
PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #27

Fall 1997



Inside...

- Taking Children's Radio Into the Future ■ News of New Recordings ■
 - Bridging Generations with Music ■ Seven Songs to Sing & Play ■
 - Celebrating & Building Community Through Music ■ and More!... ■
-

INTRODUCTION TO EDITORIAL

by Bob Blue

The theme of this fall issue of *Pass It On!* is the use of music as a bridge between generations. The winter issue will focus on the use of children's music to make social statements. If you have ideas about themes you would like, please let us know.

Sally Rogers is a new and valued member of the CMN Board. She adds her creative spirit and her thoughtfulness to our network. We try to model the ways an organization can respond to its members. Here are some of Sally's thoughts about one way we can respond more effectively:

EDITORIAL

by Sally Rogers

As a parent and a member of CMN, I see this organization as a healthy and resource-rich place for my children to meet new friends, develop friendships, and sing in community with others. And it meets the same kind of needs for me, the parent. My children and I look forward eagerly to each year's national gathering, despite the difficulties of getting there (both physical and financial). Like so many parents, I always sigh a bit when I think about the fact that I will not be able to truly "be" at the gathering full-time, because of the pressures of caring for my kids. There has always been a last-minute search for a cooperative childcare arrangement with some other parents at the gatherings, so we can each sneak in a little grown-up time to go to workshops, relatively free from parental responsibility. Maybe because I am so used to having to figure out these things myself (certainly our society does little to support us parents), I hadn't real-

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



ized the problem that was brought to my attention by a parent member when I joined the CMN Board: as an egalitarian, child-friendly, family-friendly kind of organization, we must address childcare needs at our gatherings.

As a new board member, I have been approached by several parents of small children. These parents were concerned that there was no organized childcare at our Petaluma gathering. Would there be any in Tennessee? I honestly said I didn't know, and I brought it up at the board meeting in June. It turned out that so far, we had made no plans for organized childcare at this year's gathering in Tennessee, either.

Anyone with small children knows how difficult it is for parents to juggle their roles at any social function attended by their children. How can we simultaneously be there for our children and party with our grown-up friends—give "quality time" to youngsters while also feeding our souls at CMN workshops?

It is very difficult for our nuclear families, let alone single parents, to find that "whole village" that it takes to raise a child. So as an organization, CMN is one of the first that must help make it possible for parents to both bring their children to gatherings and participate in grown-up workshops without worrying about their children.

When children are under the age of two, it is frequently the only time

Continued on page 25 ➡

Articles in this journal do not necessarily represent the views of The Children's Music Network. Members are invited to send songs and articles for publication directly to the appropriate editors, but we can not guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. Published three times a year; deadlines are June 14, October 4, and February 15.

PASS IT ON!™

is the journal of

THE CHILDREN'S MUSIC NETWORK

A Not-for-Profit 501(c)3 Corporation
©1997 The Children's Music Network
All Rights Reserved

THE PIO! VOLUNTEER STAFF:

EXECUTIVE EDITOR and CURRICULI! CURRICULA!:

Bob Blue
170 E. Hadley Road, #82
Amherst, MA 01002
413/256-8784
bblue@k12.oit.umass.edu

ASSISTANT EDITOR:

Susan Keniston
1951 Branciforte Drive
Santa Cruz, CA 95065

INTERVIEW EDITOR:

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

SONGS EDITOR:

Joanne (Olshansky) Hammil
11 Marshall Terrace
Wayland, MA 01778
JHammil@aol.com

RADIO WAVES:

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

DOWN TO THE HEART:

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

REGIONAL REPORTS EDITOR:

Katherine Dines
2605 Essex Place
Nashville, TN 37212-4121
kdines@nash.mindspring

NEW SOUNDS EDITOR:

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

LETTERS EDITOR:

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

EDITORS EMERITI:

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

PRODUCTION EDITOR:

Caroline Presnell

LAYOUT & DESIGN:

Jan Graves/In Print
Skokie, IL
847/982-0302
Fax: 847/982-1214
JanPrint@aol.com

Contents

IN THIS ISSUE...

Features

An Interview with PJ Swift	2
Community Celebration of Place	6
Children's Music is Not Just for Children	10
Bridging the Generations with Music	10
Songs Across the Generations	11
Together Again!	13

Columns

Radio Waves	14
Curricul! Curricula!	15
Kids' Chorus	16
Down To The Heart	17

Songs

"The Mockingbird Song" (aka "Hush Li'l Baby")	5
"Anytime You Report A Birth"	9
"Siyahamba"	12
"The Apple Song"	16
"Rainbow of Color"	19
"The Story Song"	20
"Shinin' "	26

Departments

Letters to the Editor	18
Regional Reports	22
New Sounds	24
Announcements	27
How to Submit	inside back cover

CMN BUSINESS OFFICE

for membership and
subscription information:

Caroline Presnell

Office Manager

The Children's Music Network

P.O. Box 1341

Evanston, IL 60204-1341

U.S.A.

847/733-8003

WHY THERE IS A CMN...

In the 1980s, like-minded teachers, performers, songwriters, radio hosts and parents who cared about the quality and content of children's music found each other...and established a group of dedicated individuals 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.

THE BOARD OF DIRECTORS:

Lisa Atkinson, Bob Blue, Katherine Dines, Lisa Garrison, Joanne (Olshansky) Hammil, Phil Hoose, Susan Hopkins, Bonnie Lockhart, José-Luis Orozco, Suni Paz, Ruth Pelham, Daphne Petri, Sarah Pirtle, Sally Rogers, Barbara Wright.

IF YOU'RE NOT A MEMBER...

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



An Interview with PJ Swift

Conducted by Phil Hoose

Some of us view technology with suspicion at best. We play acoustic guitars, cherish our vinyl, threaten to throw the TV out the window if we have one at all. Things like e-mail and the World Wide Web threaten to confuse and distract us, maybe even to snatch our minds and souls. Not so for Pamela Jean Swift. Show PJ, as she is known, a new way to communicate and she will quickly figure out how to use it before it can use her. And then she'll teach the rest of us.

PJ Swift is best known and has been frequently honored as a driving force in children's radio. A chance conversation nearly twenty years ago inspired PJ, then and now a teacher of severely handicapped children, to produce her own show, *Kids' KAZU*, in Monterey, California. The show featured songs and stories and quickly became popular. She allowed local children to take the air as young DJs. Together, week by week, PJ and the kids learned how to put on a radio show.

In 1987 she and her friend Linda Arnold decided to start a national program for children on public radio. Though it never wound up as a production of National Public Radio, the award-winning *Pickleberry Pie* is now heard by a million listeners each week on fifty NPR affiliate stations. Each week the three Pickleberries—played by PJ, Linda, and Lisa Atkinson—find themselves in imaginary situations which are common to and often challenging to children. PJ's delightful scripts are interspersed with the very best in children's music, often songs by CMN members. Most of the music comes straight from PJ's world-class col-

lection of more than 5,000 childrens' records, CDs and tapes.

Fed up with trying to interest National Public Radio in locally-produced children's radio, PJ has turned to the Internet and to satellite distribution of children's programming. PJ and Oklahoman Monty Harper have together created *The Children's Music Web* (www.childrensmusic.org) as a comprehensive guide to resources available about children's music on the World Wide Web. It helps users find answers to questions about childrens' music and directs them to artists having home pages on the Web. In 1996 PJ created a twenty-four-hour audio channel for children called "Sprouts" on Direct TV—fed to listeners through mini-satellite dishes. She is also compiling a master list of children's music in this country and even manages to produce her own three-hour children's radio show on Saturday morning. All this from a working mother.



PJ Swift, forty-seven, impresses an interviewer as irreverent, idealistic, dogged, opinionated and huge-hearted. She is passionate about giving children a real voice in the production of children's music—their music. PJ, her husband Bob, and their children Max, ten, and Chloë, nine, live with a rat named Curie in a tall house overlooking Monterey Bay in Santa Cruz, California. She works in a small home studio overrun by records, tapes, and CDs. This conversation took

place by phone from PJ's home. Ninety minutes of tape were beautifully transcribed by Barb Tilsen, to whom your editor offers sincere thanks.

* * * * *

PIO!: *So how did you become technologically fearless? Are you just that way or did you grow up with people who showed you stuff and were patient with you and made you not feel like a klutz?*

PJ: Totally by necessity. When I was first starting out in teaching, I bought a car for two hundred dollars. I knew nothing about taking care of cars, but it was a Volkswagen Bug and I bought a "Manual for the Complete Idiot." That was my nighttime reading. I needed to do that because I couldn't afford to get my car fixed by anybody else. Once you know how to fix cars, anything else comes easily, I guess. No, my parents did not encourage me at all to do anything technical. As a matter of fact, I was dying for an electric train when I was a kid and my parents refused to get me one because they thought that girls shouldn't have electric trains. It turned out that my grandmother gave me my first tool box. It was one of those old cosmetic cases with the two levels that you put the various stuff in. I dumped everything out of it and put in all my tools and nuts and bolts and wrenches.

PIO!: *I can still hear the sound of a VW Bug. It was the putter of the '60s.*

PJ: Yeah. I taught a lot of other people how to keep Volkswagens running, too. Once I was on the side of a lonely road in Mendocino County, fixing my car. I had my kit out, and I was filing down the distributor cap with a nail file to keep the gunk from accumulating. This guy drives up in a Volkswagen bus behind me and gets out and looks at what I'm doing and says "Gosh, you've got more tools that I have!"

PIO!: *You're forty-seven and from Mendocino. You drove a Bug. Were you a hippie?*

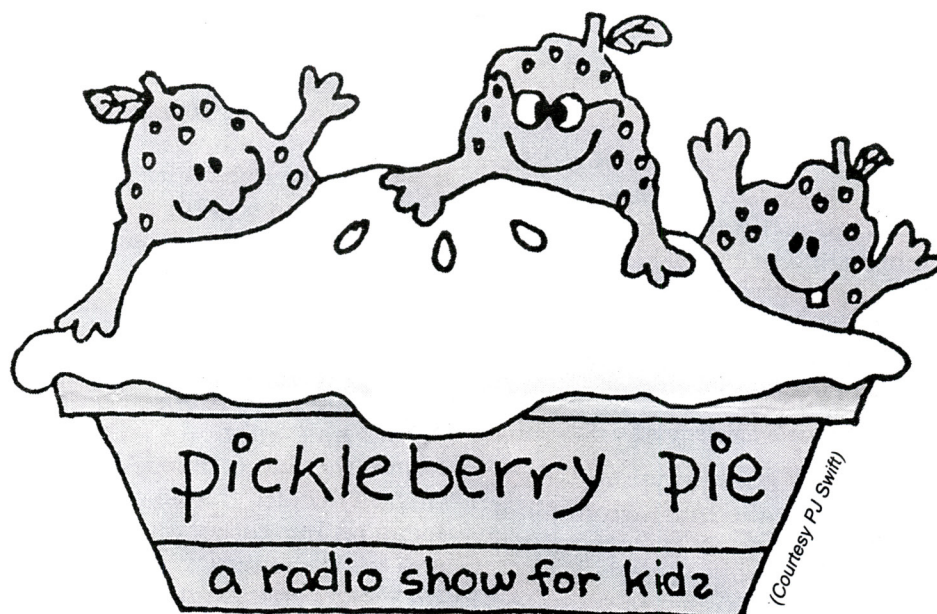
PJ: No, I'm not relaxed enough to be a hippie. I'm too driven. I certainly was affected by it all, though. I grew up in the San Francisco Bay area and I was very much a part of that make-your-own-music kind of movement. But I really wasn't a hippie because I had too many things I wanted to do, and you can't have that kind of direction and be relaxed at the same time.

PIO!: What'd you want to do?

PJ: I wanted to help kids. I had worked as a volunteer with handicapped kids when I was a teenager and I felt then that there was a lot of possibility in these kids that was just being buried away in institutions. I didn't want that to happen, and so I felt that I could be a teacher of autistic children, or maybe a psychiatrist. So I went to UC Santa Cruz and I studied autism. I did every independent study you could possibly take and all the field studies you could possibly take, I spent my summers in mental hospitals and worked with autistic and retarded kids, and I wrote my thesis on autism.

PIO!: How did you get started in children's radio?

PJ: I was teaching in a classroom in Monterey in about 1979 and the lady next door had a boyfriend who was involved with the public radio station. I barely knew what public radio was. I was teaching autistic children and I owned five records for kids. One was a Raffi record. I know that I had Ella Jenkins' *You'll Sing a Song and I'll Sing a Song* because I use the song "Stop and Go" with autistic kids to encourage participation. This guy walks into my classroom and I guess sees the five records and says, "Gee, you must know an awful lot about kids' music." I said, "Huh?," and he said, "Well, we really need a children's program on our station. Right now there's this guy who's playing Weather Report—you know, that jazz group, and he calls it children's music." And I said I didn't think



The official Pickleberry Pie logo

Weather Report is children's music. So then I was invited down to the station and I was basically trained on how to do radio on my own so that I could come in on a Saturday morning.

PIO!: This sounds like another Volkswagen story.

PJ: It is. I had to learn to do all of the engineering on my own and all of the voice. In public radio, at least in the small local community stations, you do everything on your own. You open the station, you walk in, you turn on the machines, and you start talking and playing the music. I learned on the job. I really wanted kids to share in the production. And once you get kids in the station, and if you want them to be involved, then you have to be open to any possibility that comes out of their mouths or that they decide to do. Sometimes it's absolutely wonderful and sometimes it's less than wonderful and makes you cringe, but that's what you have to take if you're going to open up the mikes to kids.

PIO!: And that's really different from commercial radio, isn't it?

PJ: Right. They try to make it risk-free. Most commercial radio stations now are basically taped be-

fore they go out on the air and/or put on a hard drive in a computer, and essentially they get all the bugs out before they send it out on the air: there's a delay involved.

PIO!: It's like airbrushing the zits out of a yearbook photo.

PJ: Right. Commercial radio takes off the bellybuttons and everything.

PIO!: How did Pickleberry Pie get started?

PJ: I'm afraid it's another Volkswagen story. About 1987 I was doing a local radio program called *Kids Kazoo* on the station KAZU here in Pacific Grove near Monterey. Bob Reid and I had been talking a lot about how children's radio should be constructed. And then Bob introduced me to Linda, who just at that time was getting out of folk music mainstream and into more children's music. Linda and I decided to put together a demonstration tape of a children's radio program and submit it to the Corporation for Public Broadcasting for funding. At that time the Corporation had a program fund called the Satellite Program Development Fund. We applied and didn't get a grant, but Linda and I decided to go ahead and do a show anyhow. Linda came up with the

continued on next page ➤

name "Pickleberry" while she was sitting in a bank parking lot. She thinks pickle is a very funny word and she was trying to figure out an embellishment on pickles, and so she came up with "Pickleberries." We titled the program *Pickleberry Pie* and then we had to figure out what a Pickleberry was.

PIO!: Who wrote the scripts?

PJ: I didn't know anything about writing for radio but I wrote all of the Pickleberry characters, which were Linda and myself and one other person—Ann Whittington—who's no longer a Pickleberry. I just named them Pickleberry I, Pickleberry II, and Pickleberry III. I mean, this is embarrassing to tell, but we would just basically let each person read a line in turn. There was no relationship between them. And what's worse, they all spoke in rhyme.

PIO!: That's a lot of work...

PJ: Well, actually, it was pretty boring and singsong, and it was—it seemed—so forced, you know. I'm amazed at how well Dr. Suess wrote children's books in rhyme that did not seem forced. About that time we realized that there were some natural personalities coming out of these characters, especially Linda's character. And we put Linda in the role of host instead of me because she was becoming well known as a children's musician in this area. So she had two roles in the program and she plays them to this day: one as herself and one as Peter Pickleberry. Peter is basically the antitheses of her own personality. He's egotistical and self-obsessed. Linda has a public persona of sweetness and light and she is like that: she's a very caring person. And yet, when she does Peter, you can't believe some of the things that come out of his mouth. It's fun to write a character like that.

PIO!: When did Lisa Atkinson join?

PJ: Around the third year that we were doing the Pickleberries, Lisa sent me her first tape, called *I Want a Pickle*, and I absolutely loved it. It was so honest and so childlike in its orientation, and she's such a wonderful songwriter. So I called her up and told her how much I liked it and that I wanted her to be a part of the Pickleberries since she was living in San Jose, which is about half an hour from here. About the same time, Ann Whittington decided that she needed to focus on her career as a marriage and family counselor, so Lisa joined the Pickleberries and developed the character of Tony, which in terms of the fan letters, is right up there competing with Peter as to the favorite Pickleberry of the lot.

PIO!: Could you describe the process of producing Pickberry Pie?

PJ: We tape them at my house. I usually write eight to nine programs, then Linda and Lisa come over and we do a marathon taping session of about three or four hours. We just go through the scripts. Sometimes we record songs that we need for the program at the same time.

PIO!: I listened to the Pterodactyl Pickleberry Pie tape that you sent me. I especially admired the way that you were able to intersperse narrative and song to support a single theme. Some issues are pretty serious. It made me wonder if it's easy or hard for you find the songs that you are looking for? Are there a lot of good children's songs out there to weave into the shows, or are there wide areas that you think writers of children's music are ducking?

PJ: The trend has gotten better in terms of the kinds of things that people touch upon. If anything, right now there are almost too many self-esteem songs. I'd say most of the time I can find a song in my collection that will touch upon the area that I want to get to in a script. I remember once I needed a bedwetting song, and couldn't find one. We did a program

called "The Pickleberries Go To Camp," in which Peter was very reluctant to go to camp because he is afraid to be identified as a bedwetter, which to me was a real central problem of many children. And yet no one that I knew of had written a song about bedwetting. So I called up Lisa and I said we need a bedwetting song, and she wrote a wonderful, sensitive song about that issue. It really made the program.

***And I'm a real sucker
for songs sung by
children, too...
There's nothing like
hearing children sing.***

Occasionally we will write programs just to get to a song that we love. One example is Dave Kinnoin's song "First You Make a Note." I consider that song sheer poetry for kids. It's basically about his muse, about how he goes about making up songs, what his thought processes are. I had never heard anyone address that before in a kid's song and I just thought it was a wonderfully arranged, beautifully written song. So we wrote a whole program so that we could use that song. I also did that for "Courage," Bob Blue's great song about the whole question of coolness in school and who is accepted and who isn't. And I'm a real sucker for songs sung by children, too. It's hard for me to forgive adults for really messing up on a song but for kids I'll take anything because I find it so honest. There's nothing like hearing children sing.

PIO!: I think my favorite singing memory of all time was singing "America the Beautiful" with my kindergarten class. We'd start each day with that song. It was so beautiful to be one of those voices..

PJ: Yeah, my parents were religious and I was in a Presbyterian chorus. I remember all the songs we

continued on page 28 ➤



THE MOCKINGBIRD SONG

(aka HUSH LI'L BABY)

music: traditional
new words by Ben Silver

This terrific rewrite of a standard lullaby was written for Gabriel Silver, born November 1996. When Gabriel was a few weeks old, his visiting grandmother started singing "Hush Little Baby" to him, and Ben noticed that Gabriel responded really strongly to the beautiful music. Ben wanted to keep singing it but he didn't like the words, so he changed them to fit his own message to his son. To contact Ben about his recordings and songs, write to him at 210 W.77th St., # 2A, New York, NY 10024.



Yes lit - tle ba - by, you'll be heard, Pa - pa's gon - na lis - ten to ev - ery word; And



if those words don't get you by, Pa - pa's gon - na be there when you cry. (And)

Yes, little baby, you'll be heard,
Papa's gonna listen to every word;

And if those words don't get you by,
Papa's gonna be there when you cry.

And when that crying is all done,
Papa's gonna take you to have some fun;

And if that fun should make you smile,
Papa's gonna laugh with you awhile.

And if by chance you should get blue,
Papa's gonna hold you 'til you get through;

And if you need to scream and shout,
Papa's gonna be there while you work it out.

And as you make your dreams come true,
Papa's gonna encourage you;

And if you get a great idea,
Papa's gonna really want to hear.

It ain't about no mockingbird,
Children should be seen—and heard!



Joanne Hammil is the Songs Editor. She solicits, edits, researches, and computer engraves the songs for Pass It On! She is an educator, performer, and songwriter, and is President of CMN.

Community Celebration of Place

by Larry Long

Community Celebration of Place is a five-day storytelling and songwriting residency that I teach, in which students and teachers use oral history shared by community elders to refocus on vital foundations of community and to introduce a new process for learning. Community members create a new gathering place for celebration at their local school and, through their involvement, gain commitment to their school and a new sense of community.

Community Celebration of Place is a celebration of the past by seniors in the community, but that's not all it is. It is also a joyful acclamation of all people's lives—of who we are, or who we want to be, and the human connections that continue to bolster our aspirations.

Through Community Celebration of Place, students, teachers, and community members begin to refocus on the vital and important aspects of community: local traditions, events, personal and public discourse, and beliefs. This process brings into the curriculum aspects of community that have become less and less part of our daily experience. Teachers are shown how to use local oral history to help their students meet learning achievement standards for history, geography, music and other arts, thinking, language arts, and work skills.

Before the classroom work begins, elders who will be participating are chosen through a community selection process facilitated by teachers, community members, and students. This process begins at a two-day summer workshop with participants from three culturally different communities and

myself. Also, students are given advance activities to prepare them for the project. These may include making a school timeline; visiting a local cemetery; analyzing favorite songs for metaphors, similes, alliteration, analogy, rhythm, and rhyme; and learning the basic techniques for interviewing.

The residency combines the collection of oral history with the teaching of songwriting and poetry. Each class "adopts" an elder, who shares his or her story with them. On the first day, under my guidance, the students interview the elder, focusing on some particular series of events or aspects of local history with which she or he has had direct experience. After the interview, students discuss the most important topics and experiences shared by the elder. These interviews are also tape recorded and, by the end of the day, usually transcribed by a parent volunteer.

On day two, in a spontaneous, free-wheeling dialogue, the students select the topics, events, and experiences that characterize the soul of the elder's story. Students use their notes and their list of impor-

tant topics from the previous day, as well as the interview transcript, to begin writing the lyrics to a song. It is set to an original melody I've written the night before, inspired by that elder's life story. All of the songs are written in the first person.

On day three, the children continue with a creative process of telling the elder's story through music journalism, using rhyme, meter, figurative language, and colloquialisms to create lyrics that go with the melody. This process also depends on spontaneous dialogue between the students and me.

On day four, the students revise, refine, and add finishing touches to their song, as well as prepare for the performance of their song at the upcoming evening celebration. Some students are also chosen to read direct quotes from the elder's story, as part of the celebration.

On day five, the students make final revisions, rehearse their song and recitations for the evening's performance, and record the song and recitations on digital tape in a simulated studio setting. These recordings, in addition to the elders'



Larry Long exploring "place"

Photo Adrew Goetz Photography



Photo Adrew Goetz Photography
Ezra Cunningham, born in 1917 in
Beatrice, Alabama

stories, help create historical archives for the library. During that day the students also rehearse at the site of the evening's celebration, together with other classes that participated in the project.

The following is a description of how a Community Celebration of Place might transpire. (Each one, of course, is different.) The program might begin with a twenty-piece brass band, or perhaps a choir will sing. After everyone is seated, and as the music continues, the students walk down the center aisle of the performance space. The room is packed with parents, grandparents, great-grandparents, and children. The students seat themselves on risers, facing the audience. Then, still to the music, one by one the elders are escorted onto the stage and given roses. Each of them is hugged by a child after being given the rose. Each child is hugged in return. Then the elders are seated on a sofa positioned at an angle, with a free-standing microphone.

When the music stops playing, the community MC steps out and welcomes everyone, then introduces a

community poet, who recites an original poem rooted in "place." After the recitation, I am brought out to sing a solo work, while the first class files onto the stage in two rows, with four microphones and ten music stands. The students recite a collectively written poem with both individual parts and in a choral reading. One of the elders being honored is given two minutes to speak. At one celebration, for example, Ezra Cunningham, born in 1917 in Beatrice, Alabama, said:

How many of you made history yesterday? You made history yesterday? Sure enough? Now wait a minute. Somebody's holding a hand up saying they did, and somebody's shaking their head and saying they didn't make no history yesterday. Because yesterday passed and it is gone, and whatever happened is in the past, that's history. But when we come to school, we generally think about history as what we see in a book. But you see, you can't put all history in a book. That is valuable. And sometimes it is more valuable than the history that is in the book. Now, didn't nobody write about what you did yesterday, so that is not written history. It's what we call "oral history."

Directly following Mr. Cunningham's talk, thirty students who now intimately know his life story sing a song that honors his life.

WAY DOWN YONDER IN THE WHITE MAN'S FIELD

by Mrs. Farris' & Mrs. Beal's fifth-grade class of Beatrice (Alabama) Elementary School, and Larry Long.

The truck would come at 2 a.m.
To take us back to the field again.
Fifty cents a hundred is what we got paid.
Sometimes we picked two hundred and that's
all we made.

Chorus:

Way down yonder in the White man's field,
Way down yonder in the White man's field,
Never made enough to pay my bills,
Way down yonder in the White man's field.

Full of caterpillars on the leaves
Jumping and popping, I could not believe.
Just like ants on meat skin.
Had to keep right on a-working to get home
again.

(Chorus)

Look at the cotton and not the worms.
Never got paid for what I earned.
The cotton was heavy on my back,
But the scale was light when he dropped the
sack.

(Chorus)

Three at the foot and three at the head,
A pallet on the floor for my bed,
All we had to eat was a guinea knot,
And a glass of water was all we got.

(Chorus)

October, November, picked velvet beans,
Didn't make enough to buy kerosene.
Had to cut splinters to get some light,
To do homework late into the night.

(Chorus)

Everyone in the audience is encouraged to sing along on the chorus, and they do! Then the second class takes the stage, following the same pattern. Next, the MC introduces a choir that performs a spiritual rooted in the traditions of "place," directly followed by another community poet. The third and fourth classes follow, and, after the final song is sung, all the children circle the auditorium singing a song such as this one, written for Faye Kennedy, born July 20, 1919, in Belle Fourche, South Dakota:

Anytime you report a birth,
Or anything of worth
To the people that you have
An interest in,
You are building community
By sharing the legacy
Of those who've gone before
With those after.

(See music notation for this song on p. 9.)

This verse is sung several times while the children join hands in a circle around their community audience, who also join hands and

continued on next page ➤

Celebration of Place

➤ continued from previous page

sing along. Then there is a moment of silence to allow the audience a moment of reflection. An elder closes with a word of advice, such as these words from Walter Frederick Browder, born January 25, 1926, in Gaylesville, Alabama: "What I say to you is to do as well as you can on your schooling. You may need it someday, not necessarily to make a living, but to make a life."

The orchestra strikes up a lively instrumental piece while the children file out of the auditorium and the curtains are pulled. The total running time is from sixty to ninety minutes.

Here's what Lewis Martin, Jr., born in 1923 in Camp Hill, Alabama, said to the students after he heard his song sung by them for the first time: "I never would have dreamed that I would've even seen a day in the days that I'm in now to see how young people could go back and make a sketch out of what I said the other day. And I'm glad that God has saw fit for our young peoples, black and white, a better way in the world today to come. And I'm just happy. I could cry."

The celebration is also broadcast live on a local radio station, quite often a commercial country-western or gospel station. Many of the public radio stations have already been formatted and access is limited, but locally owned stations are often more than willing to donate or to sell it for very little money.

At the heart of the Community Celebration of Place are honor, and integrity, and reconciliation. It allows differences to emerge, which inevitably bring out the sense of humanity we all share. Schools are really encouraged to take risks in this process, not only in the stories, but also in allowing other cultural dimensions from the community to be shared: secular,

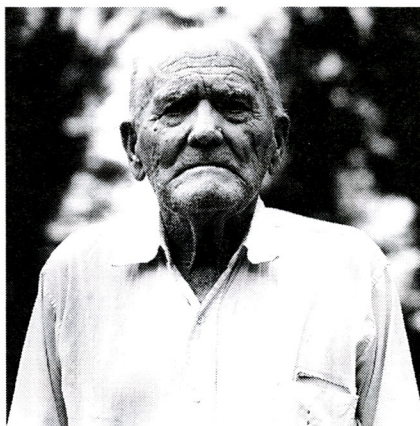


Photo Adrew Goetz Photography

Mr. Atha Thacker, born in 1906 in Good Springs, Alabama

spiritual, and all shades in between. The universal is found in the particular. By honoring others, you honor yourself. And miracles happen.

It is important to be honest, to allow both joyous and difficult subjects to emerge through the stories of elders and students alike. Children can deal with and absorb the most difficult subjects. For example, the following are some words from an interview with Mr. Atha Thacker, born in 1906 in Good Springs, Alabama:

How old are you Mr. Thacker?

I'm eighty-seven year and ten months.

What made you want to go in and work at the mines?

Well, I had to. There was not much work you could get. We had to. After my momma died, my daddy had to keep us up, and there was four of us, and we was too young to work and make a living ourselves, and he couldn't take care of us at home and work in the mines too. I had to help him any way I could to try to make a living.

How many years did you work in the mines?

I gone thirty-one years evidence that I got on my social security. Black lung and what have you.

The children culled many ideas from this interview to write the following song:

HEY COAL MINER

by Mrs. Side's 6th Grade, T.W. Martin High School, Goodsprings, Alabama, and Larry Long.

A coal miner's job is never done—
Works down in the ground away from the sun.
Been a coal miner since he was young.
Hey, coal miner!
From the Little to the Big Pratt,
With a carbide lamp stuck to his hat,
Digging for coal for the steam plant.
Hey, coal miner!

Chorus:

Goes in when it's dark,
Comes out when it's light,
For a hoot owl shifter,
The sun is too bright.
Goes right to bed,
Sleeps until night.
Hey, coal miner!

Two or three clackers is what he got paid
For a hard day's work 'til his dying day.
A clacker's not much,
But that's what he made.
Hey, coal miner!
With a wrist auger,
Brace and a bit,
Drilled a six-foot hole
For the charges to fit.
Not much time
Once the fuse got lit.
Hey, coal miner!

(Chorus)

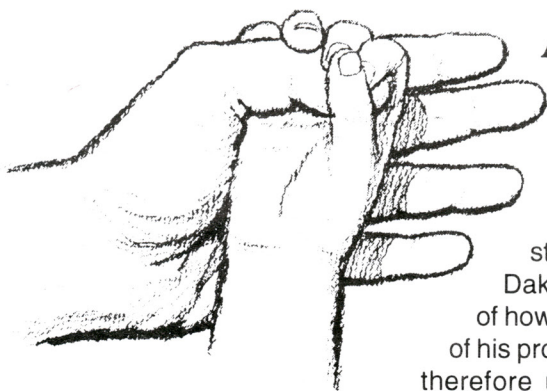
Into the truck,
Then into the bath,
Ground into dust,
Then, in a flash,
Turns into fire
That turns into ash.
Hey, coal miner!

When Daddy don't come
Out of the mines,
There's so many kids
Left behind.
She rears them all
Up on the hillside.
Hey, coal miner!

(Chorus)



For many years Larry Long has used music to do justice work, community building, and to collect and record oral history. Between projects, he lives in Minneapolis, Minnesota. Call or fax Larry at 612/722-9775 or e-mail him at long@tt.net



ANYTIME YOU REPORT A BIRTH

words by Larry Long with Mrs. Janovy & Mrs. Krush's 4th grades

music by Larry Long

©1997 Larry Long Publishing

This song was inspired by Faye Kennedy and was written by Larry with students from the South Park Elementary School in Belle Fourche, South Dakota. It is the moving song referred to in Larry's article on p. 6 as an example of how he pulls the community together through a song within the final presentation of his program. The beautiful first verse about building community is very general and therefore usable by others who work with stories about the lives of people in a community—simply write the subsequent verses to fit your own subjects. To contact Larry about his music and recordings, write to P.O. Box 581601, Minneapolis, MN 55458-1601.

1. An-y-time you re - port a birth or an - y thing of worth

to the peo - ple that you have an int - er - est in

You are build - ing com - mu - ni - ty by shar - ing the leg - a - cy

of those who've gone be - fore with those af - ter

1. Anytime you report a birth
Or anything of worth
To the people that you have an interest in,
You are building community
By sharing the legacy
Of those who've gone before with those after.

2. Like the girl who could not see,
But somehow she could read
Music with her ears on the piano
For the world to enjoy,
May every girl and boy
Find the joy to pull them through tomorrow.

3. In a family growing up
Through hard times without enough,
We all learned how to live together,
Pickling pickles, put up hay.
After all the bills got paid
We would dance and we would sing through the seasons.

4. Yesterday up 'til now
I still love my little town,
Beautiful forks at two rivers.
Working on the daily news,
My best advice for you
Is to share and get yourself an education.

5. (repeat verse 1.)

Children's Music is Not Just for Children

by Corey Sevet

I'm a musician and composer, and I have to admit that I'm extremely particular about the music I listen to. Before I became a parent, I thought little about music written for children. I have lots of fond memories of hours spent listening to scratchy LPs on my father's stereo. The Chipmunks and Danny Kaye are my earliest memories, as well as a comedy album for kids by Morey Amsterdam.

Today, many people shudder when someone mentions "children's music," with thoughts of Barney's sickeningly sweet voice floating through their heads. I've learned that there also is a good deal of excellent music being recorded and distributed. Though there is a lot

of awful stuff on most store shelves these days, I've decided to start listening to and writing about children's music to help guide parents who want their children to have quality musical experiences, even at a young age.

I believe that young children, from birth to age six, should be exposed to as much music and as much variety as possible. Children have no preconceptions about sounds. Elvis Presley, Elvis Costello, and "Elvis Performed by the Boston Pops" will be equally appreciated by young ears as worthwhile and interesting. As parents and teachers, we need to open their ears and minds before the media and their peers get ahold of them and tell them that anything written before they were born is junk. Even school-age children who avoid classical music will be more tolerant of it if they've heard it as toddlers.

In my house (or, more often, my car) I insist that what is played on

the tape player is something I can enjoy with my kids. That's been my main goal—to find and recommend music that parents can enjoy, or at least tolerate, while their children sing, dance, and play along. Of course, parents should also play music they enjoy that is not aimed specifically at children. Heavy-metal aside, all kinds of music are great for children's ears. We all know that *kids love music*. It's the parents' responsibility to provide them with enjoyable and worthwhile music to hear. This, along with school choir and band, church or community choir, and instrument lessons, will go a long way toward ensuring that the next generation grows up to be music lovers. That's what's really important. **PSIO!**

Corey Sevet is a composer and parent. He publishes Choice Music for Kids, a catalog of quality music for families. For more information, contact him at Clifton Press, P.O. Box 583083, Minneapolis, MN 55458-3083, or call 612/371-0871.

Bridging the Generations with Music

by John Carter

When I was first contacted to write this article I thought, I can't do this! I'm a songwriter, not a journalist! But the subject—bridging the generations with music—is something I know about. I've heard music, played music at birthday parties in families' houses, and I've watched music work its magic spell: adults singing with kids, being silly, having a great time, encouraging shy children to participate, hugging each other, dancing, and doing whatever crazy things they were asked to do.

I've seen music's magic at festivals, around campfires, in libraries, and elsewhere. Something happens. The spirits mingle, the emotions

intertwine. There is gaiety in people's actions and a shine in their eyes. What was it that got inhibitions to let loose, that got people to sing, dance, and have a good time? It was the music, and perhaps the way it was performed. The music created an atmosphere that allowed adults and children to bond. Age didn't matter. Culture didn't matter. Color didn't matter.

As mothers sing to their babies, they bond. Fathers rock and sing to their babies, and they bond. Brothers and sisters, aunts and uncles, friends and friends sing together and bond. Even strangers bond. Music is a powerful gift we humans possess. On some days, we go out and sing our hearts out, and think, did anybody listen? Did anybody enjoy that?

In these days of hurry, hurry, hurry, there's less time for live

music, so the car stereo gets a lot of use. Not too long ago, I heard a father say, "I love this music, but I can only listen to one song just so many times. I need a new tape." But that father also said he sang the songs with the kids, and they all had a wonderful time. Again, it was the music.

Music is truly a bridge between generations, a glue that binds us all together. So let's all sing together, all the great folk songs, old and new. They talk about life, they make fun, they tickle our intellects, they shiver our spines, they show us our souls.

So all you singers out there, keep singing, and pass it on! **PSIO!**

John Carter is a children's songwriter, performer, recording artist, and teacher. He has been singing and performing throughout Northern California since 1979.

Songs Across the Generations

by Tom Hunter

We were having milk and cookies following a PTA-sponsored family concert in an elementary school near Portland, Oregon. Some kids thanked me with genuine appreciation. Some thanked me after being pushed or bribed by their parents. One dad said he literally had not sung since his own days in elementary school. One mom cried, remembering her father, who had sung a lot. One boy just stood off to the side, staring at me, and then picked his nose.

As the people who wanted to talk with me dispersed, a woman came forward and said quietly, "I'm sixty-seven. I'm raising my first-grade grandson, and I don't want to. I'm tired. I've already raised four of my own kids. You don't need to know the details, but I'm going to give this child the best I have."



John Carter bridging generations

She paused for a moment and then came big tears. Her voice continued strong: "Sometimes my world feels so far from his world, and I'm confused."

Again, she paused. She made no effort to dry her tears. "But tonight," she said, "I heard 'I've Been Working on the Railroad' and 'My Bonnie Lies Over the Ocean,' and if my grandson can learn some of the old songs so we can sing together, I think I'm going to be okay."

It's one of those moments I carry with me as a reminder:

1) To make sure at least 25 percent of a set list for a family concert includes old and familiar songs, like the ones she mentioned and "You Are My Sunshine," "Swing Low, Sweet Chariot," and "Skip To My Lou." I believe those of us who write songs and want to keep up with the latest positive material for children also have a responsibility to keep traditional material alive.

2) That the more participation, the better, particularly from parents and grandparents. Hand motions are good. So is teaching new and easily-learned songs that repeat a lot. So is getting words from the children. But I love the feeling in a family concert when grown-ups get to lean back on a song they know—when they can confidently give that song their voice. When that happens, the room is alive, and people feel it. My hunch is that it's that feeling which will live on past the concert, to invite grown-ups to sing more with their kids.

3) To leave room for the connections songs make in and among the people singing and listening. Most of us try to have a clear idea of what songs we want to sing in any given event, their order, stories for transitions, etc. But a huge part of any concert are the stories and feelings we rarely hear about—a memory awakened, a person thought of, a moment of comfort or courage, a

hand held or a lap relaxed into. In fact, songs may well be the most powerful and effective inviter of such connections—connections that sometimes go across generations to let a grandmother know she's "going to be okay."

Another story: My wife Gwen recently graduated from college, thirty-two years after beginning her first year. It was a wonderful day of celebration, and we invited some friends to join us for toasts and tributes and potluck desserts in our backyard that evening. We sang too—about thirty people of all ages, including my eighty-one-year-old parents.

There was no organized program, no set lists, no sheet music or songbooks. We just sang (or tried to sing) whatever song came up—"Chattanooga Choo Choo," "Red River Valley," "Desert Silvery Blue." The singing was wonderful, full of harmonies and stories prompted by the songs, and full of gaps, too, as people worked to remember words.

Some people stayed much longer than they had planned. It became dark, and someone said, "This is just plain fantastic. It's such a simple thing to do, getting together to sing, no performance, no fancy gimmicks or machines, and all ages." Gwen said it was the best kind of celebration she could imagine. **YIP!**

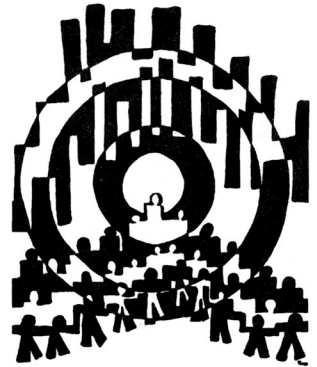
Tom Hunter is a minstrel to children, teachers, communities, and conferences, working so more songs will be sung and used in classrooms, legislatures, and cars. He lives with his family in Bellingham, Washington.



SIYAHAMBA

traditional: South African

This wonderfully rhythmic but simple song is a community gathering song in South Africa. It is sung with lots of joyous, lively movement and clapping as people gather to worship. Many walk a distance to church, and "Siyahamba" functions as communal, processional music, gathering more and more people as the group travels to its goal. This version is in the Xhosa language. The common English translation is "We are marching in the light of God." Literally, though, "siyahamba" translates as "walking with intent or purpose" rather than the more militant sounding "marching"; and the song doesn't really mention "God" per se, but more literally translates as "We are walking with purpose in brightness." This dynamic song has terrific potential as a zipper song and need not be a religious song at all. (See suggestions following music.)



(NOTE: The arrangement here was presented at an International Congress on Quaker Education and, though I have not been able to determine the arranger, I include it here for its beautiful four-part potential and because this is the kind of arrangement most often sung in South Africa. It is also a great song simply sung in unison.—Songs Editor)

Si - ya - hamb' e - ku - kha - nyen' kwen - khos' - si - ya - hamb' e - ku - kha - nyen' kwen - khos' -

Si - ya - hamb' e - ku - kha - nyen' kwen kha - nyen' kwen - khos' - Si - ya -

ham-ba, ham-ba, Si - ya - ham-ba, ham-ba Si - ya - hamb' e - ku - kha - nyen' kwen - khos' -

Common English translation that scans with the music:

We are marching in the light of God, we are marching in the light of God (2X)
We are marching, we are marching, we are marching in the light of God (2X)

Two suggested zipper ideas for using this song:

1. We are marching in the light of peace (hope, freedom, love, dreams, etc.)
2. We are marching (singing, dancing, working, living, etc.) in the light of peace.

Together Again!

by Amy Conley

That was the most fun I've had with my grandson!" exclaimed the sixty-ish man holding a giggling two-year-old after a birthday party singalong. In fact, it seemed that all of the adults had had as much fun as the children, singing simple songs like "ABC" along with more adult songs like "Wimoweh" ("The Lion Sleeps Tonight"). When you stop to think about it, it is pretty hard to decide what constitutes a "children's song" as opposed to an "adult song!" But anyway, I'm sure you'll agree that singing (and music-making of all kinds) is one activity that people of all ages can enjoy together.

As a musician, teacher and performer, I spend many hours searching for the perfect songs for my intergenerational audiences. Here are some categories of songs to use in creating a varied song session for all ages. Many of these songs can be found in *Rise Up Singing* or on CMN member recordings. My other favorite source is World Around Songs (publishes tiny songbooks which are inexpensive and portable, with many traditional and modern singable songs from around the world). Their number is 704/675-5343.

Variety: Songs from different eras (some songs which seniors are familiar with are short, thereby allowing younger people to learn quickly, especially if you sing them two or three times, such as "A Bicycle Built For Two" or "Home on the Range.")

Humor: Everyone likes funny songs!

Tricky songs: Should be simple enough for the youngest children, on some level, but have a trick to challenge the older kids and adults (because human brains need challenge). I'd put rounds into this category, also. (For example, "My

Bonnie Lies Over the Ocean," where you stand up or sit down whenever you come to a B word—see Jack Pearse's interview the last *PIO!*, or "Deep and Wide," where you insert actions for words in the song.)

Uplifting message, or thought-provoking: "I've Got Peace Like a River" (Marvin Frey) is one I like because it has repeating lyrics, a simple and beautiful melody, and a positive message, as well as hand motions!

Various Tempos: Keep the fast and medium songs coming, sprinkle in the slow ones for "rest" periods, and save a few for the end of the session so younger children can wind down. Also consider the time of day.

Actions: Pretty essential when there are a lot of children under ten, since they must involve their whole bodies in music, unlike more cerebral adults. Children who watch TV instead of hearing stories will have a harder time listening to and visualizing a song. This also makes actions more important for them to stay attentive. Some adults really enjoy hand motions and dances as well, although many get very self-conscious. I make it sound "practical" to do the motions since "it helps your brain remember the words" or "then you can teach them to children."

Repeating Lines: Songs such as Paul Kaplan's "I Had an Old Coat" are wonderful, because even young children can sing the "What'll I do, What'll I do" lines, and adults also feel confident that they won't make a mistake! Sea songs are great for this, and many other traditional songs.

Songs that stay the same, but you change one word or line: Again, simplicity for children and adults (who will join in a new song if they feel confident enough). And by the end, people will be glad they have learned a new song! Examples are: "Turn The World Around," by Harry Belafonte; "The Turning of the



World," by Ruth Pelham; "Bless My Soul," by Bill Staines; "Where Have All the Flowers Gone?" by Pete Seeger; "The Circle of the Sun" by Sally Rogers; and "Here's a Hand," by Sarah Pirtle.

Ballads: Songs that tell interesting stories, such as "Waltzing with Bears" by Dr. Seuss and Poddany, can be tossed into the mix; and last, but not least—

Chorus songs: With youngsters present, it helps to have short verses.

Those are my categories to create an interesting set list for mixed ages. Remember to include many action songs (or create your own actions) if children are present, or add clapping, car-key playing, rhythm instruments, or other physical activity. I feel that people do far too little singing and playing together these days. Music has become a spectator sport for many people. So let's nurture the seeds of music and bring it back! **PIO!**

Amy Conley has taught preschool for over ten years, and presently directs Music Together of Milford (New Hampshire). She has two recordings. Amy can be reached at 800/474-3055.

Radio Waves

by PJ Swift

Broadcasting in the Good New Days

Many years ago, when I was young, my Mom used to dance around the house to the theme from the *Little Orphan Annie* radio show. She thought it was quaint. I thought it was irrelevant. After all, what could possibly beat *Leave it To Beaver* or *Walt Disney's Wonderful World of Color*? I was a child of television, and I couldn't imagine a more boring existence than sitting in a living room without a flickering picture.

Now, like many adults, I feel that I missed out on something special. From this inexperienced perspective, there seems to be something irreplaceable and heart tugging about the shared experience of *Burns and Allen* or *The Shadow*. I imagine a family gathered around an upright radio, like some wooden fireplace with tubes. Words and music would flood into the living room, and Mom and Pop would exchange glances, laughing together. It's more fun to see a movie with others, and, I imagine, more fun to share radio, too.

The reality probably was quite different. No, there was no remote control to fight over, but chances are siblings still fought when the Dodgers competed with *The Jack Benny Show*. And then, there were all those commercials. They permeated the programs, often figuring prominently in comedy skits and songs. Many radio shows were named after their sponsors. And many of the catch phrases from those days were, in fact, commercial jingles ("Call for Phillip Morris").

Still, there is something unique about each of the media, and radio is incomparable in its ability to evoke the intimate magic of the

spoken word. Where else can you speak individually to thousands of people at the same time? Conversely, for all its intimacy, old-time radio provided a free common culture. In today's multi-channel environment, only a small percent of people will know what you're talking about when you say "The Angry Beavers." In radio's Golden Days, everyone knew the Green Hornet. That's why they called it "broadcasting."

It's true that since the opening of Pandora's media box, we'll never go back to those halcyon days. But maybe, if we're lucky, we can salvage the best of the old-time radio experience, and replicate it again through radio and other media.

Several current children's radio shows have done just that. Many of them have taken their inspiration directly from old-time radio programs. For instance, Gary Nosacek's stellar program *Secret Clubhouse* (Milwaukee, Wisconsin) has a recurring cliff-hanger series, wacky interviews with famous guests, and even a secret decoder ring. *The Musical Enchantment Story Hour*, based in Ashland, Oregon, drew part of its inspiration from *Let's Pretend* and other classic radio programs. "The Cinnamon Bear," a classic Christmas drama for children recorded long ago, is still heard in syndication nationwide. And long-time CMN member Uncle Ruthie Buell still does her much-loved radio program *Halfway Down the Stairs* on KPFK-FM in Los Angeles.

Die-hard old-time radio fans can also find many of the classic programs on cassette tape through mail order houses and through SPERDVAC, the Society for the Preservation and Education of Radio Drama, Variety, and Comedy, based in Van Nuys, California. The old comedies and variety shows are still very funny,

but be careful, because they're often laden with innuendo and racist/sexist comments.

Or, if you want to find another kind of Real Thing, you can go to the source. I recently had the pleasure of interviewing a true radio pioneer—June Foray. The voice of Rocky the Flying Squirrel, Granny Smurf, and many other characters, June has recently released a series of stories on cassette that she wrote as a young radio actress. *Tall and Small Tales* (The Helion Group, Inc.) carries such provocative stories as "Fergus, the Fly By Night Flea" and "Witch Chucklech and the Moon's Dirty Face."

June told me of her start in radio. Basically, at age twelve, she just walked into a station in Springfield, Massachusetts, and got a job. June wanted to be on stage, but as she noted, "being only five feet tall, how could I command anything?" After a series of roles, June was able to host her own program, *Lady Make Believe*. It's from this experience that *Tall and Small Tales* originated.

Although it's almost inconceivable that a twelve-year-old could walk into a commercial radio station and command a program today, there are other outlets for a new crop of audio talent. I'm speaking, of course, of public radio and the internet. Of the two, the internet, to me, holds the most promise for the next true broadcasting. With a home computer and a phone, your voice can reach the world. It can cost you almost *nothing* to send or receive audio. And the internet is a great equalizer. If you choose, you don't have to be identified by sex or age. Your opinions and creativity are just as important as that of the latest media conglomerate. This sits well with my view of CMN ideals. This is a medium that can come *from the people*. Although the

continued on next page ➤

Curriculi! Curricula!

by Bob Blue

I remember what history was like for me in school. It wasn't what I think it could have been—a way of connecting with the past and learning from it. Once in a while, there was a hint of that, but mostly it was a bunch of facts we were supposed to memorize so that we could take tests. There sometimes were essay questions on those tests, but our answers were still supposed to be full of the facts we'd memorized. A student who knew that the Magna Carta was signed in 1215 was better off in school than one who knew what was going on at the time that inspired the Magna Carta, what the document said, or what effects, if any, it had.

And when the history I learned wasn't about various important documents, it tended to be about wars. It seemed that the human race lived from war to war, with occasional periods in between when not much seemed to happen.

Radio Waves

➤ continued from previous page

internet is sometimes quirky, to me, it's the next source of folklore.

But, you say, isn't WebTV a kind of television, and isn't the computer a *visual* medium? Not necessarily. In fact, the growth of "streaming"—placing audio on the internet that can be heard while a person is doing *other things* on the computer—has been phenomenal.

So put those stories and songs on the internet, folks, and let's usher in the good new days of broadcasting. From a wooden fireplace to a plastic fireplace. By the people, for the people. Hmm, that has a nice ring. **PIO!**

PJ Swift sits in front of her computer and closes her eyes daily.

The Great Depression is one of the exceptions I remember clearly, but we were given the impression that we really needed a war to end it. Now I know that people have accomplished great things and made great social changes without resorting to war. But I didn't learn that in school.

I now think history can play a much more important role for children than it played for the child I was. I suppose part of the reason is that I've lived more history than I had lived back when I was in grade school. But I've seen children relate to history much more positively than my friends and I used to, and I think it's because many teachers present it differently. They present it as a way of looking at the way real people were living. And real people don't just live from document to document, or war to war. They go to work, they play, they complain, and they love, and a lot of the time they make music about all of the above.

Consider, for example, the 1960s. When I think of that time, I think of the Beatles, Simon and Garfunkel, and Peter, Paul, and Mary. I also think of *Camelot*, *The Man of La Mancha*, *Hair*, and other musical plays. But that's just me. Maybe you think of other music when you think of the sixties. There was a lot going on politically and socially, and I think about that, too—the Vietnam War, the Civil Rights movement, the awakening of concerns about the environment, a new wave of feminism, and more. All of those issues produced music. For me, a child of the sixties, that's what comes to mind first when I think of that time. I can't imagine an effective study of life in the United States during the 1960s that bypasses the roles music played.

I don't think the prevalence of music sets the 1960s apart from all other decades. I think people have always made music about their



joys, their sorrows, their anger, and whatever else was important to them. It's a very human thing to do. Every war produced songs. When children learn about the labor movement, they can learn labor songs. When they learn about the abolitionist movement, they can learn about the way slaves used music.

To ignore the music of an era is to overlook an important part of that time. Including it can make history lessons richer, more complete, and more effective. Children will be left with a sense of what "We Shall Overcome" helped accomplish. They'll also gain an understanding of the power of an ancient and living art form—music.

I've seen teachers make efforts to integrate music into the teaching of history, and I've seen notable successes. In planning, some classroom teachers consult music teachers, who then do the main work of finding ways to include music in history lessons and units, while others have their own repertoires and resources. Actual lessons that illustrate the connection between music and history may vary from learning to sing songs of the times to using a relevant background music to accompany a lesson.

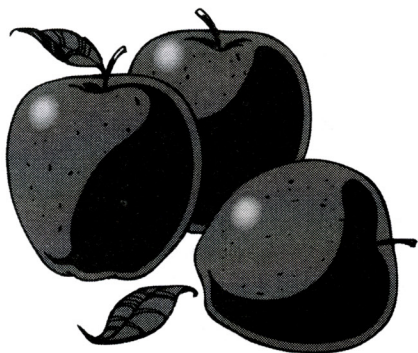
History teachers stand a better chance of succeeding if they can build a bridge between those alive before and those alive now. Music can help; history becomes more real when teachers teach it with music. **PIO!**

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

Kids' Chorus

THE APPLE SONG

words & music by Nora Greene Pasco, age six
©1989 Nora Greene Pasco

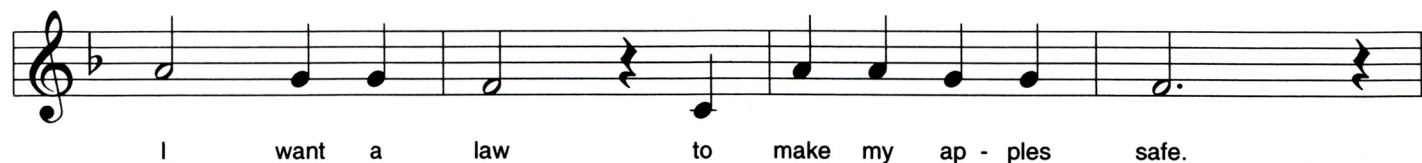
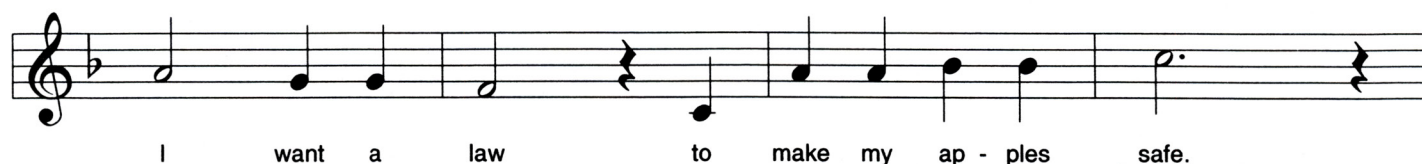
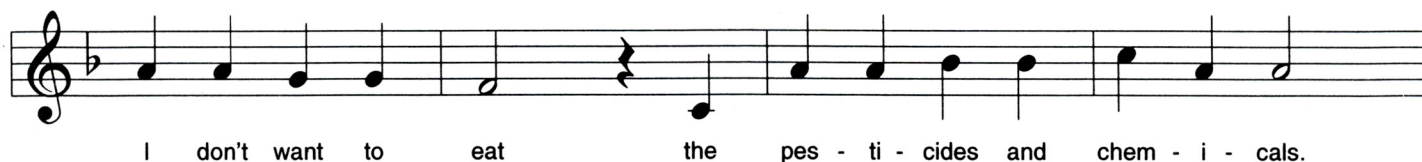
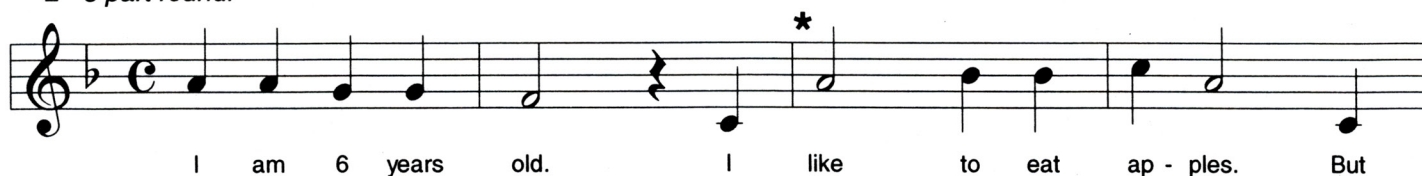


Nora, who is now fourteen, wrote the words to this song at age six as a Letter to the Editor of her local paper in New Britain, Connecticut. The newspaper printed her concerned statements in her own handwriting. She also began to sing the words of her letter with her mother. It makes a delightful round in up to eight parts! Nora still loves to sing and enjoys a monthly singalong group with her mother and friends. She also plays violin and writes poetry. To contact Nora, write to her at 59 City Av., New Britain, CT 06051.



*Nora at fourteen years old—
she still likes to eat apples!!!*

2 - 8 part round:



* successive parts enter here



Down To The Heart

by Ruth Pelham

Compassion is a way of being whose practice is rooted in an attitude of love, respect and caring for what is outside the boundaries of self and one's immediate communities. Responding with a compassionate heart affirms our willingness to look out for each other's welfare and act responsibly for our common good.

Many of us in The Children's Music Network teach compassion to children as a way of breaking down stereotypes, promoting tolerance, and building bridges of peace and friendship. Teaching children to be compassionate opens their hearts and minds to other people's circumstances, and also broadens their acceptance of their own limitations and frailties. As children learn how to be compassionate, they gain access to the kinder, gentler parts of themselves and grow to value those parts as a source of personal power and creativity.

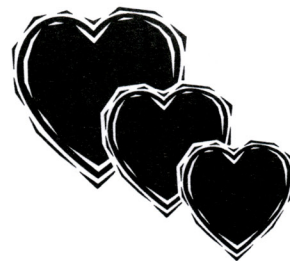
An example of a song that many of us sing with children to teach compassion is the profound yet simple song "We Shall Overcome," the anthem of the Civil Rights movement whose yearnings for equality and justice have worked their way into the consciousness of people all around the world. When we sing "We Shall Overcome" with children, we take them through a rite of passage that opens their eyes to the evils of racism, and opens their hearts to the healing power of people working together to fight against oppression.

When children sing "We Shall Overcome," they are drawn in by the drama and beauty of the melody and the profound meaning of the words, which they can understand even on the most elemental level. As they sing with conviction and passion, they generate inside them-

selves a sense of unity with the other children who are singing, and also with the people who lived and struggled during the Civil Rights era. For the children to experience a sense of unity with people who have lived during a different time in history, the children must use their imaginations to journey outside the boundaries of self and time. The compassion that children learn and experience by singing "We Shall Overcome" hopefully becomes integrated within them to be called upon in the future on behalf of other oppressed groups of people.

When children sing "We Shall Overcome" in a group, and other songs whose words or sentiments they fervently believe in and feel, they not only experience the exquisite power of their individual voices and convictions but are also enveloped by the radiant energy of the group, the *we*. The energy of the group is so big and abundant that it can hold the combined love, power, hope, commitment, inspiration, and strength of all the individuals. As the children simultaneously experience individual separateness and unity with others, the seeds of compassion flourish and grow. The children's boundaries of self metamorphose and merge into one community singing out for the common good.

Teaching children compassion is urgent in these times when the forces that propel violence, poverty, drugs, racism, greed, and environmental degradation assault the sacredness of our human connections and cause us to believe that we are each other's enemies. As enemies, we need to fortify the boundaries of self and personal

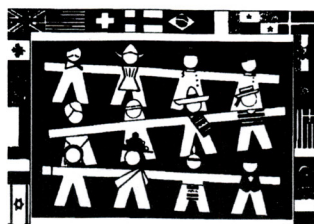


community, and lock out what we believe will harm us. We must mind our own business, stay on our side of the block, mix only with our own kind, and not talk to strangers.

It is by teaching children how to be compassionate that they will have the skills and desire to open their hearts and minds to other people whose color, religion, traditions, age, sexual orientation, abilities, or economic status are different from their own. By learning and using the tools of compassion in their lives right now, children will be more prepared to live responsibly with others as friends and not as enemies in the increasingly diverse and complex world of tomorrow.

Songs that are meaningful and important to us nest in a special place in our minds and stay with us throughout our lives to be called upon for inspiration, affirmation, grounding, and comfort when needed. Singing the songs and recalling our powerful memories and experiences associated with them can catapult us out of our apathy and fear, and renew our hope, courage, and commitment. As we in The Children's Music Network open our own hearts to lovingly embrace the children of the world with our music and our lives, let us give thanks to each other for our gifts of song and for looking out for each other with compassion in these hard times. **✶10!**

Ruth Pelham is a founding board member of CMN. Based in Albany, New York, she is a performer, educator, songwriter, and speaker, and is the director of Music Mobile, Inc. Please send your comments to: Ruth Pelham, Down To The Heart, PO Box 6024, Albany, NY 12206 or fax 518/462-8714.



Letters to the Editor

edited by Pete Seeger

Dear Editor,

Many thanks for your fine magazine. As a newsletter editor myself, I appreciate such a useful and professional publication. I have a comment about a round published in Issue #25, Winter 1997, "Tumba, Tumba." It was described as Palestinian, to be used as a "nice pairing with...Israeli rounds." Such a pairing would indeed be a wonderful addition to any program, but this is not a song from the Palestinian people: it is another rousing round from the multinational Jewish people.

The confusion comes because the song was sung by Jewish settlers who came from Europe, in the first half of this century, to the land that was then called "Palestine." Before Israel became a nation in 1948, songs and dances of the Jewish people who lived there were indeed labelled "Palestinian."

I have sung "Tumba, Tumba" as a Jewish song with Will Schmid and with others. I've checked with some experts, and they agree with me. If you agree, I hope part of this letter or a correction can be published so that readers do not rush to put the round on their programs in the spirit of Middle Eastern peace. Too bad it isn't Palestinian!

As a multicultural dance teacher, I always enjoy teaching, in the same workshop, dances from the black and the white peoples of South Africa, or the Croatians and Serbs, or combinations of other seemingly intractable cultures—what a world! So I can understand the pleasure Sol Weber, the editor of *Rounds Galore!*, must have felt when he saw this round described as Palestinian.

I'm sure the Palestinians have many beautiful songs, but this isn't

one of them. If anyone would like to look for songs of the Arabic peoples, I know of two music professors who have expertise in the music of the Middle East: Sally Monsour of Atlanta, Georgia, and Rita Klinger of Seattle, Washington. I'd be happy to give their addresses to interested CMN members.

Sincerely,
Sanna Longden.
Evanston, Illinois

(Thank you for the clarification about "Tumba Tumba"! Although it was listed in Rounds Galore as a Palestinian round, I should have double checked the date and source and, of course, realized that if it preceded 1948, then "Palestinian" had a different meaning than it does today. As my own grandfather came here from Palestine (now Safed, Israel) in 1906, I often state my heritage as Israeli with the added clause that it was Palestine when my grandfather left—so I should have known better!

—Joanne Hammil, Songs Editor)

Dear Editor,

I enjoyed reading Ruth Pelham's column in the last issue of *Pass It On!* (#26, Spring 1997) entitled "Down to the Heart." In her article, Ruth tells the story of how the events of the mid-1980s helped to create The Children's Music Network. I use the word "story" because Ruth, a founding member of CMN, gave the history of CMN a beginning, a middle, and yes, even an end. As a songwriter who loves to hear another artist tell a great tale, I was hooked by Ruth's account.

The beginning of CMN's story was the confluence of good and bad historical events taking place when Ronald Reagan was our president. On the bad side, there was the threat of nukes and AIDS and our ever-expanding reliance on technology. And on the positive front, there was the joy of Nelson Mandela's South Africa, and, as Ruth puts it, "the resiliency of the human spirit" made manifest by

Chinese students demanding democracy, and Berliners bashing down walls. Out of this historical commotion came CMN and musicians who saw art as a way to reach children desperately in need of "musical messages of hope and humanity...[and] life energies [to] sustain our most compelling visions for the future."

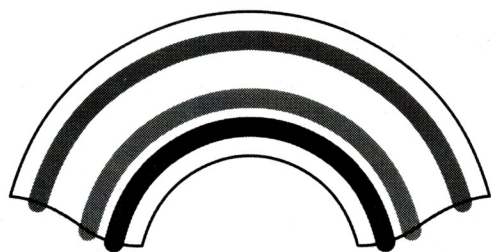
Re-reading page one of *Pass It On!*, the place where I found CMN's mission statement (specifically, the part labelled "Our Principles"), I now understand from whence it came. Ruth helped me to understand the actions behind the philosophies of CMN. Interestingly, I found these principles a lot more compelling and powerful when accompanied by such a great story.

The middle of the tale is now. Ruth describes the everyday lives of many of us: writing songs, performing in schools, educating the next generation, while knocking down stereotypes and "promot[ing] tolerance and understanding." I've often heard it called "the good fight." Ruth calls it using "our individual and combined experiences, skills, wisdom, creativity, and power to make our visions a reality through action." We should be proud to be a part of this evolving story.

The end of the story? Not surprisingly, Ruth challenges us to nourish each other, inspiring our audiences and one another to grow creatively, and to help write the story for ourselves. In fact, talking to Ruth today (coincidentally, we met at a showcase in Poughkeepsie), I learned that CMN wants to see membership and involvement in our organization grow. And so each one of us has to ask ourselves, What part am I going to play in this story?

Sincerely,
Scott Bierko
Yonkers, New York





RAINBOW OF COLOR

words & music by Lydia Adams Davis
©1996 Lydia Adams Davis

For the past seven years, Lydia has presented a concert and led singing at a gala Martin Luther King Day celebration in Patterson, New Jersey. She wrote this inspiring, upbeat song for last year's event. To contact Lydia about her music and recordings, write to P.O. Box 162, Cornwall, NY 12518.

Think I see the light, _____ shin - ing in your eyes. _____ When friends like us de -

pend on each oth - er _____ We can _____ har - mon - ize. _____ I be - lieve the dream _____ It

came to me one night, _____ All of us _____ in a rain - bow of col - or will

live to make things right. When they say, "No, you can't do _____ it." We'll say,

"Yes! Yes, we can!" _____ When they say, "No! Don't go through _____ it." We'll say, "Yes, we have a

plan!" We'll cel - e - brate _____ the strug - gles _____ of those who went be - fore, _____ And
We be - lieve _____ the dream _____ of Mar - tin Lu - ther King. _____ And

all of us in a rain - bow of co - lor will o - pen up the door. When they say, _____
all of us in a rain - bow of co - lor will lift our hearts and sing. When they say, _____

ending
sing. All of us in a rain - bow of co - lor will join our hands and sing, _____
All of us in a rain - bow of co - lor will lift our hearts and sing!

THE STORY SONG

words & music by Tom Armbruster and Mark Sonnenburg
©1993 Inside Track Productions



Tom and Mark wrote this song to tie together a school play about storytelling at Walden Elementary School in Pasadena, California. Its inspiring message can help all children to value and tell their own stories as well as to talk or write about shared experiences. To contact Tom and Mark regarding their music, write to 170 N. Sierra Bonita #4, Pasadena, CA 91106.

Pop/Rock ♩ = 116

C G/B Dm7 G7 Csus C

C G/B F/A C/G

Ev - 'ry - bod - y has _ a sto - ry, _ Ev - 'ry - bod - y has _ a tale. _

F C/E Dm7 G7

If we put our stor - ies to - geth - er _ Then we can ne - ver _ fail. _

C G/B F C

1. Ev - 'ry stor - y has a be - gin - ning. _ Ev - 'ry good thing comes to an end. _
2. We all want to turn _ the pa - ges _ (To) find out how it's gon - na un - fold. _ (But)

F C/E D7

But if we meet in the mid - dle, _ we can start all ov - er a - gain. _
don't you try to peek at the end - ing _ un - til your sto - ry is told. _

G7 **chorus:** % F C E7

__ } 'Cause it's a world of sto - ries _ good _ and _ bad, _ You know they can make _ us _ hap -

Am F C **to Coda** ⊕

py or sad, _ But the best _ times _ that we ev - er had, _ Are



Dm7 G7 1. C F/C C 2. C C C/B Am
 when we're in a sto - ry to - geth - er. er. For life is a book with

Em Am Em F
 man - y pag - es, Liv - ing and grow - ing Through man - y sta - ges. Learn - ing the les - sons that

Dm7 G7 *D.S. al Coda*
 each of us tells, Cre - at - ing it se - cond by se - cond our selves. 'cause it's a

Coda
 Dm7 G7 Em7 A7 F
 when we're in a sto - ry when we're in a sto - ry. It's a world of stor - ies good

C E7 Am G
 and bad, You know they can make us hap - py or sad,

F C Dm7 G7
 But the best times that we ev - er had, Are when we're in a sor - y to - geth -

C Dm7 G7 C F/C C *Fine*
 ther, When we're in a sto - ry to - ge - ther.

Regional Reports

compiled by Katherine Dines

NEW ENGLAND

Cindy Mapes
108 Adena Road
Newton, MA 02165-1620
617/527-4858
or
Nina Fischer
35 Gardner Street
Arlington, MA 02174
617/648-8533

On Saturday, May 3, teachers, educators, performers, parents, and children came together at the Clark Street Elementary School in Worcester, Massachusetts, for a day-long gathering. The day began with a round robin before breaking into shared session workshops.

Cindy Mapes was elected to represent the New England region along with Nina Fischer, who was re-elected. As a region, we hope to reach out and increase the visibility of CMN and expand our activities.

A very exciting event took place on May 10 in Amherst, Massachusetts—a CMN benefit concert was held, which raised \$900. Fueled largely by efforts of the local CMN community, the concert featured twenty-seven acts, including two children's choruses, several performances by young people, and many other members and friends of CMN.

Please note that Nina Fischer's phone number was listed incorrectly in the directory. The correct number is above.

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

The southeast region is shifting into high gear as final plans for the seventh Annual National Gathering progress. We have a few surprises in store—Several members have submitted ideas for workshops they'd like to present, and we are in the process of determining which ones would be of most interest to our members, and how much time and space we will have. Please contact either Rachel Sumner or Katherine Dines at any of the above numbers if you'd like to present a workshop or be involved in helping in some other way. We are looking for people to help coordinate carpools, with registration, and at the members' product area.

Southeast also held a song swap on May 21. The group met for dinner, and then shared songs and stories for over two hours at the local Musician's Union hall. We continue to meet monthly from 12:00–1:00 at Imagination Crossroads toy store in Nashville. The monthly meetings provide everyone with a sense of community and belonging, which is what CMN is all about! Ideas, performance opportunities, frustrations, and joy are shared. There are plenty of places to park, a gourmet lunch place, a bread store that serves great sandwiches, and Chinese restaurant, all in the same area. Travelers are always welcome! So, order a take-out lunch and join us.

We can't wait to greet you, your friends and family members at the National Gathering October 17–19. See you soon in the South!



CANADA

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

The Canadian region met three times during the last school year, and it looks like we will be doing the same for 1997–98. Our gatherings have been joyful and a real opportunity for song sharing, improving one's repertoire, and getting encouragement to write new songs and rhymes to share with the group at the next gathering. Our next scheduled meeting will be September 23, 1997, at 7:00 PM at the Ralph Thornton Community Center, 765 Queen Street East, Second Floor, Toronto. We hope in the new year to plan a Saturday or Sunday afternoon gathering to give us more time to socialize.

The CMN board has made it easier to pay for CMN membership by allowing checks in Canadian funds. We hope that more Canadians will become new members now that it is easier to pay. So let your friends know. Also, let us know if you want to become more involved in the region. Perhaps we will be sponsoring different get-togethers in different parts of Canada.

MIDWEST

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

The Midwest region experienced its biggest, longest, and perhaps best-ever annual gathering July 11–13. From Friday evening through Sunday lunch, more than 100 registrants of all ages from five states and four nations gathered at the campus of National-Louis University in Evanston, Illinois, to share music, twelve workshops, round robins galore, and more.

Special memories include: a presentation by a "signing choir," a

group of deaf and hearing adults and young people who sign popular songs; a "preschool focus" musical event that brought in additional people from the community who attended that segment only; a mixed media production of drawings by MCMN participants made into slides that were shown as the focussing song was sung; a family dance with live fiddle and guitar music; sunrise walks to the lake; four live snakes and a resident naturalist; and a session on children's rhymes. The gathering generated fifteen new members!

Kristin Lems stepped down as regional co-representative. Bruce O'Brien was re-elected as regional rep. Kristin will continue to edit the region's newsletter, *Raised up Singing!*

Next year's gathering will be in Minneapolis, Minnesota, the first weekend in May. Mark calendars now!

NEW YORK METRO

Barbara Wright
116 Westchester Avenue
Pound Ridge, NY 10576
914/764-7613
If no answer by person or machine, try 914/948-0569
Fax: 914/764-5453
or
Nancy Hershatter
760 Bronx River Road
Bronxville, NY 10708
914/237-4010

New York Metro members are thrilled to be hosting the 1998 national gathering. Planning has already begun. We are looking for volunteers to help make it a great event. Please contact Barbara or Nancy if you are willing to be one of them. (Note Barbara's new address.)

Our region had two wonderful gatherings in May. The cloudy, drizzly weather on May 17 didn't dampen the spirits of the twenty-five or so

people who gathered at Roberto Clemente State Park in the Bronx for a stimulating day of music sharing. The morning started with a round robin and a get-acquainted sharing circle. After lunch there were workshops on songs for conflict resolution, songs for early childhood, rounds and songs in Spanish. It was a fabulous day! We hope you will join us next year.

A number of CMN members also participated in the May 3 song swap at the New York State AEYC conference in Binghamton, New York, which attracted many enthusiastic conference attendees. It was a good opportunity to reach out to non-members and educate them about our values. We hope to be present at the NYSAEYC conference in Saratoga in March 1998.

MID-ATLANTIC

Dave Orleans
130 West Clearview Avenue
Pine Hill, NJ 08021
609/768-1598 (day)
or
609/435-4229 (eve)

There was no news to report from this region.

NORTHERN CALIFORNIA

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

There was no news to report from this region.

SOUTHERN CALIFORNIA

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

SoCal CMN is organizing an afternoon of singing, talking, and more singing for teachers, as part of the Annual Conference of the National Association for the Education of Young Children on November 12 in Anaheim. We hosted a similar pre-conference day the last time the NAEYC was in Southern California,

and it was a fabulous day! All CMNers who plan to attend the conference are encouraged to join us for part or all of the afternoon. Call Dave Kinnoin to let him know if you plan to be there.

NORTHWEST (Forming)

Greta Pedersen
19363 Willamette Dr. #252
West Linn, OR 97068
503/699-1814
Fax: 503/699-1813
E-mail: accentm@teleport.com
or
Bonnie Messinger
11790 Southwest Belmont Terrace
Beaverton, OR 97005
503/641-8580

The Southern Oregon sub-region will have a song swap on Saturday, November 8, at Denise Friedl Johnson's home: 709 Faith Av., Ashland, OR 97520. Come from 6:00 to ?? for song sharing, networking, and a potluck. For more information or to arrange for housing with CMNers, call Denise at 541/482-4610.



**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 January,
will go to current
members only.**

New Sounds

compiled by Sandy Byer

VINCENT (PAUL VINCENT NUNES)

Brand New Day

Brand New Day showcases Vincent and the Big Bad Kitchen Band at a new level of excellence with twelve new original songs. These are sung from a child's point of view and incorporate a variety of musical styles and rhythms. Vincent also features children singing in many of the songs, including his next-door neighbor, fourteen-year-old Jessica Stadt, singing lead vocal on "Girls Can Do Anything." Other titles include, "Martin (Luther King) Had a Dream," "We Are a Circle," and "Special One."

Cassettes are \$9.98 and CDs are \$15.98 plus s/h, and are available from Alcazar at 800/541-9904.

JUDY PANCOAST

KidPop!

Children and families who have attended Judy Pancoast's live KidPop! concerts will be delighted to know that ten of their favorite KidPop! songs are now available on cassette. From songs that promote literacy, such as "Try Try," and "Read A Book To Me," to songs that are just plain fun, like "KidPop!" and "Mere Mere's House," this collection of upbeat pop-style songs will quickly become a favorite of the children and Mom and Pop.

Cassettes are \$12.00 each including s/h and are available from Judy Pancoast at Mamanook Music, 553 Mast Rd., Suite 247, Goffstown, NH 03045-4219.

INGRID NOYES

Let's Play Rhythm Band!

This recording is designed for music and classroom teachers and daycare providers who have boxes of rhythm instruments and need ideas and inspiration to use them. There are thirty songs, games, activities and stories included—some using full rhythm band, some

featuring just one or a few instruments. Some songs are well known while others are more obscure. All have been kid tested.

The cassette comes with an accompanying sheet of instructions and retails for \$11.00 including s/h. It is available from Ingrid Noyes, P.O. Box 194, Tomales, CA 94971.

AMY CONLEY

I Sing Every Day

This recording is a collection of seventeen great family folk songs. Amy's upbeat arrangements with guitar, banjo, fiddle, bass, percussion and flute, and an intergenerational chorus, makes this a hit with all song lovers. The tape includes the songs "Barges," "Bright Morning Stars," "I Had An Old Coat," "Jubilee," "Love Is Little," "Lazy John," "Iga Flyga," "Thorna Rosa," "I Love the Mountains," and more.

Chrome-only cassettes are \$10.00 each plus \$1.50 s/h and are available from Amy Conley, 27 Highland Ave., Milford, NH 03055 or by calling 800/474-3055.

GLENN COLTON

Younger Days

This tape is for children of all ages who still believe in magic. It features ten original songs that combine vocal style with just the right amount of Glenn's personal message. Glenn touches the heart with his idealism and faith in young

people. He can be tender, as in "A Little Faith," silly, as in "Mr. Ducky Wucky," and serious, as in "Let's Save the Planet." It's all here in an entertaining package.

Cassettes are \$10.00 each plus \$1.00 s/h and are available from Glenn Colton, 256 Sunshine Dr., Amherst, NY 14228-1965 or by calling 888/GLENDAY.

LYNN KLEINER

Babies Make Music

This videotape focuses on the relationship between parent, child and music by presenting easy-to-learn, hands-on approaches to teaching music. Presented at a slow pace, the information is repetitive and easy to follow so that parents can immediately incorporate the information. Suggested activities include teaching song and music through a variety of simple techniques including rhyming, lap and floor games, action songs, dances, and lullabies.

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

RAFFI

The Singable Songs Collection

In honor of Raffi's twentieth anniversary, three CD albums have been re-released together in a handy box. The collection includes, *Singable Songs For The Very Young*, *More Singable Songs*, and *The Corner Grocery Store*. There are over fifty musical delights containing singable, magical tunes for the whole family. It's an irresistible blend of traditional and original favorites for the young and the young at heart. A lyric booklet is also enclosed.

This collection is available at most retail outlets or can be ordered from Rounder Records, One Camp St., Cambridge, MA 02140.



continued on next page ➡

Editorial

➤ continued from inside front cover

when a family can afford airfare to attend a gathering: they don't have to pay for infants under two. We must help make it easier for them to attend. While we all value the richness brought to our gatherings by the presence of the very young ones we serve, it can be hard to fully understand the childcare issue if you don't have children. It is rare for non-parents to offer an hour or two of their time to watch someone's kids so parents can share songs. To honor our mission statement (published in each issue of *Pass It On!*), we must figure out how to better serve families who attend, and how to let more families know that we do intend to help them meet their childcare needs.

Because of the June board meeting discussion, we are now forming a committee to develop a workable

and affordable childcare policy for the national gatherings. If there are any parents or other members with suggestions, please send them my way to pass on to the committee.

We are currently looking at the People's Music Network model for some childcare ideas. At PMN, there are one or two hired professional caregivers. Then any parent who wishes to use the childcare services must also commit to work in a childcare slot at some time during the weekend. The committee will look into these issues as well as other approaches that come up.

Despite the absence of organized childcare at the gatherings, somehow those in attendance have indeed gathered together in the past to help those with children get a little breathing space. This is the kind of membership we serve. And this year, childcare has been

addressed for the Tennessee gathering. (Details in the Gathering information letter you may have already received). But now we hope to establish a childcare policy that will be a line item in every year's gathering budget.

Parents, this is your chance for input into this new policy. We need your suggestions and comments. CMN is nothing without children, so we want and need families to feel welcome and well cared for at our gatherings.

Send suggestions to Sally Rogers, P.O. Box 98, Abington, CT 06230, call me (860/974-3089), or e-mail me (salrog@neca.com) Other committee members are Barbara Wright, David Heitler-Klevans, and Jenny Heitler-Klevans. **PIO!**

Sally Rogers is the mother of two children (Malana and Maya), a performer, songwriter, and recording artist, and a member of the CMN Board.

New Sounds

➤ continued from previous page


DAVID HEFLICK

How To Make Money Performing In Schools

Silcox Productions announces the release of an all-new, expanded, and revised edition of *How To Make Money Performing in Schools*, a manual to assist artists and educators in developing and presenting arts-in-education programs. This book provides step-by-step information on program design, marketing, and presentation. Part One provides information relevant to all disciplines; Part Two contains program descriptions and program theme ideas.

Books are \$18.95 each plus \$2.00 s/h and are available from Silcox Productions, P.O. Box 1407, Orient, WA 99160.

PIO!




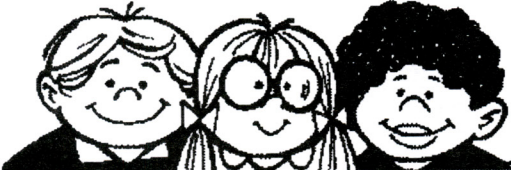
REMINDER

CMN National Gathering

October 17-19, 1997

Dickson, Tennessee

If you are not already registered, call the
CMN national office for information soon.





SHININ'

words & music by Jane Timberlake
©1989 Jane Timberlake

Here's a beautiful song that can be used for young children right up through adults! It can be heard on Jane's recording *Carpet of Dreams* and found in her songbook *Ickypoodle Songbook*, a collection of fifty-plus of her original songs for children. To contact Jane about her music and recordings, write to 109 Echo Av., Oakland, CA 94611.

1. All the peo-ple in the world turn to - ge- ther, ev - ery one; And
some - one al - ways sees the sun - light as we're turn - ing, turn - ing 'round the sun. O - oh it
shines out for ev - ery - one and there's a time to see the light; o - oh it
shines out for you and for me, shin - in' free, shin - in' bright...

1. All the people in the world
Turn together, every one;
And someone always sees the sunlight
As we're turning, turning 'round the sun.

chorus:

Oh it shines out for everyone,
And there's a time to see the light;
Oh it shines out for you and for me,
Shinin' free, shinin' bright....

2. All the people in the world
Turn together, every one;
And someone always sees the starlight
As we're turning, turning 'round the sun. (chorus...)

3. 3rd line: And no one needs to live in darkness

4. 3rd line: Let us shine for one another



Announcements

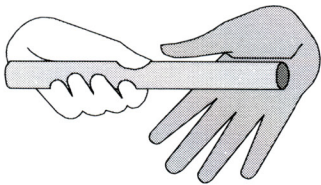
A **membership directory supplement** will be published early in 1998. It will contain corrections and address changes we've received since the directory was printed, plus full listings for new members and returnees.

* * * * *

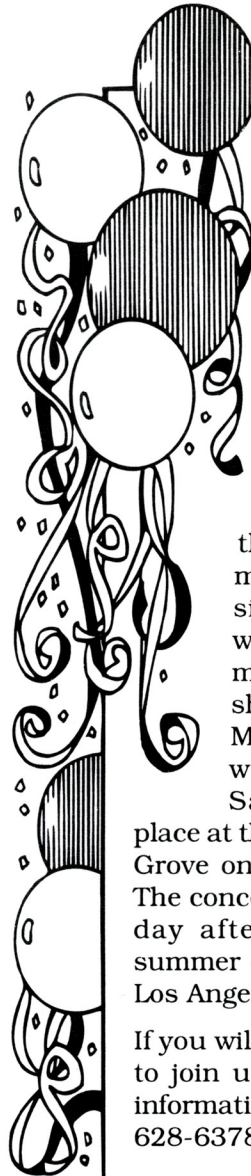
Nancy Maes, a freelance writer for the Chicago Tribune, welcomes tapes or CDs of your children's music for possible (not guaranteed) review in the newspaper. Send copies to her at 1144 Maple Av., Evanston, IL 60202. **YIP!**

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

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. In this way, we'll be a-doubling soon!



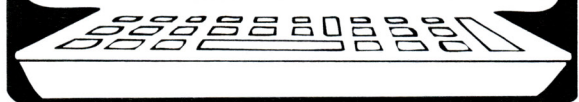
Musicians, educators, and others in southern California have joined together to plan a spectacular event to honor Marcia Berman on the occasion of her sixty-fifth birthday. Though not a CMN event, many CMNers will participate. The tribute is a two-day event. On Saturday, September 27, there will be a family concert in the afternoon that features many of the singers and musicians Marcia has worked with over the years, including many CMN members. A workshop will show teachers how Marcia's songs can be used with young children. Both Saturday events will take

place at the folk music venue The Ash Grove on the pier in Santa Monica. The concert will be repeated on Sunday afternoon as part of a free summer concert series in downtown Los Angeles.

If you will be in the area, please plan to join us in this tribute. For more information, call Jacki Breger at 310/628-6378.

CMN now has a Website, thanks to Monty Harper and PJ Swift. The address is: <http://www.cowboy.net/~mharper/CMN.html>

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.



Interview: PJ Swift

➤ continued from page 4

sang, like "All Things Bright and Beautiful." It was just beautiful to hear a kid's chorus when I was a kid. But it was church music. It was kind of strange. Anyway, let me read you this song lyric:

"There are pleasures you never see coming, satisfactions you never can dream.

For years your heart may lie heavy, unexposed to a sparkle or gleam.

Oh we think we know what is important, and get dulled by material things.

But I finally regained my amazement when I could hear young children sing."

PIO! *That's wonderful. Where does it come from?*

PJ: It's by Bill Camplin and it's called "When I Hear Young People Sing." I did a very halting job of it at a CMN round robin. That song really describes why I do what I do.

PIO! *Has Pickleberry Pie's audience been growing steadily?*

PJ: No, we've been at this for eleven years and we haven't grown much in the last five.

PIO! *Why not?*

PJ: Well, National Public Radio has become very conservative; they're circling the wagons. They want the material heard on National Public Radio to have the National Public Radio sound, and so they're encouraging stations to carry national programming as opposed to local programming. They don't want independent programming.

PIO! *But what's a national program? I mean, doesn't Prairie Home Companion originate from St. Paul, Minnesota? And doesn't that Michael Feldman show come from Wisconsin and Car Talk from Boston?*

PJ: Yes, but they're produced by some very large organizations with a lot of clout. And those kinds of programs basically contract with

the larger organization Public Radio International and NPR. Public radio is big business. The large organizations, such as NPR and PRI and some of the large stations like WAMC and KQED, they no longer feel that their primary goal is to serve the public. It seems to me that their goal is to serve themselves. They're very much oriented towards consistency in their sound; in other words, every time you turn on the radio, you hear something that is similar to what you've heard before, so that somebody who likes that kind of programming—whether it be news or *Prairie Home Companion*—will know that whenever they turn on the radio they're going to hear something that they like. That is a trend in all of broadcasting. Niche marketing, I guess you might say.

PIO! *After eleven years, why would Pickleberry Pie seem risky to public radio?*

PJ: Because it addresses the children of an audience, and children don't write checks. The people who have a disposable income to support public radio as it's construed right now are people who don't have kids. Once you have kids, you have to take care of their needs and any extra money, at least in our house, goes into the college education fund.

PIO! *Then how does children's literature, those great big kids' picture books, keep going and booming?*

PJ: Because those are consumer items. Many times someone from The Corporation for Public Broadcasting has said to me "Well, gee PJ, this is such a wonderful program, why don't you sell it on cassettes?"

PIO! *So then there'd be a present to take home to the child....*

PJ: Right, right. And so, the question stations ask about carrying children's programming is, do we give our airways over to an audience outside of our mainstream audience? If you follow that line of reasoning, public radio no longer

becomes public radio. It's radio for people who are in their thirties, who drive BMWs and don't have kids.

PIO! *What do they say when you tell them that?*

PJ: They say that right now, we are trying to build our core audience, and children are not our core audience, and someday maybe we'll consider it. You know, Public Radio International, PRI, put on *Rabbit Ears Radio* a couple years ago. It was hosted by Mel Gibson and it was celebrities like Robin Williams and Meryl Streep reading well known stories. Now they've stopped producing. Essentially I hear they were bought out by a larger corporation and then put on the shelf the way that *Discovery Music* was. That was on Public Radio International. PRI did not want to be associated with children's radio. They wanted to be considered "family programming" as opposed to children's programming and some stations even put the program on late at night after children went to bed.

PIO! *Let's say you're Queen of Radio. Describe your vision of children's radio in this country if you could make it happen.*

PJ: I would like to see a twenty-four-hour public station for kids, non-commercial, which has everything—music, stories, news—produced by children. I'd like to see the network of boys and girls clubs around the United States producing material for this station or channel. I would like to see every elementary school child have access to this and also have access to producing material for it. I'd like to see a whole group of people out there teaching kids radio and how to do radio as a way to develop many skills. Radio offers a wonderful way to develop creativity and speaking skills in kids and to encourage kids to explore music and stories and culture in general.

PIO! *What's it going to take to make that happen?*

PJ: Well, I've talked about this with a lot of people. As a matter of fact, a couple of years ago I had this guy from Australia call me up to San Francisco, saying I'll meet you in this bar in San Francisco. It was kind of scary to go up there and meet somebody I'd never seen in a bar in San Francisco, you know. Anyway, he turned out to be the exec, the ex-executive producer for Australian Radio for Children. They had a channel for children just as they did in Britain. And he was working on an Internet-delivered international children's channel based on streaming on the Internet, and this was a couple years ago when the technology was very poor. And there were a couple other people, mostly in English-speaking countries, who have a strong interest in it as well, and I think that getting together a group of people internationally will work towards such a channel. It really wouldn't take that much money in the whole scheme of things. I think it could be done, if you got donated programming. Most children's radio producers are willing to donate their program, since they want to have a larger audience. So if you got donated programming, you could do it for less than a million dollars a year, twenty-four hours.

PIO!: Why would linking up internationally cause a national program such as the one you envision?

PJ: I don't necessarily think it has to be international, I'm just saying I always go where there's an interest. It could be a national thing. It's just that we don't seem to have the support here. If I were Queen of Broadcasting and living in the best of all possible worlds—this would be a world in which I wouldn't have to work towards paying off the mortgage—I could get some grant money to make it happen nationally. But I realize I need help. So that's why I thought internationally probably would be best, because their resources would be much larger.



Photo courtesy of PJ Swift

PJ Swift with Emily Taken-Wirtz, the co-host of The Pie Factory on radio KUSF.

PIO!: So you've given up on National Public Radio or the Corporation for Public Broadcasting as the front door?

PJ: Oh, absolutely. In the past two years with the squeezing of funds for public radio by Congress, it's grown even tighter. Basically, they do not want to consider funding independent productions of any kind, much less independent production addressing an audience of children. We're still on the NPR UPS satellite linked up with *My Green Earth* to save money. You know, NPR makes millions of dollars each year off of selling satellite space to independents like us. We pay two to four thousand dollars a year for a one-channel feed. Hundreds of people put their channel on the NPR-administered satellite.

PIO!: Give me a sense of the economics of this. Let's say my town of Portland, Maine, wants to buy Pickleberry Pie. We want to make it available once a week on Saturday morning. How do we get it and how much does it cost?

PJ: It's free and it's directly off the satellite. Some stations give us sixty dollars a quarter if they can afford it, but if they can't, they just tell us and we send it to them anyway on cassette. And if you have the satellite system, it's free; you

just take it off the satellite and then play it.

PIO!: Do you make any money off this at all, PJ?

PJ: No. We lose money every year, which is why we have some small grants to cover that cost. In the beginning it used to be all out of pocket. But, radio is an addiction.. And that's okay by me because it's a good addiction.

PIO!: Still, it's amazing and sad, really, that you're not able to make a living through children's radio with all you do.

PJ: Right. I mean I love the kids I teach now, and I enjoy teaching, but if I wasn't paid for it and if I could make my living through children's radio, it's true, I probably wouldn't continue that kind of teaching. When we first started doing *Pickleberries*, we thought eventually we would get enough grant money to support the programming so that Linda and Lisa and I would be compensated for our work. But it's never come to pass. We have some small grants that pay our satellite bill, and we also do several other programs in addition to *Pickleberry Pie*. We had a school songwriting workshop that

continued on next page ➡

Interview: PJ Swift

➤ *continued from previous page*

the *Pickleberry Pie* nonprofit ran. We currently have a wonderful concert series in Oakland and Palo Alto hospitals for kids who have serious illnesses. I call it the "Singing Nun Routine." It's a small audience, but a real grateful audience, because they are definitely captive. They're hooked up to IV lines, and it's certainly not something every children's musician could deal with. But we invite children's musicians that we know of in the Bay area or who happen to be coming through town to sing to them. But yes, we've never been able to glean enough funds from any of the small grants that we use to support us, really.

PIO!: Did you ever even come close to being self-sustaining in these eleven years?

PJ: I guess the only possibility was the time in which we were addressing the question of *Pickleberry* television on PBS, and that was four years ago. We were very close to doing an arrangement with WGBH in Boston, and then it fell through. It was a real education for all of us. We went in with scripts and videos and computer graphics. But the first thing any of the public television stations that saw any of those things asked was, What's your budget and how much of it is for us? And can we sell little tapes as we go, that was the other thing. As the writer of the *Pickleberry* series, I was very open to changing things and to working with what they wanted, but even so—I mean basically, they wanted us to bring in a lot of money to the station that they could skim off the top, and that wasn't what we were about.

PIO!: What other possibilities besides NPR are out there for widely distributing children's radio?

PJ: Well, there are at least two. One is the Internet and one is the DBS—Direct Broadcast Satellite.

PIO!: How does DBS work?

PJ: Okay, right now for instance, with Direct TV and other systems like Primestar, you could be riding along in the car and turn on your television set, and if you had one of those mini-satellite dishes on your car, you could watch material though 500 channels off the satellite, unconnected to a cable. Okay, imagine that for radio. You'll have national stations for radio, and this would be a good place to put something like a children's channel. Because the audience is so small, it would be hard to justify the expense of doing it in a local area. But if you did it in a national area, you'd combine the local audiences and get enough of an audience to justify the expense of putting it together. The *Pickleberries* are heard twice a day right now on Direct TV through the digital cable radio system that I helped put together, the Kid's Channel. It's all audio—no pictures—but it's on Direct TV. This just adds to the problem of trying to figure out what our audience is, because Direct TV has now sold those little dishes to millions of people. We have no idea how many people are pulling down the Kids' Channel off Direct TV at any given moment.

PIO!: At the risk of bringing on a dial tone here, let me ask, shouldn't we all be aiming for TV anyway? That's what young people do, and increasingly so.

PJ: No.

PIO!: Why not?

PJ: I think that audio will always have a place, whether it be radio-delivered or DBS-delivered or Internet-delivered or whatever. Radio can do things that you lose on television. When my daughter watches television, she watches television with an open mouth. It's so mesmerizing. But you know what they say about radio: it's just like television only the pictures are better.

PIO!: You get to make your own pictures.

PJ: Exactly, exactly, it's *you*. The

fan letters we get from kids with the drawings of the *Pickleberries* are just amazing and so sweet, you know. What they come up and how they construe the *Pickleberry* situation is just so inspiring.

PIO!: But aren't we swimming upstream?

PJ: Oh, most definitely. But I've always been a salmon swimming against the stream, so it doesn't bother me at all. The water going past my fins is reassuring to me. And I know I'm going in the right direction.

PIO!: Is the current getting stronger?

PJ: Yes, and it really does concern me that Radio AAHS is on the fritz and KidStar, the other national radio system for kids, has folded. What's going to be left is Disney, Disney Radio for Kids. Disney is about ready to launch a national channel. What do you think is going to be on that channel? Nothing but Disney from their collection. If that becomes the only thing that most kids in America can hear on radio for them, what does this say about our pluralistic society?

PIO!: So what should we CMN members do, we who obviously love music, we who are oriented to community activism and we, many of whom love radio. Should we be guerilla radio producers, should we be producing shows in our local communities with children's direction and participation, should we somehow be lending our shoulder to the great push to do something national? What should we be doing?

PJ: I think all of those things. I've asked people many times to be involved in local radio. But I realize that for children's musicians who are stretched already dealing with families and other things, it's very difficult to be involved in local radio. It really is quite a commitment. I do a local radio program now, *World Kids* every Saturday morning, which means I miss at least half of my son's soccer and daughter's soccer games, and I really miss that. But you have to be there every week to develop an audience. It's quite a commitment. Still, I

think local radio offers spontaneity, the feeling of accessibility that you can't find in national programming. So I think that maybe it's time for us to watch and see what is happening. One of the reasons that I'm so enthusiastic about the Internet is I feel that allows people to publish and broadcast and get their point of view out without having to go through the Rupert Murdocks and the Disneys.

PIOI: *The Internet seems hard compared to radio. I just flip on the radio but I have to log on and dial in and work to find what I want on the Internet. Unless I make myself focus, it's like walking into a mall not knowing what you want. You just zone out in the first store you see. Do you really think that the Internet could be an adequate substitute for the radio?*

PJ: I don't know, but then, I, we, don't know what this technology can do, or how it will impact people in the future. Five years ago, ten years ago, if you had told people that you could have a chat using a local phone line with people in Australia over the Internet, no one would have believed you. And yet I did it just last Saturday, where we had something like a four-way chat on the subject of children's music, and one of the people who participated was at home in Australia talking about Oh, it's Sunday morning here and we have to go out and get some bagels. And it was Saturday here at the time. So I don't know the way the technology will be going or how it will be used. Right now I don't think people are going to sit in front of their computer and listen to a radio program for a half an hour. I don't think that it's going to happen. But miniaturization of computers, putting computers in cars, certainly the satellite system with international broadcasting—receivers might end up in a tent somewhere while you're backpacking—things like that are going to happen in ten years. And so I guess I want to be ready for that because I've been so frustrated with the way things are now with media. I really want to be

ready to make something happen for kids that is non-commercial and kid-oriented: not at kids, but with kids.

PIOI: *Of kids.*

PJ: Of kids, yeah.

PIOI: *How could technology help CMN reach a broader audience? What could we be doing that maybe we're not doing now?*

PJ: Well, Monty Harper and I have talked to the board about enhancing the web site that we have already up for CMN. Certainly that's one way. Another way would be through the kind of public service announcements that were done at the last national gathering. We need something that would be brief and yet use our name at the end so that people would know that we exist and what we're about. Something simple, like "Listen to your children," which certainly people need to do more of. I do, I admit. I think if we're going to reach out to more members of the general public, to really grow and not just preach to the converted, we'll have to see how other organizations are using new media to reach broader audiences, and become more savvy about how we present ourselves. I mean, I wish that every family in the United States could join a CMN round robin in their community, but really, the general public doesn't know we exist. Technology can help us reach them.

PIOI: *Let's talk about the Children's Music Web.*

PJ: Have you looked at it yet on the Internet?

PIOI: *Yeah, the first page is really pretty. I loved the Mustard Page image. It looked great.*

PJ: My daughter Chloë's picture of Miss Mustard on the Handy-Dandy Guide to Mustard Pages?

PIOI: *Well, probably..*

PJ: Yeah, that's Chloë's self-portrait. She also did Miss Moose. I put them on with this little scanning machine that basically will take any

kids' picture and let me put it on the Internet in a flash. Its not very expensive either.

PIOI: *I don't have a sound board, though, so I can't hear anything. I'm probably not getting the full effect of what you have done.*

PJ: Well, that's okay, cause the sound isn't so great right now anyhow in any part of the Internet. If you do real time listening, it's bound to sound like you're listening through a very bad radio. I see this as a foot in the door. This is our little place holder for when we as an organization—either CMN or CEA or any of the aggregate of people who do children's music—are more organized and more savvy about how to address the public. But I just felt that this was the wild, wild west, it was so unregulated and so open to anybody putting up anything, this was the conduit to the public that I felt was lacking for children's music. You know, most people who produce children's music have a very small distribution area and it's a word-of-mouth kind of thing.

You know, when we get letters for Pickleberries, the first question they ask is where do you find the wonderful music we hear on the show? And to me it's this big secret that nobody knows about—that there's all this great music for kids out there. People think it's all just Barney and Disney. I wouldn't go so far to say it's a conspiracy of corporations to keep out the little people, but certainly if we were better organized and addressed the public as united artists for children, then I think that people would pay more attention to us than just any one or two artists who might wave their CD or cassette in front of the public. So I would like to see us more organized. I would like to have a way for people to find out about this music, so that it doesn't land on the shelves in Musicland or Toys R Us. They need

continued on next page ➡

Interview: PJ Swift

➔ continued from previous page

to be able to order it and to support the people who do this kind of music.

PIO! *I still don't really feel that I know how to take full advantage of the Children's Music Web. How can a parent, a teacher, anybody actually use it?*

PJ: Well, for parents and teachers, they just have to get to the address, and then follow their interests through the menu that is presented to them on the opening page. For a children's artist, I would really start thinking about putting up a home page. Just a year or so ago there were people who were quoting thousands of dollars to construct home pages for people, but really, most computer programs, operating systems, these days have included in them a way to convert regular typing into coding that goes on the Internet. So it's not that hard for somebody who has a computer or access to one to make their own home page.

PIO! *I did it, with a little help from a friend. I'm not aware we ever got a hit. We may be utterly unvisited.*

PJ: Right, like I said, it's a placeholder. Right now it's a kiosk in the desert. Eventually they'll build up around us and we'll be there. Now I realize that you could be a tree falling in the forest at the moment. I mean this is not a vehicle right now to sell millions of tapes or cassettes. I never said that this was for that purpose. I mean, I know that sounds contradictory, but really I see it as a resource for people so that they can just see what's out there and from that, pique their curiosity and move on to finding more of this material.

PIO! *So partly it's a directory of home pages?*

PJ: Right. See, one of the reasons we started the Children's Music Web as it is was, there were home pages for various children's artists existing two years ago scattered

across the whole World Wide Web, but nobody knew how to find all of them. You have to know the name of it in order to go for it. And if you're just interested in children's music, but not in a particular artist, how do you find that? So we call it the Children's Music Web as a way for people to go to a central place and then from there explore their various interests.

PIO! *Let's say I'm starting from scratch and I want to make a home page so that people will know who I am and about any product I might have. How much should it cost me to make a homepage that has an audio component so that people could come in, visit my homepage, and hear a couple of songs or parts of a couple songs or something.*

PJ: Well, if you did it through us, through the Mustard Pages of the Children's Music Web, it would cost a whopping sixty dollars. But since it's done on volunteer time and I'm the person who's putting up the Mustard Pages, it takes me a while to get to them. It's July, and I just finished the stuff that was sent in in January, I'm sorry to say.

PIO! *What do you have to send in to do it?*

PJ: Since you have an existing Web site, nothing. I can take stuff off your existing site and then add the song of your choice as a sound file. Like I said, you can't expect to make hundreds of dollars off of this, and that's why I feel sorry for the people who've spent thousands of dollars to make a Web page because there's so much information out there. At this point it's really hard for people to find you or stumble upon you. So the crucial thing for me is to get people linked together so that we who have an interest in children's music in general can find a place and immediately get to that material. The beauty about the Web is the interconnection—that you don't have to be in any particular place to do things. You can go to a site on the Web and immediately be linked to sites across the world.

PIO! *I'm just astounded by all the different*

projects you're working on. Are there others?

PJ: I'm working with this corporation out of Michigan called Matrix Software which puts out the *All Music Guide*. It's like *Phonolog*—you know how you used to look in those yellow binders in old record stores and try to find back records in print? They want us to go through and review every children's musician that we know of. So I'm working with a group of about five people, radio people primarily, because we wanted to have that broad view and the objectivity that will be also available on the Internet. You'll be able to walk into a Musicland or a Barnes & Noble and not only see what's on the shelf, but go to that system and look up every artist that we know of and read reviews of their work—two paragraphs approximately on each.

PIO! *Why do you do all this?*

PJ: I just want to live in a world that has kids' radio in it. Whatever comes in the future, I want to make sure that there's radio for kids or some kind of way that kids can communicate with each other that isn't so expensive and picture-oriented. Radio is a lot like the Web—they're both so inexpensive that they're both accessible. They are both pluralistic popular media, you might say.

PIO! *I like local children's radio because it's still risky, the way early television was—things go wrong in those shows just like they do in life. Things happen unexpectedly and that's the beauty of life, you know.*

PJ: When you spend a lot of money on a production like in television, then all of a sudden things are riding on it and you can't take risks. But in radio, you're investing your energy and time and love. If you compare the kind of kids' radio that we've been talking about to TV, well, you really have nothing to lose.

Phil Hoose is a singer and guitar player in his family's band, and is also an award-winning book author. He lives in Portland, Maine. **PIO!**

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

CALL FOR ARTICLES!

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

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

All we ask is that articles...

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

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

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

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

Submission via e-mail or disk is preferred.

Send articles to...

Bob Blue

Executive Editor
170 E. Hadley Road, #82
Amherst, MA 01002
413/256-8784
bbblue@k12.oit.umass.edu

CALL FOR SONGS!

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

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

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

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

Songs should be submitted in lead sheet format if possible, and should be accompanied by a cassette tape recording of the song (home-grown is fine).

Each submission should include a title, and should properly credit the author(s). Copyright dates should be noted; copyright ownership remains with the author. Submission implies that permission to print has been obtained from all authors (although you will be contacted should your song be selected for publication).

Send songs to...

Joanne (Olshansky) Hammil

Song Editor
11 Marshall Terrace
Wayland, MA 01778



ATTENTION: KIDS!

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

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Arcoiris Records, Inc.
Berkeley, California

Camp Tawingo
Huntsville, Ont., Canada

Gymboree Family Clubhouse
Burlingame, California

Interlocken International Camp
Hillsborough, New Hampshire

Rounder Records Corp.
Cambridge, Massachusetts

Troubadour Records, Ltd.
Vancouver, B.C., Canada



CALL FOR NEW RELEASES!

Send notification of your new recording to...

Sandy Byer

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

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to...

Pete Seeger

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

CALL FOR RADIO INFORMATION!

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

PJ Swift

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



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

Address Service Requested

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

DATED MATERIAL

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

MEMBERSHIP CATEGORIES AND ANNUAL DUES ☐ New ☐ Renewal

(Classifications and rates as of 1/11/97; subject to change without notice.)

Check one...

- ☐ **Libraries and Schools: \$25** (CAN\$35 Canada; US\$30 other international)
Contact name listed, but not cross-referenced in the CMN directory.
- ☐ **Individual or Family Membership: \$35** (CAN\$45 Canada; US\$45 other international)
Typically individual performers, songwriters, teachers, parents, etc.
No business name will be cross-referenced in the CMN Directory.
- ☐ **Small Business and Nonprofits: \$60** (CAN\$80 Canada; US\$70 other international)
The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
- ☐ **Corporate Sponsor: \$150** (CAN\$200 Canada; US\$155 other international)
Typically multi-performer producers, record companies, distributors, etc. One individual's name will be listed separately with a cross-reference to this corporate entry. *You are listed in every issue of Pass It On! as a corporate member.*

— Number of **additional individuals** (other than the contact person) to be listed and cross-referenced to your main directory entry. Typically these are other people who are associated with a business or corporate membership, but names may be added to any category.
@ \$5 per name: \$ _____

- ☐ Donation to **Scholarship Fund** \$ _____
- ☐ Please contact me about Membership Scholarships.

Total
Enclosed \$ _____

ABOUT YOU...

Your Name(s): _____

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

Any additional persons(s) you wish to list who will cross-reference your main directory entry (see "Additional Individuals" at left): _____

Your complete mailing address: _____

Your day and/or evening phone(s) as appropriate:

Day phone (____) ____-____ Evening phone (____) ____-____

Fax line (____) ____-____

E-mail and/or Web Site _____

Your closest or preferred CMN region (check one):

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

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

Please mail this application with a check or money order

for your membership category plus any additional cross-reference listings (sorry, no purchase orders or credit cards) to The Children's Music Network at the address above. We'll contact you later for directory information.

Thank You!