
PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #33

Fall 1999

**Sam
Hinton**



photo: Peter Figen

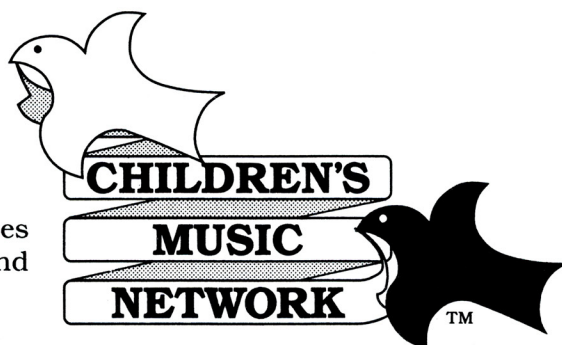
Inside...

- Music and the Culture of Peace ■ Youth Radio Listens to Kosovo ■
 - Teaching Peace: A Top Priority ■ Community Building: Antidote to Violence ■
 - Empowering Youth at Peace Camp ■ Six Songs for Peacemaking and Play ■
-

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, Lisa Garrison, Joanne Hammil, Phil Hoose, Susan Hopkins, Bonnie Lockhart, José-Luis Orozco, Suni Paz, Ruth Pelham, Daphne Petri, Sarah Pirtle, Sally Rogers, Barbara Wright.

With deep appreciation, we acknowledge

Sarah Pirtle (1987-89)

Andrea Stone (1990-93)

Joanne Hammil (1994-97)

for their tireless work and dedication to the growth and cohesion of CMN.

Articles in this journal do not necessarily represent the views of The Children's Music Network, nor do the advertisements imply endorsement. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot 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 May 15 (fall), October 1 (winter), and February 15 (spring).

PASS IT ON! TM

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Editorial Page

Introduction

by Susan Keniston

In the final days of production on this issue of *Pass It On!*, I came home to a message on my answering machine from a guy named Warren Pease. He was inquiring—with some irritation—as to why he had not been asked to write an article for us, at a time when we are focusing on the very topic that is his namesake. It seems he considers himself somewhat of an expert on it. Maybe I blew it, I thought. But then I remembered the wonderful breadth and depth of coverage we had, from all our contributors, on the subject of "war and peace." I realized that we were already blessed with a great richness of ideas through which readers could think about "peace through music." I think you'll agree that this issue is a moving testimony to all that CMN has to offer in the realm of teaching peace in our world.

Our winter 2000 issue will focus on "songs-into-books and books-into-songs," while the spring issue will take on the topic of "gender issues." Check the inside back cover for more information, if you're thinking about writing on either of these topics.

Our wonderful songs editor, Bonnie Lockhart, has asked us to ask *you* to send her your tapes and CDs (especially the ones you think she may not already have), so she can listen to them and have more material to choose from in selecting songs for publication in *PIO!* Not all of your recordings can be found in the Oakland Public Library, after all!

We also want to say a special thank you to Adam Miller, who took on the big job of writing our interview for this issue, giving Phil Hoose a break.

Finally, Jules Corriere would like to share some insights she's had about some recent experiences that got her to thinking about peacemaking.

Editorial: Peace—Piece by Piece

by Jules Corriere

Beginning in November of 1998 and continuing for 9 months, I worked in 4 communities and 13 schools in Northwest Colorado, creating community-wide performances out of the stories and songs from each town. I was there in April, in Oak Creek and surrounding towns, when the Littleton massacre took place only a 2-hour drive away. What heaviness was there, in the schools and the towns. People, including myself, were walking around in a daze, wondering, How could something like this happen? And how could it happen so close to us? At the time of the Columbine High School murders, the opening night of one of the shows I was directing, in the town of Oak Creek, was only a week away. Cast members and production assistants whispered to one another, Should we continue with the show?

Heartless as it may have seemed at first, I saw the need to push forward with Oak Creek's celebration, even in the midst of the tragedy. It wasn't because it was my job and we had a show to do. I was as shocked and sickened as anyone over the shootings in Littleton. Rather, it was because I believed that we shouldn't allow their voices to be hushed by the violence. I told them, "The violence will have won out only if we allow it to silence us. It is these stories and songs you are sharing with each other that can curb this sort of violence against each other, here in your own

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"The Musical One":

An Interview with Sam Hinton

conducted by Adam Miller

Over the past six decades folksinger and folklorist Sam Hinton has given thousands of concerts all over the United States and in Canada, Mexico, and Europe. Sam has performed school assemblies and classroom concerts for over one million children in Southern California alone. He has had his own radio and television programs, has appeared at most of the major folk festivals, and has recorded over 200 songs. While his early recordings are out of print, his 4 excellent Smithsonian/Folkways albums, 2 of which are of children's songs, are still available. His 1947 recordings for the Library of Congress will be reissued early next year. More recently, he has also independently produced three cassettes of songs for children.

Born in Tulsa, Oklahoma, in 1917, Sam's childhood ambition was to learn every song he heard. (He now has over a thousand in his active repertoire.) He began performing them in public at an early age, accompanying himself on the button accordion, harmonica, and pennywhistle. When he was 12 his family moved to East Texas, an area rich in wildlife, the study of which (along with folk music) has been a dominant force in his life. In 1934, at the age of 17, he took up the guitar, and a year later gave his first professional performance. At 19, billing himself as "Texas Sam Hinton: Folksinger and Novelty Instrumentalist," he began a 2-year performing tour, traveling across the United States with the Major Bowes vaudeville units.

While studying zoology at the University of California at Los Angeles,



Sam at the Idyllwild School of Music and Arts in the early 1960s.

Sam met Leslie Forster, an artist, weaver, and classically trained professional musician. They have been happily married for 59 years, and since 1944 they have made their home in La Jolla, California. They have two children and two grandchildren.

For 18 years Sam worked as the curator of the aquarium and museum at the Scripps Institution of Oceanography of the University of California. He has written three books on marine biology, one for children. Throughout his career as a naturalist Sam has simultaneously worked as a part-time teacher of college-level courses in music, folklore, art, science, and geography; as a calligrapher and artist; and as a performer of folksongs for audiences of both children and adults.

In 1980 Sam retired from academic work, devoting himself to performing full time. Since then he has worked as many as 120 days a year, giving his school-assembly program, "Old Songs for Young Folks," and his classroom program, "Singing Through History." Sam served on the board of directors of *Sing Out!* magazine and was the

calligrapher for the songbook *Rise Up Singing*.

* * * * *

PIO!: *Were your parents musical?*

Sam: They both sang songs for the kids. Mom often played the piano for me when I was going to sleep, or she would play the old Edison 78-rpm records. There was always a lot of music around the house. Dad sang old Southern songs. He was a very clever versifier. He would make up songs, too. There was a little game he used to play: Somebody would accuse him of not knowing a poem, a nursery rhyme, and he would say, "Of course, I know it! You mean:"

Hey diddle doot,
The dog and the flute,
The bull jumped over the sun,
The little girl laughed
To see such a leap
And said, "You son-of-a-gun!"

That was very funny to us because "son-of-a-gun" was just on the naughty edge. But also Dad sang a long one called "Goodbye, My Lover, Goodbye." He sang that on several occasions, and it was a dif-

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Hearing Everyone's Voice:

The Culture of Peace

by Susan Hopkins

The culture of peace...is a mosaic of identities, attitudes, values, beliefs, and institutional patterns that lead people to live nurturantly with one another, deal with their differences, share their resources, solve their problems, and give each other space so no one is harmed and everyone's basic needs are met.

—Elise Boulding*

One day a number of years ago, at the Children's Center at California State University, Fullerton, the four year olds ran outside for their usual play time. They discovered their teacher in distress talking to a groundskeeper from the university who had been told to cut down the liquid-amber tree by the back door. The tree was much valued for its shade, for its leaves which turned a beautiful yellow in the fall, and as the pet chicken's evening roost. The four year olds stopped in their tracks upon seeing the electric saw which the groundskeeper held, and they demanded to know what was going on. Upon hearing the problem, they all spoke at once, telling the now also distressed groundskeeper why he must not cut down the tree. With 20 four year olds and their teacher giving reasons such as, "The chicken will have nowhere to sleep," the astounded groundskeeper said he would discuss the problem with his boss. He told the children the name of his boss so that they could write a letter to this person. The teacher took dictation from the children, and the letter was sent. To this day, the liquid-amber tree still lives at the Children's Center.

*See Elise Boulding, "Toward a Culture of Peace in the 21st Century," *Peacework*, January 1996. Published by the New England Regional Office of the American Friends Service Committee, Cambridge, Massachusetts.

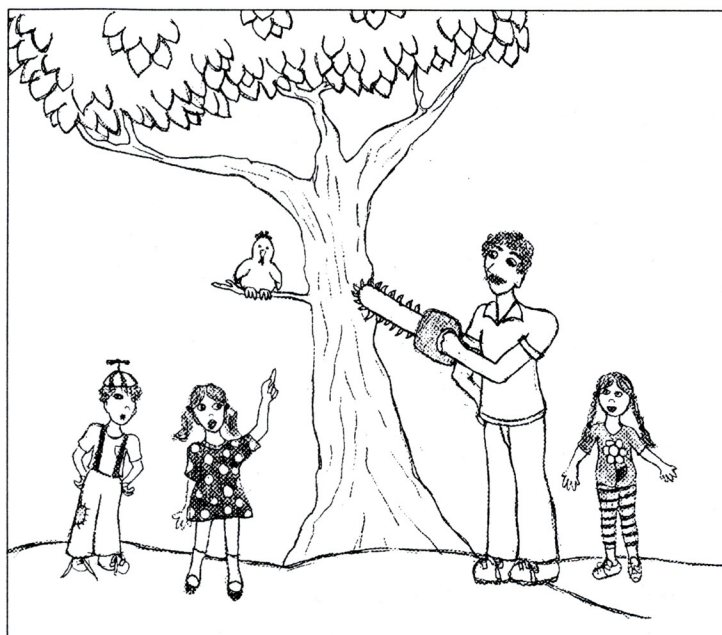


Illustration by Jessa Kirk, Santa Cruz, California.

In what ways had the teacher been working all year to enhance the children's ability to speak out—to make their voices heard? What had she done to promote their abilities to participate fully in their community? Their high self-esteem now permitted them to speak up with confidence; they knew they had to take responsibility for the safety of the tree. It wasn't someone else's job—they were there at that time. They trusted their own ability in the process of taking action. The children had had many experiences with inclusion and fairness for all; therefore, saving the tree for the chicken seemed only natural. It never occurred to them that they did not have the power to stand up to the groundskeeper in the face of an injustice—shared power had been practiced all year. Moreover, the children were obviously adept problem solvers: They wrote a letter to the boss. And they certainly understood the need to share our resources.

Children who can speak out for justice will become adults who can use democratic practice to make our world a better place for all to live. Knowing this, their teacher had carefully planned strategies to

encourage participation by the children in all aspects of the school community.

Creating and developing ways all people in the community can participate is the primary goal of democracy. We can think about this participation as speaking out and taking action when appropriate. People are to be included in such participation, regardless of their differing abilities, their cultural and ethnic context for viewing the world, or their age. Hearing everyone's voice gives us the benefit of a wide diversity of ideas.

Those of us who work with young children are figuring out what our youngest members of society need to empower them to become people who can take action, who can advocate, who can make a difference. What skills and attitudes are necessary for them to be able to participate fully as members of their communities, and therefore to be included? What can we do, as grownups, to better hear their voices? How can we best create caring communities? And how can we create the "culture of peace," as defined earlier by Elise Boulding?

continued on next page ➤

PRINCIPLES OF DEMOCRATIC PRACTICE

There is a framework of seven principles of democratic practice that are important to focus upon and integrate throughout children's daily experiences as they learn and develop at home and school. We can think in terms of creating a tapestry, in which the needs of the individuals within the community are woven together by these seven principles, which promote participation from all members:

- Developing self-identity within the community
- Establishing safety and trust
- Taking responsibility for one's own actions; cultivating dependability
- Cherishing diversity; developing respect for and inclusion of "same" and "different"
- Sharing control and decision making
- Promoting problem solving and exploring choices
- Sharing resources and helping respectfully

Adults who are responsible for children plan for them to have opportunities to practice each of these democratic principles, so that they can become established. They will be explored further in the rest of this article, along with examples of child-appropriate songs that illustrate them.

MUSIC AND THE CULTURE OF PEACE

Hearing everyone's voice is basic to democratic practice. Referring back to the definition given by Elise Boulding, we understand that a culture of peace is created through the ways we nurture one another, in spite of our differences, as we share resources and solve problems. Developing ways we can

include the many voices of our society is critical to a culture of peace.

One important way to hear children's voices is through music, especially singing. Music may be used in the simplest ways, for example, by having it playing from a tape machine in the space shared with young children. Songs may be taught to and sung with children; some will be sung over and over again, as they request their favorites. And children can create their own music by developing new verses to familiar songs or creating whole new songs from old ones. Children can be encouraged to speak out through music, as the songs we discuss will demonstrate. The democratic principles give a starting framework; the strategies to be created are unlimited!

DEVELOPING SELF-IDENTITY WITHIN THE COMMUNITY

Creating a community with children is an essential process for teaching them to identify and connect with other people. They need to have opportunities to discover clearly who they are within their own community, as well as how to be productive members of that community. Children and adults need to be recognized, listened to, and heard in a variety of ways. When real "hearing" happens, people are affirmed for their own value and worth. Self-identity within their community develops.

Ruth Pelham's song, "Under One Sky," develops this feeling of community, as children identify with the various workers, nationalities, and others from their community who are listed throughout the verses. This "zipper" song is also a delightful way to introduce children to beginning songwriting, as they can "zip" new lists of community members of their own group into Ruth's original verse.

The song "Aiken Drum" (traditional) gives children opportunities to learn body parts as they have the

fun of creating Aiken Drum's head out of vegetables. Again, the "zipper" format provides opportunities for children to share their own creative ideas for use of vegetables as body parts, as well as helping them to develop a sense of themselves as they relate to the others in the group.

ESTABLISHING SAFETY AND TRUST

People who feel valued are more able to trust; they feel confident that they can share and be open with others. They feel safe. They trust that their vulnerabilities will not be exploited.

Basic to creating an environment of safety and trust is the much-needed skill of "responsive listening." People who feel heard are better able to trust and therefore more willing to risk sharing new ideas as they "make their voices heard." Ben Silver's new words to the traditional "Mockingbird Song"* establish a safe place for his son to express his feelings. In this reframing of a favorite old lullaby, Ben gives his new baby the message that he will be listened to, no matter how difficult it may be to speak up.

TAKING RESPONSIBILITY; CULTIVATING DEPENDABILITY

Taking responsibility for one's own actions—and the risks involved—follows naturally in an environment where people feel safety and trust. By contrast, encouraging the taking of responsibility and cultivating dependability may prove challenging when people feel threatened, blamed, or shamed in the process. Songs that tell a story can support the need to look at these issues because they give people the chance to examine an issue first in privacy, as if it were outside of themselves; they get to step back and get some distance from which

*See *Pass It On!* fall 1997.

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THERE IS ALWAYS SOMETHING YOU CAN DO

words & music by Sarah Pirtle
©1984 Sarah Pirtle, Discovery Center Music, BMI

Sarah's songs have been widely used by both children and adults exploring and practicing peaceable conflict resolution. (See Susan Hopkins' article on creating a culture of peace and Ben Tousley's article on teaching peace in schools in this issue.) For more information about Sarah's songs, recordings and books for teachers, contact her at 63 Main St., Shelburne Falls, MA 01370.

A D A7

There is al - ways some - thing you can do, do, do

D A7 D

when you're get - ting in a stew, stew, stew. You can go out for a walk. You can

Emin A A7 D

try to sit and talk. There's al - ways some - thing you can do. *Fine*

B G D A7 D A7 D A7 D

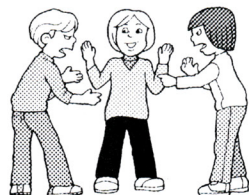
Wheth - er in a school or fam - 'ly ar - gu - ment, when you feel you'd real-ly like to throw a fit.

G D A D E7 A

Don't be trapped by fights and fists and an - gry threats, reach out for this or - din - ar - y plan. There is

A
There is always something you can do, do, do
When you're getting in a stew, stew, stew.
You can go out for a walk.
You can try to sit and talk.
There's always something you can do.

B
Whether in a school or fam'ly argument,
When you feel you'd really like to throw a fit.
Don't be trapped by fights and fists and angry threats,
Reach out for this ordinary plan.



A
There is always something you can do, do, do.
Yes, it's difficult but true, true, true.
See it from each other's eyes.
Find a way to compromise.
There's always something you can do.

B
You can use your smarts and not your fist, fist, fist,
You can give that problem a new twist, twist, twist.
You can see it 'round about and upside down,
Give yourself the time to find a way.

A
There is always something you can do, do, do
When you're getting in a stew, stew, stew.
When you want to shout and scream,
Find the words for what you mean.
There's always something you can do.



photo: Janice Sheffield

Susan Hopkins and youngsters at the California State University Children's Center engage in group planning for a special expedition.

Hopkins

➡ continued from page 4

to get a better perspective. Then, if they're not feeling attacked, they can take the risk of using that story to reflect on their own actions.

Bob Blue's "Courage"* is a song that promotes deep thinking about taking responsibility for our actions toward others. It tells the story of how one girl makes the connection between the horrors of discrimination, as discussed in her junior-high history class, and her own exclusion of a classmate from a party. The stories in her history lessons become the catalyst for her to reflect on her own actions.

"Another Name for Love," by Jay Mankita, brings the agonies of child abuse to a very personal level and suggests a simple alternative to punishment. Again, the song tells a story, this time a very touching one of a father seeking to find better ways to teach his young son right from wrong. There is a moment when the father realizes that punishment is not the way, that

solving the problem together is far better. The impact of this moment in the story is unforgettable.

"Courage" and "Another Name for Love" both illustrate how songs that are appropriate for young people can carry powerful messages for adults as well!

CHERISHING DIVERSITY

Cherishing diversity is one of the great pleasures in life, if one is comfortable with oneself and can accept that people will be different. Respect for one another, in spite of and perhaps because of our differences, is essential. Finding common ground is important, but so is valuing diversity of thought, ideas, customs, and even values. Enjoying both our samenesses and our differences gives opportunities for creativity, as ideas are shared and explored. By welcoming and *including* those in our lives who are different, we can grow and develop in ways we never dreamed possible.

Joanne Hammil's "My Own Way" helps us cherish diversity as we explore the various ways we do things. Joanne's "zipper" format,

once again, gives us the opportunity to incorporate our own "ways" as we "zip" words in and out of this very lively song. Once I heard it performed by two singers from different cultures, each adapting it to her own musical style. It was remarkable how the two styles complemented one another to create a unique blend, which added to the message of valuing diversity.

Patricia Shih wrote "The Color Song" to promote the humanness of us all, no matter our color. She describes our connections to one another and how we are all brothers and sisters. Whether or not we work with racially mixed groups of children, it's never too early for children to begin seeing themselves as part of a world family that includes people of many colors.

SHARING CONTROL AND DECISION MAKING

Sharing control and decision making are basic to practicing inclusion, if we are to hear from others and take their voices into account. When the control and power are held by one person or group, others may not have opportunities to bring their unique ideas forward. Decisions made with thorough input from others will naturally become broader and deeper in scope.

Creating music with children is one of the best ways adults can share authority with children. Music by children becomes a natural extension of their voices, as they learn to speak out about their concerns and problems. Children express themselves in many ways, and a perceptive adult listening carefully will be able to "hear" these concerns and help the child put them into a song.

Lisa Atkinson, in "Is Anybody Listening," encourages adults to share authority with children as they speak out against society's problems. Lisa tells the story about working with a group of children

*See *Pass It On!* winter 1991.

Music has a special power to connect people—across communities, across generations, and across cultures. It promotes the culture of peace as it builds community through the sharing of singing and listening, the opening of new perspectives, and the enjoyment of creativity.

to write a song together. They had difficulty deciding upon a topic, and then a child asked the question, "Is anyone really listening?" This powerful question became the basis for the songwriting, as Lisa and the children wrote into the song both their concerns and the question asked.

"Hey, Little Ant," by Phil and Hannah Hoose, tells a story about the ethics of "squishing"—the issue of domination of smaller ones by bigger ones. The song is a favorite of children, who fully understand about smaller and bigger. It's important to have discussions with children about domination of bigger over smaller and to encourage them to develop strategies to solve problems in ways that do not bully others. Use of "Hey, Little Ant," (which is also now a book), is a helpful strategy for initiating discussion of ways to look out for others and to share space.

PROMOTING PROBLEM SOLVING AND EXPLORING CHOICES

When everyone's voice is heard, choices will be explored and problem solving will have creative input through a variety of ideas. We need to hear from each other; we all have so much to offer.

Songs such as Sarah Pirtle's "Always Something You Can Do" (on page 5 in this issue) teach children to look for ways to solve problems and create choices. Sarah's song is designed to give encouragement, ideas, and power to us when faced with an overwhelming problem or conflict. Conflict management includes creative thinking about choices. Again, this song may prove useful in opening discussion with children, as well as promoting thinking about what to do in difficult situations. The affirmation it provides is essential to getting up the courage to speak out and take action to solve problems and manage conflicts.

SHARING RESOURCES AND HELPING RESPECTFULLY

Sharing resources and respectful helping of others naturally follow sharing control, in the development of caring communities. If we are willing to share power with others (e.g., adults including children in goal setting and problem solving, and so on), then it follows that we would also be willing to offer assistance, aid, and resources in caring for one another and carrying out our goals. Helping respectfully is a complex subject that involves thinking about trust, our own reasons for offering help, and our issues with accepting help from others. Respectful helping is supportive; it creates a bond rather than dependency. Accepting help from another person may, in reality, be a gift to the helper.

Sharing resources is one of the most challenging parts of trying to create a culture of peace. From the time children are very tiny, they do not easily give up a treasured person or toy. Sharing our resources seems to be equally difficult for grownups, at least in our society. However, most children and adults love to help. Helping, or sharing of ourselves, is sharing of resources.


Joanne Hammil's song about getting a hard job done, called "Just

Get Started," explores taking the initiative to help others and share ourselves. When we support children in helping others in ways that respect their rights and needs, we go a long way toward creating our culture of peace.

CONCLUSION

As noted earlier, there are unlimited strategies for using music to hear everyone's voice and to promote peace through democratic practice with children. The use of perceptive listening to really hear people will encourage speaking out, as well as better understanding. Songs can be used to initiate discussions, especially about some of the harder issues we face, and these discussions may generate new understanding and better ways to solve problems.

Songwriting with children is a powerful tool for encouraging creativity. "Zipper" songs enable easy adaptation of existing songs to include expression of new ideas. Even those of us who are not professional or accomplished musicians can use these basic strategies to encourage children to speak out, listen to others, and take action for justice.

Music has a special power to connect people—across communities, across generations, and across cultures. It promotes the culture of peace as it builds community through the sharing of singing and listening, the opening of new perspectives, and the enjoyment of creativity. In the process, we discover the special ways we can cherish one another. Keeping the principles of democratic practice in mind, we can use music with children to implement a culture of peace within our own families and communities. 

Susan Hopkins is a CMN board member, an organizer of children's peace camps, and the editor of an upcoming book of stories by adults and children working to create a better democratic society.

News from the CMN Board

by Bonnie Lockhart,
Board President

Feel our muscles! With the help of our new executive director, Cyndi Pock, and our hard-working volunteer board, CMN is having a growth spurt. We're proud of several new developments:

♦**CMN Website.** Please visit us at <http://www.cmnonline.org> (see article by Cyndi Pock for additional information). This website should serve you! Do you like it? Will you use the listserve? What would you add? Board members are especially excited about developing an online store. Let's get all our members' beautiful, powerful, funny, profound, and woefully underdistributed cassettes, CDs, and other products out there! If you have expertise and/or energy for helping us get this online distribution project up and running, please contact me or Cyndi. The website is also part of our strategy to increase our membership. Invite your friends and colleagues to visit us there.

♦**New Brochure.** As you read this, our new brochure is traveling to the printer. Featuring our new logo (thanks for all the bright ideas you submitted), this brochure is intended to convey the passion we feel about the music that you write, teach, record, and play, as well as the passion we feel for CMN and all it does to support, inspire, comfort, and energize that music and the children with whom we share it. You'll be able to see this new brochure at the national gathering in October, and you'll be able to order your own bunch from the national office shortly after that.

♦**Twinkles in Our Eyes.** We have a wealth of ideas for the future. A few of these are (1) the CMN Institute—an educational forum bringing music, values, and re-

sources to educators and youth advocates; (2) coalition-building work with children's hospitals, including participation in the International Lollipop Radio Hospital Project, which brings music to hospitalized children and helps them create their own radio programs; (3) the publication of a book of interviews from *Pass It On!* Of course, each of these projects depends on energy and funding, in which *you* play a key role. Read on, please.

♦**Fundraising.** Cyndi brings us new expertise for grantwriting and procuring sponsorships for our national gatherings. But our greatest resource is still you. You (yes, *you!*) know someone who would love to be a CMN member. You probably know a small (or maybe not-so-small) businessperson who would be happy to be a corporate member, a national-gathering sponsor, or maybe even a major donor! Tell them what CMN means to you! Send them to our website! Put a brochure in their hands! Urge them to join! Or call me or Cyndi, and we'll gladly follow your lead.

♦**Embodying Our Values.** "But wait!" you say. Do these ideas sound like we've run amuck with marketing madness? Do you like CMN the way it is and fear our ambitions may wreck what you hold dear? That's okay. Speak up. Let every voice be heard. But do keep in mind where we, the board members, are coming from. At a recent board meeting we chuckled over making CMN a household word. Although we don't imagine that it will ever become as familiar as, say, *refrigerator*, we do think that there are countless households, classrooms, summer camps, concert halls, toy stores, and recreation centers where CMN could become a familiar term associated with all that's fresh, wholesome, nourishing, and delicious in children's music.

We've looked at this ambition critically and trust that it's not about

ego or empire building. We want to grow and become recognized and influential because we have something powerful, healing, and crucial to give to children. And we have something important to give to adults who express their devotion to children through music. We have an antidote to the frightful violence and despair that touch too many young lives and put every child at risk. Our music is eloquent argument against the voices of greed, ignorance, and fear that deceive children and threaten every creative, peace-loving, justice-seeking, playful, and questioning impulse.

We of the board feel that CMN helps us to embody our values, to give them melody, harmony, and irresistible rhythm. We hope that you, too, are empowered by CMN and that you'll find your own way to participate in this period of growth and change. We're eager to hear from you! **✶PIO!**

You can write to Bonnie Lockhart at 1032 Winsor Avenue, Oakland, California or at BonnieL@ousd.k12.ca.us; or you can call her at 510/451-2005. You can write to Cyndi Pock at cyndi@cmnonline.org or call her at 206/935-9305. Other board members may be found listed in the Membership Directory or on CMN's new listserve.

**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.**

Plugging In to CMN on the Web

by Cyndi Pock, Executive Director

CMN has been moving forward on expanding communications among its members and regions. Two key elements of this goal have been to establish an internet domain name for CMN and create a stronger online presence. A domain name would allow CMN to have an online address that makes us easy to find and remember while surfing the Web.

We now have a domain name secured (cmnonline.org) and have already begun working on some exciting new features for our members:

♦**E-mail Listserve:** CMN members who have access to e-mail can now join our e-mail listserve, which allows many people to belong to one e-mail group. Writing to the whole group requires knowing only one

e-mail address; in our case, that's cmn_community@cmnonline.org. We encourage you to use this tool as a means to exchange ideas, share resources, and strengthen your connections with friends and colleagues. To join the listserve, simply e-mail me at cyndi@cmnonline.org.

♦**Online Member Listing:** We are working with Monty Harper to create a database of members who would like to be listed as part of our online directory of CMN music resources. You don't have to have online access to participate! We will build a directory of those CMN members who wish to be included, including whatever contact information each person wishes. Our goal is to have this online database operational by this fall's national gathering, where we hope to demonstrate its use.

♦**CMN Website:** Our new website is operational and can be viewed at <http://www.cmnonline.org>. The

website is currently under construction, so continue to check back with us and watch for new features. We are seeking a few volunteers familiar with html who can help us keep the CMN website fresh and current. If you have experience in building websites and writing webpages, please contact me at 206/935-9305 or at cyndi@cmnonline.org for more information.

We encourage your feedback! Please write or call us and let us know what you would like to see on our website.

Finally, our warmest thanks go to Monty Harper and PJ Swift for providing us a Web presence up to now through their own sites, and for their continuing work with us on our new online endeavors. **YIP!**

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

Help CMN Win Grant Money!

Thanks to donations from you, our generous members, we now have a paid executive director to help CMN keep doing what we've always done so well, plus work toward a healthy and exciting future. One of our E.D.'s most essential tasks is to write grants for us, as it's crucial that we raise money so that we can continue to employ her next year and keep moving forward into the next century with a number of wonderful projects (see accompanying article).

We need your help! Would you describe a specific incident, program, or example of your work and show how it (1) benefits from your connection to CMN and (2) touches the lives of others, in terms of both its content and the numbers of people it reaches? We will draw on your stories when we write our grant applications, to prove that, although CMN has only 500 memberships, our work reaches thousands and thousands of people and has enormous value to our society. It would be good if you could mention how your work is directed or influenced by CMN's messages of social change, respect for our differences, respect for the environment, or building self-esteem in young people. Specify how many children, families, or teachers you perform for or conduct workshops for throughout the year, or how many children and parents you reach as a teacher, librarian, or youth leader.

Please send your stories to Cyndi Pock, P.O. Box 9881, Seattle, Washington 98109 or to cyndi@cmnonline.org.

Wanted!

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WHAT CAN ONE LITTLE PERSON DO?

words & music by Sally Rogers
©1991 Sally Rogers



Sally invites children (and grown-ups too) to create their own verses to this song. You can read about this process in Chris Lamm's article about Peace Camps in this issue. Sally urges us to write about people in our own communities, and to be sure to include children among those who, through their courage and commitment, have made a difference in the world. To contact Sally about her songs and recordings, or to send her a verse you've made up about someone with justice on his or her side, write to her at PO Box 98, Abington, CT 06230.

What can one lit - tle per - son do? What can
one lit - tle me or you — do? — What can one lit - tle per - son do to help — this
world go — 'round? One can help an - oth - er - one and to -
geth - er we can get the job done. — What can
one lit - tle per - son do to help — this world? —

chorus:

What can one little person do? What can one little me or you do?
What can one little person do to help this world go 'round?
One can help another one; and together we can get the job done.
What can one little person do to help this world?

Verses use the same music as the chorus.

1. Harriet Tubman was alone on the darkened road to freedom,
But she couldn't leave her people far behind.
Moses stretched out her hand and led them to the Promised Land,
'Cause she knew that she had justice on her side.

chorus



Peace Camps and Music: Empowering Youth

by Chris Lamm

It was a hot summer day in July of 1988 at Pacific Oaks College & Children's School in Pasadena, California, when, as the recently hired Dean of Children's Services, I had an appointment with three individuals who wanted to present an offer that, as it turned out, changed my life forever. They were Marcia Berman, Barbara Honig, and Carol Cutler, members of the Women's International League for Peace and Freedom.

Only one of the individuals did I know, and that was by reputation alone. You see, before I returned to Pacific Oaks as an administrator, I had taught for 14 years at Fullerton College (Fullerton, California) in the Child Development and Family Life Department. One of my first classes, back in 1974, had been a curriculum course in music and movement for young children. The music that I relied on was written by Marcia Berman and

some of her friends—Patty Zeitlin, Malvina Reynolds, Woody Guthrie, Nancy Raven, Pete Seeger, Ella Jenkins, and Hap Palmer. So, when Marcia entered my office over 10 years later and began to introduce herself, I already “knew” much about her through her music.

The proposal the three women were making on that hot July day was to offer a peace camp at the Pacific Oaks Children's School the following summer, with Marcia as the musician in residence. Pacific Oaks was founded on a philosophy of peace education and social justice, so you can imagine my excitement over their idea. After a longer discussion regarding philosophy and other matters, I couldn't refuse their offer. In fact, I agreed on the spot (I was new to administration and felt there was no need to go any further for approval).

I remember that Marcia was taken aback at how easy it was to “convince” me, but she recovered quickly and regrouped, which won't surprise those of you who know Marcia. Since I was so agreeable, she decided to go ahead right then and approach me regarding another venture—the Children's Music Network. She and Barbara

Honig were both active in CMN. And so it was that, within the hour of their arrival, we had agreed not only that Pacific Oaks Children's School would have a peace camp the following summer, but that it would also be the home base for the Southern California CMN regional gatherings, the first of which would be held in October of 1988. Each of us left that meeting feeling that we had gained something special for our respective organizations. I soon realized that not only would that day add two more components to my advocacy work, but that both—peace camps and children's music—would become focal points of my work.

This story of my first meeting with three remarkable women shows not only how building relationships is essential for building new collaboratives and partnerships, but also illustrates how music has been woven into the fabric of the peace camps, from the very beginning.

In the fall of 1992, I returned to Fullerton College, where a colleague and I soon received a call from Betsy Gibbs and Susan Hopkins at the Children's Center

continued on next page

What Can One Little Person Do?

continued from
previous page

2. When Sojourner Truth was freed, she got down on her knees
And prayed to God to help her on her way.
With her voice and with her might, she taught us what was right,
And she knew that she had justice on her side.

chorus

3. Rosa Parks sat on the bus, and the driver said, “You must
Move to the back of the bus or else be thrown in jail.”
But she stayed and stood her ground, and she brought that old law down,
For she knew that she had justice on her side.

chorus



4. Brother Martin Luther King told the world, “I Have A Dream.”
And he led this country's fight for human rights.
We must fight for liberty until all of us are free,
And we'll know that we have justice on our side.

chorus





photo: Karán Benton

Musician in residence Lu Anne Venham, assisted by peace campers holding up lyric sheets, leads singing of Sally Rogers' "What Can One Little Person Do?"

Lamm

➤ continued from previous page

at California State University, Fullerton. They wondered if we would be interested in developing a Fullerton peace camp with them the following summer (Betsy and Susan were also CMN members, and I'm sure Marcia Berman had talked with them.) That was the beginning of a new collaboration and the birth of the Fullerton Peace Camp, which has been ongoing since 1993.

Music is an integral part of the Fullerton Peace Camp, where each day begins and ends with singing and storytelling. It is a way we build a sense of community, through sharing history and getting to know the writers of the songs we use. When songs are introduced at peace camp, we feel it is important to share with the campers something about the person who wrote the song and/or something about the story behind the song. Music has also become a vehicle for self-expression and empowerment, as we encourage the campers to create their own verses to the songs we sing.

In 1996, the theme of our peace camp was "I Can Make a Difference," and we began a concerted effort to use the power of songs to tell stories about people who have

made a difference. Some of the core songs were Ruth Pelham's "Under One Sky" and Sarah Pirtle's "My Roots Go Down." Susan Hopkins was also traveling to South Africa that summer and shared Pete Seeger's book, *Abiyoyo*. As we continued to use the songs, the campers learned about Ruth, Sarah, and Pete—about where they lived and what they were doing to create a more peaceful and just world.

Some campers wanted to send these three something from our camp, so at the fall peace camp reunion they made "peace bags" and quickly filled them with some of the crafts that had been made at that summer's peace camp. Four peace-camp staffers traveled to Petaluma, California, for the CMN National Gathering in October of that year, and they presented the peace bags to Ruth, Sarah, and Pete. LuAnne Venham, our musician in residence and a new CMN member, took pictures at the gathering, which she brought back to the peace camp the following summer, along with the story of how the peace bags were given to the musicians. The relationship between the Fullerton Peace Camp and musicians from CMN was firmly in place.

Peace Camp 1997 was when we

began incorporating songwriting into our musical activities, by adding new verses to the songs we were learning. The umbrella theme continued to be "I Can Make a Difference," with an additional focus—"Making Our Voices Heard." LuAnne and a group of campers worked with the Sally Rogers song, "What Can One Little Person Do?" (on page 10 in this issue) and added two new verses. The first was inspired by my work as coordinator for the Stand For Children grassroots movement in California. The second acknowledged the importance of everyone's voice at peace camp:

There are staff and children here, and for us it is real clear

We must work to make our voices heard.

With our songs and with our hands we join together to make a stand,

For we know that we have justice on our side.

In the summer of 1998, with the umbrella theme of "I Can Make a Difference—Making Our Voices Heard," we added a new focus: "Living Your Dreams." This expands having our voices heard into *taking action*—doing something! One of the stories shared at the peace camp was that of Sadako Sasaki, a Japanese girl who made her voice for peace heard throughout the world after experiencing the atomic bombing of Hiroshima. The story tells how Sadako's classmates continued her legacy by completing her task of making 1,000 paper cranes; how they then shared her wishes for peace by writing a book about her; and how they also created a statue of Sadako at the Peace Garden in Hiroshima, warning the world not to forget the horror that the atomic bomb created, as well as asking the world to give the children and youth of the world a hope for the future.

It is a powerful story and message,

and it becomes all the more powerful when you realize that Sadako and her classmates were 12-year-old children, a fact that resonates with our peace campers, who are 6 to 15 years old. Inspired by Sadako's story, several of our 1998 peace campers and staff wrote another new verse to Sally Rogers' song and shared it with the whole camp. It has become one that we sing each time, because it is so meaningful for the campers and staff:

Sadako Sasaki didn't understand when the atomic bomb hit her land.
Radiation took her life, but her story carried on.
She had a dream that war would cease; a thousand cranes were made for peace,
And she knew that she had justice on her side.*

Also during the summer of 1998, several community activists shared their stories. Two were college students volunteering for the first time at peace camp. Charo Darwin shared her work with the grassroots project, Food From the 'Hood, telling how a group of students from Crenshaw High School in Los Angeles made a positive difference after the civil unrest in her city in the spring of 1992. Javier Cortez, a grassroots organizer for the Latino community in Orange County, California, and a member of the Chicano Poet's Society, shared a poem he had written about empowerment, as well as new lines he had added to Sarah Pirtle's zipper song, "My Roots Go Down," about the importance of protecting the environment:

My Mother is the Earth and
My Father is the Sun...
My Brother is the Deer running in the forest...
My Cousin is the Water running in the river...
My Uncle is the Air passing

*Written by peace campers Lorna Alkana, Jesse Bierlich, and Ashley Bloomfield and Susanne Valdez (a college student at CSUF), with help from LuAnne Venham.



Drawing by Mary Warshaw; used with permission

Julie Olsen Edwards (center) joins hands with others to take a stand against nuclear-weapons research at the Lawrence Livermore laboratory in California.

through our fields...
My Aunt is the Flower blooming in the spring...

A friend and long-time activist for human rights was visiting from Northern California when these stories were being told, and she asked if she could share a story about when she took a stand regarding the work of the Lawrence Livermore nuclear-weapons research laboratory in California. With federal funding, the lab was doing research and development on a plan to have nuclear weapons circling the earth, controlled by computers. She believed this was a terrible idea, and so she and about 8,000 other people marched in protest and joined hands to encircle the lab. About 1,000 of them did civil disobedience and served 14 to 21 days in jail, which she described as one of the more amazing experiences of her life, because of all the wonderful people—fellow protesters—she met there.

Her story held second-grader K.C. Bierlich spellbound, and the next day he asked me to write out my friend's name—Julie Olsen Edwards. When I asked why, he stated, "I'm writing a verse to Sally's song about how Julie stood her

ground for something she believed in." Here's K.C.'s verse, which he shared with the camp:

Julie Olsen Edwards took a stand; she said, "No more weapons placed over our land!"

She joined 8,000 pairs of hands forming one circle 'round the plant.

She believed that all people are of worth, and she went to jail to save our earth,

Because she knew that she had justice on her side.

By the end of that day, the peace campers decided to make a peace bag for Sally Rogers and began filling it with messages and crafts as a way to thank her for writing such a powerful song.

Music has been an amazing vehicle for empowering everyone involved in the Fullerton Peace Camp. It has provided a powerful way for the campers to "make their voices heard" and to share their messages of hope for the future. **✶10!**

Chris Lamm has been a member of CMN since meeting Marcia Berman on that hot July afternoon in 1988. She thanks CMN for making this world a better place.

Teaching Peace in Schools

by Ben Tousley

I grew up in a home where there was fighting and violence, where I would often be awakened in the middle of the night with loud crashes and screaming. I lived in fear of my life and of the lives of my family members. I desperately wanted to live in peace. And yet, as I looked out at the world I was growing up in, I felt the shadow of nuclear war and the insanity of the Vietnam War.

Somewhere along the way—through an eighth-grade English teacher, a kindly counselor at the local YMCA, a godfather who was gentle and caring, and people such as Martin Luther King, Jr.—I learned about a different way of being in the world, the way of non-violence. I chose to become a conscientious objector as a witness against the war in Vietnam and, later, would choose to be a war tax resister in the face of the war in Central America.

As I began to bring programs of songs and stories into the schools in the mid-eighties, I decided to create a program called “Learning Peace,” to teach grade-school children about peaceful conflict resolution and about peacemakers in our history. I have continued to bring this program to schools through the war in Central America, the Gulf War, and, more recently, the violence in Iraq and the Balkans.

What I have mostly tried to teach children in this program is that each of us, by our words and actions, can be a peacemaker or a warmaker; that peace begins in one’s home, school, and town; that a good word or kindly act can have a tremendous ripple effect in the world. There are many ways, of course, to teach these ideas, and I’d like to share my approach in the

hope that readers will find it useful and also feel free to adapt it to their own situations.

My favorite format for a “Learning Peace” program is a three-day residency, which includes suggestions to teachers for preparing students and doing follow-up classroom projects, such as making murals and collages, doing book reports, and learning songs from a tape I send to the music teacher. If possible, each residency begins with performances by me at school assemblies on the first morning. I do in-class teaching in the remaining days and conclude with a final evening assembly to which everyone—parents, friends, and family—is invited and at which the students present their projects and sing the songs they have learned. Sometimes this event is covered by local media or a cable videographer.

***Each of us, by our
words and actions,
can be a peacemaker
or a warmaker; peace
begins in one’s home,
school, and town; a
good word or kindly
act can have a
tremendous ripple
effect in the world.***

I begin the “Learning Peace” program with a story from my own childhood about how the kids in my neighborhood had decided to have a “play war,” where the kids on one street dressed up as cowboys and the kids on the other street dressed up as Indians. I tell how the war abruptly ended when one of the Indian boys lay hurt and bleeding and his older brother began to rough up a “cowboy.” It wasn’t fun when someone really got hurt, so everyone went home. A couple of days later, one of the kids tried to

start another war, but this time, nobody came. I then sing my song, “What If They Had a War and No One Came?” which asks, “What if we turned our bombs to bread so all the children could be fed?” Another song I sometimes follow this story with is “Study War No More.”

Continuing with the theme of choosing peace, I ask the children to name and describe some of the people in their community who are trying to make the world a more friendly place—people such as carpenters, teachers, and nurses who are performing helpful services to others. Parents are often named, as are police officers and school custodians. I then offer some peaceful role models from history, through song and story: Johnny Appleseed, who, unlike most pioneers, never carried a gun and was a friend to Native Americans and who helped fugitive slaves on the Underground Railroad; and Clara Barton, the first woman nurse to go out onto the Civil War battlefields to aid wounded soldiers. A song I often sing in conjunction with these stories is Jill Stein’s “Round and Round,” which reinforces the image of the human family as including all races, nations, and religions.

I love to sing Rosalie Sorrels’ song, “I’m Gonna Tell,” as a way of talking with children about how conflicts escalate when each side seeks to get its own way and points the finger at the other in blame. Another good song of this ilk is Bob Blue’s “Dear Mr. President,” which cleverly recounts the rivalry and feuding between classmates over stickers as a kind of juvenile arms race.

Later on, in class discussions, I’m always amazed at how younger children are eager to talk about their conflicts, be honest about what happened, and be creative in working out solutions. Sometimes we’ll have two classmates, who have admitted to getting into a



Ben Tousley at Norwood (Massachusetts) Public Library, 1986.

fight, talking about it from their own perspectives and working around to telling the other, with some helpful suggestions from their listening peers, what they need to resolve the conflict. With the younger children I like to sing Sarah Pirtle's "There Is Always Something You Can Do," (on page 5 in this issue) which names some good suggestions: "You can go out for a walk, you can sit and have a talk....Find a way to compromise, see it from each other's eyes."

With the older children, I try to stress the importance of speaking up and not running away from situations of injustice. I tell them stories that are lessons in bravery, about Rosa Parks, Martin Luther King, Jr., the Montgomery Bus Boycott, and the nonviolent Civil Rights workers who did not pick up weapons even when they were being attacked. We sing Dee Werner's song, "Rosa Parks," which uses Rosa's words to the bus driver: "No sir, I won't get up, /I'm tired and I want to sit down and I won't get up."

The last story I share, as a way of underscoring how children can be important peacemakers in the world, is that of Samantha Smith, the 10-year-old girl from Manchester, Maine who, in 1983, at the height of the Cold War, accepted the invitation of the former Soviet Union's president to visit Russia. Samantha, with her parents, crossed over to the enemy's camp and revealed to the world that all children are brothers and sisters.

Along with the songs and stories, I include slides that help bring the stories to life, with images of Red Cross workers doing relief work, Rosa Parks looking out the bus window, and the faces of children from all over the world. In classroom presentations, I often use exercises from William Kreidler's *Creative Conflict Resolution* (Good Year Books, 1984). One of these is creating "peace teams" of six kids each, who are challenged to come up with solutions to everyday problems such as playground disputes and noise from a rock band in a neighborhood.

At the final community assembly, I find it's always very gratifying to end the program with Joanne Hammil's "Circle the Earth," in which young and old join hands and sing the words of peace in seven or more languages; or with my own "Lookin' for a Rainbow," in which everyone reaches toward one another to make the arc of a rainbow. After much hard work and preparation, looking out from the stage (on a good night!), I see smiles and tears and a community that has been moved by a truth that is not often given much time and space in the media. And I'm reminded why I do this work, especially for the kids who have, as I had at their age, already been touched by violence and, even if they don't know it, are seeking a message of hope for themselves and their world. **✶IO!**

Ben Tousley is a folksinger and storyteller who lives in Woburn, Massachusetts, and teaches at Springfield College School of Human Services.



MORE THAN ONE WAY

words & music by Bob Blue
©1992 Bob Blue

Bob dedicates this song to Ann Morse. You can contact him about his music and recordings at 170 E. Hadley Rd. #82, Amherst, MA 01002.



verse

G Amin

The prob - lems of life some - times do us in. We

D G C

throw in the towel when we think we can't win. We give up the ship in

G E A D *chorus*

des - perate dis - may, For - get - ting that some - times there's more than one way. There's

G C D

more than one way, there's got to be more. I bet you could think of at

G C G

least three or four. Some peo - ple will tell you what worked yes - ter - day. Don't

C G C

lim - it your - self to the things that they say. 'Cause find - ing a way of your

G E A D 1. & 2. G final G

own is o - kay, And may - be there's more than one way. The way.

More Than One Way

➔ continued from previous page

1. The problems of life sometimes do us in,
We throw in the towel when we think we can't win.
We give up the ship in desperate dismay,
Forgetting that sometimes there's more than one way.

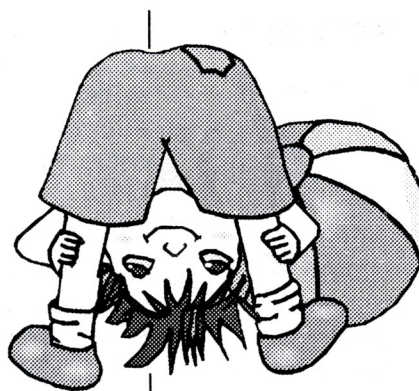
chorus:

There's more than one way. There's got to be more.
I bet you could think of at least three or four.
Some people will tell you what worked yesterday.
Don't limit yourself to the things that they say.
'Cause finding a way of your own is okay.
And maybe there's more than one way.

2. The people you know may think you're off key.
They may not all see what you'd like them to see.
Perhaps it's confusing. Perhaps it's too new.
But what's wrong for them could be just right for you.
3. So open your mind when you find that it's shut.
You can't get around when you're stuck in a rut.
And don't give up hope if you're stuck here today.
There's a way to get out—maybe more than one way.

(Final line of last chorus)

There's got to be more than one way.



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Bidding a Fond Adieu

by Susan Keniston

Have you ever had the feeling that a friend of yours must be someone you've just "always known," so that you sometimes even forget quite when or how you met? Or have you ever felt that someone who did a certain job—and did it well—had just "always been there"? And when it came time for that person to retire, did you have a hard time remembering just how long that person had held the job?

Well, that's how it is with Katherine Dines and "Regional Reports." I feel like I've *always* known her, like she's *always* put together this important column for *PIO!* and *always* will. So I'm feeling a little surprised to be telling you that it just ain't necessarily so.

Yes, after five (six?) years of faithfully compiling the "Regional Reports" column for *PIO!*,

Katherine Dines is retiring. There's more to this job than one might at first imagine, and Katherine has met all the challenges with cheerfulness, intelligence, and patience. She's also appreciated the benefits of the job. As she puts it, "I have really loved getting to know the wonderful CMN regional reps and hearing about the goings-on in the various regions. It has made me feel a little bit closer to our growing CMN family, and I thank all of them for their time and that opportunity!"

Thank you, Katherine!

The good news is that *PIO!* has had the wonderful luck of having Leslie Zak come forward to fill Katherine's shoes. Leslie hails from the Midwest Region, where she has been active in organizing CMN events there. She has trained with Katherine on this fall's issue and will be eager to hear the news of the regions for winter 2000 *PIO!*

Welcome, Leslie! **PIO!**

Regional Reports

compiled by Katherine Dines
and Leslie Zak



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416/465-2741
E-mail: ph.byer@utoronto.ca

There are no gatherings planned at the moment. If you wish to help our region to grow, contact Sandy Byer.

NEW ENGLAND

Scott Kepnes
14 Benham Street
Groveland, MA 01834
978/469-9406

E-mail: singdog@earthlink.net

This region will hold its annual daylong gathering filled with song swaps, a round robin, and workshops on Saturday, March 25, 2000, in Worcester, Massachusetts. If you would like to be on the planning committee or help or contribute in any way, please contact Scott.

Everyone here would like to offer more song swaps in various parts of New England, and we could use some help! If you would like to arrange one, or if you know of a good location or have any other ideas, please contact Scott.

NEW YORK METRO

Nancy Hershatter
760 Bronx River Road
Bronxville, NY 10708
914/237-4010

or

Barbara Wright
116 Westchester Avenue
Pound Ridge, NY 10576-1704
Day: 914/764-5484
Eve: 914/764-7613
Fax: 914/764-5453

This region is in the process of planning a daylong gathering for Saturday, October 2, at Bank Street College of Education. Bank Street hosted our 1998 CMN National Gathering, which was the

first one to have been held in an urban setting. We will have a round robin in the morning and workshops in the afternoon. Please contact one of the reps by September 21 to volunteer to facilitate a workshop.

We have been accepted to lead a song swap at the Westchester Association for the Education of Young Children (WAEYC) on Saturday, October 23, at the SUNY Purchase campus, 10:45 AM-12:45 PM. The theme of the conference is "Before Push Comes to Shove: a Conference on Peacemaking and Conflict Resolution." You must be pre-registered to attend this song swap. To register, contact WAEYC, PO Box 462, White Plains, NY 10602.

MID-ATLANTIC

Dave Orleans
999 Sherbrook Circle
Somerdale, NJ 08083-2221
Day: 609/768-1598
Eve: 609/435-4229
E-mail: Orleans@nothinbut.net

The Mid-Atlantic Region held its spring gathering at the Garden State Discovery Museum. A small group of CMNers enjoyed a potluck, shared songs with an enthusiastic museum audience, and stayed till the wee hours—continuing to share songs and stories among ourselves. Due to the busyness of the season for everyone, what was intended as an overnigher turned into a late-evening event. We hope to have another song swap this fall, but no plans have been finalized.

MIDWEST

Bruce O'Brien
604 Newton Street
Eau Claire, WI 54701
715/832-0721
or
Linda Boyle
5105 West Deming Place
Chicago, IL 60639-2419
773/237-1848

Our regional gathering June 25-27 at OSU in Columbus, Ohio, was small but enthusiastic. The Satur-

day schedule offered a variety of workshops. Some members appeared on a local radio show just before the gathering, and that drew in several people from the community for the Saturday evening round robin. After the Sunday closing, CMNers shared their music on the children's music stage at Columbus's ComFest.

This region has been hosting regular song circles every few months in various parts of Chicago and reaching other communities. The past two have been very well attended. The next one will be in a primarily Hispanic community and will be hosted bilingually. Several teachers' groups in various school districts have been contacted, too, and have expressed an interest in hosting workshops and concerts.

We also put on an event in conjunction with the Chicago Children's Museum on July 22nd. It was a free concert and song circle, where several CMN members and members of the Chicago People's Network spoke about the importance of community building, promoting diversity, and involving parents. CMN literature was made available.

SOUTHEAST

Rachel Sumner
217 Silo Court
Nashville, TN 37221
615/646-3220

E-mail:

rachel@jackatak.theporch.com

Since the beginning of the year, we have had quite a few new people show up and become involved in our monthly meetings. Regular meetings are held the first Wednesday of every month at noon at the Imagination Crossroads toy store. It is located at 3900 Hillsboro Road in Nashville's Green Hills area. If you are in the area, we hope you will join us.

Many of our members were involved in performing or helping as crew for NSAI's Tin Pan South. This is the second year they have fea-

tured children's writers. This year there was a writers' night and a family concert event. We were proud of the way our members pitched in to help make the events for children's writers a great success, and we were happy to have Southern California Region CMN member Dave Kinnoin on the bill. A number of our members also performed together at a songwriters' showcase for our adult music.

Afterward we had a going-away party for Katherine Dines, who has been our region's co-rep. The party turned into an impromptu song swap. Although we know that Katherine will be visiting us in the future, we all admit to feeling a great sense of loss! The Southeast Region wishes to Katherine all the best in Denver!

A group of our members joined together to lead workshops and showcases at a local ECE conference in August. Plans for the future include organizing a group to do some community outreach.

Georgia sub-region contact

Eric Litwin
128 Greenwood Place
Decatur, GA 30030
Day & eve: 404/378-1036
Beeper: 404/280-7446
Fax: 404/377-0674
ericlitwin@mindspring.com

This sub-region has held monthly meetings for about seven months and recently decided that a less-structured approach would work better for everyone. Our meetings include workshops and song circles. A small yet mighty group of us have met and brainstormed about how to generate more interest and energy in the Atlanta area. In the future there may well be some conspiring between Atlanta and Nashville CMNers.

CMNers who are interested in organizing a meeting in Atlanta and need a place to do it should contact Eric. We have a free space available at a school, in return for

donating some time singing with the students. And if you need information on the next meeting or have songs and ideas you would like to share, let us hear from you!

NORTHERN CALIFORNIA

Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403
650/574-2709
e-mail: scooptunes@earthlink.net

Northern California is busily preparing for what promises to be a fantastic national gathering in Petaluma! The upcoming October weekend event needs volunteers *right now*, so don't be shy! Plans are also in the making for a statewide gathering on May 6, 2000, to be held in the beautiful Sierra foothills. Volunteers are also needed for this event. Please call Lisa for details on either gathering.

SOUTHERN CALIFORNIA

Carrie Higgins
3331 Daisy Avenue
Long Beach, CA 90806
562/426-1460

On April 18th, director Pamela MacDonald at the Isabel Patterson Child Development Center (our co-sponsor) once again rolled out the red carpet to host our spring song swap and sing-along. This event was quite special because CMN member Patty Zeitlin happened to be down from Seattle and was able to attend. It was wonderful to hear Marcia Berman and Patty singing together again. Someone requested "Spin Spider Spin," and their harmonies on it were as beautiful as ever. What a treat! We had a good turnout, and much fun was had by all. Every member involved put forth good energy and effort to make this event a success. We thank Pamela again for her hard work and generosity.

PACIFIC NORTHWEST (Forming)

Bonnie Messinger
4648 S.W. 39th Drive
Portland, OR 97221

503/768-9065

E-mail:

steve.mullinax@worldnet.att.net
or

Greta Pedersen

19363 Willamette Drive #252

West Linn, OR 97068

Day & eve: 503/699-1814

Fax: 503/699-1813

E-mail: accentm@teleport.com

Our small, evolving, regional membership has been busily engaged recently. Greta Pedersen led a brown-bag CMN song swap, as well as a workshop, at the spring conference of the OAEYC. For OAEYC's fall conference, Bonnie is organizing a CMN song swap, and she will lead a workshop in Spanish. Also, several CMNers appeared at the annual Northwest Folklife Festival in Seattle.


On Saturday, September 18th, there will be two simultaneous potlucks/song swaps at which members will vote on becoming the ninth official CMN region: Pacific Northwest. The Portland area gathering will be from 5:30 to 8:30 PM at the home of Bonnie Messinger. Call Bonnie or Greta for directions. Ashland area members and friends will get together at 5:00 PM in the Ashland Community Food Store meeting room. Call Denise Friedl Johnson for further information.

We hope to have as many CMN members as possible at one or the other location. Members in the soon-to-be region will have received information and an absentee ballot in August, in case they can't make either meeting.

See the rest of you in October!

Southern Oregon sub-region contact

Denise Friedl Johnson
321 Clay Street #76
Ashland, OR 97520
541/482-4610

Please read the preceding report about the exciting activities being planned! 

Singing Away Fear, Singing In Hope

by Sandy Pliskin

I've always wanted to believe that the way we teach our youngest children about resolving conflicts can resonate in their later experiences and help us build a more peaceful world. So I love songs like "Dear Mr. President" (by Bob Blue) or "Use Your Words" (by Tedd Judd), songs that suggest that children who learn to work things out among themselves without resorting to violence will expect no less of the adults around them.

What can we do when children have hurt each other? Is there any role for music to play in such a situation? I think that there is.

It was almost like a prayer, this singing away the things we feared, and singing in the things we wished for.

A couple of years ago I had an experience that reinforced this belief. I was working as a mental-health and behavioral specialist at a daycare center, helping teachers plan interventions for the children whom they found most vexing. As part of my job I did a weekly group music time. One week, right before it was time for me to start the music, one of the four-year-old boys bit a companion.

Somewhat I didn't feel that I could just start singing something like "The Wheels



on the Bus" and ignore what had just happened. But how could we sing something about the biting incident that would be helpful to everyone—the boy who was bitten, the boy who did the biting, and the rest of the children?

As I mulled over the situation, "Oh Freedom," a favorite song from the Civil Rights era, started running through my mind. I came into the classroom with my banjo, and to the tune of "Oh Freedom," I began singing.

No more biting, no more biting,
No more biting in this room.
And before I hurt my friends,
We will talk til the trouble ends,
And we'll sing and be safe in this room.

The reverent quiet in the room indicated to me that I was connecting with the kids, and after I made up another verse (perhaps it was "No more hitting"), the children proceeded to offer suggestions for other things we wished to avoid in the classroom. We followed this with several verses about what we did wish for in the room: sharing, singing, and playing (i.e., "There'll be sharing, there'll be sharing"). It was almost like a prayer, this singing away the things we feared, and singing in the things we wished for. The tension that had filled the room following the biting was now gone. Just as the brave, nonviolent crusaders for civil rights had once done, we had transformed the spirit of our gathering with this song, a song that acknowledged our fears and yet gave voice to our hopes and dreams. **PIO!**

A long-time CMN member and daycare teacher, Sandy Pliskin also helps teachers learn about conflict resolution and ways to use music to promote self-esteem.

National Gathering Update

by Susan Keniston

The Northern California Region is busy preparing for what promises to be another great national gathering in Petaluma, at beautiful Walker Creek Ranch, on the weekend of October 15th through 17th. All members should have received registration packets by now, from the national office. If you haven't, or if you've misplaced yours, get in touch with Caroline Presnell, because you won't want to miss this wonderful, multigenerational gathering of the clan.

In addition to our keynote speaker, renowned folklorist Bess Lomax Hawes, we have an exciting lineup of workshop presenters; see our flyer (facing page) and the spring issue of *PIO!* for more details. A workshop that has been added to the list recently will focus on songs about diversity, asking the question, "If it's okay to be different, then why are you mentioning it?" We'll also be inaugurating the CMN Magic Penny Award, inspired by the music of Malvina Reynolds, which will be featured at the gathering. And of course there will be our tra-



ditional Saturday-night round robin. The cost of the weekend includes all workshops, concerts, meals, and accommodations in heated dorms.

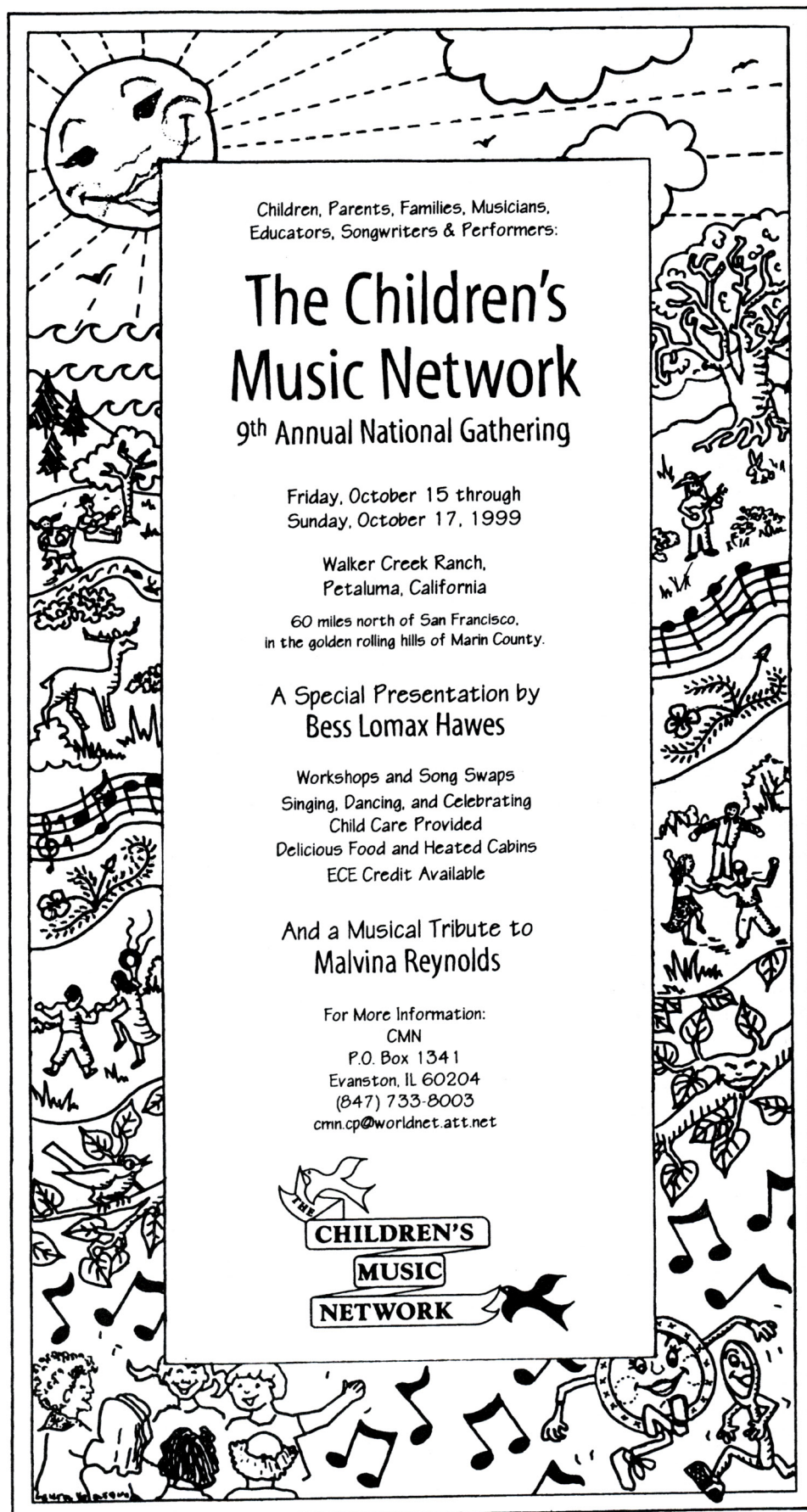
This year, there will also be two post-gathering events. The first will

be an open mike on Sunday, shortly after the gathering closes, at the Bay Area Discovery Museum in Sausalito, from 3 to 5 PM. The museum is right under the Golden Gate Bridge, an hour or less by car from Petaluma. You can sign up at the gathering to participate, or, even better, contact Judy Nee now, at 415/457-2576. She will be doing some advance publicity and would be interested in receiving promo materials from you.

The second post-gathering event has been organized in response to the often-voiced wish that there were more time for us just to relax together. For those who are able to stay on another day, there will be a Monday boat trip and beach picnic on nearby Tomales Bay. The plan is to boat across the bay to Point Reyes National Seashore, by kayaking, rowing, canoeing, or just relaxing on a sailboat (your choice). Then we'll play on the beach at Point Reyes, hike, relax, sing, eat, and hang out. This event is dependent on weather, but Petaluma in October is a very good bet for a beautiful day. The cost will be between \$20 and \$25 per person, including boat rental. (If you have your own boat, you're welcome to bring it.) If you're interested, contact Ingrid Noyes, soon, as there is a limited number of boats. You can reach her at 707/878/2415 or ingrid@svn.net.

The CMN National Gathering is for anyone and everyone involved with children and/or music. Tell your children's librarian and all the music teachers you know. Tell your friends. This gathering is an especially wonderful place to bring children of any age. Come one, come all, for a weekend of celebration and music making you'll long remember! **¡OLÉ!**

Susan Keniston performs for and teaches music to children on the Central Coast of California. She sings in a Latin American band and lives in Santa Cruz.



Children, Parents, Families, Musicians,
Educators, Songwriters & Performers:

The Children's Music Network

9th Annual National Gathering

Friday, October 15 through
Sunday, October 17, 1999

Walker Creek Ranch,
Petaluma, California

60 miles north of San Francisco,
in the golden rolling hills of Marin County.

A Special Presentation by
Bess Lomax Hawes

Workshops and Song Swaps
Singing, Dancing, and Celebrating
Child Care Provided
Delicious Food and Heated Cabins
ECE Credit Available

And a Musical Tribute to
Malvina Reynolds

For More Information:
CMN
P.O. Box 1341
Evanston, IL 60204
(847) 733-8003
cmn.cp@worldnet.att.net

**THE CHILDREN'S
MUSIC
NETWORK**

Curriculi! Curricula!

by Bob Blue

People have composed and sung songs about peace, probably for as long as there have been wars. Among the much-loved peace songs that I and many others enjoyed singing in the 1960s, when I was a young adult, was "If I Had a Hammer" (by Lee Hays and Pete Seeger). The lyrics were, in part:

If I had a hammer, I'd hammer
in the morning,
I'd hammer in the evening, all
over this land,
I'd hammer out danger, I'd ham-
mer out a warning,
I'd hammer out love between my
brothers and my sisters
All over this land!

Many of us have gone on to teach our children, grandchildren, and young students such songs. It often feels right to hear children sing out "Danger!" or "Warning!" And it can be especially exhilarating to hear them sing out "love between my brothers and my sisters all over this land." We hope that we are teaching peace—that we're teaching children, the adults of the future, to make sure that killing stops and that the world gets to be a more peaceful place.

Feeling the way we do about music, we also hope that, metaphorically, we and children can sing louder than the guns and drown them out. Many of the words songwriters have put together help us along the way. Sarah Pirtle teaches children that there are alternatives to fighting in "There Is Always Something You Can Do." Jan Nigro has us "Walk a Mile" in each other's shoes. Tedd Judd writes, "Use Your Words." We write, gather, and/or sing songs that try to teach children that anger and conflict don't have to lead to fighting. Songs are not usually treated as educational materials; books, paper, and audio-

visual aids are. But songs can be great teachers.

But singing about world peace, like visualizing it, isn't going to do the whole job. There's a lot of learning and teaching we have to do in order to create the kind of peace we hope for. As we try to convey to children our love for and commitment to peace, our words and music aren't all they hear. About 15 years ago, I gathered 6 fifth graders together and told them that we were going to play a simulation game about nuclear war. One of the children immediately responded, "Oh, cool! Are we gonna pretend to bomb each other?" I answered that we were going to try to find a way to prevent nuclear war. The same child said, "Oh, that's cool, too!" Somewhere, he'd gotten the impression that playing war could be fun, and somewhere, he'd gotten the impression that it would also be cool to prevent war.

People have been speaking, writing, painting, and singing about the horrors of war and the beauty of peace for a long time. But people have also been glorifying war for a long time. And though many of us say and sing words that try to teach children to be peaceful, they're still also being told to have limits, and when "necessary," to set their limits by using violence—"kicking butt."

"When will they ever learn?" is the musical question we keep asking (from "Where Have All the Flowers Gone?" by Pete Seeger). And I think the answer is: When we teach them. I really think we have our work cut out for us; I don't think that it's enough just to let the answer be "Blowin' in the Wind" (Bob Dylan).

There's plenty of talk and literature about how to get children to be able to read, write, think mathematically, and meet other challenges they face in school. And there's been a lot of progress made; children who might have failed if they'd

been born 20 years ago are learning in new ways. It's exciting. Now we've got to stress peace education the way we've stressed other areas of the curriculum. We've got to listen to teachers who have developed ways to teach children to resolve conflicts without fighting, and we've got to learn from these teachers.

***I now believe that
peace education
counts as curriculum.***

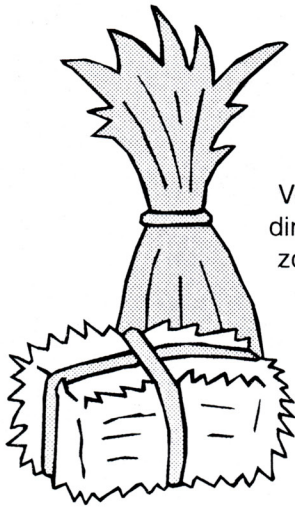
***We musicians,
songwriters, teachers,
and parents can't do
any work more
important than
teaching peace.***

During my 25-year professional teaching career, I taught children about peace in the best way I knew how: I tried to be peaceful, to respond to their anger peacefully, and to give them strategies for solving problems without fighting. And we sang all the good songs I knew that taught peace, sounded good, and were not too preachy. But as I did this work, I didn't think it counted as curriculum; I thought I was being somewhat subversive.

I now believe that peace education counts as curriculum. We musicians, songwriters, teachers, and parents can't do any work more important than teaching peace. Gandhi, who helped about a billion people work for justice without using violence, said, "If we are to reach real peace in this world, we shall have to begin with the children." And let's use music. **YIP!**

Bob Blue is a father; former elementary-school teacher; volunteer elementary-school teacher; and writer of songs, poems, plays, stories, and articles.





JA POSEJAH LUBENICE

traditional throughout the former Yugoslavia

A favorite of Serbian children, this song is sung to a traditional Balkan circle dance, the kolo. Very young children can easily enjoy a few characteristics of the traditional dance, changing directions phrase by phrase as they step around in a ring, and matching the rhythm of "zob, zob, zob," with clapping. For a more complete description of the kolo, see *Holiday Singing and Dancing Games*, by Esther L Nelson.



Ja po - se - jah lu - be - ni - ce, Po - kraj vo - de stu - de - ni - ce.



Se - no sla - ma, se - no sla - ma, Zob, zob, zob, zob, zob, zob

Ja posejah lubenice,
Pokraj vode studenice,
Seno, slama, seno, slama
Zob, zob, zob, zob, zob zob.

Jecam zito sedam i po,
A kukuruz devet i po
Seno, slama, seno, slama
Zob, zob, zob, zob, zob zob.

literal translation (not singable)

I planted watermelons
By the cool river.
Hay, straw, hay, straw,
Oats, oats, oats, oats, oats, oats.

[I've got] Seven and a half acres of barley,
And nine and a half acres of corn.
Hay, straw, hay, straw,
Oats, oats, oats, oats, oats, oats.

Pronunciation Guide

(Letters not listed here should be pronounced as in English)

a= a in father
c= ts in cats
e= e in bed
h= ch in loch
i= e in he
j= y in yes
o= o in not
r is rolled
s= ss in bless
u= oo in food

Editors note: Current conflicts in the region of the former Yugoslavia are reflected in a controversy about the name of the language used by many of its inhabitants. "Ja Posejah Lubenice" is in what some call "Serbo-Croatian", others call the language "Croatian and Serbian". Of all the Slavic languages, this one is considered to be the easiest for English speakers to pronounce. I'm grateful to the musical group "Kitka", to the Eastern European Folklore Center, and to *Colloquial Croatian and Serbian* by Celia Hawkesworth for research assistance.



Bonnie Lockhart is the Songs Editor for Pass It On! She solicits, edits, researches, and computer engraves the songs. She is an educator, performer, and songwriter, and is a board member of CMN.



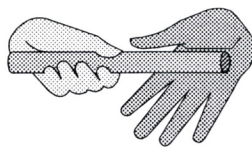
Announcements

**The
National Gathering
returns to
Petaluma, California!**

Mark your calendar now

October 15-17, 1999

Hand to Hand Program



Thank you, all who have requested and distributed Hand to Hand Kits to try to recruit new members. Your efforts are greatly appreciated! Funds from foundation grants have run out, and we are terminating the program. You are encouraged to request outreach flyers from our national office.

NEW CMN WEBSITE!

www.cmnonline.org

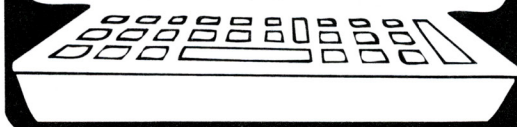
NEW E-MAIL ADDRESSES:

Caroline Presnell,
National Coordinator:
office@cmnonline.org

Cyndi Pock,
Executive Director:
cyndi@cmnonline.org

E-MAIL LISTSERVE
FOR MEMBERS ONLY!
cmn_community@cmnonline.org

For full details, see page 9



Have you noticed?

We are now accepting
advertising in
Pass It On!

Contact the CMN national office for prices
and information on how to submit your ad.

PIO! VOLUNTEERS WANTED

Would you be willing to help out sometimes with *PIO!*? As you know, this wonderful little magazine is the result of a lot of volunteer effort. Most of the time, we have it covered, but once in awhile it would be really nice to have an extra hand available to get a *PIO!* project done. We'd like to have a list of volunteers we could call on at such times, and if you'd like to be on that list, get in touch with one of our editors, Bob Blue or Susan Keniston (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!

PMN Website

Our ancestral organization, the People's Music Network, now has a dandy Web page. Gone are the days of desperate, last-minute phone calls around the U.S. to figure out when and where the next gathering will be. The PMN Web page gives us this information and much more, including news articles, discussion forums, news of upcoming events, and a fine article on PMN's history. Visit them at <http://www.timbury.com/pmn>.

CMN Pre-conference Session at the

**National Association
for the Education of Young Children (NAEYC)**

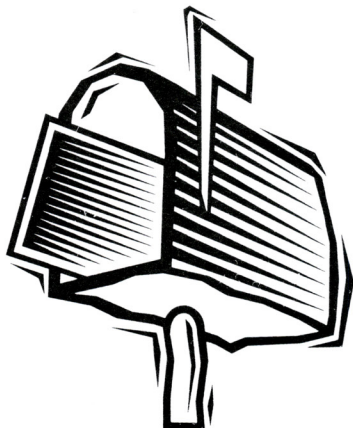
Wednesday, November 10, 1999
12:00-4:00 PM

WE NEED YOU! to join us & help us & sing with us. Come even for an hour.

To arrange for admission as a presenter, please contact Barbara Wright at 914/764-5484 ASAP, but no later than October 18.

Letters to the Editors

edited by Pete Seeger and *PIO!* staff



Dear *PIO!*

I am responding to the letter from Candy Kreitlow ["Generations under Peer Pressure"] in the spring issue of *PIO!* As an adult who loves to hear Holly sing, it's hard to think about Holly's problem without letting my own taste interfere. I imagine that for Candy, as a parent, it's even harder; she is quite justifiably proud of her daughter's talent and her ability to think beyond what is "cool."

I work with preadolescent children, and I have many memories of my own daughters' adolescence, and my own. I didn't find adolescence an easy time to live. It wasn't easy to parent adolescents. And caring about the children I work with now, I still don't find it an easy age.

According to Margaret Mead, in *Coming of Age in Samoa*, preadolescence and adolescence are inventions of our culture. In the Samoa that Mead describes, children help raise children; they aren't separated from each other at any point and jerked into a stage when they're expected to separate from both children and adults. Knowing that doesn't solve the problem; we aren't going to change the teen subculture that our culture creates. In fact, advertisers bank on it, and they know how to keep it thriving and changing; if what was "cool" yesterday is still "cool" today, they won't make as much money.

I recently learned that consistent effort doesn't necessarily make things easier. I've spent most of my life thinking it would—that if things stayed difficult, I just wasn't using the right approach. Nope. Sometimes things just plain *are* difficult, and all consistent effort can do is get you used to difficulty. Reading about what Candy and Holly are facing, I think my recent realization may apply: It's not easy to "fit in" and "stand out" at the same time, and Holly has to keep deciding which she wants to do, when. We adults, loving her musical talent, may want her to "stand out." But there may be times when she needs to try to "fit in."

What Candy and Holly are going through may not be easy. But maybe it's possible to get used to the difficulty. Luckily it's temporary. It may not feel temporary as we're going through it, but it's nice to remember, once in a while, that it is.

Bob Blue

Dear Holly,

I was moved by your mom's letter in *Pass I On!* and I wanted to write to you directly, to encourage you to hang in there, and also in the hope that by sharing my own seventh-grade memories, I might light the way for you a little bit.

As a seventh grader, you already have several advantages over the seventh-grader I was: You are an accomplished and experienced performer—self-confident, talented, and successful. Of course you want the approval of your peers, but be careful to whom you are giving all that power.

I recall, in seventh grade, I was one of the brightest kids, yet I allowed the scathing scorn of a few of my classmates to shape my developing sense of who I was and who I could be. These scornful kids turned out to be the ones with the most limited horizons: They married right out of high school, and they still regard their high-school years as the high point in their lives. I went on to explore Europe, live and teach in the most exciting neighborhoods in Manhattan, and share the stage with Pete Seeger.

Keep the reactions of those disapproving kids in perspective, Hol—it's a function of who they are, not who you are. Soldier on.

Your not-so-secret admirer,

Nancy Hershatter

P.S. If you need a comeback, simply hum a line from Natalie Merchant: "Oooh...jealousy..."



LAS VOCALES

words and music by Cecilia Larson
©1999 Cecilia Larson

This is one of a series of Spanish language songs Cecilia has written for young children. Her music reflects the music of Ecuador, where she was born, of the Latin communities of New York City where she moved at the age of 12, and of the Afro-Peruvian rhythms infusing the guitar work of her accompanist, Alfredo Muro. Three puppets, an owl, a cow, and a monkey help dramatize her presentation of this song. For more information about her recordings and activity books, contact her at 945 N.W. Naito Parkway #33, Portland, OR 97209.

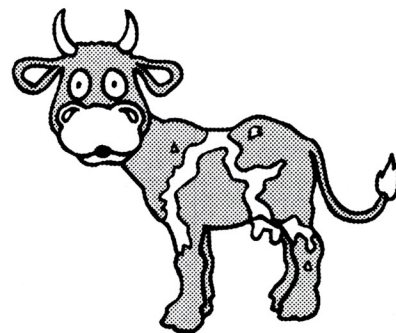
Amin

1. El bu - ho sa - be las vo - ca - les pe - ro so - lo di - ce "u". El

2 E Amin

"u". Can - ta - me - las tu: A, E, I, O, U. A, E, I, O, U. (Animal sound) 2. (La)

1. El buho sabe las vocales pero solo dice "U".
El buho sabe las vocales pero solo dice, "U"
Cantamelas tu: a, e, i, o, u. A, e, i, o, u. (Uuu).
2. La vaca sabe las vocales pero solo dice "Mu".
La vaca sabe las vocales pero solo dice "Mu".
Cantamelas tu: ma, me, mi, mo, mu. Ma, me, mi, mo, mu. (Muuu)
3. El mono sabe las vocales pero solo dice "U".
El mono sabe las vocales pero solo dice "U".
Cantamelas tu: a, e, i, o, u. A, e, i, o, u. (Uuu)



Literal translation (not singable)

1. The owl knows the vowels but he only says "OO".
The owl knows the vowels but he only says "OO".
You, sing to me, ah, eh, ee, oh, oo. Ah, eh, ee, oh, oo. (Ooo)
2. The cow knows the vowels but he only says "Moo".
The cow knows the vowels but he only says "Moo".
You, sing to me, mah, meh, mee, moh, moo. Mah, meh, mee, moh, moo. (Mooo)
3. The monkey knows the vowels but he only says "OO".
The monkey knows the vowels but he only says "OO".
You, sing to me, ah, eh, ee, oh, oo. Ah, eh, ee, oh, oo. (Ooo)

New Sounds

compiled by Sandy Byer

Note: These descriptions of new releases are sent in by the CMN member(s) mentioned, but they may have been edited by Pass It On! staff for style consistency or length. The materials have not been reviewed.

SANDRA BEECH

Celebrate the Music

This new CD has 16 diverse songs that reflect Sandra's Irish background as well as contemporary, jazz, gospel, country and swing arrangements. In addition to Sandra's vitality and warmth, there are featured appearances by former Irish Rover member Will Millar on "Celebrate the Music" and by television personalities Ernie Coombs (Mr. Dressup) on "Moe the Hound Dog" and Jenn Beech on "Feelin' Groovy."

Cassettes are \$10 and CDs are \$15 (plus \$4 s+h) and are available from Sandra Beech & Assoc., PO Box 14020, 2398 Lakeshore Blvd. W., Etobicoke, ON M8V 4A2, Canada.

BEN TOUSLEY

Lookin' for a Rainbow

This wonderful live-concert recording for all ages contains 14 songs and stories, including "All God's Critters," "This Little Light," "Apple-picker's Reel," "Emily (the cow)," and "Johnny Appleseed," presented in a variety of styles. These songs and stories reflect Ben's lifetime passion for peace and justice, and they sing out lessons of hope and humanity that children so urgently need in their lives today.

Cassettes are \$11 each (incl. s+h) and are available from Ben Tousley, 38 Campbell St., Woburn, MA 01801; phone: 781/933-0807.

CATHY FINK & MARCY MARXER

Changing Channels

This is a collection of songs for kids,

parents, and teachers that nurtures "media-smart" kids. It's a musical toolbag of fun, witty, emotional, and very singable songs that will help kids process their TV and media influences in a positive way. Its musical styles include Dixieland, gospel, big-band swing, Celtic, and folk. There are songs about creative conflict resolution; managing TV time; and realizing your own power to learn, love, think, grow, and dream.

Cassettes and CDs are available from Rounder Records; phone: 617/354-0700; e-mail: info@rounder.com; website: www.rounder.com.

SUSAN SALIDOR

By Heart

This album is a collection full of good cheer and generosity of spirit. There is a rousing gospel rendition of "If I Had a Hammer," a humorous medley of French songs, and a version of "Laugh It Off and Upsy Daisy," where Susan is joined by her father and daughter. Original songs include "Ruby B.," about the first black child to attend white New Orleans first grade, and "What Is Peace to You?"

Cassettes are \$10 and CDs are \$14 (plus \$2 s+h) and are available from Susan Salidor, 2225 W. Berwyn, Chicago, IL 60625; e-mail: ssalidor@aol.com.

LEAD BELLY

Sings for Children

This children's recording of 28 songs contains studio and live recordings originally made in the 1940s. There are dance-game songs, work songs, blues, spirituals, and children's music. Originals and classics include "Skip to My Lou," "Cotton Fields," "Ha-Ha This-A-Way," "Sally Walker," "Boll Weevil," and "How Old Are You?" Some performances feature Lead Belly solo and unaccompanied, while in others he is backed up by

children, a Creole jazz band, a gospel quartet, and Sonny Terry. It includes a 28-page booklet.

Cassettes and CDs are available from Smithsonian Folkways Recordings; phone: 800/410-9815; e-mail: folkways@aol.com.

SINGING RAINBOW YOUTH ENSEMBLE, WITH CANDY FOREST

Head First and Belly Down

Environmental themes dominate this delightful cassette of songs about otters and sea turtles, solar energy, and recycling, among other things. The catchy, memorable, and very singable lyrics are complemented by an appropriate variety of musical styles, from rock to folk to calypso. Always lively, with words that are informative in a humorous way, this is an excellent choice for children of all ages.

Cassettes are \$11 (plus \$1.10 s+h; 8.25% sales tax in CA), and are available from Sisters' Choice Recordings and Books, 704 Gilman St., Berkeley, CA 94710; phone: 510/524-5804.

KATHY REID-NAIMAN

Say Hello to the Morning!

Kathy and producer Ken Whiteley have done it again, with this third collection of 43 tried-and-true songs, singing games, tickles, and knee bounces for toddlers and preschoolers. This collection of traditional and newer pieces captures the sense of fun that Kathy brings to her music classes every week. The many styles featured on this recording include old time, calypso, swing, klezmer, skiffle band, and gentle lullabies.

Cassettes are \$12 and CDs are \$16 (incl. s+h) and are available from Merriweather Records, 109 Crawford Rose Dr., Aurora, ON L4G 4S1, Canada; e-mail: ragged@interlog.com.

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TOM PAXTON

I've Got a Yo-yo

This collection, geared to older children, finds Tom exploring some of the milestones of childhood—things like bike riding, measles, and the games children play. From the rollicking title track to the uplifting “The Crow That Wanted to Sing,” and from the urban adventures of “The Subway Song” to the morning ballgame of “Baseball Kids,” Tom’s singing and song-writing make this an essential celebration of growing up.

Cassettes and CDs are available from Rounder Records; phone: 617/354-0700; e-mail: info@rounder.com; website: www.rounder.com.

SALLY JAEGER

From Wobbleton to Wobbleton

Sally Jaeger has been sharing lap rhymes, finger plays, songs, and lullabies for more than 20 years in her parent-baby programs. This, her first videotape, allows the viewer to join along. Ideal for new parents or those conducting baby programs for new parents, these 38 songs and rhymes nurture baby’s listening skills and foster a love of language. Lyrics included.

Videotapes are \$16 (plus \$3 s+h) and are available from 49 North Productions, 358 Danforth Av., Suite 27, Toronto, ON M4K 3Z2, Canada; phone: 416/461-4327; e-mail: north49@istar.net. **YIP!**



Radio Waves

Over There

by PJ Swift



In war, as in peace, our window on the world is often decided by the information the media choose to present to us. Whether it’s Somalia or Serbia, we in the United States must rely on others to bring us the words, pictures, and information. While our own windows may not be as constricted as those inside Serbia, they are still limited to what our media choose to show us. We can only know what comes across to us on our TV screens or radios or in our print media. Adding to this problem is the incredible ignorance and apathy some U.S. citizens display about other nations. Two years ago, perhaps 30% of U.S. adults knew where the Balkans were. Now, maybe 50% can point them out on a map. For so many, it’s all someplace “over there.”

But with the advent of new technology, our sources of information have multiplied. The internet has allowed people to speak directly to people, without the gatekeepers. Adults can communicate with adults, children with children—and in fact, children can communicate with everyone. That’s what makes the recent story about Youth Radio all the more poignant.

Youth Radio is a California-based broadcast-journalism training program for teenagers. They offer instruction to a wide variety of teens, with a special emphasis on young women, people of color, and youth from low-income families. Assisted by industry professionals, they receive hands-on practice as they learn the basics of broadcasting; in the process, they are exposed to many media-related careers. In addition, their education in journalism provides life-skills training in verbal expression, critical thinking, and conflict resolution, while it improves aca-

demic skills such as writing and computer literacy. Youth Radio even has an outreach program—the Community Action Street Team (C.A.S.T.)—that brings media and conflict-resolution training to the communities surrounding their San Francisco Bay Area home.

So Youth Radio is an ideal place for helping young people to deal with the complex issues surrounding war and peace, and they’ve recruited some very thoughtful and caring teens to do this. One is Finnegan Hamill, who developed a direct e-mail exchange with a young Kosovar. He describes how he did this:

It all started because I had the week off from hockey practice. I went to a meeting of my church group; we had a visitor, a peace worker recently back from Kosovo. He brought with him the e-mail address of an Albanian girl my age, 16-year-old Adona. She had access to a computer and wanted to use it to correspond with other teens here in the U.S. I decided to write her a letter when I got back from the meeting. The next day I received the first of what was to be a series of letters from Adona, which would change the way I looked at the world.

With Adona’s permission, Finnegan began sharing these e-mail letters with his colleagues at Youth Radio. They approached National Public Radio, which began airing Finnegan’s reading of excerpts from the exchange, with his friend, Belia Mayeno-Choy, voicing Adona’s comments. What she said was riveting:

You never know what will happen to you. One night—last week, I think—we were all surrounded by police and armed forces, and if it wasn’t for the OSCE [U.N.] observers, God knows how many victims would there be. And my flat was surrounded, too; I cannot describe to you the fear....The next day, a few meters from my flat, they killed

this Albanian journalist, Enver Maloku. Some day before there was a bomb explosion in the center of town where young people usually go out.

Adona isn't a very religious teen, but she's very political. As Finnegan notes, "She's part of an organized youth movement that blames adults for keeping the war going. She says, as young people, they are looking beyond this war to the future and an end to the killing and hatred that has become the only thing most teens in Kosovo know." As if to underline this, Adona concludes, "On the schoolbag of my friend, I can read, 'Peace is the time between wars.' At first it looked silly, but when I think deeper, it could be a logical thought."

As months went by, Adona's living situation deteriorated. But, like teens all over, she didn't stop her interests in her social life or in music: "I love listening to the Rolling Stones, Sade, Jewel, Cher, and others....I'm not dedicated strictly to one kind of music, yet I like dancing as well. You don't know how I am longing to go to a party, on a trip, or anywhere."

But the worsening situation caused Adona to cease her e-mail letters to Finnegan. He finally was able to call her on the phone:

When Adona answered the phone, I was so relieved just to know she was still alive. It was strange to hear her voice after months of knowing her only through words on the computer screen. As of Monday night, Adona and her family were still locked in their home. She said the situation was extremely bad—no electricity, often no water, and little more than a week's worth of food in the house. She said that her family would leave "as soon as they can see a corridor, or a path out of the area."

For a long time after this, Finnegan was unable to get through at all, and he assumed that Adona's fam-

ily did leave soon after their phone conversation. As he waited for word from her and hoped for her safety, he told friends, "I have to believe that anyone as resourceful as Adona and her family will find a way out." When he finally heard from her again, it was to discover that they had actually never left Kosovo, but had gone into hiding. Now people in Berkeley, California are trying to raise money to bring Adona and three classmates there, to finish out high school, because there's no chance of their education continuing in Kosovo.

This ongoing dialog between a Youth Radio staffer and a young Kosovar Albanian puts a face on a complex conflict that is often hard to understand. It brings people to people, it goes beyond the many boundaries that often divide us—boundaries that sometimes spawn the very conflicts that bring on the rain of war. I have a personal hope that this new technology will continue to develop and bring us deeper understanding of and respect for each other.

Note: You can read further excerpts of this and other Youth Radio stories at their website, www.youthradio.org. They are aired on various public-radio stations, including some National Public Radio and Pacifica network stations. They also produce a weekly public-affairs program, "Youth Radio on Wild 94.9," which airs each Sunday in the San Francisco Bay Area from 6 to 8 AM. Also on Sundays, KCBS in San Francisco airs their commentaries at 10:35 AM and 5:50 AM. You can write or visit them at their facilities at 1809 University Ave., Berkeley, California 94703; and you can phone them at 510/841-5123.



PJ Swift tries to give kids a voice (and many windows) from her home in Santa Cruz, California.

Editorial

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community." So we continued, through tears for the victims, with relief that it was not our town it had happened in.

I wondered, as I'm sure most people did, Why did this thing happen? Of course, all of the television stations ran interviews with psychologists, offering varying opinions and answers. It was at that point that I shifted my question. No longer did I ask myself, Why did it happen in Littleton? Instead, I began asking, Why didn't it happen in Oak Creek?

As I began looking for answers during the last week of rehearsals, I kept my eyes open to everyone around me. I began to see pieces of what I was looking for. I witnessed some incredible sharing in the days leading up to the show. I saw adult cast members, Geri Bruggink and Eric Berry, teaching children in the cast the lyrics to "Five Hundred Miles." There were older kids in the cast, like eighth grader Justin Spaith, who helped out, worked with, and enjoyed the company of sixth graders in the cast. (Those of you who spend time in middle-school environments know what a feat *that* is.) Women with young children were aided by teenagers, who volunteered to babysit so the moms could rehearse. Eight-year-old Frankie Little brought potato chips, soda, and coffee to the adults working through lunch and dinner on the set. It was sharing across boundaries of age and sex and attitude. They were all finding that they had value to each other. Each individual had skills to offer, and in doing so, each had her or his self-worth validated by the group. The dynamics at work here were amazing to watch, but that was only part of what I saw.

The most powerful thing I observed was the transition that took place during the scenes when the entire cast sang together. Call it psychic

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Editorial

➤ *continued from previous page*

energy or spirituality; it was palpable, and it was there in the room with us as the cast of 75 began to go into "Five Hundred Miles" and "Amazing Grace" during the final scene. When I watched this group singing together—and even now, writing about it and remembering the experience—my skin turned to goosebumps. I felt a loosening of my solar plexus, as it was opened by the sound and energy coming from that group. The Chicago Symphony Chorus they were not—they were rough, some of them were out of tune, others too loud, some too soft. Nonetheless, there they were, from babes in arms to 80 year olds, not simply acting together in a play, but going beyond that by getting to know each other. One young boy, trying so hard to sing the songs, kept getting lost in remembering the lyrics. An older woman, seeing him struggling and looking upset, bent down and began feeding him the words. He brightened up and began singing out loud, and I thought to myself, My god, these guys aren't just singing together; they are becoming a part of each other!

My mind began racing, thinking: This is so simple, the concept is so simple; why can't it be put into practice more regularly? A healthy body will not do anything to hurt itself. It's like simple survival tactics: Don't spit in the wind, don't run with scissors, don't hold the revolver pointed at yourself. If you are united with your neighbor, as the Oak Creek community members were as they sang together in that rehearsal room, then you don't point the revolver at your neighbor, either, because he or she has become a part of you.

Why didn't the tragedy happen in Oak Creek? I think it is because the people in that community opened their hearts and souls to each other and, in embracing each other, became united in such a way

that they all shared the same thread of consciousness. They are many pieces, but together they are whole and complete. To cut the thread from any of the other pieces would be to weaken or destroy the thing of which they are a part.

As I listened to the people of Oak Creek sing, I wondered, How much have the students at Columbine High School sung songs together that tell them who they are and where they've come from, songs that have the power to connect them to the other people in their community? I wondered, as my brother left for Kosovo with peace-keeping troops, Was there ever a time when the Albanians and Serbs listened to each other's songs? Have their children ever been taught words to a traditional ballad, perhaps by a person they've never met, and simply for the purpose of making sure those children know that song?

For that matter, I asked myself, when was the last time I heard a child singing some of the lyrics to one of my favorite songs, and decided to pass it on, to teach that child the rest of the words, whether I knew that child or not? I realized it had been awhile, and mostly due to ego. For someone who works with people in productions of song, story, and dance, I am *not* that confident a singer, so I have usually left the teaching part to the music director. But that was before I began looking at the experience I shared with the Oak Creek group. For all of their roughness, Oak Creek opened a channel into my heart. I realize now that it may not simply be the excellence of our singing together that brings us to a place of joy, but more the spirit in which the music is sung. Magic happens when a community performs together.

The community-performance work I do is scattered, and it happens just one small community at a time. So the magic is also scattered, and it's done only one community at a time.

But as we have seen in the past year, small communities make news when it comes to war and peace. Littleton, Colorado, is a small community whose voice of violence and destruction was heard across the nation. Serbia and Albania—countries that can fit into a corner of the United States—have voices so loud that the whole world has heard them. So just as a small community can spiral into out-of-control violence and war, so too, I believe, can a small community spread a positive message of connectedness and peace. Really, how else is peace made, other than person by person, situation by situation?

An important event happened in two small towns in Colorado this year. One community was devastated by violence. One community was united by song and story. And the most obvious thing to see in these opposite parallels is that legislation isn't a necessary intermediary to unite and heal the town that has been devastated. It's much easier to pass on a favorite story and a traditional song than it is to pass a gun bill. Emotion cannot be legislated. A feeling of value and connectedness cannot be legislated. If we can, in our communities, knit each other together in the fabric of our own lives, and become as a patchwork quilt, with each piece beautiful and diverse and part of the whole, we can begin to see a future of connectedness and hope. And this future lies in the music within our hearts and the stories within our souls.

The people of Oak Creek taught me so much this year. We can sing the songs of our place in the world to our children and to our neighbor's children, and we can openly engage in transforming the energy it takes to wage violence and war, using it to wage peace instead—one small community at a time. **✶PIO!**

Jules Corriere is a director and playwright for Community Performance, Inc., and lives in Newport News, Virginia, with her husband John and their children Cassidy and Ian.

CREATION SEED

words and music by Addie Berard
©1999 Addie Berard



This song appears on a cassette recording of original music written and performed by members of the ten-, eleven-, and twelve-year-old class at Hilltown Cooperative Charter School in Western Massachusetts. The tape, entitled *Unnatural Selections*, features songs about metamorphosis and transformations of life, and includes several of Addie's songs. This is the first one of hers to be published. "Creation Seed" is Addie's artistic interpretation of a poem about the creation of the universe. Her music teacher, CMN member Penny Schultz, added chords to Addie's original words and melody.

chorus E C#min A B

Cry, cry was cre - a - tion's cry. The seed that was plant-ed was a - bout to die.

E C#min A B *final chorus to coda* *verse*

Cry, cry was cre - a - tion's cry. The seed that was plant-ed was a - bout to die. 1. So it

E C#min A B

sent a dream a - cross the sky to tell that seed that it could not die.

E C#min A B E

Cry, cry was cre - a - tion's cry.

chorus:

Cry, cry was creation's cry,
The seed that was planted was about to die.
Cry, cry was creation's cry,
The seed that was planted was about to die.

1. So it sent a dream across the sky
To tell the seed that it could not die.

chorus

2. Thanks to that dream the seed kept livin'.
The seed became the earth which creation had given.

chorus

3. So when you're scared and lonely in the night,
The dream will come to take away the fright.

chorus



Interview: Hinton

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ferent song every time, and he'd make up verses about me. I had younger sisters, and he'd sing to them, too. Dad's favorite lullaby was "Swing Low, Sweet Chari-o," as he called it. I've often wondered about his pronunciation of that. Did someone in his family think that was a French word? "The Frog Song" was one Mom had learned from her grandfather, Isham Hardy. He was a ventriloquist and puppeteer who had a dog-and-pony show that traveled the country after the Civil War.

I remember that Mom subscribed to *Etude* magazine. They had the article that Mama always snorted about. It said, "Do not let your children listen to ragtime. It will spoil their ears for hearing good music, classical music." She didn't believe this—she was a good ragtime player herself. She could improvise, she could play by ear, and I learned several fiddle tunes from her that she had learned as a child. Mom wanted to go to music school when she was a young girl, but her parents thought that as a Southern lady she should go to finishing school, so they sent her to Kidd Key College in Denton, Texas, around 1905. While she was there (she must have been 16 or 17) she was selected to be the representative of Texas in Chautauqua, New York, as a piano player and soloist. She was pretty good on the piano. She told me that the young men in the Northeast had so little experience with Texans, they couldn't believe she didn't have a pistol in her suitcase.

PIO!: Did your family listen to the radio?

Sam: I remember listening to a radio station called KVOO, "The Voice of Oklahoma." Well, I remember hearing a man named Charlie Marshall, who called himself "The Old Maverick," and I later got to know him at the Berkeley Folk Festival.



Sam Hinton Archive

Sam with Pete Seeger at the Berkeley Folk Festival, around 1959.

tival. He was an old man by that time. He lived in Sacramento. But anyway, he was a sort of a cowboy singer. I learned a version of "Froggy Went A-Courtin'" off his program.

My older sister Mary Jo had married and gone away. But when I was 10 she sent me a present of Carl Sandburg's *American Songbag*, when it was a new book in 1927, and there were a lot of songs in there that I had kind of grown up with. I took that copy to college with me, and on the road with Major Bowes. When I read that book, it was when I first realized that what I did was folk music. I used to work out tunes in the *American Songbag*. With long study, I could figure out pretty much the gist of the melody. I got Mom to play them on the piano, and I got so I could pick them out a little bit, but often made mistakes.

PIO!: Was the term folk music used in the 1930s?

Sam: You know, at that time there wasn't this big distinction between popular songs and folksongs. Nobody knew the term *folk music*. I think; also, there was a lot more individual singing—there was a lot

less canned music around. Anytime a group of high-school kids got together, there would usually be some singing. That certainly happened after I was in college. My best friends in college were people who sang with me quite often.

East Texas is a very interesting part of the world. There's a very strong white Southern tradition that was exemplified by the higher social strata of the town. Then there was a strong Anglo-Celtic tradition; a lot of people who had come from the Ozarks had settled in East Texas. They were the rural folks around there, and there was a strong black tradition, and a little bit of the Cajun tradition, and a little bit of cowboy/western tradition. Mama had grown up with more exposure to cowboy songs. Several of the songs I learned from her. She used to sing this traditional song:

Oh grieve, oh grieve, my true
love, grieve.
Must I love someone that don't
love me?
Must I go bound while you go
free,
And love somebody that don't
love me?

And it wasn't until I went to col-

lege at Texas A&M that I found that that song was a spinoff from an old English song called "The Butcher's Boy." But there's a whole bunch of songs that have the same lines in them. One of them is "There Is a Tavern in the Town."

When I first started, when I was on the road with the Major Bowes unit, on those rare occasions when a newspaper man would talk to me, if I said I sang folksongs he wouldn't know what I meant. But a few years later I would say, "I do the sort of thing Burl Ives does, and he'd say, "Oh, yeah."

PIO!: Did you take music lessons?

Sam: No. I never played anything I had to take lessons on, kind of despairing my Mom. I had a harmonica from the time I was five and a Jew's harp. Mama used to love to tell people how she took me to Jenkins' Music Store in Tulsa when I was five years old and bought me a "French harp" (that's what we called the harmonica). And she said I was playing "Turkey in the Straw" before we got out of the store. That was my favorite instrument. Then, for my eighth birthday my grandfather got me a diatonic push-button accordion.

I remember an event when I was eight or nine. This was in Tulsa. We young boys were allowed a lot of freedom, but there was a kind of a rough part of town that I wasn't supposed to go to, but I did. On Saturday I went to the old Strand Theater and entered, with my harmonica, an amateur contest. And I won two dollars! I remember this being a great dilemma for me. I wasn't supposed to be over there at the Strand Theater, but I had to tell my folks about my success. I finally told them about it, and they didn't say a word about my having gone where I shouldn't be. They were supportive and congratulated me, and they let me keep the two dollars. That was a lot of money in those days. That was during Depression days; boys were expected

to have jobs—high-school boys, and even younger—and all the money was turned over to the family. My family was no exception, [but] Mom and Dad let me keep enough to buy a new harmonica every month.

I joined a harmonica band there, in Tulsa. I must have been eight or nine, somewhere in there. I had a recurring dream that lasted just about through high school, that I could play the harmonica on just about anything, including my own finger. Mama let me fool around on the harmonica, but she didn't make me take lessons. She let me make my own instruments. I used to take all the glassware in the kitchen and put amounts of water in them and make sort of a xylophone, or glassophone. In the South, you know, kids are always categorized, and I was almost always "the musical one."

PIO!: Did you sing with your family?

Sam: Yes, we all did. I remember mostly washing dishes and singing. My sisters and I grew up with a good feeling for improvised harmonies. Very often after we finished the dishes we'd go into the living room, and Mom would play the piano and we'd all sing. We had a lot of sheet music—popular songs.

We went to church in Crockett for both Sunday morning service and Sunday evening service. I liked the evening services better. For one thing, the songs were better; they sang mostly lighter things, gospel songs. In the morning it was all the choir, and not much congregational singing. Everybody sang in parts, and I and my younger sisters, Nell and Ann, were all in the choir. I guess I learned a little bit about reading music just from having it in front of me while I was singing.

We didn't have a great number of phonograph records in our home, and I don't remember ever buying a record until I was grown up. The point is, there was a lot more live

music back then. People sang a lot. I remember, when I was in junior high school, I belonged to the boys' glee club. One day a group of us boys arrived at the place for glee club practice before the teacher did and started singing a song, "How Can I Leave Thee?"—and just harmonizing on it. We must have been singing five or six different parts, and the teacher came in and was flabbergasted. She immediately formed us into a double quartet, and when we had glee club concerts this double quartet would do solos. What I'm getting at is that most music was live music then, and everybody participated, and this business of finding a bunch of 11- and 12-year-old boys who could harmonize was not all that unusual. So anytime I heard a song, I would try to learn it, and in Crockett there were so many opportunities for hearing songs. I was particularly impressed with the black church, and I used to go and stand outside the church and listen to the singing, and I got some of my good songs that way.

PIO!: Was your ambition to be a folksinger?

Sam: My ambition was to be a naturalist. I had all sorts of plans. I was going to be an African explorer and bring home animals and things. That was just the way it was. I kind of went my own way. I kind of was a hard kid to raise. Mama tried to divert me, sometimes. I wanted to catch snakes, and she thought it would be nicer to raise gladiolas.

Every time a carnival or circus came to town, I would get a job working there. They were sort of a mysterious entity that traveled around a lot. Even in Tulsa (I must have been 10 or 11) I got a job helping feed and carry water for the elephants at the circus. They just utterly intrigued me. I remember, they let me walk in the parade by an elephant. This was during the summers. At carnivals I was often

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Interview: Hinton

➤ continued from previous page

paid with a ticket—free admission. At one point I did work in a carnival enough that I got free suppers in the mess tent.

PIO!: How did you discover the world of folklore?

Sam: By reading books. I've often said, I've felt like the character in the Molière play, *Le Bourgeois Gentilhomme*, who discovered he had been speaking prose all of his life and just found out about it. I learned that I had been singing folksongs all my life. I looked in some books by Cecil Sharp, in which I found an old version of "The Butcher's Boy," and I realized it was a version of the song my mother used to sing, "Oh Grieve, Oh Grieve."

Not too long after that, Nell and Ann and I formed "The Texas Trio." I'd play guitar, and all three of us would sing harmony. That was after the family had moved to Washington, D.C. There were a number of bars down on F Street. We played those and picked up tips. At that time [1937], the most popular radio program in the country was the "Major Bowes Original Amateur Hour," and Dad thought we ought to be on that. So Dad drove us up to New York, and we got on the Major Bowes show. We thought we were pretty good. I remember, too, that the old guitar that I'd gotten at Texas A&M came apart in the car. The bridge came off, and Nell had a boyfriend who had an old guitar, so we had to go back to Washington and borrow his guitar.

Somehow, during the conversation at the audition, it came up that I played a lot of instruments, so they made room for me later in the program, playing the pennywhistle, harmonica, guitar, piano, accordion, and ukelin. That night we were on the program. They decided that the girls were too young to go

on the road (Ann was only 13), but I was almost 20 and could go on the road, and they happened to have a place in a small unit that was playing out the end of its run. You see, the units started off in these big theaters, then they worked their way down in smaller theaters and short engagements, and they happened to have a vacancy in the show that was playing in Danville, Illinois. So they sent me to Danville to join the Trans-Continental Revue that was playing its last days in one-night stands. Yeah, it all happened very quickly.

It was just what I needed to give me a little polish, work up my act a little bit, and by the end of the



photo: Peter Figen

time that the Trans-Continental Revue played out, they moved me to another, larger unit, a newer one. I made several moves like that and wound up playing the Oriental Theater in Chicago and big places like that. I was just delighted. I've often felt guilty about it, because I think my sisters might have been terribly disappointed that they didn't get to go.

PIO!: Did you sing songs by contemporary songwriters?

Sam: No, I was kind of snooty about that. I really felt that traditional songs were much more important than contemporary songs, and it was only at Irving Bibo's [a music publisher in Los Angeles] urging that I recorded Vern Partlow's "The Talking Atomic Blues" [in 1950].

Woody Guthrie was, of course, a famous singer/songwriter, but that was before that term was used. I was a little bit uncertain about how to treat Woody Guthrie. He was a composer, rather than a singer of traditional songs. I was more interested in the older forms of traditional folklore. I don't seem to think much of most of the current lot of singer/songwriters; most of them seem to write things that are very personal and that are not going to have any life after the tape or record that they have produced. There aren't many Tom Paxtons or Pete Seegers.

PIO!: How do you select the songs for your programs?

Sam: A lot of this depends on the time of year and if it's an assembly for the whole school. In January, I would do something to do with Martin Luther King, Jr.—what he was fighting for and against, and so forth. My idea is to kind of show that we are all alike, we are the same kind of people. Also, the primary [question for choosing material] has to be, Does it turn the kids on? If it doesn't, well, then the assemblies can get out of hand rather quickly. So I prefer to give two assemblies, one for the primary grades, and the second one for grades four, five, and six.

One of my programs I do for assemblies is a program of songs about the environment, but I just won't do that for children younger than fourth grade—it's just not entertaining enough for the little kids. I call my assemblies, by the way, "Old Songs for Young Folks." I like to point out that songs have a way of helping us to understand that people have been the same, basically, for a long, long time; that we're the same kind of people who made up songs 300 years ago. If you like those songs today, it shows that we're the same kind of people; that, no matter where we come from, no matter how long ago we lived, we're all basically alike.

I remember that at one of my children's programs, back in the 1940s—I don't know where it was, somewhere in San Diego—I sang two old songs that I love. One was "Old Blue," about the death of the old dog, and one was "Long John," about the man who escaped from prison. After that program I thought, Well, I won't do those anymore, because the kids didn't respond very well. But a class in that school sent me letters, and every one of the writers drew a picture of a blue dog and a picture of footprints with the heels at both ends (from "Long John"). So both of those songs meant a lot to those kids.

The first full album I did for children was *Whoever Shall Have Some Good Peanuts* [1961]. One little boy wrote me a very thoughtful letter, and he wanted to know why there were so many songs about death. I hadn't thought about it. I told him that a lot of these songs were pretty old, from a time when death was a close part of the lives of children, and maybe facing it this way in songs made it less fearsome. It's like the Day of the Dead in Mexico; they make a game out of it.

PIO!: Which of your programs are most rewarding for you?

Sam: Every time I've done a classroom job, I've liked it. I think some of the most rewarding ones have been part of a series I do for a continuation school for problem kids. The seventh-grade class—that age is the hardest to appeal to—but I've found that in those schools the seventh grade really responds to what I'm giving them. I give them a special program; I have special techniques for breaking the ice with them and making them think it's cool to join in [*laughs*].

There's an old Depression song about standing in line getting a bowl of soup. The chorus goes [*sings*]: "Sou-oup, sou-oup!" And they love to sing that; the seventh graders really join in! And then

there's another one I do, an old chain-gang song that I learned in Texas, called "Grizzly Bear." The leader sings a line, and the chorus answers:

[Leader:] He's just a great big Grizzly?

[Chorus:] *Grizzly Bear!*

Just a big ol' Grizzly?

Grizzly Bear!

He's got a great big belly,

Like a Grizzly Bear!

He's got big, flat feet,

Like a Grizzly Bear!

He's got long yellow teeth,

Like a Grizzly Bear!

He's got mean, pig eyes,

*Like a Grizzly Bear!**

PIO!: How has the audience changed since you began playing for children in schools?

Sam: The main thing is that all of the schools are so darn crowded. They don't have the space to make other classes. San Diego is the second largest city in California, and I think we're fifth in the nation—we're bigger than Boston.

Another big thing that has changed is that during the folk-music boom, folk music was cool, and I gave assemblies for high schools and junior high schools with impunity. But I haven't given an assembly for a high school in a long time; I play a lot of high-school classrooms where I'm doing songs of the Civil War, or some such theme.

As new teachers came along, they seemed to sense that the kids needed something different, so I wasn't booked for assemblies in high schools any more. I think that that must have stopped about the time rock-and-roll became popular. Now I still perform for any-age

*Sam says that the authorship of this song is probably unknown, but that he learned it from an LP recorded in a Mississippi prison by Alan Lomax and Pete Seeger. *PIO!* staff research turned up this likely discography: *Prison Songs*, recorded at Parchman Penitentiary and originally released on the Tradition label in the 1950s; to be reissued in its entirety, plus previously unreleased material, as part of the *Alan Lomax Collection* on Rounder Records.

audience, but when it's in a classroom, I try to be educational, and that's different from an assembly which is totally for entertainment.

I would always start out high-school assemblies with "The Devil and the Farmers Wife," because that uses the word *hell*, and it was a little bit daring for high-school kids. In the classroom I'm supposed to be educational. Sometimes I talk about poetry and how it works. For classes in literature who are writing poetry, we talk about how you analyze poetry and how folk music is subject to the same sorts of analysis as Brown-ing is, or anybody else. I analyze why it works, why it lives for so many years. If the class is studying John Steinbeck, I do a program of songs he might have heard at different stages in his career that might have influenced his work. If the class is studying writing, then I talk about figures of speech in folksong—how they're the same as figures of speech in great poetry or literature. One high-school teacher wanted me to sing jail songs. I don't know why, but that turned out to be a very successful program. That group of kids loved jail songs. If I'm doing a historical program about colonial days, I sing several religious songs, though kids probably don't hear them in their regular course of school, I figure it's part of our history and you've got to know something about it.

PIO!: So the venues you play these days are mostly pretty small?

In the sixties I was at the Newport Folk Festival. That was quite a heady experience, having 15,000 people out there in the audience. Pete Seeger was always kind of diffident about that, too. He felt that folk music was basically back-porch music. He suggested we ought to get together and form a union, and not have a minimum wage, but a maximum audience.

continued on next page ➤

Interview: Hinton

➤ continued from previous page

PIO!: You perform primarily in Southern California. How has the cultural heritage of the children in your audience changed?

Sam: The schools are certainly more mixed now than when I started. There are many more Spanish-speaking children. Over the years, I've seen a lessening of the ability of elementary-school kids to sing. I often do a song in January that I learned from Cathy Fink. I like to do seasonal songs. It's a song about Martin Luther King, Jr., where they answer back. I sing, "Oh, Martin Luther King," and they're supposed to answer, "Oh, Martin Luther King." But they just holler it back—they don't sing it—and I have a hard time trying to get them to sing notes, match tones, and so forth. I think that one of the big problems with rock-and-roll as being the major musical force is that it's not for community performance. A single person can't do rock-and-roll; you can't just sing it while you're doing the dishes.

They don't teach much music in the schools [in California]; there are very few music classes in schools now. All the public schools used to have instrument training, and they all had chorus. Now, there are some schools that have one music teacher who may move among three or four different schools, usually paid for by the PTAs of the various schools. They often have after-school sessions, but it hasn't seemed to help the singing. I don't know if it's less ability to sing or less practice. I think it's partly the lack of singing at home.

PIO!: When did you join the Children's Music Network?

Sam: Marcia Berman, if I'm not mistaken, told me about it. I joined the organization, but after that meeting [national gathering] in Los Angeles, I just felt that I wasn't adding anything to it. It was fun and I enjoyed it very much, but I

got the feeling that all the people there were engaged in either writing songs for children or coaching the children in writing songs themselves, both of which I think are excellent activities, but are not what I do. I didn't feel any exclusion. I gave a special program on historical folksongs and it was well attended.

PIO!: What do you consider to be the important developments in contemporary children's music?

Sam: I think the movement toward preservation of the environment—the Ecology Movement, as we call it—is very, very important, and I think that's being very well served by the singer/songwriters. The best songs in that genre are contemporarily composed songs, and I think they're serving a great purpose. There aren't many traditional songs that address the topic. I think the most important songs are ones that kids can learn and sing themselves. I think, for example, that David Mallett's "Garden Song" [a.k.a. "Inch By Inch, Row By Row"] has been a very important song. Sarah Pirtle and Sally Rogers write important songs for children, without being preachy.

PIO!: Are you doing more performing since your retirement from the university?

Sam: I very much increased the school performances. I really got into it. That was when I started doing the programs for GATE [Gifted and Talented Education Program] and Young Audiences. Before that it was all just a question of the teachers calling me and asking could I come.

My musical engagements have been dropping lately (last year it was about 80), and I think it's partly because the older teachers are retiring and the young teachers coming on don't know anything about folk music, or about me.

I have the greatest admiration for the teachers who I think are fighting an uphill battle to be good

teachers, and most of them are pretty good. You know, I'm in the situation of visiting the school; I'm with the kids for an hour, then I'm gone. The teacher has them all day long, day after day. His or her opportunities for teaching songs are infinitely greater than mine.

PIO!: What are your plans for the future?

Sam: I want to do an album of environmental songs. I'd do a song I wrote called "Going to the Beach," which is about respecting the environment, taking care of things, and not littering. And "Simple Gifts," a Shaker song, is about a different way of looking at things. Of course, I'd also include "The Garden Song," by David Mallett; and "The Land Knows You're There," by my daughter, Leanne; and "Somos el Barco," by Lorre Wyatt.

One of the things I like to do in talking to classes—high-school classes, especially—is to trace the evolution of the human attitude toward wilderness. At a certain time in U.S. history, a person's worth might be measured by how many trees he or she could cut down in a day. Today, I hope we've reached a point where we are honoring a person more by how many trees she or he can save in a day. The idea is that, as individuals grow and change, so do nations and the systems under which they operate. **★PIO!**

Adam Miller lives in Skylonda, California with his wife, two children, and four cats. He is the editor of a biography of Sam Hinton that will be published next year.



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