

PASS IT ON!

The Journal of the **Children's Music Network**

ISSUE #41

Spring 2002



photo by Angelo Guglielmo

Inside...

- An Interview with Rashid Peters & Emile Toby ■ Tunes for Food Fundraising ■
- A Baseball Lesson Plan ■ NEW! Classic Reprint ■ Satellite Radio ■
- Multiculturalism and CMN ■ CMN Travel Journal ■ About the AFM ■

About The Children's Music Network

Who We Are

CMN is an international organization with members and regional chapters in the United States and Canada, and connections with people throughout the world.

Our membership, diverse in age and ethnicity, includes

- music and classroom teachers • full-time and part-time performers • songwriters • youth advocates • librarians
- day care providers • song leaders and choral directors
- music therapists • educational consultants and trainers
- radio and TV program staff • therapists and social workers
- clergy • medical care providers • families

CMN was founded in the late 1980s by a small group of educators, performers, social workers, librarians, parents, and others who believed in the transformative power of music in children's lives—in their homes, schools, and communities.

What We Do

We seek to be a positive catalyst for education and community-building through music. We inspire and re-energize each other for our work supporting the creation and circulation of life-affirming, multicultural musical forms by, for, and with young people. We meet and stay in touch to share songs, skills, resources, and ideas about empowering ways adults and young people can communicate through music. And we have fun in the process.

Our Principles

We recognize children's music as a powerful means of encouraging cooperation, celebrating diversity, enhancing self-esteem, teaching peace and promoting nonviolence, growing environmental awareness and responsibility, and advocating for social justice.

The Board of Directors

Lisa Atkinson, Scott Bierko, Joanne Hammil, Jenny Heitler-Klevans, Phil Hoose, Susan Hopkins, Bonnie Lockhart, Suni Paz, Tom Pease, Ruth Pelham, Sarah Pirtle, Sue Ribaud, Sally Rogers, Barb Tilsen, Barbara Wright.

With deep appreciation, we acknowledge

Sarah Pirtle (1987-89)
Andrea Stone (1990-93)
Joanne Hammil (1994-97)

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



Articles in this journal do not necessarily represent the views of The Children's Music Network, nor do the advertisements imply endorsement. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. Published three times a year; deadlines are May 15 (fall), October 1 (winter), and February 15 (spring).

PASS IT ON! TM
is the journal of

THE CHILDREN'S MUSIC NETWORK

A Not-for-Profit 501(c)3 Corporation
©2002 The Children's Music Network
All Rights Reserved

PIO! EDITOR:

Nancy Silber
16 Plymouth Road
Port Washington, NY 11050
nsms2@aol.com

THE PIO! VOLUNTEER STAFF:

INTERVIEW EDITOR:

Phil Hoose
8 Arlington Street
Portland, ME 04101
Hoose@gwi.net

SONGS EDITOR:

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

CURRICULI! CURRICULA!:

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

MEDIA WAVES:

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

REGIONAL REPORTS EDITOR:

Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesZ11@aol.com

NEW SOUNDS EDITOR:

Nancy Silber
16 Plymouth Road
Port Washington, NY 11050
nsms2@aol.com

CMN CONNECTIONS EDITOR:

Beth Bierko
1085 Warburton Avenue #105
Yonkers, NY 10701
914/423-9767
bbierko@optonline.net

ADVISORS:

Pete Seeger, Bob Blue

PRODUCTION EDITOR:

Caroline Presnell

LAYOUT & DESIGN:

Jan Graves/In Print
Skokie, Illinois

IN THIS ISSUE . . .

Features

Musicians and Children of War: An Interview with Rashid Peters and Emile Toby	2
Classic Reprint: Like a Rope Team	5
We'll Carry On: The CMN Drive for Ground Hero Kids	6
Lesson Plan: Teamwork Is the Name of the Game	10
A Major Fun-Raiser! Tunes for Food	15
Which Side Are You On?	16
Three Haiku Poems	17
You'll Sing a Song and We'll Sing a Song: The 2001 Magic Penny Ceremony	20
Quilting Stories of Peace	21

Short Reports

The Peace Resources Page and www.cmnonline.org	22
News from <i>PIO!</i>	23
2002 National Gathering What's Happening?	30
Magic Penny Award	33

Columns

CMN Connections: A Travel Journal	19
Media Waves: Are We There Yet?	29

Songs

"Child Soldier Song"	4
"Our Dog Was Barking All Night"	9
"Baseball Hat"	11
"The Name of the Game"	12
"Together in Song"	14
"You Can't Get Away from Your Shadow"	24
"La Tortuga Marina"	28

Departments

Editorial Page: Building a Multicultural Organization	1
Letters to the Editor	13
New Sounds	25
Regional Reports	26
Announcements	32
How to Submit	inside back cover

CMN BUSINESS OFFICE

*for membership, subscription,
and advertising information:*

Caroline Presnell

National Coordinator

The Children's Music Network

P.O. Box 1341

Evanston, IL 60204-1341

U.S.A.

Voice & Fax 847/733-8003

office@cmnonline.org

www.cmnonline.org

Editorial Page

Building a Multicultural Organization

Introduction

by Nancy Silber

Barb Tilsen, on behalf of our board of directors, posted these questions to online CMN members back in December 2001:

How do we build a truly multicultural organization? To me, this is one of the real fundamental questions for us all right now, no matter what the cultural and racial makeup of a particular group or organization is. How do we broaden, in meaningful ways, the membership and leadership of our organization? How can CMN, with the population we have right now, be a stronger voice against bias and racism? How can CMN work in coalition with other groups who are demonstrating commitment to antibias work and cultural understanding?

These questions struck a chord with me, as I recalled various efforts that had been made, including the first urban national gathering (in New York City, 1998), which I had worked on. We hoped that holding the gathering in this new location would help to address some of the very same concerns Barb raised; but certainly, it hasn't produced long-term results. Her e-mail also prompted a thoughtful and thought-provoking response from Ingrid Noyes. Here are Ingrid's views on this important topic, which she revised for publication in *PIO!*

Guest Editorial

by Ingrid Noyes

I'd like to respond to the question recently posed to the CMN e-mail list by the board of directors, namely, "How do we build a truly multicultural organization?" Well, the fact is that we live in a segregated society. The organization simply reflects this.

The community I live in is comprised mostly of two cultures—the white descendants of Europeans who've settled here, of whom I am one, and the Mexicans who have come here to work for them and now make up about 30 percent of the school population. There is very little mingling between the two cultures. I have been dismayed about this, and over the years have done various things with the idea of "fixing" it. I put my children in the "bilingual" (read Mexican) classes at school that were created when the school was pressured to do a better job of educating its native Spanish speakers. I organized Spanish classes open to the community, taught by local Spanish speakers. I volunteered to tutor ranch workers in English through a locally organized program. Others in the community have made similar efforts. My neighbor recruits both Whites and Mexicans to work at her cottage industry business. The school principal organizes community nights, and knowing the white community will turn out and feel at home, sets up the activities with the Mexicans in mind. In spite of these efforts, the two communities remain largely segregated.

I finally decided that's OK. I finally asked myself, "Why should these Mexican families want to mix with ours?" They don't seem to need special help with "community building" within their own culture like we do. They

continued on page 36

Musicians and Children of War

An Interview with Rashid Peters and Emile Toby

conducted by Phil Hoose

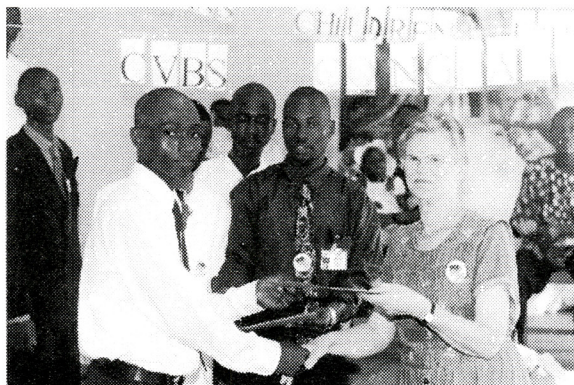
Throughout the decade of the 1990s, the West African nation of Sierra Leone was embroiled in a Civil War so ghastly and brutal that it seems to have shocked even the human rights organizations that tried to monitor it. In 2000, Radio Netherlands described the abuses as "...among the most serious in modern day warfare. Many people in the provinces have known nothing but unimaginable brutality for the past nine years."

It was, basically, a battle over diamonds fought increasingly by children. Thousands of children were siezed, drugged, tortured, armed, and compelled to fight and kill by one faction or another. Rape was widespread. Two years after a fragile truce was declared between the government and the main rebel faction in 1999, thousands of traumatized children set off on foot to dislocation camps in Freetown, the capitol, where many still live. "Sometimes I'm just sitting and I start shouting," explained one sixteen-year-old veteran named Ibrahim to an interviewer. "It feels like my head is blowing up. When that happens, even if you are my friend, I feeling like pulling my pistol out and shooting you."

Rashid Peters, seventeen, and Emile Toby, sixteen, are two of the child soldiers of Sierra Leone. War shattered their happy village lives, blew apart their families and made soldiers of them when they were adolescents. In a Freetown camp, they now try to hold their nightmares at bay while they struggle to fashion a future. They find that music and song are powerful tools. Emile is a drummer and Rashid, a keyboardist/singer/songwriter.

Both grew up in villages with strong musical traditions. Rashid, in particular, uses songwriting to confront his demons. He shares them with youth around the world on the World Wide Web.

I linked up with these boys through my association with the International Education and Resource Network (iEARN). iEARN is a worldwide online network that helps children K-12 and their teachers develop online, community-building projects. Through iEARN's Child Soldier Project (www.childsoldier.net/voices), I became aware of a re-



Rashid receiving a prize from a program for youth and children in which he and Julius Mannah (far left) were sponsored by iEARN

markable twenty-five-year-old teacher from Sierra Leone named Andrew Benson Greene who had set out to teach teenaged war veterans computer skills. He was funding this from his own shallow pocket, using broken-down computers at grubby computer cafés in Freetown. Andrew and I became online friends. When I asked if any of his students used music as part of their healing process, he quickly named Emile and Rashid. Both boys quickly expressed interest in CMN, and agreed to be interviewed for *Pass it On!*

While Rashid and Emile were un-

derstandably reluctant to discuss the specific events of their wartime experiences, they were eager to discuss their family lives, their love of music, and the difficulty of their healing process. They also spoke of their hopes and of their determination to end the wartime victimization of children by adults. This interview, pieced together through a month-long series of online conversations spanning half the globe, made me realize, among many other things, just what a miracle the World Wide Web truly is.

* * * * *

PIO!: Emile and Rashid, please tell us a little bit about what was life like before you were conscripted.

Emile: I am a Mende by tribe, and we belong to the largest ethnic group in Sierra Leone. I was born sixteen years ago in Mano Dase, a small village in the Moyamba District. My early schooling began at the Saint Francis Primary School in Bo, my country's second capital city.

Rashid: I belong to the Mende ethnic group. I am part of a ruling family on my mother's side. My parents are religious and I was brought up within the Christian family. In my first years, I lived with my family in the Kenema Township. From childhood days I have been eating our staple food: rice with sauce. Even if I eat bread all day, I still eat some rice because without it I won't feel satisfied. My village was quiet as we were growing up. There was a single bicycle and we admired it as the cyclist proudly sped along the narrow footpath. I thought of having a bicycle and later dreamed of studying at high school and coming back to be a paramount chief in my village. We imagined the life of the city where there were big cars, buses, and airplanes.

When I was a child, the thing I enjoyed most was when we children

gathered together to play at night under the moonshine or at twilight, singing traditional songs of our great-grandparents, dancing, and telling nice and fearful stories about nature and the dead.

PIO!: *What are some of your earliest memories of music in your villages?*

Emile: My mother sang for me when I was a child because if she left me to go to the market, I would cry. So she put me behind her back, jumping little by little and singing me songs to keep me quiet until I fell asleep. I always liked playing drums, too, especially that which we call *batta*. My primary school teacher taught me how to play. I played it with both palms knocking hard on the flat surface of the leopard skin. It produced a strong sound that made young girls shake and dance and hug me. I also played another local instrument called *kallay*, which you hit with slim sticks.

Rashid: My grandfather and grandmother often lulled me to sleep with songs of praise and warfare. Also, when praise-singers come to our village to applaud the work of my grandfather, who was our paramount chief, I also shared in the glory of these praises, for all the names of his offspring were mentioned. Music in my village helps to ease the burden of hard work on the farm. But there are more important times of music, such as during the season of harvest, or to amuse strangers who come to the village. We make music to celebrate quests or after successful traditional initiations, when a colorful crowd of girls and women dance to the rhythms of cowry shells. The flock of these young girls, initiates of the village, would dress in raffia skirts and uniformed brassieres made of palm fronds. They would be followed by a crowd of well-wishers. The fine voices of these initiates rose above the voice of the crowd and the drumming sound.



Emile (at r. in front) training for a better future

I also learned songs of praise and songs of war, of bravery and of heroes, of losers in battle, and of lovers separating. There were songs in praise of motherhood sung by a child. The child calls upon God to bless his mother. We lavish these praises because mothers conceived us through pain and brought us children to the world. I learned to respect my mother, too, and praise her. The local artist nicknamed "Steady Bongo" sang the song in one of our local languages, Mende.

PIO!: *When were you first aware that trouble was coming?*

Emile: I was seven years old when the war broke out. I was at primary school in Bo. The first attack of the town made us believe the rumor that rebels had really entered the shores of the country. After repeated attacks, my father was shot and killed by rebels and my mother disappeared, although some people in our neighborhood said they saw her running away for cover. She left me, anyway.

Rashid: In 1991, when the war broke out, I was boy of six years. It was rare to see a man in combat dress before then, and when we did he was not carrying a gun, so we

did not think that soldiers were dangerous. We soon began to feel the sense of danger when armed troops began to hold secret meetings in our village. Kenema was a major target for the Revolutionary United Front (R.U.F) rebels. Our community was a place where local hunters bred and survived. My father was one of them. He was a religious man who took hunting both as a hobby and a way to survive. From a young age I followed him to track down and hunt animals for food. We caught squirrels, antelopes, and sometimes monkeys. When the war persisted, our village elders entrusted the defense of the land to the local hunters. At that time came two fierce rebel attacks. My father abandoned me, and my family was all scattered to unknown places.

PIO!: *How old were you when you became a soldier, and how did it happen?*

Rashid: I was twelve in 1997, when I began to show early muscles. I had learned hunting skills whilst tagging behind my father to the thick forest. One of the local leaders in our community hand-picked me together with two of my classmates

continued on page 34



CHILD SOLDIER SONG

words & music by Rashid Peters and the students & teachers of iEARN Sierra Leone, Freetown

You can hear this song, and learn more about the work of these courageous young people and how to support it, by visiting www.childsoldier.net.

chorus

C F C 1 G 2 G

Child sol-diers have suf-fered so much in this na - tion.____ na - tion.____
Child sol-diers have suf-fered so much in this

C F C 3 G C

Child sol-diers have suf-fered so much in Si-er-ra Le-one, Child sol-diers have

F C G C F

suf-fered so much in Li - be-ria, Child so-ldiers have suf-fered so much

C G C F C

in Bos - ni - a, Child sol-diers have suf-fered so much in Rwan -

G C F C 1 G

- da, Child sol-diers have suf-fered so much in U - gan - da,____
Child sol-diers have suf-fered so much in Zim - - -

2 G C F C 1 G

ba - bwe,____ Child sol-diers have suf-fered so much in Pal - es - tine,
Child sol-diers have suf-fered so much in Pa - ki - -

2 G C F C 1 G

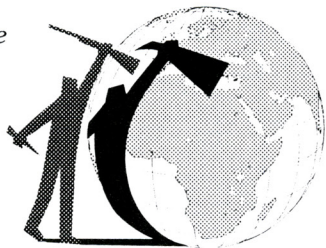
stan, Child sol-diers have suf-fered so much in Is - ra - el,
Child sol-diers have suf-fered so much in this whole____

2 G C F C G *fade out*

world to - day!!

Child Soldier Song

➡ continued from previous page



Chorus:

Child soldiers have suffered so much in this nation.
Child soldiers have suffered so much in this nation.
Child soldiers have suffered so much in Sierra Leone,
Child soldiers have suffered so much in Liberia,
Child soldiers have suffered so much in Bosnia,
Child soldiers have suffered so much in Rwanda,
Child soldiers have suffered so much in Uganda,
Child soldiers have suffered so much in Zimbabwe,
Child soldiers have suffered so much in Palestine,
Child soldiers have suffered so much in Pakistan,
Child soldiers have suffered so much in Israel,
Child soldiers have suffered so much in this whole world
Today—ay!!

Rap:

We pleading to the government of Sierra Leone, Canada,
United Nations, all other international organization, to
have mercy upon this little children for they were captured
and forced to join; given cocaine for destruction, by the
bigger ones who had ammunitions; they were between life
and death today—ay, emm—

Chorus

Rap:

This is going out now to the nations! We children need
peace and not guns. We need food shelter and clothings
and not drugs and bombs. We want to go to school but we
lack the ability. We pleading to the nations now! Our rights
and love are no more, yes, they are no more...and that's
it...

Chorus

Rap:

This is a very special appeal, a very special appeal to all
interested in child protection. Please stop the use of
children in armed conflict. We need your, your help we
need now!

Chorus



Classic Reprint

With this issue we are starting a new feature: reprinting memorable PIO! pieces from the past. This gives new members a chance to read what came before them, and it gives the rest of us an opportunity to revisit "old friends." What better way to start than with the first editorial from Issue #1, September 1987, written by Sarah Pirtle, one of CMN's founders and founding editor of PIO! The metaphor she chose is a perfect representation of what CMN still reaches for today.

Like a Rope Team

By Sarah Pirtle


When my friend Andrea Ayvazian climbed up Mt. McKinley, the whole safety of the climb depended upon rope teams. If one member of the team fell down a glacier (as happened daily), the rest would hit the snow, anchor themselves with their pick axes, and stabilize the rope so the fallen team member could get back up.

Rope teams have become for me a symbol of interdependence. This is the image that comes to mind as our network takes its first steps. As we meet the glacial chasms of financial woes, cancelled shows, writer's block, times of depression, there are others who care and understand. Most of all what I get from the rope teams is the strength of cooperation. We're linked together. Whether or not we will meet each other face to face, we will meet through our music and our work. We can know that there's a whole group of others out there who know why we work so hard and why it matters so much to us.

Competition is the dominant image in our culture. But the underlying spirit of the music we celebrate is cooperation.

We want to sidestep the "win/lose" model. That one says, "If you're good, that hurts and diminishes me." Ain't so!

What we're putting forward is "win/win." We're saying we want each other to be the best we can, to fly and flourish. In reality this strengthens all of us.

So we're out there like a rope team, being allies in each other's work and each other's growth. 

In 2002, Sarah Pirtle coordinated the first CMN Teacher Institute, "Singing the Joy," which was held in March at Rowe Conference Center, facilitated by CMN members. She is working on her fifth children's recording this spring.

We'll Carry On

The CMN Drive for Ground Hero Kids

by Valerie Ghent

I. How It Began

I live in downtown Manhattan, one block from West Street and the Hudson River. On September 11, 2001, I watched in horror from my roof and photographed everything from just after the first plane hit to the inevitable collapse of both World Trade Center towers. Once my family was accounted for, my sister and nephew relocated (they live in Battery Park City), food and water obtained for everyone, friends displaced from Tribeca helped and relocated, I rode my bike to Pier 40, at the Ground Zero "boundary" of Houston and West Streets, and inquired about volunteering at the supply station there. They said, "No thanks, we don't need anyone, but we do need these supplies," and pointed to a sign listing everything from respirators to Vicks VaporRub. I went and bought some items and then returned, offering again to volunteer. Someone said, "Actually, we need people at night here," so back home I went to write my first e-mail (excerpted below) to those on my usual e-mail list, and also to the CMN online community:

Subject: Needed items at Pier 40 and other info
Date: Sat, 15 Sep 2001 20:51:06 -0400
From: Valerie Ghent <valghent@earthlink.net>
Organization: West Street Records

Hello friends,

After days of despair and shock, and now that the barricades are down, I have found a few things to do. Life below 14th street during the area closing was surreal: silent streets except for the continual sirens; people standing completely still and silent in the middle of every north/south street, gazing downtown at the massive plumes of smoke; most businesses closed—though many restaurants were open; no newspaper delivery (I rode my bike up to 72nd street along the bike path to find one last Wednesday); of course no mail; no deliveries; "border patrols" at 14th, Houston and Canal Streets where only a photo ID showing you are a resident got you through. The building I live in is on West Street, which has been the main route down to the WTC rescue and the clean-up area on West below Chambers.

I listed some of the many items that were needed, including medical supplies, boots, and duct tape, and I offered to get them to Pier 40, a staging area for the rescue effort. Then I spoke more personally about how I was being affected by all this.



CMN's donations to Santa Cause:
a toy drive for the children of the WTC victims' families.

My sister, for those of you who know my family and have been asking, is ok, as is her son Grady, though they cannot return to their apartment, as it is only a few blocks from what was the WTC. They were able to pick up a few things from their place today for the first time, under escort (before this only residents with pets were allowed to briefly return).

Yes the helicopters and F16's are flying overhead. Yes the waters are filled with ships; I see them from my window. Yes the smoke still billows through our skies, and yes while the smell is growing more acrid right now the wind has changed. We are at the whim of the wind. At night the smoke is lit up from the searchlights, while the rest of downtown is dark. Everyone is jumpy; the slightest unusual sound makes for unrest. Yet last night at the Union Square vigil the entire park was lit up not only by the candles, endless candles, there was a huge peace sign made with candles, but by the presence of so many people. And then there was this couple, walking on black stilts, dressed completely in black cat suits, head to toe, with pieces of broken glass glued on. They were walking and torquing their bodies, two eerie symbolic figures of the towers making their way through the crowd.

I was due to perform the following day in a concert in Manhattan, so I described the conflict we, the performers, were feeling.

About tomorrow's songwriter/spoken word concert in Riverside Park South there was much deliberation, we were going to postpone, and only after many conversations among the Parks Dept representative, JJ, Michael, Booker and myself were we able to collectively reach the decision that we shall carry on. Interestingly today, after sending the e-mail announcement, I sat down to try and focus on which

songs would be not only appropriate but which I felt I would be able to sing, I sat down today to prepare music for the concert. I thought of those who have left us, and those of us left here, and the following lyrics and (the accompanying music) tumbled out in minutes. This song is dedicated to those whose presence we all still feel among us, to the weight of their souls, which we all carry now.

(I included the lyrics here. See sidebar.)

With grace and humility, Val

II. How CMN Got Involved

I went back to Pier 40 after sending that e-mail, worked through the night organizing supplies for Ground Zero. Why did I include CMN in this e-mail list? I joined CMN in 1999 after recording and releasing a children's album with my father, Emmanuel Ghent, called *Songs for Children (and All Their Friends)*. I knew several members lived in or near New York City, I knew everyone wanted to help somehow, people wanted to know what life was like in downtown NYC, we were all afraid, and, I thought, you never know who might know someone in the area who has certain specific, much-needed supplies. So off went the first e-mail, followed by updates every few days at first, then more sporadically: not because the needs were lessened, but because I often didn't have the time or energy to write, and I was aware that I didn't want to inundate readers to the point that they stopped reading the lists!

By the end of September, I had found a volunteer organization forming in a warehouse on Spring Street. Called WTC Ground Zero Relief (www.wtcgroundzerorelief.org), it was directed by Rhonda Roland Shearer and co-directed by her husband, Harvard biologist and author Stephen Jay Gould. Her daughter, London Allen, headed the warehouse. We worked with FEMA, FDNY, NYPD, PAPD (Port Authority Police Department), the FBI, and others, and brought specific supplies straight to Ground Zero every day and night. My e-mails continued, a kind of war correspondence, I suppose.

III. CMN Members Come Through

On October 4, CMN member Pam Donkin posted a response to one of my supply requests to the CMN e-mail list (one in which I described the 5,000 teddy bears that had been shipped from Tucson, Arizona, for displaced children in lower Manhattan). She asked if recordings could be sent to the children and suggested collecting them at the upcoming CMN national gathering. I thought that would be a wonderful idea. At the time I thought we could bring the CDs to children displaced from downtown schools; they were merged into public schools in Greenwich Village.

continued on next page ➡

We'll Carry On

Valerie Ghent, 9/15/01 ©2001

can you hear us
cause we hear you
can you feel us
cause we feel you
can you see us
cause oh we see you
everywhere and in everything we do

we'll carry on
we'll carry on
we'll carry on—as long as we can
we'll carry on

and though we survivors
we walk the streets
stare into
each others eyes
we search for connection
to feel that we're alive
though part of us has died
yes deep down part of us has died

every morning
every night
we look downtown
there is no light
but we feel your presence
we feel your weight
we feel your souls as they alight
if it's any comfort
as you watch from there
I hope you see how much we care
and know we carry you with every breath of air

we'll carry on—as long as we can
we'll carry on—doing what we can
we'll carry on—even if we don't know how
we'll carry on

for those who are left
to face the truth
no one knows
all we fear
no one knows
where we're gonna go from here

but we'll carry on
we'll carry on—even if we're scared
we'll carry on—we carry you in our prayers
we'll carry on
we'll carry on
we'll carry on

(A CD of this song is available from Valerie)



We'll Carry On

➡ *continued from previous page*

Called "Recordings for NYC Ground Hero Kids," the collection was underway. On October 15, Pam e-mailed to say she had two large boxes filled with CDs, cassettes, and books from CMN members. Then CMN member Fred Koch e-mailed to say he also had a large amount of collected CDs and cassettes to donate. I asked them to ship them to our WTC Ground Zero relief warehouse on Spring Street.

The day the boxes arrived I was excited. Just seeing the generosity and love from so many CMNers and the music they donated brought tears to my eyes. And in one of the boxes was something that made the tears overflow: a Children's Music Network tote bag that had messages and signatures from over forty CMN members at the national gathering saying thank you, peace, blessings. I posted the following response to the e-mail list: "I can't begin to find the words to respond for such a thoughtful and irreplaceable gift!!! I have the bag here in the studio with me right now. Now I really feel like I was there with you in California!!!" I still have the bag hanging in my studio at home.

IV. CMN and the Winter Holiday

By this time of the year we were almost at the holidays, and it struck me that perhaps the music would be better received at Christmas than lost in the shuffle of a school distribution. I asked the other volunteers about Christmas plans for local children. A woman I have volunteered with, Diane Buhler, told me she and another woman were organizing a toy drive called "Santa Cause" for the children of the victims' families. This event was to be private, for all victims' families and children, closed to the press, and was to be held at Madison Square Garden on Saturday, December 22.

I "protected" the CDs in the Spring Street warehouse until December 21 (there are so many volunteers and shipments arriving all the time) when we took everything to the Garden. I had never seen so many toys in

one place. I personally handed the boxes of CDs to two NYPD officers who drove the boxes to the Garden in a paddy wagon (!!) along with other treasured collected items. The bulk of the toy collection was hauled in eighteen-wheelers and I didn't want the CDs to be lost in the shuffle.

On the morning of December 22, I went up to the Garden and checked the music display. I found some CMN CDs and cassettes set up, but more, a lot of, well, more commercial stuff. So I looked around till I found the boxes of the rest of the CMN CDs and rearranged the display completely, putting every single CMN donation out and visible. I left before the children and their families arrived, but when I called Diane Buhler at 3 P.M. she told me that every single CD and cassette and book had been given out. The collected recordings of CMN members had been distributed to some of the children who needed them the most.

V. A Final Note

Thank you all so very much for your love, your generosity, and your music. 

Native downtown New Yorker Valerie Ghent is a songwriter, producer, performer, arranger, and engineer, and has toured and/or recorded with well-known artists. She runs her own record label business, West Street Records, and has released two recordings: Unstoppable, (her solo album of original songs) and Songs For Children. Val has been a volunteer with WTC Ground Zero Relief since September 2001, and organized a 9/11 Songwriters Tribute concert in March, the sixth-month anniversary of 9/11, featuring forty songwriters/poets as well as works/performances by the FDNY, PAPD, and NYPD.

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

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



OUR DOG WAS BARKING ALL NIGHT

words & music by Emmanuel Ghent
© 2000 Persimmon Press

Emmanuel Ghent was born in 1925 in Montreal, Canada, and is now a musician/composer/psychoanalyst living in Manhattan. He is known for his instrumental and computer-generated music, as well as music for dance. "Our Dog Was Barking All Night" is one of 25 children's songs Ghent wrote (in 1967) as part of a collection called *Songs for Children (and All Their Friends)*, now available on a CD produced and performed by his daughter, CMNer Valerie Ghent.

He writes: "When my youngest daughter was born I took it as an opportunity to celebrate by writing a collection of songs that children from the very youngest to those who were ready to move on into adolescence could enjoy. It seemed like an exciting idea to compose songs that not only were tuneful and expressive, but that also taught the children something about music without, of course, drawing attention away from the pleasure of the music itself." He points out that "Our Dog Was Barking All Night" allows children plenty of *ritardando* practice, as well as a chance to hear the unusual feature of a melody ending with the "leading tone." But he cautions: "Above all, songs are to be enjoyed for the sheer pleasure that the music provides. Don't for a minute think of these songs as etudes (although, without knowing it, they may function that way as well); they are songs for fun!" To learn more about the recording and accompanying songbook of Emmanuel Ghent's children's songs, contact Valerie at West Street Records, P.O. Box 20086, West Village Station, New York, NY 10014.

Fast, in fun *ritard*

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

1. Our dog was bark - ing all night and bar - king all morn - ing and af - ter - noon
2. Our cow was moo - ing all night and moo - ing all morn - ing and af - ter - noon

B^b **A^b** **Dm7(b5)/A^b** **E^b** **B^b** **E^b/G**

too. _____ He thought he saw a most scar - y white ghost, _____ but you know it was

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

on - ly a ver - y white cloud in the sky. (Our) cloud in the sky. _____

1. Our dog was barking all night and barking all morning and afternoon too.
He thought he saw a most scary white ghost,
But you know it was only a very white cloud in the sky.
2. Our cow was mooing all night and mooing all morning and afternoon too.
He thought he saw a most scary white ghost,
But you know it was only a very white cloud in the sky.
3. Our horse was neighing...
4. Our cat was meowing...
5. Our sheep was baaing...
6. Our duck was quacking...



Teamwork Is the Name of the Game

A lesson plan for spring

by Laura Koulish



The first buds appear on the forsythias and the warmer winds of early spring creep in and around Central Park. The sound of voices interrupts my reveries:

"Come on ump, that's a strike!"

I only need to stay within the four walls of my apartment to realize that spring is in the air. Living with a baseball fanatic or two (my son and husband), I used to attempt to change the subject at the dinner table, but gave up, figuring if you can't beat 'em, join 'em. So, I became a fan myself, to the delight of the five- to ten-year-old kids I teach, who love the baseball songs and pretend games we play.

At the Village Community School in Greenwich Village, New York, we encourage cooperative learning, hands-on projects, and a whole-child philosophy. In music we use the Orff approach, interweaving song, speech, instrumental playing, movement, and *play*, the universal language of children. Even if you have no Orff instruments in your school, you can substitute body percussion, homemade instruments (sticks, stones, pots, pans, paper towel rolls, glasses, etc.) If you can get hold of a few drums, claves, tambourines, that's good, too. A couple of my colleagues who teach in inner city schools tell me their kids really connect to this musical version of the baseball theme. Here's the way it goes.

The teacher asks:

- Can you echo clap this pattern?



(Fans always clap this at baseball games)

- I'm throwing a pretend ball around the circle. When I look at you, you catch the ball and throw it to someone else anywhere in the circle. Keep eye contact.
- Spread out. Pretend you're playing in a ball game. You can be the catcher, pitcher, batter, etc. Communicate with other players (pantomime). (After a bit, you can start playing "Take Me Out to the Ball Game" on the piano to accompany the "game.")
- All sing "Take Me Out to the Ball Game."

- Pass the baseball hat around to the beat while we sing, "baseball hat, just your size; when you put it on, you improvise." (See facing page.) If the hat lands on you at the end of the chant, you improvise in body percussion (clap, tap, snap, etc.) for four measures.

- Make a statue (freeze) like:

A fan whose team just scored a home run
A fan whose favorite player just struck out
The coach staring at a player about to score the winning run
The pitcher pitching a fastball
Batter sliding into first base
Player hitting a home run
Runner tagged out at second base
Etc./children's suggestions

- Make a "group photo" of players or fans in a baseball game: line up, then one at a time, run out and freeze in a pose. Each person should react to or relate to other poses.
- Listen to this song ("Name of the Game")—let's sing it together.
- Chant and play this pattern:

#1	Let's go Yan - kees	(step-clap, step-clap)
Add:		
#2	play, dou-ble play, dou-ble	(clap, tap-tap clap, tap-tap)
#3	Bat - ter up	(tap-tap tap)
#4	Safe at home	(clap-snap snap)

(Four groups may be chanting and playing at the same time; transfer pattern #1 to the tympani, #2 to conga drum, #3 to bongos, #4 to bell or triangle). Other possibilities: We want a hit, fly ball, pop up, out at first, home run, one ball, two strikes, foul ball, line drive.)

- Play this pattern



- transfer it to:



(Piano or other percussion can substitute; also, piano or guitar can substitute for bass xylophone part.)

- Put together the singing and instruments. Some children could play a pantomime game for the spoken part (*pitch it to the batter, etc.*) accompanied by unpitched percussion.

Encourage whatever rhythmic, melodic, movement, and rhythmic improvisation happens and have fun!

- Another suggestion:

What other activities would need teamwork? (cleaning up, drawing a mural, collecting cans for a food pantry.)

If you've ever been to a baseball game, you'll see not

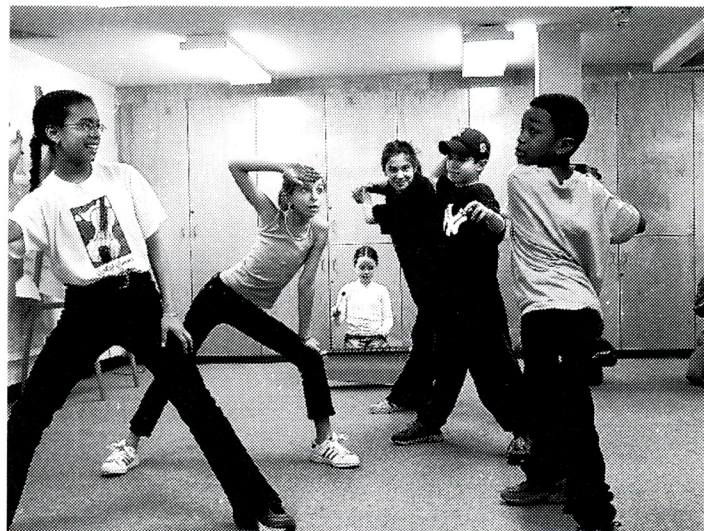
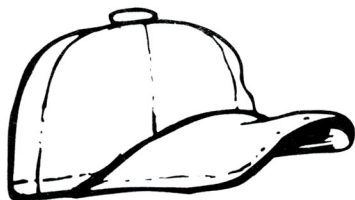


photo by Laura Koulish

Nine- and ten-year-old students at the Village Community School pantomiming baseball play during their music class

only a game on the field, but the fans having a "show" of their own. It's fun to try to capture a little of this excitement and teamwork with a group of children. **Pio!**

Laura Koulish teaches music at the Village Community School in New York City and recorder in the Orff Certification Program at the Trevor Institute. She coauthored *A Seasonal Kaleidoscope*, a collection of original songs with Orff arrangements for K-6.



BASEBALL HAT

rhyme adapted by Laura Koulish

Game: Pass the hat. Whoever it lands on improvises for four measures.





THE NAME OF THE GAME

words & music by Laura Koulish
© 2002 Laura Koulish

Team-work is the name of the game in lit-tle league or the
hall of fame. I'm on your team, you're on mine, so
hit that ball down the right field line. Team-work is the
name of the game in lit-tle league or the hall of fame.

spoken: Pitch it to the bat-ter. Hit it in the air. Run to first base,
try to get there. Some-times you win, some-times you lose, but you'll
have a great time if you choose!

glockenspiel *cabasa* *alto xylophone* *bass xylophone*

tympani *bongos*

Let's go Yan-kees Bat-ter up

cowbell *conga*

Safe at home Dou-ble play, dou-ble play

Letters to the Editor



Dear *PIO!*,

I would like to respond to three issues brought up on the CMN online community: diversity and CMN; help for disabled members at national gatherings; and change and new directions for CMN.

I've been a member of CMN since its start, and it's been an important part of my life. I've been teaching and parenting since 1969, and music has been important in both. My hope was that CMN would be a support group for people who shared my dreams, and in many ways, it has been.

In the mid-1980s, I didn't know there was any hope/threat that CMN would become big. On the one hand, we wanted to stress diversity and attract people who weren't all middle-class Jewish baby-boomers, but on the other hand, we wanted people we connected with. Since we were mostly MCJBBs, that's mostly who we connected with.

I have MS, and over the years I've gradually become disabled; so for some time now, one of our key players was disabled. It has become difficult for me to participate in many CMN activities.

CMN has worked hard to make most of the local and international activities accessible to me, and I appreciate that work. I like seeing dances, hearing voices and other instruments, and hearing about hikes through the woods, canoeing, and kayaking, even though I don't want to or can't participate.

When we first discussed becoming a nonprofit corporation, and when a few of us met with some lawyers in Boston to get that ball rolling, it felt funny to me and to others on the CMN board. When a well-known performer offered to sing for us at a gathering/conference in L.A., it felt funny, and many people (including myself) objected. We wanted to stay small and inconspicuous, yet grow and become diverse. We wanted to have our cake and eat it. Now, I'm a well-known songwriter. I don't sing or play instruments any more, but my songs are sung in schools all over the place. And CMN and *Pass It On!* are big.

I hope being big or well known doesn't distract me or us from welcoming newcomers and new ideas. Much of what I believe feels like much of who I am, but I believe in learning, and that involves changing. That's true for each of us and for CMN.

Bob Blue, Amherst, Massachusetts.

A BUDDY SYSTEM?

The following letters (used here with permission) were originally written to the CMN Online Community during a discussion of the national gathering. In particular, these respond to the suggestion of using a "buddy system" at future gatherings.

Dear *PIO!*

Hello. I am an enthusiastic Canadian member of CMN who loves *Pass It On!* I attended one gathering a few years ago in New York City. I enjoyed it, but I did indeed feel isolated, and the buddy system would have greatly improved that. It felt like a club that I did not yet really belong to. But I knew that the values underlying both the organization and the gathering were so fine and in accord with mine that I could put up with it. But you do want to grow, so changes will have to be made. I am an educator and religious educator, and I felt confused at the gathering by the emphasis on professional musicians, their CDs, etc. CMN meets different needs and it would help if the organization and the gathering were clearer about that. Whatever it's called, I hope to be there in New Hampshire.

Liz Benjamin, Ottawa, Ontario

Dear *PIO!*

On buddies: I had an automatic buddy because I brought a teacher who hadn't been to a gathering before. That did make it a different and better conference for me because I saw it through both my eyes and somewhat through hers. I recommend an organized buddy system as a boon to both new- and old-comers. But I don't think it works just to say "find somebody new and help them out" or "find somebody old and ask questions." It could be as simple as putting the first- and second-timers in a circle in the middle and the third-and-up-timers in a circle on the outside and singing and walking in opposite directions and when the song stops, grab hands and that's your buddy. It could also include a time at the end to find your buddy and debrief, and those who didn't have a buddy could chat with whomever.

I got the matching-up-to-music idea from a women's music weekend (started by CMNer Judy Fjell) where everybody has a buddy. We also have a "home room" we meet and sing with at the beginning and just before the closing of the weekend, and that's where we talk at the end about what the weekend has been for us. In the smaller group everybody has a chance to talk. I know there's not enough time in the CMN weekend to breathe or sleep as it is (the women's music weekend is a three-day, not two-day) but I think something like this would help newcomers or anybody who feels overwhelmed by it all.

Nancy Schimmel, Berkeley, California

TOGETHER IN SONG

words & music by Sue Ribaudo

Sue got the round robin crowd at several national gatherings ringing the rafters with this "instant harmony" number. She suggests you start with line 4, then add one line at a time in this order: 3, 2, and finally 1. Sue teaches music in Manhattan and is writing and collecting "instant harmony" songs like this one to use with community and children's choruses. You can contact her at suerib@nyc.rr.com.

1
Sing - ing in har - mo - ny, sing,

2
My voice and your voice bring

3
Hearts are to - geth - er and minds are to - geth - er and

4
Bring on - the voic - es, bring on - the voic - es,

1
sing, to - geth - er in song.

2
more voic - es to - geth - er in song.

3
we are to - geth - er, to - geth - er in song.

4
bring on - the voic - es to - geth - er in song.



A Major Fun-Raiser!

Tunes For Food

by Peter Moses

We just had a blast! My family was so happy to be a part of it!"

This was the most common expression of joy that we heard from many parents, along with their young children, after taking part in our first annual Tunes for Food—Kids Music Fest for Hunger Relief this past October. It was what we most wanted to hear.

I am moved to tell all CMN members about this experience because I have a strong feeling that a great many of you have the heart and spirit, the energy and talent, to get together and make your own musical magic to help those who are hungry. My colleagues and I, who live in the Philadelphia area, would like nothing better than to assist you!

On Saturday October 27, 2001, at a local high school here in Montgomery County, Pennsylvania, we welcomed an upbeat gathering of

kids and adults, singers and musicians and recording artists (several from CMN), hunger relief organizations, storytellers, clowns, dancers, and jugglers. We raised nearly \$5,000, with the net proceeds going to chosen local, regional, and worldwide nonprofit groups who successfully fight hunger and malnutrition with creative and effective services.

Here's the bottom line: projects like this *are so very doable!* From conception to event date our festival took less than five months, even though we had no prior experience. I effortlessly found children's entertainers (or they found me) to provide half-hour sets and more, cheerfully and for no fee. As you know well, there is so often a great volunteer spirit about kid's music professionals and educators. The high school offered its auditorium and gymnasium for the day at no cost. Local food, party, and toy

stores donated (or sold at cost) products for sale or to raffle at the festival. We raised thousands of dollars in the midst of the difficult time after the event we've come to call "9/11," when many folks were "cocooning," avoiding public events, or feeling overwhelmed by earlier donation and relief efforts the month before.

Hundreds of preschool and elementary age children had a beautiful day of song and dance. With their moms and dads, they learned more about what was being done to help families in need. Plus, they felt the joy of giving which is beyond any special season of the year.

It is important to have willing volunteers, and we were fortunate enough to have several. One of them, musician and children's psychotherapist Mickey Leone, is a founding member of the Hunger Council, to which I also belong. The goal of the council is working to relieve hunger in all its forms—physical, emotional, and spiritual. Tunes for Food was one of several projects sponsored by the council, and its first fund-raising effort.

David Perry contributed his talents with project logos and graphic arts as well as emcee work on our stage venue. David leads a nonprofit organization that celebrates children's art and music. We set up the fee structure so that families who bought event passes could take a tax deduction for a portion of the cost as a contribution to this group.

Edie Moser was the enthusiastic director of our media outreach efforts, and Jenny and David Heitler-Klevans helped a great deal with public relations. These three were also among the more than a dozen




photo by Grace Moses

Peter Moses (second from the right) with fellow participants before their first annual Kids Music Fest for Hunger Relief. From l. to r.: Jerry Schurr, David Perry, David Heitler-Klevans, Jenny Heitler-Klevans (seated), Natalie James, and Jesse Schurr.

continued on next page ➤

presenter participants in the daylong event. Many people literally "wore many hats" to share their gifts with families and create the sweet feeling of community.

The dreams and principles of CMN inspire members to take part in this kind of sharing of abundance. Those of us who organized our Philadelphia festival are ready to pass along the how-to's and suggestion list for success in a Tunes for Food musical festival of your own in your area. Our thought is this: if it was so easy and fulfilling to plan this event from scratch, how much greater it can be for you and your worthy causes with our assistance.

I will be beyond happy to talk with anyone with a possible interest. I can let you know about the wonderful hunger relief groups we are already helping, and there is no reason why partial proceeds to CMN as a nonprofit association may not be a part of the plan. I look forward to talking with any and all who feel inspired. 

Peter Moses is a singer-songwriter and children's recording artist who directs The Music Experience for Young Children, a national project providing affordable hands-on music enrichment to preschools and day care centers. He can be reached at 215/233-5795 or PJM90@aol.com. The Hunger Council's website is www.hungercouncil.org.

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

Which Side Are You On?

by Bob Burns

In an organization such as the Children's Music Network, where there are so many folks who are devotees of Woody Guthrie, one of the all-time great union guys, we thought that information about the Musician's Union and the membership benefits of joining the union would be helpful and interesting. So here is a look at a very worthwhile labor group known as the American Federation of Musicians of the United States and Canada from the viewpoint of a member.

AFM was founded back in the 1800s. Its aim, according to union materials, was to unite professional musicians through local chapters so that

- We can live and work in dignity;
- Our work will be fulfilling and compensated fairly;
- We will have a meaningful voice in decisions that affect us;
- We will have the opportunity to develop our talents and skills;
- Our collective voice and power will be realized in a democratic and progressive union;
- We can oppose the forces of exploitation though our union solidarity.

Today the headquarters of the AFM is in New York City with other offices in Hollywood, California, and Ontario, Canada. There are over 100,000 members and each is a member of a "local," much as in any trade union. The local is in the area where the person lives, with the exception of AFM Local #1000, the Traveling Folksingers Union, which is made up of people who travel so much they don't really have an area they perform in more than any other, and are hardly ever at home.

Local #1000 lists many storytellers among its membership as well as musicians.

The union makes many benefits available to its members, including very low-cost musical instrument and equipment insurance. This can be difficult to obtain from a standard insurance company outside of a union, because public performances increase the risk that instruments will be lost, stolen, or damaged. The union's insurance is very extensive; it even covers your computer and sound equipment at a very reasonable annual cost.

Another benefit that comes in real handy sometimes is the availability of professional help to deal with contracts and contract disputes. This is especially useful if you find yourself in a position to enforce an agreement that someone wants to back out of, or if you are stuck out on the road somewhere and need to resolve a dispute through a negotiator—or, if it comes to that, a legal proceeding. This is always good protection for the professional.

One of the biggest benefits of membership in the AFM, especially for those of us involved in presenting music for children, is the recording industry's Music Performance Trust Funds (MPTF). This trust is the result of an agreement that was negotiated between the AFM and the recording industry back in the 1940s when it became apparent that recorded music was going to have a large impact on the live music business. It was agreed that for every record produced and sold, a small amount of money would be placed in the national Trust Funds and then allocated on an annual basis back to the locals (by state) to be used to promote and perform live music. The main stipulation is that it be free and open to the public. These funds work on a match-

ing basis: usually 60 percent of the performance cost is carried by the presenter and 40 percent by the MPTF. The MPTF then becomes the employer and deducts FICA tax and work dues and mails the check to the participating musicians.

The MPTF is very serious about getting programs into the schools and bringing live music before our youngsters in school performances, and therefore it participates with a more generous fifty/fifty matching fund rate. The matching funds can come from the school itself (principal's slush fund, parent teacher organization) or from a local arts council, service club, other grants, or a myriad of possible places. There is paperwork to be taken care of, of course, but the procedure for lining up a performance is relatively simple, and usually can be done within a forty-five-day time frame.


Another major benefit of AFM membership is the ability to take part in the union's pension program. The AFM-EPW Pension Fund is one of the largest pension funds in the entertainment industry with more than a half-billion dollars in assets. For a freelance musician who would have a difficult time obtaining coverage on his/her own, joining the pension program can help produce a comfortable retirement.

Other benefits of membership include Musicians' Liability Insurance; Travel Health Insurance (this policy will pay directly to the hospital or doctor as opposed to your paying first and submitting a bill); a memorial fund for disabled AFM musicians; and the Emergency Travel Assistance Program (ETAP). The union offers discounts on products and musical instruments as well as rental cars and hotels. Membership also provides legislative representation on behalf of union interests at national, provincial, and local levels, and advocacy of legislation that benefits the lives of working musicians, including public funding for the arts.

Membership brings a free subscription to the *International Musician*, the monthly journal of the AFM, which contains articles for professional musicians about educational resources, labor news, marketing, and career building ideas, and, not least important, audition notices and help wanted ads.

If you would like to have specific information about joining the local near you or the Traveling Folksinger's Union, you may call or write me, or check your yellow pages for "Musicians Union." Artists and musicians, your membership in the Musician's Union would help you stand up there next to Pete

Seeger and sing, "Which Side Are You On, Which Side Are You On?" And you would know the answer deep within your heart.

More information on the American Federation of Musicians may be obtained from their website: www.afm.org. 

Bob Burns is a long-time CMN member and first joined the Musician's Union back in 1958. He is a member of Local #466 (where he serves as vice-president) and Local #1000. You may reach Bob at 888/809-5705 (toll-free). He is currently relocating his office/studio from Las Cruces, New Mexico, to: 2547 East Main St., Ventura, CA 93003; e-mail: bobburns@zianet.com.

THREE HAIKU POEMS

by Johnette Downing

A joyful sound

Children singing

Unaware of the key.

Like piano keys

Leaves move with the drops of rain

Playing melodies.

Music—

Opening a bottle of perfume

To scent the air.

Johnette Downing is a singer, songwriter, children's performer, and published author of children's literature and poetry.

The CMN Logo: Wear It, Carry It, Play It, Mail It

Shop the CMN Store

Items showing the CMN logo are usually sold at national gatherings or may be purchased by contacting CMN member Jean Schwartz at mezzobean@aol.com or 508/620-0736

Check the CMN website for color photos of each item.

<http://www.cmnonline.org/test/Store.htm>.

Minimum order \$6

Shipping and handling:

\$3 for orders up to \$50, \$5 for orders over \$50



TOTE BAG: \$12

KAZOOS:

Single, \$1

10-49, \$.80 each

50 or more, \$.70 each

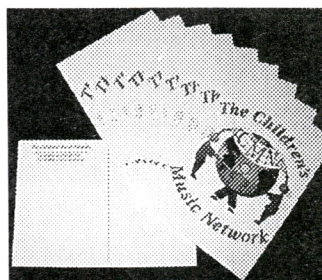


T-SHIRT:

Adult sizes M, L, XL \$15

Adult size XXL \$17

Kids' sizes XS, S, M, L, XL \$10



POSTCARDS:

Single, \$.50

Pack of 10, \$4

Pack of 20, \$6



IRON-ON TRANSFERS:

Large, \$2

Small, \$1

Page (2 large, 4 small), \$6



Connections

coordinated by Beth Bierko

One of the wonderful things about CMN is the opportunity to be with one another. Those of us who have attended regional and national gatherings can speak with great feeling about the people, ideas, and music we have shared during these magical weekends. But how do connections among us continue after the warm vibe of a gathering has dissipated? How do we connect if we're not able to make it to a gathering? The answers to these questions may be different for each of us, but hearing about the many ways people have done this can be inspiring. CMN Connections is a place for your stories about how this network has enriched your life.

CMN: A Travel Journal

by Bonnie Messinger

The "Network" part of CMN's name has always been an important aspect of my membership. Here we are—musicians, librarians, teachers, parents—spread all over the U.S., Canada, and elsewhere, who have joined this particular organization because we share its values. Yes, sometimes, we get together with people locally. If we're lucky, we attend a regional or national gathering. Up until our online networking got up some steam, however, there seemed to be a dearth of other ways to engage with fellow members. Back about five years ago, I decided that since involvement in children's music as a parent and occasional performer was important to me, perhaps I could take advantage of the "network" when I traveled with my family on vacation. Here's a recreated "journal" of these trips.

First stop: Santa Barbara, 1997.

Michael, my son, is five. I take along my CMN Members Directory and since we don't have a set schedule, I call a few members. I can't remember all the people I've met this way, but the connections provide me with an update on what several members are involved in: a reference to an up-coming appearance by CMNer Katherine Dines, suggestions for places to take our son, and a wonderful evening of garden exploration, singing, and dining at the home of Bettina Wallin and her husband Lawrence. (A few months later, we have the opportunity to play host to Bettina and Lawrence, as they pass through our hometown of Portland, Oregon.)

Next: Amherst via Boston, family adventure 1999.


I pull out my CMN directory a few months in advance this time and make some inquiries via e-mail. Joanne Hammil puts me in touch with Scott Kepnes and several other members who tell me about the April New England gathering. The e-mail is abuzz with the planned concert in Wellesley, Massachusetts, honoring Bob Blue. My husband tracks down his old friend Tom Smith from the '60s folk scene, who is also a friend of Joanne's. In between playing tourists in Boston and attending a family bar mitzvah in Amherst, we manage to get together with Joanne and Tom, and attend the event for Bob Blue at Wellesley High School.

Alaska! August 2000. We narrow down our itinerary to just a few hundred square miles and e-mail the nearest CMN member to figure out how to connect with them in person. We enjoy awe-inspiring

scenery, wildlife, and hospitable people. Last stop, Anchorage, where we get to see CMNer Mike MacDonald, one of maybe two members in the entire state, performing his regular kids' gig at the Saturday Market in Anchorage. We briefly chat after the performance, receive a gift of tapes, and maybe we give Mike the sense that CMN is more than the PIO! he receives.

San Francisco 2001. This is mostly a family trip to celebrate my fiftieth birthday. An e-mail reply from Nancy Schimmel brings me up-to-date on some events of musical interest in her part of the Bay. Some more communiqués result in a warm invitation to dinner at the home of Gerry and Leslie Tenney and their son, Noah. My son is delighted to connect with Noah: "See ya at the national gathering."

Family Travel Update 2002: I'd like to go to Europe this summer. Maybe we will. And if we do, it's guaranteed I'll make an inquiry to our members online for networking abroad.

Portland, Oregon, anytime. For CMN members, it only takes a phone call or e-mail to receive an invite to dinner, a date for coffee, or a place to spend the night. Maybe we've met before, maybe not, but there's this special "network," CMN, which connects us on so many levels. Perhaps the next time we publish a directory, people who would like to be inter-regional hosts can request that a special indicator/star be added to their listing. Until then, give us a call or e-mail here in Portland. Our door is always open. 

Bonnie Messinger is an occasional performer with Emily Georges Gottfried as the Abalone Kidz, and full-time mother and (oh-my-gosh!) housewife, committed to stirring up hornets nests, upsetting apple carts, and frequently brainstorming with grassroots environmental, Jewish humanistic, and folk music organizations in Portland, Oregon.



The Magic Penny Award, named after the song by Malvina Reynolds, is a Children's Music Network tribute to people in our community who have dedicated their lives to empowering children through music. It is the intent of CMN to give this award annually, at our national gathering, to honor the lifetime achievement of someone whose work most embodies our mission.



You'll Sing a Song and We'll Sing a Song

The 2001 Magic Penny Ceremony

by Fran Avni

On October 14, 2001, at the Walker Creek Ranch in Petaluma, California, Ella Jenkins became the third recipient of the Magic Penny Award. The ceremony was a "love-in" for Ella Jenkins, whose ineffable energy and enthusiasm, boundless curiosity, and love of humanity make her a true piper for children of all ages and stages.

Phil Hoose presented an elegantly articulate introduction in recognition of all the wonderful work Ella has done in the field of children's music over the years:

Ella Jenkins has been inspiring children and adults through her performances and recordings for over forty years. The *Wisconsin State Journal* named her First Lady of Children's Folk Song. Now seventy-seven, Jenkins still travels and performs unceasingly, presenting concerts, workshops, and seminars around the world. A legendary figure in children's music, she has appeared on numerous TV programs, including: *Mr. Rogers*, *Barney*, NBC's *Today Show*, and *Sesame Street*. Jenkins' first LP *Call and Response* was released on Folkways Records in 1957. She has released thirty albums to date.

Her classic *You'll Sing a Song and I'll Sing a Song* is the best-selling album in the history of Folkways Records. Ella Jenkins has received numerous awards. In 1999 she became the first woman and the first African-American to receive the prestigious ASCAP Lifetime Achievement Award.

Phil recounted her achievements and worldwide travels, recited accolades, and forwarded regards and congratulatory letters from Fred Rogers, Pete Seeger, and Sam Hinton. After remarks by other CMN members, Jacki Breger brought out her trusty guitar and sang both ver-

sions of "Miss Mary Mack," followed by Patti Zeitlin, Marcia Berman, and me singing collaboratively "You'll Sing a Song." Ella beamed at us through it all; and when invited up to the front, she *really* showed us how to interact!

Marcia Berman, having been the second Magic Penny recipient, gracefully presented the award to Ella. As before, Eliza Zeitlin, a young ceramicist/artist from New York City, created this year's award. It is in the form of a beautiful ceramic bowl with sixteen dancing notes on its lid and particular markings and design modifications prepared for Ella specifically. To




photo by Claudia Morrow

*Magic Penny Award Recipients
l. to r., Marcia Berman (2000), Ella Jenkins (2001), Nancy Schimmel
(who accepted for her mother, Malvina Reynolds, 1999)*

conclude CMN's presentations, Chris Lamm unveiled an amazing peace quilt, which she and members of the Orange County Peace Camp had made for Ella in honor of all her work.

The most direct tribute however, actually came from two young girls with whom Ella had spoken and sung to the previous day during some impromptu singing in the courtyard outside after lunch. She had arrived eager to sing with CMNers—harmonica whipped out of her bag, voice ready—and during the singalong, taught the children "Did Ya Feed My Cow?" Dressed in her brilliantly colored shirts, lively and spry, with flashing eyes and warm smile, Ella is always connecting with children. Called up to perform with her at the ceremony, the girls remembered all the appropriate gestures and joyfully responded.

The importance of an award presentation is more than just the honoring of a single person. It exemplifies what we all aspire to be: talented, loving individuals unstinting in our dedication to making a difference in children's lives through song. Ella Jenkins truly exemplifies the Magic Penny's premise: sharing and "giving away" and ending up "having more"—and more and more. Brava! 

Singer/songwriter/producer Fran Avni has been creating original music for children for more than two decades. She most recently composed forty songs promoting early literacy as Music Author/Consultant for Scholastic publishers, and co-authored I'm All Ears; Sing Into Reading with colleague Nancy Schimmel. Fran's longstanding relationship with Ella Jenkins has grown as they have shared Hebrew and Yiddish songs (of which Ella has a large repertoire) at yearly NAEYC events. Fran steadily commutes between Montreal, Quebec, and Oakland, California, according to her recording projects—and of course, weather.

Quilting Stories of Peace

by LuAnne Venham

In 1994, I became the Orange County (California) Peace Camp's musician in residence. I joined the Children's Music Network that same year. As a member I have enjoyed participating in local events as well as attending two national gatherings in Petaluma, California. The songs I've learned and the information I've gathered from *Pass It On!* have enriched both my volunteer work at Peace Camp and my paid work as an infant/toddler specialist and mentor teacher at Orange Coast College.

In 1998, after hearing about the Sowing Peace Cultivating Change through Creativity Project in Monterey, California, I invited children and staff at Peace Camp to trace their hands and write or draw their message for peace on pre-cut quilt squares. I then stitched the squares together into a "Hands for Peace Quilt." It was displayed with many other quilts at First Night Monterey 2000, and later found its way to the University of Peace in Costa Rica.

We made a second Hands for Peace Quilt at Peace Camp 1999. This one was sent to Columbine High School in Colorado along with fifty-three origami peace cranes the children had folded.

The third Peace Camp quilt went to the Cloth of Many Colors Project to be part of a mile-long display of quilts at the United Nations building in New York. The aim of the project is to gather the commitment and intent of at least five million people around the world into a single world-transforming focus on peace. (To reach several CMCP websites, search for "Cloth of Many Colors.") Our quilt was presented on September 19, 2000, the International Day of Peace, ultimately to be cut into prayer shawls for the international dignitaries attending the ceremonies.

Marcia Berman
enjoying her
Hands for
Peace Quilt.



Peace Camp's
Hands for
Peace Quilt
created for Ella
Jenkins.

As of today I have sewn together and quilted fourteen Hands for Peace quilts. The largest had 200 squares, a hundred on each side. The smallest had twelve squares. Last spring it was sent along with twelve peace cranes to Santana High School in Santee, California, after a school shooting. Other quilts have been on display at churches, schools, community events, and at the Fullerton Museum as part of the *Artifacts of Vigilance: The Peace Museum* exhibit.


At our Orange County Association for the Education of Young Children's Fall Conference 2000, we organized an advocacy center. In the Peace Camp area we made Hands for Peace squares with adults. This time we told participants that Marcia Berman had recently received the CMN Magic Penny Award and that their squares would go into a special quilt to honor her. In December, I went to Marcia's home for the Southern California Region Holiday Soiree and Song Swap. I enjoyed the people, music, and food, but also I was checking out her color preferences. I ended up getting black material with white music notes and instruments and I put a red fabric square in each corner.

continued on next page ➤

photos by LuAnne Venham

In March 2001, I presented the quilt to Marcia during our California Association of the Education of Young Children conference. She draped the quilt around her shoulders and it was perfect. The square in the front corner said "Music Fills the Spirit."

Last summer at Peace Camp we wanted to honor Ella Jenkins, as we heard that she would be next to receive the Magic Penny Award. First, I wanted to introduce the campers to Ella Jenkins. I got information and old photos from inside the Folkways record albums from 1957 and 1977, plus information on her 1995 *Multicultural Children's Songs*. I used these to make a poster about her. We taught the campers the song "You'll Sing a Song" and the kids zipped in the verses "hold hands," "build peace," "make friends," "take a stand," and "work for justice." On the Tuesday of Peace Camp many of the children and some of the staff sat at tables under the giant oak trees, listening to music by Ella Jenkins. As they listened to the rhythm and words of the songs, each person traced their hand and created a message of peace for Ella.

I went looking for the material to sew between each square and I found a beautiful, colorful ethnic print that almost seemed to dance. I took pleasure in sewing together each separate affirmation into a beautiful story of peace. Chris Lamm and Susan Hopkins from our Peace Camp presented it to Ella Jenkins at the 2001 CMN National Gathering. They told me she was very moved by the quilt and photos of children creating their squares. 

LuAnne Venham is a child development specialist at the Orange Coast College Early Childhood Lab School. For the last eight summers she has been the resident musician at the Orange County Peace Camp.

The Peace Resources Page and www.cmnonline.org

by Barb Tilsen, CMN website manager

There are exciting changes in the works at CMN's website, www.cmnonline.org. If you haven't visited recently, be sure to check it out! Over the last few years, our website has grown to reflect the rich variety of things that makes CMN unique. We have had a long-term vision to develop our website as an online conference and resource center, an extension on the worldwide web of CMN at its networking best. Now, thanks to the grant writing efforts of a committee headed by Phil Hoose, we're coming closer to that goal. Last November (2001), CMN was the recipient of a grant from The Geraldine R. Dodge Foundation. The Dodge grant is giving us the much-needed resources to upgrade our website in general and, specifically, to revise and expand the Peace Resources Page, one of the newest additions to our site. The Peace Resources Page is intended to be a resource to educators and performers: the songs, articles, books, and website links on it can help deal with children's questions and needs in these troubled times. It includes listings of songs written by CMN members, and songs recommended by them, addressing themes of peace, justice, conflict resolution, non-violence, fear, grief, antibias, patriotism, the global family, and other related subjects.

The Peace Resources Page is based on that long-range vision of CMN online, but it began as a specific response to the tragic events last September in New York City and Washington, D.C. Many people throughout our network have done incredible work finding ways to respond to 9/11 in their communities. I knew I was one of many across the country putting together songs that could help comfort,


clarify, affirm, and give hope to the children we all work with. I thought this was a crucial time to have a more comprehensive listing of songs on our website that people could go to for musical ideas, especially considering that some of the very best songs out there today on these themes have been written by CMN members. I'd already gotten calls, as I know many people did, about creating peace programs for children. I immediately began work on the website, and devoted considerable time organizing categories, finding songs, tracking down recordings and website links, and looking for other materials. There was important input from other CMN members about what the scope of this page could be, and a great exchange and discussion happening on the CMN e-mail list during this time about suggested songs for people's concerts and programs. I drew from these exchanges as well as my own repertoire and my collection of CMN artists' recordings to create the first version of the Peace Resources Page. Nancy Schimmel had started organizing recommended books on many of these themes, too, so she contributed her really terrific annotated list of children's books.

In October, we got word from the Dodge Foundation that their response to 9/11 was to set aside some emergency grant monies. They were inviting only organizations they've funded in the past to apply, and they stipulated that they would consider any proposals that broadened and enhanced the organization's work in response to 9/11. A quickly assembled grant writing committee put together a CMN proposal based on our website and the Peace Resources Page.

This grant is going to give us the ability to add some wonderful new features to our website. The web team (Dave Trahan, Carl Foote, Caroline Presnell, and I) is working to convert the list of songs and other materials already included in the Peace Resources Page into a searchable database that one can use to find songs. The song listings will continue to be shown by category for people to browse as well. We'll further add to and refine song categories, and we will have the ability for CMN members to add their own songs to the listings themselves. We are redesigning the whole look of our site. We're developing contacts for feedback from teachers about what's offered and how to improve it. All of this necessitated changing to an internet service provider with more sophisticated

services and a bigger capacity, which has also widened the options for the CMN e-mail discussion list.

This project builds on many things that have gone on before in CMN. Both Bonnie Lockhart's work to organize a *PIO!* engraving team and Scott Bierko's work on the All Songs issue of *PIO!* (winter 2002, #40) have put our technical capabilities in place to go the next step online with audio files and downloadable lead sheets. Initially, these will be available for selected songs in each of the different categories on the Peace Resources Page, and will be posted to the website by this summer. In late spring or early summer, a mailing to all members will describe our website and this project more fully so people will know how to be part of it.

The whole process of this project has been a great example of the strong connections and great potential that a network like ours can provide. It has only worked because of the energy that so many have given in different, very important ways. One of the powerful things about our network is the ripple-like effect that individual efforts have in overlapping and building on each other to create new and exciting directions for CMN. 

Barb Tilsen is a singer, songwriter, music educator, and inservice teacher trainer. She works with young children through her creative children's music program, Sound Beginnings. Barb is a CMN board member and CMN's website manager.

News from *PIO!*

by Nancy Silber, editor

Welcome to spring *PIO!* #41. This is my first issue as editor, and my experience reminds me of the lyrics, "...today is the first of a kind for me, I feel excited, so excited I'll be!" I wrote these words years ago for a children's song. They were inspired by a young student's very pleased announcement that she had ridden to school *by herself* on the bus! Yes, I can identify with her pride at achieving her new "first;" but unlike her, I did not do it "by myself." Lots of help and support have been available at all times, and gentle hands have guided me along the way. I am proud to follow in the footsteps of *PIO!* editors before me—they set high standards to which I certainly will try to attain!

I thoroughly enjoyed my first *PIO!* experience as editor of New

Sounds, but obviously it has become necessary for me to turn the job over to someone else. Once again a member has taken us up on our offer to "be a *PIO!* volunteer," and we are pleased to announce that Joanie Calem will take over the New Sounds column, starting with this fall's issue. Joanie, a Midwesterner, returned to the U.S. in 1998 after having lived in Israel for twenty-two years. She teaches piano and children's music-through-movement classes, and she is looking forward to hearing the latest releases of CMN members. Please send your New Sounds material to her: contact information is at the back of this issue.

Many congratulations go to Scott Bierko for launching the first All Songs Issue of *PIO!* He entered uncharted territory and managed to

put it all together on his first try. It is always helpful to hear thoughts and reactions from CMN members, especially when trying out new ideas. Towards that end, the *PIO!* Advisory Committee has prepared a survey that solicits opinions from CMNers on the all songs issue. You will be receiving it by e-mail or post (if you haven't already), and you will be able to reply in the same manner. Please take time to respond to the survey and assist the *PIO!* Advisory Committee in determining the direction and future of all songs publications.

On that note, I close by wishing you all a happy spring and summer. I hope to hear from many of you (letters to the editor, articles, announcements, songs, editorials, etc.) before the next fall issue.





YOU CAN'T GET AWAY FROM YOUR SHADOW

words by Dolores B. Dace, music by Joseph Kantor
©1991 TXU 477 281



The observation of shadows is one of those classic preschool activities that leads children to a wealth of discoveries—cognitive and physical, scientific and artistic. Dolores Dace was so inspired by the innocent grace of the shadow explorations of her daughters and her class at Palms Westminster Nursery School that she began to photograph their shadow play. Soon after, the lyrics of this song nearly wrote themselves. With the addition of Joe Kantor's musical setting, Dolores has turned the song and photos into a picture book for children. You can contact her at 8633 Hervey St., Los Angeles, CA 90034-2508.

Moderately

G A/C# D7

Ride here, ride there, ride up and down, you can't get a-way from your

G A/C# D7

shad - ow. Hop on one foot, jump on two, you can't get a-way from your

G G7 C G7 C D7

shad - ow. Hands high, hands low, just let them go, you can't get a-way from your

G C G7 3 3

shad - ow. Climb up, climb down, climb on the top, you can't get a-way from your

C Amin D G A D7

shad - ow. Swing out, swing back, swing ve-ry slow, you can't get a-way from your

G C D7

shad - ow. Play ball, take aim, make the shot, you can't get a-way from your

G C G C G7 3 3

shad - ow. Dig here, splash there, you can't get a-way from your

C D G

shad - ow. But, on a cloud-y day, you can get a-way from your shad - ow.

New Sounds

compiled by Nancy Silber

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

JUDY CAPLAN GINSBURGH

Sing Along and Smile with Judy

This CD contains 29 songs, including traditional favorites ("Hokey Pokey," "Aiken Drum," and "Rise and Shine") and original songs written by Judy ("A Penny Saved," "Use Your Feet," "Kazoo Song," and "Four Seasons"). Many of the songs promote values and learning and all are well suited for children ages 2-10.

CDs are available at Judy's website www.jewishentertainment.net/judy or from www.Amazon.com, or by sending a \$15 check to Judy at P.O. Box 12692, Alexandria, LA 71315.

JUDY CAPLAN GINSBURGH

Singing and Signing Hebrew Blessings and Songs

This is a 45-minute video where Judy teaches how to sign (in American Sign Language) Hebrew blessings and songs. The video is intended to teach how to learn and share this expressive language. It begins with a warm-up where you learn the sign language alphabet, and then continues to teach eight Hebrew blessings and songs, including the three Shabbat blessings "L'cha Dodi," "Al Shelosha Devarim," and the "Shema." This tape is for people who have never signed before and Judy patiently teaches songs on a beginning level.

Available at Judy's website www.jewishentertainment.net/judy or from Amazon.com, or by sending a \$25 check to Judy at P.O. Box 12692, Alexandria, LA 71315.



BILL HARLEY

Down in the Backpack

This is the newest release by Bill Harley. It is his twentieth recording of materials for children and families and it contains 12 original tunes. It features a wide variety of styles and topics including New Orleans boogie, world rhythms, and humorous songs. The title song is a doo-wop parody of the Drifters' classic "Under the Boardwalk." Musicians on the recording include Providence- and Boston-area musicians and a student chorus from Thompson Elementary School in Thompson, Connecticut.

CDs are available in stores nationwide; phone: 800/682-9522; website: www.billharley.com.

JEFF DESMEDT

Big Jeff's Halloween Routine!

The third collection of Jeff's original music is full of monster melodies, haunted harmonies, and frightful family fun. It includes 13 silly and spine-tingling songs about trick-or-treating, jack-o'-lantern decorating, and various creepy critters. Sample song titles are "Boogie with the Boogiemani," "Scary Sounds," and "Mean Old Witch!"

Cassettes are \$10, CDs are \$15 (plus \$2 s+h) and are available online at www.BigJeffMusic.com; phone: 973/299-9394; e-mail: BigbigJeff@aol.com.

JOHNETTE DOWNING

Silly Sing Along

Here is a new recording for children ages 3-7. Johnette's fourth CD has 15 original and traditional toe tapping tunes to tickle your tummy. Selections include "Anna Banana" and "Wiggle Worms." Children and adults will have a giggling good time.

CDs are available at websites: www.johnettedowning.com; www.CDBaby.com/johnette; and www.Amazon.com.

BOB BLUE

The Best of Bob Blue

Here is a double CD of 35 of Bob Blue's original songs. Most have never been recorded before and this collection represents a true labor of love by many of Bob's friends. Produced by Joanne Hammil and Verne McArthur, each song is performed by a different artist, including children and adults. Bob himself is also featured on some cuts lifted from his former recordings and performances before multiple sclerosis made it impossible for him to perform. These two CDs reveal the wide range of Bob's clever and insightful songs and show why both children and adults are so inspired and charmed by his poignant and delightful writing.

Double CD is \$25 (plus \$2 s+h) and is available from Bob Blue, 170 E. Hadley Rd., #82, Amherst, MA 01002-3603.

JOANIE BARTELS

Put On Your Dancing Shoes

This CD is a collection of 12 buoyant, world-beat dance tunes. Featured are new arrangements of known favorites "The Mexican Hat Dance," "Buffalo Boys" (formerly known as "Buffalo Gals,") and "Dancing in the Street," and nine original dance tunes co-written by Joanie and producer Chris Rhyne.

continued on next page ➤

New Sounds

➡ continued from previous page


Some examples of the new tunes are "Thingamajig" (in the style of an Irish jig,) "Oogie Woogie Boogie," "A Little Polka," and "Wacky Wallaby Waltz." This non-stop dancing CD will get the whole family dancing.

CDs are \$15.98 and are available at retail stores nationwide, or by contacting Joanie c/o Purple Frog Records at: 419 Larchmont Blvd., PMB 13, Los Angeles, CA 90004; website: www.joaniebartels.com.

PAULETTE MEIER

Come Join the Circle: Lesson-Songs for Peacemaking

Paulette has just released this CD of original songs that she had written while working as a conflict resolution trainer in urban Cincinnati and rural northern Kentucky schools. Here are 14 selections in a variety of musical styles that she uses to teach children communication and conflict resolution skills. Examples of songs on the recording are "The Strategy Wheel," "Listen!" "TIME at the Peace Table," "Clothes Don't Make the Person," and "Dealing with Feelings Rap." Each song addresses and reinforces lessons around such topics as anger management, problem solving, peer pressure, inclusion and empathy, peer mediation, and more. The CD is geared to children ages 6-13 and features a diverse set of performers and instrumentalists including an eight-year-old harpist, a jazz saxophone player, and an inner city elementary school choir.

Cassettes are \$10, CDs are \$15 (plus \$2 s+h) and are available from LessonSongs Music, P.O. Box 23171, Cincinnati, OH 45223; phone: 513/681-8851; e-mail: paulette@lessonsongs.com; website: www.lessonsongs.com. 

Regional Reports

compiled by Leslie Zak

In addition to the reports found here, you may be able to find more recently updated information about regional activities on the CMN website, www.cmnonline.org.

MID-ATLANTIC

Jenny Heitler-Klevans
7426 Barclay Road
Cheltenham, PA 19012
215/782-8258
jenny2kind@aol.com

The Mid-Atlantic Region had a potluck meeting and sing at the home of David and Jenny Heitler-Klevans on February 3. We all enjoyed a delicious chili dinner and had fun singing lots of great children's songs (though there were some peeks at the Super Bowl, as well).

On April 13, twenty-five people (eleven of whom were children) gathered at the Garden State Discovery Museum in Cherry Hill, New Jersey, for a Mid-Atlantic regional gathering. In the member meeting, Jenny Heitler-Klevans was re-elected regional representative. We had a wonderful potluck dinner and then did a round robin concert in the auditorium for an appreciative, enthusiastic audience. After the museum closed, the kids played for hours in the exhibits while most of the grown-ups talked and sang late into the night. Thirteen people slept over in the museum and had breakfast there in the morning. Thanks to Dave Orleans for generously allowing us the use of the museum.

MIDWEST

Linda Boyle
4753 North Paulina
Chicago, IL 60640
773/271-1278
CarolHaysie@aol.com
or
Anna Stange
13125 South Winchester
Blue Island, IL 60406
708/389-7957
astan4158@mail.govst.edu
(Note corrected e-mail address.)



Energy is high in the Midwest in anticipation of not one, but two gatherings. See our report in next fall's *PIO!* for details on our spring (April

5-7) urban regional gathering at the Choir Academy in Chicago. At press time, we are expecting representatives from a number of teachers groups and community organizations to participate along with CMN members. Then we'll meet again the weekend of June 7-9 in a rural setting near Plymouth, Wisconsin. Contact Anna Stange for more information or to help with preparations.

CANADA

Kathy Reid-Naiman
109 Crawford Rose Drive
Aurora, ON L4G 4S1
Canada
905/841-1879
ragged@interlog.com

There is no news to report from this region.

NEW ENGLAND

Scott Kepnes
71 Brockton Avenue
Haverhill, MA 01830
978/469-9406
singdog@earthlink.net

The daylong New England annual gathering was held Saturday, April 6, at the Fort River Elementary School in Amherst, Massachusetts. The twenty-four adults and one child who attended did lots of singing, sharing, and networking. The program included six workshops, a CMN info meeting for asking questions and sharing ideas about CMN, sales table browsing, a very social lunch, and a round robin. Scott Kepnes was reelected regional representative. A special moment of fun was when we gathered around a cell phone outdoors to sing "Circle The World with Peace" to Joanne Hammil, had had to cancel at the last minute.

This is an active year for the New

England Region. In March, the first-ever CMN teacher institute, held at the Rowe Conference Center in the Massachusetts Berkshires, was very successful. In addition, we will host the annual national gathering in Freedom, New Hampshire, in October. (See the article and flyer on pp. 30-31.) If you would like to assist with the preplanning for the national gathering, contact Scott Kepnes.

NEW YORK METRO

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

Last February 9, eighteen people, half of them new to CMN, gathered at the Bronxville Montessori School in Westchester County for a stimulating day of workshops, song sharing, catching up with old friends and meeting new ones, and a delectable potluck lunch. "Singing around the World" with Sue Ribaud found us singing in Ukrainian (and dancing, too) and learning three-part rounds in Hebrew. "Music, Healing, and Community" continued the conversation that had been taking place online among the CMN members e-mail group about our response, as musicians, educators, and performers, to the WTC disaster. This session included some very moving songs, and several newcomers contributed their thoughts and music. The afternoon brought us "Taking Care of Your Voice" with speech pathologist Janet Graves Wright, so chock-full of valuable information that we agreed to revisit the topic at our next regional gathering. We ended the day with "Black history All Year Long: Songs and Games from the African-American Folk Tradition" with Nancy Hershatter. During our brief plenary, Nancy Hershatter was re-elected as regional rep for one more year. We scheduled regional get-togethers for May in Manhattan and September in Long Island.

GREAT LAKES

Noah Budin
3899 Brainard Road
Orange Village, OH 44122
216/360-0381
NBuding@aol.com
or
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesZ11@aol.com

Great Lakes will host its first Regional Gathering on May 17 in Ohio (either Columbus or Chillicothe).

SOUTHEAST

Rachel Sumner
217 Silo Court
Nashville, TN 37221-3544
615/646-3220
rachel@jackatak.theporch.com

In April, some of our CMN members participated in a children's writers showcase for Nashville Songwriters International Association's Tin Pan South. We are excited about the opportunity to be involved in this event, which celebrated the diversity of songwriters in our community. Remember, our regular meeting is the first Tuesday of every month at 12:30 P.M. at The Games Store, 2125 Green Hills Village Drive in Nashville.

NORTHERN CALIFORNIA

Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403
650/574-2709
latkinson@sbcglobal.net

(Sing to the tune of Magic Penny)

Northern California's writing to say
Everything here is going OK.
We should gather soon to sing and
to play—
We'll end up giving more.

A good time was had by all thirty participants in the song swap in Berkeley in January. Many teachers were there as well as CMNers. In mid-March we had a great concert/get-together at the Linden Tree Children's Records and Books store in Los Altos, with a good

turnout of old CMN pals and some new ones too, plus a courtyard full of kids and families. Plans are in the making for a statewide gathering on April 5, 2003, in Sacramento. It's really exciting! Let Lisa know if you would like to host a song swap over the summer.

SOUTHERN CALIFORNIA

Carrie Higgins
3331 Daisy Avenue
Long Beach, CA 90806
562/426-1460
carrieh@charter.net

We have had yet another beautiful experience in the Advocacy Center at the CAEYC conference, shared by many members from various parts of the state, especially Northern California. Members and conference attendees networked, shared their feelings about the events of September 11, and talked about more ways of creating peace in our world. The CMN song swap started on Friday afternoon, March 1. Many CMNers and conference attendees shared songs relevant to the theme of peace and the celebration of humanity. The networking and sharing continued on Saturday, with many more CMNers newly arriving. We always have such a wonderful time sharing CMN at the CAEYC. We are grateful to Chris Lamm, CMN member and coordinator of the Advocacy Center, and to everyone else involved in creating this meaningful event.

PACIFIC NORTHWEST

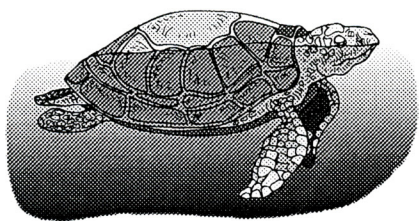
Bonnie Messinger
4648 SW 39th Drive
Portland, OR 97221
503/768-9065
steve.mullinax@worldnet.att.net
or
Greta Pedersen
PMB 252
19363 Willamette Drive
West Linn, OR 97068
Day: 503/699-1814
Eve: 503/699-0234
greta@greta.net

In the fall *PIO!* we'll give a report on our April 27 song swap in Portland.



LA TORTUGA MARINA

words & music by Cynthia Bustillo
© 1998 Cynthia Bustillo



Cynthia shares this song with the children she currently teaches at Stonehurst School in Oakland, California. She suggests that children act out the plight of the turtles, unable to go to the ocean because someone has scooped up the eggs. At the end of the song, the children put their hands in the air as they speak the final words. If you would like to contact Cynthia, write to her at 3500 Mountain Blvd., Oakland, CA 94619.

Un - a tor - tu - gui - ta al mar no lle - gó,

Por - que/un hom - bre - ci - to sus hue - vos ro - bó. -vos ro - bó.

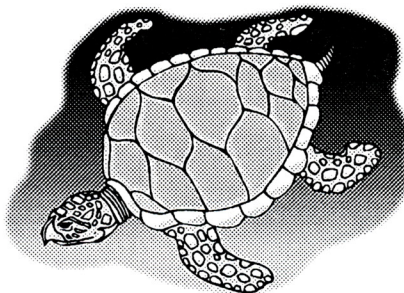
Cui - da/a las tor - tu - gas no les ro - bes más, y/el pró - xi - mo a - ño mu - chas

na - ce - rán. (spoken) Dé - ja - las lle - gar al mar!

Una tortugueta al mar no llegó
Porque un hombrecito sus huevos robó.
Una tortugueta al mar no llegó
Porque un hombrecito sus huevos robó.

Cuida a las tortugas no les robes más,
Y el próximo año muchas nacerán.

Hablado: Déjalas llegar al mar!



English translation: (*Literal, not singable*)
The little turtles can't get to the ocean
Because a little man has stolen the eggs.

Take care of turtles. Don't disturb them,
And next year many will be born.

Spoken: Let them go to the ocean!



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.

Media Waves

Are We There Yet?

By PJ Swift



You are six years old, seat belted in the backseat of the Buick, on the seventh hour of a family vacation in Wyoming. The crayons have melted, you've heard all the tapes fifty times, and there's nothing on the radio but talk and *Jesus All the Time*. What's a kid to do?

Never fear, the future is here. Satellite radio, that is. Music from the mist. Stories from the sky. Radio dropped from heaven.

Well, actually, it's CD-quality radio from Washington, D.C., and New York City, but you can get it in Wyoming as clear as you can in Brooklyn (maybe better). All it takes is a quarter-sized receiver for your car windshield, a special radio (generally, about \$300) and a small (\$10-\$13) monthly subscription, and your forward-thinking parents will be saved from the AWTY's forever. You'll have 100 commercial-free stations, plus Bloomberg business news and NPR, wherever you want it, whenever you want it. It's enough to make a commercial broadcaster cry.

Direct Broadcast Satellite radio in the United States has two main companies vying for the same pie: XM Radio and Sirius Satellite Radio. XM Radio launched nationwide a few months ago. Sirius just launched in a few select cities, in preparation for nationwide launch soon. Both systems are primarily for in-car use, although the receivers work just as well at home. Both offer two channels for children so far. XM and Sirius both offer *Radio Disney*, with pop-oriented music targeting pre-teens and tweens, and they each have a channel for younger children.

Each of the "younger" channels on the systems features children's music selected from a wide range

of sources. In a recent check-in of the *XMKids!* channel, I heard Bill Harley, Joe McDermott, Cathy and Marcy, and Taj Mahal. Sirius features the *Animaniacs* and *Schoolhouse Rocks*, but also Geof Johnson and Skip West. Both systems seem to be making a strong attempt to reach out to independent children's artists.

"We want to support the children's music industry in any way we can," says Kenny Curtis, program director and "virtual nanny" for *XMKids!* "Most of America hasn't been exposed to this quality music. We'd like to bring this music to a larger audience, and at the same time stimulate the industry for independent artists." Kenny uses a combination of professional input and listener requests to decide on the ever-changing playlists for *XMKids!*

The channels on both systems also feature music that is targeted for the time of day. "We have lullabies and folk material at a time when parents want to wind down the day," Kenny notes. There's also a preschool time with toddler songs. Sirius uses "dayparting" as well. "We're catering to the younger kids, especially during the daytime. The programming gets a little older as the day goes on," notes Jim Kressler, director of programming for Sirius. *XMKids* uses short comedy and spoken word pieces as well as stories. Sirius will use stories and comedy too, but is currently airing mostly music-based programming.

Both systems are set up for listener feedback and have strong webcast presences. Sirius' online player includes a list of the last five cuts played, the names of the artists, and the possibility to rate the song or order it through CDNow. You can

sign up for their online webcast free. *XMKids!* has a sample of their channel online, too.

There is a third satellite system outside the United States, World Space, which is primarily home-based. Although it does not have one now, it is planning on developing a car receiver in the near future. WorldSpace uses direct satellite broadcast to cover the Middle East, Asia, Latin America, Africa, and the Caribbean. It offers twenty to forty channels in multiple languages, as well as Direct Media, a satellite-based web connection for information and distance education. World Space only airs children's material online, not on their satellite broadcasts, and it is all story-based. Their current kids' fare features the *Puzzle Factory* and the independently produced *Whootie Owl*. Bill Sabatini, director of programming, told me that World Space does not plan a children's satellite channel in the near future, but, in my opinion, it won't hurt to keep checking back with their website every once in a while.

Indeed, all of these new systems are in a state of fluidity. XM Radio and Sirius Satellite Radio's very existence is totally dependent on what consumers do in the next months. So far, the XM Radio system has between 40,000 and 50,000 subscribers. Although there are some parallels to the development of cable television, it remains to be seen whether people will pay for radio that was once free. But, as John Sculley is fond of saying, "the

continued on next page ➤

Media Waves

➔ continued from previous page

best way to predict the future is to invent it."

This is a future that is not full of beautiful music for everyone. There are some who hear this technology peeling a deep death knell for local radio stations. After all, if you can hear news and music directly from a national source, why bother to tune in to your local commercial or public radio station? But direct satellite broadcasting can open up the opportunities for local programming. Instead of being pressured to air a national *All Things Considered*, your local station can avoid duplicating what is already available, and put on air its own "Shorter Edition" from, dare we say, the kids from the local middle school, or "Fall Things Considered" from the local gardener's collective. What was once a limited "air sup-

ply" can now open up fresh on-air time for new ideas.

So now, how does the struggling young children's artist get on these satellite systems? It's surprisingly easy. If you are already registered with the music copyright companies such as ASCAP, BMI, and SOCAN, go right ahead and send your material (only on CD) to the addresses below. Be sure to note your copyright registration information in your cover letter. If you are not affiliated with an ASCAP-like organization, you will need to request a broadcast release form from the people below. Once they have your signed release, they will go ahead and put your material in rotation.

Gentlemen, start your engines!



PJ Swift is still trying to get serious in Santa Cruz, California.

Send your CDs, with suggested cuts, age range, and copyright information to:

Kenny Curtis
Program Director
XMKids!
XM Satellite Radio
1500 Eckington Pl. NE
Washington, DC 20002
kenny.curtis@xmradio.com
www.xmradio.com

Max Horowitz or Joan Chin
Coordinators
Sirius Kids Channel
Sirius Satellite Radio, 36th Floor
1221 Avenue of the Americas
New York, NY 10020
www.siriusradio.com

Not accepting children's music for broadcast at this time:

Bill Sabatini
World Space
2400 N St.
Washington, DC 20037
www.worldspace.com

2002 National Gathering News

by Scott Kepnes

Get ready! Get set! Go mark your calendars for the 12th Annual CMN National Gathering, October 18-20, 2002, at scenic Lake Ossipee Conference Center in Freedom, New Hampshire.

Whether you have attended previous national gatherings or this is your first, it promises to be an event not to be missed. The gathering was last held at this location in 1995 with great memories. There will be workshops, song swaps, great food, networking, a sales area, the Friday and Saturday night round robin, and much more.

During the weekend, CMN's annual Magic Penny Award will be presented to honor the great children's songs of Oklahoma-born singer, songwriter, and activist Woody Guthrie. Representing the Guthrie family will be Woody's daughter Nora Guthrie, executive director of the Woody Guthrie Foundation and

Archives. (See accompanying article on p. 33.)

National gatherings provide a way to connect with fellow CMNers, to learn and share ideas for singing, songwriting, movement, and teaching with children, and to celebrate together through song with friends and families.

This year, we are happy to announce that we will be implementing a "buddy program." For those of you who will be attending your first national gathering, we hope that optional pairing with a veteran gatherer will help you feel more included and involved.

There are many ways to assist with the gathering. Some of the committees that you can volunteer for are: Audiotaping, Videotaping, Child Care, Food, Housing, Publicity, Scholarships, Photography, Sales Table, (provide and/or run) Sound

System, Round Robin, Buddy Program, (finding) Sponsors, Pre- and Post-gathering Activities, Transportation, and—Workshops. Yes, we will need many workshops! Most of these committees can be coordinated easily by phone and e-mail. There will also be smaller tasks and ways to help during the gathering. Folks have already signed on and we would love to have more.

If you would like to be help out in any way large or small, or just want more information about ways to help, please contact Scott Kepnes at 978/469-9406 or singdog@earthlink.net. If you would like to lead or facilitate a workshop, please contact Beth Bierko at 914/423-9767 or bbierko@optonline.net. To find out more or share ideas about the Buddy Program, contact Kate Munger at 415/669-1413 or kmunger@svn.net.

Hope to see you there!



12th ANNUAL GATHERING October 18–20, 2002

Lake Ossipee Conference Center
Freedom, New Hampshire

For: Educators, Musicians, Families, Librarians, Parents, & All Youth Advocates

CMN gatherings are a reunion of old friends, an open & welcoming meeting ground for new friends.
We come together to foster cooperation, cultural diversity, self-esteem,
& empowerment through music for & by young people.

Magic Penny Award presentation honoring the songs of **Woody Guthrie**

Woody's daughter Nora Guthrie will represent the Guthrie family.

Workshops include:

Environmental Songs Songwriting with Children
Homemade Instruments Teaching Peace & Nonviolence
Playparty Games & Dances Playing the Harmonica
Plus several with an age-group focus

& Many More!

Lots of Song Swaps:

Zipper Songs
International Songs
Music for Discussing
Difficult Issues

& More

Information:

CMN Office (847) 733-8003
office@cmnonline.org • www.cmnonline.org
or
Scott Kepnes (978) 469-9406
singdog@earthlink.net





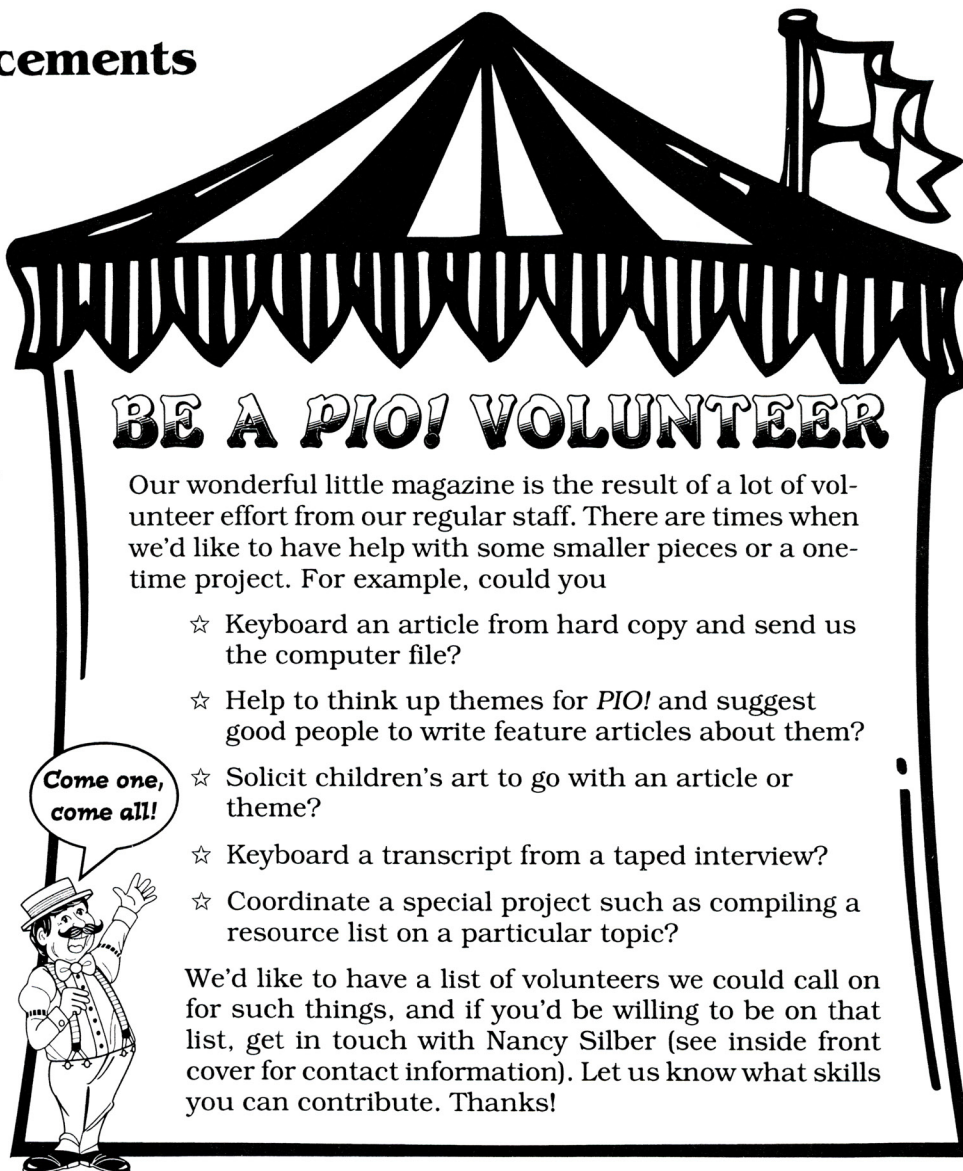
Announcements

Save the Dates

2002 National Gathering

October 18-20

**Freedom,
New Hampshire**




BE A PIO! VOLUNTEER

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?
- ☆ 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 Nancy Silber (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!

Come one, come all!



Spread the Word About CMN

Do you mention CMN at your gigs, workshops, teacher trainings, or ???
Contact Jean Schwartz at 508/620-0736 or Mezzobean@aol.com to order a supply of membership brochures to distribute.

For membership applications in Spanish, contact the CMN central office.

LINDEN TREE

**CHILDREN'S
RECORDS &
BOOKS**

fabulous selection

650/949-3390 or 1-800-949-3313

Fax (650)949-0346

170 State Street, Los Altos, CA 94022

Hours: Mon.-Sat. 9:30 a.m. - 5:30 p.m.



sense
Independent Bookstores
for Independent Minds

PAID ADVERTISEMENT

2002 Magic Penny Award

Honoring Woody Guthrie's Songs for Children

by Phil Hoose

In 2002 CMN's Magic Penny Award will honor the great children's songs of Oklahoma-born singer, songwriter, and activist Woody Guthrie. Representing the Guthrie family at CMN's National Gathering October 19-20 in Freedom, New Hampshire, will be Woody's daughter Nora Guthrie, executive director of the Woody Guthrie Foundation and Archives.


Woody Guthrie once said, "By far my best audience for folksongs and ballads have been the kids....The story you're telling them in words goes through their minds like a newsreel, only plainer." He wrote dozens of children's songs, eighteen of which first appeared on the 1951 Folkways recording *Songs to Grow On*. Chock-full of classics such as "Car Car," "Put Your Finger in the

Air," and "Don't You Push Me," the album is recognized as one of the most influential collections in the history of children's music in the U.S. In 1990 during a routine cleaning, a librarian at Sarah Lawrence College rediscovered twenty more of Woody's classic songs, tunes that were presumed forever lost by his family.


Working out of a small office on West 57th Street in New York, Nora Guthrie keeps Woody's memory alive through books, recordings, exhibits, films, and a superb website found at www.woodyguthrie.org. In 1998 she invited British recording artist Billy Bragg to comb through the lyrics to nearly 2,500 of Woody's unpublished songs and to come up with tunes to those that moved him most. The

result, in collaboration with the all-country band Wilco, were two Grammy-nominated albums, *Mermaid Avenue* and *Mermaid Avenue Vol. II*. Nora narrated the feature-length film *Man in the Sand* documenting Bragg's quest to find "the spirit of Woody Guthrie" through the Mermaid Avenue projects.

As Nora put it, "I'm not the musician in my family but I can tell you about Woody the Dad." Not to worry. The weekend will give us plenty of opportunities to sing Woody's songs.

The Magic Penny Award, named after a song by Malvina Reynolds, is given annually at our national gathering to honor the lifetime achievement of an individual whose work embodies CMN's values. Recipients to date have been Malvina Reynolds (through her daughter Nancy Schimmel), Marcia Berman, and Ella Jenkins. 

CMN Internet Services — Helping Build Community



Our online services have greatly expanded.

(See p. 22 in this issue for details.)

These tools can connect us with each other & with a wider circle of people interested in children's music.

E-mail Discussion Group—

3 easy ways to join the lively, informative conversations:

- Send a blank e-mail to join-cmn@lists.cmnonline.org
- E-mail the CMN central office at office@cmnonline.org
- Use the link on our website at www.cmnonline.org

And at the Website (www.cmnonline.org)—

- Events: the latest news on CMN regional & national doings
- Peace Resources: our new & expanding list to inform your own work or to share with teachers & activists
- Member Links: to grow your business or personal connections. Link from your site to CMN's & ask us to link from CMN's to yours.
- Web Links: resource sites, a performance calendar where you can list, a children's radio national index, music & education-related organizations
- Community Spirit: articles from *Pass It On!* & much more that illustrates what CMN is & does, to help you know other CMN members & to share with potential members & friends

Interview

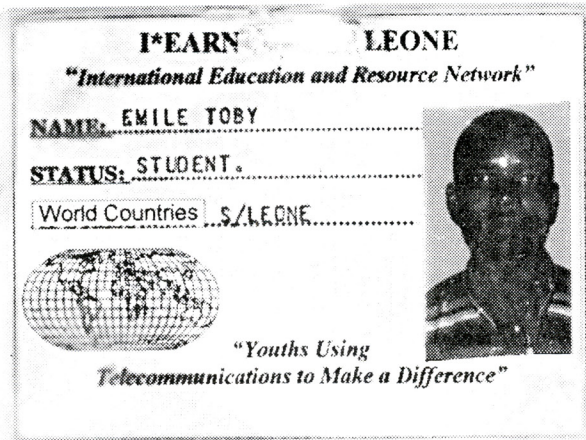
► continued from page 3

when we returned from holidays. We were in support of the government, the people, and the local community. The government recruited us to flush out the rebel enemies. We young local hunters were called *kamajors*. We became spies for our people and took the risk of getting secrets on the enemy side. Our leaders told us that we should fight for our land and freedom. They told us the secrets of the village during our conscription in the thicket of the bush. We were told that these secrets must be kept strictly if we wanted to avoid the enemy's bullets when they attacked. For two years we were unable to go to school, just to get rid of the rebels.

Emile: With my father dead and my mother gone, I had no better option than to accept service as a vigilante in support of the government forces that fought against the rebels. My conscription with other boys of my age was done in a place called Reservation close to where the army headquarters was. We stayed in an enclosed building undergoing physical and manly exercises, push-ups and squats, punching sandbags. We, of course, had free food that was cooked like porridge; and sometimes we went without it, when rebels ambushed the supply trucks on the way from Freetown. When the government forces that trained us heard about the possible attacks, we were quickly given rifles, taught to cock the gun, aim at and shoot a target. I learned this soon enough to prepare me for a fight against my enemies: the rebels who had killed my father.

PIO!: What was war like?

Emile: I kept in my heart a dual purpose for fighting. First, to avenge my father's death; then, to free my country and rescue my



mother, whom people had rumored to be wandering around rebel territories, hiding from place to place, trying to survive. Even though I was not given drugs, I had the drug of revenge in me. I wanted to be in front of the fighting force. Finally, I had the opportunity and I made use of it. My thundering shout and my battle cry made the rebel enemies weak and gave courage to my companion child soldiers. Today, Bo town is free, Sierra Leone is in peace, and I am happy to be part of those who made it happen. We stood our ground, even when the adult soldiers who trained us changed sides to join the enemies and instead fight against the civilians and against the country.

PIO!: Did the songs of your village childhood ever come back to you when you were out there alone?

Rashid: Yes, the songs of my youth often came back to me. I sang some that I remembered and mumbled those that were less familiar. They gave me courage, but they did not help me recover in times that were tough because of the threats of guns and times of hungry stomach.

PIO!: When the war ended, were you able to find your surviving parents?

Rashid: After contributing to the defense of my village, I walked on bare feet to the city Freetown where it was rumored that my parents had escaped. I first stayed in a displaced community. My greatest concern

was to see my parents and relatives. I was enrolled in a choir. I went to entertainment centers to play guitar and keyboard and sing for guests so that I could earn my livelihood. In the Christian communities in Freetown, music competitions were hosted. I entered such competitions and won fabulous prizes. Then in November 2001, I caught up with Andrew Greene, the iEARN coordinator in Sierra Leone,

just after his return from Beijing, China. I had heard his name on the local radio FM 98.1. They said that he could help young people in Sierra Leone reach out to their peers by way of tele-education. Through the family tracing programs that Andrew and his iEARN colleagues were involved in, I was able to meet my parents at last.

Emile: Yes, after six years, I finally met my mother again through the family tracing programs in which Andrew Greene was involved. I was interviewed at a displaced camp. I told my story and described my mother, naming the time and town where we separated. Much publicity was made on the local news and the radio. My photo was placed on the front page of the newspaper together with six other boys' in similar conditions. I was able to see my mother, but it was hard for her to recognize me because I had begun to grow a beard.

PIO!: What are your lives like now?

Rashid: I now live with my two sisters in a displaced community. The things I now love to do are reading and writing, and playing football. Most of all, I love working with computers. My connection with Andrew Greene and iEARN is really a turning point in my life. I will never forget his role in reuniting my family. Now he is teaching us ICT (information and communication technology) and internet skills. This

will help me reach many young people around the world.

But there are so many frustrations with the computers! We have no working computer of our own. When Andrew can afford our fare, he pays for a public bus that is very slow. We get off in the center of town and walk to a computer café, where we have to wait in a long line. The café owner allows people working in high offices and big NGOs (non-governmental organizations) to skip ahead in the line. When it's finally our time, the server is often down and we must keep refreshing it. The café owner will not refund our money because he says we managed to log in at first. It is so frustrating that we often want to give up, but Andrew won't let us. Then the internet fees go up and up and we find it hard to be in touch with other youths around the world. It just goes on and on. We need money for our own center.

Emile: I currently attend the Technical Training Institute in Freetown. I am hoping to be an architect to rebuild the shattered homes in my war-ruined country. Since my years of enrollment in iEARN Sierra Leone, my assignment is as an outreach facilitator. I now have basic experience in ICT.

My connection with Andrew has changed my life forever. I was lucky to be located at the displaced camp and have my mother traced back to me. My connection with iEARN has taught me many things about friendship. Through the internet, I connect with other youths throughout the world who care about us and sometimes write to us to sympathize with our situation. I meet many people whose faces I don't know, but I know their hearts as good people. But as a student, it is hard for me to go to the net because it is so expensive to go to the café. We pay more money to send or to receive e-mail from youth around the world than we have for food to eat. We need a lab of our own.

PIO!: Is music still a big part of your life?

Rashid: It is the only thing left with me that keeps me going. It helps me share my moments of agony and grief and loss at fighting aimlessly. Although it makes me remember, it also helps me heal my wounds. I write songs as a way to express my feelings. I play keyboard and guitar, and I perform my songs to people at concerts and as part of a religious group. Sometimes I receive prizes for my music; and I am fortunate, at times, that people can listen and appreciate what I sing. Some people seem sorry for me and other people don't seem to care whether I live or die. I have always loved to sing in choirs.

Emile: I do not write songs, but I sing along with Rashid and other friends. I like traditional African music and sing with a bass voice. I still like to play the *ébattai* drum. When I went to secondary school (Saint Andrew's Secondary), in between years of service as a vigilante, I joined the dance troop and played *batta*. The dance troop won competitions that gave us support. Back then, I also joined in the choir of the Catholic Youths and sang Mende songs with a high-pitched voice; and the bass voice was a boost to some of the female voices. It was sometimes odd, I am afraid to confess. My skills began to die out in the war.

PIO!: What are your hopes and dreams now?

Rashid: I am determined to study hard and enter university and secure a good job. During the troubled years of war, I began to realize that when I reached the age of twenty, I would be way behind in my education due to the many years that had slipped by and been wasted in war. My chances are limited, and this affects my hopes. Andrew tells us one thing about funding, and then it just fades away and there is no positive result from the e-mails we listen to him read

aloud to us. We are all frustrated. I want to continue my education to be a good citizen in my country and to later help others in less fortunate circumstances. I need to contact people who are willing to upgrade the lives of war-affected children through support and scholarship. Then, I can attain the next step.

Emile: As I was growing up, I did not expect years of school and fun, because life was difficult for me when rebels killed my father. My mother was unable to pay my fees. I knew straight away that trouble was ahead of me. But still, even as I was growing up in my village, I wanted to be an engineer in the future. But I spent years as a vigilante that I could have spent in school. My hope, now, is to get sponsorship to finish my education and still to become an engineer. My next step is to continue to communicate when the support is available, and to contact friends, young and old, to help me make meaning out of my life. For reaching my dreams, I need support. I look forward to marrying and fatherhood. But my greatest hope and dream for now is to see the world be peaceful with respect for all lives on earth.

PIO!: Do memories of war still come back to you?

Emile: It is very hard for me to forget about the bad times of war. Sometimes I get nightmares.

Rashid: Bad memories of war do come back to me; and forgetting about it is painfully gradual.

PIO!: Would you fight again?

Emile: I hope that no more attacks happen. I have seen enough fighting and I will run away for safety if attacks begin again in my country. We hope for peace, and no more fighting.

continued on next page ➤

Interview

➡ continued from previous page

PIO!: *I'm sure you're aware that my country was recently attacked. The scale of the attacks is new to us. Many here are frightened and confused. Have you any thoughts for us?*

Emile: I tell you, fighting is bad and I want the young people in America not to support Bush in fighting. Instead, let them ask for peace even with enemies, and love in all the nations. America can get peace if they approach every country in the same way without any bias.

Rashid: I was really sorry for what happened in the U.S. during the terrorist attack. The U.S. has always been for us the symbol of freedom. Many people have run away from their countries to seek refuge and safety in the U.S. I, myself, have always dreamed of going to the U.S. after all that we went through. Now, I recommend that in order for the U.S. to attain peace, they must look for peaceful options first and extend hands of friendship to countries that are against their policies. The U.S. should also encourage more and more peace groups in the country to work for peace and spread the word in unity with others round the world. The U.S. must not act alone. To promote peace in the world, the U.S. must treat all nations equally, without fear or favor.

PIO!: *After all you've been through, do you still have hope for a peaceful world?*

Rashid: Yes, we still hold on to hopes of a peaceful world. Experience of war has taught us that peace is of more value to mankind than war. Having seen much fighting and killing, it is best to refrain from fighting. All I have to say is, war is not bravery. Achieving peace as young people is far better and takes far more courage than having to pick up a gun and fight.



Editorial

➡ continued from page 1

haven't yet lost that. They seem to have a much stronger sense of community than we do. What's in it for them to assimilate with our society, which struggles so much with a lost sense of culture, community, and spirituality? So I'm content now to let them be, to interact with them when I can, but quit trying to get them to mix with the white population, and vice versa.

So, in answer to the question How can we build a truly multicultural organization? I think first we would need a truly multicultural society, and we don't have that yet. We're not even close. Also, in this melting pot we call the U.S., I think some segregation is actually necessary in order for each culture here to maintain its own traditions.


What I do think we need to do, and can do, is teach respect for all cultures—teach by example, not just rhetoric. In order to teach this, you really have to mean it! And this takes more effort than just singing songs about it. You have to practice it. How? Well, for example, if you know of anyone non-White or otherwise non-mainstream, you can invite them to your class or performance and demonstrate, however you can, that you like this person, you respect them and all they have to offer, that you honor the contributions their people have made to the world. If your audience or class likes and respects you, they will be influenced. The person you invite doesn't even have to sing or be musical. For example, when I was presenting some Iranian music to one class I work with, I invited a local woman from Iran to come and just tell us about her country. She brought lovely things to look at and lots of stories. From seeing that the teacher and I were genuinely interested and fascinated by what she had to say and show, we hope the kids will adopt a simi-

lar attitude of interest and respect for people from other cultures.

I really think this is where we have to start. I don't think we can skip this step and expect Blacks and Mexicans and Iranians to come join our organization. And I think this step is a work in progress that will take a long time. However, there are some encouraging signs. We didn't put Afghan-Americans in concentration camps this time. This is progress.

The other thing we can do is educate ourselves, so that we may educate others. The more we know and understand about another culture, the more equipped we are to genuinely appreciate it and pass that appreciation along. We can learn about and make contact with people from other cultures however we are able, and then bring what we learn to our classes and audiences. We can bring a genuine interest, respect, and appreciation that come from our own love for all peoples. That's all I think we can do at this point. And I think if we do that, it's good and it's enough.

Look at our own lives. How many Blacks and Mexicans do most of us Whites hang out with on a daily basis? How can we, and why should we, expect our organization to be more integrated than our own lives are? We're not there yet. It's an unrealistic expectation.

There's a lot to be said on this subject. I was disappointed that a discussion on this topic planned as part of our latest national meeting got cancelled, and I hope it gets rescheduled. Thanks for reopening the discussion. 

Ingrid Noyes is a musician, music teacher, and music camp director who lives in northern California.

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

CALL FOR ARTICLES!

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

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

All we ask is that articles...

- ✓ address topics of interest to CMN members, especially the theme for the issue (see Editorial Page)...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...
- ✓ and be between 900 and 1800 words long.

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

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

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

Deadline for Spring 2002 issue:

Except for regional reports, all materials must be submitted by **February 15th, 2002;**

Deadline for Fall 2002 issue:

May 15th, 2002

Send lesson-plan ideas and all articles, photographs, artwork, and captions to:

Nancy Silber

PIO! Editor

16 Plymouth Road

Port Washington, NY 11050

nsms2@aol.com

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

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

Each submission should include a title, and should properly credit the author(s).

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

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

Send songs to:

Bonnie Lockhart

Songs Editor

1032 Winsor Avenue

Oakland, CA 94610

bonnielockhart@earthlink.net

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:

Joannie Calem

New Sounds Editor

1274 Primrose Place

Columbus, OH 43212

djcalem@ameritech.net

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 central office.

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Interlocken International
Camp
Hillsborough, New Hampshire

Music Together
Princeton, New Jersey

Rounder Records Corporation
Cambridge, Massachusetts

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Nancy Silber

PIO! Editor

16 Plymouth Road

Port Washington, NY 11050

nsms2@aol.com

Submission via e-mail is preferred.



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

Address Service Requested

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

DATED MATERIAL

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

SELECT A MEMBERSHIP CATEGORY

☐ New ☐ Renewal

(Classifications and rates as of 6/10/01; subject to change without notice.)

- ☐ **Institution (library/school) \$35**
Contact name listed, but not cross-referenced in the CMN directory.
- ☐ **Individual/Family \$45**
Typically individual performers, songwriters, teachers, parents, etc.
No business name will be cross-referenced in the CMN Directory.
- ☐ **Small Business/Nonprofit \$60**
The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
- ☐ **Corporate \$150**
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! and on the CMN website as a corporate member.*
- ☐ **Patron \$250 and up** *Please contact the CMN office for details.*

Outside the U.S. and Canada, add US\$10 to all categories.

If you need scholarship assistance, please contact the CMN national office for information before completing this form.

YOUR CLOSEST OR PREFERRED CMN REGION

- ☐ Canada ☐ Great Lakes ☐ Mid-Atlantic
- ☐ Midwest ☐ New England ☐ New York Metro
- ☐ Northern California ☐ Pacific Northwest ☐ Southern California
- ☐ Southeast *More are being added as we grow!*

In a few weeks, we will send you a CMN Welcome Packet with a form for adding information to your Members Directory listing.

MAIL THIS APPLICATION with a check or money order (sorry, no purchase orders or credit cards) to:

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

MAIN NAME(S) to head *Members Directory* listing

For family membership, NAME(S) of other FAMILY MEMBERS to include

For institutional (library, school), business, or corporate membership, NAME of CONTACT PERSON to include

MAILING ADDRESS

DAY PHONE () -

EVE PHONE () -

FAX () -

E-MAIL

WEBSITE

ADDITIONAL INDIVIDUALS (other than the contact person) to be listed and cross-referenced to your main directory entry @ \$5.00 per name. Examples: other people associated with a business or corporate membership, or a family member with a different last name. (This option not available for library/school members.)

AMOUNT OWED

Membership fee	\$	
Additional names @ \$5.00 each	\$	
Donation to General Fund	\$	
Donation to Membership Scholarship Fund	\$	
TOTAL AMOUNT ENCLOSED	\$	