

PASS IT ON![®]

*The Journal of the **Children's Music Network**[®]*

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Winter/Spring 2005

Teresita Fernández



photo by Phil Hoose

The Queen of Cuban Children's Song

Inside...

- A New Column on Marketing ■ Reaching Common Ground Through Musicals ■
- Getting the Most Out of Conferences ■ Touring with Children ■
- Using Children's Music to Teach Social Justice ■ Nine Original Songs

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.

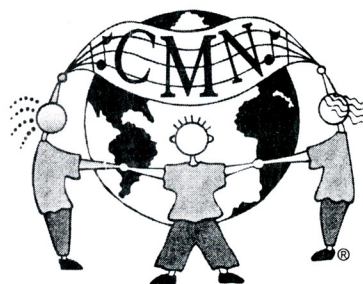
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With deep appreciation, we acknowledge

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

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



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News from the Board

Dear Friends,

It was an exciting fall for CMN. Our board meeting, held just before the 2004 National Conference in New Jersey at Appel Farm, was exhilarating due in large part to the infusion of energy from our new board members Johnette Downing, Terry Roben, Mara Sapon-Shevin, and Ruth Pelham, whose tenure was extended yet again, this time by our *voting* membership! We are saddened to lose Sue Ribaud from the board, but look forward to her contributions as regional representative for the New York Metro region.

At our meeting we agreed that we would develop an advisory board whose members will include folks with connections to children's music as well as to other areas of expertise such as fundraising and legal prowess. We also agreed that we would like to have another all-songs issue of *Pass It On!* Frank Hernandez offered to play a large part in this daunting endeavor, but we still need to hear from other CMN volunteers to make this a reality.

Our gathering was a time when we were amazed at every turn by the talents and energy of our membership. Many people presented ideas for change and development of our organization, several of which have already begun to bear fruit, including some new columns in *PIO!* Our outreach to the educational community is yielding returns as more teachers join our ranks and are empowered by the songs and spirit we generate. We are also happy to see more local song swaps cropping up.

So, in general, I have to say that though our financial future needs some shoring up, our deep commitment to our mission is still strong and growing. If each of us plants the CMN seed somewhere in our community and brings a new member or three into the fold, we could move closer to solving some of the struggles (especially the monetary end) that all small nonprofit organizations face. Thank you all for your continued advice, suggestions, and support in your regions. It is indeed the regions where our greatest work can be done and shared with others. Keep up the great work.

—Sally Rogers, CMN President 

News from *PIO!*

We are excited to announce the creation of three new columns in *Pass It On!* In this issue is the premiere of Marketing Matters in which Billy Grisack (known to CMN e-mail community members as Mr. Billy) addresses marketing issues facing performers of children's music. Readers will be informed and interested by Billy's suggestions and strategies for a successful career in this field.

Coming up in the next issue (Fall 2005) will be the debut of Johnette Downing's column on professional development. CMN members have already been enjoying Johnette's effective and helpful advice in her previous *PIO!* articles ("Putting A Show Together," "Study Guides for School Performances," and "The ABCs of Assemblies") and she offers practical information and guidance in this issue in her article "Creative Conferencing." With so much to offer, we felt her knowledge and work warranted an ongoing venue.

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"I'm A Jongleur":

An Interview with Cuba's Teresita Fernández

conducted by Phil Hoose

One of the world's great writers and performers of children's music is known almost everywhere in Cuba and almost nowhere outside it. A singer and guitarist, seventy-four-year-old Teresita Fernández is the author of hundreds of children's songs and is regularly seen on Cuban television programming for children. Her best known song, "Mi Gatico Vinagrito" (*My Vinegar Kitten*), is the subject of an animated cartoon.

Biographical information is hard to come by, and recordings of her children's songs are scarce even in Cuba. The following notes appeared in the book *Ain't I a Woman! Classic Poetry by Women From Around the World* (Edited by Illona Linthwaite; Chicago; Contemporary Books, 2000):

Teresita Fernández was born in Santa Clara, Cuba, in 1930 and educated at Catholic schools. Deeply influenced by her mother's musical ability, she began singing and performing as a young child and, at the age of thirteen, started to write poetry...When the revolution broke out, she joined the rebels and afterwards went to Havana, where she launched two children's shows on television and played and sang in restaurants and bars. In the sixties she worked for the Ministry of Culture. Later she traveled through the country, performing for the mine workers, cane cutters and others. With Francisco Garzon Gespedes, she revived the troubadour tradition, meeting each Sunday in a park to sing, recite and tell stories....[F]or International Children's Year, her setting of Gabriela Mistral's "Give me Your Hand and We'll Dance" was sung by 4,500 children.

Teresita's songs are often about the creatures that slither, splash, zoom, and crawl about Cuba. "Ugly Things" celebrates the beauty of a cockroach wing carried to an anthill. "El Zunzuncito" speeds to a dizzying pace when considering the energy of the Cuban bee hummingbird—the world's smallest bird. There are songs about an oblivious rabbit, a little singing frog, a boy who discovers and cares for a freezing grasshopper, a tuneful manatee and, of course, the cat "that was so thin and ugly that I gave him the name Vinagrito."

Although Teresita has supported the Revolution from the beginning, her children's songs transcend ideology. In a Web site review of her CD *Mi Gatico Vinagrito*,



photo by Phil Hoose

Teresita Fernández singing at home

one Cuban expatriate now living in Germany wrote, "My generation—I am now thirty-one—grew up singing the adorable songs of Teresita Fernández....As a grown man now, I realize the influence Teresita's songs played in the formation of my personality. In a system where children are forced to wear uniforms, to sing military hymns and to shout patriotic verdicts everyday...her songs far away from all that were like an oasis of love and conviviality."

My interview with Teresita took place in July 2004. We met in Teresita's apartment in a tall white building near the University of Havana. The interview was arranged by Mariela Machado Gonzales, who had previously designed a book of Cuban songs and rounds for children. Ms. Machado accompanied me and translated the interview, which was tape recorded. A transcript of the interview was produced by Alina Gomez in the United States.

Teresita Fernández is a sturdy, rounded woman with mischievous eyes and a quick smile. Her long silver hair is pulled back in a lush braid. Her apartment is filled with things that matter to her—a bust of José Martí (the late nineteenth-century Cuban poet, essayist, and revolutionary leader) as a young man; portraits of Che Guevara (twentieth-century Cuban revolutionary and political leader) and Christ; a framed cartoon drawing of Vinagrito; and several certificates and awards. On the floor, a small-leaved plant pours out over the chipped rim of a worn washbasin reminiscent of the one that inspired her beloved song "Ugly Things." Teresita chain-smoked cigars throughout our conversation. She is shrewd, didactic, childlike, very well read, passionate, and generous. She is a moral teacher. She is utterly independent—one moment capricious, the next, deeply profound. Ask her a question and you will get an answer—but often not to the question you asked. Always, I was aware that I was in the presence of a great performer, a unique and original intellect, an individual with a great and empathic soul, and a deeply spiritual woman.

—Phil Hoose

PIO!: *Teresita, who sang to you when you were a little girl?*

TF: A better question is what kind of parents did I have? I come from a difficult mix. First of all, I'm a daughter of old people. My mother was forty-five when I was born and my father was eleven years older. I have four brothers...the oldest of which is nineteen years older than I, and the youngest of which is six years older than I. My father came to Cuba from a town in northern Spain.

PIO!: *Why did he come to Cuba?*

TF: He came as an immigrant. He came from a very cold area and a poor one. I think there was a cow; I imagine other animals, too. My grandmother on my father's side, she grew the plant from which linen is made; she cut it, harvested it, pounded it in the river, took it to her sewing area and she made eight shirts for each of her children. Years later, when I was a young girl and the government ordered me to Havana to plant coffee as a goal of the Revolution, I thought my father was going to say, "My poor little girl, she only knows how to sing and play guitar." Instead he told me, "Working on the land is no dishonor."

PIO!: *Tell us about your early years as a singer.*

TF: I started to sing at about four years old. I sang before I talked. My mother played the piano in the church; she learned from the church organist in Veracruz, Mexico, where she grew up. My parents met in Cuba but they got married in Mexico and lived there for a number of years. My dad ran a hotel. Three of my brothers were born in Veracruz. During the capture by the U.S. of the port of Veracruz [in 1914] my mom, who was never interested in money but was a woman of action, she said to my dad, "Ay, José, what I like is playing the piano and not to be at the cash register." My father didn't object—not after he had been asked at

gunpoint to give up the hotel ice to the horses of the *gringos* that were dehydrated because of the heat. So they sold their hotel and went back to Majagua, Camagüey, here in Cuba. I was born in Santa Clara.

PIO!: *What songs did you learn growing up?*

TF: My brothers knew all the songs of Agustin Lara, Cuqui Cárdenas, and other Mexican singers. I grew up seated with my father in the rocker, and he'd say, "Tere, take off the cigar ring" so he could light up. But I myself didn't start smoking until my dad died, at ninety-eight years old. I went to his exhumation, many years later, and I found that it was flooded. With a piece of cardboard I picked up his bones and I said, "That's not my dad." When I got home, I lit up a cigar like he used to do when I was a child.

PIO!: *You started smoking to honor the memory of your dad?*

TF: Yes.

PIO!: *How old were you?*

TF: Twenty-five to twenty-six years ago...So about fifty years old.

PIO!: *One of your most famous and beautiful songs is entitled "Ugly Things." It is a valentine to objects like cockroach wings and washbasins, broken bottles and tin cans, things that people overlook or turn up their noses at. In English it begins, "In an old worn-out basin I planted violets for you and down by the river in an empty seashell I found you a firefly." Will you tell us about how that song came to be?*

TF: When I was a girl, my father had a basin full of violets and he would give them to my mother. The Ugly Thing belongs to her, and to my grandmother from Valencia, but the idea I took from Gabriela Mistral, a Chilean writer who says that in ugliness the beauty is crying. That's what we are saying: no one sees beauty in ugly things. One night I was by the river and there was the moon shining on the river, and there was a garbage can, and when the moon hit the garbage can,

what I saw was a yagruma tree. I also would go to the river with my brothers to fish, but I stayed by the shore with a shell and played with it. And the little fish would come and I'd catch them. After a while so many came that I had 300 fishes in my bathtub. And one day when my brothers went to take a bath, one of them opened the bathtub and they all swam away.

PIO!: *I love how it ends: "If you put a bit of love into ugly things you'll see that your sadness will begin to change color." It is hard to look at things the same way after hearing that song. Teresita, how many songs have you written?*

TF: More than 300 songs. I have written traditional songs, love songs, children's songs. Children's songs are not so much out of love of children but because of my own experience. The little girl that I was, she is with the children when I sing to them.

The old lady Me is very serious and profound; but when she's a child she has a vision. As I am now, I am very serious. My spirituality almost makes my life impossible. I like nature—I don't like technology. I don't like computers. I like sunrises, sunsets, the animals, the rocks, the rivers. What I like is life as it is in the air even though you may not see it. The clouds, the change in sky, the trees, the dead leaves. The best way to connect with children is to take them out and give them frogs, flies, flowers. There they always connect rapidly with you.

PIO!: *What makes the old lady Teresita so serious?*

TF: I am serious because my grandfather on my mother's side was a bullfighter. And my grandmother, the Valenciana, she looked always happy but she was very serious. I am temperamental, too. I try to control myself, but it bothers me to see the animals in the street.

continued on page 46



MI GATICO VINAGRITO

words and music by Teresita Fernández
© Teresita Fernández

Fast! ♩ = 120



1. Vi - na - gri - to es un ga - ti - co que pa -
2. Es - ta - ba en un car - tu - cho cuan - do



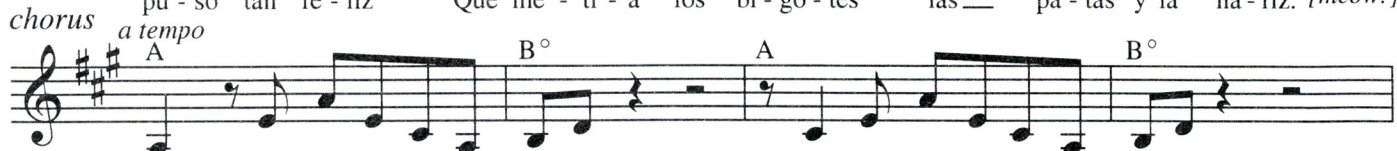
re - ce de al go - don Es un ga - to lim - pie - ci - to re - la -
yo lo re - co - gi Chi - qui - ti - co y muer - to de ham - bre bo -



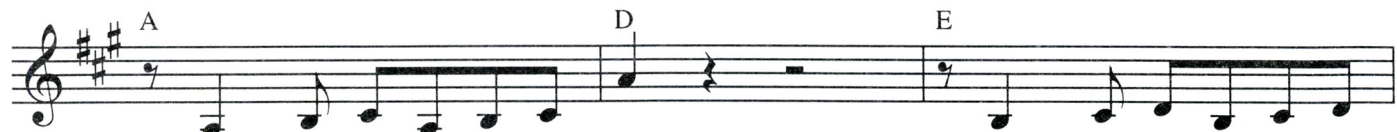
mi - do y ju - ge - ton Le gus - tan las sar - di - nas Y es a -
ta - do por ah - i Le di un pla - to de le - che Y se



mi - go del ra - ton Es un ga - to muy so - cia - ble Mi ga - ti - co de al - go - don
pu - so tan fe - liz Que me - ti - a los bi - go - tes las pa - tas y la na - riz. [meow!]



Yo le pu - se vi - na - gri - to Por es - tar feo y fla - qui - to



Pe - ro tan - to lo cui - de Que pa - re - ce vi - na -



gri - to Un ga - ti - co de pa - pel. Meow meow meow



meow con cas - ca - bel. Meow meow meow meow con cas - ca - bel.

Mi Gatico Vinagrito

➔ continued from previous page



1. Vinagrito es un gatico
Que parece de algodón
Es un gato limpiecito
relamido y jugeton

Le gustan las sardinas
Y es amigo del raton
Es un gato muy sociable
Mi gatico de algodón

Chorus

Yo le puse vinagrito
Por estar feo y flaquito
Pero tanto lo cuide
Que parece vinagrito
Un gatico de papel
Meow meow meow meow
Con cascabel.

2. Estaba en un cartucho
cuando yo lo recogí
Chiquitico y muerto de hambre
Botado por ahí
Le di un plato de leche
Y se puso tan feliz
Que metía los bigotes
Las patas y la nariz
(Meow!)

Chorus

3. No se va para el tejado
Porque no sabe subir
Y sentado en la ventana
Mirar la luna salir
La luna es un queso
Metido en un mar de anil
Y mi gato se pregunta
"Si habra sardinas allí."

Chorus

1. Vinagrito is a little kitten
who looks like cotton.
He's a clean, little kitten
prim and playful.

He likes sardines
and is the mouse's friend.
He's a friendly cat,
my little cotton kitten.

Chorus:

I named him Vinagrito
Because he's ugly and thin
but I cared for him so well
that my Vinagrito now looks like
a little paper cat.
Meow, meow, meow, meow
with a jinglebell.

2. He was in a paper bag
when I found him
so small and dying of hunger,
thrown out over there.
I gave him a saucer of milk
which made him so happy
that he dipped in his moustache
his leg and his nose.
(Meow!)

Chorus

3. He doesn't go on the roof,
because he doesn't know how to climb,
and sitting on the windowsill,
he watches the moon come out.
The moon is made of cheese
dipped in an indigo sea,
and my cat asks
if there are sardines there.

Chorus

—English translation by Alina Gómez

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Bob Blue Receives the 2004 Magic Penny Award

by Ann B. Morse

On Sunday, October 10, 2004, at the National Conference in Elmer, New Jersey, the Children's Music Network celebrated Bob Blue's lifetime achievement in children's music by presenting him with the sixth annual Magic Penny Award. The award is given to somebody who has put together an outstanding body of work and has enriched the lives of children through song. The performers and audience laughed and cried, sometimes simultaneously, as some of Bob's most memorable songs were sung and folks offered testimonials about the impact of Bob and his work on their lives and their work with children.

The gracious and eloquent masters of ceremony for the event were Phil Hoose and Jackson Gillman; the award was presented to Bob by CMN's president, Sally Rogers. Previous Magic Penny Award recipients were Malvina Reynolds, Marcia Berman, Ella Jenkins,

Woody Guthrie, and Suni Paz. The award, named after a song by Malvina Reynolds, tells us that "Love is something if you give it away, you end up having more"—a fitting homage for songwriters like Bob, whose creations keep giving and giving to us and will keep giving to future generations.

In his introduction, Phil reflected on Bob's contributions to children's music: "The person we honor today is a great creative songwriter, a tremendous original force in children's music. Uniquely, he is us, he is of us; we would not be the same had Bob Blue not wandered into our lives. He was a founding member of CMN and an original CMN board member. He has been so much at the very heart and soul of us."

After Phil's introduction, the group viewed a portion of *What Matters: The Music and Teaching of Bob Blue*, an award winning video about

Bob produced by Shoshana Hoose and Ann B. Morse.* In true interactive CMN style, the audience chuckled and sang along with the video.

Following the video, Jackson Gillman introduced the live performance component of the ceremony, in which the range of Bob's songwriting skills were displayed by his friends and admirers. This included a very spirited group of children singing "I'm Not Scared," led by David Heitler-Klevans; "Rachel," sung by Sandy Sachs and Phil Hoose; and "Dear Mr. President," sung most convincingly and poignantly by Joanne Hammil's inner eight-year-old.

As a tribute to his mother Sylvia Blue, Bob arranged for a very special CMN person to sing "The Isle of Capri," one of his mother's favorite songs, which he had often sung to her as a child. The group was delighted to hear Caroline Presnell, CMN's National Coordinator, who had never before sung at a CMN gathering, beautifully sing this song. Emotions surged when an additional voice joined in singing the verse as Bob's mother, who was singing from the audience, took the wireless microphone handed to her and joined voices with Caroline to sing to her son. As Sylvia soloed on the bridge, Bob tenderly lip-synched the words to her from across the room.

Tom Neilson regaled the audience with his well-researched and hilarious parody with the punned title "Bob Blue By You," in which the young Bob Blue, riding in his Plymouth Valiant with Brylcreem on his hair, put his pedal to the floor and "blew by you." With each chorus, more and more participants chimed in until the room was filled with rich harmonies and laughter.

Jackson Gillman's unique rendition of "A Little Night Words," featuring the obsessive-compulsive



photo by Ann B. Morse

Bob Blue's acceptance speech delights family and CMN members as Jackson Gillman provides the "vocals."

*Available at Bob's Web site, www.bobblue.org

lyrics that Bob wrote to accompany Mozart's previously wordless "A Little Night Music," left the audience laughing hysterically and gasping for breath between verses. In contrast, when singing "Courage," one of Bob's darker, emotional songs, Sally Rogers was moved to tears, so the tuned-in audience joined forces and sang the finale of the song with her.

The MCs recognized members of Bob's family who were at the ceremony, including Bob's daughter Lara, his mother, and siblings Sue, Richie, and Howie. They also acknowledged additional folks who made it possible for Bob to attend the weekend: Kristine Pelton, Bob's care coordinator; his friend and driver Ben Goldberg; and Lara's partner Joe Oliverio. Bob's witty and eloquent daughter Lara charmed the audience as she spoke about Bob as a father. She said that when she was in elementary school, children in Bob's class would often say how lucky she was to be his daughter. "It was the respect that all the kids knew he had for them, and that is something that I know is shared by everybody here. It really does make a difference when you respect what kids have to say and listen to them, and that's what he did. It's true that I am very lucky to have had him for my dad." Until recently, Lara lived next door to Bob for several years and has been coordinating his care. She commented, "I've learned a lot through that process ...about 'what matters.' And a big part of that is...there are so many people who are a community of support in going through what has been a rough last few years with MS [multiple sclerosis]. Thanks to all of you!"

CMN members were invited to give brief testimonials about Bob and the effect of his music on their lives and work. Sandy Byer responded that "Bob really does have a great soul. For some reason when you are with Bob he is able to bring out your best." Mara Sapon-Shevin, a long-



photo by Ann B. Morse

Lara Shephard-Blue

time friend, added, "I am one of the people who has had the privilege of sharing (Bob's song) 'Courage' with teachers and administrators all over the world—and if one song can change the world, that's the song. It has helped people to see the relationship between what happens within schools and building a better world." Patricia Shih, who was introduced to Bob through his music, commented that "All of us as songwriters hope that maybe our songs are like children and will go on into the world and do good long after we are gone. And Bob, I know, as surely as the sun will rise tomorrow, that your songs will live on as true gems and masterpieces, because you are a genius."

Presentation

Next, CMN president Sally Rogers presented the award to Bob by saying, "On behalf of the Children's Music Network, your friends, your family, your loved ones, we would like to award you from the bottoms of our hearts and the tops of our songs, the Magic Penny Award." The award, a gorgeous, aromatic, heart-shaped cedar box, was

crafted sensitively by Leslie Sweetnam with special features to make it easy for Bob to open and close, and painted by Tom Menard.

Bob's Acceptance Speech

Because of Bob's difficulty speaking due to multiple sclerosis, Bob asked Jackson to read his acceptance speech to the audience. While Jackson squatted behind Bob's electric wheelchair voicing the speech, Bob in his inimitable way provided sincere, humble, and comical facial expressions and gestures to support and enliven the talk. He explained that initially he opposed the idea of singling out individuals with awards, but now that he's no longer on the board and is receiving it, "I love being praised, honored, applauded, and all. I've gotten gifts, too, and I love getting gifts." "I like it a lot. I know people who get awards, honors, and gifts are supposed to blush and deny that they deserve them, and I really did try, honest, but it didn't work!" He graciously acknowledged the generous gifts that he has received from CMN friends and others that have enabled him to own his home, computer, and wheelchair van. (And he offered a spontaneous verbal thank you to an anonymous benefactor in the audience.)

In talking about how music has helped Bob to help children, he commented, "If I couldn't think of any songs others had written, I wrote my own. I also used music to help me out when life didn't do what I wanted it to. I still do." He concluded with praise of the audience as representative of all CMN members, saying, "I'd also like to congratulate and thank you. You have worked hard to grow, and many of you have worked hard to help other people grow. None of you will receive the Magic Penny Award today, and I will, but as far as I'm concerned we're working together, and

continued on next page ➤

this award is for all of us." Bob and Jackson's dynamic performance elicited the intended chuckles, chortles, and tears from the supportive audience.

The ceremony concluded with Jackson Gillman leading the group in singing Bob's parody of "The Eensy Weensy Spider," written to the tune and fervent spirit of Stan Rogers' "Mary Ellen Carter." Jackson sang the verses, which reflect Bob's positive attitude toward life, and ended with

Perhaps you think this allegory goes a bit too far;

Climbing up a pipe is not like reaching for a star.

But whether it's a waterspout or mountain that you climb,

You've come this far; indulge me one more time.

It could be said that each of us climbs up a waterspout.

The downward pull of gravity is not what it's about.


The upward pull of hope is what will save us in the end.

Be like that eensy-weensy spider—Rise again!

Rise again, rise again, never let misfortune keep you from doing what you can.

And whether your legs number 2 or 4 or 8 or 10, be like that eensy-weensy spider.

Rise again!

Every time the chorus rang out with "Rise Again," Bob coyly raised himself up using the lift feature of his wheelchair beside a rising Jackson. By the time the song ended, all members of the audience were gesturing (raising their 2, 4, 8, or 10 digits) and singing in multiple harmonies. The celebration of Bob's lifetime contribution to children's music ended with the audience applauding and rising to give Bob a standing ovation. 

Andrea Stone—In Memoriam

by Joanne Hammil

Andrea Stone was a remarkable woman. In her major role in CMN's history, as in all aspects of her life, she was a woman of grand vision, great accomplishment, and altruistic values. She passed away September 24, 2004, at the age of fifty, after a two-and-a-half-year struggle with cancer.



Her husband Ron and children Spencer and Stephanie (now twenty-three and twenty-one) were also major players, workers, and visionaries for the Children's Music Network.

Andi led CMN from 1990 to 1993. That little word "led" cannot begin to describe the amount of hours and energy and care that went into her leadership. At a time when Sarah Pirtle could no longer keep up the magnificent leadership she had begun and maintained for CMN in its first four years of existence, Andi stepped forward to continue Sarah's great work.

In those days, there was no office or support help of any kind. Andi simply took over and ran the entire network while growing it into a national and international organization with a formalized board of directors, an expanded and slick *PIO!* journal, and a network capable of funding and hiring a part-time office helper. Together with Ron, Andi turned CMN into a 501(c)(3) status nonprofit organization, and she guided and built CMN to become a true force in the world of children's music that was recognized by other major organizations and by musicians and educators across the country and beyond. She and her family devoted an amazing ten to sixty hours a week to doing all this: Andi managed the entire board operations, organized the national gatherings, and, with Ron, edited, designed, and printed *Pass It On!* She spearheaded efforts in fundraising, diversification of membership, and expansion of CMN regions, as well as fielding all the daily work and "problems" that arose—all while maintaining the values and ethics of our very special network. She not only kept us going during a time of enormous transition and growth, but she enabled those board members, editors, and office managers who came after her to take over a well-run organization that was launched and supported by an enthusiastic membership.

Andi and her children were very involved in music, and the Stone family produced a wonderful compilation tape and booklet called *Sharing Thoughts* in 1990 to "provide a fun, up-beat, creative, and structured way of sparking thought and discussion about important issues related to getting along with others." One of the songs is Minnie

O'Leary's "Most Valuable Player," which is printed here on page 10. Spencer and Stephanie, at ages nine and seven, sing a wonderful rendition of this now-classic song about a soccer player who exemplified admirable values about what's really important in playing a sport. Every time I teach this song to one of my children's choruses, I begin by playing this simple and delightful recording by the Stone children, which captivates my students and pulls them right in to a touching identification with the young children's voices and feelings.

Andi was never one to want or need personal glory or even recognition. Many current CMN members don't even remember her. She was devoted to CMN for her children, for the children of the world, and for her beliefs in both the power of quality music for children and in the empowerment of children through music. When she passed the work of CMN on to others, Andi went on to other ventures in her life.

She tackled big things, with big vision and effort, and then went on to tackle other big things. In her life she was a mother, wife, social worker, psychoanalyst, musician, music teacher, artist, and school administrator. She once told me a story that explained a bit of her passion and vision: When Andi was in second grade, her class went on a field trip to the Museum of Natural History in New York City. In preparation, the teacher told the children about some of the wonderful things they would see there. One exhibit that totally excited Andi's mind in anticipation was a blue whale, hanging from the ceiling, that was "the biggest mammal that ever lived on earth." Her eagerness was at a high pitch that day...until she *saw* this biggest of all creatures. She was crushed! *This* was the *biggest* animal ever? Why, she had imagined *much* bigger! She was deflated, not only because of her disappointment in the whale, but also because of her disappointment that this was what grown-ups were so excited about, when she wanted and could picture something much more grand.

Yes, Andi visioned big. And because of that, both her personal family and her CMN family benefited from the breadth of this vision of what was possible. Her hard work and caring spirit added practical dimensions to her grand vision and made CMN what it is today.

Thank you, Andi, for sustaining us all with the bonds of this great network, in our ongoing powerful work with children, with music, and with each other.



CMN Online

There are some great new things in the works on CMN's Web site, www.cmnonline.org. We have online Tool Kits for singers and songwriters already up, and we're currently working on an Educators' Tool Kit, which should be done early in 2005. The Tool Kits have useful links to resources and materials on the Internet, all organized in one convenient spot. There's also a Tool Kit for CMN members that has frequently-requested information, policies, forms, and more.

The Web team has also been working on a new online version of *Pass It On!* called *e-PIO!* which features guest editorials (brand new!) plus several articles and an interview that appeared in previous issues of our print publication. *e-PIO!* is intended to be an introduction to CMN for nonmembers visiting our Web site to learn more about us and a place for new editorial writing on relevant issues and topics in the field of children's music. *e-PIO! 2004* includes an invitation to members and nonmembers alike to send in reflections that can be posted on the site. Be sure to come and check it out!

Another project that is currently in the works is to organize a master list of all songs that have appeared in *Pass It On!* since its earliest days. This song list will be on our Web site. It will include song title, composer, song themes, and issue number. We are setting this up as a searchable database so that you can look for songs on a particular topic or theme and find out in which issues of *PIO!* they appear.

The CMN members e-mail list is another lively and vital part of CMN online. It has wonderful energy and is a great place to get song ideas; find lyrics; discuss pressing issues on your mind; share a story, joke, or anecdote; and get a little hope and inspiration. If you haven't participated for a while, consider rejoining this vibrant part of our CMN community.

If you're interested in being involved in any of our online projects, contact Barb Tilsen (btilsen@qwest.net). New energy is always welcome!

—Barb Tilsen
Web Site Manager and
CMN Online Services Coordinator



MOST VALUABLE PLAYER

words and music by Minnie O'Leary
© 1981 Tom O'Leary

This great song about what's important in playing a sport was one of Andrea Stone's favorites. Her children Spencer and Stephanie sang it when they were young on their family recording *Sharing Thoughts*. The recording is a wonderful compilation of songs that Andi used in her work as a school social worker and is available free while the supply lasts for a \$2 shipping fee from joanne@joannehammil.com.



Moderato *verse*

1. I know a kid _____ used to play on my team, _____ the most
val - u - able play - er I know. That play - er was - n't the
best at the game _____ but to me that kid looked _____ like a pro.
chorus Played hard, _____ played fair, _____ treat-ed oth - er kids with care. No mat - ter what the
score-board said, that kid came out a win - ner; _____ al - ways won the game.

1. I know a kid
Used to play on my team,
The most valuable player I know.
That player wasn't the best at the game
But to me that kid looked like a pro.

chorus
Played hard, played fair,
Treated other kids with care.
No matter what the scoreboard said,
That kid came out a winner;
Always won the game.




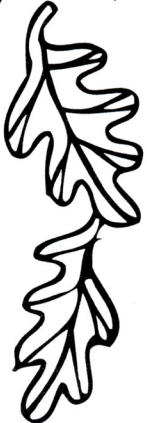

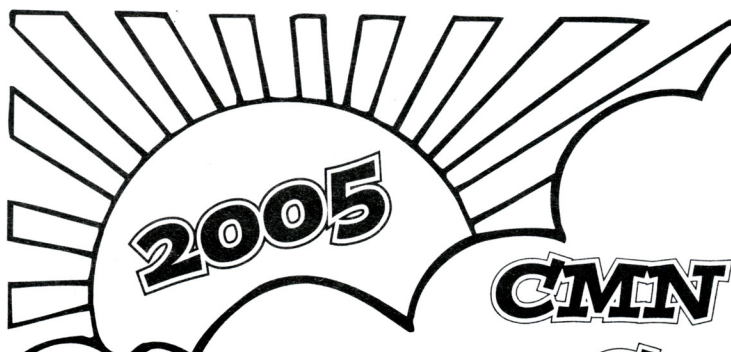
2. Now we had some games
Where nothing went right,
When we would be badly behind.
That kid kept trying and never gave up,
'Til we were all out of time.

chorus
3. Now some of us kids
think the referee hates us,
so once in a while, why not cheat?
But that kid would always play by the rules
Even though we might get beat.

chorus
4. Now some of his teammates
Would make a mistake
By kicking the ball the wrong way.
But that kid would never give us a hard time,
Just say, "Good try, that's okay!"

chorus
5. So, any time that I play on a team
I want that kid on my side.
I know that I can play that way, too:
Finally time that I tried.

Final chorus
I'll play hard; I'll play fair;
I'll treat the other kids with care
No matter what the scoreboard says,
I'll come out a winner
Always win the game.



CMN National Gathering

A gathering for children's music

The first CMN national conference to be held in the Midwest will be in **Delavan, Wisconsin, October 21-23, 2005.**

We have reserved space at the beautiful Lake Lawn Resort, which is eight miles west of Lake Geneva in a popular Midwest weekend and vacation area just above the Illinois-Wisconsin state line. There are a number of airport options. Milwaukee/Mitchell is the nearest—less than an hour away—but Madison is almost as close, and Chicago's O'Hare is a drive of under two hours. The resort's shuttle van services several airports (not O'Hare), train stations, and bus stations, and a commercial shuttle runs from O'Hare into the town of Delavan. So, you can get there!

Sleeping rooms are hotel-style, and, depending on the type, accommodate two to six people comfortably. Each room has its own bathroom. The group event menu choices look delicious. There are also a couple of restaurants in the complex. The resort has a lakeside path and many options for sports and other activities that may entice you to come early or stay longer.

The city of Delavan takes pride in its nineteenth-century look that includes Victorian-style houses and brick streets downtown. In the nineteenth and twentieth centuries, Delavan was a wintering spot for many circuses. Although nearly all of the circus landmarks are gone, the local historical society has artifacts, and over 250 members of the old circus colony are buried in two local cemeteries, some with unique marker stones.

At press time, planning for the conference program is well underway, but few features have yet been finalized. You can count on the familiar basics: a Magic Penny award tribute, the round robin, informative and fun workshops, community dialogue, jamming, networking, meeting new people, and some surprises. CMN members will receive a packet by early summer that includes a tentative schedule, information about fees and registration, more about housing, and travel and shuttle options. Information and a registration form will be posted on the CMN Web site as it becomes available. If you know non-members who might be interested, please send their names and postal addresses to the CMN office and we'll include them in the mailing.

Save the dates and start reconnecting with Midwest friends you've been meaning to visit.

The Children's Music Network 14th Annual National Conference

A Gathering for Children's Music, October 8-10, 2004

by Jenny Heitler-Klevans

The weather gods were smiling on CMN for the National Conference this year in Elmer, New Jersey, at Appel Farm Music and Arts Center. It was a picture-perfect weekend and it added to the magical experience that occurs when large groups of CMN members get together to sing and share music. Phil Hoose said, "I think it was one of the all-time great gatherings."



photo by Kim Papa

Nancy Hershatter and Anna Papa share a song.

This year we tried a new approach to welcoming new members. Sue Ribaud and Nancy Silber lead a "Newcomer's Circle." They did some icebreakers, taught songs, and informed the group about CMN. Then the newcomers group led a song in the opening. It was a very nice way to welcome new people and make them feel a part of this great organization. We hope to continue this tradition at future conferences. Kate Munger once again set up the buddy system and even sent out little bios to buddies ahead of time so that they would know something about each other beforehand. It was evident that many newcomers felt welcomed, because by the closing, we heard from many folks that they felt they had found a new family in CMN.

Many people raved about the food provided by the local group Moonlight Catering. Ruth Pelham said a few days later, "And as for the food, I'm still stuffed!" Tina Stone said, "The food was *superb!* Fresh veggies and great recipes." There was lots of great vegetarian fare, too.

Friday evening began with a wonderful circle dance written and presented by Joanne Hammil. Then, Mara

Sapon-Shevin led us all in a series of Boomwhacker exercises that were loads of fun. Kids and adults alike got to bang, whack colorful pitched plastic tubes, and sing together in harmony. We had a chance to make up a rhythm in small groups. It was a very energetic and fun way to start out the weekend.

We began the round robin Friday night and heard from both newcomers and old-timers. As usual, we were all impressed with the talent in this group. The evening ended with a rip-roaring campfire set up by Dave Orleans. It was a perfect evening outside. The kids (and a few adults) roasted marshmallows, and lots of people sang into the wee hours. Diane Kordas said, "At the campfire, I knew most of the songs—yes, music is the universal language, and I met some excellent musicians. Another favorite memory of the weekend."

The workshops were set up in "tracks" this year: song swaps, teaching methods, traditions, tools of the trade, and a "For the Kids" track. This made it very easy to figure out where to go. The only problem was that there were too many great workshops to choose from. Scott Kepnes said, "The workshops I made it to were all just great, shared so many new ideas for me. I'm a fan of Dave Orleans workshops and I've been to several different ones. This nature walk he led was just what I needed. Dave does a nice hoot owl call. Thanks Dave." Pam Donkin said, "I heard several people say they liked the 'track' idea so that those who wanted song swaps could have that and those who wanted business-related workshops could have that. Personally I went to both and loved all the ones I went to." Bruce O'Brien said, "Billy Jonas' workshop was great. He really packed a lot into it and I wanted to know everything he knew. Very hands-on." Thanks to David Heitler-Klevans for organizing the workshop schedule and to all of the presenters for making it a great program.

One of the highlights for many people was attending Pete Seeger's workshop "Lining Out the Hymn." Diane Kordas said, "Seeing Pete Seeger and singing with him was a highlight. He is able to get a group harmonizing at the drop of a hat, connect with people, and inspire." We sang "Amazing Grace," "Skip to my Lou," "Turn! Turn! Turn!" and "This Land is Your Land" among others. He also talked about getting a more diverse group to attend the conference and pledged to start a "Bus Fund" to help make it happen.

After lunch, people made their way to the theater to

see the musical *On the Other Side of the Fence* by playwright/composer and musical director Andrea Green Feigenbaum. Andrea spent the previous week working at Elmer School, teaching the children K-4 their parts. She worked with Betsy Fischer, a choreographer, and Adam Moreno, an intern from Appel Farm. Before her residency, Appel Farm visual artist Eiko Fan worked with the children on costumes and a backdrop. The kids were very excited and learned their songs quickly.

In addition, CMN musicians played various roles in the musical. (See Andrea's article on page 18.) The kids did a great job and were very enthusiastic about the show. The idea of the show was that even though two farmers who lived next to each other are in a feud, the animals learn to become friends, thereby overcoming their "differences." The feedback from the show was very positive. Bruce O'Brien said, "*The Other Side of the Fence* was fantastic! A full-blown public presentation of CMN values and process." It was a great collaboration with Elmer Elementary, Appel Farm, and CMN. Afterward, there was a reception for everyone in the dining hall.

After the reception, we held the CMN community meeting in the outdoor pavilion. It is a great way to involve people in the process of this organization. After introductions and some general discussion about increasing our membership and passing on the word about CMN, we broke into groups to discuss various aspects of the organization. The groups included Conference/Gathering, Membership, PIO!/Web site, Grants/Fundraising, and Open Discussion. Many great ideas were discussed and will continue to be examined by the board and the general membership. The only problem with the meeting was that some of us felt that it was too short.

Another highlight of the weekend was the Saturday night round robin. Bruce O'Brien wrote, "I always love the round robin, but this one really built up a great momentum towards the end, it seemed as if every song of the last ten or twelve were energizers. What a terrific crescendo!" And the music continued into the wee hours with the late-night jam.

During the round robin, Patricia Shih announced the winners of the silent auction. This year's auction had an incredible array of items. (See the complete list on page 45.) CMN raised over \$1,400! Thanks to Patricia Shih for coordinating this.

The Magic Penny Award presentation to Bob Blue was a beautiful and moving event. Bob's family—his mother Sylvia, his brothers and sister and their families, and his daughter Lara Shephard-Blue—joined us for this tribute. Kim Papa (a new member) said, "I couldn't




photo by Kim Papa

Pete Seeger during his workshop "Lining Out the Hymn"

stop crying at the Magic Penny Award. Bob Blue is an amazing person and 'Courage' is a masterpiece." Mara Sapon-Shevin said, "If the Bob Blue Magic Penny event wasn't the best hour and a half I've ever experienced, it was close." Even the person who set up the video was impressed. He said, "Thank you so much for introducing me to a great person, Bob Blue. Wow, what a great man!" For a full description of the event, see Ann Morse's article on page 6.

The weekend ended all too soon, but the closing had a nice warm feeling. Peter and Ellen Allard sang their song "Building a Better World." Nancy Silber shared her converging song about the gathering, Jenny and David Heitler-Klevans sang "Love Makes a Family," and we ended with Pam Donkin singing "Seeds of Love" accompanied by Frank Hernández on piano, Kathy Lowe on djembe, and Wiley Rankin on harmonica. I was honored to work on this conference and appreciate all the thanks from so many people. Thanks to the many people who gave of their time and energy. It was a great experience.

As many people ride the wave of energy generated from this conference, let's make a promise to strengthen CMN. Next year in Wisconsin! 



Conference Haiku

inspired by the
CMN 2004 National Conference

by Johnette Downing

Pete Seeger sing along-
young apples
ripening



roasting marshmallows
in the fire-
songs of peace



swaying
to the music
campfire embers



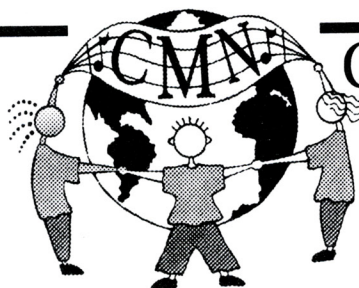
campfire songs-
his young eyes
flicker



hearing her smile
in the song
the campfire glow



after the music conference
the hum
of the airplane



Connections

coordinated by
Beth Bierko

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

Using Children's Music to Teach for Social Justice

by Mara Sapon-Shevin

To many people, particularly those outside of CMN, mentioning "social justice" and "children's music" in the same breath sounds like a stretch. Talking about "social justice" conjures up sophisticated topics like apartheid, anti-discriminatory legislation, income redistribution, and other concerns that seem beyond the scope of young children. But if we think of social justice in terms of more basic concepts of community building, inclusion/exclusion, bullying, and perspective-taking, then it becomes easier to understand how we can use music to help students see themselves as part of a bigger, more peaceful and just world.

In this article, I would like to share how I have used songs—all of them by CMN members—to explore issues of commonalities and differences, exclusion and belonging, and bullying/harassment with children. For each song, I will share why I use the song, how I use it and some of the typical or predictable outcomes.

Commonalities And Differences

I have come to believe that there are two statements about people that are both true, but both partial: "We are all the same" and "We are all different." Attending exclusively to one statement without the other is problematic. Saying that we're all the same makes differences invisible and communicates that same is good and different is bad. Our goal can't be to make student differences things we don't talk about or explore. But, on the other hand, if we teach and focus only on differences, then we miss the ways in which our common humanity unites us, the ways in which we are, as humans, fundamentally similar.

Joanne Hammil has taken one of my community building activities and turned it into a wonderful song. Typically, I give each student (or adult) a sticker and they must find their "match" (there are two of each sticker). After they have found their partner, they are asked to come up with two things they have in common and two things that are different. I make the rule that the commonality can't be something negative, e.g., "We're both clumsy," and the differences also can't be negative, e.g., "She's good at math and I'm not." With younger students, I will brainstorm possible topics for exploring and discovering commonalities and differences: favorite foods, television shows, sports, music, books, and so on. Then I teach Joanne's song "Different and the Same"* and students stand in a circle next to their partner and share their "verse" as we move around the circle:

We're different, and we're the same. It's good to get to know you as we play this game.

Then, for example, Michael and Tasha might sing as follows:

Michael: "I like hockey."

Tasha: "I like swimming."

Michael and Tasha: "And we both (*clap, clap*), like ice cream." or:

"I have two brothers; I have a sister; and we both (*clap, clap*), hate homework." [I added the claps and changed "but we both" to "and we both"]

I have incorporated sign language into this song:

"We're different" (index fingers crossed in front of chest and then pulled apart)

"And we're the same" (bring together both index finger in front of the body)

"It's fun to get to know you" (stroke the nose with two fingers)

"As we play this game" (both hands make the sign for the letter "y" and wiggle them in front of the face).

I have also used Ruth Pelham's song "Under One Sky" to explore commonalities and differences. Some of these strategies have evolved from discussions with Sarah Pirtle, who also uses this song in similar ways. Sometimes I have partners find their commonalities and then, as a group, we construct verses for the call-and-response part of the song using the commonalities that partners found:

We like chocolate,

We have sisters,

We like basketball,

And French fries, too.

If I am working with a very large group, I will sometimes construct verses with the whole group, e.g., "Let's write a verse about where we're from. What are some of the places you're from?" and coming up with a verse that perhaps includes:

We're from Haiti,



photo by Allen Zak

CMN members enjoy "boomwhacking" along with Mara.

We're from Puerto Rico,

We're from Mexico,

And Elmvile, too.

I have also written, with students, verses on favorite foods, sports, religions, family structures, etc.

With older students, I ask each set of partners to form a small group with three other partner groups (for a total of eight students) and write a verse themselves, as a group. They are told *not* to find new commonalities, but to use one commonality from each partnership to write the verse:

We have brothers; we like swimming; we speak

Spanish: and we like to play video games.

Each group then stands up and sings their song (using blow-up microphones or plastic boom-mikes) and the other students sing the echo portion. We all join together to sing the chorus, "We're all a family under one sky, we're a family under one sky" between each verse.

Inclusion/Exclusion

Like many others, I have found Bob Blue's song "Courage" to be an incredible way to explore issues of inclusion and exclusion with students.

Typically, I begin the discussion with asking students to talk about times in their lives when they have felt "excluded." Sometimes I have asked them to get in small groups of three or four and construct a "body sculpture" of one of the experiences shared in the group. Students are asked to create a "tableau"—I call it a "snapshot" of what the exclusion looked like. They might, for example, have three people looking at a book and the fourth person standing to the side, or two students talking and pointing to a third student who is standing with her head down. They are then asked to share another "snapshot" of what "inclusion" would have looked like.

Then I play the song "Courage"* for students and give each student a piece of paper and crayons/markers and ask them to represent what they are thinking or

*E-mail Joanne at joanne@joannehammil.com for a lead sheet.

continued on next page ➤

CMN Connections

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feeling after hearing the song. I ask students to share, either in a small group or with the whole class, what they've drawn and what it means to them. Typically, students tell their own stories about exclusion.

I then ask students to talk about the role of the girl singing the song—someone who noticed the exclusion and decided to do something about it. I introduce the word “ally” as someone who actively interrupts or challenges oppressive or discriminatory behavior. We talk about times when they have needed an ally and/or have been an ally. We also share painful memories of times when we've noticed that an ally was needed and we *didn't* step up to the plate—and why.

This is always a rich discussion, and often an emotional one. It is not unusual for tears to be shed as participants discuss their own feelings and memories of being excluded and the importance of having a friend or an ally in those situations. I have recently begun using the new children's book *Say Something* (Peggy Moss) to discuss the critical role of the ally.

Perspective-Taking/Bullying

Getting students to understand that there are multiple perspectives on situations and conflicts is a critical skill for all people. I use Phil and Hannah Hoose's song and book *Hey, Little Ant* to introduce such discussions with students (and adults). I begin by putting the following sentence on the board: “If I were a _____, a _____ would look big/small to me.” I ask each student to complete the sentence with a comparison. I don't give examples if I can help it, because the resulting comparisons are richer and more diverse if I don't. After students have written something, I ask them all (or a sample of ten to twelve students) to stand up and read their sentences in the form of a readers' theater. I tell them that it's fine if two or more of them have written something similar or identical and that poems often repeat refrains. The results are always wonderful and thought provoking.

I then sing “Hey, Little Ant,” using an ant hand puppet. I change voices to represent the child and the ant. Sometimes I show the pictures in the book while I sing, but often I wait until after the song to share the book. The discussions which follow are always powerful and diverse. We have discussed all of the following in groups that range from preschool to adult:

- Should the child step on the ant? Why or why not? How should the child decide?
- Where did the child learn about ants? Where do any of us get our information about other people or other groups? This often leads to a discussion of stereo-


types and dangerous misinformation.

- What is the role of peer pressure in making a decision? The other students in the book say, “Squish 'em!”; have you ever been subjected to peer pressure? What helped you to resist? Have you ever pressured others to do something they were reluctant to do? Why do you think that happened?
- The ant tells the child that they are a lot alike; what are the ways in which people and ants are the same? Different?
- Six ants are pictured as carrying off a potato chip to “feed their town.” Is stealing always wrong? Why are some people in our country hungry while others throw out food? Do we actually have a food shortage in our country, or are there political and economic factors that affect food distribution?
- At a more personal level, are there times when you feel that you have been picked on or targeted because of one of your characteristics? What would you have wanted from a friend or an ally in that situation? Are there times when you have targeted others? Why do you think you did that and what did you learn from that experience? What might you do if you saw one person bullying or harassing another? What could you do if you worked with others to challenge that behavior?

Regardless of the age or sophistication of the group, the discussion is always rich. Five-year-olds in Australia talked about God loving all living things, and their teacher asked them to draw a picture of a time when they had helped someone or something more helpless than they were. Graduate students had an intense discussion of the ways in which our ability to kill or harm others depends on the extent to which we “other” them—they're not “like us,” “they don't value human life the way we do,” etc. (See the Web site www.heylittleant.com for more ideas.)

Conclusion

The above examples show ways that I use children's songs to raise big issues with groups of all ages. Using songs allows me to “slip under the radar” of listeners, introducing important topics within a framework that invites participation and reflection. Even with groups that are not used to music or singing (or even listening to songs), I have experienced a very positive reaction to this strategy with students, teachers, teacher educators, parents, and administrators. Let's continue to find ways to use our music to change the world.

Mara Sapon-Shevin is Professor of Inclusive Education at Syracuse University where she prepares teachers for heterogeneous, inclusive classrooms. Active as a peace and social justice activist, she also spreads peace through dance, movement, and music. 

*Ordering information at www.bobblue.org



WHAT WILL YOU DO WITH THE GARBAGE?

words and music by Mike Soloway

©2004 Michael Soloway

Mike taught us this great three-part round at the workshop on Songs for Older Kids at the October 2004 National Conference. He introduced it as a song that he had written while working at a summer camp, looking for a way to introduce the campers to the concept of what to do with their trash.

Fairly fast $\text{♩} = 80$

1 What will you do with the gar - bage, the

2 Re - spect your - self and ev - 'ry - bo - dy else.

3 All the gar - bage, all the

1 gar - bage in your hand? What will you do with the

2 Take the gar - bage in your hand. Re - spect your - self and

3 gar - bage, all the gar - bage. All the

1 gar - bage? Throw it in the gar - bage can.

2 ev - 'ry - bo - dy else. Throw it in the gar - bage can. Re

3 gar - bage, all the gar - bage, all the gar - bage.

Part 1

What will you do with the garbage, the garbage in your hand?
What will you do with the garbage? Throw it in the garbage can.

Part 2

Respect yourself and everybody else. Take the garbage in your hand.
Respect yourself and everybody else. Throw it in the garbage can.

Part 3

All the garbage, etc.

The Metaphorical Musical

By Andrea Green Feigenbaum

Early On

When I was only eight years old, my Dad would take me with him on house calls and to the nursing home, where he was a doctor. I would play my guitar and sing for his patients and write songs with them. I remember how good it made me feel. I also remember how good it seemed to make the patients feel, as they listened, sang along, and wrote songs with me. I noticed a change in their moods and a willingness to talk about their feelings.

In high school, I initiated a music project at a local rehabilitation hospital, writing songs with individuals who were bed-ridden with spinal cord injuries and other physical disabilities. I noticed a spirit and courage in many people whose lives had been seriously disrupted. I discovered, through collaborative songwriting, that I was helping them voice their sadness and feelings of loss as well as love for their family, determination to overcome the obstacles of their situation, and hopes and dreams for the future.

In college and graduate school, I formally studied to become a music therapist. In a variety of psychiatric, medical, and educational settings, with adults and children, I found myself creating songs and musicals to serve as vehicles for therapeutic intervention and change.

The Metaphor—"On the Other Side Of the Fence"

In the fall of 1982, when working as a music therapist at the HMS School for Children with Cerebral Palsy in Philadelphia. I was challenged to "find a way" to bring together the severely disabled children at the school, with a group of non-disabled youngsters from the Germantown (Pennsylvania) Friends

School. There was discussion at a staff meeting about the possibility of establishing a partnership between the two schools. There was a lot of speculation and doubt whether this could be done successfully, where both groups could participate on equal terms. I was aware that a skit had been put on at GFS where some children made fun of a child who was mentally retarded. The teacher at GFS spoke to her students about the skit and most of them shared that they were afraid to be around someone "like that." They were candid in speaking about feeling nervous and awkward around people with disabilities. I was also aware that the HMS children, who rarely had opportunities to interact with non-disabled counterparts, were also reluctant to have contact with non-disabled youngsters, because of their concern that they would not be treated with the patience or understanding needed for them to be understood. In the past, many outside individuals and organizations had come to the HMS School, more as caregivers, bringing gifts, or providing entertainment.

My creative juices were flowing. I imagined creating a musical that would provide the framework for a partnership to occur. The musical experience would become the common ground for the children to come together naturally, as partners. The metaphor "on the other side of the fence" popped into my head and I envisioned two farms separated by a big, strong fence. I pictured the two sides meeting each other for the first time. I could see the story revealing a diverse cast of characters working together in spite of differences.

I found myself propelled into action,

and in two weeks created a musical vehicle to bring these two very different groups together. I used metaphor to reflect the process of the musical experience, where the children would see each other as individuals, with compassion and kindness instead of mockery and pity. I wanted them to identify with the characters in the story and to see themselves on the two sides of the fence. I wanted to create a theatrical framework where the children would be impacted by the meaning in the metaphor and they would look upon the diversity in their lives with more tolerance and understanding. I wanted the children to find themselves in each other, through the joint musical exchange.

On The Other Side Of The Fence was the first in a series of nine original musicals that use metaphor as a way to bring together diverse groups of youngsters as partners and friends. It was followed by *Under The Fence* (the sequel), *People Of The Light* (two different worlds), *The Rainbow Sea* (a sea of diversity), *The Return of Halley's Comet* (prejudice in a small town is confronted), *The Same Sky* (fabrics celebrate diversity), *Homeroom* (school children deal with growing up), *The Mulberry Bird* (an adoption story), and *Same City* (celebrating being an individual). Germantown Friends School and the HMS School for Children with Cerebral Palsy have participated in this musical exchange for the past twenty-three years. The program has grown and has been offered to hundreds of youngsters in schools throughout the country.

The Musical Itself

Each musical is written to include many individual parts, but gives special consideration and strength to the group/chorus. The songs are written in a recitative style, so that the main group is constantly



photo by Kim Papa

Andrea (at l.) plays piano during the rousing finale of *On the Other Side of the Fence* at the 2004 CMN National Conference.

present and supportive to the small group or individual. As the children work with their partners and in small groups, the songs not only weave the story together, but weave the partnership together, as well. The songs are written so that they are easily adaptable to the specific needs of the children: with strong melodies and lyrics that reflect the metaphor and musical theme. The lyrics and libretto are kept simple, but they clearly present an engaging story. Usually there is a conflict that needs to be settled and the characters must "find a way" to "work together" to resolve this issue.

When I direct children in musicals, timing has a lot to do with how things turn out. It's not just the rhythm of the music that moves things along, but also the sense of timing that I have, as I tune in to the children. I focus on the children, not the music on the page. I make sure I know the music so well that when I'm following the action on the stage, I follow every nuance and reflect that in my piano playing. I move the music with the pace of the children, and yet I remain supportive and strong in my accompaniment, to give them a secure feeling.

CMN Conference— Elmer Residency

The most recent project I worked on was for the 2004 CMN National Conference at Appel Farm Arts and Music Center in Elmer, New Jersey. Two weeks prior to the conference, I conducted an intensive seven-day artist-in-residency musical theatre program with the entire student body of Elmer Elementary School, leading to the production of my musical *On The Other Side Of The Fence*. My goal was to bring the entire school together, featuring each grade, building a stronger school spirit and sense of community. I also wanted them to embrace the metaphor of the musical and find connections in their school and home lives that could relate to the story. I incorporated CMN performers into the musical and found that the combination of children and adults strengthened the entire process and final performance.

For four hours every day, along with choreographer Betsy Fischer, arts consultant Eiko Fan, Appel Farm intern Adam Moreno, and Elmer teachers, I immersed the children in singing, dancing, and creating costumes and scenery, and engaged

them in thoughtful discussion regarding the story of the play and how it related to their lives. The children were totally absorbed in the process and you could see it in the clarity of their movements and hear it in the strength of their voices. A confidence that had not been there in the beginning was definitely there in the end. Hopefully, besides enjoying the theatrical experience, the children were impacted by the meaning of the metaphor, so that they, too, will look back upon the diversity in their lives with more understanding for what is "on the other side of the fence."

The following musicians and performers made wonderful musical contributions during the performance of *On The Other Side Of The Fence* at the CMN conference: Pam Donkin (Bess the Bird), Jackson Gillman (Hairy the dog), Dave Orleans (Cheese the bear), Jenny Heitler-Klevans (Hoot the owl), David Heitler-Klevans (Scoot the owl and electric bass), Linda Pollock-Johnson (Tattletail the weasel, mime and flute), Bruce Pollack-Johnson (Marty the Caller, mime and flute), David Perry (the neighbor) Peter Taney (Banjo and fiddle), and Matthew Altman (age eight, on drums).

continued on next page ➡

The Metaphorical Musical

➔ continued from previous page

We've Got To Work Together

Musicals are a way for children to experience life. Through the music, youngsters get in touch with their feelings. Through the creative process of rehearsing for the musical, children learn how to work together, no matter what differences exist.

When there is a joint effort and everyone is included as an important member of the play; when mistakes are accepted and even welcomed; when stage fright is viewed as natural and kids are able to work through those feelings with a supportive group, then children are able to rise to the occasion and perform at their very best. As in a song from *On The Other Side Of The Fence*:

We've got to work together to
find a way,
We've got to work together
today.
Time to get to know each other,
Time to work things through,
Time for me and time for you.

Creative Future

I look forward to starting my twenty-second year with the HMS and GFS schools. I also look forward to conducting many new artist-in-residency programs. This year my goal is completing the publishing of all my musicals so they can be made available to those who work with children.

Andrea Green Feigenbaum is a music therapist, composer, educational consultant, musical theatre director, and performer. She is the creator/director of the *Something Magical Project*, a musical theatre program designed to teach tolerance and understanding. Andrea can be contacted at greenfigs@aol.com.



Marketing Matters

After attending the CMN National Conference in Elmer, New Jersey, it seemed that there was a tremendous amount of interest in the "art" of marketing our services and products. "Marketing Matters" is a new feature filled with tools and tips to help us grow our careers. Each column will focus on a different part of the marketing puzzle. In our first offering, Billy Grisack shares some basic marketing philosophies along with some valuable tips and tricks. The next installment will focus on Web sites and Internet marketing strategies. If you have any ideas, tips, or stories you would like to share, please send them by e-mail to hello@misterbilly.com.

Marketing is Kids' Stuff

by Billy Grisack

Did you ever notice that the best products and services are not always the most popular? Do you remember BETA videotapes? Back in the day, everyone knew that BETA technology was far superior to the rival VHS. Why did VHS dominate the market? The answer is simple: great marketing! Some people think "marketing" is a dirty word. But like it or not, attempting to have a successful career as a children's performer without understanding how to best market your services is like trying to ski down a mountain void of snow.

Marketing Is Not Selling

Many people think of marketing as making "cold calls" or putting an ad in the yellow pages. They shudder at the thought of becoming a "salesperson." Actually, marketing is not about selling; it is all about finding ways to let people know you exist and giving them a reason to contact you and ask you if they can buy what you have to offer. Ultimately, you want to find a way to become an order taker, and not be a salesperson at all. If this sounds too good to be true, simply take a look at the McDonalds "sales system." One of the most successful companies in the world has no actual "salespeople" in the traditional sense. Marketing and advertising drives people to their restaurants and employees take orders, occa-

sionally asking the question, "Do you want fries with that?" Good marketing brings business to your door, ready to buy what you are offering.

There are many ways to get your name out to the public, many of which come at no cost to you. Let me share with you some of the ways I went from playing for free at my son's school to financing my first two CDs and booking over 500 paid performances (and still counting) in less than two years.

It's Not What You Know— It's Whom You Know

This statement works in two different ways; traditionally this statement refers to relationships with other people, calling in favors and having the right "network." And these points are very important. Joining organizations, sitting on a board, doing community service and other volunteer work can help open doors. Also, becoming a local "expert," offering your opinions and occasional news tips to the press can help to get your name out. Finding ways to partner up with other businesses or organizations is helpful, too. I have a quarter page ad in two different children's magazines every month. I use these ads to publish my performance schedule. These ads cost about \$400 a month, but I don't pay a dime. How? I noticed that the publishers

were looking for ways to distribute their publications, so I offered to make these papers available at all my shows and occasionally solicit new accounts for them. Look for opportunities that other people miss.

The other side of the statement above has to do with knowing who your competition and buyers are. There are two different kinds of competition: direct and indirect. Usually most people only see other performers who do *exactly* what they do as their competition (singers compete with singers, storytellers with storytellers, etc.). This kind of competition is direct. However, any type of performer, activity, or event that affects your ability to book a show or attract an audience is indirectly competing with you! Examples of my indirect competition (I am a singer) are: magicians, jugglers, clowns, storytellers, bouncers, face painting, pony rides, video games, pumpkin carving, and the list goes on. (This actually happened to me: a festival said they didn't need a performer because they already had "entertainment" for the kids—carving pumpkins! Has this ever happened to you?) Make it a point to see and evaluate everyone that could potentially compete for your share of the marketplace. How do you stack up?

And lastly, don't forget the difference between your audience and your buyers. Unfortunately, the kids don't hire you. They are the last link in the chain. It is important to target your marketing efforts to the people with the real power: the grown-ups. The major mistake that many businesses make (and this is a business) is not remembering who actually makes the decisions to buy their products and services.

You Can't Build Anything Without the Right Tools

There are a few promotional items that you must have to market yourself. Business cards, a good pub-



licity photo (or poster), and some type of brochure are good for a start. Two other tools that are quickly becoming a "must" are a video or DVD and Web site. A good video is not cheap and a cheap video is not good. Unless you have the budget, a friend in the business, or can figure out a way to trade services with a professional production company, be careful! First impressions are lasting impressions. A Web site should be like a butterfly net, catching all the leads that your marketing efforts create. Add your Web address to your e-mails, cards, flyers, your car or van (I get a lot of work this way). Web sites are becoming easier to create yourself. There are some sites that walk you through the process step by step, saving you hundreds if not thousands of dollars. Which brings me to my next rule...

Only Use Your Own Money as a Last Resort

I find paid advertising and yellow page ads to be a total waste of my money. Word of mouth, referrals and surfing leads (asking each client for names of other people that could use your services) are much more effective. TV appearances always create a lot of calls, but I never pay for TV time. Instead, I constantly try to figure out ways to get coverage on TV, radio, and in print at no cost. The secret is to become newsworthy. What do you do that could make a great story? Do you have a morning show in your area? TV shows are always looking for new stories and interesting guests. I am a regular on many different TV programs around my home state. Learn to make every thing you

do an event. When you record a new CD, have a CD release party. I always turn my CD release parties into media events by having a free kids day carnival (all services, activities and location donated). I get a lot of media coverage and average about 600 people at each event.

No Money? No Problem!

Recording and pressing CDs is not cheap. Let me leave you the strategies I used to finance my first two CDs. For CD #1, I made flyers offering limited edition signed and numbered CDs at all my shows. These CDs were sold for twenty dollars each. The store version of the same CD cost only fifteen dollars, but the limited edition copies were delivered two weeks before it went on sale to the general public, and they were numbered and signed. I had no trouble selling over 100 copies of my first CD as a pre-order. My second CD was a little different. I wanted to make a Christmas CD, so I went to a local mall and asked if they would like to buy a large quantity of Christmas CDs by a local artist at a greatly reduced price to use as a giveaway for Santa. They jumped at the idea and ordered 1,000 copies. I used that money (paid up front) to order 2,000 copies: a thousand for them and another thousand for me to sell. If I can do it, so can you. Be creative.

Conclusion

There are many ways to achieve success, and even the word "success" means different things to different people. No matter how great your services are, you need to let people know you exist and make it easy for them to find you. Happy marketing!

In addition to being a successful children's recording artist with three CDs to his credit, Billy Grisack, a.k.a. Mr. Billy, is also the president of the Wisconsin Home Based Business Association. For more marketing ideas visit www.misterbilly.com.



Dubbawho

By Jason Simon-Bierenbaum
September 23, 2004



In the little town of Texappolis,
Near the gold-encrusted sea,
Far from the poe in their wee hut-huts
And the Smokey bagush factory.

There sat little Dubbawho,
Watching his dad lead the free.
He said, "Gee Dad, that looks like fun,
I wish that that were me."

Then one day Mr. Lintonee
Took Dubbawho's daddy's job.
When Dubbawho found out,
He began to sob and sob.

"Dry your tears," said his dad.
"Please don't make a fuss.
I'll make sure you're the mayor
Of our town Texappolis."

The crisis was over,
He was happy again.
So he went to play golf
With his white-kollarite friends.

Then one day Mr. Lintonee's
Job was finally done
So Dubbawho's dad said to him,
"Now it's your turn, son."

Little Dubbawho jumped with glee.
"That's great dad, that's great.
This must be true; oh Daddy,
Don't leave anything to fate."

So he called all the whoziz,
The contribust and propaghandunce
And hastily hired all
Of his dad's old bunch.

With a lie here and there,
(Only when it was needed),
With help from his family,
His task was completed.

He started his job
To a chorus of boos.
(This didn't seem nice
To little Dubbawho.)

So then he decided
"Give the people what they want!"
(Or at least make them think
That that's what they got.)

Drill where it's cold!
Tell them it's cheap gas.
(It's a natural reserve,
But ignore that fact.)

"Leave no child behind!"
With new legislation
That makes it even harder
For the poor of the nation.

"Oopa trees are in danger
Of dying," he said.
"Chop 'em and sell 'em,
They can't die once they're dead."

The air was so gross,
It got hard to swallow
So the factories received
Less regulations to follow.

He thought, "I'm not doing bad,
For a student of C's.
All over the world,
No one's as good as me."

With all his rich cronies,
He just sat around,
Ignoring the economy,
As it was falling down.

One time during his hourly photo-op
As he was just sitting by,
His own land had been attacked,
By some evil bad guys.

"Finally!" He thought, "An excuse
To make them follow me blind.
I just must make sure the truth
Is something they'll never find."

So the men in the seats
Got down on their knees,
Whatever he said,
They vowed to agree.

His people were in fear;
Each sister, each brother.
He said the solution
Was to spy on each other.

He went after the "bad guy"
But then that got boring,
So over to a new land
His planes went soaring.

"Deadly weapons!"
He fed his people lies,
"We're sure they're in cahoots
With those other bad guys."


The first bad guys were forgotten
As many soldiers died.
Many innocents lost,
Their husbands or their wives.

Later it was found out
His reasons weren't true.
But even after all this
They trusted Dubbawho.

After what had been done,
Enemy land was destroyed.
With a wink and a nod
His men were deployed.

They were flooded with contracts
To rebuild the roads
Mass profits in oil
And in creating new homes.

He sat on his rump,
Glad as can be.
His chums were glad,
So of course so was he.

Jason, who just turned sixteen last December, recited this wonderfully creative and original poem during the round robin at the 2004 CMN National Conference. He has been writing now for nearly three years, and states that most of his work is either social or political commentary. With this poem, he tells the story of George Bush, using words in the style of Dr. Seuss, "who himself was political," Jason declares. 

Curriculi! Curricula!

by Bob Blue




When members of the CMN board offered me the Magic Penny Award, my first reaction surprised me. I am usually quite ready to receive various forms of appreciation, and I encourage children and adults to be ready, too. I have heard many responses to various accolades that say, in effect, "If you tell me I did something well, you're either lying or suffering from poor judgment. Once you take a really good look at what I've done, you'll realize that it isn't so admirable." I quickly caught myself and gratefully accepted the honor. As I received the award, I reminded the rest of the people in the room that they have done important work, too. If we focus on some of the typical symbols of achievement our society offers—fame, money, and privileges, it looks as if we don't value working with children; teachers, parents, children's musicians and songwriters, and others who help beginners learn about life aren't paid much, don't end up in *People Magazine*, and don't get their own airplanes or keys to cities. If that's what someone wants, there are other lines of work more advisable.

Preparing myself to accept the award meant focusing on the importance of modeling. I've written a lot about modeling in my essays about teaching and parenting. If people have chosen me as a model, they give me the message that they would like to be more like me. Such a message is flattering, but it also hands over an awesome job—to be the kind of person I hope my admirer will be. As I thought about the award ceremony, I thought about the children and adults who would see and hear what was happening. They would witness a group of talented singers and speakers saying how wonderful I am, and then they'd hear my words, which I hoped would get people to relax, laugh, and feel good about themselves.

Every time I begin to write, just like every time I used to sit before a piano, an audience, or both, I have a bit of an ego trip. On the one hand, I honestly believe I have many talents, skills, ideas, and other worthwhile traits and ought to share them with as many people as possible. The Magic Penny Award may make that more possible. On the other hand a loud voice inside me keeps screaming, "WHO DO YOU THINK YOU ARE? YOU HAVE SOME NERVE ACCEPTING AN AWARD SO MANY TALENTED AND DEDICATED PEOPLE DESERVE!" Curriculi! Curricula! is supposed to be a column about music in the schools, and so far, this essay hasn't touched on that. Multiple sclerosis is affecting me more profoundly than it did at first. Fourteen years ago, I walked, performed, taught third grade; wrote, directed, and produced musical plays; and appeared not to have any serious health problems. Ten years ago, I enjoyed carousing around Amherst and driving and flying to music gatherings all over the country. Now I can't walk, drive, teach, direct plays, or do much besides think and write.

We adults have a big responsibility to be models for children. That is, behaving in ways we want children to behave. I want children to believe in themselves, learn, and persevere when things get rough. That's what I try to do. Music helps me, and as long as I can, I'll run my living room concert series, travel to music gatherings, attend concerts and gigs, and write songs and essays, and visit friends. I hope my work and works inspire you to help children grow, learn, and persevere. You'll read more about music in schools and less about me in my next column.

Bob Blue has long been an integral part of Pass It On! He was Coordinating Editor from Fall 1992 to Spring 1995 and Executive Editor from Fall 1995 to Winter 2000, and has been writing his column Curriculi! Curricula! since Spring 1995. 

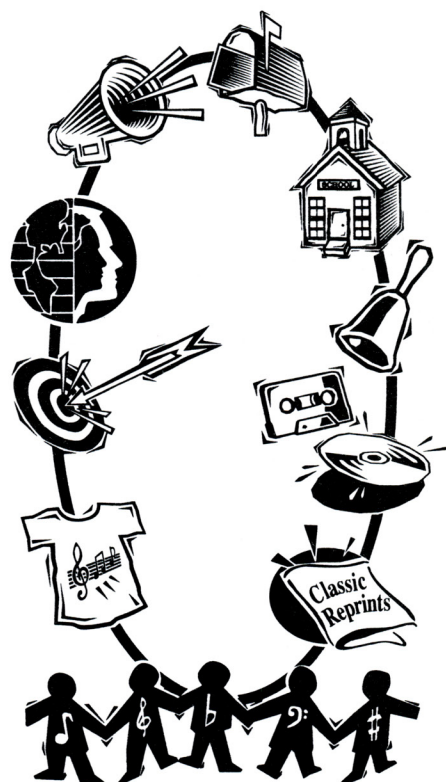
News from PIO!

➔ continued from page 1

In the works is a column that will explore music, musical activities, songs, and ideas for children from birth to age five. Marie Hopper first presented the idea to the break-out PIO!/Web site group during the CMN annual members meeting at the 2004 CMN National Conference, and then followed up with an e-mail to the CMN online community. She will take charge of this column, and would like it to be collaborative in nature; so be prepared to contribute your own thoughts, ideas, materials, and songs.

The success of *PIO!* relies on contributions from the CMN membership. We hope that you will be inspired to send songs, articles, letters, editorials, or even seeds of ideas to our editors and coordinators. Bring it on to *Pass It On!*

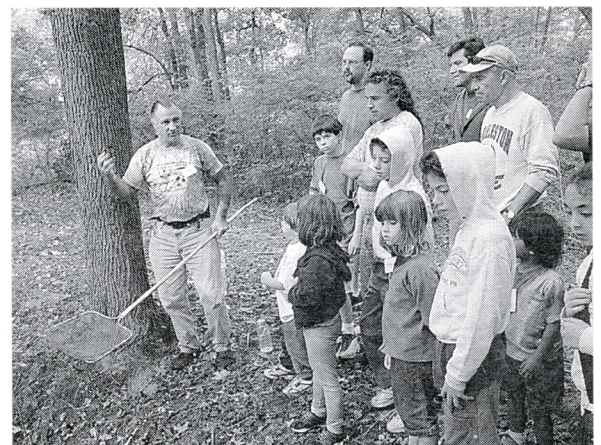
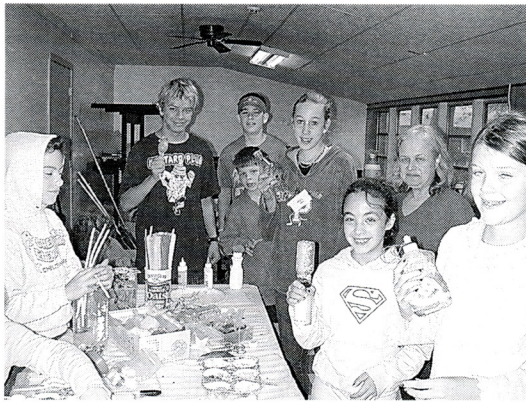
—Nancy Silber, editor



2004 National Conference Elmer, New Jersey



Photos by:
Janice Buckner, Alvin McGovern, Ann B. Morse,
Kim Papa, Allen Zak



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 Web site (www.cmnonline.org).



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There is no news to report from this region.

GREAT LAKES

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In addition to preparing for the next CMN National Conference in Wisconsin in 2005, the Great Lakes and Midwest regions are planning a spring joint regional conference in Chicago. Check the Web site for details as they develop.

MIDWEST

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In addition to preparing for the next CMN National Conference in Wisconsin in 2005, the Midwest and Great Lakes regions are planning their next joint regional conference, in Chicago on March 19, site TBA. Check the CMN Web site for details. Region members will also be notified by mail or e-mail.

MID-ATLANTIC

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The Mid-Atlantic Region hosted the 2004 National Conference/Gathering in October at the Appel Farm Music and Arts Center in Elmer, New Jersey. It was a great success and we had a beautiful fall weekend for it. (More details are in the report on page 12 in this issue). A number of folks from our region were in attendance and hope to continue joining in on local CMN events. Our regional gathering will be at the Garden State Discovery Museum in Cherry Hill, New Jersey, Saturday evening through Sunday morning, April 16-17. Once again we'll have a sleepover in the museum, which has been loads of fun in the past. All CMN members, family, and friends are welcome.

SOUTHERN CALIFORNIA

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There is no news to report from this region.

SOUTHEAST

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We are currently working on plans for the future, especially ways of increasing participation and membership in this region.

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Local CMNers gathered for a dinner in early February to welcome Dave and Sarah Orleans, who are relocating from the Mid-Atlantic region to the Pacific Northwest. At press time, a song swap and potluck were scheduled for March 5. Its theme was Music for Young Children, and was focused on songs that support language development.

NORTHERN CALIFORNIA

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We're excited about what's going on in our region: a Northern California Regional CMN Gathering Weekend April 1-3 in the beautiful pine mountains at Tahoe. There will be song swaps, visiting, fun in the snow, and performance opportunities. Lodging will be at Carol Passovoy's house and a rental house (or two) at a cost of \$30 for each adult for the two nights. Food will be mostly potluck. You can drive, but we suggest you join us on the Amtrak train (think Festival Express—we

can sing, visit, and enjoy the scenery all the way there). You can also fly in. Either way, we'll help you with a shuttle or ride to lodging. Please let us know ASAP if you'd like to come, so we'll know how much space to reserve. And make Amtrak reservations early. For train travel information, driving directions, general questions, and to make your reservation for the gathering—do it soon!—contact Carol Passovoy at 530/525-7748 or cdpass@sunset.net.

NEW ENGLAND

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kimwallach@monad.net

Several events are on the agenda in the New England Region. Our

2005 regional gathering will take place in Amherst, Massachusetts, on April 2 at the Fort River Elementary School, 70 South East Street. Please send suggestions for workshops and/or offers to facilitate them to Sandy Pliskin.


CMN members will lead a one-hour family sing-along at the New England Folk Festival to be held April 9–10 in Natick, Massachusetts.

We also hope to have several song swaps this year in different states. The first was February 26 at the Rivier College Early Childhood Center in Nashua, New Hampshire. Another swap is scheduled for June 12, 1:00 to 4:00 at Sally Rogers' in Pomfret, Connecticut. To volunteer to host a swap, contact Amy Conley or Kim Wallach.

NEW YORK METRO

Sue Ribaud
520 East 76th Street, #10C
New York, NY 10021
212/737-5787
suerib@nyc.rr.com

New York Metro had a gathering in November that was geared toward performers of children's music. We had an informal round table, with each one asking questions and/or sharing successful ideas about marketing, publicity, etc. It can be a lonely profession, and there aren't many chances for performers to get together with peers. We realized that the stronger each one of us is, the more it benefits the children and the better it reflects on the profession. We agreed to meet again in a few months.

CMN members are invited to the Little Red School House and Elisabeth Irwin High School in Manhattan on Saturday morning, April 9, 2005, to hear Nora Guthrie speak. Nora is Woody's daughter and a graduate of LREI. She will talk about Woody Guthrie's music for children and about the role his music has played in supporting social change. 

ONE-A-THESE DAYS

w + m Pete Seeger
August, 2004
(4th verse by David Bernz)

*see footnotes



CHORUS: ONE-A-THESE DAYS (ONE-A-THESE DAYS) ONE-A-THESE DAYS (ONE-A-THESE DAYS)
ONE-A-THESE DAYS, ONE-A-THESE DAYS, ** OR ELSE! (verse 1) Our

Pete Seeger is a "user-friendly" song leader. He not only gets audiences singing (with confidence!) newly learned songs in instant four-part harmony, but he happily shares strategies and teaches others how to achieve the same results. Pete presented his new song "One-A-These Days" to us during his special session "Lining Out the Hymn" at the 2004 National Conference. We enjoyed the moment and the song, and asked if we could print a lead sheet of it in *PIO!* Pete sent us a copy,



photo by Kim Papa

which so charmed us that we have it here, unengraved, in his original notation. Even those who were not present at his workshop will be able to relive the experience by reading Pete's notes and directions along with the song.

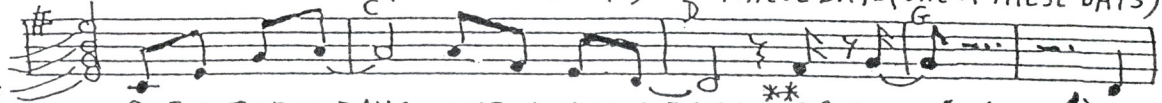
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ONE-A-THESE DAYS

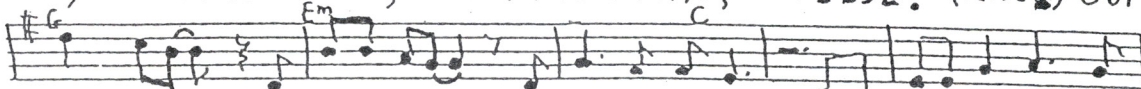
w + m Pete Scager
August 2004
(4th verse by David Bernz)



CHORUS: ONE-A-THESE DAYS (ONE-A-THESE DAYS) ONE-A-THESE DAYS (ONE-A-THESE DAYS)



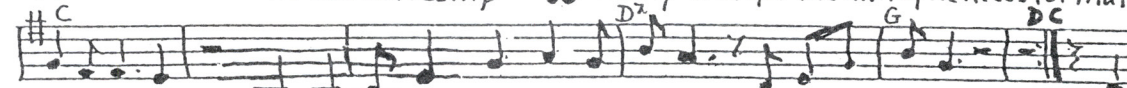
ONE-A-THESE DAYS, ONE-A-THESE DAYS, ** OR ELSE! (verse 1) Our



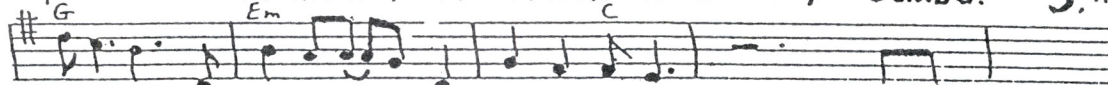
school will get The money it needs for smaller classes. And The Navy will hold a



bake sale To build a battleship 2. Johnny will get the money he needs for that



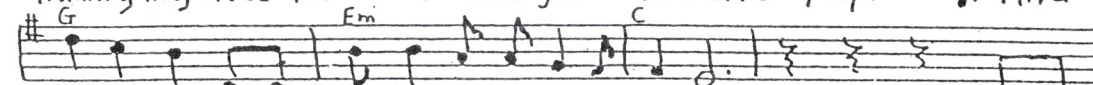
oper-a-tion. And the airforce will hold a raffle.. To buy a bomber. 3. The



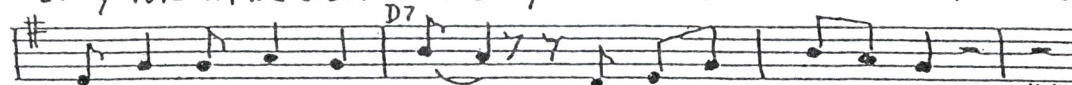
G.I. Bill will be extended to all who struggle.... for the



training they need for a better job at better pay. 4. And



Ev'ry vote will be counted in ev'ry el-ec-tion. And The

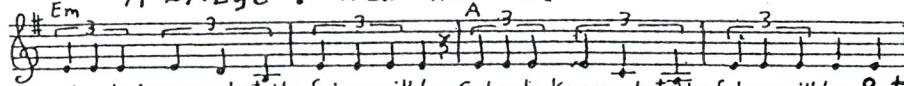


winners Will al-ways keep all of their promises! ***

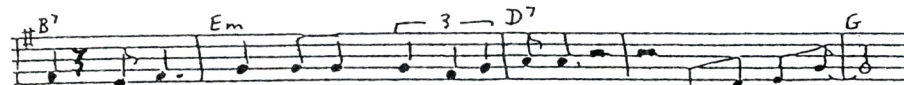
* A crowd will usually repeat The melody here, but by the end of The song good singers can be hitting These high notes for a full G-major chord, and in The fourth measure a full E minor.

** These two words should NOT sound like "awreitz". Clip each one short. The abrupt ending causes people to think.

*** A "Bridge"! Near The end.



God only knows what the future will be, God only knows what The future will be. But

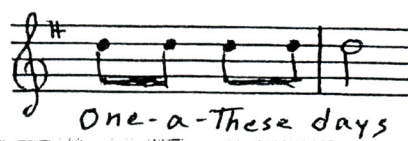


God gave us brains and he meant us to use 'em! ONE-A-THESE DAYS... etc.

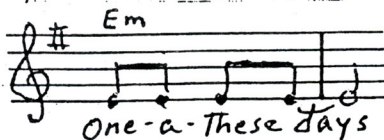
These contrasting 2 lines could be added at The end of the song. P.S. Turn This page over to learn how to add To This song.

Oct. 2004 - I send this song to a dozen songwriting friends hoping someone will make up a verse or two as good as The 1st or 4th verse. It needs to have humor & seriousness at the same time. Pete

After the second verse: "Who can hit some high notes like This one?" —
(the Tenors & sopranos Try it)



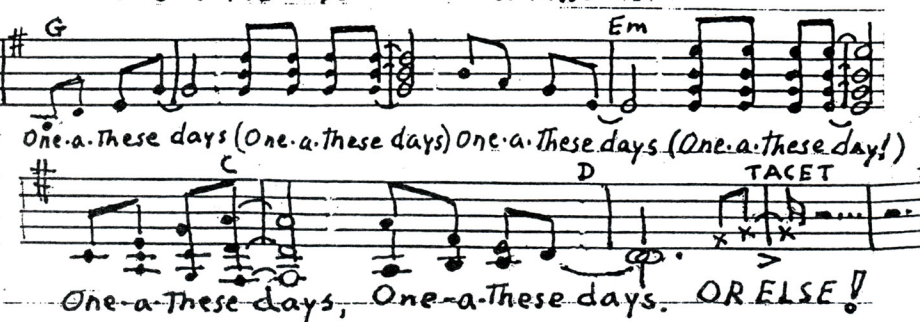
"Who can hit some lower notes?"
(lots of voices can sing This)



"Or even lower notes:"



"Hey, let's sing it again with harmony; high and low. Try it, even if you think you are tone deaf. There's no such a thing as a wrong note as long as you are singing!"



Touring with Children

by Jenny Heitler-Klevans

As I write this, my husband David and I are planning to go on a summer-long tour across the country. It is a daunting proposition. We need to plan where we're going, how we're going, and book lots of gigs along the way. This isn't the first tour we've planned, but it's the most ambitious. We're planning to bring our kids—identical twin boys—along. They'll be ten years old. Since they started kindergarten we have not gone on long tours, but when they were younger we traveled quite a bit. Planning this tour reminds me of what it was like to tour with young children.

When I began the adventure of performing full time and stopped working at another job, it was exhilarating to feel that my life was more integrated. I could be with my children and with my husband and not feel pulled in a million different directions. We brought our children to almost every performance for the first three years of their life. This amounted to about 1,000 performances that they attended! We offered to give the venue a discount if they found child care for us during the performance; otherwise we had to find a babysitter to bring along. Luckily, my children have always been very easygoing about staying with a babysitter, even someone they don't know. Maybe it's being a twin and having a constant companion. Or maybe it's their personalities or the fact that we started doing this very early on in their life. Most likely it is some combination of all of these factors. They've also been really good about traveling in the car, often listening to music and, as they've gotten older, to books on tape. If they had become carsick or cried every time we got in the car, I probably would have changed careers a long time ago.

A few months after becoming full-time musicians, we hit the road on our first tour. When we tour, we usually stay in private homes. We stay with relatives, friends, fans, and even strangers who are willing to host us. Taking four people on the road, especially when two of them were eighteen months old, was quite an undertaking. Not only did we have to arrange our bookings and places to stay, we also had to arrange child care. It was almost like having to do twice as many bookings. There were many times when I thought about trying to hire an au pair, but I thought it would be too expensive, and we didn't have any extra money to spare. Also, the thought of finding housing for five people was rather daunting.

Before my boys were born, a friend who had twins gave me some advice: "If someone offers you help, accept it!" That was the best advice I could have gotten. People really are generous. Not only did many people open their homes to us and feed us, they also offered to babysit. Once, when we were in Raleigh, North Carolina, we had two girls babysitting for us during a show. Afterward, their mother said to me, "You look like you could use a break. How about you take the afternoon and evening off and I'll take care of your kids." What an amazing and generous gift! We learned firsthand that "it takes a village to raise a child."

Performing children's music has worked well with having a family. For one thing, the hours have mostly been compatible. Rather than working late nights like many musicians, most of our performing occurs during the day—at schools, daycare centers, museums, stores, and libraries. When we do have

evening performances, they are usually early in the evening. Last year we were busy every day for a month and our children barely noticed it because we were still able to drop them off and pick them up from school every day. When we travel, our kids get to go to lots of fun, child-friendly places, and they often get VIP treatment. Our children have spent many hours in different libraries around the country. They've also visited zoos, aquariums, children's museums, bookstores, and toy stores, all because of our performances. They have traveled more than most children their age, and I think they're better for it. They have a good sense of geography, and they love meeting new people.

I've been glad to expose my children to lots of different lifestyles. Traveling around the country and staying with different people gives you a much broader perspective of the country. We've done this in other countries as well. I feel my children have become more tolerant as a result of all this experience.

The most difficult aspect of touring with young children has been illness, especially when we were staying at someone's house and one of the boys got an ear infection in the middle of the night, which used to happen quite often. It's one thing when you are home and have to deal with a sick child; it's quite another situation when you don't want to wake other people in the house and when you're not near your pediatrician. There were many times when we had to take the boys to an emergency room or a pediatrician in another city. Then we had to worry about leaving our sick kids with someone while we were performing. Those things were stressful. Still, it's amazing how few performances we had to cancel due to either the children's or our own illnesses.

The other thing that was stressful

when staying at other people's houses was being worried about my children's behavior. They are generally very well behaved boys, but of course, they do fight sometimes. They don't always share well, and sometimes they have broken things at other people's houses. Mostly people have been very understanding, but it is tiring to always have to be on the lookout.

We especially enjoy staying with people who have children of their own. They tend to be more tolerant of our children, they have toys for the kids to play with, and our kids have someone else to play with. It took us a little while to learn that lesson. One time we were asked to perform at a festival where they put us up in a hotel. We were very excited to be staying in a hotel, which we thought of as a luxury. But then we realized that we didn't have a refrigerator for Ari and Jason's antibiotics; we didn't have a separate room to stay in while they were falling asleep; we had to eat every meal in a restaurant. It just didn't end up being quite as comfortable as we thought it would be.

While it can be stressful staying with other people, there are nice benefits, too. I remember realizing one time when I got home that now we had to do everything ourselves—cooking, cleaning, laundry, dealing with the mail, errands, etc. When we were at other people's houses we got more help with the basics. When the twins were little, this was really helpful. As they've grown older, it's become easier to travel and it's also become easier to stay at home.

As a result of our performing career, our children have been able to spend much more time with their grandparents. Luckily, both sets of parents are young and healthy and flexible enough to be able to take care of their grandchildren. Our parents don't live near us, so we've made a point of visiting them and performing in their areas. That way,



*Having fun while on tour New Year's Eve 2003 in St. Petersburg, Florida
(from l. to r.: Jason, Jenny, and Ari)*


we've been able to stay for a week at a time, and Ari and Jason have been able to have a lot of quality time with their grandparents. Now that our children are in school, their grandparents sometimes come to stay at our house while we go on a short tour without them. Ari and Jason have been able to develop a wonderfully close relationship with all their grandparents.

As our children have grown, we've had to alter our schedule somewhat. We wanted them to go to school rather than being home-schooled, so we do more of our performing in the local area. Luckily for us, our local area includes parts of four states and is densely populated with many performance opportunities. We try to schedule our trips with school vacations and in-service days. We usually go on at least one week-long tour during the school year, during which the kids stay home with their grandparents.

Another benefit of working from home together with my husband is that we take a relatively equal part in parenting. We're both around to

take care of the children's needs, and to discipline and enrich their lives. While we've had to work through our different parenting styles, I think our children have benefited enormously from our co-parenting. We've been able to share many things together as a family, from reading good books together, or singing and listening to music, to visiting foreign countries and meeting new people. I know I'll look back and say, "I was there. I didn't miss my children's childhood."

So is it worth touring with children? I'd say for me, yes. However, it is such an individual decision that I wouldn't want to speak for anyone else. There are benefits and drawbacks, but I'm looking forward to sharing a new adventure with the kids before they're too old to enjoy it.

Jenny Heitler-Klevans performs full-time with her husband David as Two of a Kind. (See New Sounds for information on their latest recording.) Jenny is a CMN board member and regional rep for the Mid-Atlantic Region. She and her family live in Cheltenham, Pennsylvania. 



RAINDROPS

words and music by Tina Stone
© 2001 E. T. Stone

I was teaching preschool when a violent thunderstorm roared through our area. In an effort to divert attention from this frightening event, I had the children begin the rhythmic "pitter-pats," and we shared our ideas of where the rain falls. This "emergency" activity rolled around in the back of my mind for a while, and finally morphed into a real song. Great companion songs are "Come Under My Umbrella" and "If All the Raindrops" (*were lemon drops and gumdrops*).

♩ = 126



Bright blue skies turn storm - y gray; looks like it's go-ing to rain to-day.



tap tap Shut the win - dow, close the door, phew! phew! just in time; it's



start-ing to pour. _____ I hear rain - drops pit - ter pat rain - drops pit - ter pat



rain - drops pit - ter pat fall - ing all a - round. I hear rain - drops pit - ter pat



rain - drops pit - ter pat rain - drops pit - ter pat fall - ing on the ground.

Creative Conferencing

by Johnette Downing

As a children's musician, one of the best ways to network, increase your bookings, expand your market, and enhance your professional development is to attend conferences related to children's music. As with performing, there is an art to attending conferences to maximize the impact the conference has on advancing your career. Here are a few tips to help you get the most out of your conference experience.

Make A Plan

When you register for the conference, get as much information about the conference schedule, workshops, presenters, showcases, exhibition halls, and socials as possible. Read over the information carefully and highlight the activities, presentations, and performances you would like to attend. Make a schedule for yourself for each hour during the conference. Conferences often have several strands of activities occurring at the same time. Planning your personal schedule will help you individualize the events to suit your needs and prevent you from missing important career boosting events.

What to Pack

You have a short time to make a good impression, so dress for success. Pack professional yet comfortable clothes and shoes. Bring some dressy attire for socials. Bring business cards, brochures, press kits, CDs, giveaways, booking calendar, tape recorder, notebook, pens, pencils, PDA, bottled water, and snacks. Also pack a rolling briefcase to carry your promotional materials and to hold the items you pick up at the conference exhibition hall. Your arms get filled quickly, and having a case to put your materials in frees your hands for handshakes and handing out business cards.

Checking In

When checking in to the conference, introduce yourself and be friendly. Ask many questions and pick up everything in sight that suits your interests. Oftentimes, the organizers of the event are staffing the check-in tables. Create an interesting one-sentence introduction line for yourself. You will be saying your name, what you do, and where you come from a million

times; therefore, if you make it fun and creative, people will remember it, and, most importantly, they will remember you and your tag line.

Having Roommates

Many conferences offer opportunities to room with other attendees to help defray travel costs. Having a roommate has pros and cons. The pros are that you make a friend with another artist, share information, network, and even exchange contacts. The trick to having a positive experience is to remember to be a good roommate. Be flexible, considerate, fair, thoughtful, and accommodating. Discuss room etiquette, likes and dislikes, in the beginning. It's nice if you bring your roommate a small gift from your state as a gesture of friendship.

Attending Workshops

Many conferences offer artist development workshops given by quality presenters. Assess which ones suit your needs. Take notes, ask questions, and actively participate. Exchange business cards with the presenter and the attendees. Apply to present a workshop the following year.

Attending Showcases

Attend artist showcases. This is a good place to see what other artists are doing at various levels of expertise. You can see where you fit in the big scheme of things, get good ideas about how to improve your art form, and validate what you do, as well. Assess the level of talent and what it takes to be invited to showcase. Apply to showcase the following year. Talk with the artists you liked the best to network and share information.

Working Exhibit Halls

Depending upon the type of conference, the exhibit hall is a great place to network, exchange business cards, pick up brochures,

continued on next page ➤

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make contacts, build a client database, obtain bookings, get ideas, and more. Pace yourself; exhibit halls can be overwhelming. Put the items you pick up into your rolling briefcase. You will be glad you packed one. Apply to exhibit the following year.

Sharing Meals

Unless seats are assigned, try to sit at a different table with different people at each meal. If you make friends quickly and you just have to sit with them, invite your new friends to join you at a new table. Introduce yourself to everyone at the table and ask them about themselves.

Attending Socials

Many conferences have socials, cocktail hours, or dances. Some of these events cost extra, but they are worth it. People are more relaxed at socials and are more inclined to engage in friendly conversations. Again, sit, mingle, and dance with people you don't know. Try to meet and talk with as many people as possible. Remember, it is a party, so have fun. Keep the

conversation light and lively.

Networking Savvy

The name of the conference game is networking. Everyone is there to learn, make contacts, and conduct business. Have your business card handy; bring plenty of them and give one to everyone you meet. Place them behind your name tag for quick access. Be positive, enthusiastic, and passionate about your art. The manner in which you present yourself and your business directly reflects the quality of your work. When you get home, make a database of the contacts you made and send an e-mail or card to everyone you met. A little kindness goes a long way, and a little creative conferencing may be the key to landing you many friends, clients, and bookings.

Johnette Downing is a singer, songwriter, children's musician, haiku poet, and author. She is a newly elected member of the CMN Board of Directors.



"Creative Conferencing" was first published in *Applause!*, the quarterly newsletter for ICAN (Independent Children's Artist Network).



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

Is this your last issue of Pass It On!?

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



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!

THE COLORS OF THE RAINBOW

words and music by Anna Stange

© 2004

I made up this song because I had heard Ruth Pelham's song "Rainbow 'Round Me" and couldn't remember how it went. I use leftover quilting fabric scraps to make ribbons for the children to wave and dance with during the appropriate sections. On the word "colors," all the children wave their ribbons. On "Let 'em fly," everyone throws their ribbons into the air and catches them. This song is great for Earth Day and every day.

$\bullet = 100$

The musical score is written on a single staff in G major (one sharp) and 4/4 time. It consists of four lines of music. The first line starts with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The first line of music has a G chord above the first measure and a C chord above the last measure. The lyrics are: "The col - ors of the rain - bow, so pret - ty in the sky. The". The second line of music has a D chord above the first measure, a G chord above the third measure, and a G chord above the fifth measure. The lyrics are: "col - ors of the rain-bow, so pret - ty in the sky. The col - ors of the rain-bow, so". The third line of music has a C chord above the first measure, a D chord above the third measure, and a G chord above the fifth measure. The lyrics are: "pret - ty in the sky. Let 'em fly, let 'em fly, let 'em fly, let 'em". The fourth line of music has a D chord above the first measure and a G chord above the third measure. The lyrics are: "fly, let 'em fly, let 'em fly. _____". The score ends with a double bar line.

The col - ors of the rain - bow, so pret - ty in the sky. The

col - ors of the rain-bow, so pret - ty in the sky. The col - ors of the rain-bow, so

pret - ty in the sky. Let 'em fly, let 'em fly, let 'em fly, let 'em

fly, let 'em fly, let 'em fly. _____

Verses:

The colors of the rainbow, so pretty in the sky (3x)
Let 'em fly, let 'em fly, let 'em fly.

The children of the rainbow, so pretty in the sky (3x)
Let 'em dance, let 'em dance, let 'em dance.



Joanie Calem is the Songs Editor for Pass It On! She solicits, edits, engraves, and researches the songs.



Music with Older Kids

coordinated by Joanie Calem

Our Songs For Older Kids workshop at the 2004 National Gathering was full to overflowing. We got only halfway around the circle in our round robin of ideas, and each song presented was full of ideas and discussion and extra suggestions. We ran out of time, and a number of the group reconvened after lunch outside to continue swapping songs. This age group has the benefit of being able to sing and move to very complicated rhythms and patterns, and our list of songs showcases that. Following is a list of the songs presented, a short description, and contact information if you are interested in finding out more from the presenters.

Tom Pease (with assistance from Leslie Zak and Joanne Hammil) gave us "Tue Tue," an African harvest song/dance. The dance instructions were published in *Pass It On!* #21, Fall 1995, and Tom added some original variations.

Patricia Shih introduced a Jan Nigro song, "I've Got Some Rights" (about kids' rights), with hand movements and dance.

Billy Grisack shared a rap that he does with fifth- to seventh-graders, "Just Think." See the next page for the words.

Jenny Heitler-Klevans presented a song with drum accompaniment that she and David wrote, "Harriet Tubman."

Nancy Silber and Sue Ribado led a Mother Goose rhythm and dance zipper song with a funky beat: "Humpty-dump, Hump, Humpty-dump."

Tina Stone presented a round called "The Waiter," also known as "The Waituh".

Joanie Calem presented an "anti-Valentine's Day song" by Jean Ritchie, called "Lazy John."

Billy Jonas led us in a challenging full body rhythm song/dance/chant.

Marie Hopper led an African song, "Msingilah."

Ellen Allard taught us Noah Katz's version of an African rendition of a Hebrew song, "Am Yisrael Chai."

Mike Soloway offered his three-part round "What Will You Do With the Garbage?" The words and music are on page 17.


Marci Appelbaum and Erin Lee Kelly shared a song that they wrote called "I'm Sick."

Louise Doud sang us "Shoo Be Doo Wah."

Linda Pollack-Johnson played her song "Cat In The Hat."

Ellen Greist sang a Susan Bingham song, "Peace Be With You," which uses twelve languages.

Joni AvRutick's offering was "Physics Extreme," for eight- to twelve-year-olds.

Diane Kordas sang her "Library Song (Check Out A Hero)" for us. 



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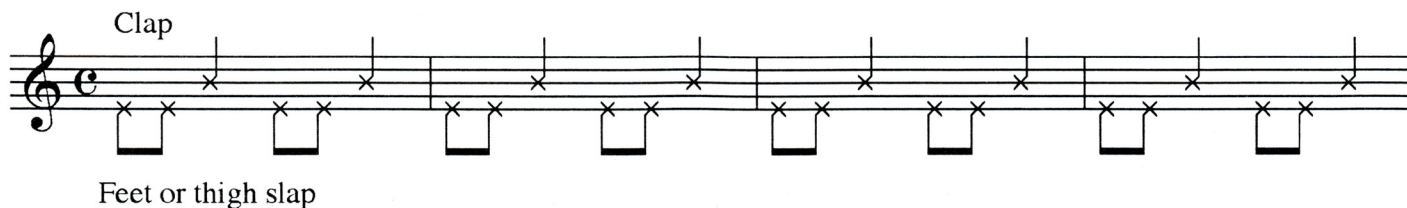
50 or more, \$.70 ea.



JUST THINK

words and rhythm by Billy Grisack
©2002 Mr. Billy, BMI

This is a rap. The rhythm that Billy sets up while he is singing (rapping) this song is modelled on the one Queen used for the song "We Will Rock You" in the '70s. The tempo should be about 100 BPM.



I like to think I think it's really cool
To feed your head with great stuff everyday at school
If you didn't have a brain you'd always wear blank face
In between your ears there would be nothing but space
But you have gray matter so learn how to use it
Don't take it for granted and never abuse it
Your brain is like a muscle so don't let it get weak
Exercise it everyday just think!

Chorus

Just think (think) think about it
Just think (think) no doubt about it
Just think (think) a thinky-dink
Just think about the thought that you thought about thinking

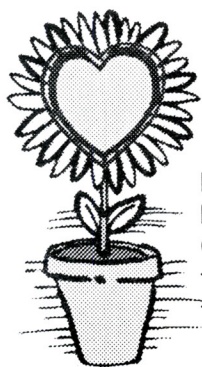
If you take good care of what's under your hair
And don't use your brain to sit on your chair
You can impress your family and amaze your friends
When you use your brain the fun never ends
What will you think of next, who knows?
Just keep on thinking and your thought power grows
Your brain is like a muscle so don't let it get weak
Exercise it everyday just think!

Chorus

Yeah, whatever you do it's all up to you
If you can think it and believe it you can make it come true
Your brain is like a muscle so don't let it get weak
Exercise it everyday just think!

Chorus





PLANTING SEEDS OF LOVE

words and music by Pam Donkin
©2004 Pam Donkin

Here is a "zipper song" inspired by Don Miguel Ruiz's words "planting seeds of love in your heart" in his book *The Mastery of Love*. After attending Pete Seeger's song-leading workshop at the 2004 CMN National Conference, where he had the audience echo him as he sang the chorus of one of the songs, Pam changed the original chorus of the song to add an echo chorus, making it more accessible and easier for an audience to pick it up and sing along.

Moderato

verse

A D A

1. I am plant - ing seeds of love in my — heart. I am

A D E A

plant - ing seeds of love in my heart. And — as they grow I take them

D A A E A **chorus**

ev - 'ry - where I go. I am plant-ing seeds of love in my heart. And as they

E (echo) A (echo) E (echo)

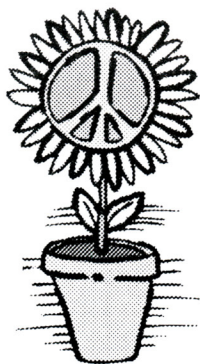
grow And as they grow they o - ver - flow they o - ver - flow in ev - 'ry part in ev - 'ry part of my

A (echo) E (echo) A (echo)

heart. of my heart. Heart to heart, Heart to heart friend to friend, friend to friend

B7 E tag A E A

sing it out a - gain. I am plant-ing seeds of love in my heart.



1. I am planting seeds of love in my heart.
I am planting seeds of love in my heart.
And as they grow I take them ev'rywhere I go.
I am planting seeds of love in my heart.

chorus

And as they grow (And as they grow) they overflow (they overflow)
in ev'ry part (in ev'ry part) of my heart. (of my heart)
Heart to heart, (heart to heart)
friend to friend, (friend to friend)
Sing it out again.

2. I am planting seeds of peace in my heart...

chorus

3. I am planting seeds of song in my heart...

chorus

4. I am planting seeds of love in my heart...

To hear an MP3 of this song, go to www.pamdonkin.com or e-mail pam@pamdonkin.com.

New Sounds

compiled by Joanie Calem

Note: These descriptions of new releases are sent in by the CMN members 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.

BILL HARLEY

The Teachers' Lounge: More Completely True Stories and Poems

This is Bill Harley's twenty-fifth recording for children and families. This CD includes two full-plotted stories, "The Teachers' Lounge" and "The Science Fair," and three spoken poems. Bill is accompanied by Keith Munslow on New Orleans style piano. The whole album takes a humorous look at the culture of school in retelling Bill's childhood experiences in school.

CDs are \$15 and are available from www.billharley.com; by calling 800/682-9522; or from Round River Records, 301 Jacob St., Seekonk, MA 02771.

JOANIE CALEM

Dancing Through The Seasons

This is Joanie's first CD. It includes eighteen tracks, taking a musical trip through the four seasons of the year. Twelve of the CD's songs are original; seven are traditional folk songs with new lyrics. All of the songs have been "kid-tested" with children from ages six months to eight years. The songs encourage children to dance and pretend, turning themselves into various animals and experiencing nature's changes. The CD is a solo effort, with Joanie accompanying herself on guitar, xylophone, and percussion instruments.

CDs are \$15, and are available by mail from Joanie Calem, 4890 Sharon Av., Columbus, OH 43214; e-mail: jcalem@columbus.rr.com; Web site: www.joaniecalem.com.




TWO OF A KIND AND FRIENDS

(David & Jenny Heitler-Klevans)

So Many Ways To Be Smart

Two of a Kind's sixth studio recording for children and families is an eclectic collection of thought-provoking songs. There's a funky song about human rights, a song written by fourth graders about Harriet Tubman, a hard-rock parody about cold-blooded animals, a reggae tune about libraries, a calypso song about multiple intelligences, and many more. David and Jenny Heitler-Klevans are joined on the album by the jazz-fusion group Kidlogic; a bluegrass group, The Shady Desert Minstrels; and What Four, David and Jenny's new group for adults. There are also a wonderful kids chorus (including sons Ari and Jason) and additional instrumentalists. The eighteen songs include originals, covers of songs by CMN artists, and songs by kids.

CDs are \$15 (plus \$2 s+h), and are available from Two of a Kind, 7426 Barclay Rd., Cheltenham, PA 19012 or at www.twoofakind.com; phone: 215/782-8258; or email: 2ofakind@comcast.net. 

Letters to the Editor

Marie's letter was originally sent to the CMN members e-mail list, and is reprinted here with her permission.

Dear PIO!,

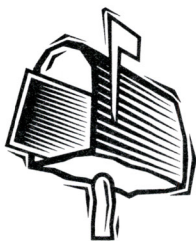
I have had many thoughts in my head since [the CMN National Conference in] October and kept meaning to set them down and send them out, but life has been very full since getting home. So, I would like to share some of my reflections from October.

First, a confession—I attended this conference with a great deal of trepidation and a rather big chip on my shoulder. I consider myself a music teacher—certainly not a performer! In my many years as a teacher, booth holder, business owner, conference attendee (both early childhood education, and music), I have been left with a rather negative impression of most “children’s performers.” While I felt lucky to have met a couple of folks I felt I could respect and whose music I enjoyed, many more I hoped never to encounter again. I certainly wasn’t planning to buy their music! Add to this a less-than-positive and welcoming encounter with CMN several years ago, I wasn’t quite sure if I really wanted to do this.

But...I did decide to attend. I have always enjoyed PIO! and I was impressed with the online group—its thoughtfulness, its willingness to look at and discuss hard topics, I mean—the people seemed, well, nice! This particular year, the conference was close enough for my family to drive to and combine it with a vacation. It was affordable. And, why not? I might actually pick up some ideas, songs, meet some nice folks. (Plus, I read that Tom Pease might be there and I’ve always wanted to meet the man behind the music my family had enjoyed so much over the years!) Or confirm my initial impression that this was not a group I wanted to get too close to.

Surprise! Once I put down my load of baggage, both literally and figuratively, I discovered that I *liked* CMN. I discovered that there was a place that was working on bringing performers and educators and others together in a respectful, open manner—trying to find the center of the paradox of meeting the needs of all sides of the dice. I met some wonderful people—both teachers and performers (and, of course, Tom Pease).

I, too, had the experience of attending a workshop of my “twin”—our handouts are almost identical and listening to her speak was like listening to a recording of some of my own workshops. Weird!



I discovered people who really like kids—I mean *really* like kids—respect them, think about how best to partner with them and engage in music with them. And talent! Enough to intimidate any teacher!

I realized that CMN is like any other group of human beings—there are folks whom one is comfortable with and others less so; there are frictions and egos and issues; and there is also respect, compassion and lots of love.

I came home with tons of new ideas, lots of new music from people I will buy from again and recommend to others, a new enthusiasm for what I do and lots of *hope*.

My thanks to all the really cool folks I met and had way-too-brief conversations with, to everyone who shared a song or an idea, and to the folks who couldn’t attend and I haven’t yet met—you give me more to look forward to at future conferences!

By the way, since I had such a positive experience and really do believe in what CMN is all about, my company Musicare will become a corporate sponsor this coming year.

Thanks!

Marie E. Hopper
Greensboro, North Carolina

Correction!

Dear PIO!,

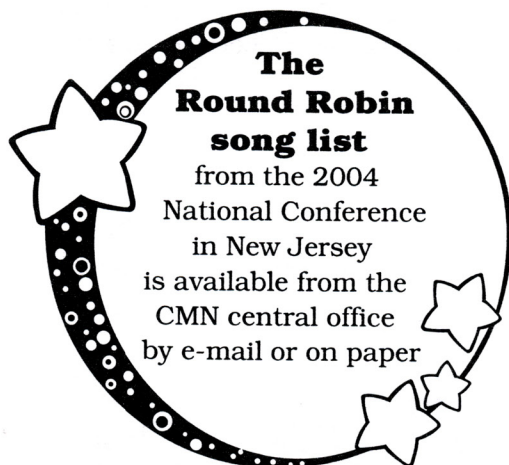
Just received my PIO! #48—loved it, especially the chant from Iran. One little problem: the phone number for World Music Press under “La Paloma” is outdated (changed two years ago). The correct toll-free number is 888/283-5273. Perhaps you took the old number off an old copy of the octavo? Anyway, is there any place this can be corrected in the next issue, or online? Thanks!

Judith Cook Tucker
Danbury, Connecticut





Announcements



**The
Round Robin
song list**
from the 2004
National Conference
in New Jersey
is available from the
CMN central office
by e-mail or on paper



The **CMN brochure** is
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 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.

CMN Internet Services – Helping Build Community

Don't have Internet access at home?

Free or low-cost services are often available at libraries, Internet cafés, universities & colleges, copy centers such as Kinko's, airports, hotels.

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 Web site at www.cmnonline.org

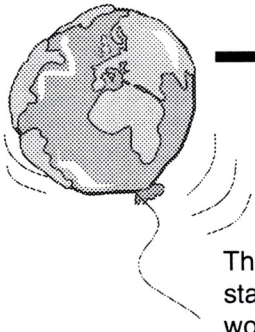
And at the Web site (www.cmnonline.org)—

- Events: the latest news on CMN regional & national doings
- Peace Resources: an 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.
- Tool Kits: guides, links, & other materials for songwriters, for CMN regional representatives, & for member activists who want to promote CMN
- Web Links: resource sites, a performance calendar where you can list, a children's radio national index, music & education-related organizations, and the **new Media List** of CMN members with radio or TV programs
- 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



**Our online
services have
greatly expanded.**

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



LET'S TALK ABOUT PEACE

Words and music by Diane Kordas

© 2001 Diane Kordas

This song has evolved through the years. It is wonderful for group singing, as it is an echo song. Diane started writing it after 9/11 as a way to give something to her students that they could relate to. The children would add a phrase, then suggest other activities that could be done with the song. Diane sang it during the round robin at the 2004 CMN National Conference, and it is on her CD *Dinosaur Stomp*, where it includes a bridge that is not noted here. Anyone interested in seeing the bridge written out may check Diane's Web site www.romperrhythm.com for updates.

With rhythm ♩ = 120

D (echo) A7

Let's talk a-bout peace (Let's talk a-bout peace) a-round the world

D (echo) A7 D (echo) A7

(a-round the world) for ev-'ry boy (for ev-'ry boy) and ev-'ry girl.

(echo) D (echo)

(and ev-'ry girl.) Peace be-gins (Peace be-gins)

G (echo)

— right here to-day — (right here to-day) — in what we do

D (echo) A7 D (echo) A7 D

(in what we do) and what we say. (and what we say.)

Let's talk about peace (let's talk about peace)
 Around the world (echo)
 For every boy (echo)
 And every girl. (echo)
 Peace begins (echo)
 Right here today (echo)
 In what we do (echo)
 And what we say. (echo)

We don't want to fight (echo)
 Or harm or hurt. (echo)
 We can use our mouths, (echo)
 Tell our feelings first. (echo)
 Sometimes we may (echo)
 Just disagree. (echo)
 We'll talk about it, (echo)
 Just you and me. (echo)

Replace the verb "talk" with: sing, drum, ring, shake, clap, stomp.
 Add percussion instruments, etc.

Interlocken AT WINDSOR MOUNTAIN

We're changing our name from
**Interlocken to
Windsor Mountain**

SUMMER JOBS

- SONG LEADERS
- MUSIC DIRECTOR

Windsor Mountain International Summer Camp, formerly Interlocken, has a long, proud tradition of excellent folk music and singing of songs that speak to its purpose:

"Helping Build Peace and Friendship Through Understanding"

We are looking for staff with 2 to 60 years of experience to teach traditional music, dance and group singing that enriches the life of our camp community.

June 13th to August 22nd
Pay: \$1500 to \$4000 by experience

603-478-3166 (ask for Jon)
www.WindsorMountain.org/jobs
e-mail: jon@WindsorMountain.org
19 Interlocken Way, Hillsborough, NH 03244

This is a Paid Advertisement



Help CMN to Grow

CMN is looking for opportunities to reach out for new members by publicizing our services to organizations in related fields (education, music, children). Here are some steps to follow in order to plan such outreach.

To organize a CMN presence at a conference, fair, festival, or other event:

1. Look for organizations that offer no-cost table space to nonprofit organizations.
2. Contact your regional representative to suggest your plans.
3. Make arrangements with the organization's contact person.
4. Find CMN members willing to help with setting up and staffing the table.
5. Arrange a display of CMN informational materials. At least two weeks ahead of time:

- Order brochures from Jean Schwartz, 508/620-0736 or Mezzobean@aol.com.
- Order a few back copies of *Pass It On!* from the CMN central office, 847/733-8003 or office@cmnonline.org.
- Obtain flyers for upcoming CMN local, regional, or national events. (You can get national conference/gathering flyers or a copyable white original from the CMN office.)
- Consider creating sample packets of songs from attending CMN members to hand out. (See sidebar on this page.)

For CMN song swaps or CMN member round robins at public events such as conferences or festivals:

1. Find a moderator or emcee to start things off and keep the program rolling.
2. Check out the space ahead of time. Consider using a sound system for round robins.
3. Also see under "sales table" below.

To have a CMN sales table included at a conference or other public event as part of a CMN presence:

1. You must make sure that every member in your region gets the information needed to participate. Confer with the CMN central office to get contact information for current region members.
2. The sales table coordinator should follow the guidelines for sales tables at national and regional gatherings/conferences. Ask your regional representative or the CMN central office for a copy of the guidelines.

3. The moderator or emcee can mention that some artists have recordings available at the sales table and can encourage participants to visit. Convey to artists that they don't need to mention their recordings during the swap or round robin.
4. The coordinators of the CMN presence may decide whether or not to include for sale products of CMNers not present, and how.

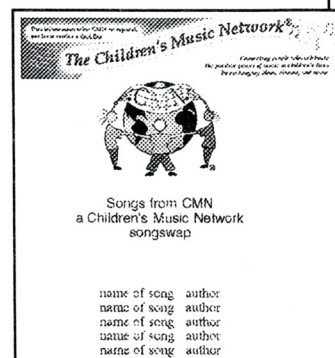
CMN Sample Songs Packet

The CMN board has designed a sample songs packet you can make to hand out at conferences. The packet will contain songs, in music notation form, from CMN members who are presenting at a particular conference. It will be a way for the members to link up and put out a song swap in print form, authorized

by CMN, as an example of what CMN has to offer potential members. The packet will be created by those members who are attending the same conference and want to put it together and make it available at their tables or workshops. The cost of the handout is divided among those participating in the project.

A template for the title page has already been designed, ready for you to type in the list of songs and songwriters represented in the packet. This is attached to the songs, and a CMN brochure is then attached to the packet. (Order brochures from Jean Schwartz at mezzobean@aol.com.)

The first songs packet was compiled and distributed at the NAEYC National Conference in November 2004. If you would like to create CMN Sample Songs Packet for distribution at a conference you are attending, contact Pam Donkin at pam@pamdonkin.com for a Word document copy of the title page and any further information. Since your packet will be representing the entire organization, it must be approved by a member of the board's Executive Committee prior to distribution at the conference. Contact the CMN office (office@cmnonline.org) for help with this. Please allow a few days for the approval process.



2004 CMN Silent Auction Contributors

CMN is very grateful for the support of these contributors to the silent auction held at our 2004 Annual National Conference in Elmer, New Jersey, in October 2004. Thanks to their donations, the fundraiser was a great success. We encourage you to check out their Web sites and materials, support them, and tell others about them.

Bob Blue (CDs, cassettes)
170 E. Hadley Rd. #82, Amherst, MA 01002
413/256-8784
www.bobblue.org

Brooklyn Gems (jewelry)
358 Seventh Av., PMB 121, Brooklyn, NY 11215
www.brooklyngems.com

Sandy Byer (Laotian scarf, songbooks, cassettes)

Elderly Instruments (gift certificates)
1100 N. Washington, P.O. Box 14210,
Lansing, MI 48901
www.elderly.com

Folkmanis Puppets (puppets)
1219 Park Av., Emeryville, CA 94608
www.folkmanis.com

Carl Foote (Web services)
cfoote@squirrelsnsod.com
www.squirrelsnsod.com

Garden State Discovery Museum (gift bag)
2040 Springdale Rd., Cherry Hill, NJ 08003
www.discoverymuseum.com

IntraComm Services (singing lessons)
P.O. Box 176, New Rochelle, NY 10802-0176
914/633-9012
LaCantante@aol.com

In the Heart of the Beast Puppet & Mask Theatre
(T-shirt, CD)
1500 E. Lake St., Minneapolis, MN 55407
www.hobt.org

Ella Jenkins (CDs)
www.ellajenkins.com

Romper Rhythm & Puppets (puppet/CD sets)
516 Barnard Hill Rd., Weare, NH 03281
www.romperrhythm.com

Laurie's Stories (Web site subscriptions)
P.O. Box 831, Sutter Creek, CA 95685
www.lauriesstories.com

Linden Tree Children's Recordings & Books (books)
170 State St., Los Altos, CA 94022-2812
www.lindentreebooks.com

Marcia Berman Fund (CDs)
P.O. Box 712574, Los Angeles, CA 90071-7574
www.marciabermanfund.org

Suni Paz (cassettes, books)
544 N. Louise, Glendale, CA 91206
www.sunipaz.com

Remo, Inc. (kids' floor tom)
28101 Industry Dr., Valencia, CA 91355
www.remo.com

Sally Rogers (jewelry)
www.sallyrogers.com

Mara Sapon-Shevin (quilted pillows)
msaponsh@syrr.edu

Jean Schwartz (fabric bowl & napkins, sweater)
mezzobean@aol.com

Sing Out! magazine (subscription)
P.O. Box 5460, Bethlehem, PA 18015-0460
www.singout.org

Sisters' Choice (books, cassettes)
704 Gilman St., Berkeley, CA 94703
www.sisterschoice.com

Syracuse Cultural Workers (T-shirts, poster, book,
calendar, teachers guide)
P.O. Box 6367, Syracuse, NY 13217
www.syraculturalworkers.com

Taylor Guitars (Baby Taylor guitar)
www.taylorguitars.com

Whacky Music, Inc. (Boomwhackers pack)
2085 Mountain Rd., Sedona, AZ 86336
www.boomwhackers.com

Woody Guthrie Foundation (CDs, books, shirt)
250 W. 57th St., Suite 1218, New York, NY 10107-1218
www.woodyguthrie.org

"I'm a Jongleur"

➤ continued from page 3

PIO!: You want to save them?

TF: Yes; I belong to the Animal Humane Association. I don't rescue animals any more (by taking them into my home) but I still have that impulse. Now I take leftover foods and carry them to any animals outside. Around here there are three dogs. When I go to sing, there's always leftovers; I ask for them, put them in a doggy bag and feed them. I sing a lot in hospitals, too. I sing for the older people, for sick children, for lepers; I get there and I sing songs pertaining to them.

PIO!: Is it cruelty and injustice in the world that makes you angry?

TF: Yes, because of Christian feelings. Not the regular Catholics, but the Catholics in Mexico; priests like Hidalgo and Morelo, very famous priests in Mexico. [Note: *Father Miguel Hidalgo was a liberal priest who played a central and heroic role in securing Mexico's independence from Spain in the early 1800s.*] It hurts me that there are some with a lot and some without. But I believe that that distribution should be done with feeling, fairly, if someone has two things and one person needs one. So when I have, I share. If I have two cigars, I offer one.

PIO!: Please tell us the story of "Mi Gatico Vinagrito." (The Vinegar Cat)

TF: My father always let me rescue animals from the street. We didn't always keep them all. He sometimes sent them to the countryside, or gave them to other people and told me a story about what happened to them.

As for Vinagrito, I used to go to university by car with a professor who gave me a ride because it was a long way. One day in the car I heard "meow, meow" and the professor said, "My cat had kittens and my wife doesn't want them so I'm taking this kitten to leave some-



Teresita's calendar shows a busy schedule.

where." I said, "Give it to me." I went to the cafeteria at school and gave the kitten a dish of milk. He was so hungry, but so little, I fed him the milk with my finger. That is why part of the song says, "put the moustache into the milk, the leg into the milk."

When I got home, my father said, "What an ugly cat. Name it Vinagrito." And that was his name. That year there was a bombardment when Che passed through Santa Clara, and we needed to go for shelter. I took Vinagrito with me. We all went to bed on a mattress on the floor of the gym and the cat crawled under a chair. When the bombs were going off, Vinagrito was scared. I remember at one point a small mouse ran in front of Vinagrito. He snapped at it but he didn't chase it because he was afraid to move.

PIO!: Did he ever come out of his trauma?

TF: When the bombs stopped and we walked back home, he was doing all the things he hadn't done at the shelter: pee, poop on me. When I got home I bathed him and sat him in the sun. I protected him from another street cat who came around and almost killed him. And to end this: I was sleeping on a sofabed and I put the cat in the drawer under the sofa so no one could take him away; but there was a spring that sprung and broke his back. The vet came and taped him all up. He could walk but not run, so I took some toy wheels and taped

them to his hind legs. So that's why the song says, "he can't go up on the roof because he can't climb" and the children asked me why, so I changed it to "he doesn't know how to climb."

PIO!: When the revolution happened, did you consider leaving Cuba?

TF: My mother recommended that I stay in Cuba. She said, no matter how bad things get, never leave your country because nothing is sadder than being a foreigner. She herself had been an immigrant from Mexico. I had the best parents in the whole world. And I consider myself lucky and thank God because all that I learned from them has permitted me to live, sing, travel, write. I have a postcard that someone gave me at the beginning of the Revolution that depicted a flowering cherry tree. The card says, "There where I've placed you, you blossom." I can blossom here in Cuba in my house or when I'm in the street, where there's laughter and art, so much I can share. I've blossomed when I've been in Brazil, Chile, Colombia, Venezuela, Nicaragua. I have blossomed even when I have sung for people in jail.

PIO!: In ordinary schools here in Cuba, is there usually a music teacher? Is there someone who sings songs to children?

TF: In normal schools there aren't any. When they see someone who has aptitude, then they send them to music or art schools. I think that civilization and progress and all that have separated us from the natural way of life, physically as well as mentally. I always say as a joke, but I do believe it, that whoever invented the salary was a "salado," a salty, a troublemaker. One loses the way, so those of us who believe in other intangible things like nature, happiness, in things that we can't see but they exist—we must persevere.

PIO!: I totally agree.

TF: It's very lucky for me that the

photo by Phil Hoose

first American that visits me is dedicated to the love of children and to create a better world by being kind to nature. We have a lot in common that way. When I visit the house of a person who sprays for bugs, I take the roaches and feel bad for them.

PIO!: *I'm the same. I don't spray. I take them outside.*

TF: Roaches are prehistoric and pretty. [Laughs to the interpreter] With this American we have great hope.

PIO!: *People from one end of Cuba to the other know you and love your songs, but we have very little information about you in the U.S.*

TF: I think that is true, in part, because I belong to an era of transition. I don't belong to traditional Cuban music. I'm in the middle of the old music and a new movement of music in Cuba. I'm not young enough to be in the new troubadours, but I'm of the post-troubadours.

PIO!: *On the Internet I read a statement by a Cuban-born German. He said that while living in Cuba he felt imprisoned, but the songs of Teresita made him feel free, that they helped him get through his life in Cuba.*

TF: Those are my rewards.

PIO!: *Have other people told you this?*

TF: I've never looked into being famous or tried to exploit myself by selling records in order for everyone to know me. I've lived in this apartment for four years, but before that, when I used to live in a house with a yard, I didn't even have a phone—I was incommunicado. The government gave me a car and I gave it to the Federation of Women in Cuba. We have trouble with transportation in Cuba, but I didn't want to drive by the bus stops where there are children who know me and have to wait for the bus. When they are grown up, what will they think of me? They'll think, "She says one thing and does another."

PIO!: *Does it feel good when you get recognized?*

TF: I have a great reward in having sung for a few children. And as time goes, then those children have children of their own and I sing for them too, and some of the adults cry when they hear me. And then they become grandparents. When I was at the International Festival of Theatre for Children in Cuba, I almost didn't have to sing at all, because they all sang "Vinagruto," "Dame La Mano," "Avanzaremos."

PIO!: *Everybody knows your songs...*

TF: Part of my spirituality is that fame, glory, success, money, and all those things that everyone looks for—I think it's idiotic. I never forget that I was once a sperm of my dad's and an egg of my mom's. I was something so small I could only be seen through the microscope. And one day I'm going to die and be nothing again. And will return to the earth. The only thing I know is that I don't know anything, as Socrates said.

PIO!: *Tell about your singing life now. Do you visit schools? How many in a year do you visit?*

TF: [Shows me her calendar. It is a thicket of black circles, denoting appearances.] Old people, children, hospitals, parks, theatres, schools; anyplace they ask for me, I go. Tomorrow I'm going to a park to work in a neighborhood that was established by Pastorita [a city in Cuba] to sing; and since I never charge—no never—I belong to a government agency that gives me money; because of my age I don't have to work. I go to make people happy. I consider it very necessary at this moment because people say that they are stressed.

PIO!: *In our Children's Music Network there are many people who sing with children, in schools, in the park, wherever. What advice would you give them?*

TF: Do they go for free?

PIO!: *Sometimes.*

TF: In the beginning, here is what I told Raul Castro, when they gave me the maximum award of the Armed Forces: I said, those who have nothing, don't charge. Those who have something, accept something because I have to pay electricity, food, water. As for those who have a lot, I don't sing to them at all because I don't want to. Let them buy a monkey. I'm a jongleur.

PIO!: *You don't sing for rich people?*

TF: No, because in the court of the kings, they had the buffoon to make them laugh and the troubadours, but the jongleur left the court and he performed in the parks and plazas for free. I'm a jongleur. Martí said that when the teacher leaves the classroom he must walk the road so everyone goes near him without fear. Wherever he is, he plants his way with wonders. Sometimes I go to a poor neighborhood where I've been warned they take drugs such as marijuana. In these places I speak in a different way. There I say, "Leave that [expletive] alone, it's bad for your health—and it's very expensive."

PIO!: *But Teresita, as we speak you are smoking a cigar. Cigars are also dangerous to your health.*

TF: This is not a cigar. This is a Cohiba [a brand of Cuban cigar]. But in front of kids, one does not smoke.

PIO!: *Not so fast—how do you reconcile your distaste for marijuana with your embrace of tobacco?*

TF: [Gesturing with her Cohiba] Because this is not a drug—not like marijuana or other drugs.

But also, I'm a teacher. And smoking is dangerous to health. When I'm performing in front of children I go like this [gestures throwing the cigar away] and everybody claps. And then I add, "Since I am a hypocrite, please give it back" [laughs]. But I'm teaching all the time.

continued on next page ➡

"I'm a Jongleur"

➤ *continued from previous page*

PIO!: *Have you ever been a classroom teacher?*

TF: In Santa Clara.

PIO!: *For how many years?*

TF: Six. Until 1957; I was twenty-seven years old.

PIO!: *What grades?*

TF: Third grade and later in the higher levels. But later when Camilo [Cienfuegos] came to Camagüey, Batista's forces burned the school where I worked, so I went to teach secondary grades; but then the students went on strike. The teachers closed, too. And the university I attended—third year of a degree for teaching—it closed, too. After the triumph of the revolution, I came back and obtained my PhD in Santa Clara, Las Villas.

PIO!: *So now when you go to sing, are you considered by the government to be a "teacher"?*

TF: They pay me as an "author/interpreter" but I have named myself: I am a teacher who sings. And the songs and the guitar are pretexts to say what I can't say in the classroom. And I am constantly changing students. I throw out the seeds to the wind and I leave.

PIO!: *What do you think are your best seeds?*

TF: "Vinagruto" and "La Palangana." They produce happiness and love.

PIO!: *Those are among your best known songs. Are those also your favorites?*

TF: No, my favorite song is the song I have not made yet. I'm a chronicler—a toad, a cat, love, pain, country. If I see a butterfly, I write about the butterfly; if I see a cat, I write about a cat. When I'm touched, I write about it.

PIO!: *Why will a child accept a seed from a song but not accept teaching words? Why can you get through to a child with a song what you can't say in a classroom?*

TF: First, because the song is shorter; but I also believe with all the childish mischievousness that is still in me, that teaching is obliged and heavy, and the song is light, like flight. If children always have a doll, an animal, a bird, they go, "Mira! Mira!" [Look, look!] Children get bored of seeing the same things; and also because music, I think, touches more sensitive fibers of a human.

PIO!: *Do you like to perform?*

TF: Some actors say that I'm acting all the time and they identify me as an actress. I think that life is art, that life is a stage. One day I go and enter onto the stage and one day I will die and leave; I will be judged by my behavior there.

PIO!: *Is the most important thing to sing well for children, or to make songs for children, or to love them? I want to know, what's the most important thing to communicate, through song, with children?*

TF: I think the best is to *be* like them—*be* a child. Sometimes I arrive at a place and the children are swimming, and the boss says, "get out of the pool to sing," and I think, "They're going to hate me." I say, "Leave them there." I pull my chair near the pool and they make a circle in the water and sing while they are in the pool.

PIO!: *Be like them...*

TF: Be like them. I have a gift here given to me by a girl who is a quadriplegic from Mexico. I lived in her house. When I arrived at the airport the mom was pushing the girl in the wheelchair. When I got at the airport and saw her, I got a wheelchair for myself—these are the childish things I do sometimes. I sat down, we held hands, and we sang, "Dame la mano, dame la mano," and that way we were pushed around and people looked at us and felt sorry for us.

Another time I went to the hospital and a boy had a bandage on his head and the mom looked sad, and the kid said, "Sing 'Mi Vinagruto!'" I

said, "If your mother doesn't change the expression on her face, I'm not singing." And the kid said, "Mami." Then the mother brightened up.

I'm sorry you are leaving Cuba so soon because I would like to take you with me to see that I inherited from my grandfather the aptitude of a bullfighter. When I arrive at a school or a park, I analyze the situation and as things change, I change my attitude.

PIO!: *So you meet the child where the child is.*

TF: Empathy. I let them know that someone has arrived who understands them, that I have no prejudice, no wall between me and the children. In the same way I have sung in the women's prisons of Colombia. I look at them through the bars and wonder, who invented these bars? But it's relative because I see them behind the bars but they see me from their side. I ask the guards if they are here all day. They say yes, so they are jailed, too.

PIO!: *Teresita, I want you to know that in our Network there are nearly 500 musicians, teachers, actors, parents, librarians, radio personalities trying to connect with children through music. Like you, they love nature and justice, and they just plain love children.*

TF: Where? There, in the U.S.?

PIO!: Yes.

TF: With all my respect, I say they must be special people because the consumerism is always running there.

PIO!: *Teresita, I think I am out of questions. But on behalf of the Children's Music Network, I thank you for giving us this time and for your wonderful work. We love you and we are happy to know you now.*

TF: If you have time, I'm going to sing for you to surprise you. They are not the songs that are on the record.

PIO!: *I have time.* 

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 2005 issue:

Except for regional reports, all materials must be submitted by **May 4, 2005**

Deadline for Winter/Spring 2006 issue:

October 15, 2005

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.

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

- ✓ a song written by a young person...
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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:

Joanie Calem

Songs Editor

4890 Sharon Avenue

Columbus, OH 43214

jcalem@columbus.rr.com

CALL FOR MEDIA INFORMATION!

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

PJ Swift

Media Editor

305 Dickens Way

Santa Cruz, CA 95064

pickle@well.com

CALL FOR NEW RELEASES!

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

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New Sounds Editor

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Letters to the Editor may be sent to:

Nancy Silber

PIO! Editor

16 Plymouth Road

Port Washington, NY 11050

nsms2@aol.com

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