
PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #37

Winter 2001

Caroline & Sandy Paton



Inside...

- Strengthening Families ■ Lessons on Singing and Life ■
 - Family Music and Dance Camps ■ Love Doesn't Change ■
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Why there is a CMN...

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

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

WHO WE ARE...

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

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

WHAT WE DO...

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

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

OUR PRINCIPLES...

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

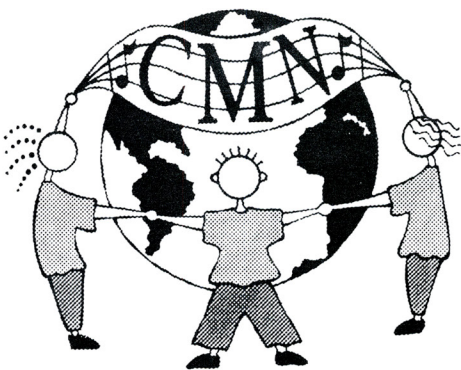
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With deep appreciation, we acknowledge

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.



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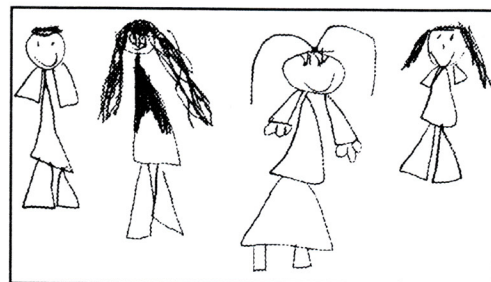
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Editorial Page Introduction

by Susan Keniston

Welcome to the winter 2001 issue of *PIO*! One of the fun parts of my job as editor is seeing the personality of each new issue emerge. This one is on the topic of "family," and I think you'll enjoy what our article writers and songwriters have to say about it. One of the strongest flavors you'll notice is the wonderful selection of children's drawings of their families, contributed by students at Montessori School 27 in Yonkers, New York, grades pre-K through 5. Beth Bierko volunteered to coordinate this project at her daughter Helen's school, and we are so thankful to her and to the school's art teacher, Jeannine Kocher, for such a great gift. The family drawing that appears on this page is by Helen Bierko, and it shows (l. to r.) her father Scott, herself, her mother, and her sister Stephanie. We send a huge thank you to *all* of the children who sent drawings to *PIO*!



Our spring issue will be on the topic of "Singing about Justice." Due to an exciting opportunity for me to travel to Cuba, the due date for that issue has been moved forward to March 8th this time, but please get in touch with me by early February if you'd like to reserve a place in the lineup. Next fall's issue will have as its theme "Music for Older Children." We're especially interested in hearing about the creative ways you keep music in the lives of young people aged 11 and up. And now, on to our editorial for this issue, by Tom Hunter, who has done a lot of thinking about families and shares his most current ideas with us here.

Editorial: Strengthening Families

by Tom Hunter

There's something slippery about families these days. It's hard to get hold of exactly what they are. We know they come in different sizes and shapes—single-parent, blended, nuclear, extended, foster, adopted, chosen, communal, gay, biracial, mixed-faith. We call some dysfunctional, which makes me wonder why we don't call others functional. We idealize them, sometimes picturing what all of them should look like, with picket fences and a happy dog. For a lot of us, they're repositories of guilt and regret, all those things we wish we could have done and know we would, if only we could do it again. They've become a public agenda, too, an excuse for passing laws on "family values" and bashing those who don't fit some clearly defined moral way. There's violence in some, loneliness in others, straightforward and poignant devotion in many. They're a mixed bag of nostalgic gatherings for holidays, draining collisions over diapers and TV and cars, and ordinary day-to-day living.

And yet, however slippery, there is something fundamental about fami-

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Tradition and Simplicity

An Interview with Sandy and Caroline Paton

conducted by Sally Rogers

I was brought singing into the folk music revival, nursed on the music of Folk-Legacy Records. My early college years were spent in Ann Arbor and East Lansing, Michigan, mostly listening to and singing traditional folksongs with friends at the Ark and the Ten Pound Fiddle coffeehouses, at open mikes, and community sing-alongs. But when I went looking for new songs to learn, again and again I was pointed to the black-and-white covers in the record bins holding any one of a number of albums on the Folk-Legacy record label. I was assured that no matter who was recorded, the songs would be traditional gems from the likes of Frank Proffitt, Almeda Riddle, Jean Redpath, and many more. Or, if new compositions, they would come from the pens of those writing in a traditional vein, such as Gordon Bok or Bill Staines. Or they would be old songs sung by new interpreters, such as Ed Trickett, Joan Sprung, Helen Schneyer, and Sandy and Caroline Paton.

Little did I know then that the founders of that record label would become not just mentors, but friends as well. Howie Bursen and I celebrated our wedding reception in the very room where so many fine albums had been recorded over the years, including Howie's.

Sandy and Caroline Paton founded Folk-Legacy records in 1961 with their friend, Lee Haggerty. For nearly 40 years they have been providing the discerning folk-music enthusiast with fine recordings. The company is operated out of a remodeled barn on a rural road in Litchfield, in the hills of Northeastern Connecticut. Since Lee died last year, the business is truly family run. Sandy does the recording and

gets to play with the computer and e-mail. Caroline does most of the correspondence, places the orders with their suppliers, does the books, and maintains the ledgers. Their son Robin does the invoicing, packaging, and inventory maintenance; keeps the promotional list in order; and, along with brother David, does anything else that needs doing. All four also maintain performing careers, both as a family (though rarely these days) and in various other bands and solo configurations.



Photo by Suzanne Szasz.

Caroline and Sandy Paton.

In recognition of their significant contributions to the folk-music world, Sandy and Caroline Paton were selected by the Connecticut Commission on the Arts to serve as Official State Troubadours for 1993. They have also been honored by the California Traditional Music Society, the Memphis Dulcimer Festival, the Eisteddfod Festival of Traditional Arts in Massachusetts, and other organizations.

Drawing upon a vast repertoire developed over their many years of collecting folk songs throughout the English-speaking world, from the Southern Appalachians to the Ozarks, from Scotland and England to the maritime provinces of Canada, Sandy and Caroline share their personal memories as well as their musical talents in every program they present. They also invite their audiences to join in on many choruses, encouraging them to participate actively in the experience. "We prefer to sing with people, rather than at them," they explain. "Folk music has been a participatory sport for many centuries, and we would like to see it continue to be just that."

Accompanying themselves with guitar, Appalachian dulcimer, and autoharp, the Patons skillfully blend their voices in harmonies that offer more than just a pleasant musical interlude in our daily lives; many of their older songs provide insights into the history of the United States, reflecting the concerns, the delights, the joys, and the sorrows of those immigrant families who braved the wilderness to settle in the New World. Truly, theirs is a program to be enjoyed by parents and grandparents, as well as by children of all ages.

PIO!: Tell us something about your beginnings as a duo.

Caroline: Almost as soon as we met in 1957, we began singing together. Sandy sang a song I wanted to learn at a concert I attended. He heard me singing harmony. I went up and asked him about "Peri Meri Dixi Domini," which is a New England version of "The Riddle Song" that he learned from the Linscott collection. And of course I knew the Appalachian version, "I Gave My Love a Cherry." I was intrigued with this one with a garbled Latin chorus. So we met over this song. He was already doing radio interviews and concerts. But the first time

they stuck a mike in front of me I just about collapsed out of fear. Back then, "The Wild Mountain Thyme" was sort of our song as a duo. We ended our concerts with it. We learned it in England and brought it back. At the ends of concerts I would come up and we would sing it together. But then we taught it to Judy Collins!

PIO!: So you taught it to her!

Sandy: She and I worked together once one Easter period, the year I was doing school assemblies. I had the Easter holiday off from the schools and so I sang at the Exodus, a coffeehouse in Denver, with Judy.

Caroline: We were living in Boulder, and she was, too. Once we met, we were soon sharing babysitters, because her little boy was about 9 months old and David was about 14 months old. She was still married to Peter Taylor, a really nice young graduate student in English at the University there.

Sandy: She and I would be on tour, so Peter and Caroline would share the babysitter when they went to hear people singing at the Exodus in Denver. It was in the Green Room there that I taught Judy Collins that song and a couple other songs that she recorded on her first album.

Caroline: "Fare Thee Well to Tarwathie" and "The Prickle-eye Bush," which he had learned in England. So "Wild Mountain Thyme" became so well known then that we stopped singing it for awhile. But we still do love to sing it, the way the Irish family—the McPeake's—did originally, with no accompaniment and with those open-fourth and -fifth, almost Copper-Family-type harmonies.

PIO!: So you met in 1957. When did you get married?

Both: 1957!

Caroline: And our first child, David, was born that year, too!



Photo by Suzanne Szasz.

Sandy and Caroline Paton with sons Robin (l.) and David, at home in Huntington, Vermont, in the mid-1960s.

Sandy: And we traveled around England and Scotland, collecting songs.

PIO!: I'd like to come back to that, but first, were you performing children's music all along?

Sandy: I started doing school programs in 1959, the year that I was on tour for an agency out of L.A., doing school assemblies. It was three assemblies per day, five days a week. You had a grim, hard time establishing communication. I remember cold gymnasiums with students from kindergarten through 12th grade in the same room. And you had 45 minutes to do your thing. Then you finished, packed up, and drove to the next gig in the afternoon, 75 miles away. Not a good way to establish human relations.

Caroline: Some of the songs you were singing in 1957 were songs that were good for all ages, like, "There Was an Old Woman Had a Little Pig." You developed your school and children's repertoire and performance style with kids during those first years. They were hard years on the road.

PIO!: You founded Folk-Legacy Records at about that time, too—in 1961. Why did you decide to do that?

Sandy: Because I thought it would be nice to hear some of the traditional artists I'd been recording in the field, recorded on good equipment, with carefully mastered recordings. I thought what was available up until then in the field of traditional music was a bit hastily produced. Also, I wanted people to hear the people from whom we'd learned these songs. Most of us grew up hearing some wonderful singers in professional situations, and didn't realize there were thousands of people out there making music in their kitchens, just for the sheer joy of carrying it on. And these people were good! It wasn't that they couldn't sing that they didn't become professionals. It just never occurred to them. So I put out our first traditional album of Frank Proffitt from Sugar Grove, North Carolina.

PIO!: Where did you meet Frank?

Sandy: At the University of Chicago Folk Festival. Frank Warner brought him up to perform there in 1960 or '61. The Stanley Brothers were there, too, with their fancy suits and white hats and their big fancy resonator banjos. Frank, who stood there with his homemade

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Family Music and Dance Camps

Sue Ribaudo

For one week each summer, my family gets away from the demands of everyday life and spends time immersed in song, dance, storytelling, crafts, swimming, and camaraderie. When we come home, happy and exhausted, we try to explain to friends what we've been up to. Their reaction is often one of envy, wishing they could do the same. So I would like to share our experience with you and give you some information on camps that you can contact.

We've been attending "Campers' Week" at Pinewoods Camp in Plymouth, Massachusetts, for most of the last 15 years. The week is one of many sponsored by the Country Dance and Song Society. My kids, Dan and Adam, were 6 and 2 when we first attended; and Dan, now 21, even came with us this year as an adult.

Each day offers a full schedule of classes (singing, dancing, drama, band class, crafts, and so on), with dances and other musical events happening each night. We have found that there is a good mix of times when the children have their own activities, organized by age group, and times when we all come together. Each morning and even-

ing the whole community gathers for songs, stories, and dancing together. The children are an integral part of the program, not just an afterthought. The Campers' Week community becomes an extended family, as friends, caregivers, and teachers.

Children who attend camp get lots of opportunities to grow. They are exposed to many styles of music and dance that aren't a part of the popular culture. They are reminded how to have some creative fun without the TV or computer.

After a "pied piper" leads the youngest children and their parents away at bedtime, roving babysitters check on the children, allowing the adults and teens to attend the evening's dance and other activities. (My kids were so excited when they were finally old enough to stay up for the dance!) Late-evening offerings include a skit night, an auction, singing, and musical jamming.

The children who attend this kind of camp get lots of opportunities to grow in many ways. They are exposed to many styles of music and dance that aren't a part of the popular culture back home. They are reminded how



Sue Ribaudo and her whole family enjoy Pinewoods Camp (from left: Adam, Dan, Sue, and Vic).

to have some creative fun during a week without the TV or computer. If they are so inclined, they have a chance to perform in a very supportive environment. And each year they are given more responsibilities as members of the camp community. At Campers' Week, they can even offer to teach a class. We come home each year and start counting the days until we can return.

Two other programs I can recommend from personal experience are ones where I've been on staff as a teacher. They are Common Ground on the Hill's Traditions Week and the Augusta Heritage Center's five weeklong summer sessions.

I have worked at Common Ground since its inception in 1995. The program stands out as being one with a "soul." Walt Michael, the artistic director, describes it this way: "As we explore and celebrate [our diverse world], we find that what we have in common with one another far outweighs our differences. Our common ground is our humanity, often best expressed in our music, our art, our dance, and even our language. Peaceful solutions to our cultural and inner conflicts can be found in our shared artistic traditions." One of the highlights of my weeks has been singing in the multiracial, intergenerational gospel choir.

The children have their own program, called World Village, where they are offered much the same wide variety of activities as the adults (singing, dancing, drama, drumming, crafts, and outdoor rec-



Sue Ribaudo leads a singing game with children at Buffalo Gap Camp.



Two other CMN members, Kathy Reid-Naiman (l.) and Sandy Byer (c.), sing with Sue Ribaldo at Pinewoods Camp.

reation). Geared to children, the World Village interacts with the adult program, with the children often visiting interesting adult classes and adult instructors visiting the children. The parents are always welcome to join in the fun.

Augusta Heritage Center's five summer sessions have a different theme each week. The "Folk Arts for Kids" classes also have a different focus each week, often related to the adult themes. I've taught adults during Vocal Week for many years. While I'm there, I enjoy taking classes in a variety of musical styles and singing all day and late into the night.

If you are interested in learning more about these and other family music weeks, contact one of the following camps or sponsoring organizations.

EASTERN UNITED STATES

Country Dance and Song Society

413/268-7426

E-mail: camp@cdss.org

Website: www.cdss.org

CDSS sponsors the following weeks, and the activities are as described earlier in this article:

- *Campers' Week at Pinewoods Camp* (7/28 to 8/4, 2001)
Plymouth, Massachusetts
- *Family Week at Pinewoods Camp* (8/18 to 8/25, 2001)
Plymouth, Massachusetts
- *Family Week at Buffalo Gap Camp* (7/14 to 7/21, 2001)
Capon Bridge, West Virginia

- *Family Week at Ogontz Camp* (7/28 to 8/4, 2001)
Lyman, New Hampshire

Common Ground On the Hill Traditions Week (7/1 to 7/6, 2001)

Western Maryland College

Westminster, Maryland

410/857-2771

E-mail: cground@qis.net

Website:

www.commongroundonthehill.com

Activities include singing, dancing, drama, drumming, crafts, classes with visiting artists, and outdoor recreation. Activities focus on the theme of building community through the arts and draw upon many different cultures.

Augusta Heritage Center

Davis and Elkins College

Elkins, West Virginia

304/637-1209

E-mail:

augusta@augustaheritage.com

Website:

www.augustaheritage.com

Activities include music, dance, storytelling, and crafts.

- *Blues Week and Swing Week* (7/8 to 7/13, 2001)
- *Vocal Week and Guitar Week* (7/15 to 7/20, 2001)
- *Irish Week* (7/22 to 7/27, 2001)
- *Bluegrass Week and Dance Week* (7/29 to 8/3, 2001)
- *Cajun/Creole Week and Old-Time Week* (7/5 to 7/12, 2001)

Swannanoa Gathering

Warren Wilson College

Swannanoa, North Carolina

828/299-3326

E-mail: gathering@warren-wilson.edu

Website: www.swangathering.org

Activities include arts and crafts, field trips, visits from guest musicians, swimming, a watermelon-eating contest, evening campfires, and scavenger hunts. This year during Celtic Week the children

learned to play the tin whistle, and during Old-Time Week, the dulcimer. Programming for adults and children is available during the following weeks:

- *Celtic Week* (7/8 to 7/14, 2001)
- *Swing, String and Dulcimer* (7/15 to 7/21, 2001)
- *Old-Time Week* (7/22 to 7/28, 2001)

Appalachian Family Folk Week

Hindman Settlement School

Hindman, Kentucky

606/785-5475

E-mail: hss@tgtel.com

WESTERN UNITED STATES

Spokane Folklore Society

Lady of the Lake Family Week

(August; see website for dates)

Coeur d'Alene Lake (60 miles east

of Spokane, in Northern Idaho)

509/838-2160; ask for Penn Fix.

Website: www.runway.net/a/folklore/LOL

Activities include dance, singing, storytelling, crafts, and swimming.


Bay Area Country Dance Society

Alta Sierra Family Week

Dunlop, California (50 miles east of Fresno)

E-mail: ACDS@ssrl.stanford.edu

Website: www.bacds.org

Activities include dance (contras, squares, English, longsword, Morris, Appalachian and English clogging), music and instrumental workshops, singing, storytelling, folk crafts, gourmet meals, lake swimming, and canoeing. 

Sue Ribaldo has been on staff at Pinewoods and Augusta and has directed the children's programs at Common Ground, where she is currently vocal coordinator.

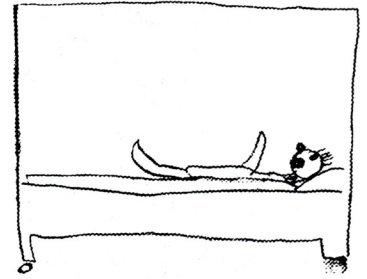
Editor's Note: This listing is not intended to be exhaustive, and readers will note that it focuses on the east and west coasts. There surely must be some wonderful family music camps in between, but the author was unable to find them through her website research. *PIO!* readers are encouraged to write a letter to the editor if they have any others to recommend.



MORE BETTER THAN ME

words & music by Jackson Gillman
©1996 Jackson Gillman

The birth of a baby sibling is always an exciting event for a young child, but it can also be fraught with anxiety and jealousy. "More Better than Me" is a little-boy's-eye view of the arrival of a baby sister, as sung to his stuffed toy. To contact Jackson about his songs & stories, go to www.jacksongillman.com.



Freely

intro

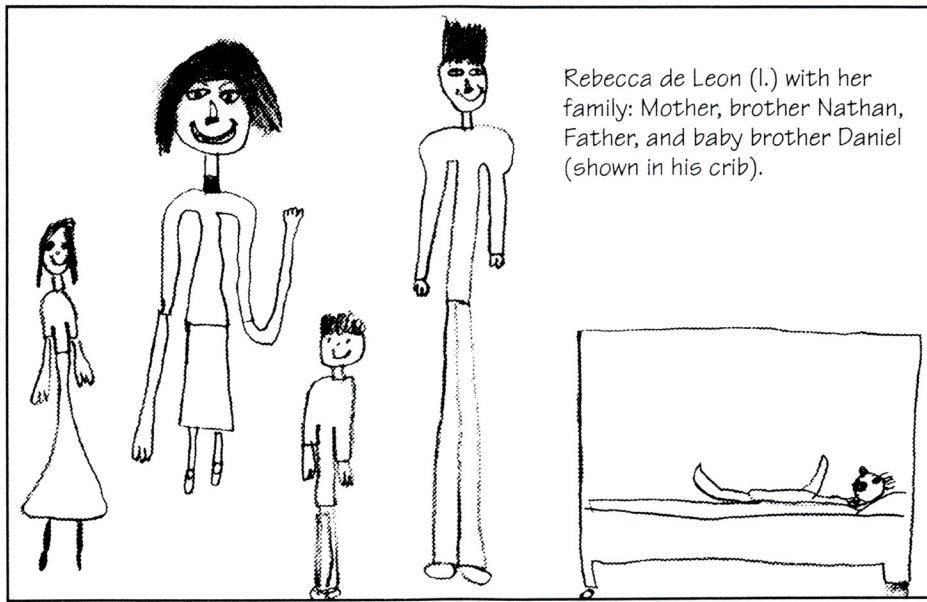
Ma-ma's bel - ly has shrunk, — the ba - by is here, — the
day's fin - ally come, — so let out a cheer! — The ba - by is cute, — they all
make a big fuss, — but some - times I think — they for - get a - bout us. — I'm

verse

gen - tle with the ba - by and a - gree that she's cute, but
I just drew this pic - ture and they don't give a hoot. I fin - 'lly fi - gured that's the
way it will be, Mom and Dad love ba - by more bet - ter than me. 2. I



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.



Rebecca de Leon (I.) with her family: Mother, brother Nathan, Father, and baby brother Daniel (shown in his crib).

More Better Than Me

➡ continued from previous page

Intro:

Mama's belly has shrunk, the baby is here,
The day's finally come, so let out a cheer!
The baby is cute, they all make a big fuss,
But sometimes I think, they forget about us

1. I'm gentle with the baby and agree that she's cute
But I just drew this picture and they don't give a hoot.
I finally figured that's the way it will be:
Mom and Dad love baby...more better than me.
2. I fell down again and got a bump on my knee.
Momma tried to kiss it better and she says she loves me.
But then I see her kiss and kiss the baby's head,
And I can see she kisses baby...more better than me.
3. It's the first time I took out the trash by myself,
I didn't even need anybody's help.
Dad pats me on the back and says he's proud of me.
But baby starts cooing and it's easy to see,
(repeat the 5th & 6th bars of the verse to
accommodate the preceding line)
Dad is proud of baby...more better than me.

4. More better than me? More better than me.
Mom and Dad love the baby...more better than me.
(this short verse is sung to the music of the
first four bars of the regular verse)
5. My folks say that baby's just as lucky can be.
The way they ooh and ah and giggle it's no wonder to me.
I already know she's just as lucky can be,
And if it stays like this, they can just forget about me.
6. The baby they say is just as lucky can be...
'cause she couldn't have a brother more better than me.
(the line above is spoken by child,
as if repeating parents)
More better than me?! More better than me.
She couldn't have a brother more better than me.
7. Maybe it's true what they say about me.
I'll try to be the best a big brother can be
She really is fun when she's not crying at least,
But when she does she is as loud as a beast.
8. But I know how to get her to smile and play,
And I can tell she loves me and you know what they say—
She really is lucky to have a brother like me.
No one could love their baby sister...more better than me.

There Are Lots of Ways To Be a Family:

Music and Diversity

by Mara Sapon-Shevin

Many of us in the Children's Music Network ask ourselves often, What do we want for our children—those in our own families and those for whom we sing and perform? Among many things, we want children to notice the diversity in the people around them—that they have different colors of skin, speak different languages, eat different food, are good at different things, and live in different kinds of houses and families. We want children to know that they can be closely connected to people who don't look like them, don't talk like them, don't share every characteristic of their own lives or families.

And, we want children to know that there are problems in the world and that we aren't powerless. We want them to believe that racism is unacceptable, that violence against homosexuals is intolerable, that name-calling and teasing and exclusion damage the very fiber of our community and our society. We want children who will see themselves as powerful players against societal oppression, able to notice when things aren't right, attuned to injustice and unfairness, and willing and skilled in taking a stand.

How, then, can these goals be applied to music about families?

GENERAL PRINCIPLES

In a previous article in *PIO!* (see winter 2000 editorial), I discussed the merits of various ways to use music to teach about differences. This can be tricky, as there are sometimes conflicting concerns that need to be balanced. But avoidance of difference is not the solution. We are not trying to make differences invisible and encourage people not to see one another fully. This is one important principle to guide us. Some other key points I raised were the following:

- It's important to talk about and sing about differences within a context of commonalities. Differences should never be defined or described in ways that imply that the differences are all there is, nor should we imply that every person or everyone's family is "the same."
- Songs for young children should avoid introducing the difference and the oppression at the same time. While we want students to be aware of and attentive to issues of discrimination and prejudice, we don't want to imply that all children with a particular individual or family characteristic are rejected or that teasing and exclusion are inevitable for children and families with obvious differences.
- When choosing a song, it's important to consider the audience and the audience's diversity. Some songs might be appropriate in particular audiences and insensitive in others. The capacity to do follow-up work with listeners might be a critical factor in determining the advisability of a particular song.

TEACHING ABOUT FAMILY DIFFERENCES

If we apply these general principles to "family differences," how might that look, and what would be important to remember? How can we best acknowledge family differences, making them visible in a way that both normalizes and celebrates them?

Context of Commonality

Music about families should acknowledge that there are many kinds of families, and that most of them share some key characteris-

tics. We have to be careful in articulating those commonalities, however, since some typical ways of defining families are not accurate. Not all families live together (Dad may live in Arizona and Mom in New York); not all families are related by blood or look alike (there are adoptive families and blended families); and, certainly, not all families have a dad and a mom and kids (some families have two moms or two dads, some have just a mom or a dad, some have a grandma in charge, some are communal, some are foster-care families, and so on).

When singing songs about family, it may be very helpful to define families broadly enough so that many children will see themselves represented. In Uncle Ruthie Buell's "The Family Song," many different kinds of families are described. For example, consider the following verse:

Susie and her brother
Live with their mother
And someone whom their
 mother loves a lot,
And they've got a cat named
 Rover
And a dog who won't roll over,
And I'll tell you something else
 that they have got:
They've got a family, a real
 family.
There may be dust upon the
 floor,
The roof might leak above,
But they're a family, a real
 family,
Living in a house that's made
 of love.*

In Karen Howe's song, "What Makes a Family?" the chorus defines it as "people who are seeing you through, . . . loving, caring for you." In her verses, she states that a mom alone, a dad and a mom, a child and a dad, or a mom with a friend are all "family" configurations.

In Bill Harley's song, "Family," the chorus is:

*© Uncle Ruthie Buell; used with permission.

Family is just people living
together,
Family, learning to get along.

One verse reads:

Jamie's got two sisters,
Sometimes that's no good.
Tommy doesn't have any at all,
Sometimes he wishes he could.
Sarah lives with her father,
Her mom is far away.
And Terry's house has got an
extra room,
And her mom's friend is com-
ing to stay.*

Sarah Pirtle's song, "Sing about
Us," has the following chorus:

Sing about us. Tell me again.
You don't have to be just like
me
To be my friend, be my friend.
You don't have to be just like
me to be my friend.**

When Sarah sings this song with
children, she writes new verses to
reflect the diversity of the class. In
working with a kindergarten class,
she was alerted by one of the
mothers of a student that it was
important that her son's family not
be omitted, and she suggested that
it be expressed as "we have two
moms." This resulted in this verse:

In some families we live with
our grandparents.
In some families we live with
our mom and dad.
In some families, we have two
homes.
You know, love makes a
family.
In some families we live with
our mom.
In some families we have two
moms.
In some families we have a
foster mom.
Every family is a good family.**

Sarah reports that the children
smiled in recognition when their
particular family configuration was
mentioned, and another child spoke

up (in addition to the boy with les-
bian parents), saying, "I have two
moms. And I have two homes.
There's my mom and my stepmom."

In a similar vein, there's Ruth
Pelham's song, "Under One Sky,"
whose chorus says, "We're all a fam-
ily under one sky, we're a family one
sky." This is a "zipper" song that
could be written to incorporate
verses relating to family differences.

Separate the Difference from Oppression

Singing about nontraditional fami-
lies without implying that there is
anything "problematic" about such
situations is critical. In Jenny and
David Heitler-Klevans' wonderful
song, "Love Makes a Family," many
kinds of families are described,
including those with divorced par-
ents, children who are adopted,
and childless couples. After serious
consideration, Jenny and David
recently changed the words to the
verse about lesbian parents so that
it would describe the situation
without linking it to teasing or mis-
treatment. The new verse reads:

Our friend has a sister and
also two mothers.
He doesn't have a dad and he
doesn't have brothers.
Through good times and bad
they take care of each other,
And their house, it is filled
with love.*


While teachers would certainly
want to discuss any situations in
which students from gay or lesbian
families (or any other kind of family)
were actually being teased or ex-
cluded, the song does not introduce
that marginalization or oppression
as inevitable or normative.

Consider Your Audience

While we wish that all families were
consistently places of love and sup-
port, this is not true. We have to
make places in our performing and
teaching for the fact that not all

families are places of love and
safety. While we may not want to
name this explicitly, it can be help-
ful to be aware that songs about
loving, happy families may be chal-
lenging or painful for some listeners
(including adult listeners!). Ruth
Pelham's "I Cried" is a wonderful
example of a song about a child's
pain in the face of parental separa-
tion or divorce. While there is
evidence of caring and loving par-
ents who attempt to reassure the
child of their continuing love, the
child in the song is, nonetheless,
sad and disturbed by the situation.

Such a song may give young listen-
ers (and adults) the chance to talk
about what's hard in their families
and to get support for the wide range
of challenges that families face.
When choosing to sing or teach this
or any similar song, it's good to
keep in mind that some listeners
may need to have somebody "safe"
to talk to about it, afterward. It may
be insensitive simply to leave after
singing such a song, so it's good to
ensure in advance that there will
be some sort of follow-up support,
perhaps in the form of a group dis-
cussion facilitated by the performer
or teacher and a counselor.

The music we share with young
people provides us with multiple
opportunities to shape their under-
standing of what constitutes a
family, how we care for and about
one another in relationships, and
what it means to loved. Let's con-
tinue the commitment to making
music that allows all listeners to
feel included and embraced, confi-
dent that they are lovable and
capable of loving. These are criti-
cal messages, and our work is
important. 

*Mara Sapon-Shevin is Professor of Edu-
cation at Syracuse University. Her
latest book is a practical guide for build-
ing cooperative, inclusive classroom
communities.*

*© Round River Music; used with permission.

**© Sarah Pirtle; used with permission.

*© Jenny & David Heitler-Klevans; used with
permission.

Love Doesn't Change:

Learning about Death

by Beverly Granoff

We all wish that childhood was made up of only dreams, fantasy, and good times, with no worries or cares. When children do have problems, we are usually equipped to help them. But sometimes things happen that are beyond our control and our experience. We ourselves don't know what to do, so how do we help our children?

Grieving the loss of a loved one is difficult. But what about the losses yet to come? Most people have heard about the various "stages of grief," but few are familiar with "anticipatory grief." That is the deep sadness, confusion, and helplessness you feel when uncontrollable changes happen in your life and you can do nothing but wait.

My father has ALS, Lou Gehrig's disease. My children are watching him die. Some days they grieve, some days they handle it well. I told Melissa, my 6-year-old daughter, "Zadie's muscles don't work anymore. He won't be able to pick you up, and you can't sit on his lap anymore." Melissa replied, "I can still love him." For Stefany, my 11 year old, it's a little different. She says that though she's sad and confused, she is "accepting and expecting the changes that have been happening. That's what happens when people get old." Zadie used to sing and play the piano. Every visit, we always share the music he loves. Not only does it make the visits less depressing, it also makes for nice memories.

My 94-year-old grandmother has dementia. One day Melissa asked, "If Great-grandma loves me, then why doesn't she know who I am?" I told her, "Remember Grammy's eyes when she looked at you? Did her eyes and her smile have love in them? She just isn't exactly sure

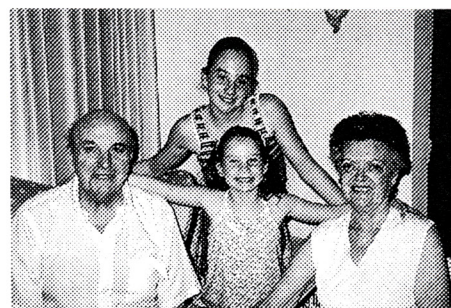
of who you are, but she knows that she loves you." My grandmother used to play the piano for the silent movies. She doesn't remember much, but she does remember her music. My kids and I sing with Grammy at every visit—old songs, new songs, nursery rhymes, it doesn't matter. While we're singing together it's like an oasis in time. The love is there, the sadness is gone, and everything feels right.

All children know is what they feel. We have to help them understand that it's okay to feel angry, lost, or confused; that adults feel that way, too. But mostly we need to reassure them that the love is still there, even when the mind and body change or someone moves away or dies.

No matter what kinds of changes are happening in a child's life—divorce, illness, death—they come to us with questions. We really don't have to have all the answers. We just have to facilitate and listen to the questions. But sometimes kids need to talk when adults are too upset or too busy to listen. Sometimes children simply can't talk and can't express their feelings. Then they need to find another source for help.

Music goes directly to feelings when words are too hard to understand. I wrote "Angels in Heaven" last year in response to Melissa's questions. The lyrics are as follows:

My little world is changing all
around me,
And I don't understand what's
going on.
People come and people go and
act so strangely,
It makes me feel so lost and all
alone.
I don't want these feelings in
me anymore;



Beverly Granoff's parents, Zadie Miltie and Baubie Claire, and her daughters, Stefanie and Melissa.

I'm so little I just get so scared.
Why can't it all be the way it
was before?
Hold me close and tell me
you'll be there.

Chorus:

Are there Angels in Heaven up
above?
At times it seems that I can feel
their warmth and their love.
I can see them smiling, and I
can feel their touch,
And then the hurting doesn't
hurt so much.

I have a special "feelings place"
that's just for me.
I go there when I want to be
alone.
When I'm feeling sad or lost or
when I'm angry,
I rock or play or sing myself a
song.

I think of people that I love
and special times we've
shared,
How things have changed, or
how we're now apart.
I know their love for me is real
and always will be there,
And my love for them will stay
inside my heart.

*[Chorus]**

Since Melissa can't read yet, I wanted her to be able to carry the song with her to use when she needed it. I also wanted it to be used as a facilitator of dialog between adults and children. And even when children have no words to express themselves, they can simply hum the melody for com-

*© 2000 Beverly Granoff.

fort. The song gives children permission to go to a special "feelings place" and just be alone. There they can let out their sadness, anger, fear, frustration, and confusion. They can look at pictures, sing songs, or just sit and rock and know that it's all right. They can feel the love and remember the joy.

Children need to be reassured that most aspects of their life won't change and that most of the time someone will be there for them. But at the times when someone can't, they have something they can do, somewhere they can go to help themselves until an adult is available. It gives them a little bit of control in a helpless situation.

It may sound strange, but I've found that you also need to keep a sense of humor. My mother was trying to clean out a closet, and my dad wouldn't throw anything out. My mother said to him, "They make caskets with drawers now so you can take it with you!" We all laughed. When children see that dying and death are a natural part of life it is a little easier to handle. They don't look at it as something bad or something to fear. Melissa said to my father, "Mummy says I'm old enough so I can go to your funeral!"

While driving home the other day, the song "Turn, Turn, Turn" came on the radio, and Melissa heard the words, "a time to be born, a time to die." I mistakenly thought that a six year old wouldn't be able to understand the song. We had a nice talk on the way home!

Some people are not comfortable talking, but it is the best thing to do. Though you have no control over the situation, when you talk about it, you don't feel so helpless. It's not always easy. Just talk as openly and honestly as you can. Laugh together. Cry together. Get angry together. Sing together. Make memories together. Have no regrets later. Let nothing be left unsaid, especially "I love you."

SOME RESOURCES

When I wrote "Angels in Heaven," it was partly because I hadn't been able to find the right song to help my children. Although there seemed to be plenty of materials that tried to explain death, I had difficulty finding ones that dealt with coping with feelings about death and dying. I've since researched this some more and found a few books, song ideas, and websites that others might find helpful.

I like Marge Heegaard's three workbooks for children learning to cope with grief and loss, designed to be illustrated by the child using them: *When Something Terrible Happens*, *When Someone Very Special Dies*, and *When Someone Has a Very Serious Illness*. All three are published by Woodland Press.

Two other good read-aloud books are *Someone Special Died*, by Joan Singleton Prestine, from the series *Kids Have Feelings, Too* (Fearon Teacher Aids); and *When Someone Dies*, by Sharon Greenlee (Peachtree).

I've gotten some help from fellow members of CMN, too. The following are some of the picture books about death that Jan Lieberman suggested:

Aliki, *The Two of Them* (Mulberry Books)

Bruce Coville, *My Grandfather's House* (Bridgewater Books)

Jo Carson, *You Hold Me and I'll Hold You* (Orchard Books)

E. Hathorn, *Grandma's Shoes* (Little, Brown)

Anna Hines, *Remember the Butterflies* (Dutton)

Susan Varley, *Badger's Parting Gifts* (Lothrop, Lee and Shepard)

Douglas Wood, *Grandad's Prayers of the Earth* (Candlewick Press)

Jane Yolen, *Grandad Bill's Song* (Philomel Books)

In a conversation with Jacki Breger, I learned that she often chooses not to sing specifically about grief with kids. "Rather, we think about a song that we love that we 'give' to the dead or dying person. Many times kids have come up with 'Apple Picker Reel,' because it was a song they truly loved and it is so filled with life and living." The chorus is, "Hey ho, makes you feel so fine / Looking out across the orchard in the bright sunshine."

Another song that Jacki uses is "Mary Wore Her Red Dress." The children use it to sing about somebody who is sick or dying, or who has died. "Susie's feeling sad, sad, sad; Susie's feeling sad, because her grandma died." You can make up words about giving care or noticing the changes: "Grandpa looks a little worse" (or perhaps "a little better"), or "Grandpa needs his medicine" (or his bath), and so on.

Finally, here are some websites that address grieving and loss:

- For a list of books about children's grief: <http://www.grannyg.bc.ca/ckidbook/grief.html>.
- For comfort, support, and education about issues surrounding death: www.death-dying.com.
- For support working through loss and grief, visit Grief Net at <http://www.rivendell.org>. Their companion site, KIDSAID, is a place for kids and their parents to find information and ask questions.

If you know of other songs or would like some of the poems or songs that I've written about this subject, please feel free to contact me.



Beverly Granoff is a music teacher, a special education teacher, and a songwriter. She lives in Massachusetts with her husband and two children.

WHAT'S IN A BOOK?

words & music by Frank Squillante
©1989 Frank Squillante



Frank wrote this song when he was working as a composer in residence at P.S. 257, "The Children's School," in New York City. One day while packing up his guitar, the question occurred to him: "What better way is there to motivate young children to investigate the world of books than to ask them to think about what they could actually find in a book?" The song idea took off at once. He wrote the chorus while driving home that day, and soon had an abundance of ideas for the verses. You can contact Frank about his songs and recordings at efescue@cloud9.net.

With a lively swing feel

chorus

What's in a book? I'd like to know. If you
just take a look there are places you can go.
Once in a while, I'd like to know: Oh,
what's in a book, in a book, in a book?

verse

You can climb a mountain and see what you can see,
Fly in an airplane across the deep blue sea,
Visit a foreign land and learn how to say "hell-o",
Read about how an Eskimo builds a house that's made of snow! Wo - oh!

Chords: C, F, Dmin7, G, G7

What's in a Book?

➡ continued from previous page

chorus:
What's in a book?
I'd like to know.
If you just take a look
There are places you can go.
Once in a while,
I'd like to know:
Oh what's in a book, in a book, in a book?



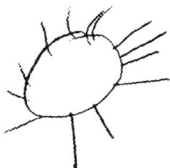
1. You can climb a mountain and see what you can see,
Fly in an airplane across the deep blue sea,
Visit a foreign land and learn how to say "hello,"
Read about how an Eskimo builds a house that's made of snow!
(Wo-oh!)

(chorus)

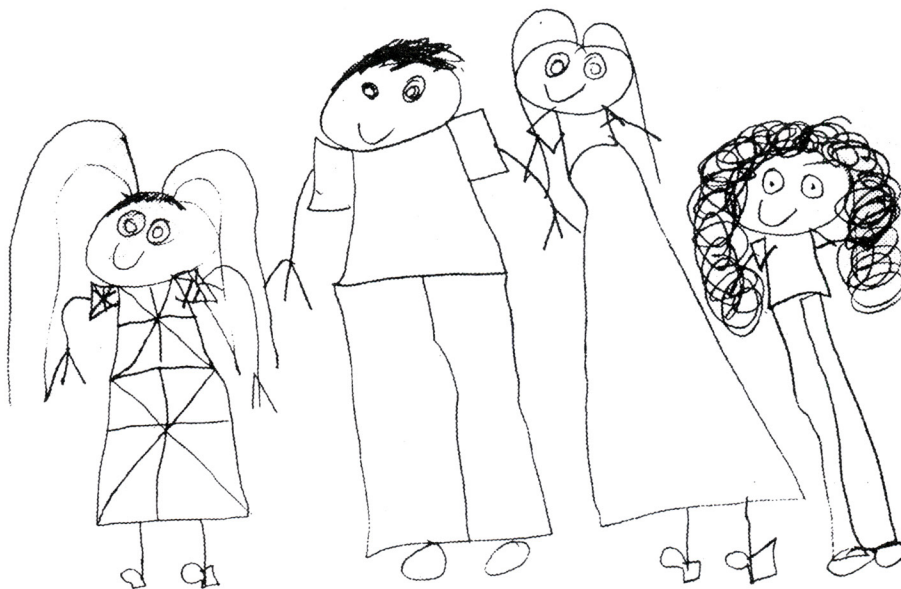
2. Take a ride on an old showboat on the Mississippi line,
Watch someone playing trumpet in the band, the conductor keeps the time;
Ride a horse to Banbury Cross and cross a field of green,
Pick a flower or two on the way, hey hey, do you know what I mean?
(When I say...)

(chorus)

3. Drive a car on the Brooklyn Bridge in New York City town,
Sit on top of a ferris wheel that's going round and round,
Go down to the city zoo and watch the lions roar!
Just open up your favorite book and read more and more!
(Yeah, yeah!)



(chorus)

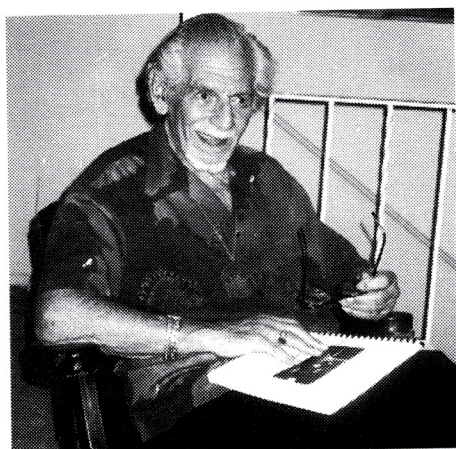


Denise Encarnacion's drawing shows (l. to r.) her aunt, dad, and two cousins.

My Father's Lessons on Singing and Life

by Leslie Wintner Zak

My father—singer and voice teacher Lee Wintner—passed away last May, still singing and teaching at age 94. My parents and their music were an important part of my life, from a very early age. As I matured, I began to understand and appreciate my dad's thinking about music and vocal training. I'd like to share here some insights, gained from my own conversations with my father, as well as the observations of others.



Lee Wintner in 1999.

Although primarily an opera and concert singer, Lee's enthusiastic connections with folk music included his charter membership in the West Coast Peoples' Song Movement, and, following World War II, an extended gig as one of the first artists presenting folk music in a nightclub setting. He—along with Fran, his wife and accompanist—performed for progressive-movement events from the 1940s through the 1980s, and over the years thousands of people from around the world experienced the Wintner's spaghetti-feed Christmas Eve hootenannies at their home in Los Angeles.

My father's only commercial recording, made in the mid 1940s,

was an album of children's songs. Almost 60 years later, when he was 90, he recorded a CD of some of his favorite music, from "Joe Hill" to Mozart and Schubert.

The late Waldemar Hille, an accompanist-composer and collaborator with Earl Robinson, interviewed my father in 1987 and wrote a piece about him for a senior-center newsletter. He asked him, "Lee, you are an accomplished classical singer, with opera, symphony concert, and film credits. What caused you to include folk music in your repertoire?" He replied that there were two things that influenced him greatly:

The day I arrived from New York to attend the University of Alabama, I saw the results of a lynching from the night before. And a sign over the main street, telling any Jew, Catholic, or Black, "Don't let the sun set on you in this town." It changed my life. Then I worked at the shipyards in [Los Angeles] during the war and met sailors and merchant marines from all over the world. They all sang! We spent our coffee breaks singing and swapping work songs and anti-fascist and partisan songs. I realized that folk music is the truest expression of peoples' lives. And the more I became involved in the struggle for social justice, the more important folk music became.

Hille went on to ask, "Most singers feel that folk songs are 'easier' to sing than opera or classical *lieder*. Do you find yourself adapting your vocal technique for folk music?"

My father replied, "No. First, any song worth singing is worth singing well. It takes the same technique to sing 'Freiheit' or 'I Gave My Love

a Cherry' as it does an aria. And, often in the 1940s and 1950s I was singing in large halls with no microphones. I had to sing correctly in order to be heard and protect my voice."

When I asked my father what was his best advice for singers who would keep their voices—as he had—for decades, he said,

Exercise every day—body and voice. Keep your body strong and tuned; and when you sing, keep the neck, shoulders, and chin relaxed, so the column of air supporting the voice has clear passage. Forte and piano tones require an equal amount of air and abdominal support. Don't strain to make your sounds, and don't make them in your throat. Of course, there's more to it, but that's a basic good start.

CMN member Marcia Berman was one of his students, and she also learned from him about the importance of good voice training:

I was constantly hoarse, and developing nodes on my vocal cords, and had very bad experiences with voice teachers. Lee saved my voice and allowed me to keep on singing. I saw Mallory Pearce, who studied at the same time, change from a tone-deaf nonsinger who had always been told to "mouth the words," into a competent performer with a deep bass that the kids just loved in our programs. Proper coaching allowed us to reclaim our voices.

Hille observed that Lee had taught voice lessons to people of all ages, including seniors and very young children, and asked for his comments on that. He stated,

At any age, the first thing to look for is a teacher who will not hurt your voice. I believe formal vocal training should not begin before age 12. The vocal cords aren't ready, and most children

sing very well quite naturally. Sometimes parents, especially with show business ambitions, want lessons for their kids as young as 6 or 8. I have taught some of these youngsters because I was afraid they'd go to coaches who could ruin young voices. Unfortunately, those teachers are easy to find.

I asked my father what was the biggest worry for young voices, and his reply, without hesitation, was that "belting" and forcing young voices into the wrong register were the most common ways to cause injury. "Most kids belting out show tunes will have major wobbles in their voices by the time they're 30," he said. "The most important thing is to sing in a relaxed way on the supported breath, and not rely on the vocal cords for volume. Babies vocalize correctly, naturally."

When I became part of the Children's Music Network, I told my father about my enthusiasm for the organization and explained that one of the great things about our regional and national gatherings is how sincerely kids' participation is welcomed and respected. As our

parents had involved my sister and me in his music very early in our lives, I wondered whether this had been a conscious decision. He said,

One of the best things parents can do is to include their children in almost every aspect of their own lives. In our case, practice came before theory. We couldn't afford a babysitter, and the people we sang for gave us a basket fitted out so we could carry you everywhere. You were under the piano at every rehearsal and performance. Later, you and your sister sang quartet with us and duets with each other. Your mother was a great harmonizer, and it seemed very natural to all of us, singing for campfire programs in national parks and state campgrounds, wherever we went. Families singing together often make the best vocal blends.

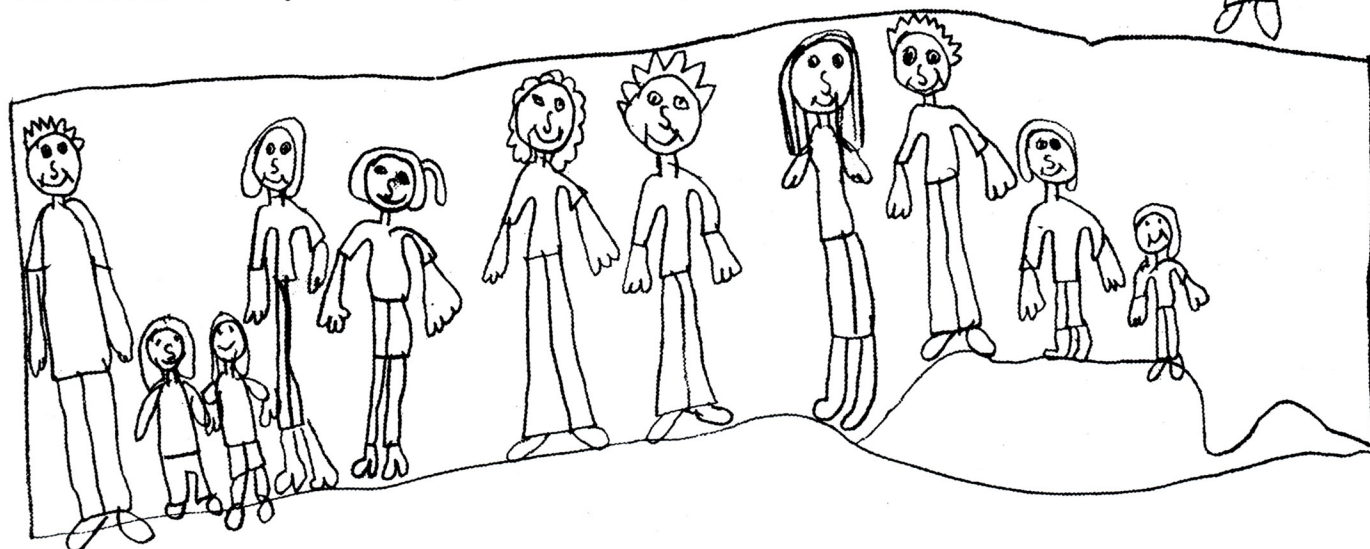
My father's involvement in opera and folk music brought a great diversity of people, languages, and dialects to our home. My sister and I have always known this was a special blessing that, sadly, very few kids get to experience. When I

asked my father how important "multiculturalism" was to him, personally and artistically, his response rang true to me:

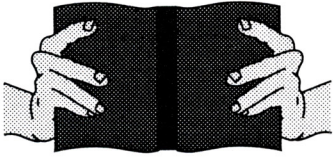
*I can't separate the personal from the artistic from the social values in my life. To me, the best bouquets are made of all kinds of flowers, all kinds of colors, blooming together. We need to think of ourselves as world citizens, so we should be exposed very early and often to as many languages and kinds of people as possible. Folk music is one of the best things we have to understand that we have family everywhere. **Pio!***

Leslie Zak gets folks singing and playing together in Ohio, through her artist-in-schools concerts and workshops that combine music, creative drama, and games.

Justine McMahon's drawing shows (l. to r.) Uncle Billy, cousins Stephiane and Amanda, Aunt Mary, Justine, Mom, Dad, Aunt Kim, Uncle Brendan, cousins Taylor and Cassidy, and Grandma Bridget.



MAMÁ, LEE LA HISTORIA / MOMMY, READ ME THE STORY



words & music by Peter Baird
©1996 Peter Baird

Peter shared this song with CMN at the Warwick National Gathering Round Robin. A bilingual teacher, he wrote "Mamá, Lee la Historia" in 1996 as a theme song for a parent literacy program he was part of at Fairsite Elementary School in Galt, California. The literacy program was called *Todos Somos Autores/ We Are All Authors*. Mexican immigrant parents were assisted in writing books to their children about their life struggles and dreams. The children were then encouraged to write a book back to their parents. In this way, each could say "Read me the story, the one you wrote for me." The verses are sung back and forth in Spanish and English, altering the rhythmic values slightly to fit the English words. Change the first word in this zipper song to fit the occasion. You can contact Peter at 5511 Ashland Way, Sacramento, CA 95822.

The musical score is written on four staves. The first two staves are in 4/4 time, and the last two are in 7/8 time. Chords C, F, G, and C7 are indicated above the notes. The lyrics are written below the notes, with Spanish and English versions provided for each line.

Ma - má lee — la/his - tor - ia — del li - bro que me hi - cis - te. — Ma -
 má lee — la/his - tor - ia — del li - bro que me hi - cis - te. —
 Me gus - ta ver en sus ho - jas — que to - dos so - mos au - to - res. —
 Me gus - ta ver en sus ho - jas — que to - dos so - mos au - to - res. —

1. Mamá, lee la historia del libro que me hiciste. (2X)
Me gusta ver en sus hojas que todos somos autores. (2X)
2. Mommy, read me the story, the one you wrote for me. (2X)
I like to read in its pages that authors all are we. (2X)
3. Papá, lee la historia del libro que me hiciste. (2X)
Me gusta ver en sus hojas que todos somos autores. (2X)
4. Daddy, read me the story, the one you wrote for me. (2X)
I like to read in its pages that authors all are we. (2X)
5. Mi hijo,...
6. Son,...
7. Mi hija,...
8. Daughter,...
9. (Add and adapt your own verses—*amiga*/ friend, *abuelo*/grandpa, *maestra*/ teacher— remembering that the an "o" ending in Spanish usually indicates masculine, an "a" feminine.)

Letters to the Editor

FALL *PIO!* TAKES THE CAKE

Dear *PIO!*

The fall 2000 issue of *Pass It On!* was very helpful to me. When it came out, I was involved in a preschool residency with CMN member Kay Raplenovich, and several issues arose concerning children with special needs. The interview with Brett Smith was a fascinating story of triumph over adversity. Next came Uncle Ruthie Buell's article. Prior to this I knew her name as a songwriter, but had no face or personality to attach to it. Not only did I learn about Maria, Vanessa, and Edgar, but as always with *Pass It On!*, I got to know the author by reading her written words. Beverly Granoff came next and completed the circle for me, answering many questions that had occurred to me during this residency. Last, publishing Beth Lomax Hawes' keynote address was icing on the cake. Instead of telling people about what she said, I can actually show them! Keep up the wonderful work!

Sarah Goslee Reed, Mount Vernon, Ohio

A COMMON MISCONCEPTION

Dear *PIO!*

I enjoyed reading about Brett Smith (fall 2000), and I admire his dedication and contribution to school music programs in Minnesota. However, I do think he is mistaken in one area. Near the end of the article, when comparing three different music pedagogies—Dalcroze, Kodály, and Orff—he states, “[Dalcroze] is much more focused on movement than Orff, which is focused on instruments.” As far as Orff-Schulwerk is concerned, this simply is not true. Because the instruments (xylophones, glockenspiels, and so on) are quite beautiful,

visible, and memorable in school performances, this has become a common misconception. However, instruments usually play a small role in Orff-Schulwerk pedagogy. Rather, more emphasis is placed on movement (creative, folk dancing, multicultural), speech, singing, storytelling, and (as in Kodály) even *solfège*. Instruments are usually brought in at the end—after children have explored beats and rhythms through speech and movement. And they usually accompany music classroom work.

There are many excellent workshops and teacher-training programs offered in Orff-Schulwerk during the year and in the summer. I highly recommend attending these and discovering an incredible pedagogy that has changed many a music teacher's (and student's) life.

Nancy Silber, Port Washington, New York

TWO YEASTY PIECES

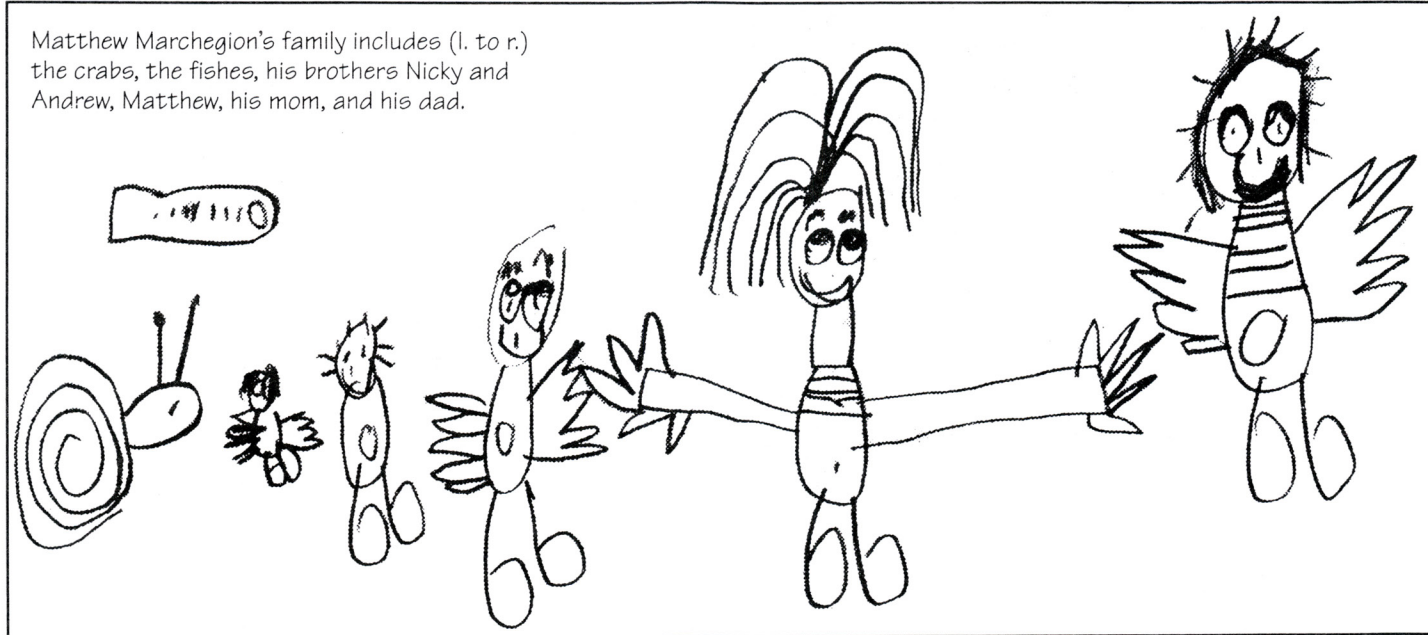
Dear *PIO!*

Thank you very much for the editorial, “Songs about Diversity,” by Mara Sapon-Shevin (winter 2000 *PIO!*). I have thought about teaching about diversity a lot, and I got many new ideas and perspectives from this editorial. This is a complex and crucial issue, and I would love to hear the discussion about it continue. Does the Children's Music Network have an internet chat line?

Thank you also for including the talk, “Yeast to Make the Bread Rise,” by Bess Lomax Hawes (reprinted in fall 2000 *PIO!*). She expressed, in such a beautiful and human way, the power of music and singing to help people of all ages live healthy, powerful, and yeasty lives. She is definitely *not* a “moldy fig!”

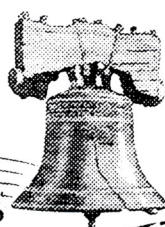
Liz Benjamin, Ottawa, Ontario

Matthew Marchegion's family includes (l. to r.) the crabs, the fishes, his brothers Nicky and Andrew, Matthew, his mom, and his dad.





The Children's Music Network Mid-Atlantic Regional Gathering in Philadelphia



MARCH 24 & 25 2001



MUSICIANS • EDUCATORS • CHILDREN • PARENTS • LIBRARIANS

Saturday, March 24

10 am-5 pm



Project Learn School
6525 Germantown Ave.

Special Panel
Presentation:

**The Power of
Music to Build
Community**

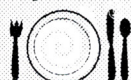


*Plus: Workshops
& Song Swaps*

- Environmental Songs
- Combining Art & Music
- Songwriting
- Inclusion
- Music in the Curriculum



5 pm-10 pm



**Dinner and
Round Robin**



Housing can be provided
if needed.

Sunday, March 25



Morning

Brunch



2:30 pm

Children's Concert

(Open to the Public)

by CMN members at

The Folk Factory



Coffeehouse

Unitarian Universalist

Church of the Restoration

Stenton Avenue, Phila.



For more information, contact:

Dave Orleans

856-435-4229 (eve.)

856-768-1598 (day)

E-mail:

orleans@nothinbut.net

Jenny or David

Heitler-Klevans

215-248-3364

E-mail:

jenny2kind@aol.com

Spotlight on a Region: Energizing Our CMN Chapters

by Jenny Heitler-Klevans

Last winter, CMN board members gathered together for a strategic-planning retreat to think about ways to strengthen CMN and to discuss a vision for the future. One idea that came up repeatedly was the need for strong regions. Regions are the backbone of CMN. Through its regions CMN does grassroots networking and connects local musicians, parents, children, and educators who share a common vision. Our organization is only as strong as our membership.

We observed that some regions were thriving while others had little or no activity. We wanted to find a way to rejuvenate regions that were in a slump. Several board members shared that when their regions had outside visitors during a regional gathering, everyone seemed more energized and excited. Thus the idea for "Spotlight on a Region" was born. We decided to start a pilot project of spotlighting one region by encouraging people from other regions to attend a regional gathering.

Through the Spotlight program, the designated region will get extra help and attention by the national organization to increase membership and activities in that region. That help will come through publicity in *PIO!* and at our national gathering, as well as by sending a flyer announcing the event to nearby regions. In addition, a board member will work closely with the regional representative to help plan the event.

This year the spotlighted region is Mid-Atlantic, which includes Southern New Jersey, most of Pennsylvania, Delaware, Maryland, and Washington, D.C. This region has been chosen for several reasons. First, there has been very little activity happening there

and it clearly needs a boost. Second, by being near to the site of the 2000 national gathering, which was held in October in Warwick, New York, we hope Mid-Atlantic may get some extra attention and new members. Our plan to publicize the spotlighted regional event at the national gathering will likely have the greatest effect if the region is nearby. Third, a board member who lives in the Mid-Atlantic Region agreed to pilot the Spotlight program. In future years we hope to have the regional reps take a larger part in deciding which region to spotlight.

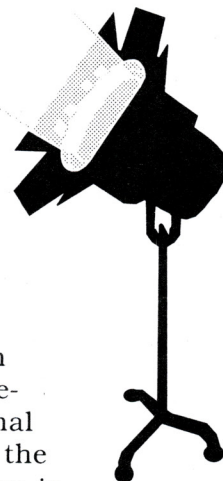
Already the Spotlight program seems to be working. The membership in the Mid-Atlantic Region is excited and energized by organizing a regional gathering, to be held in March of 2001. This will be the first weekend gathering held in the region. For many months now, members have been meeting, e-mailing, phoning, and fundraising. Successful fundraising concerts occurred in August and November. Members of the Mid-Atlantic Region are committed to making this gathering inspiring and fun for everyone who attends. We invite people from all regions to come. Here's the basic information:

What: Mid-Atlantic Regional CMN Gathering

When: Saturday, March 24

Where: Project Learn School
6525 Germantown Av.
Philadelphia

Feel free to copy the flyer that's being used to advertise this event (see opposite page) and pass it




around to all those you think might be interested in coming.

The gathering will begin at 9:30 AM on Saturday and will include song swaps, workshops, and possibly an evening round robin. On Sunday, CMN members will have an opportunity to perform in a children's concert hosted by the Folk Factory, located at

the Unitarian Universalist Church at 6900 Stenton Avenue in Philadelphia. The concert will begin at 2:30 PM. Prior to the concert there will be a brunch.

Housing will be provided for out-of-town guests. If you are interested in coming to the event please contact Dave Orleans by phone at 856/768-1598 (days) or 856/435-4229 (eves) or by e-mail: orleans@nothinbut.net; or contact Jenny Heitler-Klevans by phone at 215/248-3364 or by e-mail at jenny2kind@aol.com.

Since this the first time we are trying Spotlight on a Region, there are many things yet to be worked out. After this year we will evaluate the successes and failures of the program and improve things for the future. We invite members and regional reps to give us their ideas for supporting and sustaining regions, through the Spotlight program or otherwise. Please contact Jenny Heitler-Klevans with ideas, questions, and concerns. 

Jenny Heitler-Klevans performs with her husband, David, in the duo "Two of a Kind" and is a member of the CMN Board of Directors.

News from the CMN Board

by Bonnie Lockhart, Board President

OCTOBER CMN BOARD MEETING

The CMN board continues to thrive, due in large part to our investment in strategic planning last winter. The October meeting was both light-hearted and productive, highlighted by several key decisions:

2001 National Gathering

We return to Petaluma, in Northern California, for our gathering next year. Mark your calendars for October 12, 13, and 14. There are many committees already forming, and you don't need to be from California to help. Contact me (see below) for more information. And see you in Petaluma!

Income Strategies

Like most nonprofits, CMN is always looking for good ways to find the money we need to carry out our mission. We're building income strategies, including applying for grants, developing a CMN product line (T-shirts, totes, and postcards), and continuing the "Give-a-Gift" Campaign. In addition, there are several new kinds of fundraising projects:

- **CMN Benefit Concerts:** We're opening up to CMN benefit concerts! We've worked hard to produce a set of criteria that will both respect our important egalitarian, inclusive traditions and allow us to benefit from concerts by members and others who want to donate performance proceeds to CMN. Such concerts will be coordinated on a regional level. Contact your regional rep if you'd like to initiate a CMN benefit concert!

- **CMN Singathon:** We're considering a singathon-type of project. This would be a day (a week? a month?) of planned musical events at which CMN members raise awareness of our network

and donate proceeds to CMN. Contact Sally Rogers to volunteer your help (860/974-3089; salrog@neca.com).

- **CMN Conferences:** We're exploring the possibilities for conferences offered by CMN members. What kind of seminars, professional-development institutes, or other educational events might our members offer to teachers and/or families hungry for the knowledge we possess and replenishment we can give? Contact Sarah Pirtle (413/625-2355) if you'd like to help make this happen.

- **Event Publicity Handbook:** We now have an excellent *Event Publicity Handbook*, thanks to Barbara Tilsen and the energetic publicity committee she organized for the 2000 national gathering. While this in itself isn't a fundraiser, it can help you to put on a more effective benefit concert or regional gathering. Contact Barbara (612/823-

8169) if you'd like to apply this good work to your events.

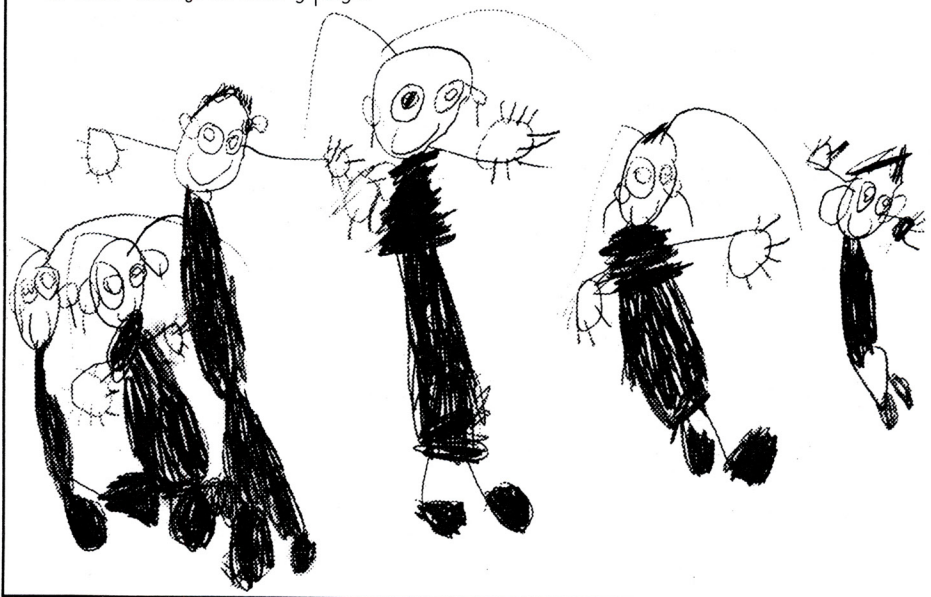
CMN ANNUAL MEMBERSHIP MEETING

In addition to sharing these highlights from our October board meeting, we want to give a standing ovation to all of you who attended the CMN Annual Meeting at the national gathering in October! In topic-based groups facilitated by board members, you wrote, discussed, and distilled ideas and moved us a good distance toward one of our top-priority goals—involving more members in CMN leadership. We want to make this annual meeting a national-gathering tradition—a time and place for all of you to collaborate in guiding and strengthening our network. (If you weren't there, don't despair! There's plenty of room for you to join in our strategic plan to sustain and grow CMN. Just read on—

From the many voices at the CMN Annual Meeting, we have gathered a wealth of thoughtful, creative, and fresh responses to help us with the following goals:

- Increase our income
- Preserve our traditions

Allie Erafej shows her family (l. to r.): sisters Demianna and Mastanna, Daddy, Mommy, herself, and brother Dan. See her older sister's drawing of their family, on facing page.



- Welcome change
- Grow our membership
- Increase member participation
- More fully realize our mission

The next step is to forge these great ideas into some concrete actions. The most frequently voiced suggestion from our annual-meeting discussion groups was that we **build alliances with other groups**. Why not take action yourself on this? Discussion participants provided many examples of how to do this; here are just a few:

- **Write!** You could submit articles to your local PTA newsletter, your area folk music society newsletter, to educational journals, and to publications for music teachers. Submissions could be as simple as an announcement of your next regional gathering, or as fascinating as a personal essay on how attending a CMN gathering has invigorated your teaching, songwriting, and/or parenting.
- **Announce events and distribute flyers!** Get on the agenda of organizational meetings you attend—of librarians, local arts

councils, music-in-the-schools boosters. Use that time to announce regional CMN events, distribute *PIO!* articles of interest to that group, and discuss other ways that CMN might benefit those in attendance. Contact our office (847/733-8003) for materials to support your efforts.


- **Create a presence** at conferences and festivals of arts coalitions, educational organizations, and children's advocates. Wear your CMN T-shirt and carry your tote. Stock your car with membership flyers (soon you can replace them with our new brochure), some extra copies of *PIO!*, and flyers about CMN regional activities. Bring this stuff to your own workshops and performances, and make sure it gets on literature tables for folks to pick up. Wear an "Ask Me About CMN" button. Feel free to contact me at the address below if you need materials or a pep talk.

These are but a few of the actions

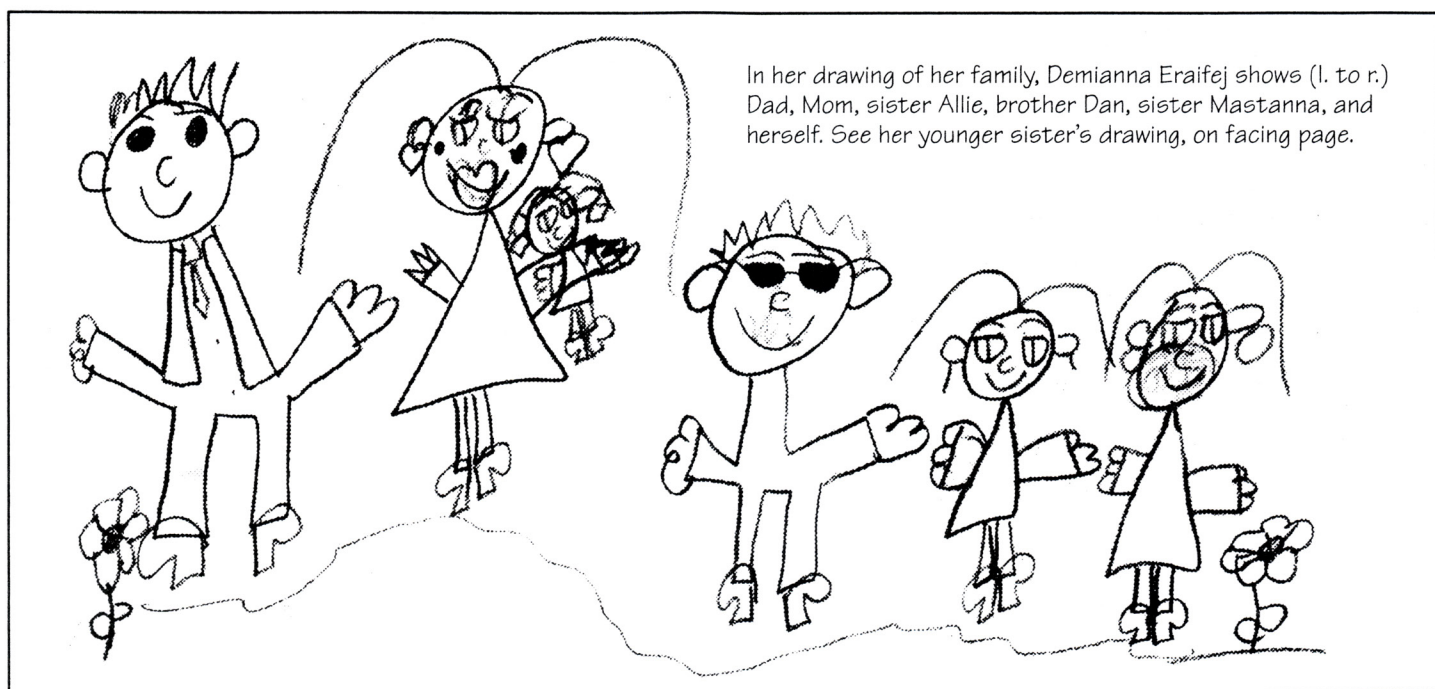


Photo by Diane Lansing

One of several topic-based groups at the annual meeting brainstorms ideas for meeting CMN's goals.

suggested at the CMN Annual Meeting this October. Don't hesitate to create your own. And please be sure to let me know what you do! Here's a big Thank You! in advance, as well as one for all you've already done to strengthen our resources and put more muscle into our shared mission. Contact me if you'd like to see complete notes from the various small-group discussions at the annual meeting, or if you'd like to read the board minutes from October. 

You can write to Bonnie Lockhart at 1032 Winsor Avenue, Oakland, California 94610 or at bonnielockhart@mindspring.com; or call her at 510/451-2005.



In her drawing of her family, Demianna Eraifej shows (l. to r.) Dad, Mom, sister Allie, brother Dan, sister Mastanna, and herself. See her younger sister's drawing, on facing page.



Announcements

PIO! **VOLUNTEERS** **WANTED**

Our wonderful little magazine is the result of a lot of volunteer effort from our regular staff. There are times when we'd like to have help with some smaller pieces or a one-time project. For example, could you

- ✓ Keyboard an article from hard copy and send us the computer file?
- ✓ Help to think up themes for *PIO!* and suggest good people to write feature articles about them?
- ✓ Solicit children's art to go with an article or theme?
- ✓ Keyboard a transcript from a taped interview?
- ✓ Research and obtain permission to reprint a copyrighted item?
- ✓ Coordinate a special project such as compiling a resource list on a particular topic?

We'd like to have a list of volunteers we could call on for such things, and if you'd be willing to be on that list, get in touch with Susan Keniston (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!



CMN WEB SITE
www.cmnonline.org

MEMBERS-ONLY
E-MAIL GROUP
cmn_community@cmnonline.org

NATIONAL OFFICE E-MAIL
office@cmnonline.org

Link Your Website to CMN's

Does your personal website show a link to CMN's? This is a way you can spread the word about our wonderful organization. And now we're offering an **exciting new feature**: we can link to your site from CMN's site in a listing of CMN member resources. You must be a current CMN member, and your site must jibe with CMN's mission and purpose. This is a great new way to network through the web.

For full details on any of these features, contact the national office (see above). If you'd like to get involved in working on the CMN website itself, contact Barb Tilsen at btilsen@qwest.net.





**KidSing
2001**

**Composers' Competition
for Children's Music**

sponsored by
Montessori Parents' Cooperative
for Children

Cash and promotional prizes
Deadline: March 31, 2001

Contact info:
KidSing 2001
P.O. Box 6470
Omaha, Nebraska 68106-0470
<http://www.kidsing.org>
info@kidsing.org
402/345-2001




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

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The next issue,
to be mailed
in May,
will go to current
members only.


2001 National Gathering

October 12-14

Many people arriving from across the continent for the 2001 national gathering will feel like they're coming home. That's because we'll be returning for a fourth time to Walker Creek Ranch near Petaluma, California, which is situated in the rolling hills of Marin County about 60 miles north of San Francisco. Once again our Northern California Region will play the host, and the organizing has already begun. Although a solid local team is essential, most of the jobs can be done from anywhere in the country. Some tasks must be completed or well underway before spring, so it's not too early to get involved. To offer a workshop idea or to volunteer for one of the committees, contact Bonnie Lockhart at 510/451-2005 or bonnielockhart@mindspring.com. 



Looking for the Round-Robin List?

For many years now, *PIO!* has published a complete list of the songs presented at the round robin at the national gathering, including the presenter, song title, and song writer. Transcribing this list from hastily handwritten notes and editing it for accuracy have become too time consuming for our staff, and so it will no longer appear in *PIO!* Interested members can still obtain this list, albeit in rougher form, by contacting Caroline Presnell at the national office. 

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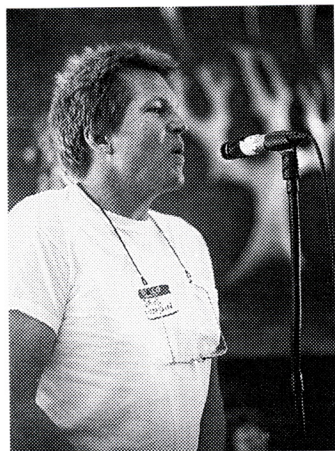


BOOK

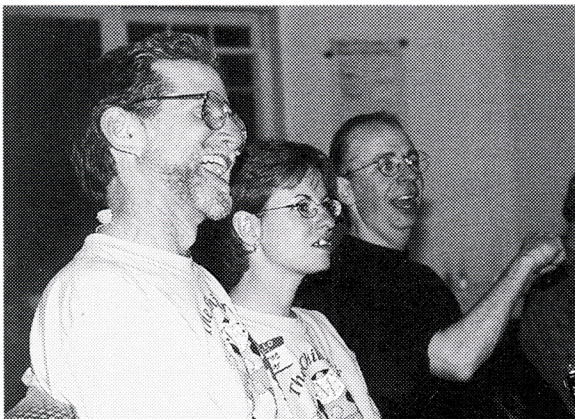
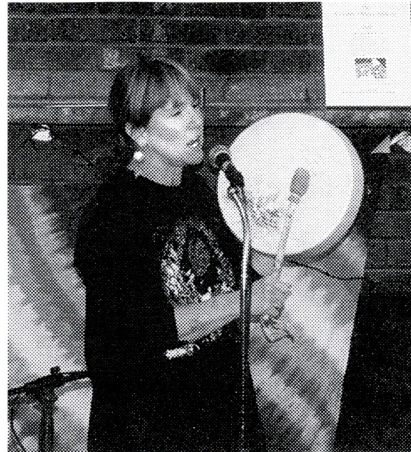
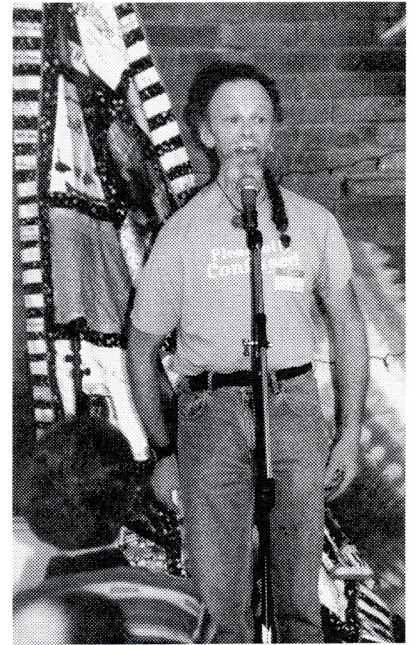
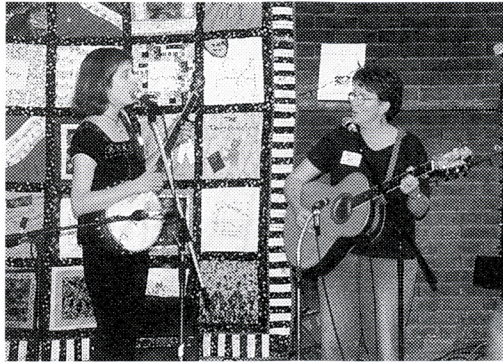
sense
Independent Bookstores
for Independent Minds

PAID ADVERTISEMENT

2000 National Gathering Warwick, New York October 13-15



Photographers: Janice Buckner, Scott Kepnes, Diane Lansing, Andy Morse



Additional national-gathering photos can be viewed, in color, on the CMN website www.cmnonline.org.

LITTLE SQUIRREL CAME HOME

words by Tom Knight, music by Tom Knight & John Simon

©2000 Tom Knight and John Simon



Tom tells us this about "Little Squirrel Came Home": "I wanted to write a song about divorce from a kid's point of view that acknowledged how hard it is, but also provided some comfort to those whose parents are divorced. The most comforting image I could think of was a squirrel warm in its nest, so I decided to write about a squirrel family. That image also allowed for some touches of humor to offset the seriousness of the topic. John Simon helped me with the ideas and wrote the chord progression of the verse and the melody of the bridge." Tom adds that "Dinosaur's Divorce," by Laurene Krasny Brown and Marc Brown, and Fred Rogers' book *Divorce*, are great resources on this subject. If you want to hear the rhythm of the guitar part, a little tricky to convey here, you can download an MP3 from Tom's website. Go to www.tomknight.com and click on the "hear samples" link. You can contact Tom at 607/ 273-1792.

Latin or Caribbean Feel

verse

A E F#min7 D A E F#min7 D

Lit-tle Squirrel came home,— just like she al-ways does.—

A E F#min7 D A E F#min7 D

She'd been in squir-rel school,— stud-y-ing kinds of nuts.—

A E F#min7 D A E F#min7 D

But— some-thing was dif-f'rent to-day;— Mom-my was cry-in'—

A E F#min7 D A E F#min7 D

and Dad-dy was mean,— prick-ly like a por-cu-pine.—

A E F#min7 D

Then they saw— her,— and they took her by the paw,—

A E F#min7 D

and they wrapped— her in their fur-ry arms,— and they sang— to her this song:

Little Squirrel Came Home
 ~ continued from previous page



chorus

A **D** **E** **A**

Lit - tle Squirrel,— in your nest,— It's time to sleep and get your rest.—

D **E** **A**

You know your Dad-dy still loves you,— and of course,— your Mom - my too.—

D **E** **A**

It's not your fault, you've done no - thing wrong,— we'll keep you warm all win - ter long.—

D **E** **1** **A**

Lis - ten to— the night - in - gale— as we wrap you up— in your fur - ry tail.—

2 & 3 **Fine** **A** **bridge** **F#min** **D** **E**

fur - ry tail.— Lit - tle Squir - rel we will be— a dif - f'rent kind of

A **F#min** **Bmin** **E**

fam - i - ly.— Some-times par - ents need to be — a - part.

F#min **D** **E** **A**

There is no-thing that you did— to make this hap-pen— you're a kid.—

F#min **Bmin** **E** **D.C. al Fine**

You will still be in the mid - dle of us, close to our hearts.—

Little Squirrel Came Home
➔ continued from previous page



1. Little Squirrel came home,
Just like she always does.
She'd been in squirrel school,
Studying kinds of nuts.
But something was different today;
Mommy was crying
And Daddy was mean,
All prickly like a porcupine.

Then they saw her,
And they took her by the paw,
And they wrapped her in their furry arms,
And they sang to her this song.

chorus:

Little squirrel in your nest,
It's time to sleep and get your rest.
You know your Daddy still loves you,
And of course, your Mommy too.
It's not your fault, you've done nothing wrong,
We'll keep you warm all winter long.
Listen to the nightingale
As we wrap you up in your furry tail.

2. Little squirrel woke up,
Just like she always does.
She was confused and scared.
"What's gonna happen to us?"
They had decided that night
Her Daddy would move away.
She would live with her mom,
See her Dad on Saturdays.

And she was crying
As the stars fell from the sky.
And they wrapped her in their furry arms
And they let her cry and cry.

(chorus)

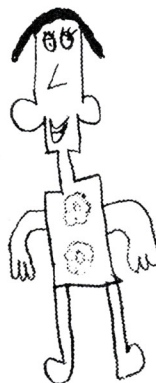
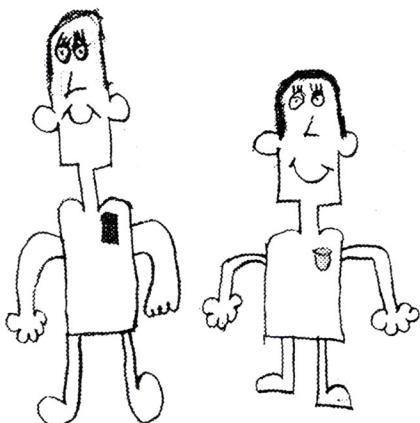
bridge:

Little Squirrel we will be
A diff'rent kind of family.
Sometimes parents need to be apart.
There is nothing that you did
To make this happen—you're a kid.
You will still be in the middle of us,
Close to our hearts.

3. Little Squirrel's life changed,
Not like it always was.
She had two different homes.
It was hard to adjust.
And sometimes she was feelin' so bad
She didn't know what to do.
So she let her feelings show—
That helped to get her through.

And at nighttime,
When she told them how she felt,
They each sang this little song
Or she sang it to herself.

(chorus)



In his drawing of his family,
Alexis Jose Gomez shows (l.
to r.) his father, himself, his
sister Frankie, and his
mother.

Curriculi! Curricula!

by Bob Blue

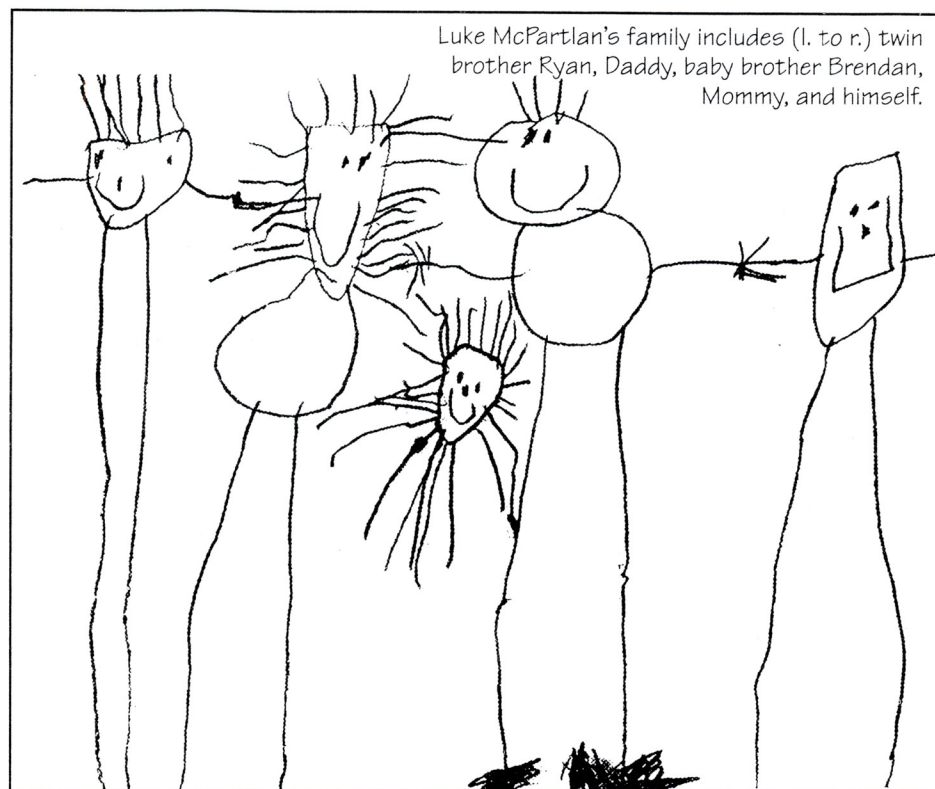
When we think of curriculum, most of us think of school. When the bell rings and children are free to go home, we consider them free from curriculum. They have time to do what they want, or at least what their families want them to do. I think of the refrain of a Cole Porter song when I think of the glorious times when I was free from school and curriculum:

Oh give me land, lots of land,
'neath the starry skies above,
Don't fence me in.

I learned that song from my parents, not from my teachers—not that my teachers couldn't have taught it to me. That song, and many other songs, were part of my family's curriculum. There's lots of curriculum at home. Some parents consider the home curriculum at least as important as the school curriculum, maybe even moreso. As our two daughters, Katy and Lara, were growing up, my wife and I weren't always thrilled with the school curriculum, but we thought it was okay.

At home, though, music was a big part of our children's lives. First, there were lullabies. We didn't only sing lullabies when we wanted the girls to go to sleep. Sometimes we sang them just to try to get them to be calm. My wife knew many lullabies. I thought I didn't, but one night I discovered that any song can be a lullaby if you sing it slowly and quietly. Katy's favorite went, "Close your eyes and I'll kiss you; tomorrow, I'll miss you. Remember, I'll always be true." In case you don't know, that was "All My Loving," a rock 'n' roll tune by John Lennon and Paul McCartney.

Jeffrey Moss and Joe Raposo, who wrote songs for the children's television show *Sesame Street*, created many of the songs our daughters



Luke McPartlan's family includes (l. to r.) twin brother Ryan, Daddy, baby brother Brendan, Mommy, and himself.

learned at home during their preschool years. Marlo Thomas' recording, *Free to Be You and Me*, came out about that time, and we listened to that and a record by Don Kirshner, called *Fun Rock*.

We sang a lot as a family, too. We sang in the car, and we sang during holidays. When the girls started going to school, I sometimes showed up in their classrooms with guitar or banjo in hand. Katy and Lara took piano lessons for a few months, and Lara took guitar lessons for a few weeks, but neither enjoyed the lessons, and we didn't want to require them to either practice or continue lessons. My parents hadn't required me to, either, and I'm glad. I've heard of cases of more parental involvement, and subsequent success, but that wasn't our way.

When our daughters became adolescents, they began to develop their own tastes in music—tastes that sometimes differed from ours. We didn't sing together as much, but music still filled our house. It was disco music and whatever else the popular media had to offer. We

weren't crazy about that, but the Bee Gees bridged the generation gap a little. They'd been popular before disco music had become the rage, and we smiled to hear that their music was capturing a new, younger audience.

Katy and Lara both still love music. They love both singing and listening to music. I think we played a role in fostering that love. We didn't realize that we had a home music curriculum, but we had one. Music was part of our lives. It probably helped that I'm a musician, but I don't think you need to be one, to bring music into the home. Children and adults both thrive on music, and family enjoyment of music will help children discover their own musical abilities and tastes. **Pio!**



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

New Sounds

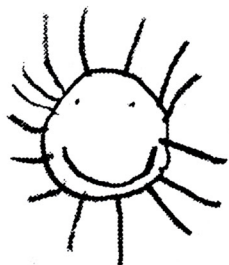
compiled by Sandy Byer

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.

JUDY CAPLAN GINSBURGH

Amazing Songs for Amazing Jewish Kids

The 12th release by this singer/songwriter/educator contains many original songs that can enhance the teaching of values and Hebrew vocabulary in the Jewish curriculum. These terrific songs also include Josh Miller's famous "Tree Song," Karen Daniel's "Rainbow," Steve Dropkin's "Lulav Shake," and Dean Friedman's "In My Sukkah." The title song, by Judy, encourages children to reach for their dreams. CDs are \$15, cassettes are \$10, and are available from Judy at PO Box 12692, Alexandria, LA 71315; website: www.hatikvahmusic.com.



JOHN TERCYAK

Small Stuff

This new recording contains 20 songs designed to delight the whole family. Accomplished in many musical styles, from pop to jazz and Celtic to country, John's fiddle and guitar compliment his voice as he shares standard songs ("Puff, the Magic Dragon," "She'll Be Coming 'Round the Mountain," and "I've Been Working on the Railroad") and his own ("Nikki" and "Adam"). Available on CD from John at PO Box 923, Bar Harbor, ME 04609; phone: 207/759-6424; website: www.johntercyak.com.

ANNE HILL

Circle Round and Sing

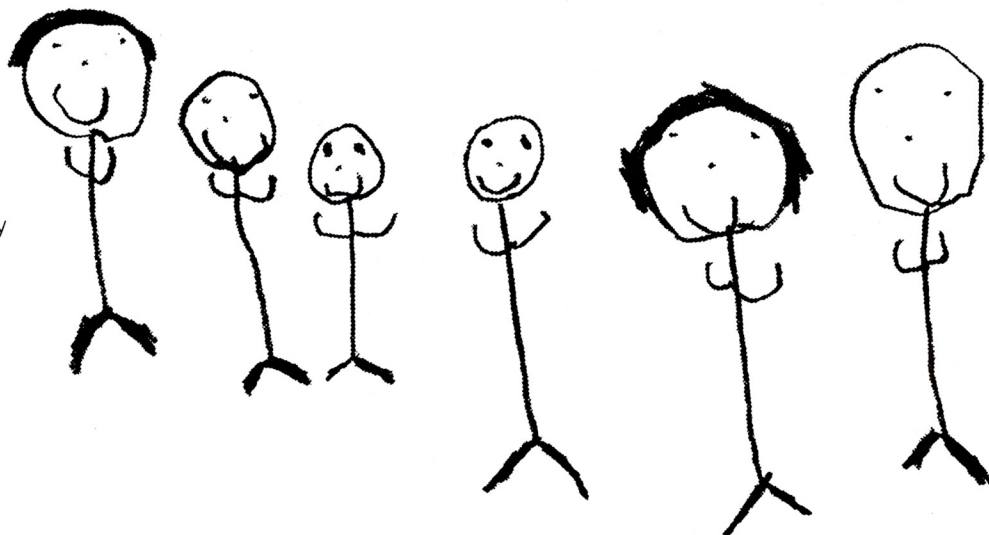
This recording contains 19 joyful songs, chants, and magical sing-alongs for nature-based family and community celebrations. Thirteen of them are featured in *Circle Round*, a book coauthored by Anne Hill, Starhawk, and Diane Baker. Designed to celebrate the cycles of life, there are full- and new-moon songs, seasonal songs, rounds, chants, and magical ballads. CDs are \$17, cassettes are \$11, and are available from Serpentine Music; phone: 800/270-5009; website: www.serpentinemusic.com.

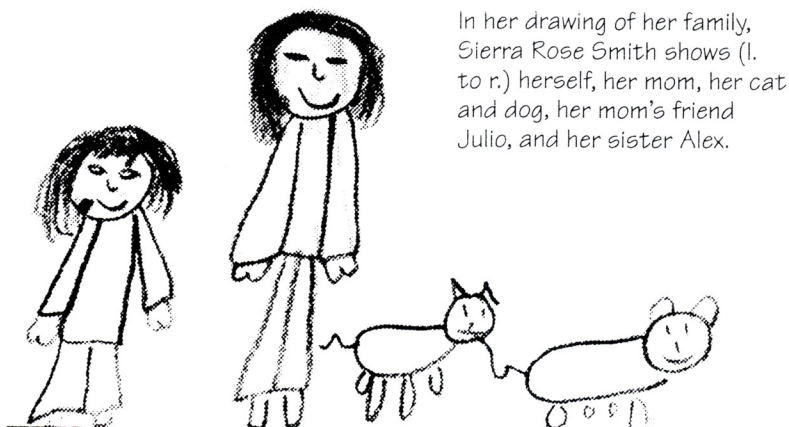
EMMANUEL GHENT

Songs for Children

This is a collection of 23 wonderful piano/vocal songs written for children of all ages (from 2 to 102) by composer Emmanuel Ghent. As well as being enjoyable sing-along music, contained within each song are subtle hints about melody, harmony, and meter. An accompanying 20-page booklet contains all the lyrics plus notes about the points of musical interest embedded in each song. CDs are available from West Street Records, PO Box 20086, West Village Station, New York, NY 10014; website: www.weststreetrecords.com.

Roderick Boulware's family includes (l. to r.) Nana (grandmother), Uncle Howie, Roderick, brother Andrew, Mom, and Dad.





In her drawing of her family, Sierra Rose Smith shows (l. to r.) herself, her mom, her cat and dog, her mom's friend Julio, and her sister Alex.



ELIZABETH FALCONER

"Plum Boy" and Other Tales from Japan

Storytelling with music reaches new heights with this unique recording, as Elizabeth accompanies her warm, humorous folktales with a classical Japanese instrument, the 13-stringed *koto*. The title story is her nonviolent surprise answer to the well-known "Peach Boy," and the other 4 selections of familiar tales reflect thoughtful creativity as well. Simple Japanese vocabulary is carefully woven into each story. Cassettes are \$10, and CDs are \$15 (plus \$1.50 s+h). Both are available from Koto World, 15722 SE 166th Place, Renton, WA 98058; website: www.kotoworld.com.

PATTY HORN

The Pack Is Back!

This recording of 14 original songs is a collection of many topics and styles of music—rhythm & blues, salsa, jazz, funk, country, folk, and rock 'n' roll. Included are such songs as "Just Say No," "Smokin's Not for Me," "Don't Be a Couch Potato," "Dinosaurs Dance," "We're

Gonna Boogie," "Bologna Blues," and much more. A double-CD package with vocal tracks on disc 1 and instrumental tracks on disc 2 is \$13.95, and tapes, also with backing tracks, are \$8.95. Available from Two Geckos Music; phone: 888/219-1735; website: www.PattyHorn.com.

TOM PAXTON (AND OTHERS)

Sweet Dreams of Home

This collection of songs explores the meaning of home and evokes warm memories that remind us we all need a place to return to for comfort and encouragement. Performers include Mae Robertson, Eric Garrison, John McCutcheon, Carol Sharar, and Joanie Madden, in addition to Tom. CDs are available from Magnolia Music; phone: 800/490-8875; website: www.amazon.com.

TIMMY WELLS


Kids! We Are the Future

Through various styles of music—be it the mercy beat of the '60s or the rock, hip hop, reggae, and country of the '90s—kids will learn to spell numbers, colors, days, months, and

seasons; discover opposites, money, and senses; build self-esteem; and reinforce conflict-resolution techniques. All are original songs. CDs are \$15, cassettes are \$10 (plus \$2 s+h), and are available from Tim c/o KiddieCorp Music, 4459-B Woodland Dr., New Orleans, LA 70131-5810; e-mail: tweller@bellsouth.net.

BARB TILSEN

Make a Circle Like the Sun

This new CD, geared to ages 3 to 8, features 19 wonderful and unique songs, from the silly and fun to the thoughtful and moving, that touch on themes of friendship, self-esteem, and making peaceful choices. With an eclectic mix of styles, Barb is joined by her children's chorus and some top Minnesota musicians. Songs include her popular "Song of Life," "Five Little Monkeys," "Little Rabbit and Red Bird," "Rhymin' Time," and more. CDs are \$15, cassettes are \$10 (plus s+h), and are available from String of Pearls Music, 3220 10th Avenue S., Minneapolis, MN 55407; phone: 612/823-8169; e-mail: btilsen@qwest.net. 

Regional Reports

compiled by Leslie Zak



NEW ENGLAND

Scott Kepnes
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This region had a song swap in Amherst, Massachusetts, on September 24th at Fort River Elementary School. A small group of children and adults attended and great fun was had by all. Our annual New England Gathering will be on Saturday, March 24, 2001, also at Fort River Elementary School in Amherst. This will be a day-long event full of workshops, singing, and more. Please contact Scott if you would like to help with the organization of that gathering or have any questions. As always, everyone is welcome. At the October CMN National Gathering, members from the New England Region discussed having another midsummer song swap. This will be confirmed and announced at a future date.

NEW YORK METRO

Nancy Hershatter
760 Bronx River Road
Bronxville, NY 10708
914/237-4010
J123sing@aol.com

The New York Metro Region will have its winter regional gathering on Saturday, February 10th, from 10 AM to 4 PM. We will be at the Bronxville Montessori School, 101 Pondfield Road West, Bronxville, New York (just 31 minutes from Grand Central by train). Folks from neighboring regions are very welcome. The

spring regional gathering will be on Saturday, May 12th, location TBA. Call Nancy for more information or to facilitate a workshop.

MIDWEST

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Banj0B@aol.com
or
Linda Boyle
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773/237-1848
CarolHaysie@aol.com

The energy and enthusiasm from the recent national gathering have inspired Midwest members to begin planning a regional gathering for the summer of 2001. The date, time, and place are yet to be determined, but it will probably be in or near Sheboygan, Wisconsin.

Plans made at the June 2000 Midwest gathering have been put into action, and a long-discussed idea is now a reality: members in the northeastern part of the Midwest Region have voted to separate into a new region. See the Great Lakes report for more information.

GREAT LAKES

Noah Budin
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Nbudin@aol.com
or
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Columbus, OH 43202-1025
614/262-4098
lesZ11@aol.com

Last fall, CMN members in Ohio, Indiana, Lower Michigan, the Buffalo area of New York, and the Pittsburgh area of Pennsylvania voted to separate from the Midwest Region to form a new Great Lakes Region. They elected Noah Budin and Leslie Zak as co-reps. The new

region was officially recognized by the CMN board at its October 2000 meeting. We're off to a good start. The first Great Lakes regional gathering will be a 24-hour bash, tentatively scheduled for June 2nd and 3rd, 2001, place and time TBA. Contact regional reps for more information or to help with planning.

MID-ATLANTIC

Dave Orleans
999 Sherbrook Circle
Somerdale, NJ 08083-2221
Day: 856/768-1598
Eve: 856/435-4229
Orleans@nothinbut.net

On August 11, 2000, we held a mighty soggy summer picnic, attended by a small (about 20 in all) but enthusiastic crowd of members, families, and interested newbies. We got some veggie and regular burgers cooked and eaten before the rains came, at which point everyone retired to a small gazebo where we waited out the rain and passed around the token guitar—a very enjoyable time under the circumstances. The Family Music Showcase Concert scheduled for that evening at Camden County Parks was rained out, but since we were all there, we got paid anyway, a well-appreciated donation that went to the Mid-Atlantic treasury to benefit future events for the region.

On November 12th, several Mid-Atlantic Region members participated in KidsExpress, a children's music event in Glenside, Pennsylvania, north of Philadelphia. We were pleased to be able to spread the word about CMN at this well-attended community event.

The biggest event on our horizon is the Mid-Atlantic Regional Gathering, to be held on Saturday, March 24th, in Philadelphia. This event is being supported by CMN's new "Spotlight on a Region" program. Please turn to p. 29 of this issue of *PIO!* for an in-depth report on this program and our regional-

gathering plans. It's going to be a fabulous event that will include song swaps, workshops, dinner, and an evening round robin. We hope that many members from other regions will attend and support the building of our region. For those who would like to stay over on Saturday night, regional members have graciously offered accommodations in their homes. We invite regional members to volunteer to help us with the planning for this event.

On Sunday morning following the gathering, all are welcome to come together for brunch and, finally, to contribute a song at a special Sunday-afternoon family concert, sponsored by the Folk Factory, at 2:30 at the Unitarian Universalist Church of the Restoration, located in the Mt. Airy section of Philadelphia.

CANADA

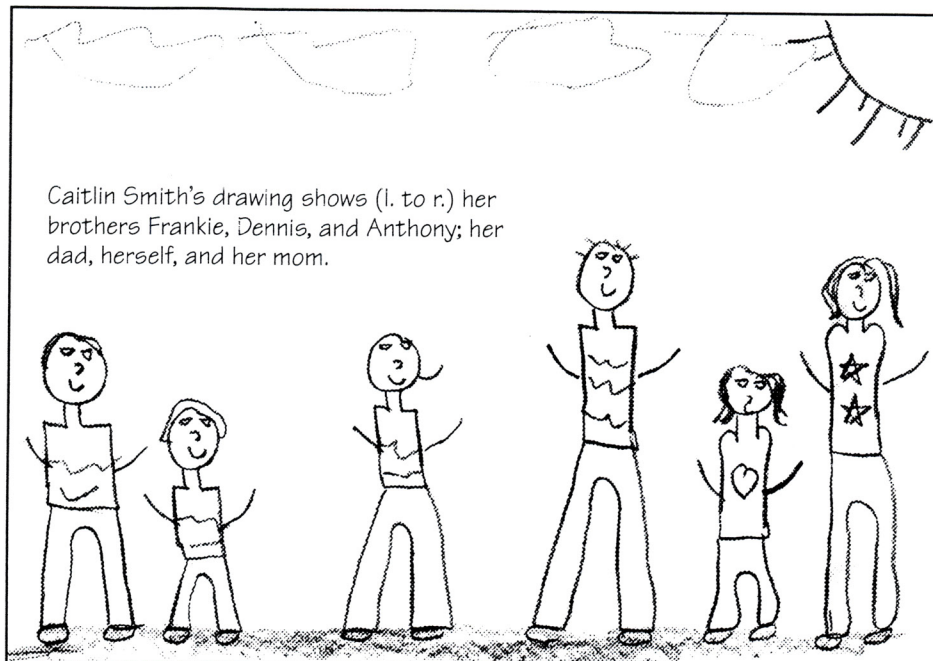
Sandy Byer
26 Bain Avenue
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Canada
416/465-2741
ph.byer@utoronto.ca

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

SOUTHEAST

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rachel@jackatak.theporch.com

The Southeast Region has a new meeting day and time. We will meet every first Tuesday of the month at 12:30 PM, until further notice. The location is still The Games Store outside the Mall at Green Hills, to the left of the Proffitt's entrance. We also plan to have song swaps or round robins twice a year. One will be held at our regular meeting time and one at night or on the weekend, to accommodate people who



Caitlin Smith's drawing shows (l. to r.) her brothers Frankie, Dennis, and Anthony; her dad, herself, and her mom.

can't attend our regular meetings. We have started an e-mail list for Southeast members, to help publicize our events. If you would like to be on this list, please contact Rachel.

NORTHERN CALIFORNIA

Lisa Atkinson
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San Mateo, CA 94403
650/574-2709
scooptunes@earthlink.net

Ask any of the Californians at this year's national gathering and they'll tell you "New York was never prettier!" Great job by this year's gathering committee! The exciting news is that the 2001 gathering will once again be in Petaluma, California. Calling all Northern California members: We need you to help in whatever way your talents take you. It can be as little or as big a time commitment as you can spare. Contact Lisa, and we'll add you to the list. (And by the way, you don't need to be from this region to help with national-gathering organization.)

SOUTHERN CALIFORNIA

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

The Southern California Region held a get-together December 3rd to share the video of the Magic Penny Award ceremony with those who weren't at the national gathering in Warwick, New York. We're especially proud that the recipient, Marcia Berman, is the co-founder of our region, a former regional rep, and one of the organizers of the first West Coast gathering of CMN. Jacki Breger and Dave Kinnoin represented our region at the gathering, and Jacki organized a wonderful tribute to Marcia. We're planning a concert in honor of Marcia at McCabe's in the spring. We're also in the process of organizing CMN participation at the CAEYC Convention in San Diego in March, where we will feature Marcia and her songs.

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Regional Reports

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PACIFIC NORTHWEST

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or

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or

Greta Pedersen

PMB 252

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West Linn, OR 97068

Day: 503/699-1814

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greta@teleport.com

We had a lively potluck in September, hosted by Lori Deering-Mohr. Bob Albano gave a short introduction to the concepts of cross-brain communication. Our brown-bag song swap at the OAEYC conference in October was also well attended. We've found this is a great way to spread the word about CMN. In fact, one of the teachers we first met at a brown-bag song swap will be hosting our next meeting! It will be a potluck on Saturday, January 20th, in the Salem area, starting at 5:30 PM. This time, bring ideas for making simple percussion instruments, and bring the materials, too, if you like. We'll share ideas for about an hour, then swap songs—maybe something that works well with the instruments we've just made. Contact Greta or our host, Darnel Collingwood (MontessoriMamma@aol.com) for more information and directions. Finally, we're hoping to form a contingent at Portland Folklore Society's annual Spring Frolics weekend in March. If you're interested in camping and singing all weekend with fun-loving folks, contact Bonnie for more information.



Stylish Old Favorites Enrich Musical Moments

by Jan Lieberman

Remember when folks would gather and sing old favorites like "A Bicycle Built for Two," "Look for the Silver Lining," "For Me and My Gal," or "My Bonnie Lies Over the Ocean"? Many of these songs are rarely sung these days, and our children are missing out on a rich musical heritage. One way to ensure that these tunes don't die out is to have a "group sing" at school or while driving in the car. Currently there are some beautiful picture books that present these old songs and chants in a new format. While the words remain the same (with, in some cases, the addition of a new verse), the new illustrations put a fresh face on a familiar song. The following are three such singable books that I particularly enjoy.

Sing and clap to "Miss Mary Mack," adapted by Mary Ann Hoberman and illustrated by Nadine Bernard Westcott (Little, Brown, 1998). This clapping game takes on new meaning from the moment the book is opened. The pictures show a zookeeper napping while the elephant escapes. Miss Mary Mack begins her chant while the gray elephant flies in the sky and thumps down into a Fourth of July picnic. New verses have been added to fit the situations. Miss Mary Mack bribes the lumbering giant by singing, "I'll feed you hay and peanut tea / If you will stay and live with me." Each picture captures the rollicking fun of the verses. The music and clapping actions are described, along with the proper counting rhythm for folks who don't know the original. This book is appropriate for ages four through eight.

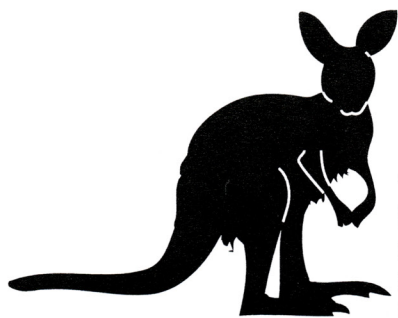
"The Eensy-Weensy Spider" springs to life in the poetic hands of Mary Ann Hoberman, once again working with illustrator Nadine Bernard

Westcott (Little, Brown, 2000). Ms. Hoberman proves that once you have a basic melody, you can add your own verses. For example, there is a verse that begins, "The eensy-weensy spider fell down and scraped his knees," and goes on with the logical request for six Band-Aids for the six hurt knees. The pictures are soft, scenic, and delightfully silly. The spider wears a hat with flowers. School-age children enjoy making up their own verses, once they have the rhythm and melody down pat. The music and hand motions are included. This book is designed for ages three through seven.

For a totally new twist on an old favorite, "Froggie Went A-Courting," see the adaptation illustrated by Marjorie Priceman (Little, Brown, 2000). Froggie indeed goes a-court-ing a pretty gray mouse who agrees to be his wife. Their friends rejoice at the news, with the exception of Auntie Rat, who rushes in singing, "You cannot marry an amphibian! A slimy frog—he's not our kind!" Miss Mousie is determined to forge ahead and even arranges for the wedding to take place at the Statue of Liberty. The guests scamper, whirl, saunter, and fly to the glorious event, where even a bunch of bees plays some jazzy melodies (Uh Huh! Uh Huh!). The only jarring note is that Auntie Rat is snatched up by the cat. But no one is too sad, because she finally made someone smile. Frog and Mouse dance at their wedding and fly off to Paris. The paintings extend the text with color and flair. No music is included, but you can sing it to the standard tune. This book is appropriate for ages five and up.



Jan Lieberman is a librarian at the Santa Clara (California) City Library.



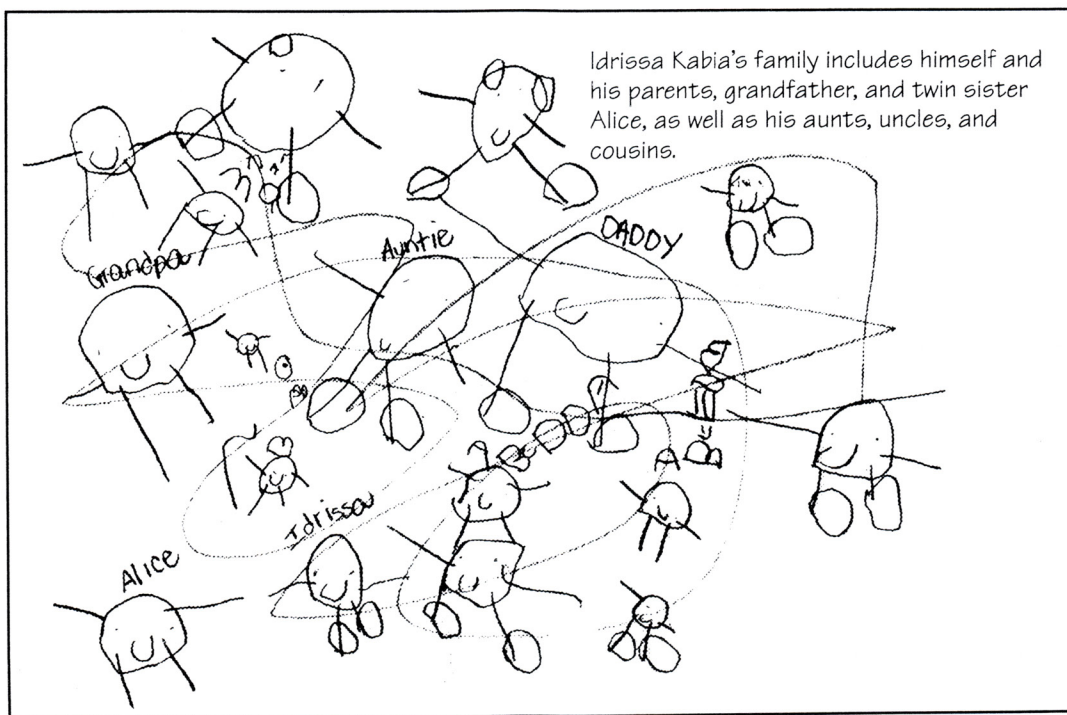
HOT DIGGITY DOG

words by Dylan & Lisa Atkinson, music by Lisa Atkinson
©1999 Lisa & Dylan Atkinson



"We play a game at our house," says Lisa. "Someone blurts out the first line of a song and we see who can come up with the second line, the third line etc... Sometimes we only make it to line one, but sometimes, hot diggity, we surprise ourselves! My son Dylan (age 10 at the time) and I came up with this one." You can contact Lisa and Dylan at scooptunes@earthlink.net.

Hot Dig - gi - ty Dog, my Dad - dy was a frog, My
Mom - my was a kan - ga - roo, I hop a - round, that's what I do.
Some call me a Frog - a - roo, but I'm a Kan - ga - wog.



Editorial

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lies, something at the core of who we are as human beings, something to be nourished and protected because in nourishing and protecting families, children are nourished and protected, too. A simple story from my own family gets at part of it: Over the past 10 years, along with our 2 "blood children," we've had 2 foster sons and 2 foster daughters live with us off and on. (As far as we know, they've all had blood; it's just that two of them have Gwen's and my genes.) Karen, one of our foster daughters, was 12 and 13 at the time, and she and I had our own evening ritual: "Karen, it's time for dinner," I'd say. "I'm not hungry," she'd say. "It doesn't matter," I'd say. "In our house, we get together for dinner—come and sit with us." And she'd come, scowling.

The conversation varied little for about three months. Then one evening I said, "Karen, time for din-

ner." She said, "I'm not hu— . . . yah, I know," and she came, still scowling, but more willing. Huge changes are often hidden in simple moments. Sitting at the table, slouched down, she said, "I'm here; do I have to talk, too?" Our son, Aeden, is two years older than Karen. He looked at her and said, "Ya better get used to this. It's what they do here."

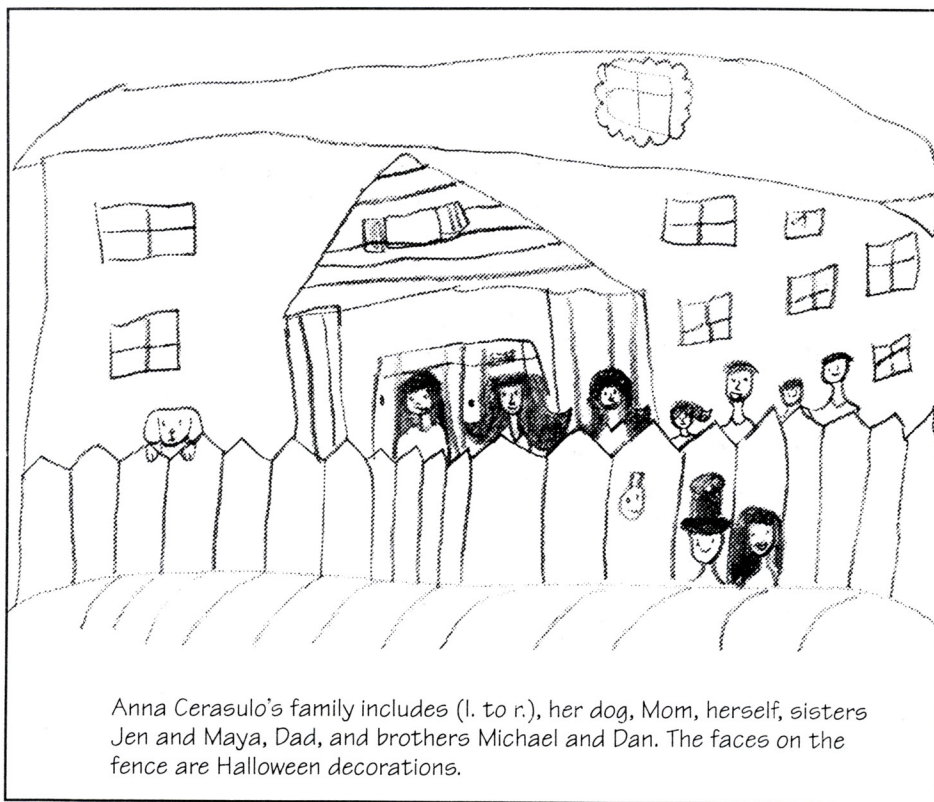
Karen had lived most of her life in neglect. As a five and six year old, dinner was a corn dog on her own at the 7-Eleven on whatever evening she could scrounge the necessary money. Dinner tables and family gatherings were literally unimaginable. It took time to accept new patterns. "It's what they do here," Aeden had said, and he was talking about more than eating. He was talking about spending time together, and I believe that's the heart of it.

We're no model family. We've likely provided our kids with substantive problems to deal with, good material for when they have their own

counseling someday. I love what I once heard a dad say when asked how his own young children were doing: "They have a reassuring number of problems." What we have tried to do in our family is spend time together—eating, playing games, reading stories, singing, cooking, cleaning, mourning, celebrating. We haven't always succeeded, nor has all the time spent together been happy and peaceful. But mostly, time together has made us all better.

It's fashionable to say that families are under assault these days, and it's true. In some families, conflict and struggle are constant companions. Increasing numbers of families are headed by single parents, most of them women who too rarely find adequate financial and emotional support. We label "broken" those marriages that don't stay together—when separation might actually have "fixed" some of them, and when many families with two parents in the home are broken, too. Besides that, most families we see in the movies and on television are full of stereotypes that have little to do with what's real in our own families or any we know. They often invite the kind of hollow laughter that comes when important issues of growing up and parenting are ridiculed. They're full of demons, too, and shadowy struggles. Having lived in a real-life family, it's hard to imagine being part of very many media families.

The real assault on families, though, comes from how we spend time. Most of us feel stretched all over everywhere. Work hours get longer, and calendars are packed. We're too busy, and then we schedule our kids into lessons and organized groups and become busier still. Meetings and gatherings have agendas, something to get done. There's no time for hanging around with each other, and hanging around is exactly what children need.



Anna Cerasulo's family includes (l. to r.), her dog, Mom, herself, sisters Jen and Maya, Dad, and brothers Michael and Dan. The faces on the fence are Halloween decorations.

Hanging around together is when a sense of self emerges as children get the notion they're worth hanging around with. By contrast, Karen and millions of kids like her—many living in well-off, two-parent suburban families (neglect is not bound by poverty and race)—gradually become convinced they're not worth hanging around with simply because no one does. That's one source of the killing violence in schools over the past few years—the kind of chaos and anger that come from feeling there's nowhere to belong, no family to hang around with to help you know you belong.

A couple of recent surveys asking children what they remember of their own family lives found that children do not first of all mention big vacation trips or the dramatic events parents spend so much time planning. Kids remember moments, little things, quirky details, less planned than noticed from being together. You can't plan "quality time"; quality emerges from the accumulated moments of being together. It's when stories are told and feelings are felt and talked about, when unexpected moments lead to laughter and small celebrations, when a forgotten event is remembered and made important in the remembering, and when connections among those hanging around together are deepened.

There's a lot of hand wringing about what to do about the "crisis of families" these days, with elaborate schemes and social policies proposed. I think there's a simple side to it: We would strengthen families if we would spend more time hanging around with each other, adults and kids together. We can linger at bedtime, for example, for a story or a song. Or we can be like a single parent I know who picks up her 2 children at childcare after her own full day of teaching and, whether she feels like it or not, pushes herself to spend the first 30 minutes hanging around with them after getting home. Everything else can

wait, and she reports that the rest of the evening is much more peaceful. There's another single mom who takes a tablecloth and a candle to McDonald's twice a week so she can linger over a special meal with her 3 kids.

We don't need to prescribe the details to each other. We don't need to beat each other up with new burdens, either. We do need to figure out how to hang around as families, whatever the shape of those families might be—single-parent, blended, nuclear, extended, foster, adopted, chosen, communal, gay, biracial, mixed-faith. What's at stake is huge. Jane Healy, in her book *Failure to Connect* (Simon & Schuster, 1998), says it well:

We seem to care more about how fast our children can learn than how deeply they can feel. . . . Instead of offering children our own thoughtful companionship, we saturate them with the noisy and temporarily self-gratifying objects of an electronic world, hooking them on artificial stimulation and self-gratification. As we thus drown out their inner voices and their inner selves, should we be surprised if they lack a stable core? . . . How should we equip our children for this journey [into the future]? In the long run, the best preparation may be simply to help them become as human as possible. [pp. 199-200]

Here's where songs come in, and in two ways:

First, songs help us hang around together. There are few pleasures greater than getting together with people to sing, and for a minute here, I'm not talking about singing songs to teach anything or to express some value. I'm talking about simply singing together—while cooking or drawing the bath water or changing a diaper or riding in the car or cleaning up the kitchen or sitting in the back yard or living

room, anywhere, any time. We too often constrain songs to lesson plans or performances. The most enjoyable moments in two different family sings I attended recently came when I asked only dads to sing "Twinkle, Twinkle, Little Star." It was the fourth time through that song (of probably seven, total) and the singing got better and better, more gentle and grounded. When the dads sang, many had children on their laps. Many cried. We were hanging around with a song we all knew, and families were more connected. Those of us who do music with children need to create occasions for parents to sing together with their children. Such occasions strengthen families.

Second, songs help us to be more human, as they give voice both to the realities of our lives and to possibilities that lead beyond what we know. Every child is going to know sadness at some point; we need to be sharing songs with them that acknowledge that. Most children are going to know death at some point; songs like "Go Tell Aunt Rhodie" are treasures at times like that. Some children have two moms, or two dads, or three grandparents, or several parents; they need songs expressing what they know. As they hear themselves in the details of a song, children are likely to feel more grounded, and so are parents. "There's room in the boat for you," says a song by Marcia Berman and Patty Zeitlin. When there's room in the song for you, it helps you know you belong.

Songs also bring to us people and places beyond our own realities, families different from ours, people who look different and have different cultures and lives. Songs connect us with each other, no matter how different. They also connect us with possibilities of what might be. Maybe someday this land that's "made for you and me" really will be, despite how far

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Editorial

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away that possibility often seems when so many needs are ignored. Maybe someday we really will be a "family under one sky," despite how fragile relationships around the world often are. Songs expand our humanity, and deepen it.

Mary Pipher's book on families is called *The Shelter for Each Other*, and I think that's a wonderful image for any family—a group of people, whatever its size and shape, providing shelter and nurture and protection so all of its members can keep growing. Songs help. Stories do, too. Having time helps most of all—time to be together.

In a kindergarten class several years ago, I added a new verse to a familiar song: "The wheels on the bus went flat one day, flat one day, flat one day." The children, almost in unison, said, "Nooooo!" "Why not?" I asked, and after talking about bicycle tires and beach balls going flat, they finally agreed that bus tires could, too. One boy said, "I know what to do," and he marched up front uninvited. With impressive detail, complete with talk of lug wrenches and jacks and axles, he described how to change a tire. It could have been an instructional video. I asked how he knew all that. With a shrug and a grin, he said, "I helped my dad."

It's not a huge or dramatic story, but I often wish that every child could have moments like that, a lot of moments like that, and that moms and dads could, too—simple moments, when who we are matters and we get to say so. It's the promise of families. It's the promise of spending time together.



Tom Hunter is a father, husband, songwriter, and singer who lives in Bellingham, Washington. He leads workshops for educators and others who work with children.

"Let's Find Jamie an Eating Teacher . . ."


by Susan Keniston

In a music-pedagogy class a few years ago, I heard this story told by a Spaniard who had spent a year living in a Zimbabwean village learning the music of their culture. The people in the village were as interested in him as he was in them. When they asked him what he did when he was at home in Spain, he replied that he was a music teacher. They didn't understand. "Your job is to *teach* children music?" they asked. He explained a bit more, and the villagers' confusion changed to amazement. It simply hadn't occurred to them that anybody would need a teacher to learn how to sing or play musical instruments. Music making was something you did as naturally and spontaneously as walking. It was hard to imagine a culture where formal musical training was normal. They said it made as much sense for someone to have a music teacher as to have an eating teacher!

While most of us in the United States have never experienced this level of integration of music into daily life, in the not-too-distant past families and friends commonly gathered together to make music. Many more children grew up learning about music just by being included naturally in the making of it. Fiddles, banjos, guitars, recorders, and other instruments were often available for young people to try at home. Many families had an upright piano (which they may have had to save up for), around which they sang for the togetherness and joy of it. Music was considered important enough to create a special space for it—the family music room. Many of the

songs we now consider part of our musical heritage were learned and kept alive in family kitchens and music rooms.

That focal point of family life has been replaced by the den, where now are ensconced the stereo, the television, and the computer. Children and adults alike now passively watch or listen to others make music much more than they participate in the making of it themselves. Family life is becoming less communal and more parallel, with members juggling a myriad of separate activities and occasionally coming together for report-backs on how they've spent their days. We're running against the tide if we try to stay home and make music together. Many people would smile at this as being hopelessly old fashioned.

As new technologies bring changes to our lives, I think we need to ask ourselves what we lose as we embrace them. Other cultures can help us to look at this balance. As we rush around in ever busier lives and take more of our meals in the car or in front of the television or computer, we may find the Zimbabwean villagers' comment about needing eating teachers more prophetic than we would have imagined. We can learn a great deal from less-technology-dependent peoples and cultures, about family and community ties, and about weaving the joy of singing and playing music back into the fabric of everyday life. 

Susan Keniston is a singer, songwriter, and music teacher in Santa Cruz, California, and is a member of the CMN Board of Directors.

ONE FAMILY

words & music by Joanne Hammil
©1999 JHO Music

Joanne led our many voices in goosebump harmony with this song at the National Gathering Round Robin last October. The form of the song is a gwaza, which Joanne explains as follows::

"Gwaza" is the name Pete Seeger coined to describe a specific type of community song common in South Africa. It comes from "Somagwaza," which is a well-known example of this kind of song. There are usually 3 or 4 parts, but each line is very short—often only 3-6 measures long. Unlike its "cousin," the "round," in which each part sings the entire piece at different times, here each part sings its own unique line over and over, each with its entrance at a different point in the cycle. This can lead to a vibrant rhythmic syncopation. The other distinguishing characteristic of a gwaza is that although each part has its own words, melody, and rhythm, there is one point in each cycle where all parts come together on the same few syllables. The repeated short cycle of convergence and then separation into very different rhythmic, melodic, and lyric lines is what drives this exciting form and makes it a delight to sing with a group.

"One Family" is a 4-part song. Each part's entrance is indicated here by the large roman numerals. (Note that parts II and III begin near the center of their staves; each then goes back to the beginning of its staff to complete its part.) Wait a few cycles before bringing in each new part. Once all parts are in, the power of the convergence on the words "one family" will become evident. The piece ends, after many repeated cycles, on an emphatic "one family!"

To contact Joanne about her songs and recordings, write to her at jhammil@mediaone.net.

I *Part I this staff only*



We may dis - a - gree, but we are one fam - i - ly

II *Part II this staff only*



with man - y dif - f'rent voic - es. One fam - i - ly

III *Part III this staff only*



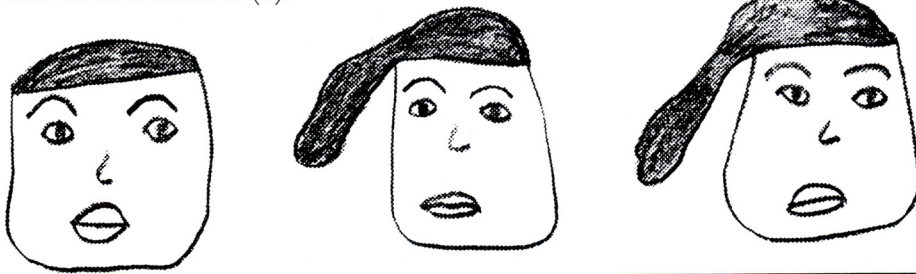
tect and love. The world is one fam - i - ly to pro -

IV *Part IV this staff only*



One world, one world, one world, one fam - i - ly.

Da'vonn Coleman's family includes himself (l.), his sister Bre'yannah (c.), and his mom Latasha (r.).



Interview: The Patons
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fretless banjo, said, "I thought for awhile I ought to try to do some extra fancy licks, but then I thought, no, I'll just do what I do and if people don't like it, I can just go back home. I didn't tell anybody where I was going, so nobody'll ever know." So he just went out and was himself. It was just great.

PIO! *So many people have learned songs from him. Can you name a few?*



Caroline, David, Sandy, and Robin Paton singing at Pinewoods Camp in Massachusetts in 1966.

Sandy: Well, the one most people know is the one that Frank Warner collected from him first in 1938. He then went back and recorded it in 1940, a song about a particularly gruesome murder in North Carolina where a man named Tom Dula killed a woman named Laura Foster. We all got it by way of Frank Warner. It went into the popular tradition where it was taken by the Bob Carey Trio and then popularized by the Kingston Trio. That song was "Hang Down Your Head, Tom Dooley," and the particular version that they sang was the one that came through Frank Warner by way of a Lomax publication, by way of Frank Proffitt. It's slightly different than other versions that have

been found in that region, though it is widely known there. Like so many other traditional singers, Frank Proffitt received only a tiny portion of the royalties he was due, when the song was made famous by others.

Caroline: Some of the other songs we got from Frank Proffitt are "My Home's Across the Blue Ridge Mountains," "Reuben Train," "Cluck Old Hen," and "The Butcher Boy." The best version of the ballad "Bonny James Campbell" that's ever been found in this country comes from him. Our newest album of traditional ballads includes that "Bonny James Campbell," sung by Frank Proffitt.

Sandy: And the "Gyps of David," as his Aunt Nancy Prather sang it.

Caroline: We could spend the whole day just talking about Frank Proffitt.

Sandy: But I want to give Frank Warner his due, because he really brought the song to the urban folk revival. I first heard him sing it at a YMHA in New York years ago.

Caroline: That little syncopation in the popular version of "Tom Dooley" came from either Frank Warner or the Bob Carey Trio version, not Frank Proffitt. And that may have been just what it took to make it the popular number it became.

Sandy: When Frank Proffitt sings it, it's folk music. When the Kingston Trio sings it, it's show business. Show business is what I went into folk music to get away from. We deliberately try to keep it from becoming show business when we're on stage. We like the smaller audiences, more intimate situations, and we don't try to do anything that gussies it up. We like it as simple and honest as it can be and we try to keep it that way.

PIO! *When you were in England and Scotland, did you collect songs there for your own use or for the record company?*

Sandy: For our own use, except I've

recently released a compilation of the tapes we made of Jeannie Robertson and Lizzie Higgins when we stayed with them.

Caroline: Jeannie Robertson and her daughter, Lizzie Higgins, were living together in a house with Lizzie's husband and Jeannie's husband and a bachelor uncle, all in this little tiny granite house in Aberdeen. When we went back up to Aberdeen with Jeannie, Sandy found he had the tape recorder with him, but he had left the mike behind. So we spent the week visiting and getting to know them while we waited for the mike to arrive. Lizzie would start singing a kids' song, and they would start arguing. Jeannie would say, "You've got it wrong," and Lizzie would answer, "No, mother, you've got it wrong." Lizzie had never opened her mouth to Hamish Henderson when he came to collect; he thought she only knew some rock-and-roll songs that were on the radio. And by the time that Hamish got up there on the weekend with the microphone, out came these ballads that Lizzie had learned from her mother. A baby is the most marvelous "open sesame" when you're on a collecting trip because, as it says on the record, she sang this beautiful version of "My Bonnie Laddie's Lang a-Growing." And Hamish said, "So, Lizzie, where'd you learn that one?" and she said, "In the potato patch at Blair," and Hamish said, "And when was that, Lizzie?" and she said, "12 year ago," and he said, "And you've been holding out on me all this time!" [everyone laughs]

PIO! *And how old was Lizzie then?*

Caroline: Oh, about 30, I guess. She certainly was an adult. They're both gone now, unfortunately. [sings a game song learned from Lizzie Higgins]

Up and down the street, a
window made of glass.
Isn't wee, wee Caroline a
bonnie lookin' lass?
She can dance, she can sing,

she can show a weddin'
ring.
Fie, Fie, fie fie shame.
Turn your back to the wall
again.

Sandy: They did songs for each of us, one for me and one for Caroline. It was fun.

Caroline: You could sing the Sandy one, but you have to start real high.

SP [sings]:

Maggie, Maggie, come and kiss
your Sandy.
Came awa' and spoon with me
Underneath this bramble tree.
Oh, Maggie, Maggie, you set
my heart on fire.
If it wasnae for my wife I'd
mak' ye Mrs. McIntyre.

Caroline: I guess that's not really a kids' song is it? [laughs] We've always been interested in collecting songs that kids have made up. We were musical sponges at that point, soaking up as many songs as we could. We got to know Ewan MacColl and A. L. Lloyd and Dominic Behan and Seamus Ennis, all established folklorists and song collectors.

Sandy: Yes, 1957 was quite a significant year for us. Seamus Ennis was singing to our son David at a party one day when David was about 3 months old. It seems to have had a lifelong effect—the Celtic Kid, you know! We came back in October of 1958.

Caroline: David was born while we were there. He was a great entree into the Traveler's camps in Scotland, where we were camping out with the traveling people—the tinkers, otherwise known as gypsies.

PIO!: Did you record any of the Travelers?

Sandy: Oh yes, some. I gave those tapes to the School of Scottish Studies, and I kept Jeannie and Jimmy McBeath because they had plenty of tapes of him and of her.

Caroline: When we went up there to the north, it was mainly to record a storyteller who still told Ossian

tales in Gaelic. That particular group of traveling people didn't sing as much.

Sandy: It was great to camp with them. I took photographs of the taking down of the camp, so you could see how the tents were set up.

Caroline: The stones and the boughs were at certain places.

Sandy: The boughs and the canvas went with them when they traveled, packed neatly in their horse-drawn carts, but the stones that weighed the canvas down around the bent alder poles that formed the frame of the tent—the stones would stay in the fields year after year, and they would camp in the same place every time they came through. The farmers would set that aside for them as a place to stay. It was much less hostile than in other places. The local people were really quite friendly.

Caroline: These folks would come around every summer and bring news. You can imagine these tents in a time when they might have been made of animal skins rather than the canvas they use today.

Sandy: I've read descriptions of the Mohegan—or maybe it was the Wampanoags—and how they built their tents. They used bent alders in exactly the same way that the traveling folk did. The Mohegan built an oval-shaped tent with one ridgepole and then the alders bent and stuck into the ground and tied at the top to the ridgepole, so it formed a large oval tent with an opening in the middle for the smoke release. Weighing down the outside of the canvas were the stones, exactly like they were doing there in the far north of Scotland.

PIO!: You've also done some collecting on this side of the ocean. Can you talk about some of the children's songs that have popped up?

Caroline: Well, you take something like, "One, Two, Three A-Larey." Did you do that when you were little,

bouncing a ball? During World War II we used to do it like this:

One, two, three A-Larey,
Four, five, six A-Larey
Seven, eight, nine A-Larey
Ten A-Larey, U.S.A.

A lot of people say *postman* instead of USA. It's a ball-bouncing song. We would bounce the ball on the numbers and then lift our leg over the ball on A-Larey.

PIO!: So girls did and still do the ball-bouncing and jump-rope games. What do boys do?

Sandy: We watched the girls! No—we did "Behind the Refrigerator, Miss Lucy."

CP [sings]:

Lucy had a steamboat,
Steamboat had a bell,
Lucy went to heaven,
Steamboat went to
Hello operator,
Give me number nine,
If you won't connect me,
I'll kick you in the
Behind the frigerator,
There was a broken glass,
Miss Lucy sat upon it
And cut her little
Ask me no more questions,
I'll tell you no more lies,
If you ever get hit with a
bucket of ____,
Be sure to close your eyes!

You can fill in the blanks!

Caroline: Urban folklore. We would do "One, Two, Three A-Larey" everywhere we went, and people would give us different versions. Do you remember the one from Vermont, Sandy?

SP [sings]:

One, two, three A-Larey,
My first name is Mary.
If you think it necessary,
Look it up in the dictionary.

One, two, three A-Larey,
My first name is Mary.

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Interview: The Patons

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Don't you think that I'd look
cute

In my father's union suit.

Caroline: And so on. Jeannie Robertson sang that one, too. She sang,

SP [sings]:

One, two, three A-Leerey,
I saw Wallace Beery,
Sittin' on his bumble-eery,
Kissing Shirley Temple.

Caroline: We always wondered about the postman, and then on *The Singing Streets*, with Ewan MacColl and Dominic Behan we heard:

Open the door and let me in,
sir,
I am wet unto the skin, sir,
Open the door and let me in,
sir,
All to post me letter.
One, two, three A-Larey,
Four, five, six A-Larey
Seven, eight, nine A-Larey
Ten A-Larey, Postman.

Sandy: However, the interesting thing Jeannie Redpath pointed out, in "Pier's Ploughman," an old ballad from around the 1500s, is a line, "the beggar sits at the gates of the city, legs aliri." *Legs aliri* means sitting cross-legged. And if you think about "One, two, three A-Larey," the ball-bouncing game, you cross your leg over the ball on the "A-Larey" part.

Caroline: So wouldn't it be fun to think that that game goes back as far as "Pier's Ploughman"?

PIO!: So, do children still do these songs and games, in your experience?

Sandy: In certain parts of our culture, they definitely do. On playgrounds, games that are sung to skip-rope rhymes continue on, for example. Caroline can remember playground songs she knew in the fourth grade that you still find being sung today.

Caroline: That's true. But I had a sort of folkloric bent even when I was five. Because I can still remember songs and skip-rope rhymes. We used to do one for skipping rope that went,

Fudge, fudge, tell it to the
judge,
Momma's got a newborn baby.
It ain't no boy, it ain't no girl,
Just a newborn baby.
Wrap it up in tissue paper,
Send it down the elevator. ♪
First floor, miss; second floor,
miss;
Third floor, miss; fourth floor,
kick it out the door.

Until a year or so ago I had never thought about the sibling rivalry in that rhyme! But kids do still know that rhyme. Some of the versions will say, "If it's a girl, give it a curl, if it's a boy, give it a toy." It's still around.

Sandy: We have found these rhymes more actively alive in cultures that are often labeled "deprived." Take the Georgia Sea Islands. Listen to Bessie Jones—one song after another, wonderful children's stuff! These things come from groups that have great culture with a small c, but very little culture with a capital C. That's where it lives! You can find it in urban communities and on playgrounds. The kids could sing, dance, and play; and they made their own culture. They didn't just rely on the piped-in culture of the TV that determines today what our children know. Even our grandchildren can sing the Barney song!

Caroline: We used to do "Little Sally Waters," and I remember we were in Grand Rapids, Michigan, in a school that had a large population of African-American kids. And you know we used to say, "Rise, Sally, rise, wipe out your eyes, turn to the east and turn to the west and turn to the one that you love the best." Here are these kids singing, "Rise, Sally, rise, wipe out your eyes, and you shake it to the east and you shake it to the west and you shake

it to the one that you love the best."

Sandy: They did it with broad gestures and made it really swing.

Caroline: I think that kids still have lore like this. What I love about kids' songs is that they are so marvelously irreverent. Kids still parody commercials, making fun of them. Something like "Comet Makes Your Teeth Turn Green" was set to "Colonel Bogey's March," a tune used in a movie.

Sandy: In Ridgefield, Connecticut, around 1968, kids sang for us,

Melvin Moose, Melvin Moose,
Forever let us raise our antlers
high, high, high!
Come along and sing our song
and eat some grass with
me.
M-E-L, V-I-N, M-O-O-S-E.

Caroline: And I didn't grow up with the Mickey Mouse Club, so I didn't know what they were parodying!

PIO!: In your notes to your album, *I've Got a Song*, you talk about a couple of things that I'd love to have you expound on.

Sandy: Critical things, I think. We sang once in a high school in central New York State, where the principal talked with me about "lifetime sports." The idea is that we spend all of our time teaching kids how to play football, and then they get out of school and they sit and watch football on TV and eat popcorn and get fat. If we spent the same amount of time teaching them how to play tennis, or to swim, or to do any one of the lifetime sports, we'd have a healthier society.

Well, I thought about that in terms of music. You take a kid and teach him how to play the oboe. He plays oboe all the way through college in the symphony, and then he gets out of college and that's the end of his music—because, when I asked an oboist, "What do you do with an oboe?" she answered, "You spend your life looking for a French horn player." [Instead] we could spend

part of our time teaching lifetime music to kids in school—the kind that they can continue, with a dulcimer, with a guitar, with a banjo, whatever—so that it's participatory music that you make with your family, with your friends.

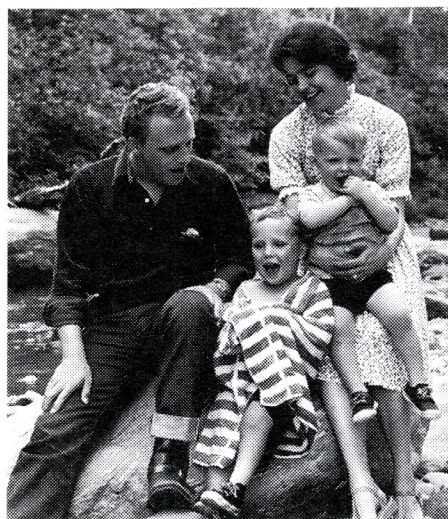
Someone once said to me, “The Beatles did a great thing to teach every kid in the country to want to play the guitar.” And I said, “Yes, the kids that I talked to went out to their garage and formed a group, learned about 12 songs, and wanted to turn pro.” That wasn't lifetime music. They were going to go on a stage somewhere and get money. And that's not what it's all about. We should teach our kids that music can be part of their lives without it being pretentious. Just do it for fun, do it because you share the experience with your family. The important things I think about music with kids are, don't talk down to kids, have them participate, and teach them something they can keep and use for the rest of their lives.

PIO!: *The question then is, How do you do that in a school setting where kids get music only a few minutes a week?*

Sandy: Well, when we come into a school, we get them as close to us as we can and we communicate as directly as we can. We find out as many of their names as we can. I can say, when we're leaving, “Hey, Harry, thanks for that verse you gave me when we were doing the peanut-butter song. That was a great idea!”

PIO!: *And he'll remember that you said it.*

Sandy: We come in with a limber-jack and ask someone to dance him, after I show them how. I look around for the kid who reminds me of myself when I was in school—the one with the wicked gleam in his eye, the one you know is going to be a real handful later in the program—and get him or her to come up. We then bond, and afterward the teacher will say, “How did you know that you should call on



The Patons with sons David and Robin on the banks of the Huntington River in Vermont, 1962.

Photo by Roger Conant.

that child?” And I say, “I don't know.” You just look at the kids and you say, “Well, there's the devil right there, he's the one.” You bond with that child particularly. That child then gets to shine, gets their ego stroked, which he or she needed badly, which is why the child misbehaves in the first place.

PIO!: *So if the teacher had access to music as a life skill and had the ability to use it with those same troubled kids, or as a way to break up the day, or for transitions, classroom-management issues could change.*

Caroline: We often do school assembly programs where we are only there for an hour. We'll encourage them to think about making up things. But of course, it's a lot easier to go in for an hour and be scintillating than to go back week after week and month after month, which is the plight of the classroom or music teacher. You have a better chance, with a longer time, to do something that's got more depth to it; but certainly in an hour you can express an attitude and get some enthusiasm going. Kids naturally love to sing.

Sandy: Years ago we were part of a program—government financed—called Project Create, here in Connecticut. We would go into classrooms. What would disturb me most was when a teacher in the

classroom would take our visit as the time to take a break. We would have the class for an hour, and then the teacher would come back. That teacher had no way to carry on what we had taught or shared with the kids, because he or she hadn't been there to hear a word of it! It was infuriating, because we were trying to tie what we sang to the kids into what they were learning in the classroom. If they were in a particular historical period, we would use songs from that period. We tried to connect it, but the teacher wasn't there to carry it on.

Caroline: But I've also been very impressed with a lot of the teachers who did follow up on our visits. There are a lot of the good ones out there, too.

PIO!: *It can be difficult to try to convince teachers who have little art or musical training that they can use songs and music in their classroom—that they, too, are artists and musicians, by dint of being human!*

Sandy: Teachers can participate musically with kids by choosing a simple autoharp, dulcimer, or guitar—they can be right there with them in the circle. Or they can just plain sing, they can share songs as a group experience. Some teachers who play piano like to have one to use in the classroom—and that's good—but they're going to be more separate from the kids, sequestered behind the piano. We think the intimacy of simpler, smaller instruments is better. We also try to include kids in the playing of the songs. We bring a student up to strum on the autoharp or the dulcimer. And you should see their eyes light up when they play their first “Aunt Rhody.” Even if kids don't have much of an ear, you can teach a simple song like “Boil Them Cabbage Down” with three notes on the dulcimer.

PIO!: *What topics did you use when you did longer residencies?*

Caroline: We were emphasizing

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trying to be creative, making up verses to written songs like a Malvina Reynolds song or a traditional song, like “Mama Lend me Your Pigeon,” which we learned in the Bahamas. A lot of the verses on our recording are from that residency. But, for a lot of the songs we used, we didn’t worry so much about whether a song was written or traditional. A lot of the songs that we tend to like sound old, even if they’re not. The fun of writing new verses—taking a simple pattern and using it—was more important to us than if the song was old. With older kids, if we’re doing something historical, it’s fun to use something like “West Virginia Boys” or Ginny’s Gone to Ohio,” which virtually tells the whole story of moving westward across the mountains.

Sandy: I will say this, we started out getting kids to make up lyrics in “Mama Lend me Your Pigeon.” Then I got to challenging them to use alliteration, and suddenly their ideas were approaching poetry. They were playing with words in what the modern educators called “whole language.” People kept talking about whole language, and I’d never heard of it. But they were saying, “You guys use the whole-language approach!”

Caroline: They said that we were forerunners in the whole-language movement, and we didn’t know what it was. We were hired to go to this conference, and we went to the whole conference—sang, went to the workshops—and still didn’t know what it was. And you know I am fascinated about how children learn how to read. And my only memory of it is helping my first-grade classmate, John Kovatchick, learn to read, because in the first grade that’s what they set me to doing. But how it happens is like magic.

PIO!: Learning to read is like magic. And many parents would say getting their chil-

dren to love music is magical, too. What did you do to encourage music in your home, aside from the fact that it was everywhere?

Caroline: We were fortunate that we had a steady stream of singers and musicians coming through our house, coming to record or just to visit. The kids picked up their instruments on their own, with help from the people who were around at that time. They grew up hearing traditional music constantly. As teenagers, they became fans of rock-and-roll, but returned to traditional roots later. They found their own specialties—different from ours, and different from each other—but in the same general field. I would say that the best way to encourage children to make music is to have it available all around them, but not to push too hard. Just let it happen.

Sandy: We didn’t say, “Now you are going to take guitar lessons! And now you will practice!” When they decided to play a little guitar, they asked me how to make a few chords and I showed them, then I left them alone. I remember an old French-Canadian fiddler telling me how he learned to play fiddle. His father, a fiddler, said, as he placed the fiddle on top of the piano and turned to go work in the barn, “That’s my good fiddle. DON’T TOUCH!” Of course, as soon as his father was out of the room, my informant told me, he had the fiddle under his chin and was sawing away at it. Later his father said, “You want to learn something about the fiddle?” The boy picked it up and started playing tunes right off. “How’d you learn to do that?” cried the old man. “Gee, I don’t know, Pop. Maybe just watching you!” My friend said he thought the “Don’t Touch!” Approach” was the best way to make sure it happened.


PIO!: And how were you able to manage so seamlessly the juggling of parenting and work?

Caroline: I will admit that it was a

real challenge to juggle home, business, performing, and child rearing in the early days of Folk-Legacy. We started the business in Vermont, when David was three and Robin was one. We only did programs a couple of times a week and could arrange babysitters for those times. For longer collecting and singing trips, we were blessed with a wonderful farm family nearby that was willing to help with the boys. But when Sandy went to collect songs in North Carolina, for instance, I was unable to accompany him because the logistics of childcare and housing were too difficult.

PIO!: Do you have any concluding thoughts about children’s music and family music?

Caroline: Our approach, in working with children, is to make the music a sharing and participatory experience. With younger children, a good part of our approach is just to make music fun, and also creative. Many simple children’s songs can be expanded, using ideas from the children themselves. With older children, we try to convey some sense of history through songs that we share with them. A people’s feelings expressed in a song are more meaningful or interesting than a string of statistics or dates.

When I was in the seventh grade, I had an enlightened English teacher who played some recordings of Carl Sandburg singing folksongs. This really started me on the path I have taken. The voice was rough, but the simplicity and honesty of the music made a deep impression on me. My appreciation of the qualities of traditional music has only grown and deepened over the years. I would hope your readers and CMN members would get better acquainted with the old songs, if they aren’t already. 

Sally Rogers lives in Abington, Connecticut, and is a member of the CMN Board of Directors.

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1032 Winsor Avenue
Oakland, CA 94610
bonnielockhart@mindspring.com

CALL FOR MEDIA INFORMATION!

Children's electronic media news and information should be sent to:

PJ Swift

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

CALL FOR NEW RELEASES!

Send notification of items released in the last 6 months to:

Sandy Byer

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

Please include date of release.

ATTENTION: KIDS!

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



For information on placing a paid advertisement, contact the CMN national office.

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Arcoiris Records, Inc.
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Interlocken International Camp
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Music Together
Princeton, New Jersey

Ribaud Music
Baltimore, Maryland

Rounder Records Corp.
Cambridge, Massachusetts

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Susan Keniston

PIO! Editor
1951 Branciforte Drive
Santa Cruz, CA 95065
B40Drive@aol.com
831/454-9454

Submission via e-mail is preferred.



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

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DATED MATERIAL

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

MEMBERSHIP CATEGORIES AND ANNUAL DUES ☐ New ☐ Renewal

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

Check one...

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

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

☐ Donation to **Scholarship Fund** \$ _____

To request scholarship assistance, please contact our national office before completing this form.

Total
Enclosed \$

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Your Name(s): _____

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

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

Your complete mailing address: _____

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

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

Fax line (____) ____-____

E-mail and/or Web Site _____

Your closest or preferred CMN region (check one):

- | | | | |
|--------------------------------------|--------------------------------------|--|---|
| <input type="checkbox"/> Canada | <input type="checkbox"/> MidAtlantic | <input type="checkbox"/> Pacific Northwest | <input type="checkbox"/> Great Lakes |
| <input type="checkbox"/> New England | <input type="checkbox"/> NY Metro | <input type="checkbox"/> Northern California | <i>More are being added as we grow!</i> |
| <input type="checkbox"/> Midwest | <input type="checkbox"/> SouthEast | <input type="checkbox"/> Southern California | |

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

Please mail this application with a check or money order

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

Thank You!