, MIDDLE, LAST, ONLY

words & music by Patricia Shih
©1987 Patricia Shih

Patricia's insightful song about the pros and cons of each child's position in the family is a treasure. It can be heard on her recording *Big Ideas* which also has a companion book including discussion questions, projects and games related to each song. To contact Patricia about her songs and recordings, write to her at P.O.Box 1554, Huntington, NY 11743.

verse:

1. It's hard - est to be the old - est kid, your work is
nev - er done. "Play with your broth - er, look af - ter your
sis - ter, Re - mem - ber that you're the re - spon - si - ble one. And
bring them a - long when you play with your friends, Set an ex - am - ple! This
job nev - er ends! Oh you should know bet - ter! On you we de - pend, 'cause
you are the old - est kid." La la la la la la
la la la la la la la la la

First, Middle, Last, Only

➔ continued from previous page



bridge:

Is - n't this fun - ny, our points of view, You'd

rath - er be me, I'd rath - er be you! _____

1. It's hardest to be the oldest kid,
Your work is never done:
"Play with your brother, look after your sister,
Remember that you're the responsible one;
And bring them along when you play with your friends,
Set an example! This job never ends!
Oh you should know better! On you we depend
'Cause you are the oldest kid."
La la la la la...
2. Oh the worst thing to be is the middle kid,
It's a horrible place to be.
You're never the first for anything
And hand-me-downs look so foolish on me;
Nobody listens to what I say
No one would care if I just went away;
To be the first or the last would make my day!
It's worst for the middle kid.
La la la la la...
3. It's lousy to be the youngest kid,
The last to do everything.
They call you their "baby" and won't let you go,
You're tied up in some apron string!
By the time my parents got around to me
They were all worn out! It's pitiful to see
How sad the life of the youngest can be,
It's tough for the youngest kid.
La la la la la...
4. I'm happy to be an only kid
And you should be happy too.
The first born is like a pioneer,
The middle one learns what not to do,
The last one born is a treasure to Mother,
And believe it or not, to each sister and brother,
And best of all you have each other—
Take it from an only kid.
La la la la la...

bridge:

Isn't this funny, our points of view,
You'd rather be me, I'd rather be you!

ending:

And best of all, you have each other
...still, it's great to be an only kid!

Meeker Pride— The Birth of a School Song

by Monty Harper

I had a great experience today—it was one of those days that makes you go “Oh, yeah, *that’s* why I chose this career!” I was at Meeker Elementary School in Meeker, Oklahoma, where I was asked to help the fifth grade write a school song. The workshop was set up, I thought, rather oddly, but it was the only way they could schedule it—I worked with three different classes for forty-five minutes each on the same song. This actually turned out to work very well! (Has anybody else had a similar experience?)

The music teacher was present at each songwriting session to take notes, and to make sure that she would be able to help the students complete/learn the song after I was gone. With the first fifth grade group I started by discussing what the song would be used for. We came up with two directives: 1) All grades (K–5) should be able to relate to it, and 2) Ten (20, 30, ...) years from now we want students to still be singing the school song that this class wrote—so everything in it should hold true over time. (I almost teared up at the kids’ reaction of awe & pride at the idea that their song might be sung at the school so far into the future!)

Then we brainstormed about what might go into the song. Some of the main ideas were the school colors, the mascot, the academic subjects, the sports teams, and “Meeker P.R.I.D.E.”—sort of a school motto, which stands for “Politeness, Respect, Integrity, Discipline, Excellence.”

We then worked on coming up with some actual phrases that might go into the song. I asked them to think about the main idea they wanted

to convey, thinking this would become the chorus. I gave them three minutes or so to think and write in their notebooks. There were many suggestions. The one we all agreed on was “Meeker Bulldogs are number one forever all.” (Which was actually a combination of two suggestions.)

The music teacher and I had some time after the first session to regroup. We narrowed the brainstorming down to the above-mentioned subjects, which we wrote on the board along with the lines “Meeker Bulldogs are Number One Forever All” and “Meeker P.R.I.D.E. is black and white.” The latter was my own suggestion, black and white being the school colors.

When the next group came in, I summarized the process/progress so far, basically saying “Here’s what we’ve decided, and here’s what we have to work with.” One of the students immediately suggested the line “Meeker Bulldogs Forever Number One” as an alternative to “Forever All”.

I asked the group to list rhyming words for “All,” “One,” and “White” (The words ending our three lines). As they listed words, they naturally began to suggest phrases as well, which I collected on the board. We selected the best choices, did a little editing and ended up with the following:

Meeker Bulldogs forever all
We will always stand tall
Meeker Bulldogs #1
We will never run
We will fight with all our might
for the Meeker Black and White

I feel that it’s important to guide the students in making their own decisions about content, rather than imposing or forbidding content. That’s why I started the session by having them list the purposes and goals for the song. If anything inappropriate was suggested, I could ask “does this fit



your purpose for this song?” The students have been empowered by making their own “rules” for the song, and won’t want to break them.

For example, one of the brainstorming suggestions had been “Meeker Bulldogs fight fight fight!” which is a football cheer. As we were evaluating the different suggestions to see which fit our criteria for song content, I asked the group whether this phrase might not make it sound like kids were fighting in the halls. They took the point well, and someone suggested “fight for black and white” as a clarification. Since one of the goals for the song was to have it sung at sporting events, this seemed acceptable.

As for “Meeker Bulldogs, number one,” I didn’t see a problem with it. A school song should express pride in the school. The students seemed to have a lot of pride, and I felt they were expressing it honestly. If anyone had suggested the same sentiment in a negative light, for example by putting another school down, I would have tried to talk them out of it.

I invited volunteers to try and sing the first line. I gave them my spiel about how you have to be unafraid to open your mouth and make a few awful noises first, but keep trying and something halfway decent usually comes out. Early attempts were basically fast chants—like a rap. I suggested they try slowing it down, and then we found an easy natural rhythm for the first line. There was a girl who tried it with a tune, and it came out great, so we

recorded it on tape. By then the next class was waiting at the door.

I presented the third group with the lyrics we had so far, and played the tape. They picked up on the tune right away, and we sang it as a group, naturally applying the same melody to all three couplets. Right away, the students noticed a problem with "We will never run"—not enough syllables. I suggested holding out "run" and we tried it again. This time both the music teacher and I kept singing "la la la..." after the last line to complete the musical phrase. The students immediately recognized that it "sounded right" with two more lines, so we set out to write them.

I suggested using "Meeker P.R.I.D.E." since this was a main idea from the original brainstorming that hadn't been used yet. We listed words that rhyme with pride, and after several suggestions the students came up with "We will never lose our stride/ We'll keep our Meeker PRIDE."

We sang it through again, and I made a couple of suggestions for adding interest to the tune by altering the sixth and seventh lines. A student suggested a hold on the word "stride." I asked the class whether they thought we should add verses. One student made the deft comment that they would be singing this song all the time—it was long enough! She was right. We were done! Well, not quite.

Another student pointed out that the word "elementary" was not in the song, and that it could just as well be a school song for the Meeker high school (which has the same mascot and colors). The class agreed. I asked for suggestions for what we could replace with the word elementary and chaos ensued. The other two classes were due to show up in three minutes to hear the finished product!

I asked for quiet and began thinking out loud. To maintain a consistent rhythm, we could only

fit "elementary" at the beginning or end of a line. There were no lines that would make sense beginning with "elementary" and ending the way they already did. We would have to write a new couplet.

I suggested "Meeker Elementary/ Number One...(blank)..." to replace "Meeker Bulldogs Number One/We will never run"—since "Bulldogs" was also in the first line, and someone had questioned whether the meaning of "run" was clear anyway.

The other two classes were at the door! Quick—rhymes for "elementary"—there were several suggestions, then someone said "agree" and it clicked in my head—"Number one, we all agree!" The class cheered, and as the rest of the fifth grade came into the room, I rewrote the lines in a new order, quickly changing (with class approval) "We will always stand tall" to fit the rhythm in its new spot:

Meeker Elementary
Number one we all agree.
Meeker Bulldogs forever all
We are standing tall.
We will fight with all our might
for the Meeker Black and White.
We will never lose our stride.
We'll keep our Meeker P.R.I.D.E!

The third group sang the finished product for the other two, then we all sang it together. The room burst into spontaneous applause and cheers. A student requested I accompany with guitar, so I worked out the chords quickly, we practiced once more, then made a recording.

The school secretary played the new song for the whole school over the P.A. (which, of course sounded awful, but so what!) The entire school will be learning the song in music class. There was even talk of arranging it for the fifth grade band! **PIIO!**

Monty Harper makes his living performing, recording, and writing songs for and with kids. You can write to him at monty@cowboy.net.

Radio Waves

by PJ Swift

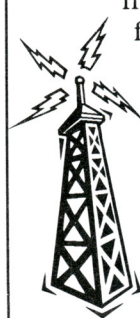
Children should be heard... and heard.

I once sat in a windowless room and played a tape of kid's comments for executives at NPR. Although the executives were charmed by the things the kids had to say, they admitted that they'd never play it on *Morning Edition* "because we just don't have those high pitched voices."

Kids are the last undefended minority in America.

Fortunately, there are people who encourage these "high pitched voices." One of them is in my backyard: Chris Wiltsee, Director of Cultural Enrichment at the Boys and Girls Club of Santa Cruz, California. Chris is a twenty-three-year-old full of positive energy. It's his job to excite kids with music, art, woodworking, and other hands-on projects. And excite them he does, especially when it comes to radio. You see, Chris also teaches the art and craft of radio, and his classes are often filled before they're officially announced.

Chris usually has a class of twelve kids, ages eight to twelve. He used to organize groups with a wider variety of kids and teens, but found that limiting the ages of the kids makes the programs "have a lot more continuity in terms of theme and content." Chris plans on conducting two classes for teens in the future, one for thirteen to fifteen-year-olds, and one for sixteen to eighteen-year-olds. The class meets for three months, two times a week, one hour each time. "We could use an hour and a half each day, but that wouldn't fit into the schedule of our club."



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Radio Waves

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Chris teaches both free form radio and more structured "radio theater." Free form radio has all the traditional elements of programming for commercial radio—news and sports; entertainment; music programming; and management and engineering. Chris organizes the class into four teams of three kids each. In the initial two weeks, each team is rotated through each of these areas, so that the kids are well versed in all of the facets of modern radio production. After these initial sessions, the kids are allowed to gravitate to the areas that most interest them. In the second part of the quarter, Chris teaches a more formal class in radio theater, where the kids write, produce, and engineer short pieces of radio drama and radio comedy.

Chris doesn't have much equipment. He uses a Tascam four-track recorder and one Shure SM57 mic. He has a line in from a CD player and a cassette boom box. It takes a maximum of three kids to run the equipment—very convenient for a team of three. That's all—and it works.

The resulting shows are broadcast to the Club on the PA system. Recently, Chris found my local program, *World Kids*, and we have started running the "KLUB" programs each Saturday to our audience of about 10,000. The Boys and Girls Club pipes our local public station on the PA system, too, so that the kids in the club can hear it. When the program is broadcast, the other kids in the club are polite and interested, but the creators "are riveted. They watch how the other kids react, and they want to hear it over and over again." Clearly, this is one of the biggest things that they have going in their lives. This program is something that gives them meaning, skills, and a sense of importance. The kids feel empowered after going through it.

Chris delights in the creativity, humor, and substance in the kids' work. The kids have produced hilarious commercials ("Come on down to Cloud Depot—Rain Not Included") and short serials about the trials and tribulations of a twelve-year-old, written by a twelve-year-old. Chris is a strong believer in letting the kids express themselves. He doesn't censor material, but guides the kids in censoring themselves when necessary. When a kid comes up with something inappropriate, Chris will pose a question to the group, asking whether it would "work on the club's PA system" or whether "PJ's audience of little kids should hear that." Fortunately, the kids are wise and reasonable.

Every Tuesday following each week's half-hour program, the radio class meets to critique the previous week's performance. Each kid fills out a form outlining his/her opinions. Chris feels that this critique process is crucial to their success. "It's a good forum for learning: every show we do becomes stronger because of this." Following the critique, the kids plan the next week's program, splitting up the jobs and assigning "homework"—writing or research. The radio class knows the material has to be

ready in two days, and they come through. Chris has "a stack of papers an inch high that our kids have generated in just one week."

Clearly, Chris' involvement and encouragement sets the tone for the experience. He makes sure that the kids "feel empowered to do it all, because they have a stake at every level." Because "respect is the number one priority of the club," Chris has been able to integrate mentally and physically challenged kids into the process, too. Each child finds that his/her own skills and abilities are appropriate in some facet of the project. Chris notes that "when it feels safe, when

it feels encouraging—that's when the creativity will come."


HOW TO GET INVOLVED IN YOUR LOCAL BOYS AND GIRLS CLUB

The Boys and Girls Club is the fastest growing youth organization in America. Last year, a new Boys and Girls Club was built every other day. The club serves kids in the after-school-to-late-evening hours, and is open on weekends. Some clubs are quite well equipped: the Santa Cruz club has a gymnasium, a computer center, and a full-sized swimming pool. Some of the newer clubs even have separate centers for teens.

Chris tells me that it's very easy for community members to get involved in the clubs, because "they have a strong volunteer base. The clubs prize their strong ties to the community, and often invite community members to share their skills with the kids."

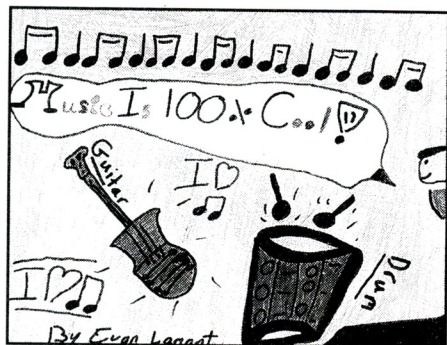
To get involved, and perhaps start a music or radio workshop at the club, contact the director of a club near you. Many clubs are organized in "classes" that meet twice or three times a week. You'll need to make a commitment for at least three months.

If you'd like to do radio, and are not associated with a station, contact the public station nearest you and let them in on your idea. If they aren't forthcoming with air time, consider "broadcasting" your efforts on the PA system in the club.

Chris and I are also starting to use radio pieces from the clubs on the Children's Music Web Internet site. If your kids come up with a notable piece (without previously copyrighted material), send it to us on tape with a signed release, and we'll include it in our "Kids Do Radio" site. Talk about a worldwide audience! 

PJ and friends weave the web at www.childrensmusic.org

Kids' Chorus



Drawing by Evan Lamont
Age 8



Drawing by Annabel Lane
Age 8

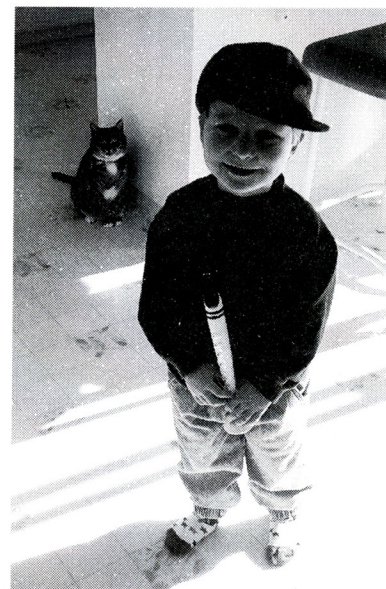


Drawing by Anna Louise Fagone
Age 8

OH, THE KITTY KITTY CAT

words by Michael Mullinax, age 3
music: traditional Hampshire Folk Song
"The Prickle-Holly Bush"

Bonnie Messenger reports that this delightful little song is her son's latest "folking" of a traditional song. She tells of the process: "Back in July he asked us to get the words to 'The Prickle-Holly Bush' which he'd heard some friends perform at a song circle. We sang it a few times, but he was always interested in singing the chorus when we went for walks in the neighborhood and identified holly and Oregon grape, whose leaves are similar. At some point Michi adapted the song to describe his interactions with our two cats." To contact Michael, write to him at 11790 SW Belmont Terr., Beaverton, OR 97008.



Michael Mullinax, age 3



Em A7 Bm G A7 D A7

Oh the kit - ty kit - ty cat scat scat scat scat scat And if

D A G Bm D A7 D

ev - er I catch that — kit - ty kit - ty cat scratch scratch scratch — scratch — scratch



The words to the original chorus are:

Oh the prickly holly bush that pricks my poor heart sore;
And if I ever get out of the prickly holly bush I'll never get in it anymore.

Down To The Heart

by Ruth Pelham

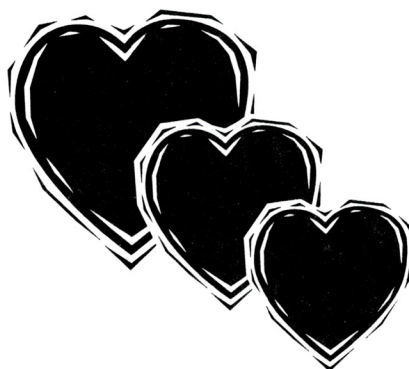
When The Children's Music Network was founded in the mid-1980s, the context for its formation was a world in which the threat of nuclear annihilation was prevalent and environmental degradation was rampant. AIDS was already on the rise at a shocking rate, and political, economic, religious, and racial clashes were violently erupting in towns, cities, and countries all around the globe. National, business, and personal economies were becoming more vulnerable and unpredictable as a result of shifting global alliances, and all aspects of life were changing at unprecedented rates in relation to the rapidly developing computer technologies that marked the dawning of the Information Age and the coming of the millennium in the year 2000.

During the same years, other events and realities brought us great cause for celebration and hope. Nelson Mandela was freed from nearly twenty years in prison to emerge as an international hero and leader. As the walls of racism and apartheid began to crumble in South Africa, in Germany the Berlin Wall was literally torn down, while in the United States a monumental wall was erected in the nation's capital to memorialize and honor the soldiers who had died in Vietnam. In China and around the world, democracy movements sprang up as living monuments to the resiliency of the human spirit, and to our yearning for freedom, justice, and the liberation of all people.

As these events marked our individual and collective lives, we parents, educators, songwriters, performers, and librarians came together with our songs and our visions to counter the contagion of

negativity and fear that so pervaded our hopes for the future. Like building blocks shaped to hold the dreams of a new age, our music sang out for a world founded on the basic principles of justice, compassion, empathy, tolerance, mutual respect, and nonviolence. Acting alone and in community, we carried musical messages of hope and humanity to our children, and joined together to renew our life energies and sustain our most compelling visions for the future.

Throughout the years that The Children's Music Network has existed, I have heard poignant stories from numerous members that speak to the heart of what social action is in the broadest sense. The stories are alive with meaning and



inspiration, and speak to the heart of the kinds of healing, renewal, hope, and transformation that is so needed in these difficult and challenging times.

In the upcoming issues of *Pass It On!*, in "Down To The Heart" I will explore and celebrate the many ways that we can use our individual and combined experiences, skills, wisdom, creativity, and power to make our visions a reality through action.

For some, action is putting our bodies on the line by singing at demonstrations and rallies when our consciences compel us to stand up for what we believe in. The massive Stand For Children rally convened by the Children's Defense Fund last June in Washington,

D.C., presented children and adult "edutainers" who performed songs and dances to underscore the need for education, health care, housing, and food. For others, action is singing a song for 300 junior high school students about the pain of being left out and ostracized because of differences, and thus opening student's hearts to compassion and sensitivity toward others. Action is when a librarian guides an after-school group in writing a song about stopping the violence in their neighborhood so they can play outside without fear of being hurt. Action is when a parent or teacher calls a child's attention to song lyrics that depict racist, sexist, classist, homophobic, and other kinds of stereotypes, then develops activities that promote tolerance and understanding.

I would like "Down To The Heart" to be a voice within The Children's Music Network that nourishes our courage and creativity, inspires action of all kinds and scope, celebrates our triumphs and struggles, and reflects the powerful vision that is at the heart of CMN. I welcome your comments and suggestions, and will let you know more in the next issue of *Pass It On!* about my vision for "Down To The Heart" and the ways that it will evolve.

Please send your comments and suggestions to: Ruth Pelham, Down To The Heart, PO Box 6024, Albany, NY 12206 or send your fax to 518/462-8714. **PIO!**

Ruth Pelham is a founding board member of CMN. Based in Albany, NY, she is a performer, educator, songwriter, speaker, and director of Music Mobile, Inc.

Minutes of national CMN board meetings are available to be read by CMN members upon request.

Curriculi! Curricula!

by Bob Blue

Once, after Tom Hunter had sung some songs to a group of children, one child came up to him and asked, "Are those real songs, or did you make them up?" Many of us adults know that all songs are real, and they're all made up, but it's not hard to imagine how the child had constructed this dichotomy. Children make up songs all the time, until they learn not to, until they learn that their spontaneous creation of songs doesn't count. Tom and many other teachers, musicians, and songwriters I know work to contradict this message, to let children know that their songs count. But it's not easy; there are powerful forces at work teaching children that they are less than they are.

There's been a quiet revolution in the teaching of writing in some school systems, schools, and classrooms. The work of Donald Graves, Lucy Calkins, and many other educators has helped teachers rethink their approaches to bringing out the writers in children. There's more emphasis on content, style, and communication, and less obsession with spelling, letter formation, and form. This doesn't mean that children aren't learning what have been called "basic skills." It's just that now there's a different focus. Many educators have decided that substance is more basic than form. And when children learn to write in a way that emphasizes the messages they want to express, they learn to own what they write.

Within the new approach to writing instruction, sometimes called "process writing" (a redundant phrase, from my perspective), there is more room for songwriting in the curriculum. With a few notable exceptions, regular classroom

teachers tend to think of songwriting as something only "songwriters" can do, and they leave it to the "experts." Even music teachers tend to prefer to deal with music that has already been created. So, for now, the tendency is for artists-in-residence to handle whatever songwriting happens in the classroom.

But children do make up songs, and so do adults who haven't learned not to, or who have overcome whatever influences taught them not to. I once attended a songwriting workshop led by Sally Rogers. She didn't hand out pencils and paper and instruct the participants to start writing. Instead, she spontaneously sang her lesson to us. She reminded us that we probably all started out creating songs, and she led us back to that time. She gave each of us some time to sing what was on our minds. Some responded timidly, not believing in their own power as songwriters, and/or feeling embarrassed or otherwise inhibited. And Sally didn't press. I, personally, didn't have much to overcome, and of course people with the most to overcome wouldn't have attended such a workshop, but I think the children in a lot of the adults who were there made some progress.

I've heard of several approaches to teaching songwriting. Miriam Kronish, in training teachers,

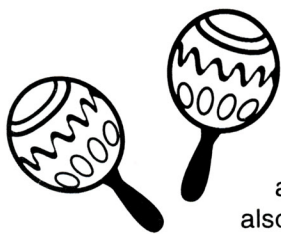
at Lesley College, encourages new songwriters to try what she calls "piggybacking"—using tunes that have already been created, and concentrating on creating new words. Susan Keniston, as an artist-in-residence who often has to work with limited time, she's given, also encourages new songwriters to focus on the words, and then she writes tunes for the lyrics they create. Joanne (Olshansky) Hammil's approach is to guide children in the creation of lyrics and then help them create tunes that fit their lyrics. She plays them sample accompaniments in different musical styles (e.g., rock, jazz, ballad, blues) as they chant their lyrics and decide what kind of music would best express their thoughts. Then she has them shape a melody in that style to enhance the words. This approach treats songwriting as an art that integrates music and writing. Some artists and/or teachers ask children to make up tunes entirely on their own, and children do so quite eagerly. And some songs are created by teams that include adults and children in a way that lets everyone feel like equal contributors to the process.

In other cultures, it's assumed that people have songs inside them, and it's no surprise when those songs come out. In our culture, there's more of a tendency to departmentalize, so that songs tend to be created by people we call "songwriters." It's clear which are our priorities; reports are not written only by people we call "report writers," nor are math problems solved only by "problem solvers." When we call something a priority, we do what we need to do to make it happen. So let's think of children as songwriters. After all, they *are* songwriters, so a big part of our job is *not* to teach them *not* to be.



Owning the song in Peggy Tasaka's guitar class

YIP!



QUIRIMARE

traditional: Venezuela

Alisa Peres sang this wonderful Afro-Venezuelan call and response song at the CMN National Gathering in Petaluma, California, last fall. She has also recorded it with Colibri (herself and three other musicians) on *Colibri, Music from Latin America for the whole family*. To contact Alisa about her music and recordings, write to her at 2631 Woolsey St., Berkeley, CA 94705.



leader:

group:



Co - ma - dre Jua - na ve - nga a bai - lar. Ay co -

leader:

group:



ma - dre, (Ay) co - ma - dre Co - ma - dre Jua - na ve - nga a bai - lar Ay co -

leader:

group:



ma - dre, (Ay) co - ma - dre, Co - ma - dre Jua - na ve - nga a can - tar Ay co -

leader:

group:



ma - dre, (Ay) co - ma - dre Co - ma - dre Jua - na ve - nga a can - tar Ay co -

leader:

group:



ma - dre, (Ay) co - ma - dre Ay la ra - na, la ra - na Si

leader:

group:



es, no es La ra - ni - ta en el plat - a - nal Si

leader:

group:



es, no es La ra - ni - ta que esta bai - lan - do Si

leader:

group:



es, no es La ra - ni - ta que esta sal - tan - do Si

Quirimare

→ continued from previous page

leader:

es, no es Qui - ri - ma - re can - tan - do

group: Clap: leader:

Quiri - ma - re! "ch" Qui - ri - ma - re bai - lan - do

group: Clap: leader: group:

Quiri - ma - re! "ch" Qui - ri - ma - re sal - tan - do Quiri - ma -

Clap: leader: group: Clap:

re! "ch" Qui - ri - ma - re go - zan - do Quiri - ma - re! "ch"

Percussion Accompaniment

Shaker/Sticks

Maracas

Drums

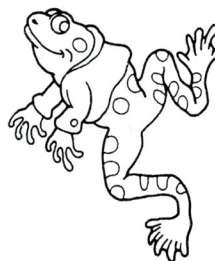
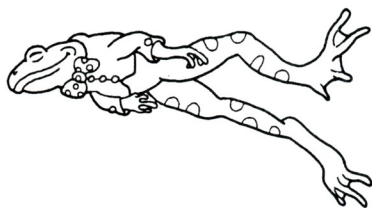
English translation:

My good friend Juana, come and dance
Oh my friend, my friend (2X)
My good friend Juana, come and sing
Oh my friend, my friend (2X)

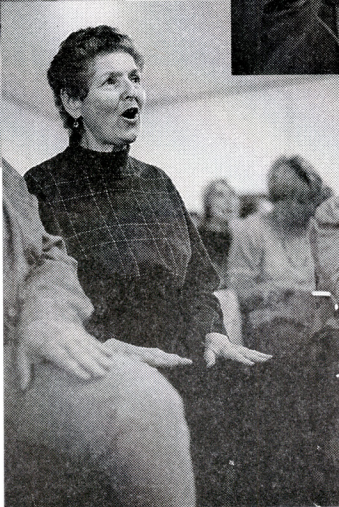
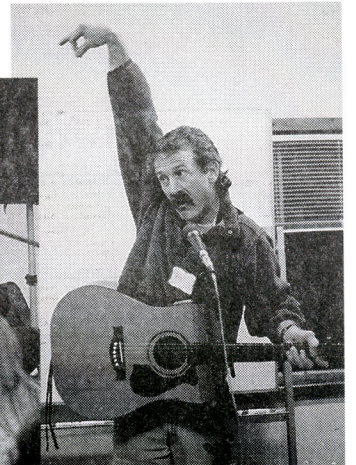
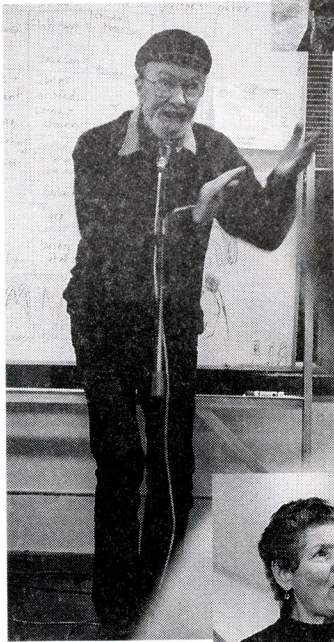
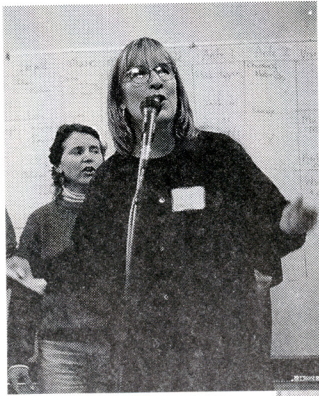
Oh the frog, the frog
Is it true or not?
The frog in the banana field
Is it true or not?
The frog that is dancing
Is it true or not?
The frog that is jumping
Is it true or not?

Quirimare* singing
Quirimare!
Quirimare dancing
Quirimare!
Quirimare jumping
Quirimare!
Quirimare enjoying
Quirimare!

*Quirimare is the name
of a Venezuelan rhythm.



1996 National Gathering



Oct. 25-27, Petaluma, CA



Letters to the Editor

Dear Editor,

Angela, my twenty-year-old daughter, and I attended our first CMN national gathering in 1992 at Griffith Park in Los Angeles, California. CMN was surely everything I had hoped for and more. The workshops were intimate, and my concerns were personally and functionally addressed. We were provided with opportunities to meet real masters. We ate with Ella Jenkins and José-Luis Orozco. Sam Hinton shared some of his "folk sounds" with us personally right before lunch. Opportunities to sing were unlimited. There were singalongs during the round robin, workshops, and regular jam sessions throughout the weekend. I had opportunities to enrich my music library. The atmosphere provided by this "power group" was one of concern for the safety of humankind, and I didn't want to leave this warm embrace!

The gathering closed with Ruth Pelham's "Turning of the World." When I got home, I shared this pearl with my school. I was a first grade classroom teacher, but I had weekly group singalongs with several primary classes. Also, the "big kids" teachers would team with me. They'd explore math, language arts, and/or P.E. while I shared songs. Paula Daniel, our principal, had further supported our music by allowing us to purchase a few guitars and to hold guitar class after school. We sang Ruth Pelham's "Turning of the World" at a College of the Desert's nursing school graduation. What an appropriate song! The students who sang were the same ones who had attended the CMN national gathering in Petaluma in '94. What a terrific opportunity they'd had to meet Ruth Pelham in person, and sing with her during the closing ceremony! These students will never

forget this experience. I'm fortunate enough to see these students on campus from time to time. They're now big eighth graders, and will be going to high school next year, but I know that they have been touched by CMN, because I still see the sparkle they were given at Petaluma!

Later, I discovered that Sally Rogers, someone I had learned about in a folk catalogue, was a member of CMN. I'd met her at the California Traditional Music Society's summer solstice celebration in Calabasas, California. There, she provided me with a bit of philosophy I will always share with my students, and I expect that they will continue to share this philosophy wherever they go. I chose to put Sally's words on the walls of our music studio: "Own the song!"

Joanne (Olshansky) Hammil's "Pizza Boogie" was recommended to me by someone in an Orff workshop in Las Vegas, Nevada. When I heard "Dreams of Harmony" for the first time at one of the gatherings, I wanted to "own the song." Once, when I was teaching kindergarten, a parent asked me if I wanted my students to become bilingual. I told him, "No, I want my students to become multilingual." And what greater affirmation than "Dreams of Harmony"?

The National Association of Bilingual Education (N.A.B.E.) recently held its conference in Albuquerque, New Mexico, and again I saw CMN at work. It was at Suni Paz' workshop that I saw Sarah Pirtle. Sarah was promoting the philosophy of CMN in a workshop that afternoon. I will be using Sarah's songs to promote the values of CMN at our middle school.

I feel very lucky to be able to continue to nurture who I am and who I am becoming by my association with CMN. I know that I am a more positive, loving, and caring individual because of the music I've

learned from my friends in CMN. I realize the force of this powerful group, and appreciate the confirmation of the words and actions a group of this magnitude can provide in nurturing the health and well-being of my students. Without a doubt, I am not only a part of all that I have seen, but also a part of all that I sing.

Sincerely,
Peggy Tasaka



Dear Editor,

I owe a tremendous debt of gratitude to everyone who attended the CMN national gathering in October. The totally supportive emotional climate somehow allowed me to decide to sing one of my songs ("Same and Different") into the microphone in front of a lot of fully-grown and musically accomplished people I didn't know—a thought that would normally terrify me.

I'm a songwriter and teacher in a day care center, not a comfortable public performer at all. And yet, said I to myself, I guess I must qualify as a children's folksinger, since I have for so many years been singing my own songs in the course of my work. And surely these warm and kind and principled people will not actually throw tomatoes at a less-than-perfect performer of a perfectly good song, particularly since they will get to cluck and do the Chicken Dance. So I went and did it, and I'm glad I did.

You were so right in the last issue: A CMN event is not just about terrific and successful performers, though they are much appreciated. It includes people who share music and values in many different styles and voices, and with great

mutual good will and good humor, and it is a purely recharging experience.

Some highlights of the weekend for me: Pete Seeger's Saturday talk, which had many of us in tears at the end; singing rounds in a big echoing circle; Bob Blue's hysterically funny "Pigs;" Jenny and David Heitler-Klevans' wonderful "Love Makes a Family;" and now that I'm thinking about it, way too many songs and experiences to contain in a letter!

The enclosed donation to CMN represents the difference between what I paid to come only Friday evening and Saturday, and what I would have paid to spend the whole weekend, which I devoutly wish I had done. Thank you all so much; this was a really important adventure in bravery for me, and CMN made it possible.

Many thanks,
Jane Timberlake

Dear Editor,

Pass It On! is an excellent, inspiring publication, well representing what is a wonderful organization. I wish that I had time to participate in The Children's Music Network more fully and directly. I applaud the feature "Kids' Chorus," and I really like the songs by kids that are included.

I like the issue focussing on parents. As a theme for a future issue, I would suggest "Making Music Intergenerationally." I just heard about a chorus in Vermont called "Village Harmony." Youth (11-20-year olds) singing Balkan music, Sacred Harp, and original music together and with adults. I just heard their CD of Balkan music, and it's really good. But recording is not the main issue. How they work and sing together is. How else are children, youth, and adults making music together?

Sincerely,

Liz Benjamin

(Editor's note: Thank you, Liz, for your suggestion. "Making Music Intergenerationally" will be the theme of the autumn 1997 issue.)

Dear Editor,

I am a singer/songwriter, teacher, and performer of music for and with children. I'm currently working on a master's project at Pacific Oaks College and I want to talk with folks who are struggling with the complexities of multicultural music.

I'd like to talk to you about your experience with using songs to create mirrors and windows—helping children to root their own authentic identities and to develop understanding and empathy across cultures. What materials and approaches have you written, developed, collected to address such concerns? How do the songs you sing and the way you use them empower children to intervene against racism and injustice? Are you learning how to develop materials and methods that promote kids' critical thinking about the hierarchies of power currently embedded in difference? How do we use the rich and wonderful diversity of world and American folk musics without reproducing the patterns of exploitation, objectification, and rip-off that have dogged American culture from its beginnings?

If you're a musician working with children, a music teacher, or a teacher who uses music, and you're interested in such questions, I hope you'll contact me. I'd really like to talk with you!

Thanks,
Bonnie Lockhart
1032 Winsor Avenue
Oakland, CA 94610
510/451-2005
bonniel@ousd.k12.ca.us

Join CMN!

(sung to the tune of "Heart and Soul")
(Check it Out) (Pass It On!)
by the CMN Board of Directors

1. CMN—you really oughta join!
CMN—here's how you're gonna
"loin"
'Bout us...go get a form
Outside the door
You'll find out more
2. CMN—we started years ago
Kind of small, but every day we
grow.
Now we've come
Into our own. It's great,
The way we have grown.
We're...
3. Coast to coast, and all around
the world,
Reaching out to every boy and
girl,
Parents, songwriters,
Teachers, too,
DJs, and FOLKS LIKE YOU!

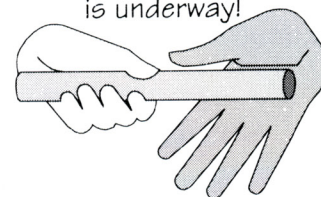
alternate harmonies:

Check it out, Check it out,
Check it out, Check it out, etc.

Pass It On!, Pass It On!,
Pass It On!, Pass It On!, etc.

✶IO!

The Hand to Hand Program is underway!



This is a CMN outreach program, in which CMN veterans recruit new members through personal contact, with the aid of "Hand to Hand Kits." These kits include membership forms, flyers and an issue of *Pass It On!* If you want kits, contact Caroline Presnell at our national office at 847/733-8003. Or better, send her the form you got through the mail. In this way, we'll be a-doubling soon!

✶IO!

Regional Reports

compiled by Katherine Dines

NEW ENGLAND

Bob Blue
170 East Hadley Road, #82
Amherst, MA 01002
413/256-8784

or

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

E-mail: bblue@k12.oit.umass.edu

The New England Region will have its annual gathering at the Clark Street School, 260 Clark Street, Worcester, Massachusetts, from 9:30 to 4:30 on Saturday, May 3, 1997. We will start with a round robin, then select workshops from a list of suggestions by members.

SOUTHEAST

Katherine Dines
2605 Essex Place
Nashville, TN 37212
615/297-4286
e-mail: kdines@mindspring.com

or

Rachel Sumner
615/646-3220
E-mail:

rachel@jackatak.theporch.com

We continue to meet monthly from 12:00 to 1:00 at Imagination Crossroads toy store right here in Nashville. Meetings have been well-attended with several new faces. Our monthly meetings seem to provide everyone with a sense of community and belonging—which is what CMN is all about! We share ideas, performance opportunities, frustrations, and joy. There are plenty of places to park, a gourmet lunch place, a bread store that serves great sandwiches, and a Chinese restaurant—all in the same area. So please come. Order a take-out lunch, and join us. Trav-

elers are always welcome!

There will be a songswap sometime in late May or June. Call Katherine or Rachel for more information.

Also, please contact us if you'd like to be involved in helping with the national gathering, coming up October 17-19. Read the editorial for more information, and mark your calendars. See you this fall in the South!

CANADA

Sandy Byer
26 Bain Avenue
Toronto, Ontario M4K 1E6
CANADA
416/465-2741

The Canadian region met in Toronto in November, 1996, and March, 1997, for an evening song swap. The attendance is starting to build, and much enthusiasm has been generated for our gatherings. The next one will be held in Toronto, at the Ralph Thornton Community Center in mid-June. Call Sandy for more information about the gathering as well as information about becoming more involved in the region. We have done some outreach for CMN at the National Folk Alliance meeting that was held in Toronto, and at the Toronto Festival of Storytelling this past February, and are looking for more ways to spread the word about CMN.

MIDWEST

Bruce O'Brien
604 Newton Street
Eau Claire, WI 54701
715/832-0721

or

Kristin Lems
221-C Dodge Avenue
Evanston, IL 60202
847/864-0737
Fax: 312/621-1205
E-mail: klem@whe2.nl.edu

Combining the urban resources of Chicago with the pleasant surroundings of National-Louis

University's Evanston campus, the Midwest region will be holding a summer gathering from Friday, July 11 (beginning at noon) to Sunday, July 13. For the first time, CEUs (continuing education units) will be offered for teachers! Dorm room space and catered meals, a pool, children's playground, and nearby Lake Michigan and the Bahai Temple are but some of the attractions. A full brochure is coming out soon to Midwest CMN members; others, please e-mail, write or call: Kristin Lems, conference coordinator.

There will be a children's theatre troupe, folkdance instruction, workshops on children's literature and music, multimedia events, and more!



METRO NEW YORK

Barbara Wright
80 Harvard Drive
Hartsdale, NY 10530
914/948-0569
Fax: 914/328-5630

After June 1:
116 Westchester Avenue
Pound Ridge, NY 10576
Tel: same

New York Metro is sponsoring two gatherings in May. The first one is a song swap to be held on Saturday, May 3rd from 3:00 to 4:30 PM at The Binghamton Regency, 1 Sarbro Square, in the Endicott Room. The swap is in conjunction with New York State's AEYC conference, and the cost for attending the entire two-day conference is \$100; Saturday only, \$65. Students receive discounted rates. Plans are also under way for the swap to continue later that evening, at no cost. Contact Barbara Friday

or Saturday in her room at the Regency for location.

Then, on Saturday, May 17th, from 9:30AM to 5:00PM, the group will host a gathering called "Children's Music Day" at Roberto Clemente State Park in New York City. Generous benefactors have enabled this event to be free for all who participate. Lunch and child care are included! To guarantee a seat and lunch, please pre-register by calling Barbara no later than May 5th.

MID-ATLANTIC

Dave Orleans
130 West Clearview Avenue
Pine Hill, NJ 08021
609/768-1598 days
or
609/435-4229 evenings

There was no news to report from this region.

NORTHERN CALIFORNIA

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

Several members of the Northern California region traveled to Long Beach for the CAEYC convention. Hats off to Southern California for their organization and hospitality! A local song swap is scheduled for June 22. Call Judy at 415/457-2576 for directions and information. Plans for a statewide gathering are in progress for the last weekend in July.

SOUTHERN CALIFORNIA

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

The Southern California region kicked off the new year with a fabulous song swap on January 19th. About seventy people, including several new families (who now plan to join CMN), shared songs, dances, and lots of fun. In honor of Martin Luther King, Jr.'s birthday, we closed the program with a medley

of songs from the Civil Rights Movement, finishing up with everyone holding hands for "We Shall Overcome." We are planning another similar event for April 13. We have submitted a proposal to present a pre-conference day of songs at the Annual Convention of the National Association for the Education of Young Children which will be held in Anaheim, California, in November. As soon as we receive confirmation of the date, we will invite CMN members from around the country to join us for that day.

On March 8, along with the Northern California region, we participated in The Advocacy Center at the conference of the California Association for the Education of Young Children. The Advocacy Center, developed and organized by CMN member Chris Lamm, features books, literature, and materials on issues relating to antibias and multicultural curriculum, peace and peace education, the environment, and other topics of interest and importance to teachers of young children. We led two workshops/songswaps and talked with teachers about CMN. We also met with organizers of the nationwide Stand For Children and urged them to call on CMN members to provide music for their local and regional events on June 1st of this year.

NORTHWEST (Forming)

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

or

Greta Pedersen
19363 Willamette Dr. #252
West Linn, OR 97068
503/699-1814
Fax: 503/699-1813
E-mail: accentm@teleport.com

The Portland area is gaining momentum. At our most recent songswap in March, we enjoyed a strong turnout from the immediate

Portland/Vancouver area, although stormy weather prevented those who live far away from attending. We had a great mix of people there: songwriters, classroom teachers, music and recreational leaders, and performers, who specialized in a diversity of ages from preschool ages through teens.


We met on the second floor of the Carnegie Art Institute, surrounded by a variety of visual art. Best of all, our music floated down the open stairwell, prompting families visiting the children's museum below to come up and join us. We're planning a similar gathering at the end of June. Interested people should call Bonnie Messinger or Greta Pedersen for details. Ashland and Seattle areas have also enjoyed recent gatherings.

For Southern Oregon Sub-region activities contact:

Denise Friedl Johnson
709 Faith Avenue
Ashland, OR 97520
541/482-4610.

PIO!



 Joanne (Olshansky) Hammill is an educator, songwriter and performer. She directs four children's choruses and presents concerts, residencies, and teacher workshops. She is the President of CMN and the Songs Editor of PIO!.



DON'T GIVE ME A LABEL

(kids' version)

words & music by Joanne Hammil
©1988 JHO Music

As I mentioned in an earlier issue, Joanne (Olshansky) Hammil, who has long been in charge of finding, evaluating, and preparing songs for inclusion in *Pass It On!*, has been reticent to include any of her own songs. Here, at last, is one of her gems. Children and adults alike know the pain of stereotyping. I hope Joanne's outcry in "Don't Give Me a Label" is sung and heard loud and clear by people of all ages.

—Bob Blue, Executive Editor

To contact Joanne about her songs and recordings, write to 11 Marshall Terrace, Wayland MA 01778.

Swing; with walking bass lines between chords on verses

intro: (slow) C G

When you meet a new per - son — it's hard to re - late — 'til you've

D7 G G7 C

got some facts — in your hand, like What does she look — like? — and

G A D7

Who are his friends? — Hey, you like to know where — you stand... but...

verse: a tempo G C

1. May - be he's got mus - cles — but he's not ve - ry tough, — may - be she's sweet — but she

D7

plays quite rough, — may - be he looks cool — but he's real - ly — a

G D7 G

bore; and may - be she's laugh - in' but she's

C

cry - in' with - in, — may - be he's weird — but he fits right in! —

D7 G

May - be I'm great — you just nev - er heard of me be - fore!

Don't Give Me a Label

continued from previous page



chorus: G7

Don't give me a la - bel, _ that be - longs on a can, _ and I'm a

per - son _ and I am what I am _ which is lots of things _

that a la - bel can't say; _ Don't give me a la - bel _ keep an

o - pen mind, _ get to know me, _ hey you just might _ find _ that I'm

2. that I

1., 3. D7 G D7 to Coda 3rd time only

not what you thought _ but you like me an - y - way! _

2. D7 G G7 bridge:

can't be de - fined _ but you can talk to me an - y - way! _ But the

C G D7

worst kind of la - bels _ we give to our - selves, _ we de - cide what we can and can't

G G7 C G

be; we place bound - ries a - round us, _ choose cer - tain roles, _ and

A D7 C

lim - it our own _ pos - si - bil - i - ties. _ So the next time _ you try to de -

continued on next page

Don't Give Me a Label

➡ continued from previous page

G D7 G G7

fine who you are, or cat - e - gor - ize — your friends— Don't just

C G A D7

look at that out - side la - bel, — stop and think of the in-gre - di - ents! — 'Cause

⊕ Coda: G7 C Eb

I won't give you a lab - el, — I'll keep an o - pen mind, — get to

G D7 G

know you, — hey I just might find — that you're not what I thought — but I'd like to hear what you — say! —

intro:

When you meet a new person it's hard to relate
'Til you've got some facts in your hand,
Like 'What does she look like?' and 'Who are his friends?'
Hey, you like to know where you stand!... but...

1. Maybe he's got muscles but he's not very tough,
Maybe she's sweet but she plays quite rough,
Maybe he looks cool—but he's really a bore;
And maybe she's laughin' but she's cryin' within,
Maybe he's weird but he fits right in!
Maybe I'm great—you just never heard of me before!

chorus:

Don't give me a label, that belongs on a can,
And I'm a person and I am what I am
Which is lots of things that a label can't say;
Don't give me a label, keep an open mind,
Get to know me—hey, you just might find
That I'm not what you thought, but you like me anyway!

2nd chorus, last line:

That I can't be defined, but you can talk to me
anyway!

2. Maybe she plays Bach but she loves rock 'n' roll,
Maybe I'm real nice but I'm into control,
Maybe he's quiet but he has lots to say;
And maybe I'm religious but I don't go by "The Book",
Maybe he's a millionaire but he's really a crook!
Maybe she's different—and she likes it that way!

(chorus...)



bridge:

But the worst kind of labels we give to ourselves,
We decide what we can and can't be;
We place boundaries around us, choose certain roles,
And limit our own possibilities.
So the next time you try to define who you are,
Or categorize your friends,
Don't just look at that outside label,
Stop and think of the ingredients!

3. 'Cause maybe he's on welfare but he's tryin' to work,
Maybe she's successful but she feels like a jerk,
Maybe they're old—but they party every night!
And maybe he acts giving but he's not very kind,
Maybe she acts crazy but she knows her own mind!
Maybe you're shy, but you'll sing with me tonight!

(chorus...)

ending:

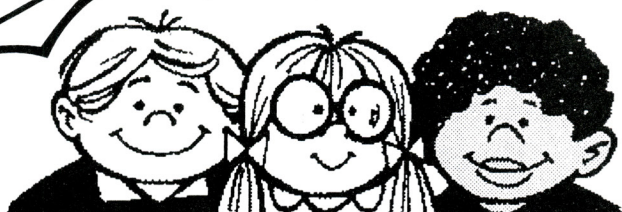
I won't give you a label,
I'll keep an open mind,
Get to know you—hey,
I just might find
That you're not what I thought,
but I'd like to hear what you say!





**COME ONE
AND ALL...**

to



**The Children's Music Network
Seventh National Gathering, 1997**

Friday October 17th–Sunday October 19th

Camp Garner Creek, Dickson, Tennessee

(An hour and a half drive from Nashville—Music City, U.S.A.)

CMN's National Gathering will bring together people who are involved in singing, teaching, recording, promoting, distributing, and enjoying children's music. The Gathering provides numerous opportunities for networking and learning within a stimulating and encouraging environment.

The weekend will include:

Singing ♣ Dancing ♣ Special presentations
Networking ♣ Idea-sharing ♣ Campfire circles

PLUS song swaps and workshops for all ages and abilities on topics such as:

Movement, Songs, & Games ~ Music Around the World ~ Expanding Diversity
Storytelling ~ Signing/Special Needs ~ Instrument-making ~ Radio Production
Songs for Resolving Conflicts ~ Emotional Issues in Music ~ Using the Internet
Rounds and Zipper Songs ~ Professional Development

Some past presenters:

José-Luis Orozco % The Georgia Sea Island Singers % Nona Beamer
Pete Seeger % Ella Jenkins % Ernest Siva

We'll also have another fabulous **Round Robin**,
where any attendee can present a song that especially reflects
the goals and visions of CMN in a non-pressured and supportive atmosphere.

Camp Garner Creek has hiking trails, an enclosed swimming pool, and
several kinds of accommodations, including tent sites and RV hookups.

*Come experience children's music and camaraderie
amidst the beauty of autumn colors in the Southeastern U.S.*

WATCH YOUR MAILBOX for more information and registration forms.

The CMN national office will have details as they develop.

To volunteer for a committee or to facilitate a workshop, contact:

Katherine Dines, Gathering Coordinator
615/297-4286 or kdines@nash.mindspring

New Sounds

compiled by Sandy Byer

LYNN KLEINER

Kids Make Music Too!

Award winning instructor and early childhood music pioneer Lynn Kleiner and her enthusiastic music students invite you along on a magical and fun adventure that teaches music concepts and a sense of timing. The children and a group of lovable puppets take a journey on a train, a spin on a carousel, as well as a trip to a park and a farm. Children ages three to eight will love to sing, dance and play along with this delightful video.

Videocassettes are \$14.95 plus \$3.00 s+h and are available from Music Rhapsody, 1524 Gates Ave., Manhattan Beach, CA 90266.

CHARLIE KING

Ship In The Sky and The Senseless Laughter of Whales

This new CD is two recordings on one disc. *Ship In The Sky*, recorded with Charlie's daughter, Nell McGloin-King, appeals to younger children. *The Senseless Laughter of Whales*, recorded with Sally Rogers, appeals to older children. Phil Rosenthal adds his considerable instrumental skills to both. There are many stories told in song as well as lots of humor on both recordings. Each is also available on cassette.

Cassettes are \$10.00 each, double album CDs are \$20.00 each, plus \$1.50 s+h and can be ordered from Vaguely Reminiscent Sounds, P.O. Box 6207, Hamden, CT 06517.

AMY BYER

Lookin' Good

Describing herself as a parent's answer to Madonna and Alanis, Amy Byer has released this cassette single to provide kids with positive, clean, edgy, quirky, funny, self-es-

teem building pop music. A full length album will be released later in 1997.

Cassette singles are \$3.00 each plus \$.78 s+h and can be ordered from Amy Byer, 1721 Selby Ave. #A, Los Angeles, CA 90024 or by calling 800/998-BYER.

BILL DOUGAL (COWBOY BILLY)

Cowboy Billy Sings

This cassette of fifteen original songs are aimed at youth between the ages of five and twelve, and should be a hit. It includes original songs like, "I Walked Away," in which peaceful resolution is recommended; "The Get-along-song," suggests being nice to your neighbor; "Day Fer Doin's," extols accomplishment; and "The Don't Song," is a guide to good behavior even though the examples are a bit wild. It is accompanied by a souvenir songbook.

Cassettes are available from Bill Dougal, 243 Tobacco St., Lebanon, CT 06249.

DINNER DOGS—TIM CLARK, DICK LESCHHORN, KATE SILVERMAN

Meet The Dinner Dogs

This debut album is a sumptuous menu of songs that mixes different musical flavors such as zydeco, rock, country, and rhythm and blues. Geared to ages two to seven, it is an entertaining collection of twelve original tunes, including "The Hippy Hop... Hop," "T-Rex," and "Make 'Em Stop Looking at Me." Good music and positive lyrics on this Parents' Choice Approved recording encourage all to sing and dance along.



Cassettes are \$10.00 each, CDs are \$15.00 plus s+h and are available from the Dinner Dogs, P.O. Box 92514, Rochester, NY 14692 or by calling 888/881-2495.

ED KOHN

The Greens

This collection of ten original songs is geared to ages seven and up, but younger kids may enjoy several of the songs. Accompanied by acoustic guitar, electric guitar, keyboard, tap dancing, and duck calls, these songs deal with nature—"Nature's Cool," "The Greens," "Johnny Appleseed," and "Sun Shine;" counting—"Six," (which was featured in the May '96 *Pass It On!*); and humor—"Poodle" and "All Your Fault."

Cassettes are \$9.00 plus \$2.00 s+h and are available from Polly Bridge Music, P.O. Box 240, Windsor, MA 01270.

CHRIS MCKHOOL

Earth, Seas & Air

This debut recording by an acclaimed "eco-troubadour of the '90s," is outstanding in every way. A cornucopia of musical instruments including guitar, violin, saxophone, flute, clarinet, cello, trumpet, drums, and more, and a diversity of musical styles including folk, pop, worldbeat, and rap, make the fourteen ecological songs on this Parents' Choice Approved recording full of fun.

Cassettes are \$10.00, CDs are \$15.00, Songbooks are \$10.00 plus \$2.00 s+h, and all are available from Chris McKool, 19-B Love Cres., Toronto, ON M4E 1V6, Canada or by calling 800/625-4665.

HARRY LOWENTHAL

Harry's Homemade Jam

Harry's "First Batch" is a recording of new and old songs that both children and adults easily relate to and enjoy. It's a great collection of colorful styles that are fun to learn and sing at home or in the family car. Together with other well known New England musicians—Steve Schuch, Kathy Lowe, Kent Allyn, and Jonas Taub—*Harry's Home Made Jam* presents songs about the New England experience, positive values, and parenting issues.

Cassettes are \$10.00 each, CDs are \$15.00, and both are available from ORCA Records, P.O. Box 2050, Hillsboro, NH 03244.

JENNIFER ARMSTRONG

Dancing And Dreaming and Song Spun Stories

Dancing and Dreaming is a charming recording for the young at heart that features upbeat fiddle and banjo tunes for dancing, and lullabies for cuddling up and dreaming. *Song Spun Stories*, available on cassette only, presents traditional tales that are spun out with fiddle, bagpipe, and banjo music threading through the stories.

Cassettes are \$10.00 each, CDs are \$15.00 each, plus \$1.00 s+h and are available from Jennifer Armstrong, P.O. Box 6264, Evanston, IL 60204 and from website <http://www.w7.com/ovations>

KATHERINE DINES

Hunk-Ta-Bunk-Ta-Gnu (Weird, Wild, and Wacky Words)

This new recording is really an educational celebration of American English. With the hilarious tongue twister, "I Knew Two Gnus," and songs like "Pronoun Promenade" and "The Very Scary Hairy Bear," (adjectives and night fears), the twelve songs in this collection encompass more than basic language skills, and have a lot to offer the entire family. A lyric booklet is included with lots of interesting facts.

Cassettes are \$10.00 each, CDs are \$15.00 each plus \$2.00 s+h and are available from Hunk-Ta-Bunk-Ta-Music, P.O. Box 121722, Nashville, TN 37212 or at website <http://www.songs.com/hunkta>

ROUNDER RECORDS

This Land Is Your Land: The Animated Kids' Songs of Woody Guthrie

Woody Guthrie's folk songs for children have been made into animated landscapes. This video and companion CD and cassette include such classic children's tunes as "Riding in My Car," "Bling-

Blang," "Howdi Do?," "Mail Myself To You," "Jig Along Home," and more. The selections feature Woody and his son Arlo on vocals, with some of Woody's grandchildren singing along on several cuts.

This twenty-three-minute video and companion CD and cassette recordings are available from The Rounder Records Group, One Camp Street, Cambridge, MA 02140, or check their website: <http://www.rounder.com>

KATHY REID NAIMAN

More Tickles And Tunes

Kathy has once again joined forces with Ken Whiteley as producer and accompanist to put together her second enchanting recording for very young children. This collection of forty-five traditional and new tickles, rhymes, knee bounces, singing games, and lullabies is a must for teachers, librarians, and parents of children six months to six years.

Cassettes are \$12.00 each and CDs are \$16.00 each including s+h, and are available from Merriweather Records, 109 Crawford Rose Drive, Aurora, ON L4G 4S1, CANADA, or e-mail: ragged@interlog.com

SARAH GOSLEE REED

Lizards, Mamas, and Bears, Oh My!

This new recording by Sarah and partner Lisa Hill (also known as Prairie Orchid) is a collection of fifteen favorites—favorites of theirs and their audiences. Several original songs such as "The Day We Lost The Lizards," "Don't Call Your Mama," and "Some Pig" are joined by songs learned from CMN members, including "Two Hands Hold The Earth," "1492," "Walk A Mile," and "Watermelon Round."

Cassettes are \$10.00 each plus \$1.50 s+h and are available from Sarah Goslee Reed, 1102 New Gambier Road, Mount Vernon, OH 43050, or by calling 614/392-4955. **PI!**

Announcements

by Sally Rogers

Whom do you know who should be a member of CMN? Ask them to join! Tell them about the wonderful people, songs and camaraderie! Tell them about our wonderful journal! Tell them their lives will be richer for joining! Then hand them a membership form. Keep a few on hand to take to gigs and gatherings and pass them on! Caroline Presnell, in our national office, will be happy to send you a handful to hand out.

Do you know someone who has forgotten to renew their CMN membership? Bring them back into the fold! Tell them about our great journal, *Pass It On!* Tell them about our regional and national gatherings! Let them know how CMN has affected your life and music, and bring them to a gathering. Then hand them a membership form.

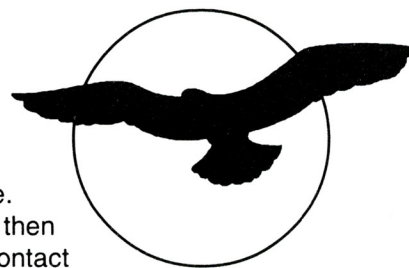


CMN now has a Website, thanks to Monty Harper and PJ Swift. If you are a CMN member and would like to link your site to ours, please contact Sally Rogers (salrog@neca.com) or PJ Swift (pickle@well.com) to find out how.

WANTED: Committee members to meet by e-mail to develop, produce and distribute CMN radio PSAs. If you would like to get involved, please contact PJ Swift (pickle@well.com) or Sally Rogers (salrog@neca.com). Young people's input is also needed. **PI!**

WE HAVE A SONG

words & music by Dave Kinnoin
©1990 Song Wizard Music



Here is Dave's wonderful song about the power of connection between different people. It can be heard on his recording *Daring Dewey* where the beautiful arrangement of solo then duet then fuller chorus with children adds to the hope and power of the message. To contact Dave about his songs and recordings, write to him at P.O. Box 3890, South Pasadena CA 91031.

Straight pop feel

B \flat F
 Buen - os di - as Mi a - mi - go Me da
 Cm F B \flat
 gus - to es - tar con - ti - go
 Gm C F F/E \flat Dm⁷ G C
 Paint a pair of wings ac - ross the sky As our spi - rit sings so our dreams will fly
 Am D G G/F Em A F
 Is - n't it a - maz - ing just to be you and me
 B \flat E \flat Cm F B \flat
 We Have A Song we can call our own We ride the wind through the vast un - known
 Gm Cm F
 Deep in our hearts we hope some - how You'll hear it now
 B \flat E \flat Cm F B \flat F
 We Have A Song and it's just be - gun We share the love that will shine just like the sun
 Gm Dm Cm⁷ F
 And ev - 'ry - one will sing a - long We Have A

We Have a Song ➔ continued from previous page

1. **B^b(add2)**

Song _____ Bue - nos

2. **B^b**

_____ It's hard to live when you're filled with fear _____ We're do - in' all we can to _

E^b **B^b**

_____ make it dis - ap - pear 'Stead of a fight we might work it through _____ If we

F **E^b7** **F** **B^b**

stop! and check out oth - er points of view We Have A Song we can

E^b **Cm** **F** **B^b** **Gm**

call our own _____ We ride the wind through the vast un - known _____ Deep in our hearts we

Cm **F** **B^b**

hope some - how _____ You'll hear it now _____ We Have A Song and it's

E^b **Cm** **F** **B^b** **F** **Gm** **Dm7**

just be - gun _____ We share the love that will shine just like the sun _____ And ev - ry - one will

E^b **F** 1. **B^b** 2. **B^b**

sing a - long _____ We _____ Have A Song _____ We Have A Song we can _____

1. Buenos dias, mi amigo
Me da gusto estar contigo
Paint a pair of wings across the sky
As our spirit sings so our dreams will fly
Isn't it amazing just to be
You and me?

chorus:

We have a song we can call our own
We ride the wind through the vast unknown
Deep in our hearts we hope somehow
You'll hear it now
We have a song and it's just begun
We share the love that will shine just like the sun
And ev'ryone will sing along
We have a song.

2. Buenos dias, mi amigo
There's a rainbow wherever we go
Heaven must have planned for us to meet
You reached out your hand, and your touch was sweet
When I saw your eyes, my outlook smiled
Precious child.
(chorus...)

bridge:

It's hard to live when you're filled with fear
We're doin' all we can to make it disappear
'Stead of a fight we might work it through
If we stop! and check out other points of view.
(chorus...)



RIDING IN MY CAR

Take you riding in the car, car,
take you riding in the car, car,
Take you riding in the car, car,
I'll take you riding in the car.

Engine it goes ppbbhh ppbbhh,
engine it goes ppbbhh ppbbhh,
Engine it goes ppbbhh ppbbhh,
take you riding in the car.

Ppbbh ppbh chh pph chh pph chh ppbbhh ppbbhh...

I wanna sit in the front seat...

I wanna go in the back seat...

I wanna take the dog too...

Daddy are we there yet??...

I wanna roll the window down...

Put on your seat belt—click, click...

Blow the horn—ooh gah, ooh gah...

Where are we goin' in this car?...

Brakes they go squeak, squeak...

I wanna put the top down...

Did you de-flea the dog, Dad?...

I wanna stop for ice cream...

Smell in the back seat—yuch, yuch...

Honk if you see a slug bug...

I gotta pee, can't hold it in...

Oh my god, who cut the cheese?...

I think that I'm throwing up!...

Mama, brother's pushing me!...

Watch out for that nail, Dad!...

No I am not pushing him!...

Next time can we take the train?...

Haven't seen sister since we stopped for gas...

Daddy you turned the wrong way...

People honk their horns in new York...

Dad, your gas tank's reading "E"...

What's that red light behind us?...

If I have to stop this car...(No more ridin' in the car!)

Didn't we pass this an hour ago?...

Everybody out and push, push...

We're not lost, I don't need a map!...

Dad, just stop and ask somebody...

I wanna get out of this car seat...

Damned if I will stop and ask!...

Wasn't that a skunk in the middle of the road?...

Dad, this tire's goin' whoopa, whoopa, whoopa...

Mom, I lost my blubble gum...

Isn't that a deer in the middle of the...CRASH!...

I think I'm sitting on your bubble gum...

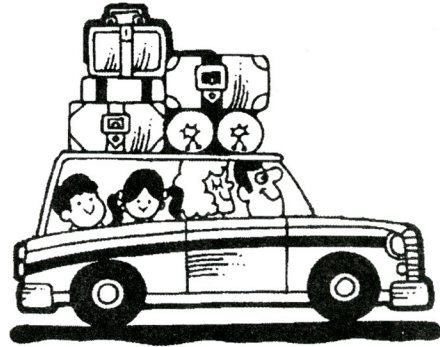
Dad, won't you let Mom drive?...

Left my teddy back in Yellowstone...

Wanna go home—now. NOW!...

I wanna learn how to drive this car...

music and first few verses by Woody Guthrie
remaining verses by CMN members,
October 1997, Petaluma, California
at the national gathering



WOODY GUTHRIE'S WORDS FROM 1956

"I don't want you to use these songs to split your family apart, to give the kids something to do while you do something else. I want to see you throw down your book, your paper, magazine, your worries and your troubles, and to come and join in with the kids. Let your kids teach you how to act these songs out, these and a thousand other songs. Get the whole fam damily into the fun. Get papa, mama, brother, sister, aunt, uncle, grandma, grandpa, all of your neighbors, friends visitors, and everybody else in on it. But mostly get yourself into it. Please, please, please don't read nor sing my songs like no lesson book nor text. Let them be a key to sort of unlock all of the old bars in you that keep the family apart or the school apart. I'm not trying to lure, to bait, to trick, nor to teach the little fellers how to do because the kids have taught me all I ever will know. Watch the kids. Do like they do. Act like they act. Yell like they yell. Dance like they dance. Sing like they sing. Work and rest the way the kids do. You'll be healthier. You'll feel wealthier. You'll talk wiser. You'll go higher, do better and live longer here amongst us, if you'll just only jump in here and swim around in these songs and do like the kids do. I don't want the kids to be grownup, I want to see the grown folks be kids."

—Woody Guthrie, 1956



Combining Music/Arts

➤ continued from page 7

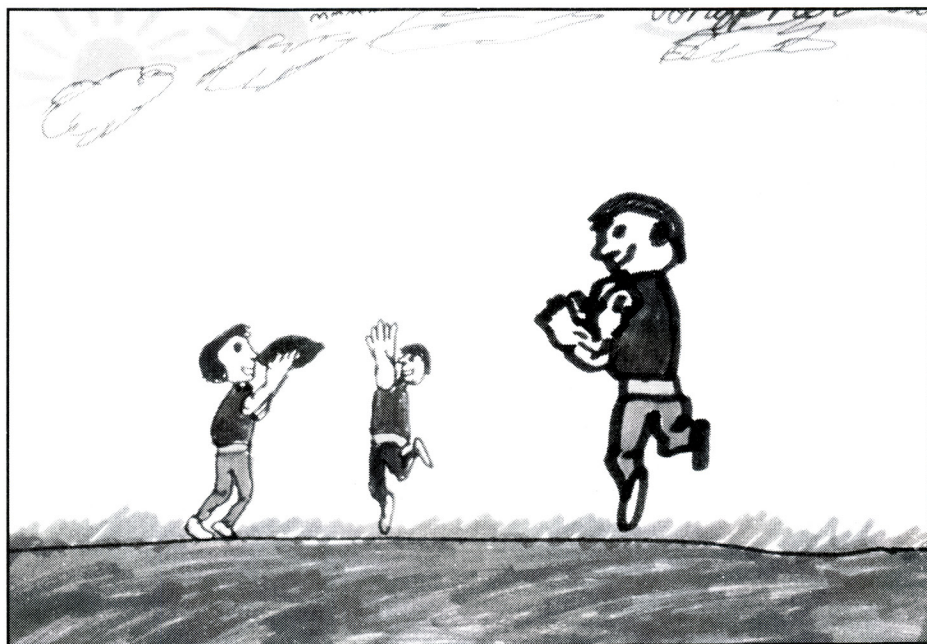
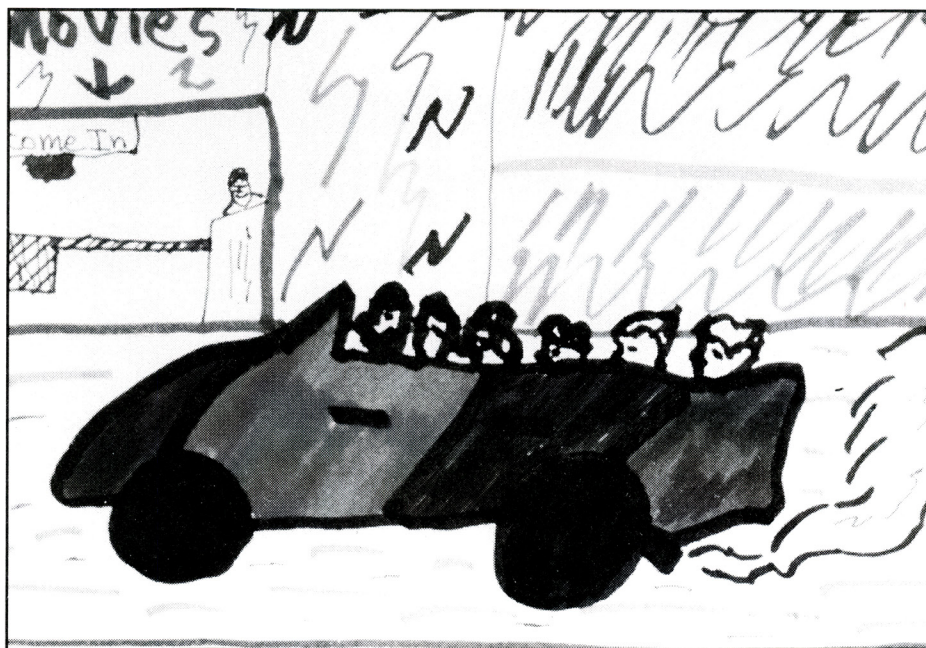
the camera. A motorized film advance mechanism helps to move to the next frame of film without having to wind the camera.

It is important, once you have set up your camera, to be parallel to the art so that you do not jar the camera accidentally and affect your alignment. The paper we use is regular white copy paper, 8.5" by 11", which we then crop to 7.5" x 11" before giving it to students so that it fits the framing of a 35 mm lens. Do not store the paper so that it curls; you need it flat because you have to photograph it flat.

We prefer to have the students use felt-tip markers because of the vivid color and convenience. In many schools, students have their own supplies. Paints, collage, crayon, or color pencils may also be used, but some of the lighter colored artwork does not show up well on the slides. Children should only draw on one side of the paper; anything on the other side shows through. We often pencil the names very lightly on the back so we can identify the student artists. You can have students write their names on the front, but if it's at the edge it can be missed by the camera.

Use a black background. Try not to leave a lot of space around the work. Many drawings can be cropped so that the picture fills the entire frame. If not, take care to line up the picture very carefully so that the lines showing the edge of the drawing are parallel, not skewed. Remember, what you are trying to create is an image like a movie. You don't want to see the wood grain from the copystand base or the edge of the drawing if possible. You want to keep the attention on the drawing, not on the production work.

Generally, we do not involve children in photographing the drawings because of the tight working quarters, the delicate nature of



"Families"—students' drawings
Phalen Lake Transition Program

Original photos in color

the work and expense of the film. However, if we are working with a small group, we will include one or two as assistants in the process. In a residency, if time permits, we do have the children participate in selecting and ordering drawings for the show and we always include at least one drawing from each child who participated in the whole project. We often leave the drawings in a musical slide show project

with the children who have created them, but occasionally the drawings end up with us, and I have found they make a wonderful book to use in small group performances. Using a three-ring binder, I put each drawing in a vinyl sheet protector with the matching song lyrics for that drawing set up in storybook format on the opposite

continued on next page ➤

Combining Music/Arts

➡ continued from previous page

page. If you have access to a laser-jet printer and fun type styles, it can look very cool. Whether you are performing for the children who have drawn the pictures or a new group altogether, it is great fun to add this visual element to a song or storysong.

MUSICAL CRANKY

Another musical visual arts project I have started working with a lot is the musical cranky. Children's drawings come to life illustrating a song or storysong as they are "cranked" through a TV-style box in this fun project. Children create their drawings on a long sheet of paper; the paper is then set up as a scroll on long wooden dowels and inserted into a decorated cardboard box that is cut out like a TV, so that as the paper is turned ("cranked"), the drawings move across the cut-out "screen."

You can make a cranky any size. As an individual project, checkbook boxes or small shoe boxes are a good size for each child in a class to work with. You can use any type of paper as long as it is strong enough to work with and light enough to easily roll up as a scroll. Butcher paper works great: you can cut it to size—3'-6' total length for small crankies is a manageable size. Large crankies make a great class project. I use boxes that are approximately 2'-3' square, and lengths of butcher paper taped together totalling 10'-16'.

As a classroom project, small groups of children can work together on different parts of the project: drawing specific portions of the song, decorating the box, taping, making the handles, etc. You can plan out as a group what sections of the song will be drawn to best illustrate what it's all about. After they have finished all the drawing, the paper is taped to-

gether, and then each end is taped to a wooden dowel and rolled up as a scroll. Use a 3/4" size dowel for medium and bigger boxes; for checkbook boxes, cut a length appropriate to the size of the box with an extra 6"-8" or so above the box top for the cranking handle. When you tape the paper to the dowel, be sure to tape it several inches from the bottom so there is room to insert the dowel into a holder on the bottom of the box.

Decorate the box (painting, contact paper, paper and glue, etc.) and cut out a big square on the front side for the "TV screen," making sure your dimensions match on both the box and the paper scroll.

Cut holes in the top of the box 1" in from each corner in the front so the dowels can come up through the top. Also cut holes in the same position on the inside layer of the bottom of the box and reinforce these with several layers of small cardboard pieces or small wooden pieces with holes so that the bottom end of the dowels have some support to stay in place as they are turned.

Tape down the bottom of the box both inside and outside so it is held strongly and there are no edges sticking up for the paper to catch on. Before taping the top, insert the scroll into the box at an angle and work the top end of the dowels through the holes on the top flaps of the box, then place them in the bottom reinforced holes and tape the top flaps together. You can tape or nail small wooden cross pieces on top of the dowel for a handle for easy turning (or browse your local hardware store for supplies for handles).

Your cranky is now ready for a show!! The children can perform their cranky in a large group or take it "on tour" to different classrooms throughout the school.

If you have questions about any of these projects, don't hesitate to give

either Gayla or me a call. (Barbara Tilsen 612/823-8169 or Gayla Ellis 612/822-6878). I'm also interested in hearing about your ideas or experiences in combining arts and music in creative projects with children. You can write me at: Barbara Tilsen, 3220 10th Av. S., Minneapolis, MN 55407. **PIO!**

Barbara Tilsen is a singer/songwriter, musician, and music educator. She teaches Sound Beginnings, a creative children's music program, in daycare and schools; leads youth choruses and leads teacher-training workshops.



**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.**

songleading that "we don't do that kind of singing in camp anymore because our song leader doesn't come back to camp any more." I try to tell them that what they should be doing is developing a base of song leaders from the campers who would like to get up like six-year-old Jack Pearse did when his dad invited him to get up. The more you do it, then the more you want to find songs, or write songs that are what we would call "camp songs." It's sad that people aren't trying to retain that because you're absolutely right: I believe very firmly that camps are one of the last vestiges of children unabashedly doing singing in groups.

PIO!: What's the other problem?

The second thing that bothers me and I, I don't know where you sit with this, but it's the whole move of ASCAP demanding that people pay in order to sing ASCAP songs in camps.

PIO!: That happens in Canada too?

JP: Not yet, but I believe it isn't too far away. In the U.S. a lot of camps are saying, "Ah, well, we just won't have singing in camp anymore." Others are saying, "How are they going to police it anyway?" and so we will continue to sing it. You can't sing "Puff the Magic Dragon" or "This Land" without paying a premium in the U.S.A.

PIO!: Do you find that the children that you meet at camp know fewer songs now than they used to?

JP: Yes, definitely. And the new campers have a reluctance because they don't do it anyplace else.

PIO!: What songs don't they know that they would have known twenty years ago, thirty years ago?

JP: "The MTA." Or I think any of those things that were done by the Weavers and the Kingston Trio that were solid camp songs, even some

of the early things that Peter, Paul, and Mary...

PIO!: How about the national anthem?

JP: Good point, thank you. We have delegations of kids that come from other countries to camp each summer. The kids that come from Venezuela are marvelous; they're all musical and they can all play instruments. We raised the Venezuelan flag along with our own flag and we sang "Oh Canada" every morning around the flag pole before breakfast. I noticed that on Venezuela Day, ten of them and a leader sang out their national anthem more lustily than our kids. So I sat down with our kids and our music director and said how about taking various sections of camp and teaching them "Oh Canada" in harmony and we'll knock each other cold some morning when we get out there. It worked. Now we've got it in several-part harmony. Now when we go to Toronto Blue Jay baseball games, they've got children's choirs that are singing our national anthem and also singing the U.S. anthem.

PIO!: Do you find that campers are coming to camp with CD players and tape players, bringing their own music that they listen to but don't make?

JP: Well, that's really curious. In the last five years we have said that campers may not bring any of that equipment. The counselors can have a small system in their cabin with maybe be a clock radio, but there are only certain times during the day that they can play these things. When they get into their late teens and early twenties, they really crab about it. The younger campers don't appear to be so bothered. We keep saying to them, you want music in camp, well then let's do more singing.

PIO!: Have you found that boys are more reluctant to sing than girls?

JP: Some boys are great songleaders. They try to please the male counselors who like to sing. It's

good to have those boys because male song leaders can encourage other boys to sing and the girls will sing anyway. We've gone to some all boys camps and there's been great singing there. So...

PIO!: So maybe it's a bum rap?

JP: I think it's partly a bum rap. Boys will sing some songs and not others. A boy might love songs like "Dirty Old Bill" and "Mountain Dew," they'll even sing songs like "She'll Be Coming Round the Mountain" or "The Crawdad Song," "The Saints Go Marching In." Those songs are pretty easy to learn and they're songs that you wouldn't hear a group of girls singing around the camp fire because they're singing "My Paddle's Clean and Bright" or "Barges." Songs like that are pretty and already have harmony built into them. The girls sing them beautifully but the boys will make fun of them. The other kinds of songs that we've found will work in the co-ed setting are songs in which there are separate boys' and girls' parts. There are boys' and girls' lines to "There's a Hole in My Bucket." In camp the boys, of course, always come out superior because they get to finish off with the last line, "But there's a hole in my bucket." The girls say, "Well mend it," but every time she answers they've still got another question. They like to do that.

Rounds can work, too. In our dining hall, the boys sit on one side of the dining hall and the girls sit on the other. One thing, whenever you teach a round and are singing it, it isn't a good idea to have the boys as the last singers. They fade out too quickly. You have them start the round so the girls can finish. They finish more strongly.

PIO!: I guess those are tricks of the trade that you learn after a while...

JP: Well, that's right, and as a matter of fact, even when I'm at

continued on next page ➤

Interview: Jack Pearse

➤ *continued from previous page*

camping conferences, and doing songs like that, I can sense areas of the room where people are going to respond a little more readily than others and so they're the ones that I give the things to. It's also easy to encourage boys to sing when they have their girlfriends with them, because they'll try to win. You see, they can't compete with girls in singing and ever come out even, let alone on top. But boys must, that's the way they must be...

PIO!: *They must win.*

JP: They must win.

PIO!: *They must win, but they can't win...*

JP: That's right.

PIO!: *Why can't they win?*

JP: Well, they can if you design the thing where having a pretty voice, singing a pretty song isn't necessary.

PIO!: *So you've got to stack the deck a little bit with songs that have room for some masculine qualities?*

JP: Yeah, and even in the leadership unfortunately, you know, because, there are a lot of great girls that know how to lead singing.

PIO!: *But you've got to give these boys a chance or else they just won't do it, or they'll subvert it?*

JP: Yeah, they will and a lot of them want to sing, and try hard, but they look on one side and they look on the other side and the cool cats are there. They can't take that chance.

PIO!: *Do your campers come to camp with antisocial parodies of standard songs, like "I love you, you love me, let's gang up and kill Barney" or the song about O.J. Simpson and a white Bronco. Do you hear a lot of that?*

JP: Yes, yeah, but not in our formal singing sessions, not in the things that happen in the dining hall or at banquet time or at campfires. They wouldn't do it then

because they know what we stand for and what we won't stand for.

PIO!: *Well suppose you hear somebody singing "Let's gang up and kill Barney," what do you do?*

JP: Well, we gather them together and we say you know there are a lot of really good camp songs or there's a really good version of that song that's a lot more fun to sing and it isn't hurting anybody so let's do that one. Like, say, "Herman the Worm." It was just a few years ago that we found "Herman the Worm" up in New England and it was great and brought it to camp and it became a favorite camp song.

PIO!: *How does it go?*

JP: (sings) "Herman the worm, all his hearts were broken, but he never gave up on love, Herman the worm..." Dudley Hamlin, a great bass player who has a camp in Connecticut, brought that to a conference and we just love it. It's the story of poor old Herman and all the problems he got into; his father was fish bait and his mother ended up in an apple pie. It's a really great camp song.

PIO!: *What makes a great camp song?*

JP: Oh, isn't that a marvelous question? A great camp song has a uniqueness about it that it probably wouldn't be acceptable or at least sung any place else, and it isn't the kind of song that you would sing to entertain somebody. It's one that can be made to be unique to your own camp. And it has to be easy to learn. It's easy to learn and it's easy to be retained and it's easy to do local versions of it. When we were at Paul Newman's camp near Hartford for kids with cancer-related problems, I heard the "Baby Shark Song." Now there's a great camp song. I have taken that song all over the world and it's so simple that all you do is say one word, and you've got your next verse and it's just a doo-doo-doo thing you see, you hold your thumb and your four fingers together and

those are the jaws of the baby shark and you say "Baby shark, doo doo doo doo, baby shark doo doo doo doo" and you go on and you do that and then the next verse is putting your two hands and that's mama shark and then you really separate them and you wave your whole arms, that's papa shark, and then you bend your knuckles in together so that there are no fingers showing and that's grandpa shark without any teeth you see, and you go swimming and you do that action and you have a tidal wave and you look out below and you see a shark and you swim for shore, and that's a fast version, and then you rub the sweat off your forehead and say "Safe at last, doo doo doo doo..."

Anyone can understand that song. Little Japanese kids, they understand when you say mama and papa and grandpa and they're giggling, these little four-, five-, eight-year-old kids, when you do all of those things and they understand the swimming strokes. So I think what makes a camp song is that it's easy to teach and it's easy to learn and it isn't the type of song that you hear or do anyplace else.

Another thing is repetition. I remember when Pete Seeger sent us a copy of "Beans in Your Ears." I love that song; we still sing it. It's what Pete calls a zipper song, because you only zipper in a couple of words and the rest of it is repetitive. "Wheels on the Bus" is another. That's a song that a group will sing spontaneously; it could be sung without a leader even.

PIO!: *What are the three greatest camp songs of all time?*

JP: Well, isn't that interesting, because you know something, for me they aren't songs that were written for camp.

PIO!: *Really?*

JP: Certainly "This Land is Your Land" would be one. We have a folk singing group that's been at Mari-

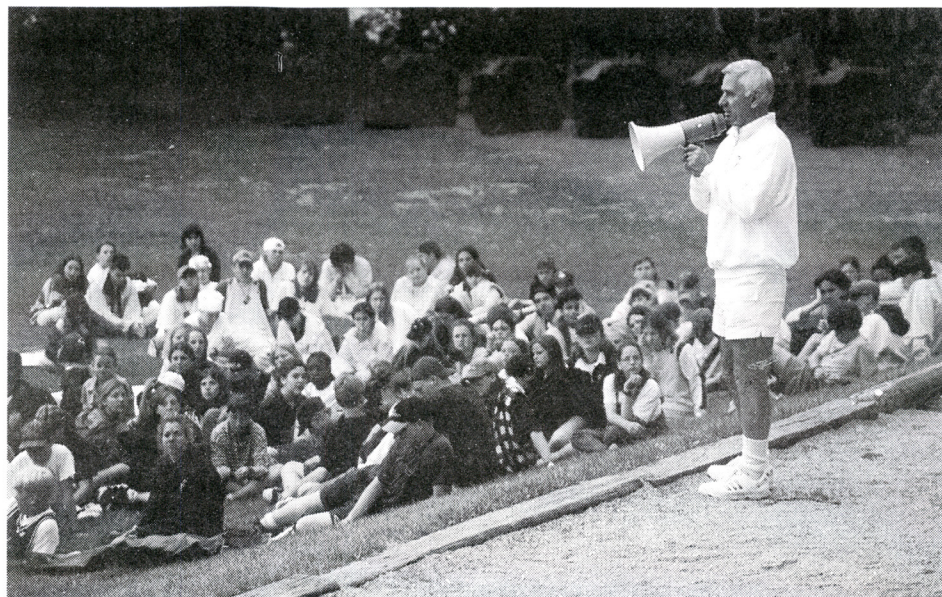
posa called The Travelers. They put a Canadian version to it: "From Buena Vista to Vancouver Island, from the Arctic Circle to the Great Lake Waters." So when we do this thing at conferences in North America, we have "From California to Labrador, and from the Arctic Circle to the Gulf Stream Waters" to try to put in as much of North America as we can. And in Japan we went from Yokohama to Kyoto, you know, and from Hokkaido to Kyushu, so I think that's a classic. I think that "Kumbaya" is classic because it's worldwide. So I think those two and they're so different from each other, and I just love songs like "When the Saints Go Marching In."

PIO!: And you find that young campers still respond to those songs today?

JP: Oh, yeah. On one of our tapes we have what we call our Saints Medley and each one of us sings one of five different songs and we sing them in sequence, "Good Night Ladies" and "She'll Be Coming Round the Mountain" and "Mama Don't Allow," songs like that. First we sing them in sequence, and then we start out singing them together at the same time and we tell the people in the audience that they can change to one of the other songs in midstream. There's only one rule and that is that they can't sing the same song that the people on either side of them are singing. It's great.

PIO!: Do you think great camp songs are being written today?

JP: I must confess that I haven't been actively seeking like I used to, so maybe there are. Some of the songs I hear are too local. Others are, maybe, too juvenile. I think the songs that are being written by songwriters who are saying they're doing it for children—they say they're doing children's songs and they have television programs or albums—the majority of them are doing it because they want to hear themselves sing. They're singing at



Jack is part of the daily life of Camp Tawingo.

people, rather than writing songs that the people could enjoy to sing.

PIO!: That's one reason the Children's Music Network came to be: to help spread songs that are inclusive. There are still wonderful songs being written.

JP: I'm glad to hear about it. "Inch by Inch, Row by Row," that's a good example. You know it's telling an important story as well so that the kids can think about what they're singing, too, not nonsense. I just wish we would have a lot of opportunities for exposure of songs like that. It's really a tough thing: because unless you write a song as an entertainer, and then you make an album of it so that it can be listened to rather than participated in, there's not much of a market, is there?

PIO!: It raises a question: how can a good new camp song get spread anymore? Let's say you or somebody at your camp comes up with a really good song, how is anybody else going to know about it?

JP: Well, we sing around the world. A song I wrote in 1986, "We Can Make A Difference," is all over the world. It's been translated into Japanese, it's been translated into Russian, into Spanish, and people use it as their camp song.

PIO!: And you are prominent enough that

you could function as a physical pollinator, you could travel...

JP: Right on.

PIO!: Do you really think that camp songs are still the most effective way of keeping kids singing now?

JP: Well, I think they have to be, because camp allows singers the greatest freedom of relaxation and of accepting others. I remember one time when John Diefenbaker was the prime minister of Canada. He was making a speech at a national Rotary Club thing in Ottawa and I led the singing with this group of about 800 men. He got up to speak afterwards and he said, "You know I just love it when there's group singing because I am a monotone and if I was singing alone, everybody would laugh at me. But in a group I can sing up to the top of my lungs and nobody cares because I'm being drowned out, and I'm enjoying it."

I think that that's true with children as well at camp. They don't have to be concerned about whether they can sing or whether they've got the words, or they put in the odd word. But if they're in a school choir or in some other setting, they

continued on next page ➡

can't do that. So yeah, I believe that we've got a mission here, that we must, we must just keep at it and at it and at it. And if it means in North America saying let's go to South America, let's go to Russia, let's go to Japan, and see how those people are doing it because they still love to do it, then let's do it. Golly, we were in Athens in September at a meeting, and we had a big delegation from Russia there. They were ladies in their fifties and sixties. We went on a bus with them all over the country visiting camps. They were singing, singing in harmony, singing beautiful things...

PIO!: But would their seven- or eight-year-old grandchildren be singing?

JP: Well, the camps that I've been in there where we've led singing, they've responded beautifully.

PIO!: If you were to advise a camp director who really wanted to develop group singing in her or his camp, what would you tell them to do?

JP: Well, I think start out with a repertoire. I think what has happened in a lot of camps that have

stopped singing is that they get fifteen songs and sing them to death. The kids are in a mode today I think that it's, "I've been there, done that." They need something new. For many years I used to find songs during the winter and I would introduce a new song in the middle of camp in the middle of July so that there would always be something fresh for them. So I would advise directors to develop the repertoire and then get or train people who understand how you conduct group singing. Help the singers to get the maximum of enjoyment from it because they know each word or they know the actions or they know the source of the song and then keep adding to it as the summer goes on, as the decade goes on, and introduce new ones...

PIO!: Should camp directors to go to conventions and conferences if they can afford the travel to swap songs and ideas and so forth?


JP: Definitely. And I think emphasizing the social recreation programs at these conferences is just as important as having ses-

sions on risk management or on helping people with budgets and financial statements. What can be more important than programs like group singing, which enhance interrelationships and the appreciation and respect for each other?

PIO!: And that to you is the real value of group singing, right?

JP: Oh, yes, oh boy, yeah. When we sing, it's, "Here we are, everyone of us is doing something that nobody else in the world does, can do, or is doing right at this moment. You know, this is our song and we're singing it together."

PIO!: It's been awhile since you stood on that stool next to your dad and sang out "My Bonnie." Do you still love to lead camp songs?

JP: I sure do. I've sung for 24,000 people, for Nancy Reagan and for Prince Phillip. I've sung all around the world, but nothing beats a camp. Nothing spurs you on to be even better as a songleader than sitting round a campfire and seeing those sparkling eyes of eight kids that are really loving it. That's the very best. 

Editorial

➤ continued from inside front cover

We walked, climbed up a hill, marveled at the vast expanse of East African plains, and saw the great mount Kilimanjaro covered with clouds in the distance. A dozen *nakuru* (dust funnels that look like small tornadoes) whirled between the earth and the sky.

We walked around a *kopke* (outcropping of rocks) and saw a large gray circle in the distance. It was the *enkang* (village) where one of the Maasai lives. The circles are thorny fences made of dry acacia branches.

We walked some more, and then I hummed and whistled, and my niece and mother joined in. When we had completed a pretty feeble rendition of a song my mother's

parents—my grandparents and my niece's great-grandparents—had sung, without a single word or gesture, the Maasai began to sing. They sang their music. The skin on the back my arms stood up. We three visitors were thrilled.

It was the sound of silence, and Maasai walking, of giraffe hooves running and hyenas laughing. It was the rhythm and sound of a hundred wildebeests humming. It was the sound of the wind, the sun, and the rains that did not come; of thirsty cattle and lions bellowing. It was the sound of earth and timelessness, and of a magnificent people who live simply and easily together in an imposingly harsh environment. It was the sound of the universe. As we walked on, our three generations (my mother, my niece, and I), listened and joined

in the chorus. There we were, at first strangers in a foreign land, yet now for a fleeting moment, members of the Maasai tribe—so far away from understanding each other through spoken language, yet so close through our songs!

That night in my journal, I wrote about how music is the great communicator; how important it is for all of us to share our songs; and how powerful it is when we join in their unique sounds together. CMN's gatherings and our song swaps allow everyone to do all of that. So we urban nomads of the Southeast Region hope all of you will gather here in Nashville for CMN's National Gathering—what we hope will be an international gathering of tribes in October!



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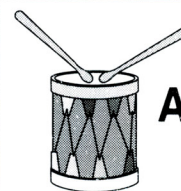
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Send songs to...

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