
PASS IT ON![®]

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

ISSUE #61/#62

Winter/Spring 2009

Tom Chapin



**2009 Magic Penny
Award Recipient**

Inside...

- Performing for Older Elementary School Students ■ Eleven Great Songs! ■
 - Music Marketing Tips from Bob Baker ■ Musical Books for Young Children ■
 - 2008 Conference Report and Photos ■
-

About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

The Board of Directors

Marci Appelbaum, Liz Buchanan, Joanie Calem, Pam Donkin, Purly Gates, Billy Grisack, Monty Harper, Frank Hernandez, Erin Lee Kelly, Carole Peterson, Wiley Rankin, Terri Roben, Patricia Shih, Steven Zelin

With deep appreciation, we acknowledge

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

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



Articles in this journal do not necessarily represent the views of The Children's Music Network, nor do the advertisements imply endorsement. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. See inside back cover for deadlines.

PASS IT ON!

is the journal of

THE CHILDREN'S MUSIC NETWORK®

A Not-for-Profit 501(c)(3) Corporation

©2008 The Children's Music Network

All Rights Reserved

PIO! EDITOR

Sue Schnitzer
P.O. Box 18476
Boulder, CO 80308-1476
866/793-3233
sue@weebeemusic.com

THE PIO! VOLUNTEER STAFF:

SONGS EDITOR

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

REGIONAL REPORTS EDITOR

Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesliezak@columbus.rr.com

NEW SOUNDS EDITORS

{Open}

MUSIC WITH OLDER KIDS EDITOR

Joanie Calem (see above)

MARKETING MATTERS

Mr. Billy (Billy Grisack)
1123 Meadow View Lane
De Pere, WI 54115-1008
920/737-9674
hello@misterbilly.com

MEDIA WAVES

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

MUSIC IN BLOOM

Marie E. Hopper
P.O. Box 5715
Greensboro, NC 27435
800/924-9574
hopperme@earthlink.net

ADVISOR

Pete Seeger

PRODUCTION EDITOR

Caroline Presnell

LAYOUT & DESIGN

Jan Graves/In Print

IN THIS ISSUE

Features

- Music Is a Collaborative Process:
An Interview with Tom Chapin 2
- Growing Up, Stretching Out! Reaching,
Exciting and Performing for
Older Elementary School Students 7
- Classic Reprint: Making Way for Authenticity in
Children's Songwriting 11

Columns

- Marketing Matters: What About Bob? 14
- Music In Bloom: The Musical Book 44

Reports

- News and Notes from the CMN Board 1
- The 2008 National Conference
Conference Fairy Tale 17
- Memorable Quotes from
Conference Attendees 18
- Photos 22
- Honoring Bill Harley:
The 2008 Magic Penny Award Presentation 19
- 2008 Silent Auction Contributors 21
- Top Ten Reasons to Attend the
2009 National Conference 24

Songs

- "Family Tree" 4
- "Families All Over the World" 6
- "The Color Song" 8
- "Hot Summer" 12
- "I Want a World That's Beautiful" 16
- "Spinning On the Same Ball" 26
- "Hands Open, Hands Closed" 30
- "The Heart of the Community" 36
- "Oh My Choo Choo" 39
- "Stripes" 40
- "Bored, Bored, Bored" 42

Departments

- Regional Reports 28
- New Sounds 32
- Announcements 43
- In Memoriam 24
- New Environmental Resources on Web Site 35
- How to Submit Inside back page

CMN BUSINESS OFFICE

for membership, subscription,
and advertising information:

Caroline Presnell
National Coordinator
The Children's Music Network
P.O. Box 1341
Evanston, IL 60204-1341
U.S.A.
Voice & Fax 847/673-2243
office@cmnonline.org
www.cmnonline.org



News and Notes from the CMN Board

by Liz Buchanan, Board Member

Times are tough for many of us in CMN these days, just as they are for lots of other folks. Lucky for us, we have a network of fellow musicians and friends to lean on during difficult times. The CMN Board of Directors is facing up to trying economic times as well. We are working hard to find ways to stretch our organization's limited resources, and as always are looking to expand our base by adding new members as well as new sources of funding.


Still, there are always reasons to feel good about CMN. We continue working on ways to expand our Web presence, and in recent months initiated a monthly e-newsletter to members to highlight new items on the CMN Web site. We continue to seek submissions for a new Environmental Resources Page on the site which will offer many new songs on protecting the earth and honoring our natural resources. (See p.35 to find out how to submit materials for Environmental Resources.)

We feel honored and excited that Tom Chapin has been named as our 2009 Magic Penny Award recipient. Tom will be with us to accept the award at our Twenty-second Annual National Conference October 9, 10 and 11 in Black Mountain, North Carolina. As is the case with past Magic Penny recipients, Tom has been an inspiration to many of us through his music, his sense of humor, his social advocacy and his varied life experiences. Likewise, it was terrific to see our 2008 Magic Penny winner Bill Harley win another Grammy award this year, as did CMN stalwart Pete Seeger.

Like our Magic Penny honorees, all of us can seek new ways to inspire our fellow musicians and the wider community. The board is always looking for CMN members interested in stepping up to leadership. If you've been looking for a way to make more of a contribution to the field of children's music, taking on new responsibilities in CMN could be a great opportunity! Let us know. The board is working on ways to develop more leaders from within our ranks, and we'd like to hear from you.

A new fundraising committee has also commenced its work, specifically seeking better ways to raise funds beyond our membership. The committee—which is open to non-board members, too—is hoping to foster such projects as fundraising concerts, new corporate sponsorships, and grant funding. If you would like to be part of this effort, contact Wiley Rankin at Wiley@jumpforjoymusic.com.

We're grateful to all of you, our members, for sticking with CMN. Change often can be bumpy, even something seemingly simple, such as changing our members e-mail list service to Yahoo groups. If you feel, as we do, that being part of CMN has made a difference for you, consider recruiting a friend or colleague to join, planning a song swap or regional workshop, contributing an environmental song for our Web site, or talking with one of our board members about how you might make a greater contribution.

There's no time like the present. 

Music is a Collaborative Process

Interview with Tom Chapin, Magic Penny Recipient 2009

conducted by Jenny Heitler-Klevans

Tom Chapin, singer, songwriter, collaborator and humanitarian, will be receiving the Magic Penny Award in 2009. Adult albums and kids' albums, contemporary folk and pop, Tom Chapin's music spans styles and generations. For more than thirty years, Chapin has entertained, amused and enlightened audiences of all ages with life-affirming original songs told in a sophisticated array of musical styles. Tom's remarkable musicianship, great songwriting and personal warmth shine through whether he's performing in a concert hall, an outdoor festival, a school, in front of a symphony orchestra or in an intimate coffeehouse. Jenny Heitler-Klevans interviewed Tom about his life and work with a special emphasis on his music for children and families.



PIO!: *I wanted to ask you a little bit about growing up, because obviously you come from a very musical family with three brothers doing music professionally. I believe your father is a musician, right? Can you tell me what it was like growing up in this family of musicians?*

Tom: My dad and my mom divorced when I was really young: I was three. Dad is Jim Chapin, who is a very famous jazz teacher, jazz drummer. He wrote a book called *Advanced Techniques for the Modern Drummer* in 1948, which is the bible if you're a jazz drummer. To a small number of people it's like "Oh my gosh, you're Jim Chapin's son?" as opposed to Harry Chapin's brother. Harry's daughter Jen, my niece, went to Berklee School of Music and everybody there didn't care that she was Harry Chapin's daughter, but that she was Jim Chapin's granddaughter. But, because he was a musician, we saw him on weekends, and off and on, and he always seemed to have more fun than the rest of the world. He really was so delighted—and still is—about his world, but also very serious about play, and I think that's the reason we ended up being musicians.

Also, my grandma, his mother, wanted us to know the language of music, so she put us in an after-school program in Greenwich

House Music School in Greenwich Village. I took clarinet, and Harry took trumpet, and Steve took piano, and my oldest brother James took piano as well. So we learned how to read music, and then my mother remarried and we moved to Brooklyn. I heard about a boys choir that one of my schoolmates was going to try out for, and my mother grabbed us really quickly because she had four boys in New York and was worried about what to do with us after school as she was working full-time. So she put Steve and myself into the boys' choir, and from the time I was eight until I went off to college I was in this Episcopal choir in Grace Church.

When I was twelve and Harry was fourteen and Steve was eleven we heard a recording called *The Weavers at Carnegie Hall*, a seminal record for the folk revival, [or as] some people say, "the folk scare" of the sixties. This is the reunion concert that the Weavers did in 1955 in Carnegie Hall after being blacklisted for six or eight years, and they made a recording of it. You can still get it now. It's one of the great recordings. My aunt brought it to our place in Jersey and all summer long we listened to it over and over again. At the end of the summer, Harry looked at Steve and



Tom Chapin

me, and said "We could do that." He got a five-string banjo and I got a guitar, and because Steve and I were choir boys and could already sing harmony and we all could read music, we learned really quickly to play these instruments. I never again took clarinet after five years of lessons. I went to the guitar and we became a folk group: The Chapin Brothers. For the next ten years we terrorized the neighborhood.

PIO!: *Did you mostly just play in New York or did you tour?*

Tom: We lived in Brooklyn, New York, and as we got better we realized that fifteen minutes away by subway was Greenwich Village. Whenever we had any money we'd go over and see folks do stuff and learn things. Eventually over the ten years that we played with each other we got better and better and began to do it semiprofessionally and then actually professionally. So we were called The Chapin Brothers until we finally broke up and Harry went off and did some other stuff and we all did our separate things. That really was the learning curve for us, and was a combination of the traditional way and the new way. The traditional way being that you hear people and you learn at their feet kind of thing, and the other is listening to recordings. We did both.

PIO!: *So obviously, Pete Seeger was a really*

big influence on you. When did you get to meet him?

Tom: I don't remember the first time I met him. I've seen him so many times. His wife, Toshi, was a friend of the family. She went to school with my mother's cousin at the Little Red School House. I didn't even realize it when I was a kid and when I first heard the Weavers, but there was a real family connection there. Once we became fairly professional, and Harry became a star and stuff, we started doing benefits with Pete. I can't tell you when I first met him, but it was probably when I was about nineteen or twenty; that's forty-some years ago.

PIO!: Now you've done a lot of kinds of musical activities including folk music for adults, some Broadway musicals, and TV. How did you get involved in doing music for kids?

Tom: First of all, I really wanted to have a family life. I didn't want to be a road warrior. I didn't want to be on the road 200-300 nights a year. So I was always looking for the things I could do that would make a living, you know. But I didn't want to get a real job; I wanted to play music. So that's what got me into doing television and Broadway. I live in New York and these things came up and I learned early on that instead of saying, "No, I don't do that" you walk through the door first and see what it is. So when I had a chance to do a children's television show, *Make a Wish*, I did. I was in a band at that point. One of my band members said, "What do you want to be—Captain Kangaroo? What are you doing?" But I tried out anyway and I got it. It was called *Make a Wish* and it was on TV in the 70s, '71-'76.

At that point I wasn't writing music. So I got my brother Harry the job as a songwriter on *Make a Wish*.

PIO!: He wrote the songs for that show?

Tom: Well, the first two years he wrote all the songs. After that he wrote lyrics and then I would finish the songs, because he got so busy,

you know. But maybe that's how I learned to write songs. The first year we did it in New York City. The second year we did it in London. The second year, the night before I left he sat down with...I think it was thirty-six songs...and kind of sang them into a tape recorder and gave me the tape. A lot of the songs were not really finished. I was listening on the plane to London going "Oh my gosh." I had to sing this on *national television*, you know. So what I did when I got to London, I began to just change them, you know. That became a realization that I could write myself. In the course of doing *Make a Wish* in the '70s I became a songwriter as well.

In 1988, over twenty years ago, my daughter Abigail was eight, my daughter Lily was six, and they'd outgrown Raffi, the wonderful records of Raffi for little kids, you know, for two- and three-year-olds. They'd outgrown that, but they were not yet into listening to rebellion and love songs, which is what pop radio is. But they loved the Beatles, they loved Bob Marley, they loved The Eagles: you know, singable songs. And I thought, "Boy, there's not a lot of music for this age." It would be fun to try to write a record for this age, which is the last age, really, because once kids go to middle school, they're into listening to what their friends want to listen to, not their parents. So I thought it would be fun to try to write a record that was kid-friendly and adult-safe, the kind of record that kids and parents could listen to together in the car. And the kind you can listen to over and over again, which meant that it had to have really good songs, and be really well-crafted.

So I got together with John Forster, one of the great songwriters I knew, and I called him up and said, "I'm interested in doing a kid's record. Are you interested?" He said, "Sure. Come on over and let's talk about it." So we wrote a record called *Family Tree*. One of those songs on there I'd co-written with my friend Michael

Mark. That became a career change that I never expected. You know, we just wanted to make a good record, and it turned out there were not a lot of people doing what I was doing, especially because I had kind of a national name as a singer-songwriter already. So people started asking me to do kids' concerts and here I am twenty years later with eleven albums and people like you are singing my songs.

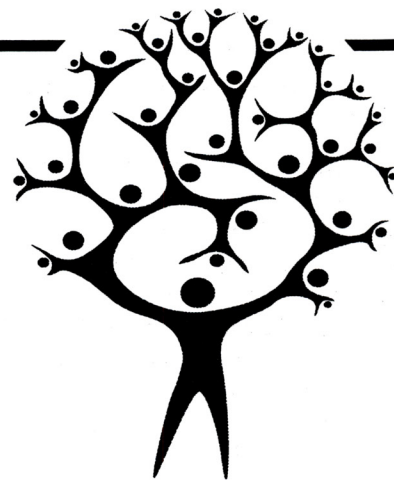
PIO!: Right. We still sing the songs that you made from that album! So, you've done a lot of collaborating. Do you tend to mostly collaborate or do you sometimes write songs on your own? What's your experience with that?

Tom: I mostly collaborate. I love the collaborative process. I am very lucky. When I started, I collaborated with Steve Chapin and Harry Chapin, who were both fabulous songwriters. I think because of the way I started with my brothers that music has always been a collaborative process. Also, learning from Pete Seeger, where a concert is a collaborative process. So my instinct is always, "Hey, help me with the chorus," you know, or "Look, I got this idea for a song," and sit down with one of my friends. During the course of doing *Family Tree* I hired a piano player I'd never heard before named John Cobert. The bass player said "Get John Cobert," and so I did. Now he's been playing with me ever since and Michael Mark has been playing with me ever since. So now there are four of us who write the kids songs together. John Forster is an integral part though he doesn't perform with me. Michael Mark, John Cobert, John Forster and myself, all four of us have been on every one of the eleven records. We've created a body of work that collectively is called Tom Chapin songs, but really it's been a collaborative process with those guys. I just feel totally blessed in a number of ways, partly because I live in the New York area. It's like if you live in

continued on page 5 ➤

FAMILY TREE

words and music by John Forster and Tom Chapin
©1988 Limousine Music Co. & The Last Music Co. (ASCAP)



With a bounce; $\text{♩} = 108$

Be -

fore the days of Jel - lo lived a pre - his - tor - ic fel - low who loved a maid and

court-ed her be - neath the ban-yan tree. And they had lots of chil-dren and their

chil-dren all had chil-dren. And they kept on hav-ing chil-dren un - til one of them had

chorus me. We're a fam - 'ly, and we're a tree. Our roots go

deep down in his - to - ry, from my great - great - grand - dad - dy

reach-in' up to me; we're a green and grow - ing fam - 'ly tree.

Family Tree

➤ continued from previous page



1. Before the days of Jello, lived a prehistoric fellow
Who loved a maid and courted her beneath the banyan tree.
And they had lots of children, and their children all had children.
And they kept on having children until one of them had me.

Chorus:

We're a fam'ly, and we're a tree.
Our roots go deep down in history,
From my great-great-grand-daddy
Reachin' up to me;
We're a green and growing fam'ly tree.

2. My grandpa came from Russia; my grandma came from Prussia;
They met in Nova Scotia, had my dad in Tennessee.
Then they moved to Yokahama, where Daddy met my mama.
Her dad's from Alabama and her mom's part Cherokee. (To Chorus)
3. One fine day I may go to Tierra del Fuego.
Perhaps I'll meet my wife there and we'll move to Timbaktu.
And our kid will be bilingual, and though she may stay single,
She could, of course, comingle with the king of Katmandu. (To Chorus)
4. The folks in Madagascar aren't the same as in Alaskar;
They got different foods, different moods and different-colored skin.
You may have a different name, but underneath we're much the same.
You're probably my cousin and the whole world in our kin. (To Chorus)

Last Chorus:

We're a fam'ly, and we're a tree.
Our roots go deep down in history,
From my great-great-grand-daddy
Reachin' up to me;
We're a green and growing fam'ly tree.
We're a green and growing fam'ly tree.

Interview: Tom Chapin

➤ continued from page 3

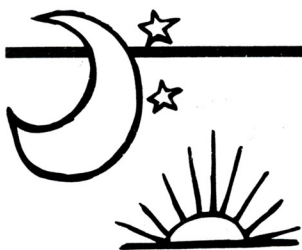
L.A. or Nashville you're just blessed with these incredible musicians around, and because of who I am and what I've been doing all my life I've been able to connect with some of them and I've held on to all these guys. They bring things that I can't. John Cobert is an amazing piano player. He's written a lot of TV ad work. That's how he makes his living. He's very quick and very savvy about all kinds of styles. Michael Mark was on Broadway and is an amazing singer and also wrote the *Entertainment Tonight* theme song. He brings a whole different thing to the music. And then John Forster is kind of a Broadway theatrical writer, and so the four of us bring different skills. I'm the real "folky" in the process.

PIO! *What's unique about your songs is that both lyrically and musically they're so varied. You bring in classical elements, you bring in a lot of folk elements, of course, and then you have these rounds and a lot of story songs.*

Tom: Yeah, that's really because of this collaboration and the fact that I totally enjoy working with someone else and seeing what they bring, you know. It's a particular kind of process, and both people have to come to the table without huge preconceptions, but also with all their chops. You have to be open to seeing where it goes. I've had wonderful luck with the guys that I work with, and that's why we're still working together using stuff that they bring. I don't flatter myself in any way that I could have come up with this myself, and that's part of what the delight of it is.

PIO! *I've noticed that both you and your brothers have worked on music, but also as humanitarians working to make the world a better place and to help kids learn about that, too. Can you talk a little bit about your philosophy behind that?*

continued on page 37 ➤



FAMILIES ALL OVER THE WORLD

words and music by Pam Donkin
© 2006 Pam Donkin

chorus

D A D A

There are fam-ilies all o-ver the world, all o-ver our beau-ti-ful world.

D G D A D A D.C. al Coda

Fam - ilies like yours and fam - ilies like mine are liv-ing all o-ver the world.

verse

D A D A

A - round and a-cross to the oth-er side, through the ebb and flow ___ of ___ the

D G D

o - cean tide, A dif - ferent ___ place, and there you'll ___ find

E A Φ D G

fam - ilies like yours and fam - ilies like mine. There are Fam-ilies like yours and fam -

D A D A D

- ilies like mine all liv - ing all o - ver the world. ___

Chorus

There are families all over the world,
All over our beautiful world.
Families like yours and families like mine
Are living all over the world.

Verses

1. Around and across to the other side,
Through the ebb and flow of ocean tide,
A different place, and there you'll find
Families like yours and families like mine.

2. It's the same bright moon we all can see
Glowing with the stars in harmony.
We're different yet the same; what a grand design
For families like yours and families like mine.

3. All over our big wide world today,
Living our lives in our own way,
Children are playing in the warm sunshine
With families like yours and families like mine.

Last chorus, repeat two times, then go to coda. Chorus can be sung as a round.

Growing Up, Stretching Out!

Reaching, Exciting and Performing for Older Elementary School Students

by Patricia Shih

I have been performing for children and families for twenty-three years, the last eighteen with my husband Stephen Fricker. We love to perform in elementary schools, especially for students in grades four through six. They are one of our very favorite audiences. Why? Because they are really growing up and stretching out mentally, emotionally and physically, and forming what may be lasting attitudes about the wider world around them. Of course younger children do the same, but what is exciting about this older age group is that performers can really start to appeal to their minds and help them form attitudes much more than with younger children. Kids ages nine through twelve have a better sense of themselves, are usually wildly curious about life beyond their homes and families, and can grasp more sophisticated concepts with their expanding intellects than ever before. They are enormously fun to sing and move with simply *because they can do and understand so much more.*

Their growing awareness of a wider world sometimes fosters certain attitudes which can be magnified by the community and culture in which their school is situated. Maybe they learn to become more bold and brash if they are growing up in a tough urban setting; they might start to become extremely concerned about image, style and material goods if their culture suggests these are important. In any case, they are becoming keenly aware of themselves, their peers, what's important, etc. They are on the cusp between young childhood and adolescence, maturing into the kind of persons they will someday be, by learning and testing values. They are also developing their own

sense of justice and fairness. For these ages we can bring up more complex ideas like social justice, historical perspective, world hunger, ecological systems. We can tie in our material and themes with their more advanced curriculum.

When we perform for kids we always include audience participation—having the children move, sing, sign, use spontaneous critical thinking, or otherwise respond. This is true for all the ages we perform for. However, we find that younger elementary school-aged children (K–3) are more limited in their ability to follow complicated instructions, and so we usually have them respond from their seats, en masse. We find they feel it's safer to mess up or not participate at all this way. We break up this pattern by bringing volunteers onstage for one or two songs only, as many at this age are fairly inexperienced at performing for a large group and sometimes get frightened, nervous or otherwise uncomfortable.

Conversely we find that older kids, who by now may have had more experience being onstage in front of large groups, delight in having the chance to strut their stuff and even be challenged a little. Therefore, we have volunteers come onstage more than we do with the younger grades. But as students get closer to middle school age they also tend to get more self-conscious, cocky, maybe even to the point of acting in obnoxious ways, so it can be a bit tricky to work with them.

One tried-and-true approach we have learned is to use genres of music they love—rock and roll, rap, and hip hop—if you are comfortable doing so. For example, for rock and roll we use Jan Nigro's great "Some Rights in This World," Two

of a Kind's "Red, White and Blue," and my own "Eating is Fun, Eating is Serious." All are surefire hits with kids. For rap we use the Neville Brothers' "Sista Rosa Parks." You can also expose older children to styles they might not be familiar with such as jazz, folk, world and more. They will think you are hip and cool, and if you can pull it off convincingly you will win them over. Of course if you can't do a musical style with authority, then try to use humor and let them know/see you're feeling kind of awkward, which is also endearing if done right.

Also, never, never, *never* do material—songs, movement, vocabulary or patter—that is below their age level. Unfortunately many of us learn this through trial and error. Grades five and six can be a super tough audience, and they will let you know if they feel you are singing or talking down to them. Even in different schools in the same town, or in different towns and regions, what might work for one audience may be far too "young" in another. It's sad but true. For example, we have found that in wealthier neighborhoods fifth and sixth graders may think they are much too sophisticated for many assembly acts, and you have to really work hard to win them over as they sometimes really are jaded and bored. For instance, sometimes we open our show with Betsy Rose's "I Can't Imagine Life Without..." a deceptively simple song which most kids of all ages love because they get to help write the song and respond with sounds and movement. We have experienced schools where the older kids are considered super-sophisticated (by themselves, their families and teachers) and we will see them rolling their eyes in the beginning. But we delight in winning them over, minute by minute, song by song, by turning part of the spotlight over to them and inviting them to be part of the show. They *love* to watch their peers perform and to show off a little (or a

continued on page 9 ➡

The Color Song

words and music by Patricia Shih
©1984 Patricia Shih

D **A7**

Why do they call you yel-low man? — You're not yel - low at all.

D **G** **D** **G** **D** **G**

Yel-low is the col - or of the morn-ing sun, and dan-de - lions, and chick-en soup, and

D **G** **D** **G** **D** **A7** **D**

le-gal pads, and fear - ful minds. — Yes, yel-low is the col - or of

all these things, but peo-ple are not the same. You re - mind me of the

refrain

A7 **Bm** **G** **A7** **D** **G**

Gold - en Rule when - ev - er I say your name - o. Bum bum bum bum bum... —

D **G** **D** **G** **D¹⁻⁴** **G** **D⁵** **G** **D**

Verse 1

Why do they call you yellow man? You're not yellow at all.
Yellow is the color of the morning sun, and dandelions, and
Chicken soup, and legal pads, and
Fearful minds.
Yes, yellow is the color of all these things
But people are not the same.
You remind me of the Golden Rule whenever I say your name-o.

Refrain

Bum bum bum bum bum, etc.



The Color Song

➡continued from previous page

Verse 2

Why do they call you red man? You're not red at all.
Red is the color of the climbing rose, and traffic lights, and
Tomatoes, and chicken pox, and a bloody nose, and
Angry words.

Yes, red is the color of all these things

But people are not the same.

I can see the rosy future whenever I say your name-o.

Refrain

Verse 3

Why do they call you black man? You're not black at all.
Black is the color of light not there, and Daddy's shoes, and
Mommy's hair, and bowling balls, and question marks, and
Blind despair.

Yes, black is the color of all these things

But people are not the same.

I have had the deepest thoughts whenever I say your name-o.

Refrain

Verse 4

Why do they call you white man? You're not white at all.
White is the color of petticoats, and Elmer's glue, and
Billy goats, and falling snow, and
Burning shame.

Yes, white is the color of all these things

But people are not the same.

I can see the clearest light whenever I say your name-o.

Refrain

Verse 5

So what do you call your fellow man if color doesn't matter at all?
Anything! So long it's in the name of love, and forgiveness, and
Hopefulness, and lasting peace, and dignity, and
Brotherhood (sisterhood too!).

For many are the colors of all these things

But people are all the same.

We're each other's brothers and sisters and we all have one name-o.

Refrain



ies. These children love to emulate adults and want to prove they can do some of these things, too. Let them try different roles and tasks to open them up to possibilities for their lives.

When we can, we use more electric guitars, bass and drums to excite this older group. Singing to instrument tracks of popular styles or a drum machine also works. We'll try to invite the best dancers in the school (easy to determine if you let kids "nominate" their peers) to show off their best dance moves during an interlude in a song. Likewise the best singers: maybe they'll take a solo on mic if you offer it. You may not always get the greatest singers/dancers, but chances are you will get kids who are confident enough and who will relish the opportunity to try. But be careful: because kids can be cruel, be super-aware of whom the students are picking. Make sure the child *wants* to volunteer and is not being goaded into it. Also sometimes a crowd will push a class "clown" who may challenge you by acting out in inappropriate ways that might actually ruin a song. Keep an eye on teachers' reactions to the kids you are picking, as they know when you might be inadvertently inviting trouble. You can even ask the teachers themselves (instead of the students) to point out great volunteers.

Sometimes, because they are entering a phase of great self-consciousness, they will volunteer to come onstage but when they get there will freeze, become uncooperative or act out inappropriately. We have found a simple quiet off-mic "Are you OK?" "Would you prefer to not do this?" or "Would you please settle down a little?" works magic. Before we start the song I always check with the children by saying, "Does anyone want to change their mind and sit down? You know, it's *perfectly OK to change your mind!*" And sometimes they do. It lets them off the

continued on next page ➡

Growing Up, Stretching Out

➡continued from page 7

lot!) themselves, and it takes some of the heat off of you. Plus, you'll be the hero for letting them "steal a little thunder."

So, don't be afraid to challenge them. You might get them to use spontaneous critical thinking with material that may be above their grade level. Kids at this age love to stretch older. Their self-esteem

will soar when they rise to meet the challenge you present to them. I've referenced current cultural touchstones like popular TV shows *American Idol*, *Dancing with the Stars* and *Are you Smarter than a Fifth Grader?* and movies like *School of Rock* and *Freaky Friday* to encourage going out on a limb and stretching their minds and bod-

Growing Up, Stretching Out

➤continued from previous page

hook graciously and lets them save face. Also, the more kids you invite onstage, the safer they feel.

Of course this age loves humor, as does every age. Use it generously in words and actions, and you've made instant friends. Just be sure you're a role model for humor that is not at someone else's expense.


Another guaranteed success tip that will do much of the work for you in advance is to send a CD to the school one month before the show date, with one or two songs that you'll be performing highlighted; more than that overburdens the school. I put a sticker with the two song titles ("Please play _____ and _____") right on the jewel case so it can't get lost or missed. Pick songs that you know are tried-and-true hits. Ask that the music teacher play these songs for the kids as much as possible so they will be familiar with them. I stress that the kids don't have to know all the words, although it's a real bonus if they do; just familiarizing them with the melody, the idea of the song, and maybe the chorus will do just fine. If they will accommodate you, this trick does two things: if the songs are really great catchy ones, it gets the kids really excited about your upcoming concert, so they'll already be "on your side" and will welcome you as a big star when you arrive; and it prepares them by letting them know what the show is going to be about. An extra nice bonus is that over the years you will have thousands of children knowing, loving and singing these songs

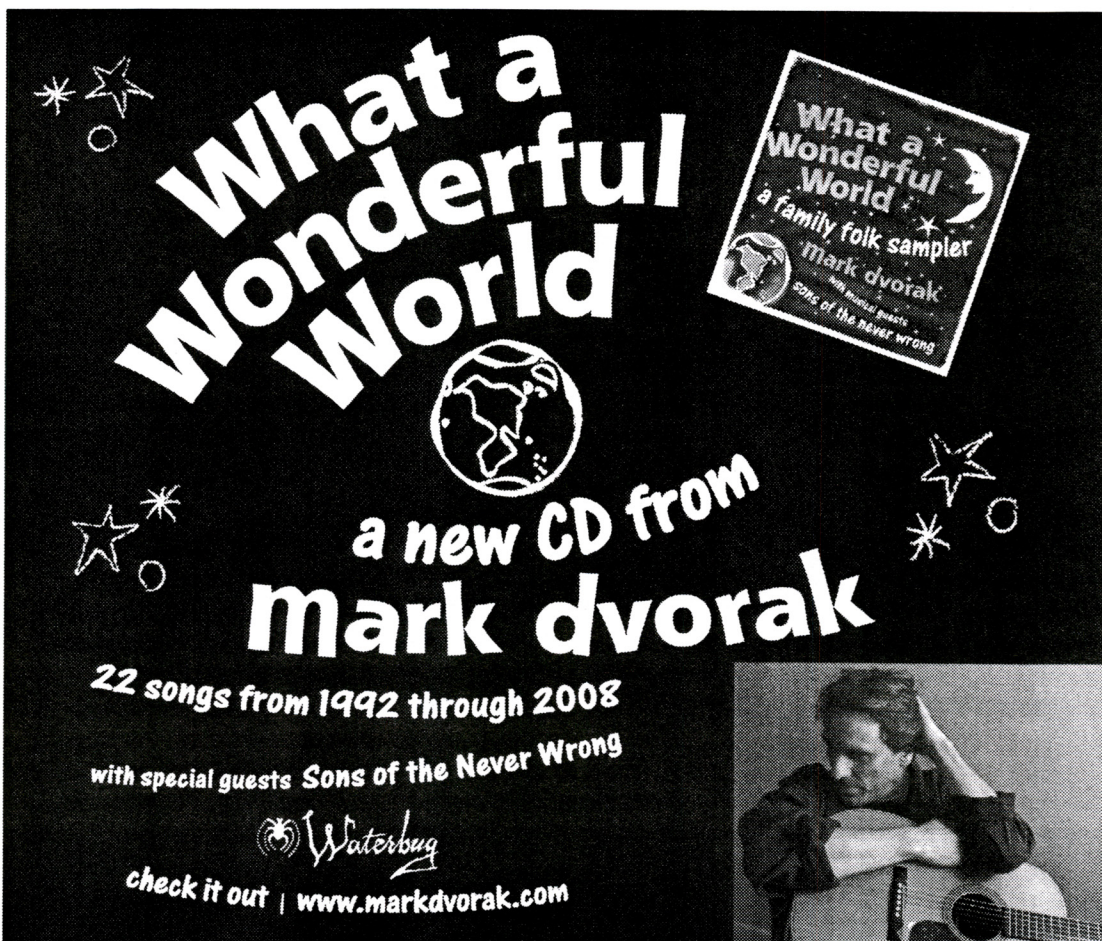
and possibly buying your CDs!

A last sure-fire way to win students' adoration is to get their teachers up onstage to perform. Of course, you *never* embarrass these teachers, but rather give them the opportunity to show why they are the heroes that we know them to be. Teacher participation will vary from school to school; sometimes it's very difficult to get any teacher up. But we tell the children (who by now are excitedly standing up and "volunteering" their teacher) that they must sit down and show their very best behavior because perhaps their teachers don't want to get up and leave them for fear that if they are not sitting right beside them, their students won't behave. It always settles the students right down because they want their teacher to volunteer. That in turn allays teachers' fears, and then they usually will come up. Plus, I slyly say, "Look at your angels, teachers! Don't you want to reward good be-

havior?" which puts the cap on it. We put this kind of song near the end of the show, after the teachers have seen how much fun the kids had onstage, how safe it is, and how we have all volunteers leave the stage looking and feeling great.

Finally, we never want to send the kids back to class or heading home completely wired from the show, so we end with a quiet a cappella song that wraps up the ideas from the show. I use my own "The Color Song" (see page 8), which is one of the songs on the CD I send in advance. Usually the kids have waited during the whole show with bated breath for this song. You should hear them cheer when I announce what we're closing with! And when we leave, we are completely jazzed from playing with and for older kids!

Patricia Shih is an award-winning singer-songwriter, TV personality, author and CMN board member based in Huntington, New York. 




What a Wonderful World

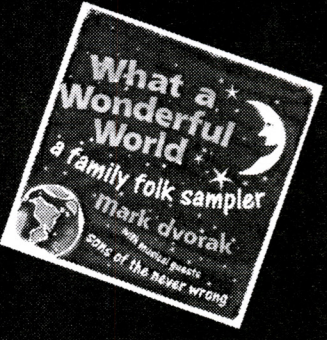
a new CD from **mark dvorak**


22 songs from 1992 through 2008

with special guests **Sons of the Never Wrong**

 **Waterbug**

check it out | www.markdvorak.com





Paid Advertisement



This article was originally published in
Pass It On! #21, Fall 1995.

Making Way for Authenticity in Children's Songwriting

by Susan Keniston

After the hubbub of a brainstorming session, quiet falls in the room like snow. Thirty-two pairs of young eyes are watching me, curious, expectant; thirty-two pairs of ears are listening for what will come next. I spread before me the sheets of paper containing the children's ideas for lyrics for their group song.

As I scan the lines of penciled phrases, I strum my guitar and hum the beginnings of a tune. Tentatively, I float a first line:

Cats can be cuddly, playful, or wild

I look up at the children: "How's that sound?" They smile and nod their heads: "Good."

I find a second line:

They purr and like to be held

More smiles: "Yessss!" "Hey, that idea was from our group!"

"Okay, great," I say. "Now sing that much with me." They try it out.

As I look down again for a third line, I notice a movement in the back of the room, a large shape coming toward me. It's not a child. I glance up to see the classroom aide staring at me as she walks slowly down the center aisle between the desks, her eyes shining like a bride's, her words already formed like pearls waiting only for sound to push them from her parted lips. Completely delighted with herself, she gives me the third line:

They sleep all day in the lap of a child

It's a fine line. It's a line every bit

as good as any other we might have come up with in this children's songwriting workshop. The trouble is, these children didn't write it. The teacher in me knows that the aide has just co-opted what I want the children to own. It's not "appropriate." It's not in my lesson plan to have the classroom teacher or any other adult make up the words in this song. But the lover of children in me recognizes the child in this woman's eyes. The artist in me can well imagine how often she's been told she's not creative.

It's a fine line.

Dilemmas like this occur daily for artists teaching in the schools. We do our best to give children hands-on experience with the creative process while juggling our own needs and the expectations and limitations of other teachers, the schools, and funding sources. The issues around who participates in the process and who owns the results can become very complex.

Ideally, what we want is *authenticity*: a song that is a genuine expression of the children who made it. The fact is that young children compose songs all the time: rambling narratives of events and feelings, set to tunes as changeable as clouds. There's no question, these are authentic. So, why teach children about songwriting at all? Why mess with their natural creativity?

There are lots of answers, but the best rationale I can think of for formally teaching children about making any kind of art is that we are passing on our cultural tradi-

tions so our young people can participate in them, keep them alive and growing. This is crucial to a child's sense of belonging, of being a valued member of a community. It also brings adults an important sense of continuity.

The following are some suggestions, based on my own experience, for how we can draw children into our culture while exercising enough restraint to allow meaningful participation for them.

Give Children a Real Piece of the Work

Make it clear which part is theirs and which is yours. In my workshops, the children's part is to come up with the words for the lyrics. I help them to think and decide, but I resist putting words in their heads. My part is to assemble their words into a rhythmic pattern that fits the tune I've chosen. They watch and listen. It's like making a quilt: the children create the squares; I sew them together.

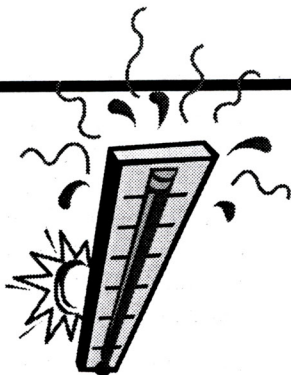
Reveal Your Process as an Artist

On the parts that are yours, tell the students, in simple terms, what you're doing. When I introduce the music, for example, I help them to notice if it's fast or slow, happy or sad, and how it fits their theme. I show them how the poet in me sifts through their words and picks certain ones. I tend to choose ideas with the following qualities: (1) those that are most often mentioned (commonality); (2) those that contain imagery, sounds, smells, texture (sensuality); (3) those that describe or evoke feelings (emotionality); and those that are unusual (uniqueness).

Plan for Successful Participation

Set your class up so the children can have hands-on experience and succeed. Don't ask them to do aspects of songwriting they're not developmentally ready for. You'll just have

continued on page 34 ➤

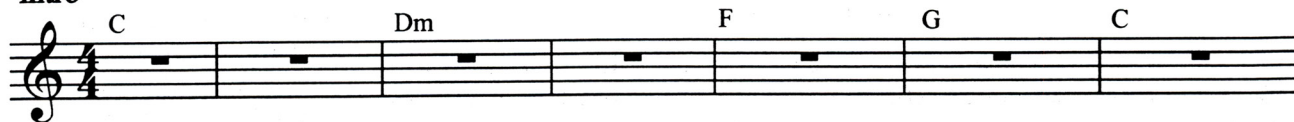


HOT SUMMER

words and music by Jeanie B! (Jeanie Bonanasinga)
© 2008 Jeanie Bonansinga

When Jeanie's son exclaimed one summer day that it was
"Ha ha ha ha Hot!" the song "Hot Summer" was born.

intro



Ha, ha, ha, ha, ha, ha, Hot sum-mer days, wear-ing flip - flops ___ and my cool new shades, ___



rid - ing bikes and ___ sel - ling lem - on - ade, ___ on hot ___ sum-mer days.



Ha, ha, ha, ha, ha, ha, Hot sum-mer days, burn-ing sun just melts my cares ___ a - way.



All I want to do is ___ dream and ___ play on hot ___ sum-mer days.

instrumental



bridge



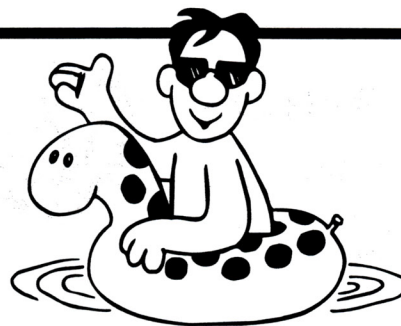
La - zy days and la - zy nights fill me up with such de-light.



Swim-ming pools and all of ___ that makes me want to laugh, ___ laugh,

Hot Summer

continued from previous page



laugh.

Ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha



Hot__ sum - mer__ nights.

Hot__ sum - mer__ nights.



Ha, ha, ha, ha, ha, ha, ha.

Ha, ha, ha, ha, ha, ha, ha.

Ha, ha, ha, ha, ha, ha, ha,

Ha.

Ha, ha, ha, ha, ha, ha, ha,
Hot summer days,
Wearing flip-flops and my cool new shades,
Riding bikes and selling lemonade,
On hot summer days.
Ha, ha, ha, ha, ha, ha, ha,
Hot summer days,
Burning sun just melts my cares away,
All I want to do is dream and play,
On hot summer days.

Bridge

Lazy days and lazy nights
Fill me up with such delight.
Swimming pools and all of that
Makes me want to laugh, laugh, laugh.
Ha, ha, ha, ha, ha, ha, ha,
Ha, ha, ha, ha, ha, ha, ha.



Hot summer nights,
Catching fireflies by pale moonlight,
Sleeping outside at a camping site,
On hot summer nights.
Ha, ha, ha, ha, ha, ha, ha,
Hot summer nights,
Skinny dipping and it feels so right,
Cicadas singing lullabies,
On hot summer nights.

Coda

Hot summer nights.
Hot summer nights.
Ha, ha, ha, ha, ha, ha, ha,
Ha, ha, ha, ha, ha, ha, ha,
Ha, ha, ha, ha, ha, ha, ha,
Ha.



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

Marketing Matters

What About Bob?

by William Charles Grisack III
(Mr. Billy)



Here's his bio from the Web site of the Berklee College of Music (<http://www.Berkleemusic.com>), where Bob teaches the online course "Music Marketing 101," which he developed:

Bob Baker is a widely hailed music marketing expert, as well as an author, indie musician, and former music magazine editor. He dedicates his career to showing musicians of all kinds how to get exposure, connect with fans, sell more music, and increase their incomes.

He is the author of *Guerrilla Music Marketing Handbook*, a book that has become the Bible of music marketing....He has published several [other] successful books...including *MySpace Music Marketing*, *Unleash the Artist Within*, and *Branding Yourself Online*.

For 10 years he published *Spotlight*, the Midwest music magazine he founded in 1987. For five years, Bob served as director of the St. Louis Regional Music Showcase, an annual music conference he started in 1993. He's been featured on NPR and in magazines such as *Music Connection*, *VIBE*, *American Songwriter*, *Canadian Musician*, and *Electronic Musician*, among others. Bob is also a frequent speaker and panelist at [major] music conferences....

A three-term past president of the St. Louis Publishers Association, Bob is a full-time author and an advocate for independent publishing and creative expression of all kinds. He has been a working musician on and off for more than 30 years.

You can visit Bob at www.thebuzzfactor.com and www.bob-baker.com as well as on YouTube, Facebook, MySpace, and many other places on the Net.

And now for your questions...

What are the best marketing/promotional items to invest in?

For starters, your own artist Web site. Not a MySpace or Facebook page (although you want those too), but your own YourName.com home on the Web. It doesn't have to be flashy, but it should look good and have essential elements, such as: a mailing list sign-up form, a way for people to hear and purchase your music, a basic bio, photos and video of you in action, contact info, details on your live shows and how to book you. Also, cool four-color business cards with your picture and a clear description of what you do. You can order them locally or from any number of online sources.

The main thing to invest in, especially early in your music career: your time. There are few shortcuts. You

We live in an incredible time; information on just about everything imaginable is out there in one form or another, even marketing music. When I first started out in the music business (1970s—yikes!), sales and marketing information was pretty much limited to "traditional" business models, corporate stuff, closing the sale and such. One of the best places to get that type of information was a business called Nightingale-Conant, a personal development company (still going strong today). So I read the books and listened to the tapes and I took what I could to further my career. In 1978 my life changed when I discovered a book called *Making It With Music: Kenny Rogers' Guide to the Music Business*, the first all music business related book I had ever seen. It was a great book for the time, but by the 1990s the rules of music marketing changed drastically and a new DIY (do it yourself) or "guerrilla" mindset began to replace the old tried and true methods.

Several years ago I found a cool book called *The Guerrilla Music Marketing Handbook* by Bob Baker at my local music store. I was instantly hooked, and have referred this book along with Bob's many other projects to my clients, peers and friends. Even though he is considered by many to be the godfather of music marketing, I am totally blown away by how many people don't know about him yet. So I decided to introduce one of my heroes and mentors to you with a short biography followed by a batch of your best marketing questions, which I recently posed to Bob. I hope you will enjoy reading the answers he gave and will become a fan too. So without any further ado: Ladies and Gentlemen, Boys and Girls, I give you *Bob Baker!* (And the crowd goes crazy!)

WHAT ABOUT BOB?

Bob Baker is a man on a mission. His purpose may not be to rid the world of war or hunger, but it's a significant goal nonetheless. He is on a mission to inspire and empower musicians (and other creative people) to express themselves and share their talents with the world.

History shows that the most advanced societies have a wealth of music, art and literature. Therefore, according to Bob, if more people expressed their creativity and found an audience for what they do, society as a whole would benefit.

simply must be willing to put in the time to promote yourself, make connections, determine who your ideal fans are and where to find them, etc.

What are the main differences to consider when promoting kids' music as opposed to other musical genres? What's the Number One Rule for marketing in this genre?

The main thing that sets apart children's music is that you have two audiences you must cater to: 1) the kids who consume it, and 2) the parents, teachers and grandparents who buy it. Most artists must simply focus on one type of end user consumer. But children's music has that added challenge.

The Number One rule? Focus your music on the kids. Focus your marketing efforts on the parents, teachers and grandparents. In fact, have a separate page on your site for each group: one for parents, one for teachers, etc.

Also, create some interactive activity on your Web site that kids can do. Take a look at what Webkinz and Build-a-Bear Workshop have done to get ideas. If you can get kids to repeatedly ask their parents if they can go to your Web site and play, you will be "top of mind" when the next birthday or holiday rolls around.

And that's the main question you should ask yourself: "How can I get the idea into a parent's or teacher's mind that I am a good resource for their kids?"

Also, at your live events, offer something that kids can take home with them. Even if it's a simple sheet of paper with quizzes or cartoons. And make sure your Web site address is on it. Better yet, create a list of fun questions, and make it so that the kids/parents must go to the Web site to get the correct answers.

What is the difference between sales and marketing?

Good question, because these terms are often mistakenly used interchangeably. Marketing is creating awareness—the "getting your name out there" part of promotion. Sales is creating offers and generating income.

It's much harder to ask for the sale if you have not done a good job of creating awareness. People buy things from people they know, like and trust. So if your potential customers don't know you, or don't like you, or don't trust you—yet—they won't be eager to make a purchase—yet.

So put your attention first on creating awareness and getting those kids, parents, teachers and grandparents to know you, like you and trust you.

Who can help me guide my career?

Easy. First and foremost, You. Stop looking outside yourself for answers. There is no Music Success Fairy

Godmother who will come down and sprinkle popularity dust on you. You must be self-reliant first before anyone else will want to work with you.

Of course, being an "independent" artist does not mean always working alone. You will partner with other people—schools, libraries, distributors, and more. But it starts with you and works out from there.

As far as career guidance goes, start with books, magazines, blogs, podcasts, and online articles. There is no shortage of information on how to get things done. Google is your best friend when it comes to research.

Beyond that, slowly get to know other kids music artists and people involved in the genre. Send e-mails, attend conferences, do whatever you can to make friends with others doing what you aspire to do.

How do I determine what type of work I should do and keep in mind what there is a demand for?

Success with anything is really about finding the intersection of your passions and strengths with a need or hunger in the marketplace. That's often hard to predict. Many of the most successful people end up doing something they didn't originally plan to be involved in.

That's why it's important to take action, try lots of things, and be open to new possibilities. Then stay aware of the feedback you get from people. As Rev. Run of Run-DMC says, "Go where you're celebrated, not where you're tolerated."

It's quite often the happy accidents that reveal where the demand is and what you should be focusing on. But those accidents won't reveal themselves unless you try a lot of different things first.


What trend do you see as the "next big thing" on the horizon?

The use of multimedia online will continue to grow. So you should get familiar with it and start adding audio and video greetings to your Web site in addition to photos and text.

Also, live streaming video is becoming more common. Take a look at <http://www.ustream.tv> and think about how you can use it with your music.

Any last thoughts for those of us in the kids' music biz?

Keep the kids in mind as you create and record your music and create the interactive features on your Web site. But focus on the parents, teachers and grandparents when it comes to marketing and sales.

William Charles Grisack III, known nationally as "Mr. Billy," is a full-time dad, singer/songwriter, children's music marketing guru and all-around nice guy. CMNers can find additional marketing advice on his Web site, www.askmrbilly.com. 



I WANT A WORLD THAT'S BEAUTIFUL

words and music by Anthony Moran

© 2004 Anthony Moran

Anthony Moran teaches in a second grade bilingual classroom in Texas. He writes many songs for his class to help them learn English, and offers broader themes such as peace and justice. The song below is one that he uses with his class of seven- and eight-year-olds.

D A7 D
 I want a world that's beau - ti - ful, a world that we can share, — To
 A7 D chorus G D
 have each o - ther — and be true with friend-ship ev - ery - where. Este es la fe -
 G A7 D A7
 li - ci - dad, Este es el a - mor y paz, A - yu - dar a — los de - más, Cre -
 D G D G A7
 ar la a - mi - stad. Este es la fe - li - ci - dad, Es - te es a -
 D A7 D A7 D
 mor y paz, A - yu - dar a — los de - más cre - ar la a - mi - stad.

Verse 1

I want a world that's beautiful,
A world that we can share,
To have each other and be true
With friendship everywhere.

Chorus

Este es la felicidad,
Este es amor y paz,
Ayudar a los demás,
Crear la amistad.

Este es la felicidad,
Este es amor y paz,
Ayudar a los demás,
Crear la amistad.

Verse 2

The world is very big and bright
With white sands and blue seas,
With many colors holding hands
As friends, like you and me.

Chorus

A Report on the 2008 CMN National Conference

by Laura DeCesare

Once upon a time, in a faraway land called Zion, Illinois, preparations were being made for a magical ball. The two queens of the land, Their Royal Highnesses Kathleen Weinberg and Carole Peterson, otherwise known as the conference chairs, had prepared and worked for many, many months, and finally the time had come for the musical gathering, the 2008 CMN National Conference.

People came from all around to this magical musical ball. They all looked different and sounded different and thought differently, but they were bound by a common goal—to bring worthwhile music to children and families all around the world.

Festivities began on Friday night with a grand feast. From the very beginning one could see that this was a special place where everyone, young and old, was welcome.

After dinner, the conference opened with much singing and dancing. The people of the kingdom performed the sacred rite of rubbing their tummies and patting their heads at the same time, thus conjuring the magic of a CMN weekend. The magic was further conjured with a circle dance, in which no one got their toes stepped on or bruised by an errant neighbor. After the opening, the talented people of the kingdom astounded one another with their Round-robin prowess. Then the people traveled together to a bonfire on the beach, where snacks appeared out of nowhere to nourish the people, and a magical tambourine appeared, the bearer of which was given the power to choose the next song. Beside the bonfire, young Princess Taelor Grisack regaled her subjects with tales of her teachers and their

many-legged class pets. To which Duchess Marci Applebaum replied, "Eww!"

The next day, the princes and princesses of the workshops shared their wisdom with the people. At Lady Joanie Calem's Play Party Games workshop, feats of coordination were performed which challenged even the experienced lords and ladies in attendance. Lord Frank Hernandez taught a magical clapping game combination to the song "Rockin' Robin," which was later shared, appropriately, at the Round-robin. Sadly, no actual robins appeared out of the nearby forest. Countess Kathy Reid-Naiman conferred her vast knowledge of Fingerplays, Hand Tales and Tickles, and Princess Debbie Block held court in the Michigan Room, where many pilgrims flocked to hear all about the Business of Children's Music. And in the meantime, the bards of tomorrow and today were receiving their sacred training at the hands of Troubadour Wiley Rankin and his harmonicas.

Bard training was not over yet, however. At the second workshop block, Anna Stange carried on the tradition with her Dulcimer Class. Meanwhile, Marquess Gari Stein taught many spells—Do I jest? I mean techniques—to help children Put On their Listening Ears. Nearby, a secret language was being taught by Sir Stuart Stotts: the language of education in Creativity and the Classroom. And down the hall, Lady Sharon Price cast a soothing spell on the attendees at the Lullaby Preservation League workshop. There in the Illinois Room, music lulled the people into a sense of peace with lullabies old and new.

After lunch, a cry went out among

the good people. The piper piper had come! (Well, technically it was Bill Harley, but same difference.)

Piper Harley shared his wisdom with the grateful people. He told them that children's music was hardly a get-rich-quick scheme, but if you really love it, "there's room for you." A cry of joy went out among the people, and all joined in song to celebrate. The singing continued with the Round-robin where, it is said, a circle dance was performed with four score dancers. The legendary dance encompassed the entire room, but the magic of all those people hand in hand was worth any tragic occurrences of tripping or getting confused.

Later on, the people gathered for the Annual Members Meeting, where the Princess of Technology, Barb Tilsen, with her mighty tech wizard Carl Foote, unveiled the newly designed CMN Web site alongside her faithful court. A cry of joy arose again; the beauty of the new site was to be celebrated by all! The meeting ran late, so alas, many people's plans to sleep for a hundred years and be awakened by a prince were thwarted. Instead, many settled for a five-minute walk on the beach before the night's feast.

At the fabulous feast under the trees, tales were told of a nearby wedding, and when the happy couple strode through the banquet, they were treated to a song. They waved in appreciation. Then the third and final quest—that is, the final Round-robin session—occurred. The Wizard of Time, Tom Pease, and the Duke and Duchess of Sound, Wiley and Debbie Rankin, kept things running on schedule and the people rejoiced. They also rejoiced at the wonderful success of the annual Town Faire (known to the locals as the Sales Table, Silent Auction and Glad Rags Rack. But that just takes too long

continued on page 19 ➤

Memorable Quotes from Conference Attendees

collected by Purly Gates

Question: What did you like about the CMN conference?

Shana Harvey

"I was stunned at the level of support and community that immediately enveloped me....I have never had so many chances to talk, to jam, to play....I also loved what I absorbed outside of the workshops—that's where the real magic happens."

Rochelle Potak

"What I really loved is being with people who are as passionate about what they do as I am....hearing so many things I've not heard before.... just being with really wonderful people, learning so much, having so much fun."

David Heitler-Klevans

"One of the most moving parts of the weekend was a tribute to Tom Hunter (a children's performer member from the Pacific Northwest Region) who died this year."

Bruce O'Brien

"CMN is my home away from home. It's great to see people that I don't see but once a year, and rekindle old friendships, and sing some songs and laugh."

Laura DeCesare

"There's always someone you can find who is interesting to talk to...and who shares your ideas."

Christy Burich

"I'm incredibly overwhelmed and full of gratitude. My heart is super full, and I'm just so grateful that I landed upon CMN for future inspiration and support. It's just incredible. I had the most amazing time here."

Sammie Haynes

"Meeting all the other kids. Listening to everyone's ideas, and all the new songs."

Barb Tilsen

"Great people, great music, many powerful moving moments, wonderful workshops."

Tom Pease

"I like not getting any sleep at all. The reason we don't is because we're singin' and talkin', and singin' and talkin', and then singin' and dancin'."





Honoring Bill Harley

A Report on the 2008 Magic Penny Award Presentation

by Jenny Heitler-Klevans

Sunday morning of the CMN National Conference, as people gathered in the sunlit room facing Lake Michigan, Bill Harley, his wife and business manager Debbie Block, and their son Dylan and his friend waited for the ceremony to begin. The Magic Penny presentation, always a highlight of the weekend, was a true tribute to the creativity and inspiration of Bill: filled with both laughter and tears.

We began with a rousing rendition of Malvina Reynold's "Magic Penny" led by Nancy Silber. The previous day, we had been treated to a keynote address by Bill himself, so many of us were aware of his perspective on working with children and how stories and songs can make children and adults laugh

and think. But many were unaware of the depth of Bill's commitment to working with children of all different backgrounds and bringing all kinds of people together. For example, he has been working for the last six years as an artist in residence at a local charter school with a high population of low-income kids. As a songwriter, author and storyteller, Bill has infused his work with messages of love, hope, understanding and bridging differences, with an emphasis on humor and the common humanity of children and adults.

Barb Tilsen read a note from former Magic Penny Committee member Phil Hoose talking about how Bill captures the essence of fatherhood. "Bill Harley does dads better than just about anyone. Yeah, we're sort

of distractible and absent-minded in his songs, but we're necessary and wise and sometimes even noble in the end. In a Bill Harley song, there's some dignity to the job description 'dad.'" Tom Pease then lead us in an absolutely hilarious rendition of "Dad Threw the TV Out the Window" complete with crashing sound effects. Janet Schreiner brought Bill up on stage and told everyone that the song "You're in Trouble" was all about Bill's childhood. He awkwardly and humorously endured the story song about making a complete mess in the kitchen and having his sister, neighbors, fire department and parents chime in, "You're in trouble."

One of the most poignant moments

continued on next page ➤

2008 Conference Report

➤*continued from page 17*

to say). Much happiness was spread as treasures were bought and the riches of the kingdom increased.

Late in the evening, before falling into a deep sleep, the people formed a circle to pay tribute to a fallen member of the community. Tom Hunter's songs rang in the air and the people shared their memories. The spirit of music enchanted the air, and the people were inspired to sing late into the night. It is said that sounds of singing were heard until 4:30 the next enchanted morning.


The next day, word went out throughout the kingdom. Three more wonderful workshops were being held! So the people rose from their sleep, because they knew that they could sleep the next time

a princess pricked her finger on a spinning wheel, but workshops like this happen once in a lifetime. Lady Fran McKinney mixed song with books and made magic; Sir Jackson Gillman jousted with Flak and won, and down the hall, the beautiful sound of rounds rang out in the voices of Duchess Nancy Silber's spiritual choir.

Then the people gathered again. Pied Piper Harley had returned to receive the Magic Penny Award! The people honored him with word and song and laughter, and presented him with the fantastic mask-shaped award bearing figures representing themes in his songs. After lunch, a magic circle formed to share Early Childhood songs with Lady Marie Hopper. Princess Pam Donkin and her court—er, panel—shared their wisdom about school assemblies, and nearby, Lady Jenny Heitler-

Klevans spread equality through the land with her workshop about anti-bias and bullying songs.

And finally, it was time for the grand celebration to end. The people gathered together and sang the absent-and-sorely-missed Lady Sally Rogers' "We'll Pass Them On" and other anthems of the people and their friendships. Before the carriages left with the good people inside, they made a vow to meet again in one year's time.

...And so it shall come to pass that the next CMN National Conference will be held October 9-11, 2009, in North Carolina at the YMCA Blue Ridge Assembly conference facility in Black Mountain in the enchanting area of Asheville. Marie Hopper and her court have been planning for nigh on a year, so now is the time to plan your journey and to step forward to volunteer. 

Honoring Bill Harley

►continued from previous page

of the ceremony was when Debbie Block shared her thoughts about living, loving, and working with Bill over the years. She read some of the letters children and adults have sent about the impact Bill's songs and stories had on people. There wasn't a dry eye in the audience when she finished. The thing that struck me the most was how Bill has provided both kids and adults a way of looking at the world that is positive, caring, and very funny.

Jackson Gillman sang and acted out "Monsters in the Bathroom," a wonderful song that's all about childhood fears. Steve Blunt shared about his own introduction to Bill, speaking from a teacher's point of view. He credited Bill with starting his musical career—giving Steve the motivation to quit teaching and become a full-time musician.

Some of the other songs people shared included the hilarious "Is Not, Is Too," sung by Patricia Shih and Steve Blunt; "Watch Out," sung by Two of a Kind; "Who Made This Mess," sung by Tom Pease; "The Pirate Song," sung by a whole crew; and the powerful "It's a Long, Long Way," beautifully sung by Joanie Calem.

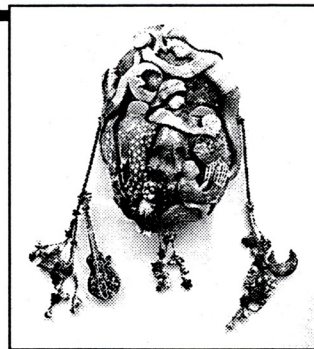
Sally Rogers, another former Magic Penny Committee member who couldn't attend the event, sent a letter to Bill about his work on the *I'm Gonna Let it Shine* recording.

Making that album of freedom songs with old friends (mostly white), members of the original SNCC Freedom Singers (all African-American) and kids from the Roger Williams Middle School (all full of zest and the confidence of youth) was a transformative experience for both [my husband] Howie and me. We only wish Malana had been a little older than twenty months so she could now remember hearing

Betty Mae Fikes nail those notes to the back wall, or remember Hollis Watson's illumination of "We Shall Overcome," Wazir Peacock talking about his conversion to Islam, or Cordell Reagan's angry stories of the '60s. Even more memorable than the singing was the way you masterfully brought disparate groups of people together, each with their own history and issues, and led us all to the common ground upon which we walked that weekend.

Your strength, commitment, humor and humility help us to go on in these hard times. Your ability to synthesize in story and song the pain, frustration and joy of life as seen by kids and the kid in each of us brings us together. You help us to be human. And with that knowledge—that we are connected by our humanity—we will go on.

Frank Hernandez presented the award, an incredible clay mask created by Arizona ceramicist Harriet Morton. Adorned with figures referring to songs Bill sings, it represented the depth of Bill Harley's work in its sheer beauty and whimsicality, and was a moving tribute



to children, music and stories. The dark blue glazed mask dotted with stars and a half moon had children reaching for the penny, a dad and baby looking at one another, playful animals, and a tiny guitar and bells hanging from it on cords. It was a truly wondrous and fitting award. A color picture of the award is on the CMN Web site at <http://cmnonline.org/MagicPenny/2008BillHarley.htm>. (Click the picture to enlarge and see detail.)

As it has in so many years past, the Magic Penny tribute was inspirational and was a reminder to all of us in the field of children's music that the effect of our music is deeper than getting kids to sing or laugh for a little while. It is a way to help kids think about big issues, to bring communities together, and to remember what's important in life. Congratulations, Bill Harley, and thank you for all the joy and wonder you bring to so many people!



LINDEN TREE

CHILDREN'S
RECORDS &
BOOKS

fabulous selection

650/949-3390 or 800/949-3313

Fax 650/949-0346

www.lindentreebooks.com

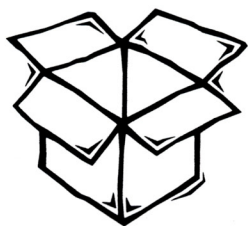
170 State Street, Los Altos, CA 94022

Hours: Mon.-Sat. 9:30 A.M.-5:30 P.M.



s e n s e
Independent Bookstores
for Independent Minds

PAID ADVERTISEMENT



2008 CMN Silent Auction Contributors

The silent auction fundraiser held at the October 2008 Annual National Conference in Zion, Illinois, was a resounding success, including the new glad rags racks feature. We are grateful for the generous support given by these contributors. Please check out their Web sites, support them, and tell others about them

BUSINESSES

Backyard Music (dulcimer, song booklets)
PO Box 9047
New Haven, CT 06532
203/281-4515
www.backyardmusic.com

Discount School Supplies (musical instruments)
PO Box 60000
San Francisco, CA 94160
800/627-2829
www.DiscountSchoolSupply.com

Educational Activities, Inc. (CD set)
Rose Falco
PO Box 87
Baldwin, NY 11510
800/797-3223
www.edact.com

Garden State Discovery Museum (admission passes)
2040 Springdale Rd.
Cherry Hill, NJ 08003
856/424-1233
www.discoverymuseum.com

Kazoobie Kazoos (kazoos/instruments basket)
6520 Industrial Av., Suite 4
Port Richey, FL 34668
800/326-0358
www.kazoos.com

Linden Tree Children's Recordings & Books
(books, candle holders)
170 State St.
Los Altos, CA 94022
800/949-3313
www.lindentreebooks.com

Old Town School of Folk Music (CDs)
Laura Doherty
4544 N. Lincoln Av.
Chicago, IL 60625
773/728-6000
www.oldtownschool.org

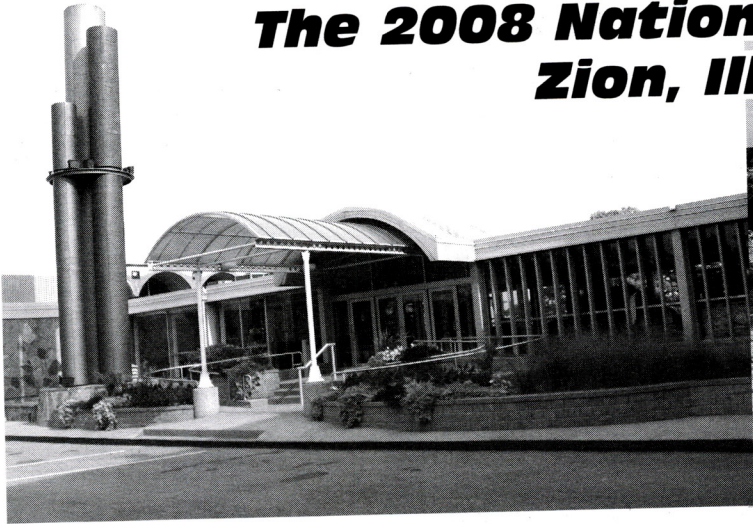
Woody Guthrie Publications, Inc.
(Guthrie Archives tour with Nora Guthrie)
250 W. 57th St.
New York, NY 10107
212/541-6230
info@woodyguthrie.org

World Music Company (mini conga)
1808 W. 103rd St.
Chicago, IL 60632
773/779-7059
www.worldfolkmusiccompany.com

INDIVIDUALS

Betty Appleton (picture frames)
Debbie Block (peace flags, quilt)
Jeanie Bonansinga (CDs)
Liz Buchanan (CD)
Joanie Calem (preschool resources, basket of music resources)
Katherine Dines (CD set, song cassette, fry bread, multitool)
Pam Donkin (CDs, DVD, props)
Brigid Finucane (kitchen basket, Asian basket, Christmas basket, music/literacy books, Hanukkah basket, spa basket, toddler treasures basket, candles/holders, salt/pepper shakers collection, candle holders, dolls, book, Thai handwork, glad rags)
Carl Foote (Web site design services)
Fran Friedman (CDs)
Purly Gates (CD)
Jackson Gillman (performance coaching)
Judy Caplan Ginsburgh (CDs, handkerchiefs)
Will Hale (tote bag)
Bill Harley (honey)
Monty Harper (CDs)
Ruth Harris (music props)
Jenny & David Heitler-Klevans (CDs in a basket, beaded belt)
Ella Jenkins (CDs)
Miriam Kent (bag of teacher resources)
Adam Miller (CD)
Mr. Billy (marketing consulting services, CD Baby consulting, acoustic guitar pedal, software, CDs)
Judy Pancoast (African shirts)
Louise Pascale (Afghan children's songbook)
Suni Paz (books)
Carole Peterson (CDs, props)
Nancy Raven (CDs)
Terri Roben (songbook)
Bev Rutledge/Lisa Heintz (bath/body items, vase, compotes, candles, crib blanket, casserole in holder)
Susan Salidor (CDs, batik purse, songs for theme baskets, songs)
Nancy Schimmel (books, recordings)
Janet Schreiner (cookies)
Anna Stange (cookbook, home-canned foods)
Kathleen Weinberg (bath puffs/snowballs)
Betsy Zahniser (songs, puppets, props)
Sol Weber (CDs, books, cassettes, artwork)
Dan Zanes (CDs, DVD, kitchen items, birdhouse)
...plus Kristin Lems and all who gave items for the Glad Rags Racks

The 2008 National Conference Zion, Illinois





Photos:
Will Hale, Jan Graves

See more photos on
the CMN Web site,
www.cmnonline.org.



Top Ten Reasons to Attend the 2009 CMN National Conference

A Letter from the Conference Chair


by Marie Hopper

I would like to encourage everyone to attend the CMN Conference this October 9, 10 and 11 in Black Mountain, North Carolina. As I write this, I know that we are in for some challenging economic times. We are surrounded by fear and uncertainty. So why make the commitment to attend a conference many miles away and spend hard-earned dollars on travel and fees? Wouldn't be safer and easier to sit this one out?

The Top 10 Reasons to Attend the Conference:

1. Where else will you be surrounded by folks who truly understand what you do and why you do it? Treat yourself to the energy that comes from sharing challenges and successes with colleagues from all across the country.
2. Support an organization that you love and help it survive the challenges ahead.
3. **Tom Chapin** as Magic Penny recipient—say no more.
4. **Billy Jonas** as keynoter—There was more. Billy's a real southern treat!
5. Workshops covering a wide variety of topics, from teaching to performing, marketing to learning new skills, song swaps to discussions.
6. Round-robins!
7. Laughter, tears, hugs and cheers!
8. Reconnect with folks you only see once a year and begin enduring new friendships.
9. Set aside only \$60 a month and you can afford to come and be enriched with new ideas, songs, approaches and more. This is cheaper than health insurance.
10. Because North Carolina is beautiful in October.

A conference without you would be missing something. You are needed to bring life and vitality to CMN and to help us all weather the storms—together.

See you in North Carolina soon! 

CAROLINA

Tune: "Carolina In My Mind"
by James Taylor

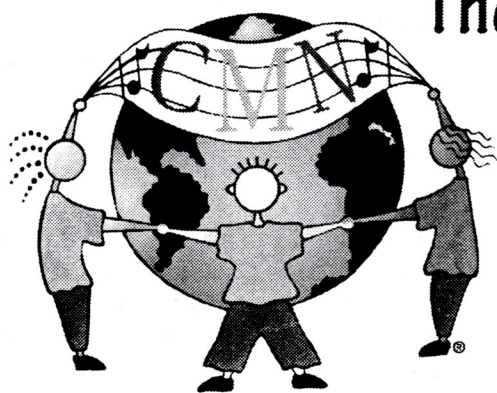
New lyrics
by Frank Hernandez,
Ingrid Noyes, and
Scott Bierko
for a sing-along at the
2008 National Conference

In '09 we're going to Carolina.
Can't you feel the sunshine?
Won't we have a good time?
I'm going to see some friends of mine,
singing in the pines,
'Cause we're going to Carolina in '09!

In Memoriam

Paul Strausman
New York
December 2008

Lisa Atkinson
California
May 2009



The Children's Music Network National Conference

"A Tapestry of Songs"

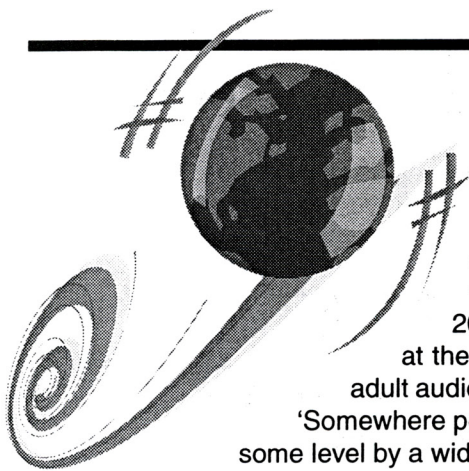
Connecting people who celebrate the positive
power of music in children's lives.



www.cmnonline.org

Early registration discounts before July 1.

P0 Box 1341 • Evanston, IL 60204-1341 • 847-673-2243



SPINNING ON THE SAME BALL

words and music by Hap Palmer

© 1993 Hap-Pal Music

Hap wrote this song with the hope that by recognizing the vastness of space and our small place in the universe, we might see how much we have in common. The song was first a part of a collection of lullabies for the CD *A Child's World of Lullabies*. In 2004 it was used in the DVD *Baby Songs Good Night*. It was also used as an anthem at the Emerson Unitarian Universalist Church in Canoga Park, California. Hap says, "For adult audiences I changed just the first line from, 'Somewhere boys and girls in a far-off land' to 'Somewhere people living in a far-off land.' My hope is that this is a song that can be understood on some level by a wide range of age groups from five years to adult."

verse F

B \flat

F



1. Some-where peo-ple liv-ing in a far-off land are wak-ing up just as you say good -

C7

F

F7

B \flat

F

Dm

Gm

C7



night. They may not look like you or do the things you do, but with-in we're ver-y much a-

F

B \flat

F

chorus F

A7

Dm

F/C

B \flat

B \flat m

C7

F



like. 2. The we're all spin-ning on the same ball, sail-ing through the same vast space.

('Cause) A7

Dm

Bm \flat 5

Gm

B \flat m

C7

F

D.C. al Coda



(to v. 3)

We're all spin-ning on the same ball, liv-ing in the ver-y same place. (Tho we)

B \flat

F

Dm

B \flat



learn to talk to God in dif-ferent ways, the need to find life's meaning is the same. God

Gm

C7

Am

Dm

Gm

Am

B \flat

Bm \flat 5



looks with e-qual grace on ev-ry col-or face, and an-swears prayers to ma-n-y different

Spinning On the Same Ball

continued from previous page

C7 D7 G B7 Em G/D C Cm D7

names. ____ 'Cause we're all ____ spin - ning on the same ball, sail - ing through the same vast

G B7 Em C#mb5 Am Cm D7

space. We're all ____ spin - ning on the same ball, liv - ing in the ver - y same

G C G Am7 Cm7 D7 G C G

place. Yes, we're liv - ing in the ver - y ____ same ____ place.

Verse 1

Somewhere boys and girls in a far-off land
Are waking up just as we say goodnight.
They may not look like you
or do the things you do,
But within we're very much alike.

Verse 2

The sadness in a tear, the comfort of a hug,
Are feelings every child can understand.
And laughter is a sound
known the world around;
The meaning is the same in every land.

Chorus

'Cause we're all spinning on the same ball.
Sailing through the same vast space.
We're all spinning on the same ball.
Living in the very same place.

Verse 3

Hunger knows no language, thirst no boundary.
They feel the same wherever people live.
And a simple act of care
can happen anywhere
We see the need and take the time to give.

Chorus

Tho we learn to talk to God in
different ways.
The need to find life's meaning
is the same.
God looks with equal grace
on every color face
And answers prayers to
many different names.

Chorus



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).

CANADA

There is no news to report from this region.

GREAT LAKES

Joanie Calem
4890 Sharon Avenue
Columbus, OH 43214
614/430-9399
jcalem@columbus.rr.com
and
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesliezak@columbus.rr.com

We have some new members, and we're revving up to plan a series of song swaps. We're also looking forward to filling the stage for a CMN performance at the fun and exciting Columbus Community Festival—the longest-lived and largest non-corporate, all-volunteer community festival in the nation—on the third weekend in June. Contact Leslie Zak for more details.

MID-ATLANTIC

Jenny Heitler-Klevans
7426 Barclay Road
Cheltenham, PA 19012
215/782-8258
Jenny2kind@comcast.net

Last September the Mid-Atlantic Region had a potluck and swim party at Janet Sclaroff's house in Cherry Hill, New Jersey. Ari and Jason Heitler-Klevans cleaned the leaves out of Janet's pool and then enjoyed an early fall swim. The adults shared songs and ate delicious food. Keep an eye out on the CMN Web site for additional activities in the region.



MIDWEST

Brigid Finucane
3911 White Cloud Drive
Skokie, IL 60076
847/213-0713
gardengoddess1@comcast.net
and
Susan Salidor
2225 West Berwyn Avenue
Chicago, IL 60625
773/271-5568
ssalidor@aol.com

Though the Midwest was blanketed with snow this winter, it was a hotbed of musical activity after enjoying a particularly busy fall! In September our region hosted a glorious National Conference at Illinois Beach State Park in Zion, Illinois, chaired by intrepid Midwest members Carole Peterson and Kathleen Weinberg. Members from all over the country attended. The high point of many magical moments was the Magic Penny award given to Bill Harley, followed by the spirited live bidding for his wife Debbie Block's amazing quilt before the Saturday night round-robin. Our prairie landscape and the magnitude and magnificence of Lake Michigan provided a soothing counterpoint to our frenzied musical activities.

In November several CMN members led workshops in the National Louis University Imagination Conference in the Chicago area organized by CMN member Kristin Lems, a member of the faculty.

December brought CMNers together on a cold, icy day for a song swap hosted by co-reps Brigid and Susan entitled "Songs of the Season" in Skokie, Illinois. Peace songs, songs of light, winter wonders, and the joys of hot chocolate were all shared. Delicious treats were provided by everyone who

came, and we returned to work the following week retooled with great new material. We marveled at the sweetness of songs shared, energy and generosity of spirit by all who attended.

The venerable and fabulous Old Town School of Folk Music in Chicago hosted us for a CMN song swap in March courtesy of Laura Doherty of OTSFM's Wiggleworms program. We had a couple of children and several new people joining in for a lively afternoon. In June, our annual regional gathering in will be hosted by the Merit School of Music in Chicago. We appreciate that both of these wonderful institutions are willing to partner with us.

NEW ENGLAND

Amy Conley
102 Elm Street
Milford, NY 03055
603/249-9560
amy@amyconley.com
and
Sandy Pliskin
37 Mount Ida Road
Dorchester, MA 02122
617/288-6414
isaacpl@verizon.net
and
Jessamyn Stylos-Allan
49 Bardwell Street, 3rd Floor
South Hadley, MA 01075
413/262-9448
jessamyn@stylos.net

New England CMN is in full forward gear. Our circle is growing, and we've had several events with more scheduled. In January we held an evening potluck and song swap at Betsy Zahnizer's home in



Some of our New England men become spaceships and act out a song by Philip Alexander. Blast off!



Janet Beatrice and Iryna Khorobrova show how much fun it is to sing about hugging.

Photo by Jessamyn Stylos-Allan

Wellesley, Massachusetts. The New England 2009 regional gathering was a conference co-sponsored by the Creative Arts in Learning Division at Lesley University in Cambridge, Massachusetts, on March 14. The theme was "Growing Music with Children," and was highlighted by a wonderful keynote presentation by Sarah Pirtle and Louise Pascale, CMN members who are also on the Lesley faculty. The lively crowd of about seventy-five included CMN folks old and new, students from Lesley and other places, and teachers, who were able to count the event as a professional development opportunity. It was also a diverse international group, including Head Start teachers from South America and Africa and students from Eastern Europe and Taiwan. After the keynote and six workshops, the day concluded with a two-hour round-robin that featured a wide variety of songs and singers. It was an exciting day, full of positive energy and great music. In April, Hannah Roditi will host a song swap at her home in Bloomfield, Connecticut, inviting people from several other music organizations, too. In late April, CMN members will lead a workshop at the New England Folk Festival in Mansfield, Massachusetts.

Region members, please consider giving back to CMN by taking a turn as a regional co-representative to help coordinate activities in the region. Qualifications and responsibilities of reps are in the Member Tool Kit on the CMN Web site. The election will be held by e-mail in the spring.

NEW YORK METRO

Steve Zelin
855 Ninth Avenue, #2B
New York, NY 10019
646/267-2217
steven@stevenzelin.com

There is no news to report from this region.

PACIFIC NORTHWEST

Bonnie Messinger
4648 SW 39th Drive
Portland, OR 97221-3923
503/768-9065
abalonekidz@attbi.com
and
Dave Orleans
7655 SW Leslie Street
Portland, OR 97223
H) 503/892-8420
C) 971/533-5548
DOrleansNJ@comcast.net
and
Greta Pedersen
PMB 252
19363 Willamette Drive
West Linn, OR 97068
D) 503/699-1814
E) 503/699-0234
greta@greta.net

The last few months have been quiet in the Pacific Northwest corner of CMN. No regional events have taken place in late fall and early winter. Due to scheduling problems, the regional gathering reported in the last issue of *PIO!* occurred only in the alternate universe of dreams and visions. We hope to bring it to this plane of existence later in the year. However, a number of occasions have presented themselves for the co-reps to meet a few regional members and to talk with other children's musicians about what CMN could offer them as a networking community. In February, Co-rep Bonnie Messinger hosted a song swap at her home in Portland, Oregon, to bring these new acquaintances together. Cinda Tilgner got the award for the farthest drive (Mt. Hood, an hour away), and took notes. David Hall compiled the notes, which included info about conferences, school contacts, upcoming local gigs, and even

the recipe for his yummy carrot souffle, and e-mailed them to the group. Thank you Cinda and David! We hope to meet again in coming months.


NORTHERN CALIFORNIA

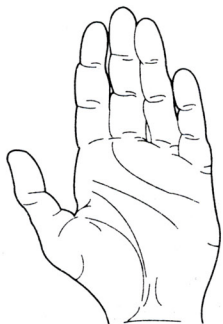
Judy Bayse
886 Nantucket Court
Sunnyvale, CA 94087-1744
408/720-8338
judybayse@sbcglobal.net

Editor's note: *With heavy hearts, just before press time we've had to delete Lisa Atkinson's name as the region's co-representative. After coping with several years' illness in her valiant and humor-filled way, Lisa died in early May. She helped organize the region's first gathering in 1989 and was its first—and for many years, only—regional representative. She will be sorely missed by CMN members in region. There will be a time for sharing memories at the national conference in the fall.*

After a relatively quiet period, we are looking forward to experiencing the talents of our CMN president, Frank Hernandez, who will present a Spanish songs workshop in March in San Francisco. Liz Hannan has found an interesting and acoustically exciting venue—an old convent in San Francisco—for the event. We hope to have our spring song swap once again at the Bing Nursery school in Stanford in April or May. Please watch the CMN Web site for confirmed dates and places. If anyone has ideas for other get togethers, please let Judy Bayse know.

SOUTHEAST

Folks in the Southeast Region are excited about hosting the 2009 CMN National Conference in North Carolina. We are so busy getting ready for that event that Kari Thomas Kovick and Marie Hopper can no longer serve as regional reps, and have resigned. If you would be willing to take a turn at serving as rep or have someone to suggest, please contact the CMN office. 



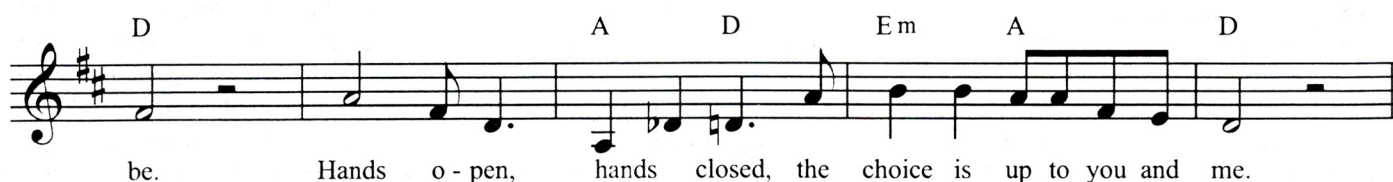
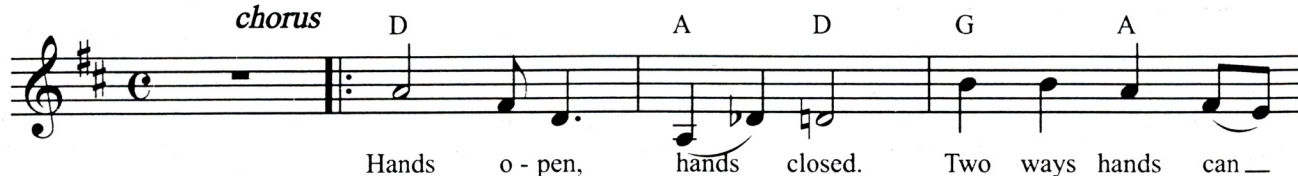
HANDS OPEN, HANDS CLOSED

words and music by Beth and Scott Bierko
© 2006 Bierko Productions LLC



This song was inspired by a conversation between Scott Bierko and fellow CMN member Barb Tilsen. "I believe there are two ways to go through life," Barb said, "with your hands open or your hands closed." The phrase stuck in Scott's head and it became this song, performed during the round-robin by Beth and Scott at the 2007 CMN National Conference in Albany, New York.

chorus



verse

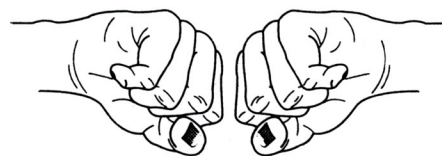


musical interlude



Hands Open, Hands Closed

continued from previous page



Handwritten musical score for the song "Hands Open, Hands Closed". The score is written on three staves in G major (one sharp). The lyrics are: "Hands open, hands closed. Two ways hands can be. Hands open, hands closed, the choice is up to you and me. The choice is up to you and me." The chords are: D, A, D, G, A, D, Em, A, Bm, G, A, D.

Chorus

Hands open, hands closed.
Two ways hands can be.
Hands open, hands closed.
The choice is up to you and me.

Verses

1. Open hands are meant for sharing,
For greeting and for giving hugs.
Open hands are meant for caring,
For giving and receiving love.
2. Now closed hands are often used for fighting,
A hardened fist delivering a blow.
Closed hands are also used for hiding,
For holding on, afraid of letting go.
3. An open hand is like an open heart,
And everyone learns more from an open mind.
Opening your hands can be a start
By offering the peace we hope to find.

The 2008 Round Robin Song List

is available on the
CMN Web site,
www.cmnonline.org
in the members section
resource pages.

New Sounds

compiled by Paul Strausman and
Sue Schnitzer

Editor's note: We are saddened to inform you that having just enthusiastically begun as New Sounds editor only two issues ago, Paul Strausman died suddenly last December in the midst of work for this issue. We appreciate his contribution, and wish that the partnership and his life could have endured longer.

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.

KATHY REID-NAIMAN

Zoom Zoom Cuddle and Croon

Zoom Zoom Cuddle and Croon is a collection of some of the best loved songs, rhymes and bounces from Kathy's earlier recordings with additional new tracks. This beautiful CD was created for the British Columbia Library Association's Books for BC Babies early literacy program. It will be distributed to families of newborn babies in that province in 2009. Kathy is joined by a stellar cast of musicians: Ken and Chris Whiteley; Anne Lederman; Anne Lindsay; Arnie, Jesse and Hannah Naiman; Mark Mosca; Sharlene Wallace; Dennis Pendrith; and Wendy Soloman. This recording was produced by Ken Whiteley, whose many production credits include Raffi, Fred Penner, Nancy Cassidy, Debbie Carroll, and many, many more.

CDs are \$20 ppd., and are available from Merriweather Records Ltd., Kathy Reid-Naiman, 109 Crawford Rose Dr., Aurora ON L4G 4S1; by phone at 905/841-1879; or at www.merriweather.ca.

MISS DYLAN

Sing Along with Miss Dylan

Children's Entertainer Miss Dylan has come out with a wonderful collection of classic favorites for her new CD, *Sing Along with Miss Dylan*. Songs like "Old MacDonald Had a Band" and "Little Rabbit Foo Foo" will capture the young child's imagination. "On Top of Spaghetti" and "Itsy Bitsy's Cousin Boris (the Big Spider)" will be good for some laughs. Miss Dylan's original creation "The Friendship Song" will inspire children to value the importance of being a good friend. This album is perfect for children ages two to eight.

The CD is available for purchase or download at www.cdbaby.com/cd/missdylan. For more information about Miss Dylan, go to www.Partiesbydylan.com.

JIM ANGER

Christmas Snow

Christmas Snow was released in December 2008. This Christmas and wintertime album has songs for adults and kids alike. Of the sixteen songs on the album, nine are originals. Two of those, "If You Believe in Santa," and "I Wish I Had Two Christmases," are more specifically children's songs. Both contain guitar and banjo instrumentation. Also included on the CD are traditional songs such as "Angels We Have Heard On High," "The First Noel," and "What Child Is This?" Instrumentals include "I Heard The Bells," "It Came Upon A Midnight Clear," and "Silent Night." Several friends and family members accompany Jim on some of the songs. One, "I Wish I Had Two Christmases," was inspired by one of Jim's first grade students shortly after Christmas 2007, when she made that specific comment. He felt there had to be a song in that somewhere, and there was!

The album will be available at www.cdbaby.com for \$12.97 or can be ordered directly from Jim at janger@charter

.net. Jim's Web site is
www.JimAnger.net.

CHERYL MELODY

Friends Forever



Cheryl Melody's seventh CD, *Friends Forever*, is a musical story she wrote, performs, and does voice-overs for. There are several children on the CD as well. It is a story of the true meaning of friendship, inclusiveness, transformation, caring, and love, along with bonus tracks containing friendship themes. Creative writing by children is also encouraged through the story line.

CDs \$13.99 and are available for purchase at www.cherylmelody.com.

SAMMIE HAYNES

I Grow With Yoga: Yoga Songs for Children

Sammie Haynes, award-winning children's musician and CMN member, and Lisa Flynn, the director of ChildLight Yoga, have collaborated on this new recording. With a mix of original songs and new lyrics set to familiar melodies, this CD is for children, parents, school teachers, and instructors alike. Just sing along with the songs and follow the movement cues for a fun and effective way to utilize the breath while building self-awareness through yoga-based activities. Timeless messages of peace, community and self-love are sure to warm your heart. The songs are simply recorded with Sammie on vocals and guitar, but also feature four young back-up singers on a few tunes (including one adapted from CMN's own Ruth Pelham): Brooke Flynn, Lilly Whelan, Sophia DeCrisofaro and Mia Erdman.

CDs are \$13 plus \$1.50 s&h and are available through ChildLight Yoga's Web site, www.childlightyoga.com, or in the New England area at the Little Hat Company in South Berwick, Maine; G. Williker's in Portsmouth, New Hampshire; Blue Moon Market & Café in Exeter, New Hampshire; and Dover Yoga Studio in Dover, New Hampshire.

They will soon be available through CD Baby as well. Lyrics and instructions for poses are available by contacting ChildLight Yoga.

NANCY HERSHATTER

For the Love of the Song

Nancy's new CD (her first!) was released in late October 2008. *For the Love of the Song* is a collection of twelve songs for children and the people who love them. The CD includes songs about rainbows, friendship, magical and silly moments and the threads that connect us to one another. Five of the songs are originals; the others are penned by Lorre Wyatt, Paul Simon, Ben Tousley, Bob Blue (to whom the album is dedicated), Malvina Reynolds, Kevin Roth, and Bob Devlin. It was produced and arranged by CMN's own Kim Papa, and features several talented youngsters on vocals, cello and piano. One of the young vocalists is Anna Bisogno-Papa, who sang with Nancy at the CMN National Conference round-robin in 2004 when she was just seven.

CDs are \$15 plus \$2 s&h and can be purchased online from www.cdbaby.com or by going to www.musicinearlychildhood.com and clicking on Contact Us. Or e-mail Nancy at J123Sing@aol.com.

CAROLE PETERSON

Dancing Feet

Dancing Feet is Carole Peterson's fifth CD. It's got four types of dancing: individual in a group, circle dances, partner dances, and dancing with props and manipulatives. Songs include old standards and originals, including the title song, which was authored by CMNer Alvin McGovern, who also plays guitar on the CD. Blues, folk, jazz—lots of styles for a variety of tempos that children two to seven years old will enjoy.

CMNers may purchase directly from Carole for \$12 (includes shipping; send check to Carole at 601 Parkwood Av., Park Ridge, IL 60068), or at www.cdbaby.com, www.edact.com or www.kimboed.com.

BILL HARLEY

Yes to Running! Bill Harley Live

This double CD captures the essence of Bill Harley's vibrant, hilarious, tender and wise songwriting and storytelling in concert. Recorded live in Missoula, Montana, in front of a packed audience, this collection of fans' favorite songs and best loved stories will make you laugh out loud and feel like you were part of the crowd. A treat for young and old alike, Harley's sincerity, wit and wisdom is plain to see through the enthusiastic response and participation of the audience.

CDs are \$18 + \$3.50 s&h and are available at stores nationwide or at www.billharley.com.

LISA MONET

My Best Friend

Award winners Lisa Monet and Rick St. Charles have another CD available this month. *My Best Friend* is brimming with enthusiasm for life and friendship. Packed with traditional and original songs, the CD celebrates experiences familiar to children everywhere, including "Goin' to a Restaurant," "Shake Your Boomp," "Genny's Gettin' Up," "Hearts and Hands" (the sign language song), and the title song. *My Best Friend* is the second in a series of albums being digitally remastered and repackaged. It joins *Circle Time*, *Songs and Rhymes for the Very Young*, and *Tingaleyo*, a bilingual treasure trove of songs in Spanish and English from many countries. Four more titles are scheduled to be re-released in the coming months. Lisa Monet, songwriter, performing/recording artist, and educator, has lived and performed in Argentina, Spain, Mexico and the Pacific Northwest. Each album features her warm vocals, lush harmonies, classical/folk guitars, and dancing percussion. Rick St. Charles, fellow musician, graphic artist, and

video/sound engineer, recorded and mastered all of the albums in their home studio in northern California. This collection of children's music CDs was launched with the couple's first child, Matthew, and further inspired by their second, Genny. Both children, now charming young adults, contribute to the family music business, Circle Sound Productions, as technical consultant and cover/graphic artist, respectively.

My Best Friend, for ages four and up, retails for \$14.98. It is available at specialty stores and online at www.cdbaby.com and www.lisamonetmusic.com.

JONATHAN SPROUT

American Heroes #3

Have you ever wondered who invented the Hershey chocolate bar? Or who developed the polio vaccine? Or who found hundreds of uses for the peanut? Singer-songwriter Jonathan Sprout has, and on this CD he commemorates the lives of ten exceptional Americans. It is the third in a series of recordings for children that highlight the accomplishments of some of America's best and brightest citizens. Using musical styles from folk to pop to rock, Jonathan Sprout has created original songs about Milton Hershey (chocolate king/philanthropist), John Muir (conservationist), Elizabeth Blackwell (first U.S. female doctor), Dr. Jonas Salk (polio vaccine), Jane Addams (Nobel Peace Prize), George Washington Carver (agricultural scientist), Wilma Rudolph (Olympic gold medalist), Thomas Jefferson (third president), Pocahontas (peace-maker) and Cesar Chavez (civil rights activist). Although Sprout's carefully researched biographical anecdotes and historical facts are geared primarily for the enjoyment of elementary and middle school students and their families, the stories of these remarkable lives are an inspiration to all ages.

continued on next page ➤

New Sounds

►continued from previous page

For purchasing information, including for other CDs in the series, go to Jonathan's Web site, www.jonsprout.com.


Other Resources

GARI STEIN

The More We Get Together Nurturing Relationships Through Music, Play, Books and Art

Music, play, literature, dance, drama and art affect physical, emotional, social and spiritual growth, and all are intertwined in the young child's world. This unique resource and activity guide for families and educators of tots to eights brings together all these facets of the child's life and more, including parenting tools, classroom management and groundbreaking research.

The book *The More We Get Together* takes readers on a journey into the world of young children, inviting the grown-ups who love them to reconnect with memories of sitting in the kitchen or on the front porch singing songs, reading books, drawing pictures, sharing hugs, laughs and special moments. In our hurry-up, dot-com world, such experiences provide a sense of community: it's not just about the music, the books and the crayons, but the relationships that are nurtured when we sing, read and play together. It really works! No experience or expertise required. It's all here: a resource that every parent, caregiver and teacher will want to use every day. The book also includes "Love is All Around," a chapter devoted to unedited stories of several CMN musicians from around the country about why they do what they do and what music means to them.

The book includes a CD. It sells for \$19 and can be ordered online at www.little-folks-music.com, or by calling Gari at 734/741-1510 or e-mailing Garistein@aol.com. 

Making Way for Authenticity

►continued from page 11

to do it for them, and then you may be tempted to pretend they did it. In my workshops, children choose a theme for their song, based on their experience and knowledge. If the theme needs more focus, I help with that. They write the words, because they have at least a beginner's grasp of language, which they can use to describe their world. I write the music, because I find that most youngsters aren't ready to do that (especially not in the time I'm given). They need something that's repeatable and singable. They'll learn a lot about music simply by practicing with good tunes from experienced musicians.

Respect "Beginner's Mind"

Show that you value the children's work in its own right. For me, this means making sure that the lyrics to the song are their own words. That means throwing out plenty of adult notions of what makes a good lyric. Simple language and a child's phrasing have their own expressiveness. Their words have a freshness and purity that are immediately recognizable, and our attempts to refine them merely obscure these qualities.


I also avoid rhyme, except where it slips in naturally. It requires a level of songcraft that most children (and a lot of adults) aren't ready for. Rhyming is a form of editing. Words and syntax must be changed to accommodate rhyme, so something is given up in exchange for it. In the case of children's lyrics, what is lost is authenticity.

Provide an Audience

Artists need to be heard for the circle to be complete, so give your students' work exposure outside the classroom. I encourage children to sing their songs at home for family and friends. I've recorded students singing their own songs and made tapes for each classroom that contain all the classes' songs.

Other times I've organized a school assembly, where the children get to perform for their parents, teachers, and peers as the culmination of a songwriting residency.

What I hope we adults will get better at is seeing children as participants in culture making. We need to learn to value their "voice" as an integral part of our collective creativity. While we may teach them our forms of art making, our goal isn't to shape children's art to conform to adult standards. Authentic children's art stands on its own. It shapes itself, and if we're open to it, it shapes us.

At the time this article was written, Susan Keniston was giving concerts for children and adults, teaching songwriting with children, and giving teacher trainings in using singing and songwriting in the classroom. She later served as *Pass It On!* editor for several years. She currently lives in Vermont. 

Spread the Word About CMN

Do you mention CMN at your gigs, workshops, teacher trainings, or ??? We have materials to add to your testimonials.



To order a supply of membership brochures to distribute, contact Ellen Greist at 203/248-4727 or vger42@aol.com

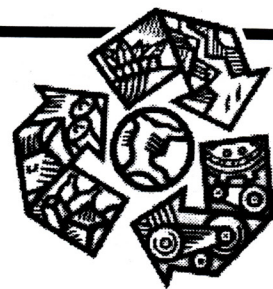


Recent changes to the membership fees and categories made the brochure membership form insert obsolete. If you already have a supply of brochures, please contact the CMN office about updated inserts: 847/673-2243 or office@cmnonline.org



For a Braille version of the brochure, contact the CMN central office

CMN to Launch New Environmental Resources Page



In the coming months, CMN hopes to launch an Environmental Resources section of our Web site similar to our current Peace Resources Pages. The Environmental Resources Pages, to be located in the publicly accessible part of the site, will provide a list of high-quality songs recommended by CMN members which reflect one of our core principles: promoting respect and responsibility for our environment. The Environmental Resources pages are not intended to replace the Peace Resources pages, which will still be available on CMN's Web site.

Specific themes for the pages might include:

- celebrating the beauty of the earth
- protecting specific natural resources such as trees, rivers, and animals
- recycling and reducing waste
- keeping the spaces around us clean
- conserving energy
- alternative energy sources
- addressing overarching environmental concerns such as global warming
- additional themes suggested by members

CMN calls on all members to submit their own songs and/or recommend the songs of others. Help build CMN's online presence and honor one of our core principles by submitting songs for this exciting new resource! We look forward to hearing from you. If protecting the environment is a topic that especially excites you, we'd also love to have your help in organizing these pages! Please consider volunteering.

For more information contact Liz Buchanan at lizwin@rcn.com.

How to Submit

Submission forms and copyright permission forms are available in the members' section of the CMN Web site at <http://www.cmnonline.org>. When submissions are received, the Web Site Working Group will organize the songs thematically. Some songs may include several of these themes. When submitting a song, it would be helpful if you suggest a theme which you think most appropriately reflects the contents of the song.

What to Submit


Songs on these pages will be selected solely through recommendations made by CMN members. It is appropriate for CMN members to recommend their own songs or other songwriters' songs. Submissions should be made in the form of a CD (sent by mail) or an MP3 file submitted electronically. If sending a CD with multiple tracks, please indicate which song or songs on that CD are being submitted. In addition, it is strongly recommended that lyrics to the song or songs be submitted as a separate file, preferably electronically.

Submissions of sheet music or lead sheets, if available, are also encouraged, preferably in PDF form, although sheet music is not required. Depending on the format ultimately decided upon for the page, submissions of song lyrics alone, in the absence of a recording in a digital format and/or sheet music/lead sheets, may not be acceptable.

Copyright

You must hold the copyright to the song, or CMN must have approval from the copyright holder for the music and lyrics to be placed on our Web site. If you are recommending a song for which someone else holds the copyright, it is your responsibility to contact the copyright holder and secure the necessary permission for CMN to use the song.

Criteria for Selection

1. The song's central theme should address a topic related to promoting respect and responsibility for our environment. Songs that are only tangentially related to environmental themes may not be acceptable, at the discretion of the Web Site Working Group. (For instance, a song about a dancing bear, while it's about an animal, may not have a specific environmental theme.)
2. The song is not contrary to the spirit of the other overall principles of CMN: encouraging cooperation, celebrating diversity, building self-esteem and cultivating an understanding of nonviolence and social justice.
3. The song is well-crafted and appropriate for children.
4. If a recording is to be used on the site, the recording must be of professional quality. 



THE HEART OF THE COMMUNITY

words and music by Central School (South Berwick, Maine) second graders,
now-third graders, and Sammie Haynes
©2008 Sammie Haynes

Sammie writes: It seems I never do a songwriting workshop the same way twice. In this case, I was asked as part of Central School's Fine Arts Week to write a song with the second graders. There were five second grade classes and I had one class with them. The week's theme was "Community at Heart." I instantly got an idea for a chorus and decided I should go in with the chorus done and the kids could "write around" it. Each class discussed what makes our community work. They decided that the people who live and work in our town (shopkeepers, professionals, neighbors, family) and what they do and can do (keep us safe, teach us, take responsibility of our natural resources, help a friend and even simple things like smiling or planting a tree) make our community great. Four of the classes wrote the verses (one each) and the fifth class had the pleasure of naming the song and editing it. I was a little nervous about the editing, thinking maybe the class wouldn't be as excited about that, but they took their job very seriously and made some interesting decisions. Here it is. We hope you like it!

chorus

C G

The heart of _____ our com - mu - ni - ty _____ beats with

D7 G A m7 G C

ev - ery _____ help - ful deed we do, yes the heart of _____

G D6 G

_____ our com - mu - ni - ty _____ beats in - side of me and you.

verse

C G

Fire - fight - ers, doc - tors, po - lice of - fi - cers, teach - ers,

D7 G A7 D

shop - keep - ers, gov - ern - ment, fam - ily, neigh - bors, preach - ers

G C G

Keep us safe and keep us well and teach us ev - ery day. We ap -

C G D7 G

pre - ci - ate the work you do in ev - ery sin - gle way. Oh the

The Heart of the Community

➤ continued from previous page

Chorus

The heart of our community beats with
every helpful deed we do,
Yes, the heart of our community beats
inside of me and you.

Verse 1

Firefighters, doctors, police officers, teachers,
Shopkeepers, government, family, neighbors, preachers
Keep us safe and keep us well and teach us every day.
We appreciate the work you do in every single way.

Chorus

Oh the heart of our community beats with
every helpful deed we do,
Yes, the heart of our community beats
inside of me and you.

Verse 2

Recycle at your home, recycle at your
school.
Our land is very special; we should
treat it like a jewel.
Habitats are fragile; treat each one
with care.
Living things all need to breathe—
don't pollute the air!

Chorus

Verse 3

When your friend's not feeling well, see if
you can cheer him.
If he's crying, if he's sad, make sure you
stay right near him.
Being a good friend is not that hard to do.
When we help each other, it's good for me
and you.

Chorus

Verse 4

Just planting a seed to make a new tree
grow
And just a simple smile can help more than
you know.
When we work together there's so much
that we can do.
Making our community is up to me and you.



Interview: Tom Chapin

➤ continued from page 5

Tom: In some ways it comes with the territory. I think one of the reasons the Weavers struck us so strong is that it was 1958 and pop radio—it was really just before the big rock 'n' roll invasion—and it was always love songs, you know. And the Weavers are singing "Sixteen Tons what do you get, another day older and deeper in debt." They were singing songs about real people doing real things. We come from kind of a left-wing family anyway, and all of a sudden there was this music that spoke to us of history, of the real world in a way that was really accessible. Then once you become someone, once you have a name, Harry was always talking about having the bully pulpit, you know. He said, "So I've got a hit record. What does that mean? I'm not just another rock and roll star. What can we do with this?" And that became the watchword for him, looking for stuff to do, and we all thought of different things to do. Harry got very involved in the hunger issue. He felt that it was something that was not being talked about. So he founded Long Island Cares and World Hunger Year, in the course of which he loved to have his brothers go with him. So I became his benefit band the last five years of his life. I did a lot of those benefits. And when he died I got myself involved as well. Again, because of the history of American folk musicians like Pete Seeger and Woody Guthrie and the Weavers, and you can go down the line...Tom Paxton...it goes with the territory. In American folk music it comes from the idea that music is not only the people's music, but it is...you sing for good causes. That always rang a real big chord with me. So somebody asks me to do something, and if it's at all possible you try to do it.

PIO!: *It seems like you've also had a real interest in environmental issues and literacy issues, particularly with your kids' music.*

Tom: Well, the thing is, kids have open ears—and it's not a word I use about my kids' stuff often—mostly you want to talk about delight, being delightful and having each song have an idea and being really clear. It doesn't have to be simple, but it has to be really clear with a lot of pictures and really singable choruses. Part of what really moves me is the environment: this idea that I don't really care as much about what the bottom line looks like this month as I care about what the world is going to look like for my grandchildren. And who better to talk with about that than kids? I recently watched the great Pete Seeger documentary and there was this great quote in there where somebody was talking about how Pete was blacklisted, but they let him sing at summer camps because what harm could it be when he sings to kids. And of course, kids grow up, and they grew up

continued on next page ➤

Interview: Tom Chapin

►continued from previous page

with a different head. I always felt that one of the things we wanted to talk about, and kids are very open to and really care about as well, is how the world should be and what's fair and the idea of making it clean. You should clean up after yourself and why don't you? Now the trick is for me...when John and I just started writing the kids' stuff, we decided we should never say "should," like "You should do this."

PIO!: Not to be too preachy.

Tom: Yeah. But try to tell a story, you know.

Stegosaurus in the forest
munching on some hay,
Lay down to snooze on a bed of
ooze and sadly passed away.
Her body changed and rear-
ranged and she sank be-
neath the soil.
And over time she turned to
slime and then she turned to
oil.

So you tell a story. And finally the chorus comes in and it's "R-E-C-Y-C-L-E." You tell a story and you try to get kids to open their eyes and hearts and minds before you tell them; you let them see it. Kids have this wonderful switch, we all do, that says "You're trying to push me into doing something here" as opposed to "This is really interesting. Listen to this." Then find a way to tell it that opens your eyes, opens your excitement, you know. If you get that going then you know you've done something.

PIO!: Did you find it difficult after your kids grew up to keep doing this, to still get into kids' heads?

Tom: You know, not really, because it never was "Abigail did something really cute. I'm going to write a song about it." It was really about John and I or Michael and I or John Coburn and I sitting at a table and we're starting a new album. We're saying, what do we want to write

about? Is this going to be a concept album like *This Pretty Planet* where it's all environmental, or is it going to be a bunch of really great story songs? What do you want to write about? You know, you ballpark ideas, something that interests you. The two of us, it's like grown men playing. When you get an idea that intrigues you, that you like, and you know the audience, then you hone it and hone it until you say okay, this is fun for us. Then the next question is, is it clear enough? Is it interesting enough to capture an eight- or six-year-old? Because a kids' record is a dialogue not between you, Jen, and me, but it's a dialogue between you and me and a six-year-old. And you talk very differently that way and the songs are very different. So that's really the difference between an adult song and a kid's song as far as I'm concerned. Not the music, not the quality, not the effort you put it into it, but who you're talking to. With an adult you can do a lot of kind of poetry stuff that's not clear, you know, and they'll go along. But kids, after about half a song, go "I don't know what they're talking about? I'm gone." So it has to be really clear about where you're going. So that's the craft of it. But the process is not "I need a child in front of me to write this song." Luckily my kids were with me and sang on the first three or four records. And then we worked into a routine. We took a little hiatus, and then we did *Some Assembly Required* last year, and I was just thrilled at how much fun it was and what great stuff we came up with, so the answer is "No." It's not a problem once they're gone.

PIO!: Are you working on some current projects right now?

Tom: I am. I have a new grown-up record that I'm working on. My grown-up records tend to be songs that I wrote over a period of time, and then I sort of collate them together and say these songs work together and then you throw some of them out. Then I write a few to fit in the corners. I have two ideas

for kids' records and I'm trying to figure out what to do with them. It's a tricky place right now, in terms of the business aspect of it. Not only are we faced with the end of a lot of record companies, [the system] as we know it, we're also facing this incredible economy. So I'm trying to decide exactly how to do that. My job in this Obama new year is where is the twelfth family record? How does it see light? Do I just do it myself and put it on the Web or something, or do I try to park it with someone? That's probably the same thing you guys are going through as well. We have to figure out what the new paradigm looks like.

PIO!: Sure. It's a scary and hopeful time at the same time, which is really kind of new.

Tom: It really is.

PIO!: Is there anything else you want to say?

Tom: Yeah. It's amazing to me: you know this is not a big money-making world, the world of children's music. But it has enormous connections in ways I never expected. Some of my songs, like "This Pretty Planet," and "Family Tree" and "Good Garbage," have this long life that I never expected. I remember Pete Seeger talking about this in a concert. He said "This Land is Your Land" had never been a hit record. It was only in one movie, which was the Woody Guthrie movie *Bound for Glory*, which was never a hit. It kind of came and went. And it was not on the radio, and yet everybody in the world knows this song because it goes in different directions, it touches different synapses somehow. I found that with "This Pretty Planet" and some other songs. Here we do a little family record in New York and then ten years later I'm in Ireland, and there's a school in Ireland whose school song is "Family Tree." Wow, how'd that happen? Well, Ireland is in line with Europe and it's the first time in history that people have been coming to Ireland instead of going out of Ireland. "We have Indians, and we have Polish

and we have people coming here to get work and our school is full of people from all over. So we decided 'Family Tree' was the perfect song." Then you go, "How'd you find this?" "This Pretty Planet" is another one where so many schools use that song and it's a great testament to the way the folk world is alive in some other way than the commercial world.


PIO!: Your stuff has certainly had a big influence on a lot of teachers. Not just music teachers, of course, but all kinds of teachers who use your music regularly.

Tom: That's very cool. I'm thrilled about that. I'm thrilled about you guys with Magic Penny and recognizing what we do. Same as you guys: you do your work, truck along as best you can, and then all of a sudden somebody says, "Good job!" You say, "Oh, me? Thank you."

PIO!: Thank you so much!

Tom: Thank you for taking the time. We'll see you down the line.

Jenny Heitler-Klevans performs with her husband David as Two of a Kind. They perform nationally at schools, libraries, performing arts centers, festivals and special events. She lives in Cheltenham, Pennsylvania, with David and their twin sons.

This interview was transcribed by Jenny. 

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

The most recent ones are also posted in the Board Members Tool Kit on the CMN Web site.

OH MY CHOO CHOO

tune: Oh Susanna
lyrics by Ingrid Noyes



Ingrid Noyes is on a personal crusade to get people to travel more by train and less by car and airplane, and to urge our government officials to fund the trains and rebuild a good train system in this country, which we are going to need as fossil fuels continue to diminish. She has her own band, Rosie and the Railroaders (www.railroadmusic.net) which plays only train songs, and she brings information about Amtrak and the National Association of Railroad Passengers to all their shows. She wrote this song before and during her train ride to Chicago to attend the 2008 CMN National Conference in nearby Zion. She encourages people to alter the lyrics to fit their own circumstances, and to go ride a train.

Sing to the tune of "Oh Susanna"

Well, I come from California but I did not take a plane,
I come from California and I got here on the train.
I wondered if the extra time would cause me to complain,
But in the end, I vowed to walk my talk and ride that train.
Heck with airplanes, they use up too much gas,
And all that crap they put you through's a big pain in the...

When you get to the railroad station, parking's cheap or free,
And there are no dumb lines for quote unquote security.
No seat belts on the train, and hey, the seats are big enough,
And furthermore, there's room on board to bring along your stuff.
Oh, my choo choo, the banjo's on my knee,
What's good enough for Casey Jones is good enough for me.

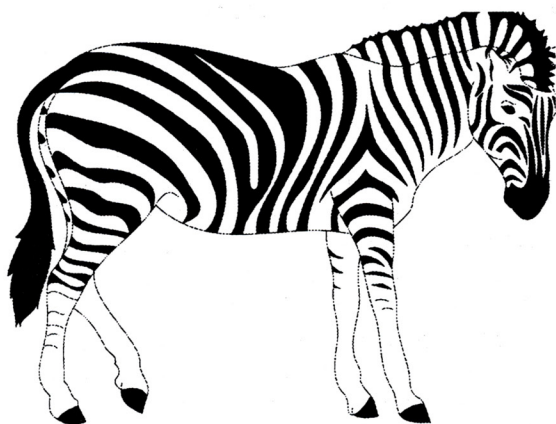
First stop Albuquerque for to see my darlin' son,
Then hop on board the Southwest Chief, and eastward-bound we run.
The Colorado countryside is quite a gorgeous sight,
Then roll across the plains of Kansas in the dark of night.
Oh, my choo choo, that's the way to go,
Just get on board the railroad train and take it nice and sloooooow.

Now when I go back home, I'm going to take the northern route,
Stop off in Colorado and put on my hiking boots.
It's eight days I'll be on the road, but eight good days they'll be,
And if the planet's heating up, don't put the blame on me.
Oh, my choo choo, ride me down the track,
'Cause I come from California with my accordion on my back.

Instrumental break and last chorus:

Oh, my people, think about it, too—
If I can take the train to get here, maybe so can you!





STRIPES

words and music by Wayne Potash
© 1992 Wayne Potash

This song was born when Wayne thought of three very different animals (tiger, skunk and zebra) that shared something unusual that brought them together (stripes). Later, he realized that "Stripes" could be a club that was unfairly exclusive, and even one in which the club members themselves did not realize that they were being exclusive. He sings "Stripes" in classrooms with children ages two to twelve. In the early grades, he discusses fairness and inclusion. In later grades, he discusses prejudice and bullying to introduce the song. He has sung it at hundreds of family concerts, and he always encourages the audiences to sing along on the chorus.

1. A ti-ger, skunk, and a ze-bra _____ be-longed to _____ the same

club. A leap-ard tried _____ to join it, _____ but

chorus they said "No _____ way bub!" 'Cause you got-ta have stripes to join our _____ club,

_____ you got-ta have stripes to join our _____ club, _____ you got-ta have

stripes to join our _____ club, _____ you got-ta have stripes, have stripes!

Stripes

➡ continued from previous page



Verse 1

A tiger, skunk, and a zebra
Belonged to the same club.
A leopard tried to join it,
But they said, "No way, bub!"

Chorus 1

'Cause you gotta have stripes to join our club,
You gotta have stripes to join our club,
You gotta have stripes to join our club,
You gotta have stripes, have stripes!

Verse 2

The leopard wanted to join so much,
He bought some paint at a shop,
He painted himself white, and when it dried,
He painted black stripes on top.

Chorus 2

'Cause he had to have stripes to join the club,
He had to have stripes to join the club,
He had to have stripes to join the club,
He had to have stripes, have stripes.

Verse 3

The leopard joined the club and they became best friends,
Just like family kin.
And then one hot day they went swimmin',
But when the leopard jumped in...

Chorus 3

It washed away all his stripes, one by one,
It washed away all his stripes, one by one,
It washed away all his stripes, one by one,
It washed away all his stripes. No stripes.

Verse 4

The tiger, skunk, and the zebra,
They could not believe their eyes.
The leopard looked himself over,
And then he started to cry.

Chorus 4

I don't have any stripes, I just have spots,
I don't have any stripes, I just have spots,
I don't have any stripes, I just have spots,
I don't have any stripes. No stripes!

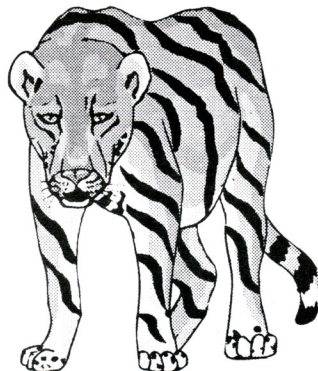
Verse 5

The tiger, skunk, and the zebra,
They saw what they had done.
They told the leopard that they'd change their club,
Open to everyone.

Chorus 5

And you don't have to have stripes to join our club,
You don't have to have stripes to join our club,
You don't have to have stripes to join our club,
You don't have to have stripes, no stripes.

You don't have to have stripes, just be yourself.
You don't have to have stripes, just be yourself.
You don't have to have stripes, just be yourself.
You don't have to have stripes. No stripes!





BORED, BORED, BORED!

words and music by Peter Alsop
© 1983 Peter Alsop

Peter writes, "Why do kids feel bored? It almost never happens when they have other kids around. We feel bored when we don't feel emotionally connected to what we're doing. Ever feel unconnected to a boring job? When we can get ourselves emotionally connected to the same job, it's not so boring! I find just sitting with a child and encouraging them to think up something they like to do is the very best cure for boredom." This song came from that place.



1. Why can't Mom-my take me to the beach? Why can't Dad-dy peel me a peach?



Why can't Grand-ma take me to the zoo? I'm just a lit-tle kid and there's noth-ing here to do! Oh,



No one ev-er plays with me, I'm bored, bored, bored! And my lit-tle sis-ter Wil-low is bored too!



No one ev-er plays with me, I'm bored, bored, bored! How come ev-'ry-one but Wil-low has got



some-thing else to do! do! 2. Where is George, my bas-set hound?



When I need him, he's no where to be found. If I had food, he'd come run-ning like a fool,



slob-ber-ing all o-ver me with bas-set hound drool! Oh, stuck with Wil-low I'm a-fraid.

Bored, Bored, Bored!

➤ continued from previous page

1. Why can't Mommy take me to the beach?
Why can't Daddy peel me a peach?
Why can't Grandma take me to the zoo?
I'm a little kid and there's nothing here to do!

Chorus

Oh, no one ever plays with me,
I'm bored, bored, bored!
And my little sister Willow is bored too!
No one ever plays with me,
I'm bored, bored, bored!
How come everyone but Willow has got
something else to do!

2. Where is George, my basset hound?
When I need him, he's nowhere to be found.
If I had food, he'd come running like a fool,
Slobbering all over me with basset hound drool!
3. Why did Hannah have to go to camp?
Why did Tommy have to have a cramp?
Why did Eric have to have the mumps?
It's all their fault that I have got the grumps!
4. All my toys have gone to bed.
All my books have all been read.
All my games have all been played (sigh!)
I'm stuck with Willow, I'm afraid...








Announcements



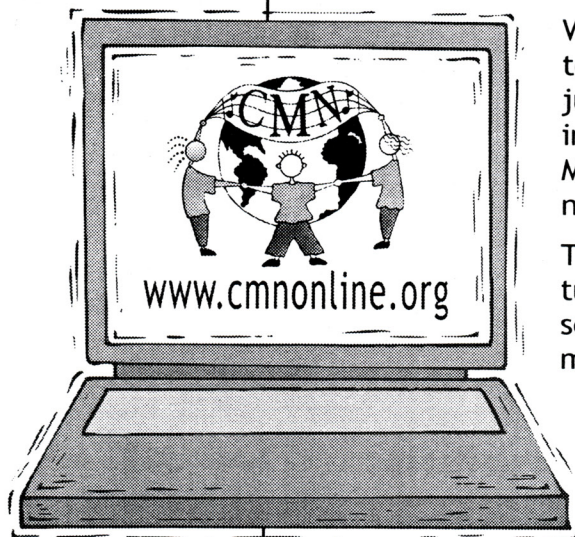
CMN Gift Memberships are always available

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 copy of *Pass It On!*, a welcome letter naming you as the giver, and other items.

Just send the recipient's name and address with \$35.00 to CMN, P.O. Box 1341, Evanston, IL 60204-1341.

 Sing Our Online Library has Peace Resources, Kid's Music Mania, Toolkits and Links and more...	 Read <i>Pass It On!</i> has in-depth articles, songs to sing, and more...	 Connect Participate in Events that celebrate music, our children, and the work in our lives	 Honor The CMN Magic Penny Award honors those who empower children through music	 Join Join Us and open your door to children's music at its best!
---	---	--	---	---

Check out the CMN Web site's new look!



We've redesigned the entire site, and it's easier than ever to get around on on it. Use the peace resources songs jukebox. Print a form to submit a song for the developing environmental resources page. See photos of all past Magic Penny Awards. Register online for the upcoming national conference.

The Web site team is continually expanding existing features and developing new ones. We update once a month, so look in often for the latest events information and new material.

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.

Music In Bloom

The Musical Book

by Marie Hopper



“Once upon a time”—a phrase guaranteed to capture the attention of children both young and old. Back in the old days it was a challenge to find a book that either illustrated a well-known song or could easily be adapted into a musical delivery. Not true anymore! Raffi was one of the first to recognize the potential for traditional songs to be illustrated and marketed as stand-alone books. Now there are many wonderful adaptations of well-known and -loved traditional children’s songs. In addition, there are many more books available that illustrate new songs or have a rhythm to the language that can easily be adapted into a song or a musical telling.

How do I use these books in my early childhood music classes? Oftentimes, I will structure my classes around a theme. Themes can be as simple as farm animals and as esoteric as shoes. At least three or four of the songs we sing during the class will reflect that topic. The book is our way to end the class. Classroom teachers are much happier when I return the children to them in a calm frame of mind rather than all pumped up and full of energy. A shared book is magical for calming a group of preschoolers back down. And when the book is read with expression or sung or chanted, they are drawn in even more strongly to the story. So my book choice is something that supplements the theme of the day.

One key to reading or singing/chanting a book with a group of preschoolers is to make certain that each and every child can see the pictures. It is also very important that the book be held *still*. So often, you will see a teacher read-

ing to a large group and panning the book around in an effort for all of the children to see the picture. But since the eyes of young children are not yet developmentally able to focus quickly on the page, this panning is frustrating to the children. And if the pictures have any subtlety to them, the children will miss the opportunity to explore and appreciate the visual richness on the page. Therefore, it is important to find a way to sit such that each child can see the pictures while also keeping the book still. I do this by having the children sit with their backs to the wall, legs straight in front of them. They can squish closer together than if their legs are crossed and this allows a group as large as twelve to easily see the pictures while I hold the book in front of me.

Another key is to look at the pictures yourself while reading the book. As much as I love to look at the children’s expressions, I have found that if I look at them, they look at me. But if I am interested in the pictures, so are they. And, of course, the last key is to read and sing with expression and rhythm. Monotone voices should not be used unless it enhances the story and is used intentionally. Children love to hear adults play with their voices. It gives the children tacit permission and freedom to do the same in their imaginative play.

There are several kinds of books you can look for at the library or bookstore. The most obvious are those that illustrate traditional songs. Often, the song has been expanded with new verses. An excellent Web site for finding your favorite traditional song in book format is <http://www.musickit.com>

(MusicKit). Titles include *Hickory Dickory Dock*, *I’m a Little Teapot*, *John Henry*, *Miss Mary Mack*, *Row Your Boat* and many, many more. A favorite author of mine in this category is Iza Trapani.

A few songwriters are beginning to publish books of original songs. Great examples of these kinds of books can be found on Bill Harley’s Web site (<http://www.billharley.com>). *Sitting Down to Eat*, *Sarah’s Story* and *Bear’s All Night Party* are terrific and very popular with young children.

Motown Baby Love Board Books are delightful! With pictures of babies and toddlers juxtaposed with classic Motown tunes, the result is musical fun. Titles include: *Ain’t No Mountain High Enough*; *How Sweet It Is (To Be Loved by You)*; *I’ll Be There*; *My Girl*; *Pride and Joy*; *Sugar Pie, Honey Bunch*; *The Way You Do the Things You Do*; *You’re All I Need to Get By*.

Some books lend themselves to adding a repeating phrase, or they already have a repetitive pattern that begs to be sung or chanted musically. Explore titles such as: *Mortimer*; *Chicka Chicka Boom Boom*; *Silly Sally*; *Pass the Fritters Critters*; *Mr. Brown Can Moo, Can You?*; *Bear Wants More*; and almost any book by Eric Carle.

So add a book to your repertoire of songs and we all will “live happily ever after.”

Marie is the owner and director of *Musicare*, a preschool music program. She loves to take the children in her class on “sound journeys” in their classrooms and on the playground.

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 2009 issue:

Except for regional reports, all materials must be submitted by **May 15, 2009**

Deadline for Winter/Spring 2010 issue:

October 15, 2009

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

The Children's Music Network
P.O. Box 1341
Evanston, IL 60204-1341
office@cmnonline.org

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

Songs should be submitted in lead sheet format if possible; also send an MP3 file or a recording (a home-grown cassette tape is fine).

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

Copyright dates and owners 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
pjswift@sbcglobal.net

CALL FOR NEW RELEASES!

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

The Children's Music Network
P.O. Box 1341
Evanston, IL 60204-1341
office@cmnonline.org

Please include date of release in description.

THANK YOU CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Jeanie B!
Evanston, Illinois

Kazoobie Kazoos
Port Richey, Florida

Kid's Music Town
Bloomfield, Michigan

Kids' MusicRound
Pennington, New Jersey

KT Productions, Inc.
Chatham, New Jersey

Music Together
Princeton, New Jersey

Musicare
Greensboro, North Carolina

Nancy Stewart Friends Street Music
Mercer Island, Washington

Russ
Barrie, Ontario

Shoofly:
An Audiomagazine for Children
Carrboro, North Carolina

Singing to Read
Cary, North Carolina

CALL FOR LETTERS TO THE EDITOR! Letters to the Editor may be sent to:

The Children's Music Network
P.O. Box 1341
Evanston, IL 60204-1341
office@cmnonline.org

Submission via e-mail is preferred.



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

Address Service Requested

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

DATED MATERIAL

MEMBERSHIP FORM

SELECT A MEMBERSHIP CATEGORY

☐ New ☐ Renewal

(Classifications and rates as of 6/30/08; subject to change without notice.)

- ☐ **Basic \$65**
- ☐ **Low Income/Student \$35**
- ☐ **Gift Membership \$35**
- ☐ **Corporate \$250**
In addition to the basic membership benefits, you are listed in every issue of *Pass It On!* and on the CMN Web site as a corporate member.
- ☐ **Patron (Individual) \$250**

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

YOUR CLOSEST OR PREFERRED CMN REGION

- | | | |
|--|--|--|
| <input type="checkbox"/> Canada | <input type="checkbox"/> Great Lakes | <input type="checkbox"/> Mid-Atlantic |
| <input type="checkbox"/> Midwest | <input type="checkbox"/> New England | <input type="checkbox"/> New York Metro |
| <input type="checkbox"/> Northern California | <input type="checkbox"/> Pacific Northwest | <input type="checkbox"/> Southern California |
| <input type="checkbox"/> Southeast | | |

If you're new, we will send you a CMN welcome packet with information about accessing the Members Directory and other member services.

MAIL THIS APPLICATION with payment
(sorry, no purchase orders) to:

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

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

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

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

MAILING ADDRESS

DAY PHONE () - -

EVE PHONE () - -

CELL PHONE () - -

FAX () - -

E-MAIL

WEB SITE

ADDITIONAL INDIVIDUALS to be listed and cross referenced to your main directory listing. (The contact person above will automatically be cross-referenced.) Examples: other people associated with a business or school, or a family member with a different last name. No charge for the first name/contact person; \$5.00 per name for additional individuals.

AMOUNT OWED

Membership fee \$

Additional names @ \$5.00 each \$

Donation to General Fund \$

Donation to Membership \$

Scholarship Fund \$

TOTAL AMOUNT OWED \$

☐ Check or money order enclosed

☐ Charge my Credit Card (circle one) Visa MC AmEx Disc

Card # Exp. Date

Signature