
PASS IT ON![®]

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

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Winter/Spring 2011



Sweet Caroline

A Musical Farewell

Photo: Hassaun Ali Jones-Bey

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About The Children's Music Network

The Children's Music Network celebrates the positive power of music in the lives of children by sharing songs, exchanging ideas and creating community.

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

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On the Front Cover:

Outgoing National Coordinator Caroline Presenell was surprised with a musical farewell at the 2010 National Conference in Los Gatos, California.

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From the Editor

A Spring Greeting

by Hassaun Ali Jones-Bey

This issue of *Pass It On!* is complete, literally a matter of days from going to press. Yet I find myself sitting at my laptop in the wee hours of this morning, rewriting my editorial column. I should be asleep, resting my eyes, my body, my soul, allowing the naturally healing and rejuvenating cycles of nature to do their essential work on me before I begin my long day of work. I glance at the time-and-date display in the lower right corner of my desktop and find the metaphor that drives me. Yesterday was the spring equinox. Superficially speaking, what I wrote previously works fine. It's all about the new things in the magazine: a chipper and even springy preview of what you'll find by perusing the table of contents and, of course, by actually reading the contents themselves. It's also a preview of things to come. It doesn't say why those new things are in the magazine, however, or why more new things are coming. It doesn't say anything about the deeper meanings to be found both in and between the lines of this issue. Or maybe it just doesn't say enough to let me sleep this morning. In any event, here's the new one.

Almost half a century ago, Martin Luther King, Jr. strode to the "mountain top" and saw the "promised land." From that lofty vantage point, he defied the conventional, practical wisdom of his time by exposing the underlying connections among the social scourges of inequality, poverty and war. He was assassinated while supporting striking public workers in Memphis, Tennessee. Yet his courageous acts brought about a spring equinox of sorts, a thawing of winter's bitter cold, a return from darkness into light that still ripples through our society today. It elected the first black president of the United States a couple of years ago. But the winter has returned as it is wont to do. The conventional and practical, yet sadly imbalanced wisdom of continually making war instead of peace, of destroying instead of creating, refuses (as if it were an aging decrepit dictator) to let go. But hey, it's springtime. Education budgets may be slashed, but there is music in the schools and will be much more thanks to the type of folks that read this magazine. Speaking of that, the sketches that adorn the songs in this issue were contributed by youngsters in art classes taught by Linda MacFarlane at the Boys and Girls Club in Rutland, Vermont. Linda is an instructor with CMN member Guitars in the Classroom. I could say much more, but I don't have to because Liz Rog closes this issue with a heartfelt letter on page 37 that answers her daughter's question: "How do we keep it all going?" Spring is definitely here. So is the sunrise. I guess it's time to get to work. 



Combating Gun Violence with Guitars

An interview with Guitars not Guns co-founder Ray Nelson

Conducted by Hassaun Ali Jones-Bey

After a thirty-year career as a guitarist and bandleader, Ray Nelson is mentoring youngsters with a guitar program. In 1992 Ray and his wife Louise became foster parents to four teenagers, two boys and two girls. The new foster family brought a lot of excitement and challenges. Going to PTA meetings and other school events seemed to transport Ray and Louise back in time to when they were raising their own children. The couple also attended foster parent meetings where Ray was deeply impressed to learn that a lot of foster kids move from home to home sometimes four or five times. "The one thing that our foster kids had in common was that they arrived at our home with nothing but a plastic bag with a few clothes in it," Ray said. "Being into music all my life I understood the power of music in a child's life and I started looking for guitars to pass along to any foster kid that wanted one. That way they would have something they could take with them wherever they went." Eight years later, Ray's personal initiative grew into a non-profit organization whose services are no longer restricted to foster children, and whose mission is to combat gun violence with guitars.



PIO!: Could you tell me a little bit about your youth and how you got into music?

Ray: My parents were musically inclined. My mother played the piano, and my dad played a couple of different instruments. They didn't play professionally. We would gather around the piano. My mother would play and we would all sing. And my parents would show us off to people who came by: "Look at my kids," my mother would say. "They're great." She was very proud of her kids, as any mother would be. We always had musical instruments around the house, so I picked up the guitar and started playing with it when I was probably seven or eight years old. And being in a musical family, it was easy for me. They could show me the chords I needed to play and how to strum and all of that. Of course I had the talent for doing it. And I would spend many many hours sitting in the back room strumming and singing and dreaming. I never thought of going

out and shooting anybody or joining a gang. The guitar became my friend, and it has brought me right through childhood into adulthood with no problem. My memories from the time I was very small are very good about having the guitar as a friend. It took me through my whole life and still does even today. So I started playing the guitar when I was young. And in school I would play guitar with some of my friends, just do sing-a-longs. Then I got into it professionally and made a living doing that for almost thirty years. Even though I don't play professionally now, if I go to a classroom, I'll pick up guitars along with the other volunteer teachers and tune them for the kids before they start their class.

PIO!: What town did you grow up in? Where are you from?

Ray: I was born in Northeast Arkansas, right on the Mississippi River almost. I used to sit on the

banks of the Mississippi River, like Mark Twain and watch those steamboats go between St. Louis[, Missouri,] and Memphis[, Tennessee,] on many and many Sundays. I have great memories of growing up on the river.

PIO!: What induced you to start giving away guitars?

Ray: When I started playing professionally, I played tenor sax and then later switched to guitar. That's what I did for almost 30 years. Finally, I retired from that and was just hanging out at the house with the dog. My wife was still working in Silicon Valley in San Jose[, California]. Anyway she approached me about getting foster kids. At first I wasn't really that keen on it, because I was just enjoying me and the dog around the house.

We did get the foster kids. We got four teenagers, and before we got the teenagers we had to go to foster family meetings and learn how to deal with foster kids, because that's the issue. Foster kids come with issues. Each one has a separate religion or whatever. You can't make them go to a church that's not of their belief. That's one of the things that we found out right away from one of them. As a rule, we had no problems with them because my wife was very good with lining their work out for the day, giving them their jobs to do and so forth to keep them busy. And it worked real well. So it was back to PTA and school events and all of this. We just kind



Courtesy of Guitars not Guns



of relived what we had gone through ten years earlier or more. But as I went to the foster family meetings, one thing I found out was that the kids move a lot. And that got me to thinking as a musician. I knew what a guitar meant to me when I was a kid and how it really helped me through a lot of hard times. So I just went out looking for guitars to pass along to any foster kid that wanted one.

PIO!: When did you start Guitar not Guns?

Ray: We got our 501(c)(3) in 2000. We started with foster kids in 1992. So we had foster kids for eight years before I really got this program up

and going, even though I was picking up guitars and passing them out to foster kids. Then I started getting calls from single moms. And word got around that I had guitars and was giving them away to poor people. I started getting calls from people on welfare and people unemployed. Before long, when anybody called up and needed a guitar, I'd say come on over. They'd come over and I'd give them a guitar. The reason I started the charity, or the 501(c)(3), is that a friend of mine came by to donate a guitar that was worth about \$200, a nice looking guitar. He asked me if he could take that off from his income taxes,

and I said, "No. I'm just a retired musician out here picking up guitars for kids, helping the best I can with this." Anyway, he donated the guitar, and I was really at a crossroads at that point. I thought, "This is working so well and there are so many people in need. If I can find guitars for them, that's what I want to do. So I might as well go ahead and file for non-profit status." So I went to a

non-profit library that was three or four miles from my house and went through all of the non-profit books, finding out what to do and what not to do. And I kept running across this one attorney's name: "If you want to start a non-profit, call me." So I called him, and a few weeks later, I got the federally exempt 501(c)(3) non-profit status. Then I called my friend up and said, "Guess what. You can now take that guitar off of your income tax."

PIO!: I originally wanted to ask what kind of barriers you faced in starting the program. It sounds like something you just started doing that later turned into an organization?

Ray: There were no barriers. The only barrier we have is I would like to grow much faster, and we need tons of money to do that. One of my big things right now, and for the last three or four years, is to go to Detroit, to Chicago, to places where there is a lot of violence, and get this program going. We could use many, many, many more classrooms in some of these cities. We're looking for that mentor that has a lot of money that says, "Here, go to Chicago, go to Detroit, go where ever you need to go. Set up as many classrooms as you can." That's my big dream now, to get that done. We're doing very well up in Canada.

continued on next page ➡



Photos courtesy of Guitars not Guns

Interview: Guitars Not Guns

➡ continued from previous page

They started right off with us. Then we started in England, over in London. They are slowly getting with it. Although in England, their thing is not guns like over here, they divide up with knives and violence. It's not as radical as it is here in our country.

PIO!: What about volunteers?

Ray: We've been very, very fortunate that there are just hundreds or thousands of guitar players that are willing to support, help and teach our kids, the foster kids, kids at risk and all. We've been very fortunate to find great guitar players: we have a couple of attorneys; we have a CPA; we have policemen; we have sheriff's departments. It's amazing that so many people who hear about our program say, "Wow, I'd sure like to give back to this." We've some people who played guitar through college, set it in a backroom and went on to become attorneys, professional people. Now they see there is a way they can give back to the kids. That part of it is really good. We're an all volunteer organization, which makes us probably the leanest with our funds. All we have to buy are the guitars and the lessons. We also pay for office stuff, such as printing and insurance. That's all we pay out. We probably operate on maybe 10% of what we take in. And that's way more [efficient] than any charity I know of.



All three photos courtesy of Guitars not Guns



PIO!: Why do you call the program Guitars not Guns?

Ray: Our program provides an alternative to violence. Children in America are more at risk from firearms than children of any other industrialized nation. For instance, [in one year] firearms killed a total of 338 children in Japan, Great Britain, Germany, France and Canada. In the United States the total is 5,285. America is losing too many children to gun violence. Our program offers an alternative to violence. Between 1979 and 2001 gunfire killed 90,000 children and teens in America. In one year more children and teens died from gunfire than from cancer, pneumonia,



influenza, asthma and HIV/AIDS combined. Those stats were on the web [see National Education Association Health Information web page at <http://www.neahin.org/programs/schoolsafety/gunsafety/statistics.htm> for these and other statistics compiled from sources such as the Centers for Disease Control, the Children's Defense Fund and the National Center for Health Statistics]. You can go to the web right now, type in gun violence and find way, way more. It's amazing. And if people don't think this is real, they don't read the paper, or listen to the radio, or watch television. It just goes in one ear and out the other with most people: "So what? So some kids killed some other kids." That just gets to be a daily news item that we don't pay attention to, but it's so real. And I'm more aware of it, because I'm trying to do something about it. From our first classroom in San Jose, California, up until now the focus has been the same: empower our students. Not only teach them to play guitar but teach them to work as a group. A few of our students

have already joined or formed a band and are doing quite well. We see their lives change right before our eyes. No child is turned away for lack of funds.

PIO!: How many states is the organization in?

Ray: Last time I looked it was somewhere around fifteen states. That's scattered from California to Virginia. We're in southern states like Alabama, Mississippi and Florida. We're in Virginia and Maryland, and Washington DC is one of our biggest. I think in the Washington DC area, we're in seven Boys and Girls Clubs. We have chapters in school rooms scattered across the USA. And I'm trying to get more classrooms into more locations just as fast as I can find volunteers to do it.

PIO!: Do you have any rough idea about the total number of children involved in the program?

Ray: We have ten kids in each class and right now we probably have about 200 classrooms almost, I would have to go back and check. So I estimate that right now we've probably got anywhere from 1,500 to 2,000 kids that we're serving. We're open to more than that because there are 4,000 of those Boys and Girls Clubs coast to coast, and we're slowly but surely getting into a lot of those. That would keep us hopping because if you've got 4,000 boys and girls clubs, and if you've got a class in each one, that's 40,000 kids for every eight weeks, for every two months. So it's something that could be very big eventually and that would be fine with me. I'd love to serve 40,000 kids.

PIO!: What would you say is your biggest reward in doing this work?

Ray: I think the biggest reward has been the verification from the different teachers about how wonderful it has been for them and what they have seen with their children and students. Their eyes light up



Courtesy of Guitars not Guns

when they hit that right chord and it sounds good. A big smile comes across their faces and the teachers just light up and it just makes it all worthwhile to them. The other one is the fact that we've gotten so much media attention, from the six o'clock news on television reporting on some of our graduations, to magazines like yours, and guitar magazines like *Guitar World*. It's wonderful that it has come to this point. I'm just proud to be a part of it, and will continue to be a part of it as long as I'm alive.


PIO!: Is needing more resources to grow the most difficult area, in which you could use the most help?

Ray: Yeah. Everything else is pretty well worked out. We have our teacher's manuals. We have our books. We do our fundraisers. We do get these grants. It's just like building a railroad. That's my analogy. I've got the railroad built and I can just ship boxcar after boxcar full of stuff down this railroad. We have no problems there. We just need more volunteers and to build more media coverage and more funding to actually make it work bigger and better. Instead of having twenty or thirty thousand dollars worth of guitars, we need to see 200 or 500 thousand dollars worth of guitars, and more volunteers. My big thing right now is still just expanding as fast as I can, and we're doing that.

PIO!: Could you briefly describe the classroom process?

Ray: Well we have ten kids per classroom and there are three teachers, a lead teacher and two assistant teachers that go among the kids to help the ones that are struggling. The parents sign an application saying that they will make time for the kids to practice. When they come in on the first day, we assign them a guitar, and the kids and parents have to sign an agreement saying they will take care of the guitar. Then the kids can take the guitar home with them to practice. We do eight weeks of program. Each week is a one-hour segment. And after eight weeks we have a graduation. All of the parents and the uncles and the aunts and everybody come to this big graduation. We call them up one at a time. We present them with the guitar and say, "This guitar is now yours to keep forever." It's a big event. Then we have food and then we have people speak. We've had mayors speak to our classes. We've had musicians speak. We've had bands play. We've had our students jam with bands on graduation. And this entitles them to come back to level two, in which we get into more chords and more stuff about music. The bottom line for us is that we want to keep these kids coming back for as long as they want to come back. These kids bond with each other sometimes and they keep coming back even though they are through with all of their lessons. They keep coming back to jam with the other kids. And a lot of the kids come back to teach. It's amazing. It's just amazing.

PIO!: Is there anything you'd like to add or emphasize for our readers?

Ray: I just want the readers to know that the violence is real, and we are combating the gun violence with guitars. So far it's working. We just need more help to make it work bigger and better. 

God's Countin' On Me, God's Countin' On You!

Words and music by Lorre Wyatt and Pete Seeger

©2010 Lorre Wyatt and Pete Seeger

Pete says, "I enclose a song that has had a surprisingly good reaction. I normally sing it in F. Next week I hope to have it in D (too low, but capo up three frets and it's in F). The Rivertown kids like it in E. Lorre Wyatt had the original idea. I just helped him finish it." Pete also included this 1945 quote from FDR: "If civilization is to survive, we must cultivate the science of human relationships—the ability of all people of all kinds to live together in the same world, at peace."

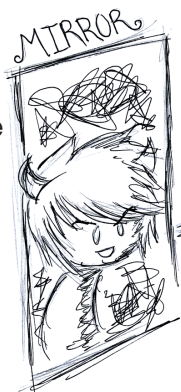
The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The lyrics are written below the notes. Chord symbols (G, Em, C, D7, Am, B7) are placed above the staff at various points. The lyrics are: "When we look and we see, things are not what they should be, God's count-in' on me, God's count-in' on you. When we look and we see things are not what they should be, God's count-in' on me, God's count-in' on you. Hop-in' we'll all pull through, hop-in' we'll all pull through, hop-in' we'll all pull through, me and you. (me & you)".

Sing each verse two times:

1. When we look and we see
things are not what they should be
God's countin' on me
God's countin' on you.

Refrain:

Hopin' we'll all pull through (3x)
Me and you.



2. It's time to turn things around
Trickle up not trickle down
God's countin' on me
God's countin' on you.

Refrain

God's Counting On Me

—continued from previous page

3. And when “drill, baby drill”
Leads to “spill, baby spill.”
God’s countin’ on me
God’s countin’ on you.

Refrain

4. Yes there’s big problems to be solved
Let’s get eh-everyone involved.
God’s countin’ on me
God’s countin’ on you.

Refrain

5. Don’t give up, don’t give in
Working together we all can win!
God’s countin’ on me
God’s countin’ on you.

Refrain

6. What we do now, you and me
Will affect eternity
God’s countin’ on me
God’s countin’ on you.

Refrain

7. When we sing with younger folks,
We can never give up hope
God’s countin’ on me
God’s countin’ on you.

Refrain

(Last time repeat the refrain slowly.)

Extra verses made up in Oct. 2010

Whatever God may mean to you,
There’s great work we need to do, etc.
(by Lorre Wyatt)

And when push comes to shove
Maybe the remedy is love, etc.
(by Spook Handy)

Yes, three fifty, count ‘em now
This world can heal itself somehow, etc.

Let’s take care of the hood
And do more of what we should, etc
(by Shyla Nelson and Vermont folks working with Bill McKibben to get less than
350 parts (per something) in the world’s atmosphere and stop global warming.)



Illustrations: Kynzi Fredette, Age 16



Musings on a Feelings Vocabulary

An interview with Peter Alsop

Conducted by Hassaun Ali Jones-Bey

In his keynote address at the 2010 CMN National Conference, musician and educational psychologist Peter Alsop said that we live in a “feeling phobic” culture, which he addresses musically in his work with parents, children and teachers. He led his CMN audience through examples of his songs for communicating feelings such as “Pat Your Daddy on the Knee.” We talked about this more in depth afterwards.



PIO!: In your keynote address, you talked about empowering people in relation to their feelings.

Peter: Yes. I think it's important to empower people to understand feelings. People have feelings all of the time, and when we say things like, “You made me feel bad,” we give up our power. No one “makes us” feel one way or the other. We have feelings when others do things, but they are our feelings. How many times have we heard an irate mom yell, “Don't you make me come up there!” And the kid upstairs is thinking, “Hey! I can make her come up here!” So we need to own our feelings and then see what we might need to change if they

are painful for us. When we have painful feelings, we often call them “bad” feelings. We don't need to pass judgment on them. We need them to help us make decisions, so they're not really “bad.” What they are is painful. So I talk about building a simple “feelings vocabulary” that starts with happy, sad, scared and angry.

When I started doing this work, I was involved in a group session. The counselor said, “Okay, feelings check.” The lady next to me said, “I'm feeling a little bit sad and kind of scared.” Someone else said, “I'm feeling happy.” Then it got to me and I said, “I'm fine.” And they said, “No. Fine is not a feeling. Happy, sad, scared or angry, pick one.” You could have paid me \$100, I couldn't tell you how I felt. “Holy cow! I've been to college and everything and I'm a grown up and I can't tell you how I feel.” So I learned the importance of building a feelings vocabulary. What do we do when we're sad? How do I behave? What about getting support? Do I know my feelings well enough that if I'm sad for a while that it's okay to feel sad? Is the depression an appropriate response to what is going on in my life?

PIO!: How does happy, sad, scared and angry compare to a color spectrum or a musical scale?

Peter: It's totally similar. If I just go “la la la la,” I'm singing. But if you say to me, “Let's break that down into smaller integrals where you actually use twelve notes and you hit them specifically instead of just

sliding all over the place; let's figure out how these twelve notes work right now, then you can slide later;” that's musical. It's the same thing with colors. When you get your crayons, instead of going to a place where they have all of the crayons jumbled together in a big box, you might buy a Crayola box where the colors are all laid out. They start at one color and fade into another. You can see how the greens and blues kind of go together. And you can see all of the yellows and the oranges and the reds, and how the yellows come out of the green. All of a sudden you're seeing this rainbow-ish (if there's any such word) range where purples and reds kind of go together in some way. And all of a sudden, you're starting to build a color vocabulary.

I think it's the same with the interpersonal skills, how we get along in the world when we come from different cultural backgrounds. If I go to Afghanistan and I'm familiar with happy, sad, scared and angry, and I understand how it works in me, it's going to be easier for me to connect with people when I get over there, than if I didn't have any of those skills. If I am a wonderful musician and have wonderful notes, that will be an area in which I'm able to connect.

You can pick up a newspaper and see that things are out of balance. If we look for where the “pain” is and ask what feelings are driving this kind of behavior, we generally see that someone is afraid of something. They're scared or they're angry about something and their inability to deal with their painful feelings leads them to try some of the unsuccessful, out-of-balance behaviors that we see. There's a lot of painful stuff going on out there.

So, my first agenda as a human on this planet is to try to figure out how to get through, how to find successful strategies to get along with others. And when I figure something out, I say “Wow, that re-



Photo by Ellen Greist



ally makes sense, now I get it,” and I try to pass that little “aha” on to someone else. Maybe that makes me a compulsive teacher. I learn something, and twenty minutes later I can be on stage talking about it. I want to pass it on, especially if I can do it in a funny song or segue. When we are honest about our own human frailties, other people appreciate that because they’re frail too. When I share these insights from the stage, I can see little light bulbs going on in the audience. They go “Yeah!” And maybe I just saved somebody a year and a half of trying to figure out what’s going on. So that feels great to me.

For instance, I wrote a song called “What If?” about how we sometimes scare ourselves [sings]:

I’m not scared, but sometimes
When it’s late at night
The wind blows and the trees
start scratching
On my window, I get frightened
Because I sleep upstairs
And I know no one’s THAT tall!
I start thinking, what if,
It’s not a tree at all!!

What if?! What if?!
What if it’s a giant rat
Who lives across the street?
What if he’s just starving?!
What if he needs meat to eat?!
And

What if he’s been sniffing me,
And I smell like “Rat Chow!”
What if that’s him climbing up
My gutter pipe right now!!!
(Ahhh!)

I could have just left that and I would have had a funny song, but I thought “What if in the last verse, I help the kid realize that he or she doesn’t have to give up the power to control his or her own brain; that maybe they could think some funny stuff and not be so scared?” So I wrote, [sings]:

What if?! What if?!
What if it’s an EARTHQUAKE!!
Oh no! I’ve got to stop!
I’ve got to think of funny things!
No more scary thoughts!
What if it’s an elephant,
Falling down on skates?
What if cows get so shook up,
They only give milkshakes?!
What if it’s a giant pickle
On a pogo stick,
Racing with King Kong,
Who’s wearing shoes made out of
bricks?!
It’s working, hey! It’s working!
This is really, really great!
What if it’s a dragon
Jogging by to lose some weight?

So instead of just bringing up a kid’s scary experience, like being scared of the dark; it’s a chance for me as a songwriter to give them something concrete they can do to change the situation, based on what I’ve learned to do for myself. So I made a commitment to my own self-growth so I would have some useful skills to pass on to kids and families. It makes no sense to send a teacher into the classroom to teach kids Spanish when the teacher doesn’t speak Spanish. My plea to all of the kids’ artists out there is make a commitment to your own self growth. If we don’t know what to do when we feel scared, then how can we ever pass on any kind of useful information?

I’m not very interested in writing songs that simply pass on adult morals and attitudes to children.

There are already lots of folks doing that: Songs that say things like “Don’t be scared” or “You should brush your teeth.” Kids already know that stuff. What I’m interested in are the “roadblocks” that keep us from doing some of these healthy behaviors ourselves. If I can figure that out as an adult, then I can pass that useful information on to families in my songs.

I actually have a song called “Us Kids Brush our Teeth.” When you are a three- or four-year-old, your agenda is NOT to “just get your teeth clean in order to please your parents.” It’s to play with the water and the toothpaste. It’s to watch the spit go down the drain. It’s to get your shirt all wet. That’s your agenda. In the song, I sing from the kid’s point of view, with the hope that the parents might get a different perspective [sings]:

Us kids brush our teeth, the way
that we do,
Because we are kids, and we’re
different than you!
Bum Bum Bum Bum

That’s what I call “covert parenting information.” I’m hoping a parent will hear it and say, “You know what? That Alsop dude is right. The kid’s not here to get his teeth clean. That’s my agenda, and I’m getting all upset. What’s the point? It’s gonna take half an hour. It doesn’t take me half an hour, but it’s going to take half an hour with my kid. Gotta change their shirt, but why go in there and be angry and upset every time we’ve got to brush their teeth because they’re not doing it like a grown up? They’re not a grownup.”

PIO!: Why do you prefer humorous songs?

Peter: There’re a bunch of reasons. Number one is that there is a sense of community when people laugh at something, when there’s no victim of the joke, because what we laugh at is our shared humanity and

continued on next page ➡

Interview: Alsop

—continued from previous page

those frailties that I was talking about. My kids would do something and I'd go, "Hey no fair. I didn't get to do that when I was a kid!" [laughter]. My daughter left school after the eleventh grade. And I said, "Honey why do you want to do that? I'm not going to stop you of course. You're almost an adult here." She said, "Well the teachers don't act like they like the students at the high school." And I had to admit that sounded kind of right. So then she took off. She said she wanted to travel and gave me a whole long list of what she wanted to do. And I said, "Okay." I wouldn't have to pay for her and stuff like that, and she would check in, but she wanted to do things that would be broadening for her. Afterwards she came back, took the high school equivalency exam, and scored in the ninety-eighth percentile. I said, "How did you skip 25% of your high school education and still get 98% on the equivalency exam? How did you do it?" She said, "I don't know." And I said, "How come I had to go to high school for all four years!! No fair!" [laughter]. So, I see a lot of humor around me just because stuff is so ridiculously ironic. It happens for all of us, when we realize, "well here I am. I'm doing this again, aren't I?" And people laugh when we tell them, because we all do the same things. Although we're all unique and special, we're not all that different.

The number two reason I use humor, is that our childhood provides a great metaphor for our adult lives, and there's lots of humor. People laugh and remember when they were kids. So I do songs where kids bust their parents for not keeping promises or for acting like children themselves, and the adults laugh, because they remember THEIR parents! So everyone laughs along.

That's another thing about humor; laughter relaxes people. If I want to



Photos by Hassaun Jones-Bey

raise awareness about some heavy stuff... say, that one out of three women is sexually abused by the time she's eighteen in this country, or one out of five little boys... it can be very hard for listeners to hear information like that. So I may be able to use appropriate humor to lighten the discussion. In "My Body," a song about self-protection for children, I have a verse that goes:

"My nose was made to sniff and to sneeze
To smell what I want, and to pick
when I please!"

I always get some "laughter that joins" because everyone knows, you're not supposed to pick your nose in front of others, or even talk about it. But as you can see, there are no victims of the laughter, it joins us in community.

If I want to write a song about short people, I ask some short people to listen to it first, and tell me if there's anything that's pushing their buttons; anything I need to be aware of, because I'm not a short person and I want to know clearly. I want to understand what struggles they have, so I can write about it in a way that will raise awareness, and perhaps have some "laughter that joins" the audience in our shared humanity, while also providing a different perspective for people to better understand what it is like to be "different" than the predominant culture.

PIO!: When you describe using kids in your songs as a metaphor, you talk about adults being kids in big bodies. My thought has been for some time that adults are a figment of our imagination.

Peter: [Laughter] My latest adult album is called *DISCIPLES OF PERFECTION*. As adults we have this image of how we're supposed to be and how the world's supposed to be. And it's not just adults. It's our male brains in particular that want to establish a system. "How can we do this better!" Although it's been the motivation for many very wonderful things that humans have created, that same "perfectionism" is also the motivation for religious extremism and war and so many of the out-of-balance systems in our world. When we try to force real life into a model that we've come up with in our brains, that's when "feelings" get disconnected. Women do this as well as men, but by and large it's more of a male-brain activity. So when you describe "adults" as a figment of our imagination, that's exactly right. The concept of "adult" is only a concept. There are "disciples of perfection" who will take issue with any behavior that does not fit their version of that concept. This has been the cause of great human misery and destruction of life.

A friend of mine who is a wonderful therapist does laughter therapy. I've known and worked with her for years. At one point she said, "I've finally written my book." I said "That's great. Who's going to publish it?" She said, "I'm going to publish it." I said, "That's wonderful, but it will reach a whole lot more people if you could have some kind of national publisher do it." She said, "Oh no, those guys always try to screw you." Was she right? I don't know, but we had a great discussion

that centered on the fact that her comment actually came from the little girl inside of her. A lot of us adults need to find our inner child, because we were taught that our “childish behaviors” didn’t fit some disciple of perfection’s version of how an adult is supposed to behave. So some of us need to re-learn how to be playful, how to get in touch with our feelings. The concepts we were taught become a very strong story. So an “adult” is a story; a script that we’ve been taught. Some of us had the story drilled into us, and we put all our childish things away, and we have forgotten how to have fun. We have forgotten how to be playful. So a lot of us are looking for inner children.

I said to my friend, “Maybe what you need, is a safe adult who can hold your little girl by the hand and say, ‘You know what? You’re absolutely right. Some of these guys are not very nice, but I’m going to go with you and talk to a couple of them. And I promise you, if anybody does anything that’s mean or abusive or not okay, if they want us to sign something that is not in our best interest, I will walk right out of the office with you. I will not let go of your hand. I’ll be with you, so you don’t have to be as scared. And I’m glad you’re here too, because you will let me know if anything seems scary. You help me be careful not just to jump into an agreement with somebody that might not be okay. So I’m glad we’re together! For us not to go and try is just about you being afraid, and now I’m here with you, so we can go and see what’s best for us to do.’”

Sometimes us grow-ups have our scared little kids driving our bus, and that’s a sure recipe for being out of balance; just as out of balance as when there’s only an adult driving the bus who won’t pay any attention to their frightened inner child: An adult who refuses to be informed by their feelings. Our little kid says, “I don’t like this person very much.” Our adult responds, “Well why? He’s

a perfectly nice guy.” And the inner kid says, “I don’t know, there’s just something about him.” Our adult replies, “Listen, he can really help our career. I know he’s a little sleazy, but don’t worry about it.” When we don’t listen to our little kid, we usually learn a big lesson!

PIO!: Right [laughter].

Peter: I hear the laughter of recognition! We all know this stuff. I’m not doing anything groundbreaking. I just like to use songs to remind people of what we already know and to help get things back in balance. And we never know when an idea falls on fertile ground. I might sing a terrific song that doesn’t really affect you because you’re in balance in that area. But the next song might help a light bulb go on for you: “Oh no! He’s right! I do that, don’t I!! I haven’t thought about that for so long. Yeah, I need to cut that out.”


PIO!: Could you say a bit more about the role of metaphor and the importance of music in your work?

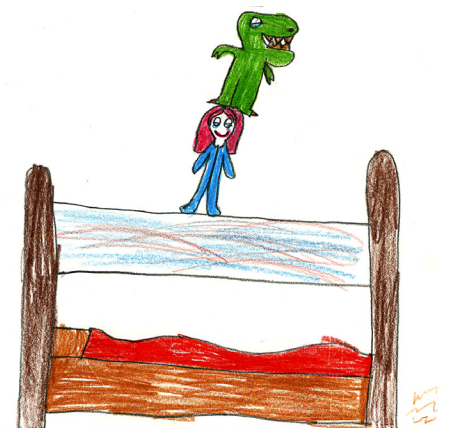
Peter: I use kids as metaphors a lot. I might have mentioned this to you, but we call it elementary school for a reason. Kids are the “elements” of who we are as adults. I’ve done workshops for Fortune 500 companies, where I basically sing kid songs with them. If you look at the managerial styles of the people, you can see where they’re off balance; where they’re behavior is creating many of their own problems. If they address some of these things, they might be able to stop doing some of the things the people around them don’t like. It’s generally the little kid inside of them that’s feeling needy in some way. Like a child, they’re just trying to get their needs met and they don’t think about how their behavior affects the balance with other people at work.

It’s the same thing with music. I prefer to get a message across with a song. Songs communicate in a different way than lectures. There’s

a wonderful story. I don’t know if it’s true. I doubt it actually. Someone told me that when people first started to communicate with each other in their early tribal groups no one talked, everyone sang. They had to stop doing that because people’s feelings were so obvious that other folks took advantage of them. With talking they were able to hide their feelings when they communicated.

PIO!: That’s quite a story.

Peter: We don’t want everybody to see all of our cards, eh? We could write poems maybe? Well, ultimately both poetry and music add additional layers to language. Lillian Hellman wrote a book called *Pentimento* about the layers that can be found in paintings. The old masters would sometimes paint over their old canvases, and somehow or other there’s a rich darkness to their finished paintings. You can kind of see through to it, but you can’t quite see what the images are. There are a lot of different layers, and life is like that. So I can take an idea and just say it to someone or I can write a poem so that it rhymes and the whole thing kind of winds together. The poem deepens it because there are rhymes, a rhythm and a way to sing it. Now if I add music with me singing on top of it; then I add background vocals and I add some strings and horns and add visuals to that; all of a sudden now, there’s a richness to this idea. It’s not without its drawbacks because the more I add to it, the less latitude it gives for listeners to bring their own imaginations into the process and make it their own. For me, music adds a whole other dimension and accesses the brain in ways that just talking doesn’t do. There are people who stutter: Mel Tillis for instance can hardly speak a sentence without stuttering, but he sings flawlessly. So music offers us a way of being entertaining while getting ideas out on the table and into people’s heads in ways that just talking doesn’t provide. 



I've Got A Dinosaur On My Head

Words and Music by Peter Apel
©2007 Peter Apel

Peter says he was walking around the house testing out his new, goofy green dinosaur hat (purchased from a little shop in Santa Cruz, California, the weekend before). He grabbed the guitar and sang to his wife and young son the first words that came to mind: "I've got a dinosaur on my head!" And the song was born. It works well both in small circle times and in larger shows. For ages 1 to 3, it can be a song of simple sound recognition (matching animals to animal sounds). The 4-7 year olds really sing out and love the challenge of the pattern recognition and memory recall exercise (which animal/sound comes next). And the older kids like the ever increasing strings of sounds combined with the challenge of the accelerating tempo. Peter has a 24-page companion coloring/activity book and a free guide for teachers (tips on using each

song) that goes along with the songs and characters on his CD, *I've Got a Dinosaur on My Head*.

C **G**

I've got a di-no-saur on my head! ____ He's been there since I got out of bed. I

1. **C**

don't know how he got there. What am I gon-na do? I've got a di-no-saur on my head! ROAR!

2, 3, 4, 5. *repeat measure as needed* **C**

I've got a chick - en and a di - no - saur on my head! ____

repeat measure as needed **D.C. al Coda** **4/4**

Bock! Bock! Bock! ROAR! ____ I've got a di-no-saur on my head! He's

G

been there since I got out of bed. I don't know how he got there. What am I gon-na do?

I've got a di-no - saur ____ I've got a di-no - saur ____ I've got a di-no - saur ____

C **G** **C**

____ on my head. ____

I've Got A Dinosaur On My Head

—continued from previous page

I've got a dinosaur on my head!
He's been there since I got out of bed.
I don't know how he got there.
What am I gonna do?
I've got a dinosaur on my head! ROAR!

I've got a chicken on my head! Bock! Bock! Bock!
He's been there since I got out of bed.
I don't know how he got there.
What am I gonna do?
I've got a chicken and a dinosaur on my head! Bock!
Bock! Bock! ROAR!

I've got a kitty cat on my head! Meow!
He's been there since I got out of bed.
I don't know how he got there.
What am I gonna do?
I've got a kitty cat and a chicken and a dinosaur on my
head! Meow! Bock! Bock! Bock! ROAR!



Illustrations: Hannah Farr, Age 9



I've got a doggie on my head! Woof! Woof! Woof!
He's been there since I got out of bed.
I don't know how he got there.
What am I gonna do?
I've got a doggie and a kitty cat and a chicken and a
dinosaur on my head!
Woof! Woof! Woof! Meow! Bock! Bock! Bock! ROAR!

I've got a froggie on my head! Ribbit! Ribbit!
He's been there since I got out of bed.
I don't know how he got there.
What am I gonna do?
I've got a froggie and a doggie and a kitty cat and a
chicken and a dinosaur on my head!
Ribbit! Ribbit! Woof! Woof! Woof! Meow! Bock! Bock!
Bock! ROAR!

I've got a dinosaur on my head!
He's been there since I got out of bed.
I don't know how he got there.
What am I gonna do?
I've got a dinosaur,
I've got a dinosaur,
I've got a dinosaur,
On my head!

Illustration: Hannah Cecot, Age 6

Como Antes

Reflections on CMN

by Sally Rogers

More than twenty years ago at PMN
(that's People's Music Network, for our new friends)
Our friends Sarah, and Bob, Phil, Joanne and Ruth
Felt children deserved to hear more songs about truth

Songs about themselves, from their point of view
Songs not from a Disney world, but from a world that's true
Songs about joy and laughter, too
Songs that gave them hope to do the things they'd have to do

Songs to help them clean up messes that their parents made
Songs that helped them see a world that's worth being saved.
Songs that would teach them how to fight a peaceful fight.
Songs just for fun and songs just right

Soon we had a journal, with editor, Andy Stone
Pass It On! soon helped us to feel we're not alone.
With each new editor, the publication grew
Until we went online, something exciting and new!


So many have been involved with our journal through the years,
That to list them all right now, I just cannot see clear.
So stand now, all of you who've contributed to our mag
As writers, editors, contributors. Get up now! Don't make me nag!

And of course I can't leave out our queen, who now for fifteen years
Has kept us on a straighter course, has helped us to see clear.
Ms. Caroline Presnell from Evanston has made our CMN run
But now she is changing course to enjoy some other fun.

And how can I leave out our Magic Penny Award
Given to a person who was chosen by the Board
Someone who has graciously used music as a tool.
This year our recipient is our own Ruthie Buell!

And now, here we are *como antes*, as before
Gathering together, learning what these songs are for
Singing with one voice, from different points of view
Sometimes we still struggle to find just what to do.

But we keep on singing, in our schools and towns
Knowing a good song well sung will soon be spread around
And like a seed well watered, it will grow 'til soon you see
Another voice is heard, and another says, "I see!"


Sally Rogers plays guitar, banjo and dulcimer. She has been working with young people for more than fifteen years as a teacher, performer and parent. 



Introducing the CMN International Conference

Spread the word and mark your calendars. The CMN 2011 International Conference will be held at the Conference Center and Resort at Hyannis, on Cape Cod, Massachusetts September 16-18, 2011. The 2011 conference will mark a change in our title to CMN International Conference. We want to make sure everyone knows they're welcome. If you have never attended a CMN conference it's time you changed your ways. Make a plan to walk, run, bike or swim and please join us.

You'll be pampered. The rooms are really comfortable, the food is great, there's an indoor and an outdoor pool, a gym, and a spa, and the grounds are beautiful. It's a short walk to quaint downtown Hyannis and a four-minute drive to the Atlantic Ocean. Of course the conference itself will be exceptional. How could it not be with all of you taking part?

Let us New Englanders show you around and make you feel welcome. Of course we're always happy to have volunteers. Please let co-chairs Fran Friedman (franfriedman@comcast.net) and Sammie Haynes know how you can help. Thanks and see you there. 

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 website.

THE CHILDREN'S MUSIC NETWORK 21ST ANNUAL INTERNATIONAL CONFERENCE

SEPTEMBER 16-18, 2011

RESORT AND CONFERENCE CENTER
AT HYANNIS, MASSACHUSETTS



*A gathering for people who celebrate
the positive power of music in children's lives*

Magic Penny Award & Tribute to Joanne Hammil
*Music educator, performer, songwriter and choral director
for her lifetime contribution to children's music*

Keynote Presentation by Barry Louis Polisar
Award-winning musician, author, storyteller and poet

Over 16 hours of creative & practical **Workshops, Song Swaps,
Discussion Panels, & Master Classes** with a wide range of songs,
topics, & techniques for working with all age groups. For a full list,
see the CMN Web site, www.cmnonline.org.

Teacher credits & scholarships available

Early bird discount until July 15

For registration information:

The Children's Music Network

Phone: 339-707-0277 • office@cmnonline.org

Local area contact: Sammie Haynes: sammiekids@aol.com

and Fran Friedman 508-358-1614



Joey and the Dinosaurs

By Steve Blunt


Last night I dreamt I played a gig at a town festival. I sang and told stories for about half a dozen families, between twenty and twenty-five people in a little gazebo. It was a pretty standard show—some nice moments, a couple of slip-ups, kids getting a bit crazy at times and lots of smiles, giggles and happy singing: All-in-all goofy, imperfect fun.

Then the woman hosting me for the festival brought me to another family entertainment area, a huge auditorium where a “kindie rock” band was playing: Joey & the Dinosaurs. Joey & the Dinosaurs looked and sounded fantastic: costumes, light show, electric guitars, drums, etc. The whole room was rocking with hundreds of people dancing and having a great time!

I spoke with Joey & the Dinosaurs after their concert and told them I thought they were great. They were nice-looking young guys and basically blew me off, paying no attention to me. I kept a brave face, but inside I felt awful. “I suck,” is what I kept telling myself. End of dream.

The next morning, back in the real world, I performed at a library for about half a dozen families. It was a typical, wonderful show: Goofy, imperfect fun. On the way home I remembered my dream. And I realized why Joey & the Dinosaurs had made me feel so bad. It’s easy to start believing the “bigger is better” model, because that’s how society generally views the music “biz.” But there is still a place for singing songs, doing silly dances, telling stories and so on, face-to-face, with lots of audience participation and interaction. It’s really good for kids and for grown-ups, as well. It’s also okay for me to be really good at performing for smaller groups, but to not have the wherewithal (e.g. marketing skills, musical chops, rock band, stage design, costume ideas, and business sense) to become a major act, like Joey & the Dinosaurs.

The fact is there’s not much I’d change about my life. I’m not making a killing financially, but I’m making a living. (Was it Ani DiFranco who said that?) Most days I work close to home and sing for small groups comprised mostly of children. Things could be worse. Maybe I’m not Joey & the Dinosaurs. At least I’m not extinct.

Steve Blunt, who originally shared this story on the CMN members’ listserv, is a part-time music teacher and part-time singer/storyteller performing at schools and libraries in New Hampshire and throughout New England. 

Pro-Song

A Song is a Story that You Sing

By Dave Kinnoin
©2010 Dave Kinnoin

Writing a song is worthwhile whether you do it just for fun, for a living, or somewhere in between. Even if you don’t write songs, understanding the structural dynamics of great songs can add depth and discernment, both to your listening and to your ability to choose the most suitable and pleasing songs to share with others.

Writing, appreciating, and sharing the best possible songs, as fully as possible, is what I’m here to help you do.



In this and the essays that follow, I do not mean to offend anyone. At times I may seem harsh. May we please call it candid? I may appear arrogant. May we please call it confident? If I did not believe I am an excellent songwriter, I would not presume to advise you on the art and craft of songwriting.

I studied songwriting with Jack Segal (“When Sunny Gets Blue,” “Scarlet Ribbons,” and “When Joanna Loved Me,” to name a few of the songs that sold sixty-five million records) for twenty-five years, and I’d still be studying with him if he hadn’t died at age eighty-six on February 14, 2005. To this day I hear his voice in my head, and I take most of his suggestions. The rules I will outline largely come from Jack Segal and are effective no matter who you are or what your intellect, talent, or success may be.

There’s no honorable reason why a person shouldn’t attach the maximum craft and hard work to his or her talent every single time. I often wake up to a pile of papers on the side of my bed with lyric re-writes scribbled in the dark. The tape recorder I keep in my nightstand is frequently filled with melodic phrases, production ideas, and bass lines—often sung, spoken, or hummed in a very sleepy voice. I refuse to fail. For me, failure would mean loss of my favorite livelihood. But even if it didn’t, I cannot bear the thought of putting something out into the world that is not my best.

The principles of songwriting don’t change when writing for young audiences. Whether it’s Jack Segal’s “When Sunny Gets Blue,” Malvina Reynolds’ “Magic Penny,” or Bob Dylan’s “Blowin’ in the Wind,” a well-written song resonates in the heart and soul.

A song is a story that you sing. A song lyric differs from a poem in at least two ways:

1. It must be understandable on the first listen.
2. It must fit perfectly with a melody (prosody).

Please study the lyric for “Up in the Air without a Care” that Jack helped me get just right. If you want to hear the melody, go to www.loosetoothmusic.com and click on A-10.

UP IN THE AIR WITHOUT A CARE

words and music by Dave Kinnoin
©1995 Jim Henson Productions
(reprinted with permission)

Verse one:

Up in the air without a care,
Singing a happy tune.
We rock and sway as breezes play
With our hot-air balloon.
It's fun to ride the rhythm,
Smiling with every note.
Up in the air without a care,
How merrily we are afloat.

Verse two:

High in the blue, the world seems new--
Everything's fresh and clear.
Scenes down below pass by so slow.
We're in no hurry here.
Oh, what a wondrous feeling
Knowing that all is well.
Up in the air without a care
In our colorful sky-carousel.

Bridge:

Ours is a grand adventure,
Filled with the finest friends.
We've left the earth behind us
So the wind can find us.
Soaring birds remind us
We are free.
Yes, we are up in the air!


Verse three:

Faster we fly, as clouds drift by.
They wonder where we're bound.
We simply grin and say, “Hop in.
Join in the joy we've found!”
We'll take this jolly journey
As far as our dreams allow.
Up in the air without a care,
Everything's perfect right now.

Please note “Up in the Air without a Care” makes perfect sense on the first listen. Also, as you sing the song in your head or listen to a recording of it, notice the flawless prosody. The prosody wasn't so flawless until Jack Segal helped me fix the last line of verse two. Originally I had “In our cozy sky carousel,” which corresponded with “How merrily we are afloat.” Problem was, I had to put the accent on the word “our”, and that's not an accented syllable when spoken. But that wasn't the only thing wrong with the line. Jack taught me that there are always at least two reasons why a line doesn't work. Jack's other students and I refer to this as “Jack's Law,” and I recommend you keep it handy. The second problem was that it wasn't the best choice of adjectives. Jack said, “Why not ‘colorful?’ It's easier for the director to shoot.” (This was for a Muppet Sing-Along video called *Things That Fly*). Changing “cozy” to “colorful” required me to add an extra note in the run up to the adjective, and I generally don't do that. But in this case, I decided that the new adjective was a big improvement and that the extra note wasn't a problem.

Jimmy Hammer and I were the producers at the recording session, and before we began I told one of the Henson executives that I had made slight changes to four of the fourteen songs we were doing in this three-day session with dozens of adult and kid singers, and that I sought her approval. She asked me why I had made changes to songs that had already been signed off on. I explained that I'd had a songwriting lesson the day before and that my mentor, Jack Segal, had found four mistakes, and that he had always taught me that it's not too late to make a song better if it hasn't been recorded yet. I remember like it was yesterday that she asked, dumbfounded, “You take songwriting lessons?” “I sure do,” I said. “And may I please show you the changes?” I showed her the cozy/colorful change and the three others. She agreed that they were good changes, and everyone was instructed to fix their lyric sheets. A few weeks later in her office, she thanked me for my hard work.

Songwriters, please sing a song you have written. Does it pass muster? Does the story flow perfectly from beginning to middle to end? Are all the melody accents on syllables that are accented when spoken? If not, now that you are armed with this information, revise the song. If you've already put your song out there in the world, resolve to do a better job next time.

Dave Kinnoin has written hundreds of songs for the Muppets, Disney, Sesame Workshop and many other children's entertainment and educational companies. He's a Parents' Choice Gold Award-winning recording artist for kids on his independent label, Song Wizard Records. He's also a volunteer songwriter and talent recruiter for Songs of Love Foundation, a nonprofit that provides personalized songs for sick children. He lives in South Pasadena, CA with his wife, two kids, three dogs, and three cats. 



Music with Older Kids

Children's Choir Bridges Racial Divide in Michigan

By Larry and Sandy Feldman



Photo by Pamela Chappell

In 1963, Dr. Martin Luther King Jr. articulated his now famous dream, imagining a world in which “little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.” In the highly segregated environment of Southwest Michigan, where we live, Dr. King’s dream can seem a distant vision, a faraway goal, perhaps naïve and unattainable. But on a snowy morning in March 2005, a more hopeful picture was emerging. The All God’s Children Community Choir, a racially diverse group of boys and girls, ages three to sixteen, had been invited to perform for 2,500 educators at the big convention center in Grand Rapids. Children, teens, parents and choir directors would need to leave by 7:45 AM in order to arrive on time for the opening ceremony. At 7:30, the bus driver began to express serious doubts about the likelihood that families would come out through a blizzard on an early Saturday morning to make such a trip. But come they did: in cars, vans, and pickup trucks, inching forward, headlights peeking through the snow. By 7:45, the bus was filled with exuberant riders. Six cars carrying additional children and parents lined up behind the bus, ready to follow in tandem. As the bus driver prepared to start the journey, one of the choir directors suggested a “word of prayer,” and a choir dad took the microphone at the front of the bus.

“We’re the All God’s Children Choir, Lord, and we’re asking your blessing for safe passage through this storm so we can take our message to the teachers in Grand Rapids...” As Brother Brown spoke, row after row of black and white children reached out to each other, side by side and across the aisle, joining hands as “sisters and brothers.” In the tenderness of that moment, Dr. King’s dream didn’t seem so far away after all.

In a world increasingly torn by racial, ethnic and religious strife, finding ways to bring people together is an urgent priority. Since children are the architects of the future, it seems particularly important to help them reach across artificial divides and develop relationships of mutual understanding, respect and trust. If enough children and families can come to know one another as individuals, rather than stereotypes, perhaps there is still hope for creating Dr. King’s “beloved community.”

There was little evidence of beloved community in Alex Kotlowitz’s 1998 depiction of southwest Michigan. In *The Other Side of the River* Kotlowitz described the

racial tension, alienation and segregation that persist in this area, and suggested that these patterns reflect the state of race relations throughout the United States. In response to this book, a diverse group of area residents (including the authors) came together to form a Race Relations Council with the primary goal of finding ways to bridge the racial divide. One of the council’s first projects was the creation of a multiracial children’s choir. Our belief was that by collaborating on a meaningful project, children, teens and parents from different racial groups, usually separated by distance and mistrust, could come to know one another in ways that would promote mutual understanding, respect, friendship and trust. We also believed that the All God’s Children Community Choir could provide a positive model, presenting audiences with a vision of a diverse, harmonious community in which people live as neighbors rather than strangers.

From the beginning, the leadership team, like the choir, has reflected the diversity of the broader community. At rehearsals and performances white, black, and Asian directors work together to help choir members learn a wide variety of meaningful songs. At the same time, they facilitate the development of positive connections among children, parents and grandparents, and provide a positive model of multiracial collaboration.

In an effort to expand everyone’s vision of “where I belong,” we decided to schedule choir rehearsals in a variety of locations: churches, a synagogue, schools, libraries, parks, museums and community centers throughout the region. Choir directors and parent volunteers all pitch in, helping the children learn new songs, applauding their efforts and responding to urgent requests (e.g., “I really need to go to the bathroom”). From the beginning, all rehearsals have concluded with a shared meal, providing an opportunity for relaxed, informal conversation and play. Birthdays are celebrated once each month, and choir families enjoy periodic activities that are “just for fun” (like picnics, holiday parties and hayrides).

In the past nine years, the All God’s Children Community Choir has performed together on more than 90 occasions. Highlights have included: multiple performances at the local community college to commemorate the birthday of Dr. Martin Luther King Jr.; a special Habitat for Humanity performance for former President Jimmy Carter; concerts in Grand Rapids and

Traverse City for state and national teachers' conferences; joint appearances with the Chicago Children's Choir in Michigan and Chicago; a Holiday Traditions concert with the Southwest Michigan Symphony Orchestra and Metropolitan Opera star Angela Brown; and performances with renowned professional musicians Tom Chapin, Josh White Jr., Gemini, LaRon Williams, Nikki Harris and Pamela Chappell (with whom All God's Children recorded an award-winning CD). These experiences have created a rich store of memories and have enhanced the connections among all members of the group.

In addition to rehearsals and performances, choir families and directors have shared joyful experiences and helped each other through difficult times. Families have attended plays, concerts and church programs together. Some have exchanged "play dates" or cared for another family's child during a time of illness or the birth of a baby. When a director was recuperating from major surgery, choir families brought in meals every day for more than a month. These experiences, clearly going beyond the basic choir format, have significantly deepened the friendships among all members of the "choir family."

Over time, all of us have developed a sense of belonging and a sense of trust that transcends racial differences. This evolution was in evidence one summer afternoon, as two young choir members, one black and one white, were chatting away in the wings of a small-town band shell, waiting to walk onstage with other members of the group. One of the directors signaled them to stop talking. "The microphones are on!" she said. The boys leaned forward, nose to nose, and continued their conversation, now in a whisper. From the corner of his eye, the white child took note of the tight ebony curls that

framed the face of his friend. He reached out, gently placing his palm on the other boy's cheek, and explored the feel of hair quite different from his own. The black child continued his story without missing a beat. But he too extended a hand and tenderly placed his palm along the cheek of his friend. His fingertips ran through the fine, straight locks, and both boys began to smile. They stood this way, facing one another, opposite arms extended, hands resting along the side of each small face ... until the choir directors called out, urging them onto the stage. It was just a moment in time. But in its uncomplicated ease, untainted curiosity, and tender expression of trust, the moment spoke volumes about the journey of the All God's Children Community Choir.

We know that one multiracial children's choir is not going to change the world. Perhaps, though, if such a choir (dance troupe, theater program, mural or other art project) were to develop in every community, children and families could begin to experience one another as brothers and sisters, rather than "us and them." Decades of psychological research have demonstrated that when individuals from different racial groups have sustained contact over time, work together toward common goals and interact in a cooperative rather than competitive way, stereotypes and prejudices are reduced. If enough children and families in enough communities could participate in these kinds of experiences, we just might succeed in creating a world in which everyone appreciates that we are more alike than different; that we are, in essence, all God's children.

Previously published online on the Community Arts Network in January 2010


Larry and Sandy Feldman are the founders and coordinators of the All God's Children Community Choir. 



Photo by Steve Shuler



The Earth Day Song

Words and Music by Frank Squillante and the
Ardley Middle School 2009 5th Grade Chorus

Frank says this song came about as a celebration of the fortieth anniversary of Earth Day, April 22, 2010. In the months leading up to this date Frank and his fifth grade chorus students embarked on a songwriting project to create a meaningful, original piece for performance in their annual spring concert. The children brainstormed numerous rhyming couplets having to do with the protection and preservation of our beautiful Earth, and afterward worked on organizing the couplets into a logical, meaningful sequence. Afterward, Frank created a few different melodies for their lyrics. Then they all came to a consensus on the one they finally used. They also created a music video for the song and gave each family a copy.

♩ G G/B C D G G/B C D **§** G G/B C D

Refrain: Ev-'ry one let's work ____ to - ge - ther. We

G G/B C D Em Em/D C Am7 D D/C

want to keep our earth ____ for - ev - er. Let's clean up for a while ____ and show a smile! ____

G/BD7/A G G/B C D G G/B C D

Play - ing in the spring - time sun, work - ing to save the earth ____ is lots of fun

Em Em/D C D G G/B C D G G/B C D

____ for me and you ____ and ev - 'ry one! ____

Em C G D Em

Verse 1 Woke up in the morn - ing with a smile on my face, ____ looked out the win -

C G D Em C

- dow, saw a big dis - grace. ____ Watch - ing all the cars ____ go by,

G D Em C

smoke in the air it makes ____ me cry! Chip - munks scat - ter - ing ev - 'ry where. Let's

G D D7

work to - geth - er to clean ____ the air!

To Refrain

The Earth Day Song

➡ continued from previous page

Verse 2. Walk - in' bare-foot on___ the grass OUCH I stepped on bro-ken glass! Grass - es sway-ing in

___ the breeze, time to help us save___ the trees! Don't want the earth to go___ to waste, let's

try our best and don't hes - i - tate! Earth Day, Earth Day is here___ to stay!___

An - i - mals fur-ry should-n't wor-ry. The stars are bright a - bove the earth___ to - night.

___ So let's help the pla - net TIMES TWO! It all adds up to me and you!

Ev - 'ry - one let's work___ to - ge - ther. We want to keep our earth___ for - e - ver. Let's clean up for a while

___ and show a smile! Play - ing in the spring - time sun, work - ing to save the earth

___ is lots of fun___ for me and you___ and ev - 'ry - one!___

Fun for me and you___ and ev-'ry - one!___

continued on next page ➡

The Earth Day Song

→ continued from previous page

Refrain:

Everyone let's work together.
We want to keep our earth forever.
Let's clean up for a while and show a smile!
Playing in the springtime sun,
Working to save the earth is lots of fun
For me and you and everyone!

Verse 1:

Woke up in the morning with a smile on my face,
Looked out the window, saw a big disgrace.
Watching all the cars go by,
Smoke in the air it makes me cry!
Chipmunks scattering everywhere
Let's work together to clean the air!

Refrain

Verse 2:

Walkin' barefoot on the grass
OUCH I stepped on broken glass!
Grasses swaying in the breeze,
Time to help us save the trees!
Don't want the earth to go to waste,
Let's try our best and don't hesitate!

Refrain

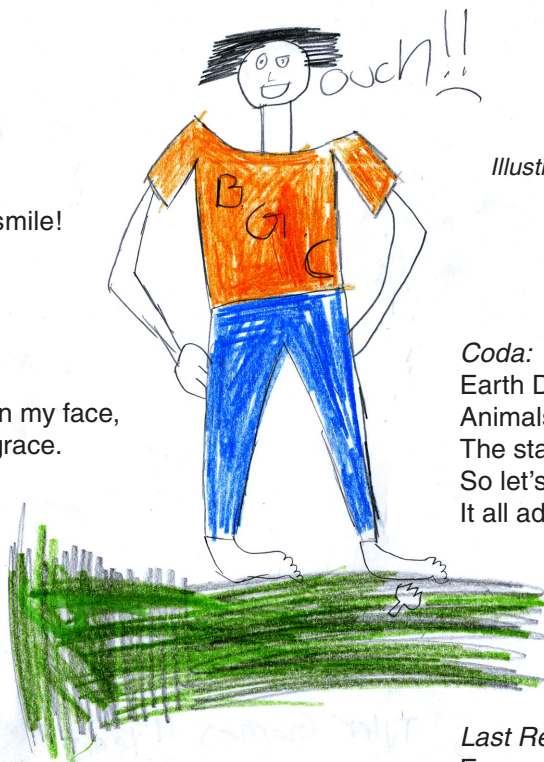


Illustration: Tyler Gomes, Age 11

Coda:

Earth Day, Earth Day is here to stay!
Animals furry shouldn't worry.
The stars are bright above the earth tonight
So let's help the planet TIMES TWO!
It all adds up to me and you!

Last Refrain:

Everyone let's work together.
We want to keep our earth forever.
Let's clean up for a while and show a smile!
Playing in the springtime sun,
Working to save the earth is lots of fun
For me and you and everyone!
Fun for me and you and everyone!

Puzzles

by Sol Weber
solweber@juno.com

(See page 35 for answers)

Hi! In between other fun things, try these out.
solweber@juno.com. Send me your favorite puzzles ^{AND ROUNDS}

CANADA
OREGON
CUBA
PERU
ARUBA
MEXICO
JAPAN
UNITED ARAB
EMIRATES

(What do these all
have in common?)

$5 + 5 + 5 = 550$
Add one straight line
to make it correct.
(NOT including anything
involving the equal sign)

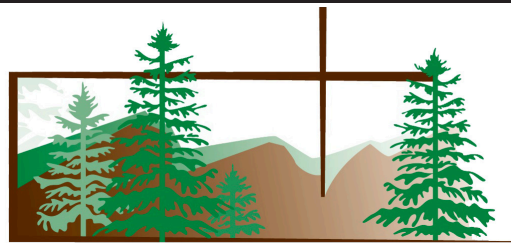
What do the following
words have in common?
Banana Revive
Dresser Uneven
Grammar Assess
Potato Zeke

What's a common 8 or 9
letter word, one syllable,
just one vowel (No Y's)

2010 National Conference Report

Music, Discussion, Dancing, Jamming and Fun

By Liz Buchanan



Beautiful sunny days and cool starry nights in the Santa Cruz Mountains lifted our spirits as CMN members and friends shared a weekend of lively music, discussion, dancing, jamming and fun at our 2010 National Conference.

I wish somehow I could have been everywhere at once to enjoy all of the different offerings during the weekend. On Friday night, we sang out an opening “Howjadoo” and heard the first round of Round Robin songs. Later, a song circle offered even more chances to share informally. I got great ideas for new ways to sing my song, “Catch the Beat.”

Saturday morning came too early, but soon it was time to swap some early childhood songs with Fran McKinney. We heard some great songs from the group and got Fran’s perspective on her own work over many years with young children, including some of her own songs such as “Canning the Vegetable Garden.”

We enjoyed an array of workshops and song swaps on Saturday as well as Peter Alsop’s lighthearted keynote. Alsop talked about how music provides a great way for children to explore their feelings and deal with difficult issues in their lives. Our CMN annual meeting also gave us a chance to honor Caroline Presnell, longtime National Coordinator, as she leaves us to pursue other work and interests. We ate cake, sang “Sweet Caroline” and celebrated her love of CMN and the many talents she brought to our organization.

Other workshops during the day included a panel on perspectives on

the music business, a workshop of literacy songs with Fran Avni, and singing and schmoozing (and no doubt hysterical laughter) through a workshop with Uncle Ruthie. I had a chance to hear Bonnie Lockhart’s perspective on multi-cultural songs and musical games, which included an opportunity for various participants to demonstrate activities from many cultures. Out on the lawn, people were learning and singing rounds, which they shared at the Round Robin that evening.

As Saturday night wore on, the Round Robin ended at a civilized hour between ten and eleven (which was only one or two for us East Coast folks), and soon we were into some serious rock and roll! No question that Scott Bierko and David Heitler-Klevans know how to lead a happenin’ jam band, with Wiley Rankin coming in on saxophone and Caroline Presnell’s daughter, April West, on trombone!

Sunday morning rolled around all too early, and I managed to open my eyes wide enough to appreciate Joya Winwood’s workshop on sing-alongs with moms, babies and elders. Joya’s songs are as joyful as her name, and she demonstrated a presentation style that seems to work well with sing-along participants of all ages. Elsewhere, participants had a chance to learn about Larry and Sandy Feldman’s exciting work with a multi-racial and multi-ethnic children’s chorus in the Detroit area. It was their first time at a CMN conference and they dove right in to lead a workshop. Hurray!

Later on Sunday, we all enjoyed the presentation of the 2010 Magic Pen-

ny Award for Lifetime Achievement to longtime CMN member “Uncle Ruthie” Buell. Ruthie’s delightful songs filled the room as we learned more about her many years sharing music in the classroom, especially with children with special needs, as well as her pioneering work in radio broadcasting for children.

The Magic Penny presentation featured a strong California contingent of Uncle Ruthie admirers, including Jackie Breger, Nancy Schimmel and Ingrid Noyes, who gave a hilarious rendition of Ruthie’s song about the “Very Best People.” Ruthie told the story of how she came to write the song, which sounded like a good candidate for Patricia Shih’s book about rotten gigs from hell (which I didn’t get a chance to read because it sold out!).

It was sad to see the weekend end. Thanks to Liz Hannan, Mara Beckerman and Anna Stange, who spent countless volunteer hours making the whole weekend come together. On top of all of that the Presentation Center was beautiful and restful, and the food was yummy!

As a New Englander, I look forward to welcoming many people to our “International Conference” on Cape Cod, September 16-18, 2011. Whether you made it to California or not, don’t miss next fall’s chance to join CMN for more singing and awesome times in Hyannis!

Liz Buchanan is a singer, songwriter and children’s music specialist in the Boston area. She is in her fourth year on the CMN Board and also serves on the Board’s Executive Committee.



Perfect-a-Mundo!!!

By Liz Hannan



You should save your loose change everyday
In a box labeled "Conference"
So you can benefit, as we all did, from this
Amazing event.

Friday night opening:

Loved the snappy intro of board members.
Soon everyone was dancing, singing,
Greeting old friends and meeting new ones.
Great kick-off.

Peter Alsop:

The ultimate in educating while entertaining.
How classy to attend the whole conference and
Hang out as a fellow musician and fun-lover.
Bravo! Applause!! Encore!!!

Tribute to Caroline:

If you never had the pleasure of working with Caroline...
If you never knew her before...
You got a deep sense of the love, respect and gratitude
The membership has for this amazing woman.
It was done, of course, to music.
Totally awesome!!!

Caroline's words to us:

We were mesmerized listening to the woman
Who has guided us from behind the scenes.
Well delivered words of fondness and gratitude.
Flawlessly delivered.
Touching moment.

Uncle Ruthie:

Talk about a fire cracker, spark plug and battery pack!
While sitting on the floor she showed us how to play spoons.
She was patient as we struggled, filled with excitement for success
And overflowed with joy for pure delight of it all.
Her stage presence and charm is an extension of herself.
I want that kind of passion forever!

CMN folks networking:

How lovely to watch folks stroll the woods,
Sit under trees, lounge on the patios, bask in the sun.
Old friends grew closer, new friends
Delighted in getting acquainted.
Seasoned professionals helped new comers.
Children reached into everyone's hearts.

Those who were missed:

If you had to miss out this year
We all felt the empty space where
Your laughter and music
Should have been.
You were wrapped in our love
Lifted up for blessings
That you might join us
Next year.

Thanks for the memories

*Liz Hannan is a certified and licensed Music
Together instructor, who brings music to the
children of various Montessori preschools on
the peninsula of San Francisco, California.*



Sweet Caroline

After 15 years of deftly shepherding CMN through the perilous transition from founding generation to those that follow, retiring National Coordinator Caroline Presnell received a touching musical sendoff from her devoted CMN flock that included a personalized version of "Sweet Caroline," surprise appearances from family members who Caroline did not expect to see at the conference, a colorful, handmade quilt, and lots of tasty cake. All of this seemed to underscore Caroline's words to the assembly that what CMN is truly about is "relationship."



Photo by Ellen Greist



Six photos by Hassaun Jones-Bey



2010 National Conference

October 8-10, Los Gatos, California



EG



EG



EG



FS



EG



EG



FS

Photo credits initial key: EG=Ellen Greist, FS=Frank Squillante



EG



EG



EG



EG



EG



FS



EG



NS



EG



FR



HJB

Photo credits initial key: EG=Ellen Greist, HJB=Hassan Jones-Bey, FR=Freesia Raine, NS=Nanci Schneider, FS=Frank Squillante



Magic Penny Report: Uncle Ruthie

by Leslie Zak

The 2010 CMN Magic Penny Award was presented to our own Ruth Buell, AKA "Uncle" Ruthie, on a bright autumn morning in Los Gatos, but on this occasion the California sun was but one of the sources of light and warmth. Uncle Ruthie herself, an octogenarian dynamo, supplied megawatts of sustainable energy. Jacki Breger, of the Southern California region, coordinated the program which was, by any measure, the most hilarious, and also deeply poignant, since the great (now late) Bob Blue was so honored in 2004.

It was also the most unique. The second half of the program was recorded for broadcast on *Halfway Down the Stairs*, Ruthie's long-running weekly children's program on the Pacifica Foundation's KPFF-FM (Los Angeles, California). Jacki, Bonnie Lockhart, Nancy Schimmel, and Marcia Berman led the singing of Malvina Reynolds' "Magic Penny" the traditional opening song of the annual ceremony, followed by Jacki's official welcoming remarks.

All but one of the other songs were from Uncle Ruthie's ever-expanding eclectic body of musical work. Spanning the range of Ruthie's humanist interests, and her skill as a poet, her songs were funny, satiric,

touching, and serious. Scott and Beth Bierko got the crowd rolling with the playful ice-breaker, "Put Your Hand on the Shoulder (of the person next to you)." Other body parts (heads, knees, toes, ears, and more) were included in this rollicking zipper song. Karlo Silbiger, who as a child was one of Ruthie's first music students, accompanied himself on keyboard for "The Garden Song," a paean to the sacredness of vegetables as a justification for a meat-only diet.

Jackson Gillman became the homely, unloved "Teapot," the sole earthquake-surviving piece of crockery in a devastated Los Angeles cupboard. Gillman, always the consummate entertainer, doubled the audience over awash with tears of ringing laughter by placing the teapot in a revolving music box, himself (of course), playing all the parts. Ingrid Noyes, lampooning some idle, snooty rich folks Ruthie once encountered at a birthday party gig, "Hoo-Hoo"-ed with a delightfully nuanced touch as she waved a properly extended pinky on "The Very Best People."

Jenny Heitler-Klevans next recounted the history of CMN's Magic Penny Award and invited founding CMN member and first Magic Penny recipient Marcia Berman to present

the award to her long-time friend and colleague, Uncle Ruthie. In accepting the specially commissioned fabric wall hanging, Ruthie credited CMN and its "amazing, wonderful people" for providing inspiration and keeping her "going through good times and bad."

The rest of the program was recorded for the radio show, with Jacki Breger providing the introduction, and Ruthie performing "I Love to Tell a Story" along with daughter Pamela Buell, a classical violinist who traveled from her home in Germany for the event. Marcia joined Pam and Ruthie for "Just You and Me," a song about maintaining friendships without jealousy or exclusivity. This was followed by Ruthie's antidote to the traditional "Dreydl Song" which she has always found "so boring." Popular folk-singer Dan Crow joined the women on this one, and again later for "The Cow Song." Once more accompanied by Pam on violin, Ruthie offered "The Rosa Parks Song," and then "The Super Song." Her heartfelt "Spanking Song," decrying capital punishment, came from her own experience as an abused



Photo by Freesia Raine



Photos by Hassaun Jones-Bey





child, when she was physically forced to practice piano. CMNers, familiar with Ruthie's expert teaching and musicianship, were treated to a display of her formidable acting chops and impeccable diction in her rendition of "My Brother," a piece about sibling spats, which turns, at the end when illness strikes, into something sadly profound.

I had the pleasure of sharing some true stories and personal impressions with Ruthie about her loving home and marriage to her recently deceased and deeply mourned husband, the sculptor Stanley Schwartz. "This Magic Penny award," Ruthie said in her acceptance, "has allowed me to stop crying each and every morning." Many guests attending were both family and friends who came long distances to spend this time with Ruthie. Foremost among them were the children from her first marriage and their own families. It was a special coming together, as they were freshly grieving for their father who had just passed away the previous night. Jacki Breger and Ruthie, supported by Pam's violin and Ruthie's keyboard, sang "Who Can Sail without the Wind" in English and Swedish, an emotionally moving and fitting memorial. The entire room shared the sentiment when Uncle Ruthie, as is her weekly custom, ended the program and the radio show with her traditional sign-off, "I love you all, very, very much." 

2010 CMN Silent Auction Contributors

The silent auction fundraiser held at the October 2010 Annual Conference in Los Gatos, California, was a success due to many generous contributors. We are grateful for their support.

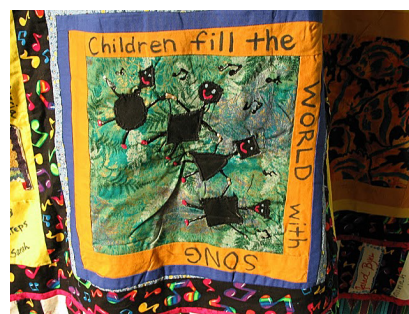


Photo by Leslie Zak

Businesses/Organizations

Arts Education Ideas
(color dance scarves kits, classroom management module, Music Memory curriculum CD package)
Susan Snyder or Patty Beyer
38 Tory Hill Ln.
Norwalk, CT 06853
orders@aeideas.com
203/229-0411
www.aeideas.com

Banana Slug String Band (CDs)
Monica Woelfel, Adm.
P.O. Box 2262
Santa Cruz, CA 95063
slugs@bananaslugstringband.com
888/327-5847
www.BananaSlugStringBand.com

Blue Vision Music
(\$300 of recording studio services)
P.O. Box 15118
Fort Wayne, IN 46885
contact@bluevisionmusic.com
260/338-1414
www.bluevisionmusic.com

Teens at Work (scrabble tile necklace)
5165-A El Camino Real
Atascadero, CA 93422
t-work@sbcglobal.net
805/466-1732



Photo by Leslie Zak

plus all who gave items for the glad rags rack and/or CDs for the Taste of CMN baskets

Individuals

Philip Alexander (*Musicophilia* book)
Peter Alsop (*Alsop* CDs/DVDs)
Fran Avni (CDs)
Mara Beckerman (*rainstick*)
Liz Buchanan (book, CD)
Joanie Calem
(finger & hand puppets, character dolls, musical tubes, Wee Sing books, CDs, music posters, children's books, music books, duck wacky quackers, stuffed animals, music buttons)
Katherine Dines
(sets of CDs w/activity guides)
Fran Friedman (CDs)
Purly Gates (CD)
Judy Caplan Ginsburgh
(clothing, hand-knit scarf)
Liz Hannan
(music stands, music books, recorders, melodica, steel drum, melodica melody horn, Native American flute, rhythm sticks, Beatles songbooks, chromatic tuner, metronome, Redwood Forest books/games)
Piña Madera (Spanish language CDs)
Ilene Marks (bell shakers)
Adam Miller (CD)
Carol Passovoy (*Washburn* guitar)
Dennis & Linda Ronberg
(set of 23 *World Around Songs* books)
Betsy Rose (CDs)
Susan Salidor (CDs)
Mara Sapon-Shevin (*wild socks*)
Nanci Schneidinger (*organic spritzer*)
Joe Schwarz & Paula Motlo
(set of vintage N.Y. photos)
Anna Stange
(basket of homemade food & book, mini amp/cord)
Gari Stein (book, CDs)
Joya Winwood
(multicultural sing-along kit)
Leslie Zak
(theme T-shirts, handmade sequoia tiles)

Rounds

Nancy Silber says that on the Sunday morning of the CMN National Conference last fall, approximately twenty members gathered to sing at the “Rounds” workshop, which she led. Dale Boland arranged chairs for the outdoor session where the participants had a delightful time singing under the blue sky and trees, down the road from a duck pond that was around the bend and out of sight. After the first round, a brace of ducks came waddling, gently quacking, and settling happily alongside the singers. CMNers shared rounds, some original and some learned from others, including a simple one about ducks, in homage to their appreciative guests. Time sped by quickly, and the singers jumped up, suddenly aware that the Magic Penny ceremony would soon be starting. As the CMNers headed out, the ducks stood up as well and contentedly made their way back, in single file, to the pond.



Photo by Leslie Zak

Two ducks appreciating the Rounds Workshop.

Two original rounds from that workshop are included here: Betsy Rose’s lovely “Morning Watch,” which paints a picture of a dew-laden spider web; and Nancy’s round “A Great Deal of Love,” using the clever words of California pundit Ashleigh Brilliant.

Morning Watch

Music and words by Betsy Rose
©2010 Betsy Rose

The inspiration for “Morning Watch” came when Betsy ventured outside on a foggy, cool morning in Point Reyes Station, California, and spotted directly before her, “laced between branches of a small tree, the most perfect, and huge spider web I have ever seen - dew drops quivering on the strands, just a perfect creation from the earth’s greatest weaver.”

Light, and with a bounce

Online link to mp3: <http://cmnonline.org/members/pio/songs/morning-watch>

1. Dew on the grass and fog in the air, and a per - fect spi - der web.

2. Oh, such mir - a - cles are wait - ing for us, if we just get out — of — bed.

3.

4.

Nancy shared this round with fellow CMN members at a NY Metro Gathering, prior to the National Conference. At her request, they tried to brainstorm ways to extend the meaning of the words beyond the obvious. She loved Heather Forest’s suggestion that “A Great Deal of Love” could be sung to a plant!

A Great Deal of Love

Music by Nancy Silber
Words by Ashleigh Brilliant
(additional words by Nancy Silber)
© 2009 Nancy Silber

4-part ROUND

Jazzy! $\text{♩} = 120$ $\text{♩} = \text{♩}^3$

Online link to mp3: <http://cmnonline.org/members/pio/songs/a-great-deal-of-love>

1. I don't need a great deal of love but I do need a stead-y sup-ply. —

2. I don't need a great deal of love but I do need a stead-y sup-ply. —

3. Stead - - - y, wo-oh stead - - - y; —

4. I don't need a lot of love, — get read - - - y! Don't you know now...



News and Notes From the CMN Board

2010 Annual Board Report

By Katherine Dines

I was recently re-elected to the CMN Board of Directors. Ever since the October 2010 meeting, which lasted some 14 very FULL hours over two VERY long days, I have been walking around in a daze. What an incredible group of like-minded (mostly most of the time) people: all committed to CMN, volunteering their time, traveling in from near and far, just to keep CMN going and to help grow all of us stronger, deeper and wiser.


So I offered to keep notes on the tasks that would arise during our meeting: specifically, which board member would do what job and by when. I was pretty sure THAT job would be easy (that's why I volunteered), that it would be just a short list of a few tasks: very simple and sweet. Well, at the end of the meeting my fingers were positively BRUISED from pounding the computer keyboard! There were 3 whole single-spaced pages of tasks for our board to accomplish in the coming month. EVERYONE had volunteered for several major jobs. Most tasks are big. They encompass CMN's hopes and dreams and all that we hold dear. So here goes my first task: A report on what we accomplished during the board meeting.

- We adopted a new mission statement (Drum roll for the Action Committee, please): "The Children's Music Network celebrates the positive power of music in the lives of children by sharing songs, exchanging ideas and creating community."
- We changed our "Annual National Conference" to "The Children's Music Network International Conference" to increase our inclusiveness.
- We found a new Treasurer (actually Purly Gates and Anna Stange did that during a lunch break, YAY).
- We formed a new committee just for "Marketing."
- We reviewed budgets and goals, and exchanged ideas.
- We read, wrote, listened, thought and discussed policies.
- We practiced a welcome song that Joanie Calem and Susan Salidor adapted from Woody Guthrie's song "Howjadoo."
- Some of us met for the first time; some of us reconnected and one of us called in from Canada for a "brief" 12 hour conference call.
- We laughed a lot, and at one point during the meet-

ing, Liz Buchanan's "über-volunteer arm" went up for the umpteenth time. Joanie Calem simply told her she couldn't volunteer for anything more... that she was already doing too much.

We help each other. And we need more members to help us in our work. PLEASE volunteer for Action Core or for the new Marketing Committee. We need you.

This board did, is doing, and is going to do a LOT and its very best for CMN. Onward!

Katherine Dines is a children's songwriter, recording and teaching artist who performs throughout the world. 

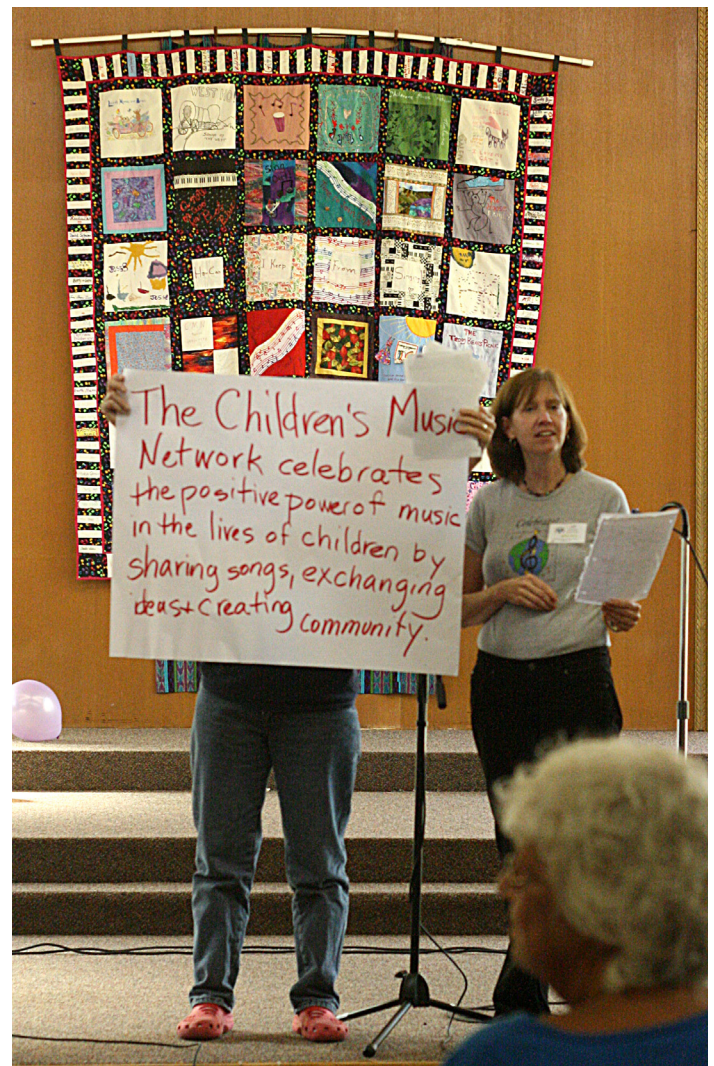


Photo by Hassaun Jones-Bey

New Sounds

compiled by Mara Beckerman

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.



PETER ALSOP

Grow It at Home and DISCIPLES OF PERFECTION

Peter Alsop, a nationally known singer, songwriter, lecturer and humorist from California has just released two new albums.

Grow It at Home is full of Peter's fun, funny and heart-wrenching songs that address the most current issues facing families today. As kids help Peter in his garden, they bounce through fourteen songs, singing together about how to change the world, and how to take care of themselves and each other in the process. These songs are about what kids think about, and what parents can do to help them think. Alsop's *DISCIPLES OF PERFECTION*, for adults, is a collection of irreverent, hilarious, starkly clear and poetic songs that are relevant to our complicated lives in the world today.

Peter Alsop's writing continues to demonstrate his amazing ability to craft songs that touch both kids and adults; that move our feet, lift our hearts, and clear our vision. His insight into the human situation and his wonderful quirky world view shed light on the difficult situations we find ourselves in as kids AND parents.

He has a PhD in educational psychology and for the last 30 years his songs have been used daily by thousands of parents, doctors, educators and other human service professionals to help families discuss sensitive issues such as

sexual abuse, disabilities, loss and grief, codependency, self-worth, chemical dependency and family violence. Each of his nine children's albums have won "Best Children's Album" of the year from prestigious organizations such as Parent's Choice or the National Association of Independent Record Distributors.

The CDs can be purchased for \$15 each, or both for \$25 from his web site at www.peteralsop.com, where you can find more information.

RUTHIE BUELL

The Jacaranda Tree: Uncle Ruthie and Friends

"The Jacaranda Tree" is Uncle Ruthie's latest gift to us all; a two disc, thirty-five song CD for the whole family, but geared to ages three to twelve. The array of songs is quite amazing. The first CD begins with a variety of hello, welcome, and name songs (ie: "Hello! How Do!"; "Your Name (is so Pretty)"; and "Come Sit By Me"). "Next to Vanessa" is the sweetest love story between a lovely seven year old girl who cannot walk or feed herself (due to cerebral palsy), and the handsome eight year old boy (with his own physical difficulties), who is always there to push her wheelchair, help her eat, hold her hand and sing with her.

There is an ample supply of seasonal songs to be used as well: "Trick or Treat" is a really pleasant new version of "This Old Man" for Halloween. If you ever wished you had some environmental songs to sing in December you've come to the right place. Try some of Ruthie's

new Green Carols, (traditional melodies with new environmental lyrics, ie: "O Come, Little Children"). "El Jardin" (The Garden) is a lovely bilingual song perfect for teaching about the coming of spring and Cinco de Mayo in both English and Spanish. And as long as we are in the garden you must hear "A Song of Peas" about a little kid who refuses to listen to his parents' advice to "Eat your peas." (The final line is the best.) "The Cow Song" (can you sing Moo?) is funny and rather outrageous (as well as a spoof on music teachers!). If you are in need of songs pertaining to black history you will find ones for Rosa Parks, George Washington Carver ("Found a Peanut"), and Martin Luther King Jr.

The second CD begins with the title song, which is a faux folk song that has become a favorite with teachers since it teaches syllables. The song was written after the neighbor's children asked Ruthie about all the purple blossoms on the street. "Oh, that's where the birds have their weddings!" she replied... and immediately started writing the song. Johnny Appleseed receives his own song to commemorate his planting so many delicious trees. Then we are treated to a series of birthday songs, such as "When I was one, I didn't have much fun". Rounding out this wonderful collection are two relationship songs: "The Anti-Lydia Club" (possibly the most emotionally powerful one on the collection), and "The Spanking Song" written for both children and parents to hear and learn from.

One of the special things about this collection is the accompanying CD booklet that offers a wonderful glimpse into why Ruthie wrote these gems and how she uses many of them at The Blind Children's Center and other schools she has taught at over the years. The notes alone offer wonderful lessons in working with children with different needs and learning styles, as well as a glimpse into how Ruthie's

creative mind and spirit work.

CDs are \$20 and are available directly from Uncle Ruthie at UncleRuthie@aol.com. You can also purchase it in person or by phone (mailorder) at Children's Book World, 10580 Pico Blvd; Los Angeles 90064; phone: 310-559-2665.

DAVE KINNOIN


Character Counts! Strikes A Chord

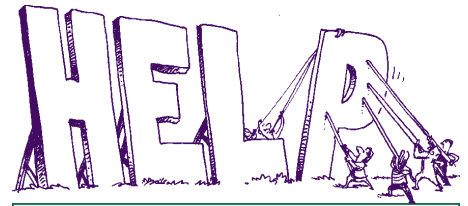
Dave Kinnoin's newest CD is perhaps his most satisfying opportunity to date. For this project Dave collaborated with the Josephson Institute of Ethics, which is responsible for the most widely used character education program in the nation. What a great combination, great character and great music. All this makes a great way to reach kids seven to twelve years of age, who are the target audience for this recording.

The CD opens with a real energizing and inspiring theme song "Character Counts". What follows are six songs each emphasizing one of the six important character pillars: trustworthiness, respect, fairness, caring and citizenship. Woven throughout are six additional songs that further illustrate elements of character. One of those songs, "Maybe I Will, Maybe I Won't" is a song that will get kids thinking about the choices and decisions they make in regard to how to act and treat others. Another rather amusing song, on the topic of responsibility, follows a kid who, after happily purchasing a few things here and there with his own money, suddenly wonders "Where Did My Money Go". While most of the songs have a soft rock or pop sound "Fairness Awareness" is an amusing change. Suddenly one can imagine being transported to viewing a musical theatre performance with the actor singing a monologue while doing a soft shoe or tap dance along with it. Not only is this song something special to hear but Dave also dedicated it to CMN's very own

dear Caroline Presnell.

The final seven tracks are instrumental versions of the theme song and the six pillar songs; a great addition for teachers who might want to use this for class performances. The CD booklet includes lyrics, music chords and ideas for each song to help kids, teachers and parents make the most of this collection. The instrumentation is simple and effective: guitar, drums, piano, bass, keyboard, harmonica, with some songs featuring only one instrument accompanying Dave's strong, earnest vocals.

CDs are \$14.99(+s&h) and are currently available on the Character Counts! website: www.charactercounts.org or www.kidzmusic.com. 



BE A PIO! VOLUNTEER

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

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

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

Spread the Word About CMN

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



To order a supply of membership brochures to distribute, contact Ellen Greist at 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: 339/707-0277 or office@cmnonline.org



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

Regional Reports

compiled by Leslie Zak

Please refer to sidebar on page 35 for contact information. In addition to the reports found here, you may find more recently updated information about regional activities on the CMN website (www.cmnonline.org).

GREAT LAKES

Our goals are to host three to four events in 2011, including a fundraising concert, and to improve communications in our geographically large, but under-CMN-populated, region. We do know that once more we will have a CMN stage at next June's Columbus Community Festival (ComFest), dates TBA. We hope to build a regional conference around that event and to have better success at gathering the members than last year, when we filled the stage but not the workshops. Anyone interested in pitching in, please contact Lisa or Leslie, your Great Lakes regional reps.

MID-ATLANTIC

The Mid-Atlantic Region has elected a new Regional Rep - David C. Perry! David has been a CMN member for many years, has attended several national conferences as well as helped organize local events. He is especially well-known for his graphic design skills, making posters for fundraising concerts and national gatherings. He is also an entertaining and humorous performer. David is currently working with past Regional Rep Jenny H-K to plan several events this year including song swaps, workshops, a fundraising concert and a regional gathering. Because last year's event was so successful, we also plan to co-host another event with the New York Metro Region. Stay tuned for more details.

MIDWEST

CMNers from the Midwest Region gathered on a perfect fall day on September 12 for an entertaining

and sustaining song swap. "Songs of Welcome and Thanksgiving" provided the theme for our shared songs, information exchange and frequent food breaks. We started the proceedings with the "Hola Song" that Kathy Birk taught at the Regional meeting in early summer, then we danced to a play party song, sang hello and good bye in many languages and did much more, all recorded for posterity by the multitalented Jeanie B. The latter part of our time together focused on ideas for songs for two-year-olds, multicultural songs, the music "biz" and effective teaching strategies. We discussed the upcoming national gathering and made plans for more frequent song swaps in 2011. Our times together have evolved into very lovely, organic, laughter and music-filled events. Conversation flows as naturally as breathing, song fills the air and food is as beautiful as it is tasty. We're grateful for this community and look forward to sharing vision, voices and chocolate in 2011.

NEW ENGLAND

The word is out. The CMN 2011 International Conference will be held at the Conference Center and Resort at Hyannis, on Cape Cod, Massachusetts. It's just a short walk away from the quaint and colorful downtown and of course very near the beautiful Atlantic seaside. Sorry, no ocean views. But there's an indoor and an outdoor pool, a gym, a spa and luxurious rooms. It'll be a great time, and you should make your plans now to join us September 16-18, 2011. Fran Fried-

man (franfriedman@comcast.net) and Sammie Haynes are co-chairs and will love to count you as a volunteer. All of us New Englanders are looking forward to welcoming you to our corner of the country. November brought a song swap, graciously planned and hosted by brand new member, Kathy Hoben, at her home in Waltham, Massachusetts (thanks, Kathy!) and a CMN concert with Amy Conley, Matt Loosigian, Steve Blunt and Sammie Haynes in Portsmouth, New Hampshire. Fun! We're already thinking about another one. New Englanders, if you'd like to host a song swap or have ideas for other kinds of get-togethers, please contact your reps.

NEW YORK METRO

The NY Metro region has been celebrating seasonally. In the summer heat of August, about fifteen of us gathered at Janice Buckner's home in Huntington, Long Island, where Janice and two other Huntington locals, Heather Forest and Anna E. Kravis, offered wonderful workshops after a delicious potluck lunch, including fresh produce from Heather's garden. In early November, a fall and holiday song swap took place at the home of Beth and Scott Bierko, including a pre-event hike through the fall foliage on Turkey Mountain, and a soup and salad lunch. After the song swap, two roundtable discussions, about marketing ideas for performers and promoting literacy through music, took place. In January we chased the winter blues by gathering for our second annual Martin Luther King Day Celebration in New York City.

NORTHERN CALIFORNIA

By now you've seen all the great highlights from the National Conference held in October in Los Gatos, California. It was indeed a wonderful meeting of CMNers new and familiar: wonderful songs, wonderful woods, wonderful friends and learning opportunities. The



tribute to our fearless leader Caroline and the fun radio show "excerpt" from "Uncle Ruthie," our 2010 Magic Penny Award recipient, were great. If you weren't here, or if you were, we hope to see you next year in Cape Cod. CMN's Northern California region had an excellent breakfast meeting on Saturday of the conference and we want MORE! Re-energized by the Conference, the region is planning a year of events. To launch things, Ingrid Noyes is coordinating a March meeting and regional song swap with workshops, date and place TBA. We're hoping to introduce some new North Bay people to CMN. The consensus was to keep the gatherings moving to different parts of the region and to keep up the success of enrolling new members when they attend events.

PACIFIC NORTHWEST

The Region was quiet while preparing for the October 2010 CMN Conference in Los Gatos. At an Oregon Library Showcase in September, however, we caught up with a few CMN members and even gained a new member from the event. We have had the good fortune to have a Washington State member, Eric Ode, host a song swap and potluck on Saturday, December 11th near Tacoma, Washington.

SOUTHERN CALIFORNIA

Following our members' activities around the CMN National Conference last October, we have been immersed in the huge NAEYC yearly conference, November 3-6, in Anaheim, California. Many local as well as national CMN members will be connecting, presenting, gathering to sing together and spreading word of this great organization. Our next report will include all that news, as well as upcoming events. 



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Puzzle Answers

by Sol Weber

(See page 22 for questions)

Alternating vowels
and consonants

$$545 + 5 = 550$$

Move first letter
to end of word and
read backwards,
as in:
ANANAB
←

Strength(s)

The Artist In You

Words and Music by Leslie Zak

©2010 Leslie Zak

Leslie says the first lines of this song, based on an adage from Zimbabwe, are a keystone to Leslie's performing and teaching. And she often shares the ideas in the form of speech only. When she finally decided to make it into a song, the words and melody came in a rush. Intended for sing-along audiences of all ages, it was premiered at the CMN 2010 National Conference.

1. If you can walk, ____ then you can dance. ____ If you can talk, ____ then you can

sing. ____ If you can make an "X" with a stick in the dirt, ____ you ____ can

make a pic - ture ____ of an - y - thing. ____ There's an art - ist in you, ____ there's an

art - ist it's true, ____ There's a danc - ing, sing - ing, liv - ing, breath - ing art - ist in you. Just

do what you love and al - ways see it through. That's all you need to feed the art - ist in you.



Illustration: Alex Bruno, Age 10



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

The Artist In You

➡ continued from previous page



1. If you can walk, then you can dance.
If you can talk, then you can sing.
If you can make an "X" with a stick in the dirt,
You can make a picture of anything.

Chorus:

There's an artist in you.
There's an artist it's true
There's a dancing, singing, living, breathing artist in you.
Just do what you love and always see it through.
That's all you need to feed the artist in you.

2. If you can dance, you can jump and twirl.
If there's a song you like, then give it a whirl.
If you can make something new out of stuff you have
found,
You'll be flying high with your feet on the ground.

Chorus:

There's an artist in you.
There's an artist it's true
There's a dancing, singing, wingin' it, bringin' it artist in
you.
Just do what you love and always see it through.
That's all you need to feed the artist in you.

3. When you feel mad, or sad or glad,
You can talk about it in a book or a band,
Or a story or a movie that travels through the land.
The artist in you will give you a hand.

Chorus:

There's an artist in you.
There's an artist it's true
There's a dancing, singing, caring, sharing artist in you.
Just do what you love and always see it through.
That's all you need to feed the artist in you.

4. If you can't walk, you can feel the beat.
It's in your heart, not just your feet.
If you can't see or hear the merry-go-round
You'll still know the music of Love all around.

Chorus:

There's an artist in you.
There's an artist it's true
There's a dancing, singing, living, breathing artist in you.
Just do what you love and to yourself be true.
You've got to respect the artist in you.
It's time to celebrate the artist in you.

Letter to the Editor



Dear Children's Music Network,

This is a love letter to all of you: the people who started CMN, the people who came along later, and the people who are new, as I am. It's a love letter to the network that binds us, sending goodness back and forth between us all, both online and in person. Some of you imagined and planned it all twenty-plus years ago when you started the organization, and now the organization has a clear purpose and will that it exerts through each of us in one way or another. This is how it all lives in me:

Our twenty-one year old daughter Sophie called last night. She had finally watched the Pete Seeger documentary *The Power of Song*, and she was of course inspired. "Mom, how do we keep it all going?" she asked.

I replied that she was already doing it. I talked about how Pete and all the other musicians would say that by singing and playing around her house alone and with friends, she is doing her part to keep people's music alive in our culture. I know this is absolutely true, but even as I spoke those familiar words that have been my own mantra for thirty-plus years, I knew there was something new I had recently learned, that I also needed to say to her.

We live in a beautiful corner of Northeast Iowa, among rolling hills, bluffs, creeks, and woods. The town of Decorah is a vibrant arts and college town, with a co-op and library and a ton of music. There is no reason to ever leave, and we rarely do. I took my daughter Ida to Rochester, Minnesota, to look for a prom dress last year, and that was a big deal!

We experience all the same joys and sorrows as anywhere else, and are creating our own local list of songs and salves, just as anyplace in the world does. In all my years of leading songs in our community, I have never doubted that what we do is part of the ancient-and-forever universal choir.

As a little girl, I dreamed that I would grow up to join in with what I believed already existed in every community (except the suburban Minnesota one where I was growing up): a huge body of songs that everyone knew and sang all day, just like in the musicals I saw on TV. I never found that place, and so set out to create a piece of it here, and it's gone pretty well. I learned to accept my accidental fate as a leaderless leader of songs in a place that had somehow forgotten all of its own. I got used to being talked about as though there were

continued on next page ➡

Letter to the Editor

➡continued from previous page

something unusual about me, because I always wanted to sing together. I felt sure that they misunderstood, that it was they who were unusual....

I've been so lonely, you guys. So lonely for you all, who I didn't know existed until I found CMN. You know what? I had really come to believe that that universal choir lived only in the past, and in the future, and in far away places such as Africa. Where were all the people for whom community music was a god, an integral part of every day? I really had come to believe that I would only meet up with them after I died, unless I could figure out how to time travel.

So this is what I tried to add to my response to Sophie's question about how to carry it all on. I told her that although it is essential to keep doing what you love to do right where you are, there's something else really important to do. I told her to look for her People, the people who speak the same language that her heart does. I told her to believe that they are alive and here *now*, and to find them and grow with them. It's not that we need to spend all our time with those people; but they are the connection to creativity and joy that fills our well.

Here in NE Iowa we've done our little part to keep singing the old songs and the new, unaware that the very people who wrote many of the songs we sing are not only still alive; they are good ol' normal folks just like us, who offer their gift of music to the world with generosity, kindness, and passion. "Erica Levine" was one of the first songs Sophie performed, at age four. I can't tell you how wonderful it is to know that Bob Blue helped start CMN, and to know people who knew him. We're learning lots more of his songs now. A guest came to our house a few years ago and taught us some songs by Kate Munger, a new name that I had a heck of a time remembering; but ahh, now I see that she's a CMNer too! And dear Sally Rogers...what can I say about her songs and her warmth? Then there's the Mothersong group that meets in our town, and I had the great pleasure of coming to know wonderful Joya Winwood, who made all that available to us through her recordings, CDs, and videos. And the calm and powerful Bonnie Lockhart, one of my heroes from the women's music scene of the late twentieth century who wrote "Who Were the Witches" and countless other great songs, is also now a friend! I could go on and on.

To you more famous or long-time CMNers: forgive my holding you up like this, if you must. CMN does such a fine job of ensuring that no one is treated as more important than anyone else, and here I am holding you up as heroes. Don't worry, if the organization were going to be harmed by lack of humility on your part, it would

have happened long ago. I know that your commitment to the equality of all CMNers goes deep to the core, and I also trust that, since you too surely have artists that inspire you, you can accept my enthusiasm as just that.

To you new or prospective CMNers: I worry that reading a gushy letter like this could be intimidating. What if you don't have all these same experiences or feelings about the organization? What if you haven't been to a national CMN gathering so you don't know any of these people personally? I can tell you this: I've never seen an organization of people having so much diversity of experience (seasoned to fresh) and orientation (parents, teachers, performers, listeners, and so on) that managed to completely erase all lines of judgment and make everyone feel equally valued. Don't waste even one minute worrying whether you are "ready" to call yourself the right kind of musician for CMN. You already are, I promise. If I tell you that I know that utopias include the real and sometimes hard stuff of everyday living, can you allow me to call CMN a utopia? To a true utopia, you can come just as you are and all is perfect.

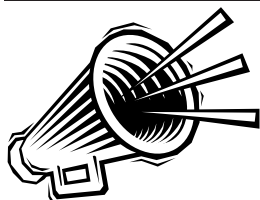
I recorded 145 songs at the conference in October, and just recently got them transferred to my iTunes and started listening to the whole lot. It's hilarious to hear my gasps, sighs, and moans of delight recorded along with the songs! I suppose I am prone to spontaneous vocal utterings, but I'm telling you, if you could get a recording of ALL of the uttered and un-uttered responses to those songs, you would smile a smile so big it would stretch your face. What a cartload of joy was delivered, so generously among friends old and new!

In case any of you needed a reminder of the impact your music and this organization has on the world, let this letter be that reminder.

It turns out, I don't have to die or to learn time travel in order to be with the ultimate celestial choir. You're alive right now, singing your songs all over the place. You've been keeping the big fire burning all this time, through all the daily grind of running an organization (thanks to all current and past board members and to Caroline for this unending and selfless act). All I had to do to find out was get myself across the country to a national CMN conference. Now that I have found you, I carry you around with me all year long, with a brand new satisfaction and happiness that I bring back here to my beloved hometown.

What I'm saying, I guess, is that being a part of the Children's Music Network is like going to heaven.

—Liz Rog, Decorah, Iowa, December 2010 



Announcements



2011 National Conference

Mark your calendars! The 2011 National Conference will be held on Cape Cod in Massachusetts September 16-18. Not only will you be filled with song, but also with the glorious smells of fresh salty air, colorful trees, ripe apples and more. Be there or be square!



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, 10 Court Street, P.O. Box 22, Arlington, MA 02476 U.S.A.

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

The next issue, to be distributed in September will go to current members only. If you have received an expiration notice, you can renew online.

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

The CMN brochure is available in Braille.



If you know someone who is interested in children's music and reads Braille, contact the CMN office to have us send them a copy.



Runnin' Thread

words & music by Judy Bayse
©2005 Judy Bayse

Judy says "Runnin' Thread" came about when Mrs. Fran Johnson, the wonderful principal at the elementary school where Judy was teaching, was about to leave. The school was planning to throw her a school-wide celebration, during which the students would present her with a quilt constructed of squares submitted by each grade. That got Judy thinking of all the diverse contributions in the school community and she wrote a song about the great beauty and strength of all those individual gifts when put together into a whole. The children (Grades K-5) really got behind Judy's song and sang it with gusto when they presented the quilt to Mrs. Johnson. When it was Judy's turn to sing in the Round Robin at the conference this year in Los Gatos, she felt that this song also represented our diverse CMN community, and who better to dedicate it to than Caroline, our runnin' thread, the connection that has kept us together in a quilt so fine! This song comes from Judy's CD, *Purple Cow*.

Note: Judy plays this with capo on the 3rd fret, sounding in the key of Bb, and sings down a 6th. Judy's complex chords are only written in the first time appearance of each section, and are simplified for subsequent sections.

(Intro:) G(no3)/F C(addD) G(no3) G(no3)/F C(addD) G(no3) (Chorus:) G(no3)/F C(addD) G(no3)

You're the run-nin' thread, you're the

tie that binds us to-gether in a quilt so fine. Each block of fab-ric, each

piece of time— join to-gether our lives en-twine. 1. Your square is pur-ple: a

pas-sion for the arts. Your square is green: a gar-den from the heart And with a bold red, you

can-not keep us down. We'll make a com-for-ter to co-ver this town.

2. We've got some neu-trals, some bei-ges and some browns. Pol-ka dots and pais-ley will

lift us off the ground. And with a run-nin' thread con-nect-ing our hearts. The sum is great-er than its

Runnin' Thread

continued from previous page

(Chorus:)

parts. You're the run - nin' thread, you're the tie that binds us to - geth - er in a quilt so fine. Each block of fab - ric, each piece of time — join to - geth - er our lives en - twine.

3. All the col - ors make this won - drous world go 'round. Our quilt is full of life and sound. Let's take it up and — we'll spread it all a - round. Warm - ing seed - lings in new ground.

4. They say it takes a vil - lage to raise a child. — U - ni - ted in vi - sion what could be? I know you see the rain - bow shin - ing o'er the sea

(Chorus:)

it's paint - ed by you and me. You're the run - nin' thread, you're the tie that binds us to - geth - er in a quilt so fine. Each block of fab - ric, each piece of time —

(Tag:)

join to - geth - er our lives en - twine. join to - geth - er our lives en - twine.

continued on next page ➡

Runnin' Thread

—continued from previous page

Chorus:

You're the runnin' thread
You're the tie that binds us
Together in a quilt so fine
Each block of fabric
Each piece of time
Join together our lives entwined

Verse 1:

Your square is purple: a passion for the arts
Your square is green: a garden from the heart
And with a bold red you cannot keep us down
We'll make a comforter to cover this town

Verse 2:

We've got some neutrals--some beiges and some browns
Polka dots and paisley will lift us off the ground
And with a runnin' thread connecting our hearts
The sum is greater than its parts

Chorus

Verse 3:

All the colors make this wondrous world go round.
Our quilt is full of life and sound.
Let's take it up and we'll spread it all around.
Warming seedlings in new ground.

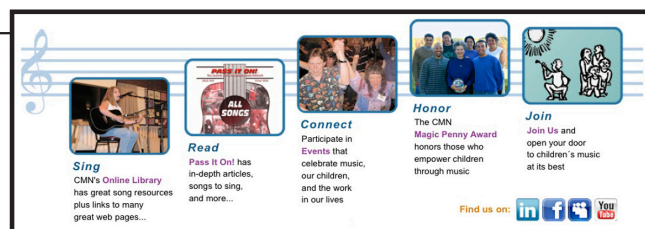
Verse 4:

They say it takes a village to raise a child
United in vision what could be?
I know you see the rainbow shining o'er the sea
It's painted by you and me.



Illustration: Tyler Mitchell, Age 7

Check out the CMN website's new look!



We've redesigned the entire site, and it's easier than ever to navigate. 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.

The website 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 and hotels.

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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...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...

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 2011 issue:

May 4, 2011

Deadline for Winter/Spring 2012 issue:

Oct. 15, 2011

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

Hassaun Ali Jones-Bey
P.O. Box 1002
Alameda, CA 94501
music@boundlessgratitude.com

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

Songs should be submitted in lead sheet format if possible; 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:

Brigid Finucane

Songs Editor

gardengoddess1@comcast.net

CALL FOR MEDIA INFORMATION!
Children's electronic media news and information should be sent to:

PJ Swift

Media Editor

pjswift@sbcglobal.net

CALL FOR NEW RELEASES!

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

Mara Beckerman
P.O. Box 1092
Cupertino, CA 95015-1092
mara@storysong.com

Please include date of release in description.

**THANK YOU
CORPORATE MEMBERS
FOR YOUR
GENEROUS SUPPORT!**

The Brick Church School
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Kazoobie Kazoos
Beaufort, South Carolina

Kindiefest
Los Angeles, California

KT Productions, Inc.
Chatham, New Jersey

Music Together
Princeton, New Jersey



CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Hassaun Ali Jones-Bey
P.O. Box 1002
Alameda, CA 94501
music@boundlessgratitude.com

Submission via e-mail is preferred.



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MEMBERSHIP FORM

SELECT A MEMBERSHIP CATEGORY

☐ New ☐ Renewal

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

☐ **Basic \$65**

☐ **2 years of Basic \$120**

☐ **Low Income/Student/Retiree \$35**

☐ **Gift Membership \$35**

☐ **Corporate \$250**

In addition to the basic membership benefits, corporate members receive the following:

- A free listing in every issue of PIO
- Your logo and website are displayed on the home page of CMN's website.
- You will be featured for one month on a rotating basis, in a prominent area of the website.

☐ **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.

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

WEBSITE

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.

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

The Children's Music Network, 10 Court Street, P.O. Box 22, Arlington, MA 02476 U.S.A

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