
PASS IT ON!TM

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

ISSUE #43

Winter 2003



photo by George Pickow

Inside...

- Inflight Music Programming ■ "Shield" Songs, the Power of Lullabies, and Healing ■
 - Winter Music Activities for Early Childhood ■ A Pledge to the Planet ■
 - Study Guides for School Performances ■ Working towards Diversity ■
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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, 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.



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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
bbblue@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:

Joanie Calem
4890 Sharon Avenue
Columbus, OH 43214
jcalem@columbus.rr.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

- Sowing Seeds of Love for Traditional Music:
An interview with Jean Ritchie 2
- Zippin' into Winter 16
- Grow Big! CMN Presents the 2002 Magic
Penny Award to Woody Guthrie 18
- 2002 National Gathering Photos 20
- Planetary Patriotism 23
- Study Guides for School Performances 35

Short Reports

- News from the Board:
New Election Procedures 25
- The 2003 National Gathering 39

Columns

- CMN Connections
Making Stone Soup:
The Rewards of Volunteering 24
- Media Waves
On the Air, Up in the Air 26
- A Call for Ideas about Teaching
Music to Older Kids 30

Songs

- "Hunt the Cows" 5
- "Skin and Bones" 7
- "The Cuckoo (and the Owl)" 17
- "Spencer's Truck Song
(The Mighty Trucks)" 28
- "It Is Not My Fault" 36

Departments

- Letters to the Editor 31
- Announcements 32
- New Sounds 34
- Regional Reports 38
- 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

Introduction

The Quest for a Multicultural CMN

by Nancy Silber

Last spring (*PIO!* #41, "Multiculturalism and CMN"), Ingrid Noyes contributed a guest editorial as a response to the question, How do we build a truly multicultural organization? posed to online CMN members by Barb Tilsen on behalf of our board of directors in December 2001. Among several thought-provoking points, Ingrid stated that after having tried (unsuccessfully) to get Mexican and White communities to mingle in her California locality she is "content now to let them be, interact with them when I can, but quit trying to get them to mix with the White population, and vice versa." She also suggested that a teacher should "teach respect for all cultures—teach by example, not just rhetoric" and "invite anyone non-White or otherwise non-mainstream to your class or performance and demonstrate, however you can, that you like this person, you respect them and all they have to offer, you honor the contributions their people have made to the world." Aileen Vance now offers her somewhat differing views on this important topic.

Guest Editorial

Rising to the Challenge of Working towards Diversity

by Aileen Vance

Despite my delay in doing so, I feel called to respond to the Spring 2002 issue's guest editorial. While it is definitely a fantastic idea to model interest in and respect for people from other cultures, I want to say that in my opinion, this approach alone is not enough. I believe that this can actually encourage what I call a "tourist mentality" regarding race and culture; what one arts educator I once met termed the "Do Drop In" approach. This approach says, "Visiting each other is okay, but we really don't want to live in the same neighborhood." I believe that children deserve more—and indeed, can envision more—than this, however difficult and complex it might be for us adults to bring about.

It was a good question for Ingrid Noyes to ask: "How can we, and why should we, expect our organization to be more integrated than our own lives are?" This question presents us with a challenge. The myth that we cannot successfully mix with people who are different from us is not new to our American society; in fact, this idea is perhaps the most painful failure of our "melting pot" ideal. The additional belief that segregation or ghettoization fosters the preservation of cultural traditions further fuels this myth.

Within CMN, we have had some powerful borders to cross in trying to break the mold of what Bob Blue once called "mostly White, middle-class Jewish baby boomers." We are used to being comfortable and secure in our very friendly, welcoming, and mostly White organization. And even though many of our members do absolutely incredible and awe-inspiring

continued on page 40

Sowing Seeds of Love for Traditional Music

An interview with Jean Ritchie

conducted by Sally Rogers

Jean Ritchie is an icon amongst players of the mountain dulcimer. She taught herself to play mountain dulcimer as a little girl, while her father wasn't looking. Her family was wealthy in song and traditions that she has shared with listeners for over fifty years. The notes on the back of her newly republished book *Folk Songs of the Southern Appalachians* state, "Jean Ritchie is the best known and most respected singer of traditional ballads in the United States. The youngest daughter of one of the most famous American ballad singing families, the Ritchie family of Perry County, Kentucky, Jean still carries on her family's legacy as a singer of folk songs and traditional ballads." I'm sure many people who know her songs don't realize that they come from her.

PIO! editor Nancy Silber and CMN board member Sally Rogers asked Jean if she would be interviewed for PIO! She agreed and invited them to her home in Port Washington, New York, where they conducted the interview and later chatted over plates of homemade lasagne. Her husband, George Pickow, contributed valuable asides and provided us with photos of Jean. It is our hope that CMN members will be inspired to continue planting the seeds of traditional song that her family has so generously shared over the years.

PIO!: Jean, songs have been in your family for how many years?

JR: Oh, untold years; I don't know just how far back it goes. We lose track of people before 1768, which is the date when they came over to this country from the old country.

But I'm sure they were singing generations and generations before that, too.

PIO!: In 1952, when you went to Scotland and Ireland on a Fulbright scholarship, were you hoping to find some of your family's songs?

JR: Yes. I went to look for the sources of my family's songs in England, Scotland, and Ireland.

PIO!: And you found them?

JR: Oh yes, lots of them. I don't know that they were my family variants, but they were either younger or older than my family's songs. Some of the songs that were in my family, the variants were older than anything that could be found when I was over there.

PIO!: Which ones?

JR: The ballads mainly, especially the one about Lord Gregory. Kenny Goldstein¹ got very excited about it, and said that that's a very old version of this song, more ancient than any of the versions that have survived in the old countries.

PIO!: When did you meet Alan Lomax?²

JR: Oh, Alan and I met when I first came to New York. I met him through John Henry Falk, who had come down to do a program at the Henry Street Settlement. John Henry told stories and did monologues. He was wonderful and did great things, often with a political slant to them. He was a very left-wing sort of person. He believed in all the things I thought were right, like about caring for people and the

poor and this, that, and the other. When he would tell a story, everybody would be hanging on his words. He asked me to go up to meet Alan Lomax because he said that Alan would really appreciate what I did. Alan and his father had been collecting in my region but they didn't meet our family. They were just miles away, but didn't quite get there. So it was nice to meet him.

PIO!: Had they heard of your family?

JR: Yes, they had. People had told them about us. Alan was working at Decca Records then. I went up one day after work, and he stayed to see me. I sang him a few ballads, and he said, "I want to record everything you know for the Library of Congress," and I said, "Oh, that will take a while, because there are a lot of songs in the family!" That sort of staggered him. He said, "Well, you should do a book." So, he was responsible for my doing *The Singing Family of the Cumberlands*. He just kept encouraging me. And he did record a lot of the songs.

PIO!: What other collectors came to your family?

JR: Well, Cecil Sharp came to the Hindman Settlement School. Hindman is the county seat of Knott County [Kentucky], which is where my father was born and raised. His grandfather gave the land for the school and encouraged education. In 1917 or 1918 it was very rough around there. They didn't have cars or anything. You had to go by mule and wagon, and if the wagon wouldn't go, you went by mule or you walked. They carried their equipment, and it was quite hard to get around. So, he told all the children around to tell all their parents and the old people that they were there, and that they'd love to hear any songs that the families had. People came out in droves, because they wanted to see this queer man from England,

¹Dr. Kenneth Goldstein is a well-respected folklorist at the University of Pennsylvania.

²Renowned American folklorist and song collector, recently deceased.



Jean teaches a play-party game to children at the Henry Street Settlement in New York City

photo by Rae Russel

and this funny woman that was with him that made sort of squiggles on the paper.

My sister Una and her cousin Sabrina were there, and they were best friends. Sabrina was Dad's first cousin's daughter. We called him "Uncle" even though he wasn't really our uncle, but he was Uncle Jason Ritchie. So Unie and Sabrina sang for Cecil Sharp because they knew some songs. Then the weekend came and they wanted to sing "Fair Nottamun Town," but they couldn't think of the words. Cecil Sharp got all excited and said, "You must get this!" The other one that he was crazy about was "The Farmer's Cursed Wife," because our family's version has a whistle in it. Sharp had heard that it used to be sung in England with a whistle, but it wasn't anymore, so he was very excited to find it still having the whistle here. So, Unie went home with Sabrina for the weekend, and they got Uncle Jason to sing for them. They learned the songs, and then they came back and sang those two songs. And they sang others too, like "Barbry Ellen," and

things that he had coming out of his ears. But he loved these two, "Nottamun Town" and "The Farmer's Cursed Wife," or "The Little Devils," as we call it. And that was their contribution. That's what got printed in Sharp's book when it came out.

PIO! *Now I had always thought that you had written "Nottamun Town," or was that just the verses?*

Jean: No, no, no. It's just that we had preserved it. That's another story that comes under your copyright theme.

PIO! *Well, let's move onto that.*

JR: Well, Bob Dylan had used my tune for "Nottamun Town" for his song "Masters of War," and I just wrote a little letter to what I thought was him. Of course, it went to his lawyer. I wrote that he was using a tune to my family song, and at least he should say, "Music traditional from the Ritchie family," because I believe in preserving sources. But

³George Pickow, Jean's husband of over fifty years, also a fine photographer and videographer.

there was no answer at all. So, it made me a little miffed! I told another lawyer about it, and he said, "I'll write for you." So little by little, I guess, Bob Dylan finally heard about it, because he said, "Oh, we'll settle this out of court." So, he sent some money and said that he would take his name off as composer, which he did. But he never did say where the music came from.

PIO! *Why was he averse to saying where it came from?*

JR: I don't know. You can't talk to people when you're working through lawyers; they don't let you say anything. I never got to see him or anything, although you know when he first got started, we were friends and we were together in the Village [Greenwich Village, New York City] all the time. But all of a sudden he became unapproachable.

So then, the Kingston Trio came along, or maybe they came first—I'm not sure anymore, I get my dates mixed up. Well, the Kingston Trio was at the Newport Festival singing, and we met. Later George³ was taking pictures somewhere—maybe he was doing the picture for their album in the city—and Dave Guard said, "We put Jean's song 'Shady Grove' on our album in a medley." I never had any claim on "Shady Grove," but the way my dad sang it was our version, and I wanted them to say that on the album. So, that's how I got started copyrighting things. I asked the copyright people about it, and they said, "If you have had this in your family this many years, and have made changes that you know about, and it is a variant that is different than all others that you know about, it's copyrightable with these changes, and you have to say what they are." I do say things like, "Shady Grove (or Nottamun Town), Ritchie family version, new and additional words and music by Jean Ritchie." And I point out just what the changes are.

continued on next page ➤

Interview: Jean Ritchie

➡ continued from previous page

PIO!: And that's what it says on "Nottamun Town." I guess that's why I was thinking that you had written a bunch of new words for it.

JR: Not a bunch of them, but there is one verse that had two lines. The first two lines were missing. So I made them up. The one where "They laughed and they smiled, not a soul did look gay, they talked all the while, not a word did they say." Those are my words. And then it continues, "I bought me a quart to drive gladness away, and to stifle the dust for it rained all the day." So, if I add little things like that, I say what I've done. And I say where the song has come from. I believe that when scholars are looking for information on these songs, they should be able to find it instead of everyone speculating and guessing. You should tell them as much as you know, so that they have that information.

PIO!: I was just thinking about your 'Than Hall story, how you chose your pseudonym. This seems like a good time to talk about it.

JR: Well, that was in the late fifties and early sixties when I was writing the strip mining and the coal mining songs. My mother was still alive. She was a very sweet, gentle person. And she didn't like politics at all, and she didn't like us to sit around and talk politics. If we came to the table, we had to talk about the weather! About the beautiful flowers, or about each other and how much we love each other and all that, just personal family things. The minute people started talking about politics, she got up and left the table. That's the way she used to be.

To keep people from complaining to my mother that her daughter was out there doing protest songs and marching in parades and things like that, I thought I'd take my grandfather's name, which was

Jonathan Hall. I submitted Jon Hall as a pseudonym. It turned out that a Jon Hall at that time was the president of BMI! And they said I absolutely couldn't take Jon Hall as a pseudonym, even if it was my own name. So I decided to make it the end of the name then, "Than, because people used to do that. If there were two Jonathans in the same area, they'd call one Jon and one "Than, and put an apostrophe on the front. And it was kind of a nice name, it was kind of different. So I took "Than Hall on my own written songs, on the coal mining songs, for two reasons: first, was to protect my mother. But the second reason was that I felt that they would be better received in those days if they came from a man.

PIO!: And your kids' songs! I wouldn't say that I grew up knowing your kids' songs, but they are certainly among the first that I learned when I was beginning to sing with kids; like "What'll I Do with the Baby-o," and "Shady Grove," "Goin' to Boston." Your dulcimer book was the first dulcimer book that I had ever read, ever seen. You certainly have been my mentor all these years. All these songs are now quite available to children through primary school music books, but for you they were just part of your daily life. So, somehow I'd like you to describe how music fit into your daily life as a child, and how that is so different from now.

JR: Well, I think children today have so much to choose from; there are so many choices of things to be interested in. We didn't have those choices. We lived very rurally, out in the mountains. The nearest house was almost out of sight, and nieces and nephews lived two miles around the hill. In the summer time, you got up in the morning and had breakfast, went to the cornfield and worked, or worked in the garden with your parents. One night during the week was a celebratory night, and you could go to someone's house and play games. We couldn't dance, but you could play games. That was where play-parties came from, because playing was not sinful and dancing was. We

didn't do square dancing anyway: we called it "running sets," for as many as will. In later parlance it got to be called "Kentucky running sets." It was not like contra dancing, not in lines. You had a big circle and partners, but you didn't have a square of four. You had as many as could get into the circle. One couple would lead out and do the figure all around the circle, and then a second would lead out and do maybe that same figure, maybe another, all around the circle. Meanwhile, the rest of them were visiting, talking, clapping, singing, swinging each other, going to the kitchen to get a drink or a nip of something. Or maybe one man would do a little clog tune. There were a lot of things going on in the circle besides the dance, so that was a way of visiting.

Children were underfoot. Occasionally somebody would take a child into the dance. They began very young because they knew all the figures and they could get in as soon as they were old enough not to be a hindrance. The babies were there, too, because no one wanted to stay home. They were on the floor sleeping, and after a while they got put on a feather bed in the back room. That's a story I often tell about how verses got made up to some of the songs, back there, amusing the children. That was the one time during the week that we had a party, and it was almost every weekend, especially during the summer when the nights were long and you had more daylight to get back and forth to different people's houses. Everybody worked in the fields, so there was something to celebrate at the end of the week. What else were you going to do? There were no movies, no radio, no television. Once in a great while somebody would try to start a road-house, but the church would come and close it down. So, that was what we did for recreation, a lot of play-parties.

continued on page 6

HUNT THE COWS

words & music by Jean Ritchie

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To play the game: One person is chosen as Music Leader. All join hands in a ring and step-hop (a slow bouncy skip) to the left as the Music Leader starts the song and all join in singing. At "The cows are lost," all go down on one knee, still holding hands. At "The sun is warm," all put down the second knee. At "I think I'll rest," remain on knees and put one elbow on the floor, resting chin in hand. At "Til they come home," put second elbow down, rest chin on both hands. Hold this position without moving until the Music Leader decides to start the "Wake up, you lazybones..." Then, all leap up, join hands, and step-hop to the left. Play this as many times as you like, with the fun being the suspense at the end, not knowing when the song is going to start again. Jean says, "We used to end the game (deciding beforehand that this would be the last time), when the Music Leader, instead of singing 'Wake up...' shouts 'Somersault!' At this point, those who wish to may somersault into the middle of the circle (leave plenty of room)."

Step-hop Rhythm

Pop-hop Rhythm E^b B^b7

Wake up, you la - zy - bones and go and hunt the cat - tle.

Wake up, you la - zy - bones and go and hunt the cows.

slower B \flat 7 E \flat B \flat 7 E \flat B \flat 7 E \flat

The cows are lost, the sun is warm; I think I'll rest

Interview: Jean Ritchie

➔ continued from page 4

PIO!: *One I've been using and did today is "Hunting the Cows."*

JR: Oh! Now, that one I made up. "Hunt the Cows."

PIO!: *How did you make that one up? That is such a well-known song. Can you tell us the story?*

JR: Well, the tune comes from "Down in the Meadow." Do you know that one?

PIO!: *Oh, yeah!*

JR: [Sings] "Wake up, you lazy bones and go and hunt the cattle, wake up, you lazy bones and go and hunt the cows!" And then you repeat that as you step out the one way. And then you step out the other way. Then I did "Duh duh duh dum." That comes from a Danish game that I learned, Seven Jumps. And in Seven Jumps there are no words, it's just the tune. So I just took that slow part out and put words to it. And the other part of "Seven Jumps" is different. It works very well with the two things together.

PIO!: *Did any songs come from your own life or from some event? For instance, "Old Raggy": is that about a real person who came through your area?*

JR: Well, we always told stories like that, about the old woman with the pack on her back coming along, and the dogs jumping out and biting and chasing the children and so on. There were old legends and stories that had that image in it, and I just put it in a song.

PIO!: *So, did you make up "Old Raggy"?*

JR: Yes. Well, we loved dramatizing games, acting out games.

PIO!: *Did that come out of the time at Henry Street Settlement, or did that come out of just your time with kids?*

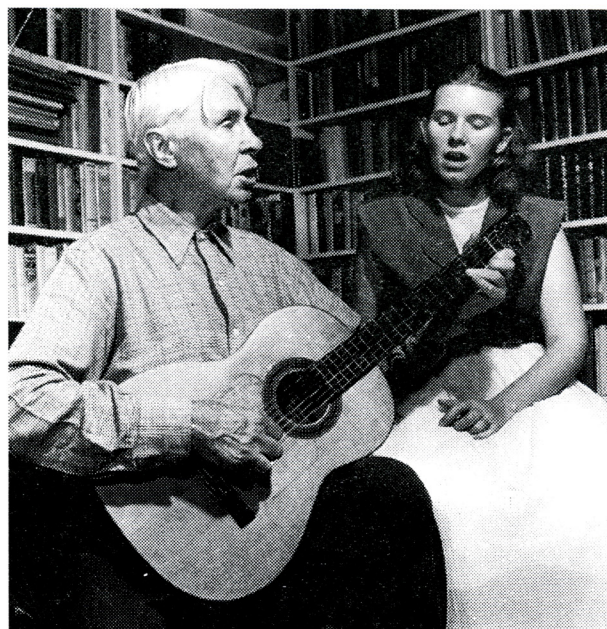
JR: No, it was just from playing with children when I was little, and remembering what we used to play.

We used to play a lot of acting games that had no music. There was one old traditional game that I used to do for Revels [seasonal productions of traditional music] all the time. All the kids are playing on the floor by the chimney, and the old woman comes down the road. She knocks on the door, and the mother is sweeping with the broom, and she says, "Come in!" And then she says, "What do you want. Old Gramma Hobble-gobble?" And the old woman says, "I want some fire to light my pipe." "I don't have any fire." "But I see smoke coming out the chimney." "Oh, that's just the children playing in the ashes." "You got children! Oh give me one! I'd love to have one!" "Well, I can't give you my children, you know I can't give you my children!" "Yes, you can. If you don't, I'm going to go away and tell a big pack of lies about you!" [Pause] "Well, okay, you can have one." In the end there's a pulling thing, like tug of war, and someone comes and gets them out. She gets them all into her prison, which is a ring, and then the mother comes and gets one child out, and then the two of them go and get everybody out. But there's no music in it. So, the memory in my mind when I did "Old Raggy" was that story.

PIO!: *Did you do "Skin and Bones"?*

JR: No, I didn't, but I have added to it and it has some changes in the tune, here and there. That's the one that people like the most, and it's the scariest one for children, but they love getting scared!

PIO!: *In fact, my first and second graders learned it last year, and already they're saying, "Can't we do the one about the bones?" It's so good for teaching them how to sing, with the dropping notes.*



Jean shares a song with American writer and poet Carl Sandburg

JR: And I wrote the one "All Little Ones Are Sleeping." I did that especially for kids to rest by. It's very soothing.

PIO!: *So, can you tell me a little about what brought you to the Henry Street Settlement and your work with the kids there?*

JR: I majored in social work at the University of Kentucky. I was going to go back to Hazard, Kentucky, and work there if I could. But there wasn't anything to do there except welfare; there were no programs there. So my advisor at U of K said, "I know these people at the Henry Street settlement in New York. Why don't you go there and see what social work program they have?" I graduated in 1946 and social work hadn't gotten very far by then. So, about 1947 I came to New York to look around and I went to Henry Street to work for their summer camp program at Echo Hill on Croton Reservoir. They liked what I did in the summer, so they asked me to work through the winter. My job there was to do group work with seven-, eight-, and nine-year-old girls after school. The girls all got together in the basement of the place and I played Kentucky games and the dulcimer—all the Kentucky

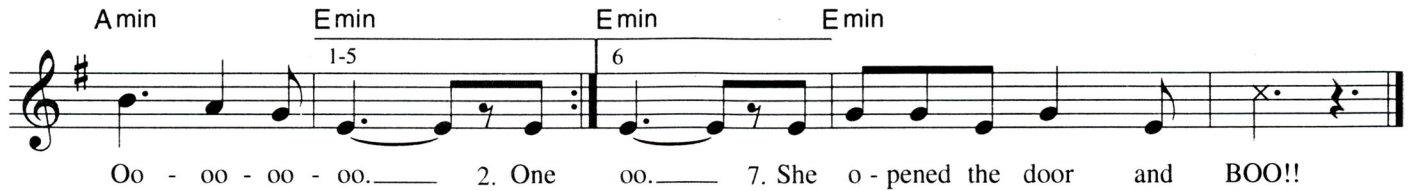
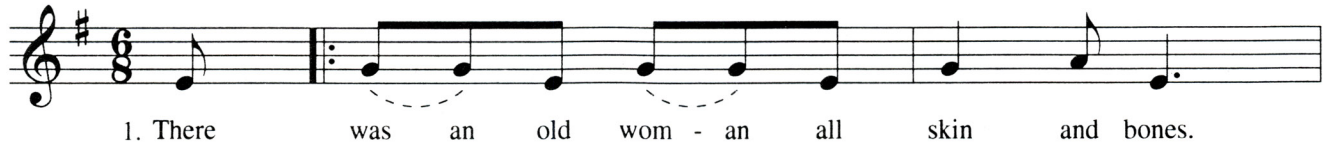


SKIN AND BONES

words & music by Jean Ritchie
©1952 Geordie Music Publishers, Inc.

To find out more about Jean Ritchie's recordings and books, write to her at Folklife Family Store, 7a Locust Av., Port Washington, NY 11050, or visit www.jeanritchie.com.

E min



There was an old woman
all skin and bones, Oo-oo-oo-oo.

One night she thought she'd
take a walk, Oo-oo-oo-oo.

She walked down by the
old graveyard, Oo-oo-oo-oo.

She saw the bones
a-layin' around, Oo-oo-oo-oo.

She thought she'd sweep the
old church-house, Oo-oo-oo-oo.

She went to the closet to
get a broom, Oo-oo-oo-oo.



She opened the door and BOO!!

things. That's all I knew. And they loved them. They also taught me games from their backgrounds, so it was a nice kind of swapping thing.

People would come by the door, hear the dulcimer, and ask, "Oh, what is that?" And I'd tell them. Then they would ask me to come and bring it to their school and sing for their kids. Then other people would come and say that they were having a party on Saturday night, so would I come and bring my dulcimer? Others would say that they had a ladies' club, and they'd like me to come and entertain them. And they would pay me twenty-five dollars.

So, that's how I got started doing little things like that on the side. A lot of it was working with kids. I can't remember the games that they

loved. They were all so wild, just getting out of school. They were like people coming out of jail! They were throwing chairs at each other and things like that. So I'd play games that were in that mood for a while until I got them settled down. They loved the one "Sugar Loaf Town." It's an acting-out game: you choose sides, and then one side marches forward and says, "Here we come!" And the other side marches back.

"Where you from?"
"Sugar Loaf Town."
"What's your trade?"
"Lemonade."
"Come a little closer and get to work!"

So then the first side was marched to come a little closer. They have decided an action they're going to act out, say, making corn bread, or making bread (and making bread

in New York meant something different than in Kentucky.) In Kentucky, we would have done something like this: [*Jean kneads an imaginary loaf of bread*]. And in New York, they were going like this: [*she stirs a bowl of corn bread batter*]. So, everybody came forward, but first they were stirring, and then they were going like this [*she kneads*], so it took a while to figure out what they were doing. Once you guess what they're doing, someone hollers, "Making bread!" And then they all run and try to catch them and get them back on their side, and so on. A lot of the things that I would talk about in New York, the old way of doing things, people had never heard of: like churning the butter, and stirring off the molasses. That all had to be explained to

continued on next page ➡

Interview: Jean Ritchie

➤ *continued from previous page*

them, because maybe their grandmothers had done that, but not them; or maybe they were from such different backgrounds that they never stirred off any molasses. I'm sure they all churned butter, though.

They loved that kind of acting game, so I had to play them for about half of the period until finally they got tired and we could sit down and do softer things. There's really a ritual that you sort of have to go through to calm kids down, until they get used to you doing things that way. Every day they expect you to do the same thing. At first they don't want to stop and do anything quiet, but after a while they will put their heads down and let you sing a quiet song.

PIO!: And what quiet song did you sing?

JR: Well, "All Little Ones Are Sleeping." But there were others that worked, too, like "I See the Moon." I'm trying to think of ones that I didn't tamper with or make up.

PIO!: "Dance to Your Daddy" you didn't make up?

JR: No, just the second verse. Well, the moon song was very popular, and I didn't really make that up; I just made a quieter tune to that one. The other tune was almost "dancey" to me [*demonstrates the two tunes*], so mine was more sleepy. We would do that one, "God bless the moon and God bless me, there's grace in the cabin and grace in the hall, and the grace of God is over us all." That was an old verse that I found when I was in England. So I put that in with the moon verse. I also used to sing cowboy songs to them, like "Desert Silver Blue beneath the Pale Moonlight." That was a sleepy one.

PIO!: Now, how did you learn cowboy songs?

JR: There was a period in the

mountains when cowboy stuff was very, very popular. That's where the term "country western" came from: from early recordings, and from early radio, and some early old-timey groups that used to go out west to record. Like "Desert" [*see above*]: when it was sung very sleepily, children loved it. People all around the country loved cowboy things. It swept the country for a few years in the thirties and forties.

PIO!: What year was this?

JR: 1947. That was my first year at Henry Street. I was there for about two years, and then George came along, and he took me out of all that. Well, actually, I met George at Henry Street. He came down one night to a square dance. His girlfriend at the time invited him to go to Henry Street to hear "that Kentucky girl down there who sings." George had a lot of folksong records and she thought he might be interested. Finally, he did go and he met me, and...

PIO!: That was the end of that!

JR: George went away for a year, and I got a job doing music here and there for various schools and so on, just bringing in enough income. But I was getting really overworked at Henry Street. It was a twenty-four-hour job, because I lived there. They would come to me at night and wake me up to ask me things, and throw things at my window and make me come down and settle some argument or something. I got really tired working so hard there, so I wanted to take a rest. There was a shop that had opened up in Rockefeller Center called Southern Highlander Handicraft Shop. And it had nothing but things from back home: dulcimers, woodwork, Kentucky pottery, and everything.

I met Mitch Miller at the shop there. I had to demonstrate dulcimers to everybody who came in. Mitch came in one day, and he liked the dulcimer and the sound of my voice. So he asked me to sing on

this little series of children's records that he was doing, called *Rounds and Roundettes*. That was my first commercial record. I never saw any money from it. I think he paid me something for singing it, something like fifty dollars. But he was nice, and I enjoyed meeting him. Pearl Bailey and Eleanor Roosevelt also came in at various times. You never knew who was going to walk through there.

It was about that time I met Oscar [Brand] and started being on his show every week, doing a weekly thing on WNYC radio. The name of the show was *The Folksong Festival*, which is still on.

PIO!: What's the connection between your songs and how they got into all these music books for kids?

JR: Well, people began to ask me for permission to put them in schoolbooks. They must have first heard them on records. Some of them got put into books before I made any records. Phil Merrill used to give them to Silver Burdett.

PIO!: Who's Phil Merrill?

JR: He's the piano player for CDSS, the Country Dance Society here in New York. We used to go dancing there all the time, and I used to sing for him. He came down to see me at the house one day and took down several of my songs, all the early ones. Then he sold them to Silver Burdett, I guess, but I didn't get anything for it. And from that, I guess, one thing led to another, one textbook company would see what another one was doing. Then they began to come to me directly, and I placed several of them myself. The very top one is "Skin and Bones."

PIO!: Although "Goin' To Boston" is up there, too. And that came from you?

JR: Yes, that is our family game.

PIO!: So, just how does it feel, knowing that you are in schools across the country. Does that give you a kick?

JR: Oh, yes! It's hard to believe it

sometimes. Like, people giving me all this credit for "single-handedly" bringing back the mountain dulcimer. They love that phrase, "single-handedly."

George: But it's practically true.

JR: It is true that at the time I was singing with the dulcimer, the only other ones were John Jacob Niles, who learned it from us, and Andrew Rowan Summers, who also heard about it through me, so I guess...

PIO!: *Well, there you go: "single-handedly!"*

JR: I was the one that got up on stage with it. There were a lot of people playing it, but they were playing it for themselves and for their families in their homes.

PIO!: *When you were growing up, who played the dulcimers? Your dad played, not your mom—right?*

JR: My dad played. My mother could play a little, but she never thought of playing because everyone thought of it as Dad's instrument. I was the brave soul that got it down and played it without my dad seeing me, because he probably wouldn't have let me. And finally, when it came out that he knew I was really interested in it—he was amazed that I could play "Aunt Rhody" and everything—he let me play it more. When I was about seven I was allowed to handle it, but I'd been playing since I was about five.

PIO!: *I wanted to ask you about ballad singing. I've loved ballads forever. When I was in sixth grade, my mother received The John Jacob Niles Ballad Book as a present. She was teaching music at the time and she thought, "Oh great, I'll use all these wonderful traditional songs with children." Then she started reading them, and real-*



photo by George Pickow

Jean and her students at a one-room school during World War II, alternating with her studies at the University of Kentucky

ized that they were all about blood, guts, and violence; matricide and patricide and infanticide; and she decided that she couldn't. Of course, not all ballads are like that, but certainly as a child, you grew up singing "Lord Gregory," "Barbry Ellen" [sometimes "Barbara Allen"], and "The Brown Girl." What's the attraction?

JR: Stories. Telling stories. In the summertime, we sang the stories on the porch. In the wintertime, we sat around the fire and told stories. We told more stories than we sang in the wintertime, but it was a matter of the weather. It was nice and cozy sitting around the fire, and they told "Tigs and Tags and Long Leather Bags," and "All My Gold and Silver," "Jack and the Northwest Wind"—all those stories. But in the summer, we were out there in the still air, the water's running in the branch, and the moon's coming up, and you just feel like singing. So, you sing the stories. And we did sing mostly ballads, when we were singing out there: "Jackaro," and "Lord Thomas and Fair Ellender." "Jackaro," of course, is a happy one; it turns out happy in the end. But, "Lord Thomas" is a very, very sad one; everybody dies.

You used to be rocked to sleep with those songs. You didn't think that they were gory or anything; they were in a rocking rhythm, and Mom was singing. She was amusing herself more than the baby. Or the older sisters would sing the ballads and rock. Actually, you didn't think or stop to analyze what the song was saying; it was just a song. And at the end, if they all got killed, it was very sad. You could cry if you wanted to, or you could say, "Ah, poor people," or "Oh, it served them right," or take sides.

I guess the other thing is that when you sing a song one hundred times, even if it is gory, you get so used to it, you don't think about the words; you just sing it to its conclusion. Everybody knows what's going to happen when the song starts. There were some happy ones, and there were some sad ones, but the sad ones mostly had the prettiest tunes, and got chosen more than the happy ones. I don't know what the other reasons are.

Postlude

And so, fine readers, this is our introduction to you of traditional singer Jean Ritchie. While Jean has indeed nearly single-handedly repopularized the mountain dulcimer, there are many hands and voices such as yours that will continue to spread her songs to children around the country. And while you're at it, tell them a little about the mountain singer who carries on that long family tradition of song.

Many of Jean Ritchie's dozens of books and recordings can be ordered directly from her website: www.jeanritchie.com; by e-mail: greenhays@aol.com; or from June Appal, 306 Madison St., Whitesburg, KY 41858. **PIO!**



The Power of the Lullaby

by Pamala Ballingham

(Originally printed in PIO! #10, Winter 1992.)

Sitting outside, as I am now, with all the gentle reminders of fall around me in this desert home, it seems a perfect time to write about lullabies. Cactus wrens are weaving their way through long yucca spikes with bits of down in their beaks to fortify their nests for winter. A slight, cool breeze causes the shadows of fading leaves to dance about my feet.

Lullabies are as perennial as all these natural things. They are enduring because they are fundamentally necessary, intimate and universal. As the world winds up its increasingly noisy gears, it seems lullabies have become more necessary than ever. They are love songs to the spirit. They speak to the place within us all that longs to be nurtured. They can put us in touch with what is real and deep and true.

I have a faint memory of my Irish great-grandmother singing lullabies to me. My folks had made one of those quick college trips from California to Massachusetts so "Nanna" could share in the celebration of my first birthday. I only saw her this once, so, in those few weeks, she made quite an impression on me! But that's the power of lullabies and the natural ambiance which surrounds them. There was magic in those gentle hours we shared.

Now, so many years later, I understand the poignancy which lies between the lines of a lullaby. In the simplest form, lulling is induced by a steady chant-like wave of sound which carries both the listener and the singer into an intimate, shared space. As fall whispers its presence in the cool gentle breeze around me, I feel the relationship between the

natural world and the lullaby. In the quiet, receptive space of each, my mind surrenders to peace.

To be soothed by rhythm is natural. How fitting it is that during the first years of life, we are rocked and sung to—a perfect carryover from wombtime when we experienced the audible pulse of the universe by way of our mother's heartbeat. For adults, that was long ago, but the same wonderful feeling can quickly return when we sing a lullaby.

When I did my research on lullabies, I found they have another astonishing side to them. They can be painfully honest or have lyrics that could come straight out of a horror show. It's all there: monsters and hideous threats and the often-present reflection of frightening historical events that swept over parents as they struggled to keep their children fed and healthy, along with the hope that somehow life would deal a better hand for the kids than it did for them. Here are some of the words written on a cuneiform tablet, circa 1800 B.C., found at Ugarit on the Mediterranean coast (now Syria). (Until this deciphering, we didn't know that these ancient people had the same scale that is characteristic of contemporary Western music.)

*Come sleep, come sleep,
Come to my son;
Hurry sleep to my son;
Put to sleep his restless eyes...*

*You are in pain, my son;
I am troubled, I am struck
dumb.
I gaze up to the stars.
The new moon shines down on
your face;*

*Your shadow will shed tears
for you.
Lie, lie in your sleep...*

*May the goddess of growth be
your ally;
May you have an eloquent
guardian in heaven;
May you achieve a reign of
happy days...*

In spite of the centuries which separate us, it is possible to feel the tenderness of this parent, or the weariness of this one:

*Little lad, O,
Feeble lad, O,
Little lad, O, with your sheep.
I'm tired of nursing you,
And tearing all my clothing.
If you were of noble birth,
I would get more for my sheep.*

There is one lullaby about the terror of Bonaparte, and one about a sea monster who threatens little children who don't go to sleep, and ones that express the loneliness of mothers whose husbands are gone on long and dangerous sea voyages. Will they return? The melodies are those of a lullaby, but the words are quite something else—the baby is none the wiser. The child is given the role of confidant, becomes a tuning fork inducing confession. The research was a vivid peek into the everyday lives of families who lived long ago—such is the honesty of lullabies.

Although I am intrigued by these historical glimpses, I like to sing the ones that are harbingers of peace. Julia Lebentritt, director of the Song Bank's New York City Lullabies Project, says it

Curriculi! Curricula!

by Bob Blue



well: "A lullaby is not a solo, it's a process. It has to do with quality communication that solves a conflict."

As I sit outside today, I wonder...will we continue to sing tender bedtime songs to the little ones we love? Will we attend to the quiet, honest hours that maintain our sense of connectedness to each other? To the earth? There's a relationship between the two. I once read that all things need to be nurtured, even our institutions. Maintaining the art of nurturing and applying it to everything around us is perhaps key. Getting in touch with the power of the lullaby is a great place to start.

Today, Pamala lives in Tucson, Arizona, and is creating fine arts ceramic wall pieces. She loves teaching adults clay art; in particular, using clay as a tool for introspection. Although she has moved from music to other arts, her lullaby recordings are still available from her website at www.earthmother.com.



We've already discussed different reasons people make and listen to music. It can be used to give us courage, to help us learn, to explore language, culture, and heritage, to express emotions or opinions, to change people's minds, and it can be a way to have fun. Here are yet some others: to comfort and heal.

Childhood is often a scary time of life—even for children in relatively functional families. Some problems children worry about are realistic, and some aren't, but I think all worries are real enough to be taken seriously if they're expressed seriously. Singing can be a way to provide comfort. So can listening to music. I have memories of times when music calmed me—times when nothing else did. I also remember times when I used music to help children deal with anxiety.

I learned, from Miriam Kronish (principal of the Eliot School in Needham, Massachusetts), that playing recordings of classical largos and adagios can establish a calm, non-distracting atmosphere in a classroom. I bought myself a tape of some of Mozart's largos and adagios, and used them every year in my classroom with great success, except for one year when a child in my class told me he couldn't concentrate "with that music playing." I stopped using the tape that year, (except when he was absent) and several kids missed its calming effect.

I also found it useful, on hot days in May and June, to get everyone singing "Let it Snow," or "Winter Wonderland," or "April Showers" when it was pouring out. When there were particular reasons for stress, I opened the morning (before children arrived, but as teachers did) playing peaceful music on



the piano. Both children and teachers enjoyed hearing my music contradict the discomfort they sometimes felt.

"Healing" is a word with many meanings; it depends on context and source (when and by whom it's used). People spend years studying different ways to help those who don't feel well. Some study traditional European/American medicine and some prefer other approaches to healing. Approaches can depend on the variety of illness and the philosophy of the healer. When children don't feel good, most rely on adults to find ways to help them. And sometimes, music is the best medicine—for both psychological and somatic discomfort.

I need music. So do many people. I don't mean we just enjoy it, although that's true, too. I mean we need music to feel good. As Youmans, Rose, and d'Eliscu said in "Without a Song":

I'll never know, what makes
the rain to fall.

I'll never know, what makes
the grass so tall.

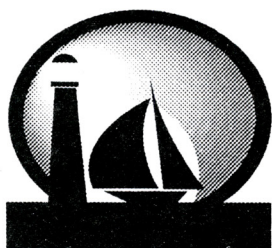
I only know, there ain't no love
at all

Without a song.

Maybe "Without a Song" overstates the case a little, but I've seen many children who go through the school day looking as if they'd rather be somewhere else, until it's time to sing. Then, suddenly, the clouds roll away to let the sun in. Music has a way of saving the day.

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





VOYAGE FOR DREAMERS

words & music by Pamala Ballingham
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You can contact Pamala and hear a short clip of this song by visiting her website,
www.earthmotherproductions.com.

verse

F#min C#min7/E DMaj7 F#min

Sail a - way lit - tle dream - er, I will

C#min7/E DMaj7 F#min C#min7/E

sing you to sleep. Sail a - way lit - tle

DMaj7 F#min C#min7/E DMaj7 F#min *final verse to Coda*

dream - er, Your treas - ures will keep.

chorus

D D/F# A/C# A

I'll sail with you through the sky on

Bmin F#min G

waves of blue vel - vet night. To far - off

E A A/G#

shores we will ride. I will be by your

F#min D Bmin

side. I will be by your side.

Voyage for Dreamers

➤ continued from previous page

Coda

F#min C#min7/E D Maj7 F#min C#min7/E

Dreams are nev - er too far. Dreams are nev - er too

D Maj7 F#min C#min7/E D Maj7 fade out

far. Dreams are nev - er too far.

Verse 1:

Sail away little dreamer,
I will sing you to sleep.
Sail away little dreamer,
Your treasures will keep.

Chorus 1:

I'll sail with you through the sky
On waves of blue velvet night.
To far-off shores we will ride.
I will be by your side.
I will be by your side.

Verse 2:

Feel the breeze little dreamer,
Let it float you away.
On a voyage just for dreamers
We will both sail and play.



Chorus 2:

Catch a star with your fingers,
Tuck it safely in your heart.
Let it shine every day.
It will never go away.
It will never go away.



(Pamala performs the song with a sixteen-bar interlude here, using the chords of the verse.)

Chorus 3:

May the night sky protect you
In a blanket of peace.
May angels sail beside you.
They will never go away.
They will never go away.

Verse 3:

Find your star little dreamer,
It is right where you are.
Look around little dreamer;
Dreams are never too far.
Dreams are never too far.
Dreams are never too far.
Dreams are never too far.

"Shield" Songs

by Laura DeCesare

"I will sing out of spite for my sorrow, So it won't conquer me when it tortures me."

—Bosnian *ganga* song

I call them "shield" songs. They are the songs that we sing to protect ourselves from the world, to remind ourselves of our strength, and to invoke feelings of safety and courage. They are the songs that we always manage to find when we need them.

Thinking back on my retail job in college, I can vividly recall escaping to the most out-of-the-way corner of the store, slowly picking up merchandise off the floor as I sang to myself songs from my acting class. My favorite one to sing at work was the lovely old round "Rose, Rose." I'd known it since my freshman year, and I could always count on its steady beat and familiar melody to surround me in warm energy, keeping the demanding customers and cranky bosses from invading my spirit. They could not get in while my being was filled with warmth, gentle vibrations, the energy of a good place and good people. The songs were my defenses—my shield against the negative energy around me.

It was experiences like this that led me to my choice of topic for my senior honors thesis at Emerson College. I knew that singing helps us to deal with the world, to connect with and to comfort ourselves and each other. I wanted to know how it did what it did, why, and how I could show other people what I had already learned. So with my wonderful junior-year directed-study adviser, Emily, I went on a search for articles, tidbits, anything I could find. What I discovered was that singing could do more than I had ever dreamed.

One of the most amazing things that I found was a series of stories

from therapists who had used singing with their patients: cancer patients, victims of abuse, families of terminally ill people. Many of them found that singing became for these patients a way to give voice to their situations, which had before been too big for words. Through singing, these patients found a calm, a slowing down of overwhelming emotions, an expressible form for the deepest truths of their hearts. All of a sudden they had an expression for the inexpressible. The idea made perfect sense to me; after all, the very act of singing slows down our bodies' rhythms, and the vibrations of a song literally reach into every part of us. And when we sing, we somehow manage to pin down the feelings that can never find the right words. Somehow, music seems to do justice to our most elusive emotions. And in a song, those feelings find a safe expression, one that is bearable because of the calming energy and supporting vibrations of singing. A song is often the only thing that can do justice to our deepest wounds, and, miraculously, it can also be the first step to healing them. Singing always lifts us, even if only the slightest bit—and that slightest bit can make all the difference when there is nowhere to go but up.

In doing my research, I read a book in which survivors of the Polish ghettos talked about how they would gather and sing as a way of both escaping and asserting their humanity. "Singing was freedom," author Gila Flam wrote in *Singing for Survival: Songs of the Lodz Ghetto, 1940-1945*, "a means of escape from bitter reality even when a song dealt with the evil events of the day." Singing was one thing



photo by Janice Buckner

Laura DeCesare

they had that no one could take away—it reminded them that they were human, that they were alive, that they were who they were. And it was a way of standing up to the people who had oppressed them, a way of telling themselves that they could not be conquered.

My dear teacher Amelia (who taught me "Rose, Rose") once told me about a story she had read in a printed copy of the play *Kindertransport*. In Germany during World War II, there was a camp for refugee children in Germany, staffed by volunteers. One day the news came that there was trouble in Vienna, where many of the children came from. Communication was blocked. Everyone began to panic, and soon all the children were crying. The volunteers knew that shouting above the noise would make it worse. Then one of the older volunteers began softly to sing a familiar hymn, one that everyone knew, one that spoke of courage and strength. Something amazing happened. Each voice in the room joined in the song. Slowly, the sound of crying faded into the sound of singing. It's one of my all-time favorite stories: the perfect example of how the simple act of singing can help people find

Rose, Rose

Traditional

A 4-part round

New version: Laura DeCesare & Amelia Broome

2.



3.

4.



strength and courage when there seems to be none. Like the residents of the Polish ghetto, the children found strength in singing that came from who they were.

As I looked at book after book, I was amazed at how people have found this truth on their own, era after era after era, through sheer need of it and, it seems, an in-born knowledge that comes from our most basic humanity. The idea has always seemed to me so important—songs that protect us through something that comes from inside us. They carry the strength that we often forget we have, because it is so buried that only something as simple and real as a song can bring it out.

These are shield songs. They are songs like the hymns sung in the refugee camp, songs like the residents of the Polish ghetto sang by candlelight, songs like those which were such blessings to the therapy patients—songs that are always with us. Somehow, through some association that maybe we can't even name, they find the strength that is hidden within us. They call up the presence of people, places, and memories that give us courage. Through the vibrations of the

music and the truest parts of our soul from which we sing, these feelings travel through us and remind us of our own strength and power. They heal the hurts left by a threatening world and fill us with good, warm, healing energy.

I am sure that we all already know how to sing our shield songs. We know and the children we work with know. But all of us—adults, children, everyone—may forget when we most need to sing. The more we hold songs in our hearts, though, and remember how powerful they are, the more they stay with us when we need them. Let's keep our ears and hearts open for our shield songs, and help our friends, family, students, and audiences find theirs so they will have them when they need them.

And, if I may ask, what is *your* shield song?

Laura is a recent theatre graduate of Emerson College, where she studied acting, directing, voice, and education. Her senior honors thesis, "How Can I Keep From Singing?" comes from her work exploring the power of song in people's lives.



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Zippin' into Winter

Seasonal Songs and Activities for Young Children

by Tina Stone

I have taught preschool and kindergarten in Massachusetts for nine years, and winter is always a favorite topic. Here in New England, it is a magical, wonderful time of the year. It is rich with such topics to sing and learn about as migration, hibernation, seasons, ice and snow.

On the first day of my winter theme, my children are immersed in their own winter wonderland, from the "igloo" in the corner made of recycled gallon jugs, complete with Styrofoam snowballs, to the metallic contact paper "skating pond," made with material from a recycling center nearby. "The Skater's Waltz" is playing nearby.

Our opening song is a zipper version of Fink/Marxer's "What Do You Wanna Wear?" We sing, "What do you wanna do (when it snows outside)?" I first teach them the ASL sign for snow, and ask them to sign it whenever we sing it. Here, everyone can get a little language arts practice by sharing their thought and having it "zipped" into the song, along with their name. Children love to hear their name in a song, and we quickly have lots of sharing.

I next introduce A. A. Milne's poem "The More It Snows" from *House at Pooh Corner*. I lead with a phrase, and the children respond with the words "tiddely pom" while patching.* It becomes a rhythmic exercise as they try to "say" the "tiddely-poms" with their hands. The poem starts like this:

Leader says	Children respond
The more it snows,	Tiddely-pom (patch l-r-l-r)
The more it goes,	Tiddely-pom (patch l-r-l-r)
The more it goes	Tiddely-pom (patch l-r-l-r)
On snowing.	

Hibernation is introduced as both a craft and a song. While making a paper tube "cave" and a cut-out paper bear glued to a craft stick, we sing the "Little Bear" song, to the tune of "Twinkle Twinkle Little Star."

Little bear, little bear, where will you go?
Here comes the winter, soon it will snow.
Crawl inside your cave so deep,
Curl into a ball and sleep, sleep, sleep.
Little bear, little bear, close your eyes.
Dream of honey and butterflies.

Children are beckoned to our second circle time by the sound of my mbira playing, as I whirl and twirl around like a gently falling snowflake. When all have

joined in, the children reach up into the snowy sky with their hands, and transform their fingertips into snowflakes. We make it snow and snow in our room until there is enough for "sledding." I hum the tune to "Row, Row, Row Your Boat" so the children can practice their listening and auditory discrimination skills. I like to see if anyone can guess the song. We then zip in the following words:

Trudge, trudge, trudge-trudge-trudge
Up the hill of snow!
Sledding-sledding-sledding-sledding
Down the hill we go!


We line up on both sides of the "sledding hill" (a.k.a. the coat room hallway). Groups of four take turns "trudging" up the hill, imaginary sleds in tow, and then tiptoe quickly down the hill on the last two lines of the song. I often see the children bring the game outside and play on the hill in our playground. Here they can really run and get a gross motor workout, which today's more sedentary kids need. We then bring out one of the Styrofoam snowballs and play a passing game, again zipping in words, this time to the tune of "She'll Be Comin' 'Round the Mountain." In this game your neighbor is the person next to you.

Pass the snowball to your neighbor, pass it 'round.
Pass the snowball to your neighbor, pass it 'round.
Pass the snowball to your neighbor, pass the snowball to your neighbor,
Pass the snowball to your neighbor, pass it 'round.

Once they have learned the game, you can zip in variations such as jump one time and pass it, turn around one time and pass it, toss it up one time and catch it, or pass it on. I bring out my wind whistle, and whenever they hear the wind "blow," the passing changes directions. Who knew how much fun can be had with a Styrofoam snowball?

We would probably stay on this topic for two weeks, making time to visit many other winter songs such as Sally Rogers' "Migratin'," Tepper/Bennett's "Suzy Snowflake," and "Winter Wonderland." On the last day of the unit, I bring in my owl puppet. We shut off all the lights and sing Bruce O'Brien's "Owl Moon" (PIO! #34) as the memorable closing to our unit of discovery.

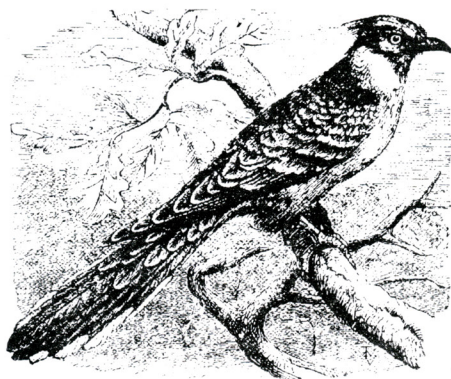
By simply using imaginative play and lots of zipper songs, skill building with three- to five-year-olds can provide practice in listening, language arts, rhythmic/kinesthetic, and gross motor disciplines. Concepts introduced can become a springboard for further discussions at school and at home. Most importantly, it's just plain fun.

A former preschool/kindergarten teacher, Tina Stone is currently a singer/storyteller at childcare centers throughout Massachusetts, providing programs for infant through school-aged children. Her passion is sharing songs, dances, and stories with children and their families at concert venues, as well as conducting workshops for parents and teachers. 

*Patting one's hands on one's knees to create a rhythm

THE CUCKOO (AND THE OWL)

traditional partner song



These lovely harmonies come to us from Sophia Fitch and Elena Butler, who sang this song with Sophia's mom, Lisa Fitch, at the 2001 National Gathering in Petaluma, California. At the time, Sophia and Elena were nine and ten years old, respectively. They sang the entire song through in unison, and then separated into two parts, singing the two melodies simultaneously as partner songs. The girls learned the song from Lisa, who sang it in her own girlhood, which she remembers fondly as being full of "back-seat-of-the-car harmony singing" with her sisters.

Part I

D A D

From out the bat-tered elm tree, the owl cries out "I'm here! I'm here!" And

A D **Part II**

from the dis - tant for - est, the cuck - oo an - swers clear. "Cuck -

A D

oo, cuck - oo, cuck - oo, cuck - oo." "Cuck -

A D

oo, cuck - oo, cuck - oo, cuck - oo." "Cuck - oo!"



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.

Grow Big!

CMN Presents the 2002 Magic Penny Award to Woody Guthrie

by Valerie Kosednar

*Kids have taught me all I will ever know. Watch the kids. Do like they do. Act like they act...You'll be healthier. You'll feel wealthier. You'll talk wiser. You'll go higher, do better and live longer here amongst us, if you'll just only jump in and swim around in these songs and do like the kids do. I don't want kids to be grown up. I want to see the grown-ups be kids.**

—Woody Guthrie

Woody's spirit lives on! This year, marking what would have been his ninetieth birthday, CMN honored the late Oklahoma balladeer and American icon Woody Guthrie's enormous contribution to the world of children's music with the presentation of the Magic Penny Award. His daughter Nora Guthrie was present at last fall's national gathering in Freedom, New Hampshire, to accept the award on behalf of her late father, who died in 1967 after a long battle with Huntington's disease. Clearly possessing Woody's gift for captivating an audience, Nora won the hearts of us all with her fascinating, yet honest, account of life with her dad. Instantly likable, her warmth, humor, charisma, and down-to-earth demeanor resonated deeply with the CMN crowd.

"My father's songs are a chronology of life," said Nora, "a day-to-day diary of a person's evolution. What are you going to ask of a baby? A toddler? A teenager? There's something appropriate for each age." Indeed, Guthrie's songs exhibit a rare brilliance—a single voice possessing the ability to speak to a toddler in one moment and to a teenager in the next. Guthrie believed that each stage of development evoked a certain sense of responsibility in life. For toddlers, it may be the responsibility of picking up after oneself ("Pick It Up"), potty training ("Dry Bed"), or taking a bath ("Cleano"). For a teenager, it may be speaking out against prejudice ("Deportee"), working for peace ("I've Got to Know"), or fighting injustice ("Pastures of Plenty"). "There is a sense of responsibility at every age," agreed Nora, "and my father treated the responsibilities of each stage with equal importance." Let's not forget, however, that Guthrie's songs for young children are also loads of fun to sing! Far from being "preachy," they exude playfulness, genuine reverence, and a deep understanding of the nature of a child. One of the beautiful things about Woody is that he

never lost his ability to see things from a kid's point of view, and his songs show it.

"Woody's genius was the genius of simplicity," recalls Guthrie's longtime friend Pete Seeger in a congratulatory letter read by Phil Hoose at the ceremony. "Any damn fool can get complicated." Guthrie's body of work (over 3000 songs) includes some of the most wonderful children's songs of all time, many of which are very simple in nature. "Car, Car," "Why, Oh Why," "Ocean Go," and "Swimmy Swim" were written largely under the direction of Guthrie's three-year-old daughter Cathy Ann (or "Stackabones"), the first of four children that Guthrie had with his second wife, dancer Marjorie Mazia. Sadly, Cathy Ann perished in a fire when she was four years old. Guthrie credited "Stacky" as his muse, and himself as the one who "took dictation."

*Marjorie and me said when Stacky was first born that we wouldn't break our necks and Cathy's too, trying to teach her any vast nor any deep theories nor feelings about art, books, movies, nor about songs nor music, but that we would try our level best not to block, bar nor hinder any of these things when they did bubble up in Miss Stacky. I've been playing and singing songs I made up now for nearly 20 years and Cathy at 3 1/2 already can outrhyme, outplay and outsing me any old day.**

It was within this open-thinking, progressive environment that Nora Guthrie, now fifty-two, grew up with older brothers Arlo and Joady. As Woody was diagnosed with Huntington's disease when Nora was only two years old, she doesn't remember a time before her father struggled with the disease that would soon make it impossible for him to continue his rambling lifestyle.

In response to interviewer Phil Hoose's question, "What was Woody, the father like?" Nora replied, "He was the most *unusual* father that anyone could possibly have!" Life with Woody was unpredictable, to say the least. "My dad was a mischievous character," she mused. "The genius in my mother was that she knew that the streets were his turf. The road was his muse. It was not easy for any of us, but she explained his sudden absences and erratic behavior to us in a way that was never denigrating, always respectful." Marjorie recognized the brilliance in her soul mate and understood what it would take for him to do the work that he was meant to do. She also knew that his sickness would soon rob him of his own creativity. "Anything that leads you to your own genius, your own creativity, your own path, your own work...you have to respect that. And my mother did," Nora reflected, "though it wasn't easy."

"I come from so much!" she continued, speaking not only of her father's contributions, but of her mother's as well. Marjorie Mazia, a Martha Graham dancer for many years, founded her own dance school in New

*From the book *Pastures of Plenty: A Self-Portrait* by Woody Guthrie, edited by Dave Marsh and Harold Leventhal.

York based upon the Graham technique. "As many people that know my dad's songs knew my mother's dance school." Nora recalled growing up in their lively household, which was frequented by such visitors as musicians Leadbelly, Brownie McGee, Sonny Terry, Jack Elliott, and Phil Ochs; and dancers Erik Hawkins and Merce Cunningham, to name a few. Behaving as a typical teenager might have under the circumstances, Nora rebelled. "I did everything I could to get away from the onslaught of geniuses that walked through our door." Having no interest in her parents' doings, particularly because of the pressure she felt to follow in their enormous shoes, she found her own outlets. "When Bob Dylan came knocking at the door," she recalled, "I turned around and went to watch *American Bandstand*."

Somewhere down the road Nora came back to her roots. "Now I do my parents' work all the time," she grinned. It was in her thirties, after ending her own career as a dancer and focusing upon raising her children, that Nora began to unpack her father's hundreds and hundreds of boxes containing songs, poems, diaries, artwork, and more. "It took a number of years to realize that my own genius lay within," she said. "I found my own spark, my own light in my own work."

Nora's work with the Woody Guthrie Foundation and Archives is in constant motion, overseeing projects that continue her father's vast cultural legacy. The Foundation website (www.woodyguthrie.org) provides extensive materials, teaching aids, and lesson plans for integrating Guthrie repertoire into school curricula of elementary and upper grades, and it offers other school outreach programs as well. Past and present projects include work with recording artists Ani DiFranco, Billy Bragg, Wilco, Reuben Blades, and many others. From Germany to Australia, Guthrie's words and tunes are heard all over the world. Added Nora, "We are currently recording a piece in Kurdistan."

The inspired CMN crowd rose to its feet as Phil Hoose and Sally Rogers presented the Magic Penny Award to a beaming Nora Guthrie. "Is *this* the award?" she marveled, upon glimpsing the beautiful ceramic piece crafted by seventeen-year-old ceramist Eliza Zeitman. "It's so beautiful!"

As befitting the ceremony, a singalong ensued, featuring CMNers crooning their favorite Guthrie kid tunes. Liz Benjamin started things off with the classic, "Don't You Push Me Down," followed by Ted Warmbrand's tender "Little Seed," Joanie Calem's festive "Happy Chanukah," Martha Leader's rousing "Bling Blang" and Louise Doud's infectious rendition of "Car, Car" complete with engine sounds—a Guthrie trademark. Bruce O'Brien was brilliant in his offering of the lesser-known baby burping song, "Make a Blobble," and I was de-




photo by Janice Buckner

Nora Guthrie holding CMN's Magic Penny Award, which she accepted on behalf of her father, Woody Guthrie

lighted to present, along with drummer Kathy Lowe, the spoken word piece "Grassy, Grass, Grass." Perhaps the greatest thrill of the ceremony occurred during the grand finale, "This Land is Your Land," in which Nora herself jumped in to sing a few solo verses along with Phil Hoose, me, Sally Rogers (in Spanish), Lisa Atkinson (in Russian), and Kathy Reid-Naiman (providing the Canadian version).

"Woody was a great teacher," professed Nora. "One of the greatest lessons he taught me was to be 100 percent myself. Everyone has genius in them. Everyone has a spark of something that *nobody* else can do. And once you find that—whew—you take off!"

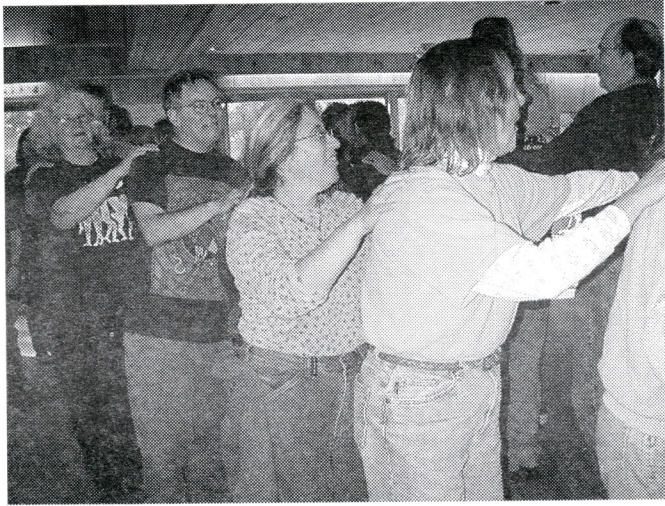
Hurray for Woody! Hurray for Nora! And to quote Pete Seeger's letter, "Halleluiaah, and congratulations!"

Valerie Kosednar recently moved from New York City to Saxtons River, Vermont, where she conducts the Main Street Children's Chorus and sings with the River Singers and the group Emerald Stream. She teaches music at Wheelock School in Keene, New Hampshire, and at the Brattleboro Music Center. Valerie is a longtime Woody Guthrie enthusiast. 

2002 National Gathering

Freedom, New Hampshire





photos by Janice Buckner & Allen Zak



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

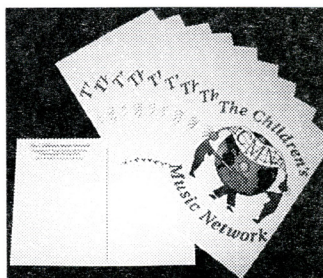


T-SHIRT:

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

Planetary Patriotism

Jackson Gillman presented his alternative "Pledge of Allegiance" at the closing of the 2002 National Gathering last October. He introduced it by pointing out that while there are many countries, flags, religions, cultures and species, one thing they have in common is the "precious planet we all have the good fortune to share." He encourages people to add this pledge to our repertoire, because it highlights our commonality:

PLEDGE TO THE PLANET

*I pledge allegiance
to the web of life
of which we're each a strand
and to our planet earth
on which we stand
one ecosystem
under the sun
interdependent
with diversity
and respect
for all.*

*Jackson and daughter
Jillian Estelle showing
support for our planet.*

photo by Bob Noonan



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.

Making Stone Soup: The Rewards of Volunteering

by Andy Morse

Having been a member of the Children's Music Network since 1995, and wanting to feel a bigger part of the organization, I decided to volunteer. The satisfaction and rewards have been terrific! Volunteering has allowed me to get back even more than just being an observer and attendee. Observing was a great way to soak in the gatherings, but volunteering got my feet wet. I formed strong bonds with people I had only spoken to in passing in previous gatherings.

My first volunteer job came during the national gathering in Petaluma, California, in 1999, when I agreed to take pictures throughout the weekend. After receiving a CMN mailing about the jobs that needed to be filled, I called the office and agreed to take snapshots. This was an easy task for me to take on since I really enjoy and am comfortable with shooting photos of people. The experience was fulfilling and fun, especially in talking to people who were having their pictures taken. The photos appeared in a *Pass It On!* issue after the gathering. Volunteering to do photography was a good "baby step."

In 2000, I served as sound coordinator, a big volunteer job that I was a bit apprehensive about since I didn't have the needed equipment. It was reassuring to learn from the gathering coordinator that others in the organization would help out. That's the spirit of the saying, "It takes a community to raise a child," because it takes a community to raise CMN, too. I look

at CMN as "our baby" now in the teenage years.

After some phone calls and e-mails before the 2000 gathering, the needed pieces of sound equipment came together. Being at the soundboard, I was able to make some new friendships and solidify old ones. It's true that you really get to know someone when you're working side by side with them. It would be wonderful if it were possible to do all the volunteer jobs so I could get to know everyone. As it is, I learned a lot about soundboard techniques and exchanged songs, addresses, and offers to visit.



photo by Janice Buckner

Andy enjoys a
moment of fun at the
national gathering.

Volunteering has made me feel grounded in CMN, and has given me a strong sense of belonging. I have the satisfied feeling of knowing that I'm doing my part to help CMN grow strong, helping to give the "CMN Child" some nourishment and enthusiasm to grow and blossom.

This year in Freedom, New Hampshire, I agreed to volunteer with sound again. Les Julian took on the large responsibility of bringing sound reinforcement, and Wiley Rankin and I volunteered to help him run it. The few microphones and stands we needed were taken care of through a few phone calls. Once again, this was a learning experience with many laughs and growing friendships.


Scott Kepnes also asked if I would be a sounding board for him throughout the year as he organized the gathering. We had several late night phone calls about schedules, lodging, logistics, etc. After these conversations with Scott that started one year before the gathering, I realized the magnitude of preparatory work and became aware of all the pieces that go into creating the event. One thing Scott said is that he could use more help leading up to the gathering. If we all pitched in and did even a little bit, there would be less work for everyone. Cheers and thanks to Scott for everything he did!

You, too, can reap the benefits of volunteering by asking yourself, "What kind of jobs can I volunteer for at regional and national gatherings? How can I share my skills and interests to help CMN?" Help is needed

throughout the year with office work and writing for *PIO!* At regional and national gatherings there are many opportunities to get involved, among them being a buddy, assisting regional reps, setting up, sound, registration, sales table, workshop coordinator, mailings, photography, pre- and post-gathering activities, publicity, driving vans for pickups, coordinating rides, poster makers, cleanup, child care, and a lot more. Give Caroline a call in the CMN office and she will point you in the right direction.

Volunteering is like "Stone Soup." Once we have the kettle and fire in place and everyone adds ingredients, we wind up with one filling and tasty soup. So please grab a piece of wood and a few vegetables, and don't forget your ladle.

I look forward to more volunteering, and hope to meet you along the way.

Andy Morse, from Albany, New York, is a full-time children's musician. He has made one recording and, as he writes this, is going back to the studio to make the next one. 

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 May,
will go to current
members only.**

News from the Board

New Election Procedures

by Jenny Heitler-Klevans

There are some exciting new developments in CMN these days. All members will now be able to vote for future members of the Children's Music Network Board of Directors. At their meeting in October, the board approved changes to the bylaws to allow future board members to be elected by the CMN membership. The first election will be held next fall.

What was the procedure before?

Previously, new board members were elected by the CMN board. Names were suggested and members were allowed to nominate themselves. Some people felt that there was a mystery involved in board selection and that this procedure did not represent the democratic principles for which this organization stands. The Board feels that changing this procedure will demystify the process and allow each member to feel that they have a say in the future of CMN.

How many board members are there?

By the new rules, the board includes a minimum of five and a maximum of fifteen members. The optimal number is twelve to fifteen.

Who can be on the board of directors?

To be eligible to be on the board, a candidate must have been a member of CMN for at least two years and must have attended at least one national gathering prior to the election.

How long is a term and how many candidates will we vote for?

A term is three years. There will be five slots open each year.

How will the election process work?

There is a Board Elections Commit-

tee made up of three current board members and three non-board members. The Board Elections Committee will oversee all aspects of the election. Anyone who is interested in being a candidate for the Board of Directors or who wants to nominate someone else should contact the Elections Committee, c/o Jenny Heitler-Klevans, 7426 Barclay Rd., Cheltenham, PA 19012; 215/782-8258; jenny2kind@aol.com.

The Board Elections Committee is composed of the following people:

Board members:

Jenny Heitler-Klevans,
Tom Pease, Sally Rogers.

Non-Board members:

Kate Munger, Bruce O'Brien,
David Heitler-Klevans.

If you are interested in being a candidate for the board of directors, you will receive a questionnaire to fill out about your experience, why you want to be on the board, what you will bring to CMN, and your vision for CMN. The Elections Committee will then compile the information about all the candidates and send it out to the entire membership along with a ballot. New board members will be elected before the national gathering next October and will be announced at the gathering, in *Pass It On!*, and through the e-mail list.

Nurturing new leadership is always one of leadership's most important jobs. Our hope is that you'll be encouraged by our new election process and that you'll feel invited to take more leadership in CMN. Don't hesitate to contact Jenny or any board member to learn more about the work we do. We're looking forward to hearing from you soon.



Media Waves

On the Air, Up in the Air

by PJ Swift



Quick quiz: Which would you rather do?

- a) get a root canal
- b) fly across the country in coach class with three children under five years, a limited amount of Cheerios, and dead batteries in the CD player

Okay, maybe that's not a fair question. After all, they do have anesthesia for root canals.

Never fear, parents, because many airlines have taken your troubles to heart. In the last ten years we've seen a surge in inflight entertainment for kids, especially in audio programming. Many airlines have channels for kids, and several airlines give out free headphones. Turn to channel 10 and, voilà, there's a special program to delight the restless youth and soothe the harried elder. On national airlines in the United States, there are mostly programs in English. On international airlines, there are programs in languages from Urdu to Finnish, and several airlines even program in a combination of languages. For instance, an airline in Argentina features programming for kids in both English and Spanish.

These radio programs of the air are a hidden opportunity for parents and for children's artists. In an age when it has become harder and harder for families to hear music that is truly made for and with kids, airline programming opens the ears and hearts of a very receptive audience. The inflight magazine, which lists what is heard on the channels, lets parents know where all this great "unusual" music is coming from. It's a win-win situation. And the public is delighted.

The people who produce this programming are often just as delighted to create it. Take Ronny Schiff, Director of Disc Marketing's

Inflight Division, who creates twenty-one different channels of music, including the children's channels of United Airlines. "I really believe in what children's artists are doing for kids," Ronny declares. "That's why I'm here, to help support people like them."

Ronny started out her odyssey in children's music in the 1980s. She specialized in producing songbooks for such clients as Hal Leonard Corporation, Warner Brothers Music Sales Corporation, Mel Bay, and Alfred Publications. Ronny also acted as a literary agent for music-based books to the trade. Ronny took on every genre, from harmonica solos to major rock acts, but her heart was drawn to kids' music. From Hap Palmer, she became fascinated with how kids would translate the lyrics into actions. Ronny also worked with Greg and Steve, helping them create the activity books for their LPs (kids, those are ancient recording media—ask Mom and Dad). Ronny became a real Greg and Steve fan, and, by association, a fan of the many emerging children's acts in the '80s and '90s.

When Ronny was asked to help start the Disc Marketing Inflight Division business, she jumped at the chance. Disc Marketing is known as one of the major players in the inflight audio business, and as a developer of CD ROMs and enhanced CDs for marketing purposes. The company home office includes "studio facilities from

Heaven" in an old firehouse in Pasadena, with a state of the art ProTools digital editing studio, and room for thirty-five musicians to record at once.

And the best part of the deal is that Ronny gets to play with her old friends from children's music. Ronny plans all of the two-hour long programs for kids aged five to eleven. She creates scripts and interstitial materials and invites children's artists to introduce the programming of their material for special segments. Over the past year, stellar children's artists, including Joanie Bartels, Katherine Dines, Jessica Harper, Dave Kinnoin, Hap Palmer, and—of course—Greg and Steve, have done special features on "Kids United" inflight programming. Sometimes, recording artists will just walk into the studio and help create programming on the spur of the moment. Recently, Dave Koz dropped by the Firehouse Studios and recorded an entire kids' lullaby segment off the top of his head.

Ronny creates new children's programming for United every two months. A significant portion of United Airlines' programming is also created in conjunction with Walt Disney Records. For the "Kids United" segments, Ronny devises a structure for each program, often centered on a theme. Ronny uses mostly songs and short "kid comedy" cuts for the programs, because inflight audio demands the kind of programming that can be commenced at any time. Long-form stories don't lend themselves to that kind of immediacy (other inflight programmers do use stories of ten minutes or less).

As you can imagine, Ronny is in touch with many in the children's music industry, but she is also quite enthusiastic about getting new material. In fact, Ronny often depends on the artists' works to inspire her. "Send it all to me. I just love hearing from children's art-

ists!" Ronny declares. "I often work with concepts and themes in my mind, and reading the CD, the lyrics, and the titles will help me come up with exciting programming." As an example, Ronny was inspired by Jessica Harper's song "Too Much Snow In Tokyo" and its lyric of "off we'll go to Mexico." So, Ronny followed the song with "La Bamba" and the whole program just took off from there. Ronny is open to using material in other languages if she finds that the lyrics and arrangements are appropriate for her audience.

You can see photos of the Firehouse Studio, and even view Ronny's playlists online, by checking out the Disc Marketing website at www.discmarketing.com/ua. Their website playlists also feature a link to purchasing at CDNow.

Inflight programming for children is not limited to the United States, of course. El Al, in Israel, has a very highly regarded children's channel. And Lauda, the Austrian airline, has Niki the Rat Radio Station for young travelers. In addition to

Ronny's company, there are several other companies in the United States that create inflight audio for kids, including DMX Music and Blue Sky productions.


The sad fact is that not all inflight programming companies are interested in receiving new material. Some companies don't even identify themselves to travelers or publish their contact information. Most companies (but not all) have established agreements with music licensors such as ASCAP, BMI, and SESAC. Performance fees are paid, and, in many cases, mechanical fees are also paid for reproduction of the material for multiple airplanes in the fleets. Artists who are not registered with these music licensing organizations submit their material with the understanding that they have given implied consent to use that material on inflight services. It is understood that most artists enjoy the publicity of inclusion on inflight services and the accompanying inflight magazines in exchange for the use of their material.

CONTACT INFORMATION:

Ronny Schiff
Disc Marketing Inflight Division
(Interested in music and short comedy pieces for kids.
CDs only. If you send non-English material, send lyrics
sheets in English)
35 W. Dayton St.
Pasadena, CA 91105

DMX Music /AEI Music Network
(Unknown parameters of interest: programs for American,
US Airways, TWA, and America West)
150 W. Yale Av.
Orange, CA 92867

Blue Sky Productions—children's channels
(Interested in music, stories, and comedy pieces for kids
in Spanish and English)
c/o PJ Swift
305 Dickens Way
Santa Cruz, CA 95064

PJ Swift programs children's inflight entertainment from her home in Santa Cruz, California. She also has direct experience in running out of Cheerios on cross-country flights. 



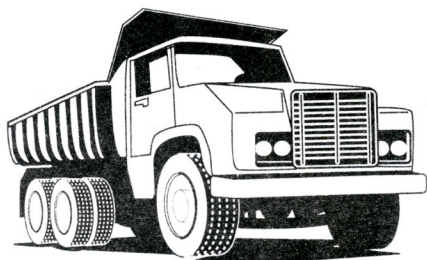
BE A *PIO!* VOLUNTEER

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!

SPENCER'S TRUCK SONG (THE MIGHTY TRUCKS)



words by Judy Nee
music adapted from the Irish traditional tune used in
"When Johnny Comes Marching Home" or "The Ants Go Marching One by One"
© 1998 Judy Nee

Dmin F

1. The might - y trucks are all a - round. Va - room! Va -

Dmin F

room! They dig and scrape and move the ground. Va - room! Va -

A7 F C7 Dmin

room! On ev - 'ry job site in ev - 'ry town, These help - ful gi - ants

A7 Dmin A7 Dmin A7 Dmin

can be found. As they work to build our homes, and our

G A Dmin

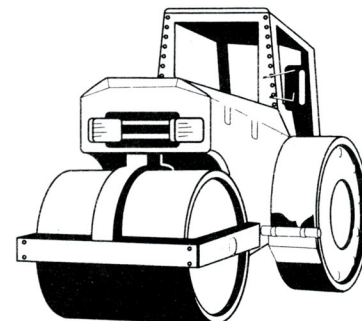
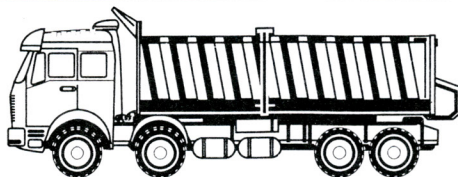
towns, and the roads all a - round. V'room, V'room, V'room, V'room, V'room,

G A final verse to Tag Dmin Tag

V'room, V'room. 2. The might - y trucks, the might - y trucks! Hoo - ray!

Spencer's Truck Song

➔ continued from previous page



This song was born when two-year-old Spencer requested a truck song at one of Judy Nee's concerts at the Discovery Museum in Sausalito, California. Judy (who performs as Miss Kitty) replied that she didn't know much about trucks, but that if he could tell her about the trucks he liked and what they did, she'd try to write a song about them. Luckily Spencer, with some help from his folks, gave Judy all the information she needed to compose this wonderful celebration of the mighty trucks. This song invites lots of hand movements. Judy accompanies all the "Varooms" with wheels-on-the-bus style arm rolling. She makes a pointed roof over her head for "our homes" and holds two arms vertical and tall for "our towns." She demonstrates the dump truck with arms crossed in front of her, lifting the top arm like a lever to dump the load. Improvise motions for all the various diggers, scrapers, and lifters as you sing, and encourage the children to do the same. To find out more about Judy Nee and her work, visit www.misskittysings.com.

1. The mighty trucks are all around.

Varoom! Varoom!

They dig and scrape and move the ground.

Varoom! Varoom!

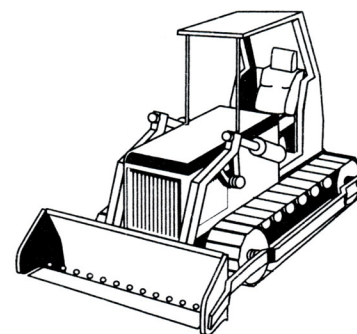
On ev'ry job site in ev'ry town,

These helpful giants can be found,

As they work to build our homes,

and our towns, and the roads all around.

V'room, V'room, V'room, V'room, V'room, V'room, V'room.



2. The dump truck fills and dumps his load—

Varoom! Varoom!

The mighty roller smooths the road—

Varoom! Varoom!

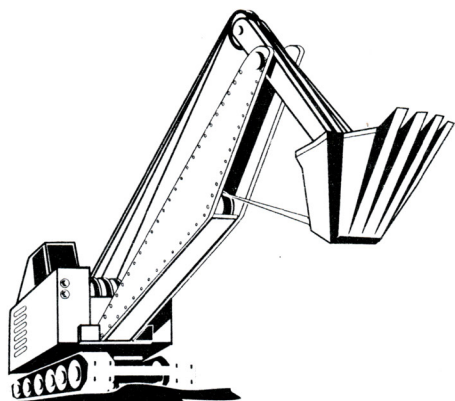
The excavator digs so deep,

The backhoe lifts and moves a heap,

As they work to build our homes,

and our towns, and the roads all around.

V'room, V'room, V'room, V'room, V'room, V'room, V'room.



3. Someday I'll drive a mighty truck, I will! I will!

I'll operate it with great skill, I will! I will!

And way up in my cab so high,

I'll wave to children as they go by,

As I work to build our homes,

and our towns, and the roads all around.

V'room, V'room, V'room, V'room, V'room, V'room, V'room.

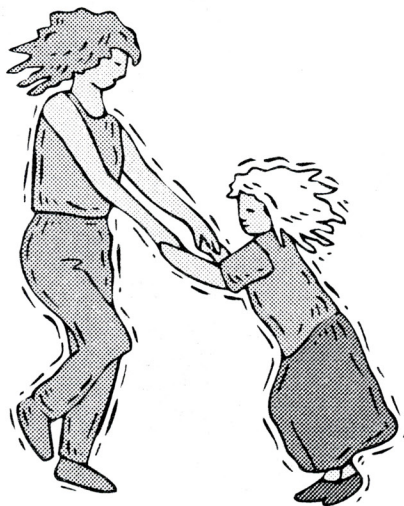
The mighty trucks, the mighty trucks! Hooray!

A Call for Ideas about Teaching Music to Older Kids

by Joanie Calem

This fall, I was offered a new challenge: to teach music to a small class of fourth to sixth graders in a private Montessori school. I have worked primarily with preschoolers and early elementary students in group settings, and I have wanted to work with older kids for a long time, so I jumped at the opportunity. Of the eight kids in this class, none are "typical" learners, and none of their learning styles overlap. Hmmmm...well, I love learning in the deep end.

But here they were at our first meeting back in September; they had had a failed attempt at learning music last year, and had not had music for ten months. And they were all preadolescents already very afraid of humiliation or doing something uncool, like *Dancing*?! Oh no! She wants us to *dance*?! (I have always used movement as a means to teach music, being a kinesthetic learner myself.)



Since then, I have found myself in various performance settings with fifth, sixth, and seventh graders. I called up friends who, I knew, had worked with that age. I asked for advice from my husband, who had taught middle school for years, although he did not teach music. For the most part, the responses I got were sympathetic, and I was given vague suggestions about subject material and the need to create a safe place.

Then to my joy I saw that Janice Buckner was offering a workshop at the national gathering on the topic of music for older kids. Aha!

I loved the workshop, and what I walked away with, more than anything, was the desire to keep brainstorm-

ing on what will reach kids at this stage of their growth. It was obvious at the workshop that there are no recipes—what worked for some in terms of set order was the opposite for others. But I think we all know some basics. For example: at this age kids love to sing but need to know that this is cool; kids have a keen sense of justice; and kids are looking to understand the world. So, how do we let them know that music is one of the coolest, most powerful tools to answer all that?

Some of the many suggestions/songs that emerged from the workshop were:

Janice sang us "I'm Thinking of a Woman," a song of hers about important women in history; a riddle song where the kids have to try to guess the name of the person.

Joni AvRutick sang "Addition/Subtraction," a very humorous song she had written about math.

Jon Gailmor sang a song of his called "Geek Mythology."

Elise Witt shared her experience of teaching a second language through song, and sang us one of her songs in French and English, called "Bye-bye Boats," or "Au Revoir Les Bateaux." [see *PIO!* #39, fall 2001]

Susan Keniston sang us "Sailin' Up, Sailin' Down," and shared her way of inviting participation by using the opposites in the song.

Phil Hoose shared his song/book *Hey Little Ant!* [see *PIO!* #34, winter 2000]

Les Julian sang a song he wrote called "You've Got Potential," based on a book called *Mistakes that Worked*.

Would CMNers like to send ideas and/or success stories for a future possible article in *PIO!* about working with older kids? Perhaps if you simply have particular songs, approaches, ideas, or attitudes that you've found useful, you could send them to me and I could compile a list to publish here that would include a short description of the song/activity and a contact person for those who are interested in knowing more. Yet another way to have this network enriching us

If you are interested in contributing to this new, exciting forum, you can e-mail Joanie Calem at jcalem@columbus.rr.com or write to her at 4890 Sharon Av., Columbus, OH 43214.



Letters to the Editor



PLAUDITS FOR CMN

(The following two letters were originally written to the CMN online community.)

Dear *PIO!*,

I chose not to request a formal buddy at the gathering because I thought it would be good to have the flexibility to do my own thing, and I was traveling up with a friend who had attended before. There were a number of people who were really friendly and extended themselves to me or responded to my overtures, and I really appreciate the commitment CMN has to welcoming newcomers. In retrospect, I think I would have enjoyed a buddy, to answer questions and also to just be an "anchor" when I felt a bit adrift. So I would encourage you to repeat the buddy system.

I also want to effusively thank so many CMN members for being so willing and generous with your skills, songs, ideas, etc., etc. Both online and at my first weekend, I have been blown away by the number of children's musicians willing and even eager to share the wealth of their own experience—brainstorming ideas, teaching songs, offering written materials and CDs, sometimes for free, providing phone numbers for longer conversations and then having those conversations, and enthusiastically supporting relative newcomers to the field. Thanks to all of you!

Martha Leader, Brookline, Massachusetts

Dear *PIO!*,

This morning I was teaching a group of Hebrew school kindergarteners Noah Budin's song "Jerusalem In My Heart," a song I've been using in that setting for three years now. But this morning I introduced the song differently, and it resulted in opening a whole other angle which enriched the music session *and* my relationship with these kids, who had only met me a couple of weeks ago. Having attended Tom Hunter's workshop "Using Songs to Listen to Children" at the national gathering the previous Saturday, I now became keenly aware that I often feel like I'm rushing from class to class (forty different groups of kids in a typical week) without the luxury of getting to know individual kids. I was starting to feel impoverished by the very pace of it, even though it is that pace that enables me to support myself doing this work that I love.

So, this morning I introduced Noah's love song to Jerusalem by asking the kids whether there was any place which they so cherished that, even when they are away from that place, they feel that they carry it

with them. I got some great answers, ranging from "Philadelphia, because my Zayde is there" (grandfather in Yiddish) to Yankee Stadium. Then, to my surprise, dark-eyed Maya asked me whether I had such a place. I thought for a moment, then said, "When I was seven and a half, there was an apple tree I loved to climb where I could be alone with a book," and I told them a little bit about that place in my heart. We then segued effortlessly into the song, knowing one another better for having shared memories.

I wanted to share this anecdote to let you know how CMN enriches my work and my life. The song's refrain is, "You are never far from home with Jerusalem in your heart," and that is how I feel about the CMN community. The sense of coming home that many of us have when we gather is truly life-giving.

Nancy Hershatter, Danbury, Connecticut

IMPORTANT CONTACT INFORMATION

Dear *PIO!*,

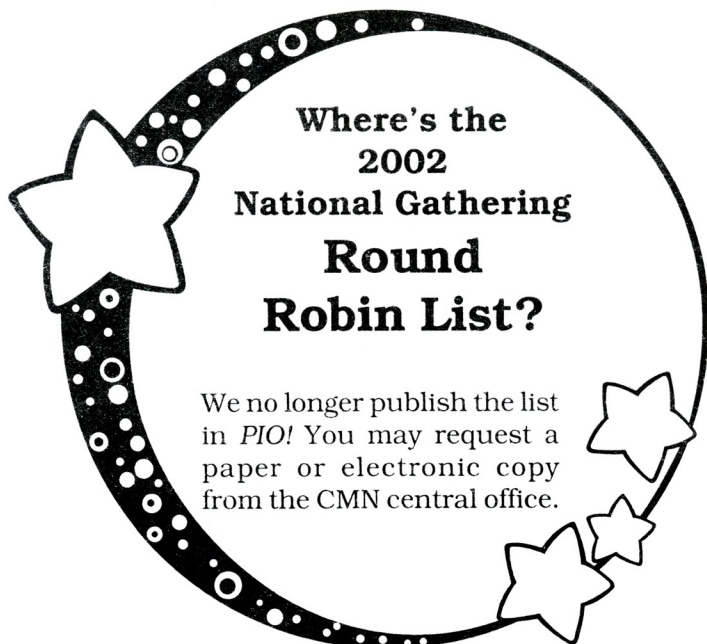
Our thanks go out to *Pass It On!* and writer Sally Rogers for her wonderful article on Revels founder John Langstaff and some of the materials he and his collaborators at Revels have developed over the years for teachers, parents, and the community at large. If your readers would like more information on the "Let's Sing" Langstaff Video Series and the book "About Revels" please ask them to contact The California Revels directly at 510/452-9334 or e-mail them at calrevels@calrevels.org. All other Revels CDs, songbooks and educational materials are available for purchase through the Revels, Inc., website at www.revels.org or by calling 617/972-8300 ext. 21.

Alan Casso
Marketing & Public Relations Director
Revels, Inc.





Announcements



The **CMN brochure** is now
available in Braille, thanks
to member Frank Hernandez,
who transcribed it. If you know
someone who is interested in
children's music and reads
Braille, contact the CMN office
to have us send them a copy.

CMN Internet Services – Helping Build Community



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



Announcements

CMN Volunteer Opportunity

Project: Donor database

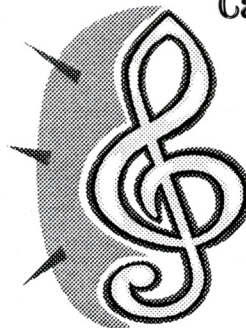
- Work with our central office to create it in Excel or Filemaker
- Enter accumulated data

Will you help with one or both parts?

Contact Caroline at
847/733-8003 or cmnonline.org

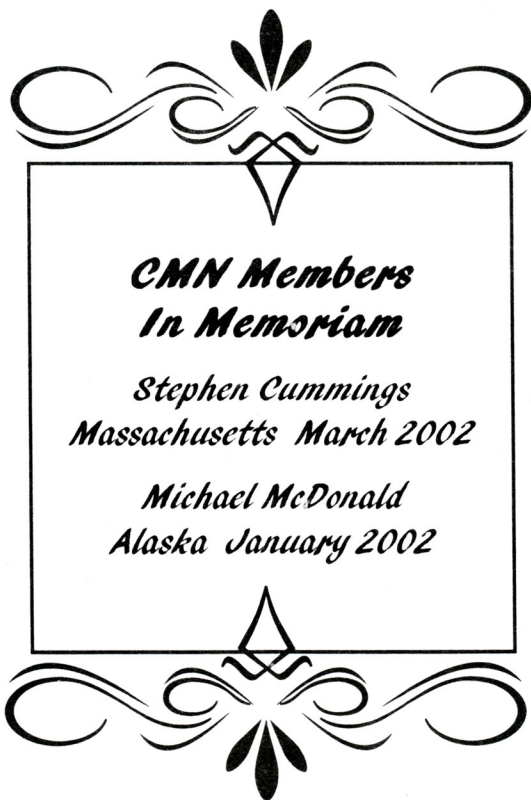


Calling All Engravers!



Are you able to make computer-engraved lead sheets? Would you like to join in the growing work of CMN to get our great songs out into the world? Both *Pass It On!* and our ever-expanding website need volunteers to engrave songs. If you'd like to be part of the engraving team, or if you'd like to learn more about what this work entails, don't hesitate—contact me right away!

Thanks,
Bonnie Lockhart
510/451-2005
bonnie@bonnielockhart.com



CMN Members In Memoriam

*Stephen Cummings
Massachusetts March 2002*

*Michael McDonald
Alaska January 2002*

CMN Gift Memberships are always available

Think of giving one to a friend or teacher for a birthday, a holiday, or in appreciation. To start off their year's experience of CMN, the recipient will get a new member packet that includes a gift certificate, a copy of *Pass It On!*, the *Members Directory*, a welcome letter naming you as the giver, and other items.

Just send the recipient's name and address with \$45.00 to CMN, P.O. Box 1341, Evanston, IL 60204-1341.

NEW SOUNDS

compiled by Joanie Calem

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. In addition to the sources listed, many recordings are available at local independent children's book and record stores.

PETE SEEGER

Folk Songs For Young People

We all know Pete! This is a recent reissue by Smithsonian Folkways Recordings. It was first released in 1959, and it captures Pete's warmth, engaging style, and ability to educate children while entertaining them. It's full of old favorites like "On Top of Old Smokey," "Skip To My Lou," and "John Henry." This is the first time this timeless recording is available on CD.

CDs are available through all the major stores.

ELLA JENKINS

Growing Up With Ella Jenkins

Ella has been called "the First Lady of children's music." Also a reissue by Smithsonian Folkways Recordings, this recording from 1976 captures Ella and children from the Mary Crane Day Care Center performing songs, chants, rhythms, rhymes, poems, dances, and games. A fun, interactive collection. These are mostly Ella's own compositions.

CDs are available through all the major music stores.

MIMI BRODSKY CHENFELD

Creative Experiences for Young Children

Mimi is a movement educator in Columbus, Ohio, but as her book shows, she is much more than that. The book focuses on six universal life themes: our bodies and senses,



feelings, uniqueness, families and friends, others we meet, and our environment. Each theme is enriched by numerous ideas that appeal to multiple cultures, intelligences, and learning styles. Mimi's book encourages all of us to use our imagination and unleash our creativity in both teaching and learning.

Books are \$27.50, and are available from Heinemann Publishers, P.O. Box 6926, Portsmouth, NH 03802-6926; phone: 800/225-5800; fax: 603/431-2214; website: www.heinemann.com.

IVAN ULZ

Fire Truck

Ivan's song "Fire Truck!" first appeared on his 1999 album *Songs from the Old School* and was an immediate hit. Recently Scholastic Inc. approached Ivan about turn-


ing the song into a "sing and read" book and tape set. The song's lyrics are accompanied by illustrations of rosy-cheeked young firefighters courtesy of Jill Dubin, and the sheet music is at the back. The chorus, "Want to ride on a fire truck!" speaks loudly and clearly to young audiences.

CDs are \$12, cassettes \$10 (inc. s+h) and are available at www.IvanUlz.com. Book is currently \$1.95, tape \$3.95. Not available in stores, but both are available through Scholastic's Firefly book club.

BILL HARLEY

Mistakes Were Made

Here is Bill Harley's first live album. Recorded in Pawtucket, Rhode Island, in the summer of 2002, Bill charms a receptive audience with thirteen original songs and stories. Although billed as an album for grown-ups, this live performance will certainly engage adolescent children with such topics as sex education, boats, poorly trained dogs, and the notorious Bat Man.

CDs are available from Round River Records; phone: 800/682-9522; website: www.billharley.com; e-mail: Valerie@billharley.com. 

LINDEN TREE

CHILDREN'S RECORDS & BOOKS

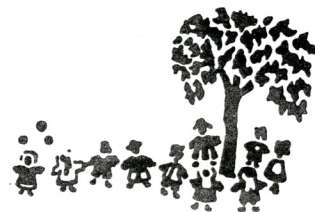
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Fax 650/949-0346

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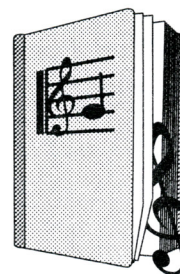


sense
Independent Bookstores
for Independent Minds

PAID ADVERTISEMENT

Study Guides for School Performances

by Johnette Downing



Okay, so you've mailed out your brochure, you've made follow-up calls, and you've landed a booking. Now what? The next step is to send your client a booking confirmation packet. The packet should include a booking confirmation letter (stating the agreed-upon date, time, location, fee, program, audience size, etc.), an invoice, a press photograph, a press release, and program information. These elements are necessary, like the ingredients for a cake; however, to add a little icing, include a study guide in the packet. This will indicate to your client that you are a professional, that you care about the impact your program has on student learning, and that you are willing to go the extra mile to make your program special.

Study guides assist administrators, teachers, and students in preparing for your upcoming performance by giving them useful information about you, your program, and how your program fits into the curriculum. By adding to your study guide simple activities related to your performance, you will lengthen the learning experience beyond the limited time you have at the school. Further, by including resources, you may inspire teachers to learn more about your art form and subsequently share that information with the students. A study guide is thus a powerful tool to make a positive impact on the lives of children and teachers before, during, and after your performance. Below is a brief outline of the information you should include when creating your study guides:

A. About the Artist

A brief artist bio that indicates something about you, your art form, your accomplishments, and your experience.

B. About the Program

A brief overview indicating the theme, style, age range, length, and content of your program. You may expand this section by adding the history of your art form or the particular style within your art form that you will be presenting. For instance, if you are performing a jazz program, you may want to make a statement about the history of jazz, and why you have chosen to present this style of music.

C. Curriculum Connections

Indicate how your program makes curriculum connections in the areas of math, science, art, history, music, English, social studies, dance, etc. For instance, a jazz program may make

curriculum connections with social studies, math, history and music.

D. Enrichment Activities


Include simple activities and ideas that the teachers and students can use before, during, and/or after your program to enhance their understanding of your program and your art form. For instance, enrichment activities may include instructions on how to make simple instruments that can be made by the students prior to your performance and then used by the students during your performance. Their hands-on involvement in the creative process increases their enjoyment and retention of the program material. The children then become part of the performance in a very personal way.

E. Resources

Provide teachers with a resource list of books, audios, videos, articles, and websites for further information.

If you make your study guide simple, user-friendly, fun, and informative, you will increase its usefulness. Teachers have very little time to pore over pages of text or to use activities that require lots of time, materials, and energy. The study guides should be on one sheet of paper (if necessary, front and back) and the activities should be accomplished easily within a few minutes or by using readily available school supplies, books, and materials. You can always provide in-depth information or expanded activities by including yourself as a resource on your resource list. The goal of a study guide is to enhance the learning experience about your program and your art form for the children and faculty.

The key is to make your guides simple, user-friendly, fun, and informative.

Johnette Downing is a singer, songwriter, children's performer, and published author of children's literature and poetry. "Study Guides for School Performances" was first published in Applause!, the quarterly newsletter for the Independent Children's Artist Network. 



IT IS NOT MY FAULT

words & music by Kari Thomas Kovick

© Kari Thomas Kovick

Kari shared this powerful song in the 2002 National Gathering round robin. She tells us about writing it: "The feeling 'it is not my fault!' came up for me one day when my husband and I were disagreeing. The statement really helped me to free myself of a fear that I was having; that I was the cause of our problems. After talking to my daughter and some other children about how they feel when adults around them are caught up in negative feelings, I decided to make that proclamation 'It is not my fault!' on their behalf." You can contact Kari about her upcoming CD and her other musical activities with children at 540/745-7331, or write to her at junebugmusic@swva.net.

Chorus C F G

It is not my fault when my par - ents are fight - ing. It is

C F G C

not my fault when my par - ents are sad. It is not my job to fix

F G C F G C *final chorus, to tag* Verse

that kind of prob - lem, No mat - ter how much I love my mom and my dad. But

F C Dmin Amin F C

some - times there's a cir - cle a - round us; The sun and the wind are

D G F C Dmin Amin

hold - ing hands, Like the time in the car we were laugh - ing and sing - ing,

F C D G

Shar - ing our stor - ies, and feel - ing the same. But it is

Tag C F G C

And what - ev - er you're feel - ing, you're still O - K, and what -

C F G C

ev - er you're feel - ing, we love you to - day.

It Is Not My Fault

➤ *continued from previous page*



Chorus 1:

It is not my fault when my parents are fighting.
It is not my fault when my parents are sad.
It is not my job to fix that kind of problem,
No matter how much I love my mom and my dad.

Verse 1:

But sometimes there's a circle around us;
The sun and the wind are holding hands,
Like the time in the car we were laughing and singing,
Sharing our stories, and feeling the same.

Chorus 2:

But it is not my fault if I'm feeling alone now.
It is not my fault if I can't have my way.
If I'm angry or scared, or I hate what is happening.
It is not my fault! It's just a bad day.

Verse 2:

So what can I do when my parents are fighting?
The circle around us, they can't even see.
I'll take a deep breath, and go find my own game,
And look for the circle that's still around me.

Chorus 3:

And it is not my fault if my mama is grumpy.
It is not my fault if my daddy won't play.
And if I ask my mom, "Hey! You think this is my fault?"
I bet you a dollar I can guess what she'd say:
"No, it's not your fault when your parents are fighting.
It is not your fault when your parents are sad.
And it's not your job to fix that kind of problem,
No matter how much you love your mom and your dad."

Verse 3:

The circle around us is bigger than family.
It's wide as the earth and as tall as the sky.
All the love in the world is the circle that that holds you,
The song in your heart, the tear in your eye.

Final Chorus and Tag:

So it is not your fault if our feelings feel bad.
And it's not your fault if they won't go away.
All the problems we're having will find their own answers.
And whatever we're feeling, you're still OK.
And whatever you're feeling, you're still OK.
And whatever you're feeling, we love you today.

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).



MIDWEST

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

The Midwest region of CMN is starting a series of free intergenerational "Sing Out!: Singing for Peace and Social Justice" community concerts/singalongs in the Chicago area, to be co-hosted by local schools and organizations. Children and adults will share songs on nonviolence, antiracism, anti-bullying, acceptance of all individuals, and children's rights, from several cultures and traditions (including the elderly, individuals with disabilities, gay and lesbian). Other songs will touch on promoting peace in time of war and how, through song, we can build community and create a more just and fair world. The first event is scheduled for January 24, 2003, 6:30-8:00 P.M., at the Inter-American School in Chicago. Among the groups sharing their music will be the All God's Children Choir, a multicultural, social justice chorus; CMN members; first graders; and the Inter-American Salsa Band. A May concert is being planned at the Peace Museum in Chicago. For details and to volunteer, contact Lin Boyle.

The first Midwest/Great Lakes combined regional gathering will be June 6-8, 2003, at the World Folk Music Co. in Chicago, 1808 West 103rd Street, Chicago. Lodging will be arranged in private homes. There's no camping nearby, but there are a few hotels in the area. For details, call Anna Stange.

MID-ATLANTIC

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

The Mid-Atlantic region had a wonderful potluck and song swap on November 3, 2002, at the home of Laurie Vela. People showed up from many parts of the region, including the greater Philadelphia area, South Jersey, and Baltimore. We had lots of delicious food, great songs, and, of course, many Davids. We're planning a regional gathering for the spring—probably in March. The region is getting excited about hosting the national gathering in 2004, and we have a goal of increasing our membership in the region.

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 New England region will hold its annual daylong gathering on Saturday, April 5, 2003, location TBA. Flyers will be sent out to new England members. All are welcome—bring your friends. Contact Scott with ideas or for more information.

NEW YORK METRO

Nancy Hershatter
55 Mill Plain Rd., #26-4
Danbury, CT 06811
203/743-0453
J123sing@aol.com

On November 9, CMN New York Metro had a fabulous and well-attended daylong gathering at Bank Street College in Manhattan that attracted people from Vermont to Maryland. The workshops were stimulating, rousing, and fun. We look forward to our next daylong get-together scheduled for February 8, 2003, at the Bronxville Montessori School (our third winter gathering there) and, further ahead, to a song swap at Nancy Silber's in Port Washington, New York, on May 10, 2003. If neighboring regions want to send folks, overnight stays can be arranged with four weeks' prior notice by contacting Nancy Hershatter.

GREAT LAKES

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

Great Lakes will be co-hosting a gathering with the Midwest region June 6-8, 2003, in Chicago. (See the Midwest regional report.) You can contact Anna Stange in Chicago or Leslie Zak in Columbus for details as they develop.

NORTHERN CALIFORNIA

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

Save This Date—On April 5, 2003, we will join Southern California CMNers and hundreds of Sacramento region teachers for a day of workshops and singing. Our goal is to reach out to teachers who want to infuse singing and social justice issues into their classrooms. There will be more than a dozen workshops, a round robin, a sales area, a "kid friendly" space, and dinner afterward. The event will be at Sacramento State University, and it promises to be an unforgettable experience. Information will be posted on the CMN website as it develops. In case you haven't heard, the 2003 National Gathering will be held in Los Angeles. It's going to be a great CMN year here in California!

SOUTHERN CALIFORNIA

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

A committee from our region is engaged in planning for the 2003 National Gathering to be held in downtown Los Angeles at the California Plaza. We are very excited about organizing this urban gathering, the first one in the Southern California region in many years. We know it will be unique and wonderful (just as each gathering is).

The Plaza was also the site of the annual Marcia Berman Fund concert on September 29, 2002. This offering of music geared to children and families always attracts a good multiethnic audience of old friends and new ones of all ages. It was uplifting, participatory, and enthusiastic, and it concluded with many well-known folk songs.

PACIFIC NORTHWEST

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

We sponsored another brown bag song swap at the OAEYC Conference last October. Contact Bonnie or Greta about a regional meeting in the planning for early 2003. We'll share winter songs and hear about the national gathering from Anne-Louise Sterry.

In our by-mail election held in the fall, Bonnie and Greta were re-elected for another term as regional reps.


SOUTHEAST

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

Our regular meeting is the first Tuesday of every month at 12:30 at the Games Store, 2125 Green Hills Village Drive, in Nashville.



The 2003 National Gathering

Coming in October: another exciting national gathering, our second in an urban location. The Southern California region will host us October 10-12 with a program that will include the now-familiar features and some surprises. The site, a downtown Los Angeles hotel, will give veteran gathering-goers a change of scene and will be a setting perhaps more accessible to many people who have never attended. (Diehard campers can find places to spend a few days before or after the gathering.) If you've always wanted to see L.A. but didn't know where to begin, here's your chance; organizers will provide information and guidance for exploring some of the city's attractions. 

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

Editorial

➤ continued from page 1

work in the area of diversity, the question of how CMN *itself* can become more multicultural has often been raised. My belief is that another question needs to be asked: Are more CMN members actually willing to flip that original (and perpetual) question on its side and risk being a little more uncomfortable in order to become a little more informed and educated in their work *and* their communities regarding diversity and class issues? And in doing so, can we build a more informed, effective, and diverse CMN?

I ask this because I don't think that improvement is going to come simply by modeling respect and "letting things be," as the spring editorial suggested. I believe that we must also model the behavior for the children and adults we work with that says we *can and will* accept frustrating, complex, and uncomfortable situations in order to work towards a more diverse and just community. This might mean, for example, advocating for all children in a classroom to hear an alternative to the classic textbook curriculum regarding California's mission history (rather than just assuming that since there are no Native Americans in the class, the standard version "won't offend anyone"). It might mean that upper and middle class White folks don't choose to segregate their children and themselves from public schools, but rather become active in them for the benefit of all children in that particular district. It might mean supporting gay parents at that same school, or volunteering time at any one of a number of community organizations that *do* cross lines of race, religion, class, gender, sex bias. (It might mean taking your kids or students with you while you do it and writing a song about it later!). It might mean simply listening to what a child has

to say about his or her own experience without trying to qualify or justify your own response to it as a performer or a music teacher.

Bernice Johnson Reagon once said (and I'm paraphrasing what I remember) that "if you are feeling comfortable, then you are not in a coalition." This is a pretty daunting quote and one that I am constantly trying to listen to. Like most of us, I don't very much like feeling uncomfortable. But as a White parent in an interracial family, as well as a musician singing with people of all ages, I have had ample opportunity to be put into situations that are not familiar to me. I have been presented with a bittersweet treasure of information and ideas that are not based solely on my White, Irish American working-class background. I have experienced the pain and anger of "well-meaning" White middle class folks saying hurtful, racist things to my kids or their friends, and I have felt my own fear of speaking up in anger.

But I do need to try to speak up again and again, because to sit back and "let things be" is unacceptable to me, regardless of how "safe" it feels to stay in my comfortable silence. Do I fail sometimes? Most certainly. Do I have my feelings hurt? Sometimes. Is it hard? Yes. But I will stick with this approach because in my mind, the benefits outweigh the personal risks. And I would feel much better about it if more of you, my colleagues and beloved friends, would come with me to that uncomfortable place, so I don't have to go it alone.

My hope for CMN is that we will stop talking about how to "attract" a more diverse membership. It is painfully obvious that we are *not* a multicultural or racially diverse organization at this time. Instead, I think we need to focus our efforts on becoming more willing—as individuals, as musicians and as an

organization—to become involved in this kind of challenging advocacy work in our local and global communities (and our website *is* doing this, thanks to the amazing efforts of Barb Tilsen and many others). Only in this way, will we earn the interest and respect of a more diverse membership. Only in this way will we truly, to quote Ruth Pelham (from her song "Answer to the Children"), "answer to the children whose lives are torn and hurt" by the broken promises and institutionalized lies which separate us so tragically in this country.

Thanks so much to all of you in CMN who have informed and lighted my path on this issue. I look forward to more learning and listening about this.

Aileen Vance is a mom and a singer/songwriter, and lives in Santa Cruz, California. She sings for and with people of all ages and has made three recordings. You can contact Aileen at avandlt@cruzio.com or <http://members.cruzio.com/~avandlt>.



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 Fall 2003 issue:

Except for regional reports, all materials must be submitted by **May 15, 2003**

Deadline for Winter 2004 issue:

October 1, 2003

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:

Joanie Calem

New Sounds Editor

4890 Sharon Avenue

Columbus, OH 43214

jcalem@columbus.rr.com

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

Makin' Music Rockin' Rhythms
Media, Pennsylvania

Music Together
Princeton, New Jersey

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Nancy Silber

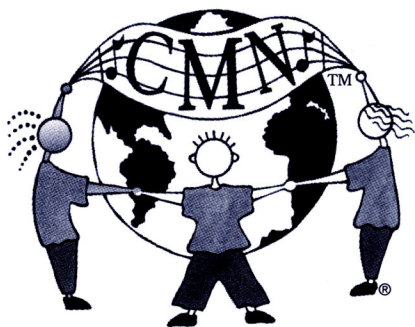
PIO! Editor

16 Plymouth Road

Port Washington, NY 11050

nsms2@aol.com

Submission via e-mail is preferred.



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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 ☐ 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

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Donation to Membership Scholarship Fund	\$	
TOTAL AMOUNT ENCLOSED	\$	