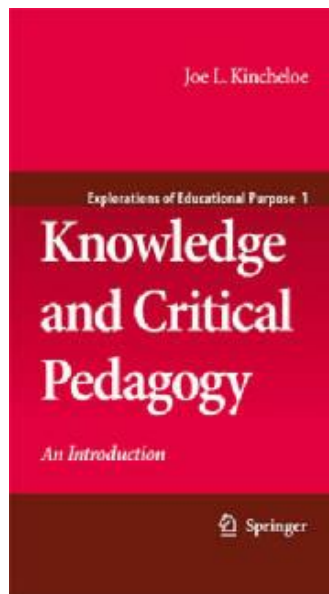


How to Find
Music Easter Eggs
In Joe L. Kincheloe's Book:
Knowledge and Critical Pedagogy: An Introduction

Vanessa Jae Paradis



There are more than one hundred Easter eggs in Joe's book along with hidden codes and messages. *Can you find them?*



In Loving Memory of Joe Lyons Kincheloe

December 14, 1950 – December 19, 2008

How do we get the attention of teachers and students anesthetized by consumerism and hyperreality's saturation of information and marketing iconography? I want to write for this audience in the style of a detective writer (epistemology noir?), a boy's adventure writer, an author of girls' romance novels, a beat poet, Lane Deer's memoirs, or Stephen King penning a horror story all rolled into one. Anything to get them to think about these issues of knowledge and the ways they shape our lives and the everyday existence of people around the world.

~ Joe Kincheloe (*Knowledge and Critical Pedagogy: An Introduction*, p. 20).

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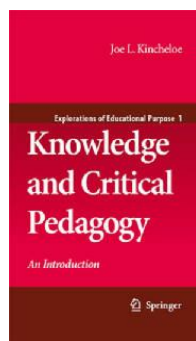
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Note: All links were active when this was published. Please let us know if any links no longer work and we will update them. If you would like credit for finding new, previously unidentified Easter eggs in Joe's book to be included in a future edition of this instruction manual please send to the address above or email to vanessaiparadis@aol.com

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Join the search for the MUSIC
Easter eggs in *Knowledge and
Critical Pedagogy: An Introduction*
and enjoy a totally new and exciting
way to learn!

The book can be purchased from
[Paradis Publications](#).

All proceeds go toward developing
the first Joe Lyons Kincheloe
Academy.

This book will change the world!

*I believe that the issues addressed in *Knowledge and Critical Pedagogy: An Introduction* not only provide us with a new understanding of education but also can actually **change the world** – speaking of pomposity, yikes! I understand the danger of such an assertion, but I'm glad to take my punishment if I fail to convince my readers (p. 16).*

~ Joe Lyons Kincheloe

Reading *Knowledge and Critical Pedagogy: An Introduction* has changed me. I have absolutely no doubt that this book will **change the world**. ~ Vanessa Jae Paradis

Introduction

Who was Joe Kincheloe?

Joe Kincheloe was a renowned educator, theorist, and author who sadly and tragically passed away unexpectedly from a heart attack at only 58 years of age on December 19, 2008. He had just published what turned out to be his last single authored book, *Knowledge and Critical Pedagogy: An Introduction*, which will undoubtedly prove to be the greatest contribution to education the world has ever witnessed. In this book, Joe took a major turn from his typical academic writing style and there was no doubt a divine reason for his doing so. Joe, himself, stated within the book that this is a book that will change the world and that he would not have spent the thousands upon thousands of hours writing it if he did not believe it was going to make a difference.

Most people who knew Joe regarded him as a genius. Indeed, he was a very, very gifted scholar and educator. He loved learning and he had discovered secrets that made both learning and everyday life a joy, or as he put it in the book, “more fun than a theme park ride.” He also loved people, especially children, and music, the earth and nature, and his dream for making the world a better place for us all, a world in which there would be no more human suffering.

For more information about Joe Lyons Kincheloe and the legacy he has left the world, please visit the website, www.joekincheloe.us. Everything on the site is free and we will continue to add and update it with new information, free guides and reviews of Joe’s work, curricular materials applying his theory, and reports on activism efforts that are critical to support the mission for free and accessible information and an equitable education. The efforts I have focused on are crucial for maintaining education that is accessible to all and that prevents further movement toward an indoctrinating form of education. We must have free press, open access to information sources, equal access to the Internet, and a healthy environment. These are all critical to education, our well being and our future on this planet.

In addition, I write a daily blog which is my extremely creative and idiosyncratic take on Joe’s work, and the topics include a wide variety of timely and sometimes controversial issues within the domain of education as well as everyday life. Just as I have not planned the website, I also do not plan the blogs, but I do try to write on topics of interest to everyone and present issues “outside the box” to aid in consciousness expansion. In addition, there are exciting and ongoing “treasure hunts” as well as the decoding of the secret messages and various puzzles Joe has embedded in his book. These are continuously changing, unplanned, and simply evolve over time as I gain additional insight into his work.

What are Easter eggs?

I provided a good explanation for hunting for Easter eggs in a previous blog on the www.joekincheloe.us website so I am including a reprint of it here. In this blog was the introduction of my discovery of the Easter eggs hidden in Joe's books. Actually, my first discovery of his MUSIC Easter eggs came to me recently when I was re-reading some personal correspondence he had sent me. I came across references to lyrics that, after I searched them on the Internet, for personal reasons, they literally brought me to tears. I wish I had known of his very special subliminal messages earlier. I feel bad that he had taken the effort to send them to me and they basically just went over my head. However, in spite of that, I think that subconsciously I must have received the messages because I did react to them, so in that regard, they were effective.

Next, I kept finding songs in his book and it suddenly dawned on me that he had chocked his book full of MUSIC Easter eggs, a sign of how much he loved and wished to share music, and perhaps an indication as to how much he believed music needs to be a part of the curriculum. Since he has taught me SO WELL now, I also have hidden Easter eggs all over the websites I have dedicated to him! In fact, all of my websites will have hidden Easter eggs and I will be adding more on a regular basis, (plus, I am developing more websites for various aspects relating to education) so if you find all of the Easter eggs in Joe's books, you will also be able to find them on my websites. Learning can be SO MUCH GREAT FUN.

Perhaps, that **learning is FUN** was one of the greatest messages Joe was trying to get across with this type of "Treasure Hunting" as he liked to refer to such activities. I can assure you, he had other motives in mind as well, which will become clear as you find and decipher the Easter eggs. For one thing, the various levels of difficulty for the MUSIC Easter eggs he has included in this book help ease us into his critical complex epistemology and learning about hermeneutics, important skills not just for academic researchers – but for all of us.

This was one of Joe's dreams – that everyone from preschool on up would engage in research and grow to love learning as much as he did. His tools are so much fun to use, especially framed as treasure hunts, puzzles, and riddles, that I have no doubt once his work gets around, it will have a major impact on not only how we learn, but what we learn and why. Joe's book is an entire *Treasure Chest of Hidden Knowledge* that he wanted people to enjoy working in collaboration to discover. I liken his book to the *Golden Chalice* or the *Holy Grail* due to all of the marvelous hidden secrets in it, just waiting to be discovered. In fact, I wager that it will

prove to BE a Holy Grail before all of the treasure hunts and quests are over...thus, I encourage you to keep reading the www.ioekincheloe.us site to keep up with the continuing saga.

Yes, Joe truly was so very brilliant and talented in many ways and the world has lost a valuable treasure. I am very thankful for the gifts of his work he has left the world. It is up to each of us to discover what those gifts can bring to us personally and collectively and how we might wish to share them with others. Reading Joe's book can truly transform each and every one of us, and in that way work almost magically to change the world.

You shall see...

Vanessa

Introduction to the MUSIC Easter Egg Treasure Hunt

Thursday, July 9, 2009

Easter in July: Hunting for Easter Eggs in Joe's Books



Yikes! I am very late today but only because when I first started writing this blog, all of these important issues came to the forefront relating to *jouissance* and what Joe really meant by it and libido, sensuality, and sexuality as associated with learning (it is not related to romantic love like some people think, although it can be) (Thomas & Kincheloe, 2006). Of course this all ran into a discussion about life force energy, scholarly work, polysemy, hermeneutics, and such.

There was SO MUCH to say about these interrelated topics, that my blog began getting way too long, not to mention sidetracked from what it is really about: Easter Eggs! So I deleted all of the other very interesting content which I will have to go into more detail about another day because it is very important and very academic. I think too often we get hung up on strict academics and while there is definitely a time and

place, for today it will be strictly Easter Egg Hunting and later I will explain exactly how this DOES actually relate in an academic way to those other topics I have omitted for now.

Well, I knew there were treasures in Joe's books, but I did not realize there were "Easter Eggs!" This was a very pleasant surprise when it came to my attention as I was reviewing his work and now I just keep finding all sorts of them. Joe was so brilliant. I think he really wanted us to read his books and he realized some people would be more motivated if he hid these little delectable and fun treats in them. This is a great example of the "*jouissance*" in learning which he thought was so important to inject into learning. And on the other hand, Joe was of course a very serious scholar, which is the perspective that most people have of him. So, you see, for Joe – and for me as well – scholarship is serious business, but there is absolutely no reason we should not be having fun at the same time.

I came to the realization that it makes absolute sense that Joe would use Easter Eggs in his books. He had commented that he wished to write like Stephen King (among other authors) and Stephen King is well known for the Easter Eggs he includes in his books. In fact, Joe wrote:

*How do we get the attention of teachers and students anesthetized by consumerism and hyperreality's saturation of information and marketing iconography? I want to write for this audience in the style of a detective writer (epistemology noir?), a boy's adventure writer, an author of girls' romance novels, a beat poet, *Lame Deer's* memoirs, or Stephen King penning a horror story all rolled into one. Anything to get them to think about these issues of knowledge and the ways they shape our lives and the everyday existence of people around the world (Kincheloe, 2008, p. 20).*

So, one of Joe's ideas (and believe me, there are **many more ideas** encoded in his work), was to devise Easter Eggs throughout – and he has several types of Easter Eggs. This makes sense because many people will find them so much fun to look for as they read his work. They not only learn multiperspectival skills (important for Joe's new Critical Psychology of Complexity), but they also learn more about some of the things that might have been going on in Joe's life as well as more about him, personally. I think that's why I feel that I know him so well; I picked up on some of his Easter Eggs and the multiple and layered interpretations. Actually, authors using Easter Eggs is not new; lots of authors in addition to Stephen King hide Easter Eggs in their books. Visit this site and take a look: [Authors Who Hide Easter Eggs](#)

Joe, like Stephen King, set it up so that once you find all of one type of Easter Eggs, you have to decipher them and they have a secret message. I think that is really creative. So for example, find all of the music Easter Eggs and then decide what words are the important words (the title of the song, the musicians, a certain message or phrase in the song, etc.) and then you put them together a certain way and you have some sort of message or messages. So, it is not easy. This all may be especially difficult if you don't realize that something is a song, which happened to me when I came across what he said about the "Devil's Radio." I did not know that was a song, but I was very curious as to what it meant so I did an Internet search on it, and up popped the song. Yes, that is so Joe, I thought at the time. He loved music and plus he truly despised gossip. So, if you ever had an occasion to tell him something negative about someone else, and did not get a response from him, or if he even just walked away, this is all explained in the song.

Indeed, the example of the devil's radio is one of his more difficult Music Easter Eggs to find. He had stated, "Using the devil's radio (and TV) they [the imperial market] bestow an austere future with a dash of panache, and as critical theorist Walter Benjamin maintained, they commodify the demise of the human race. Turn up that hydrogen jukebox, baby, and together we'll listen to the crack of doom" (Kincheloe, 2008, p. 113). Wow, this conveys a lot of information, but I am primarily interested in – what is the MUSIC Easter Egg? As I mentioned, I had to look up the devil's radio and I found it to be a song, which I wrote a previous blog about, [Gossip, Gossip, Gossip](#) in which I included the lyrics. And Joe really did not like gossip at all, just as the lyrics portray.

Anyway, the point here is that Joe hid multiple forms of MUSIC Easter Eggs which had multiple meanings, which can be combined for another meaning or meanings...his hermeneutics and polysemy in action so to speak. So for those who think that his work is too playful at times, I would contend that only a scholarly genius can write in the complex style that Joe used.

For people who want to learn a little more about Easter Eggs, here are a few sites that define them, discuss how to find them, and show some examples:

[How to find Easter Eggs](#)
[Stephen King's Easter Eggs](#)
[Easter Eggs In Music Videos](#)
[Movie Easter Eggs](#)

So, now we are all to be looking for Easter Eggs in Joe's books, and for now I will limit my discussions specifically to **MUSIC Easter Eggs** in his last few books (and save the other types of Easter Eggs and hidden codes for later).

How fun! First we have to figure out which books were his last books! One I know is *Knowledge and Critical Pedagogy: An Introduction*, which I have been reviewing, so I am going to focus my efforts on that book for now and go back to the other books later.

Music Easter Egg Hunt Part One: Find the books.

Music Easter Egg Hunt Part Two: Find the MUSIC Easter Eggs.

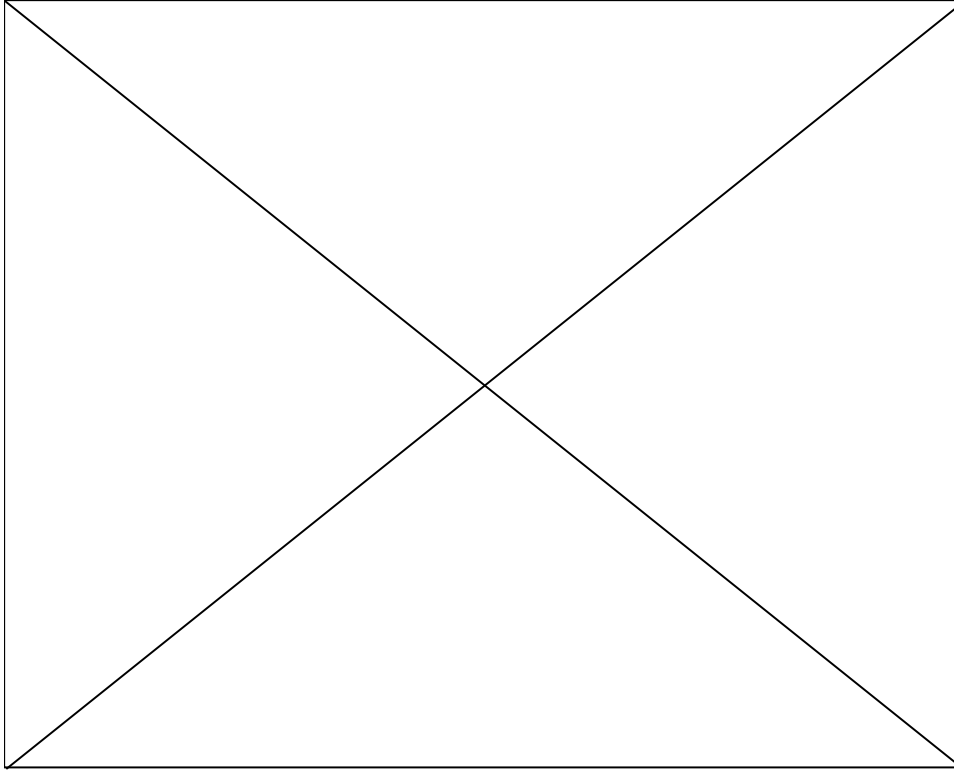
Music Easter Egg Hunt Part Three: *What does it all mean?* You see, for Joe, it would not be enough just to hide Easter Eggs and have people find them. They must have a significant meaning – in fact there will be multiple meanings.

Next: Try to discover what other types of Easter Eggs he has hidden in his books.

This will occupy us all summer! More fun is on the way for fall, I am sure!

Wishing You a Happy Easter (in July!)

Vanessa



References

Kincheloe, J. L. (2008). *Knowledge and critical pedagogy: An introduction*. Springer

Thomas, P. L. & Kincheloe, J. L. (2006). *Reading, writing, and thinking: The postformal basics*. Rotterdam: Sense

11:54 am | [link](#)

Why did Joe hide so many MUSIC Easter eggs in his book?

Joe never had just one reason for what he wrote. He promoted multilogical, multitheoretical, multiperspective, multidisciplinary education and he wrote about how important it is to understanding and knowledge production to consider multiple interpretations. Therefore, it is safe to assume that his writing was also defined by those very notions. In fact, nowhere will you find another book that has been written on the number of levels that this one has been. Joe was the genius writer (as well as a genius musician, composer, psychologist, sociologist, mathematician, and scientist, etc.). He no doubt had many, many reasons for including these clever, sometimes easy to find – and more often *hidden* dimensions to his book.

This instruction guide provides some examples of the MUSIC Easter eggs in his book, *Knowledge and Critical Pedagogy: An Introduction*. I have included examples here to get you started, but in no way have I identified all of the Easter eggs he has hidden. There are well over one hundred

MUSIC Easter eggs, alone. I have detected some MOVIE Easter eggs as well, and perhaps, in your search you will find some of those.

And it does not stop there. I have received multiple clues that there are *many hidden secrets* in this book, including an analysis of Einstein's work that scientists have missed. One must develop great skills of discernment in order to find the keys, key codes, messages, and great secrets hidden in the book. And how do we develop such discernment? Well, we start by finding all of the Easter eggs!

Of course, don't get me wrong, here. As I said, *Knowledge and Critical Pedagogy: An Introduction* has been written on multiple levels and one of those levels (or I should say, several of those levels) provide for immediate and practical application of his work in every realm of education – preschool, elementary, high school, learning centers, middle school, universities, vocational, and *everyday life*. Btw, *Everyday Life* just happens to be an Easter egg Joe used somewhere in this book. Can you find it? What type of Easter egg is it?

Now, all of this leads to a question that just begs to be answered: Did Joe leave Easter eggs in any of his other books? What do you think? The answer will be forthcoming, along with an interpretation as to "why that is" sometime in the future. For now, it is good to focus on *Knowledge and Critical Pedagogy: An Introduction*, for it is truly the most monumental book ever written in education. It is right up there with – and above, even – the [Golden Chalice](#) or the [Holy Grail](#). Might the [Arthurian Legend](#) provide us a clue? Your guess is as good as mine. Joe was a genius. Yet, I know that the interpretation of his work is within reach of us all – that is, if we apply his work!

Watch for the second edition of this manual, slated to come out sometime in the future. In it, I will attempt to define more precisely what Joe had in mind when he hid so many Easter eggs. I have pretty good clues as well as some direct information about his motivations. There are practical educational reasons, everyday life reasons, personal reasons, and spiritual reasons....and by the time I finish writing the new edition in which I will identify some more Easter eggs, I may have identified more reasons, along with some hints about the other treasures he had hidden in this book which will launch us on a brand new type of treasure hunt. Joe did believe in making learning fun!

If you find an Easter egg (music, movie, or other type) that is not identified here and you would like credit for finding it or would just like to contribute to this mission, I will publish it in the next version of this guide with your name and how you found and/or interpreted the Easter egg. Just email vanessajparadis@aol.com or drop the information in the mail to

Paradis Publications
The Joe Lyons Kincheloe Project
946 NW Circle Blvd. #204
Corvallis, OR 97330

Let the MUSIC Easter Egg

Treasure Hunt begin!!!

LEVEL 1

Easter Eggs Over Easy: For the Novice

You can often find the “easy” MUSIC Easter eggs in titles and subtitles, or they are directly mentioned in some way, whether by artist, group, or title of the song, or any combination of these. Also, sometimes, the lyrics are mentioned, such as a line in the song, along with the artist. Here, I am republishing some of the Easter eggs I have already revealed in my blogs on the www.joekincheloe.us website. I am also providing a few more examples just to show the techniques he uses to hide them and what his cues may be, if any, for the Easy MUSIC Easter Eggs. Joe did tend to be consistent in his “inconsistency” in the way he has cued us to the Easter eggs. I will try to bring these points out along the way in the examples that follow. Again, this is only the tip of the iceberg. He has hidden many, many more Easter eggs. So, have fun! Once you start identifying them, they will begin to just pop out at you, or a song will start playing in your mind, and then you open up the book right to where it is located or remember where you read it, or sometimes a page number will come to mind or come to you in a dream (at least that is what has been happening for me). That’s when the real fun starts.



Easter Egg #1. Eggs Over Easy: Judy in Disguise

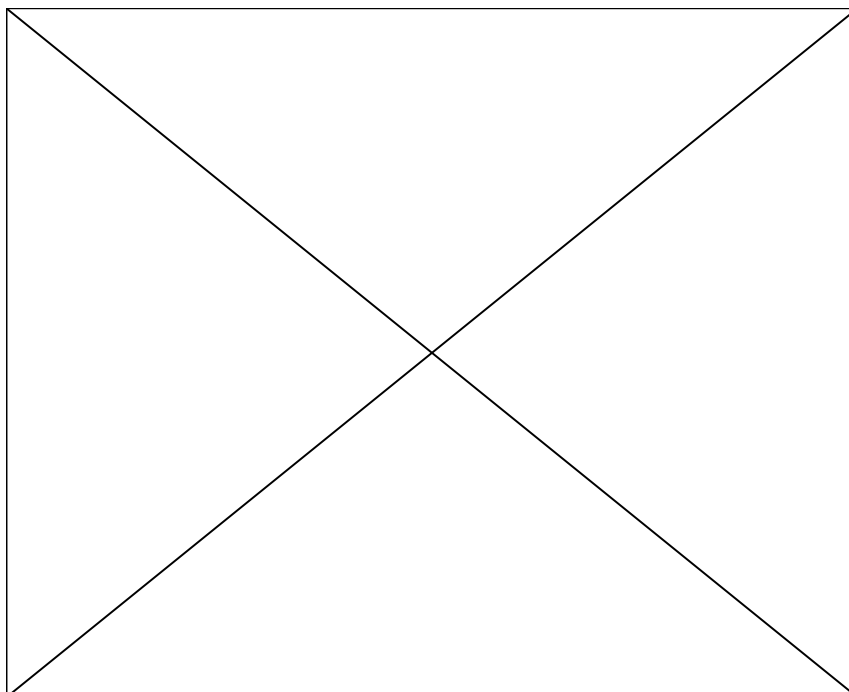
OK, this is a really simple MUSIC Easter egg, for those who have been following along with the [Easter Egg Treasure Hunt](#) in Joe's book, *Knowledge and Critical Pedagogy: An Introduction*. It is easy because he did not change even one minor word of the title of the song and he included it in a subtitle. Because it is so obvious, he did not use quotation marks. This Easter egg can be found in Chapter 8 on page 200 and is titled, "Judy in Disguise: Hermeneutics in Cyberspace." Well, **Judy in Disguise** is a song by John Fred and his Playboy Band. Basically, the song is making fun of people who put on an act. With a play on words, one can extrapolate this to mean that people who buy into our dominant culture expectations and put on a show by "keeping ahead of the Joneses" are basically making a "spectacle" of themselves. The song ends with "I guess I'll just take your glasses." So, Joe picked up on this theme in this chapter, on page 202, where he states:

Hyperreality is a society characterized by spectacles: we can no longer have merely "talk shows" on TV, we must have "The Jerry Springer Show"; we can't have just sports, we have to have the Ultimate Fighting Championship (UTS); we can't simply have a resort town with gambling, we have to have Las Vegas; we can't have regular

newspapers, we have to have The New York Post; we can't only have wrestling, we have to have the Worldwide Wrestling Entertainment (WWE); we can't only have religion, we have to have Benny Hinn, Ron Parsley, and James Robinson; we can't have religious retreats, we have to have Jim and the Late Tammy Faye's now defunct "Heritage USA," or Orlando's Disney-fried "Holy Land Experience." The list goes on and on.

And he continues, pointing out that "The media constantly create spectacles in the process of constructing a 'media reality.' Such a so-called 'reality' from a variety of perspectives could be described as a parallel universe or a virtual reality in relation to other dimensions of the world." Of course, all of this "spectacle creation" tends to "deify" the neo-liberal marketplace and define lifestyle. Corporations are merging to gain in size, strength, and power to gain control over the cyberspace marketplace, of course, and if we should question motivations or point out that the ideological education these mergers indoctrinate us and our children with, then anger and, of course, power is evoked to squelch this. As Joe points out, "Epistemology/the politics of knowledge and the education that accompanies it can never be the same" (p. 203). So, while the song (see below) ends with "I think I'll just take your glasses," we might ask: Can we end the media spectacle of the infotainment industry through a critical complex epistemology? If not end it, we can and we should at least uncover it with an eye toward ending it. Critical complex epistemology provides a powerful tool for taking off Judy's glasses.

Judy in Disguise – John Fred and His Playboy Band

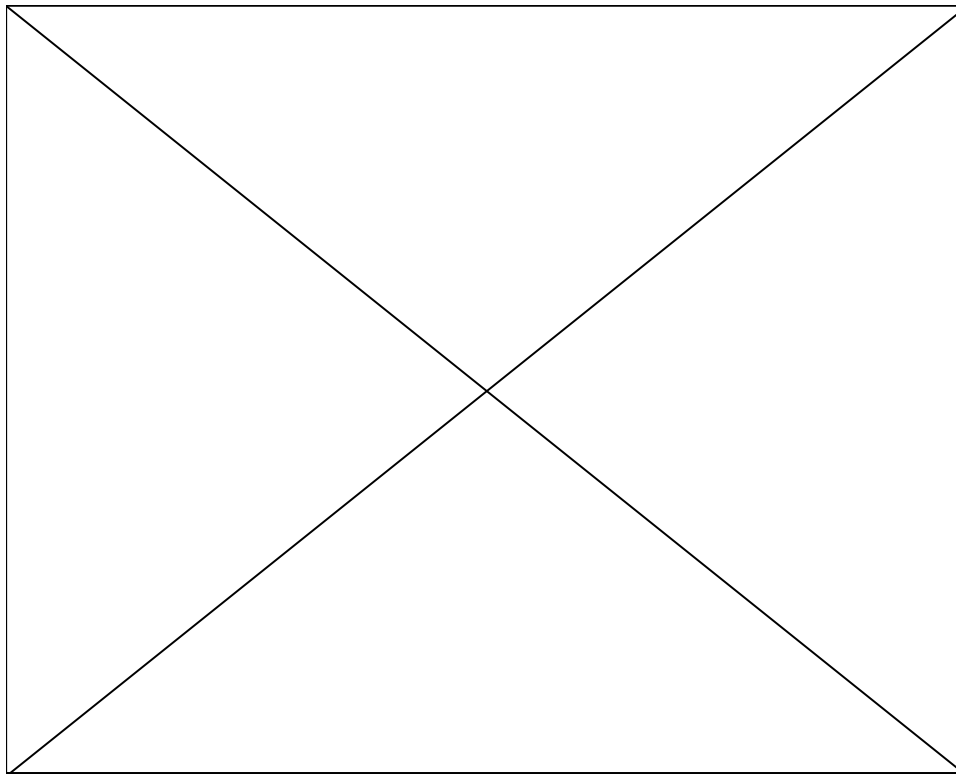


Easter Egg #2. The Road to Nowhere: The Talking Heads

This is another easy MUSIC Easter egg which you can find on page 54. It's easy because Joe gave both the title of the song, which we are cued to by the quotation marks around it, and he gave the artists, The Talking Heads. The song clearly aligns with what he is discussing in this book here. He has discussed here the influence of dominant epistemology; our naiveté in understanding historical context ("knowledge from nowhere") allows the empire to continue growing uncontested.

He states, "we're on the road to nowhere" the Talking Heads may have told us but that transcultural/transhistorical point doesn't exist in the epistemological universe. Every place in which we operate – or at least so far as we have been able to imagine – occupies cultural and historical spaces" (p. 54).

The Road to NoWhere – the Talking Heads



The Lyrics

WE'LL WE KNOW WHERE WE'RE GOIN'
BUT WE DON'T KNOW WHERE WE'VE BEEN
AND WE KNOW WHAT WE'RE KNOWIN'
BUT WE CAN'T SAY WHAT WE'VE SEEN

AND WE'RE NOT LITTLE CHILDREN
AND WE KNOW WHAT WE WANT
AND THE FUTURE IS CERTAIN
GIVE US TIME TO WORK IT OUT

We're on a road to nowhere
Come on inside
Takin' that ride to nowhere
We'll take that ride

Feelin' okay this mornin'
And you know,
We're on the road to paradise
Here we go, here we go

We're on a ride to nowhere
Come on inside
Takin' that ride to nowhere
We'll take that ride

Maybe you wonder where you are
I don't care
Here is where time is on our side
Take you there...take you there

We're on a road to nowhere
We're on a road to nowhere
We're on a road to nowhere

There's a city in my mind
Come along and take that ride
and it's all right, baby, it's all right

And it's very far away
But it's growing day by day
And it's all right, baby, it's all right

Would you like to come along
and you could help me sing this song?
And it's all right, baby, it's all right

They can tell you what to do
But they'll make a fool of you
And it's all right, baby, it's all right

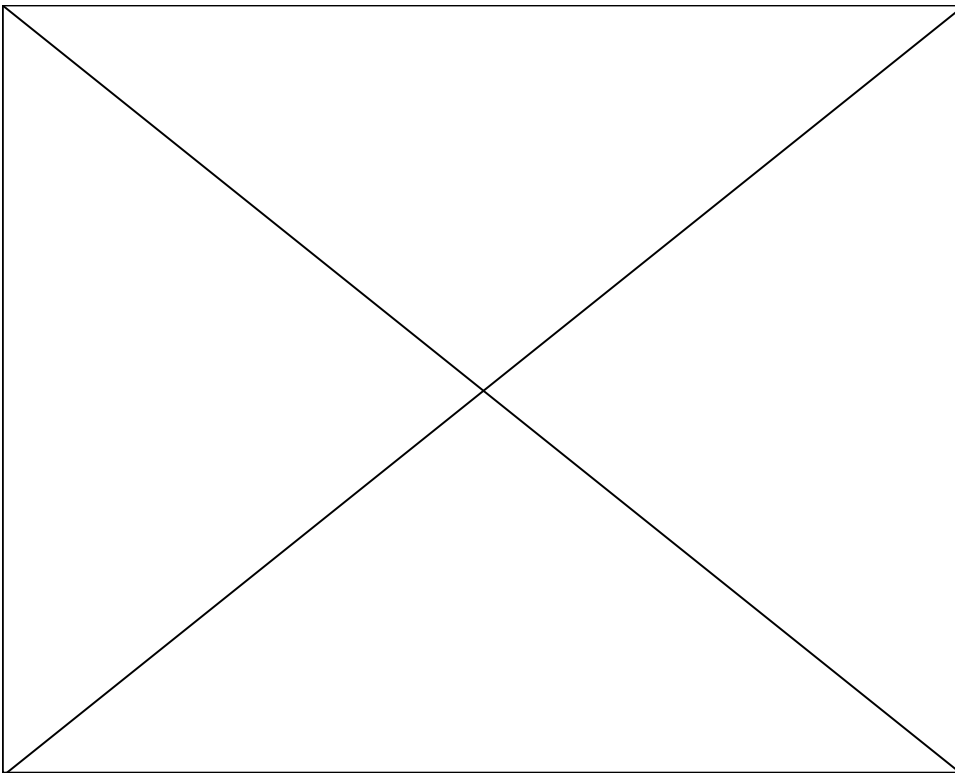
We're on a road to nowhere

Easter Egg #3. Epistemological Desperados

The next MUSIC Easter egg again is classified as being an easy-to-find one because Joe has included the title, a portion of the lyrics, and the artists. In addition, it is clear that the song lyrics correlate with his discussion here. Also, I will mention that usually there are multiple levels for interpreting the lyrics of the songs Joe chooses; however, here, I will pretty much stay with the literal interpretation. Perhaps with future editions of the manual, I will get into a deeper analysis.

Desperado (p. 58).

I understood that my task was to discern what brilliant people had posited as the next step in the journey to new epistemological possibilities....Of course, in the world of academia I found that those who engaged in such behaviors were often viewed as epistemological desperados. "Why don't you come to your senses?" Don Henley might have asked them had he been their dean. My mad ambition to understand drove me on. I pondered the nature of the pedagogy one would have to develop in order to engage students and other individuals in such an undertaking. I understood that I was asking much of students, for I appreciated that an individual has to be ready to deal with the ambiguity and loss of certainty that accompany an epistemological shift. There is nothing easy about moving to a new dimension where things are not as they once seemed. I understood that my pedagogy would intimidate and frighten as it induced students to reconsider and my god, act on insights gained in the new dimension.



EAGLES LYRICS

"Desperado"

Desperado, why don't you come to your senses?
You been out ridin' fences for so long now
Oh, you're a hard one
I know that you got your reasons
These things that are pleasin' you
Can hurt you somehow

Don't you draw the queen of diamonds, boy
She'll beat you if she's able
You know the queen of hearts is always your best bet

Now it seems to me, some fine things
Have been laid upon your table
But you only want the ones that you can't get

Desperado, oh, you ain't gettin' no younger
Your pain and your hunger, they're drivin' you home
And freedom, oh freedom well, that's just some people talkin'
Your prison is walking through this world all alone

Don't your feet get cold in the winter time?
The sky won't snow and the sun won't shine
It's hard to tell the night time from the day
You're losin' all your highs and lows
Ain't it funny how the feeling goes away?

Desperado, why don't you come to your senses?
Come down from your fences, open the gate
It may be rainin', but there's a rainbow above you
You better let somebody love you, before it's too late

Easter Egg #4. I Love Strawberries!

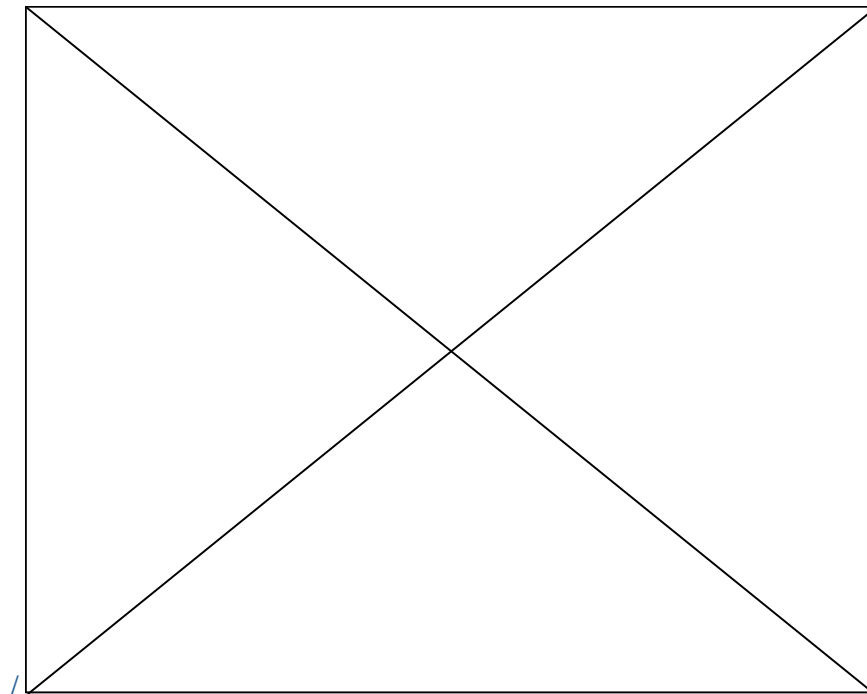
The following Easter egg was identified in the previous blog, [What's this? Bad to the Bone Again?](#) from July 11, 2009, and so just an excerpt is reprinted below. This song is especially meaningful to me because Joe and I had an exchange of dialogue surrounding it. I really loved the analogy he had made between strawberries and the "rhizomatic linkage between individuals in diverse geographic locations unlike anything that has ever before existed in human history" and he asks, "Is this what **John Lennon** had in mind (a premonition?) with his **strawberry fields forever**?" (p. 203). He then goes on to discuss how this "rhizomatic collective intelligence is required in the new cosmos we face" (p. 204). This is such an interesting section of his book, that I highly recommend reading it to gain a greater understanding of the profound message Joe was giving us. As I also mention in the excerpt below, after I had read the book, I

told Joe that I loved strawberries and that I loved the analogy he had made in this section of the book and he responded with a particular line from the song, signing off “strawberry fields forever, joe.” At the time, I had hoped he meant that. I believe he really did.

Excerpt from [What’s this? Bad to the Bone Again?](#) from July 11, 2009

*Have you worked on finding the **MUSIC Easter Eggs** I told you were hiding in Joe’s book, *Knowledge and Critical Pedagogy: An Introduction*? Some of you have. Well, I will **give you one**, and this Easter Egg is especially “delicious” and if you come to understand it, you will move forward in your progression to understand some of the perspectives that are helpful for knowledge production (if you are one who needs to move forward, that is, as I am well aware there are many people who have made the conceptual leap, apply Joe’s work, or for whom it is already a part of their culture). So, here it is: **Strawberry Fields Forever by the Beatles**. You can find it on **page 203**. As always, there are several levels of interpretation which are equally valid for different environments, so if you even relate to one level, that’s a start because you can apply it in a way that works for you, for example, in the classroom.*

[Strawberry Fields Forever - Beatles](#)



Strawberry Fields Forever Lyrics

Let me take you down, 'cause I'm going to Strawberry Fields.

Nothing is real and nothing to get hung about.
Strawberry Fields forever.

Living is easy with eyes closed, misunderstanding all you see.
It's getting hard to be someone but it all works out.
It doesn't matter much to me.

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real and nothing to get hung about.
Strawberry Fields forever.

No one I think is in my tree, I mean it must be high or low.
That is you can't you know tune in but it's all right.
That is I think it's not too bad.

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real and nothing to get hung about.
Strawberry Fields forever.

Always no sometimes think it's me, but you know I know when it's a dream.
I think, er No, I mean, er Yes but it's all wrong.
That is I think I disagree.

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real and nothing to get hung about.
Strawberry Fields forever.
Strawberry Fields forever.
Strawberry Fields forever.

Easter Egg #5 The Great Wide Open

On page 170, Joe states, "Indeed, the future seems like a "great wide open" with yet unimagined possibilities for the remaking of selfhood and socio-political relations."

The text and the song lyrics correlate, although a deeper analysis is undoubtedly possible and desirable here.

Great Wide Open – Tom Petty
<http://www.youtube.com/watch?v=ivXDLaGZNlc>

Easter Egg #6 When the Music's Over, Turn Out the Lights

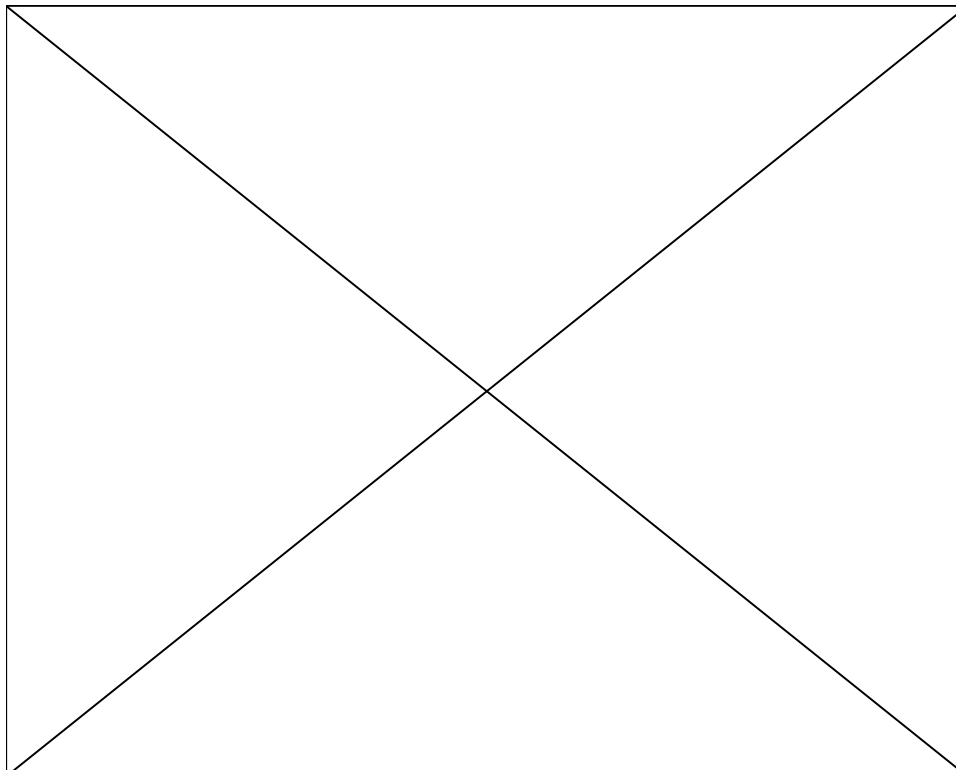
The final “easy” Easter egg can be found on page 20 where Joe has stated, “hell, when the music's over, turn out the lights!” (p. 20). [That's when it's *all* over. Just an indication of how much he loved music.]

There are a couple of things I find interesting about this particular MUSIC Easter egg. First, there is no doubt it's an Easter egg; it is not really even hidden.

Joe states, “When Jim Morrison of the Doors in 1967 screamed, “We want the world and we want it now,” I understood so clearly what he was referencing. Take me to another hidden dimension of this planet, allow us to engage with the world in ways no one in our time and place deems appropriate” (p. 20).

In this example, then, he has given the title of the song, name of the artist, the band, and a line from the song. A very easy Easter egg and it clearly indicates that Joe found great benefit to the educational process for inserting references to music and various songs. As I said, I will not get into a deep analysis because, really, my purpose with this book is to just give some guidance for locating the Easter eggs throughout his book.

[When the Music's Over – The Doors](#)



Lyrics

Yeah!

When the music's over
When the music's over, yeah
When the music's over
Turn out the lights
Turn out the lights
Turn out the lights

When the music's over
When the music's over
When the music's over
Turn out the lights
Turn out the lights
Turn out the lights

For the music is your special friend
Dance on fire as it intends
Music is your only friend
Until the end
Until the end
Until the end

Cancel my subscription to the Resurrection
Send my credentials to the house of detention
I got some friends inside

The face in the mirror won't stop
The girl in the window won't drop
A feast of friends
"Alive", she cried
Waiting for me
Outside

Before I sink into the big sleep
I want to hear, I want to hear
The scream of the butterfly

Come back, baby
Back into my arms

We're gettin' tired of hangin' around
Waitin' around, with our heads to the ground
I hear a very gentle sound

Very near, yet very far
Very soft, yeah, very clear
Come today, Babe, come today

What have they done to the Earth?

What have they done to our fair sister?
Ravaged and plundered and ripped her and bit her
Stuck her with knives in the side of the dawn
And tied her with fences
And dragged her down

I hear a very gentle sound
With your ear down to the ground
We want the world and we want it...
Now
Now
NOW!

Persian night, babe
See the light, babe
Save us!
Jesus!
Save us!

So when the music's over
When the music's over, yeah
When the music's over
Turn out the lights
Turn out the lights
Turn out the lights

Well, the music is your special friend
Dance on fire as it intends
Music is your only friend
Until the end
Until the end,
Until the end

As you can see, the “easy” Easter eggs are just that – straightforward and easy to find, and sometimes (although, not usually) easy to interpret. It is so clear how important music was to Joe. I am certain that he wanted everyone to benefit from the joy and emotional expression that music had brought him and he would wish that we all include music as a part of our everyday lives, in the curriculum, and even interwoven in our textbooks. He has shown how we can use music to add interest, enjoyment, deeper understanding to whatever it is we wish to learn about. In memory of and as a tribute to Joe, I contend that *the music shall never be over*. This song is dedicated to Joe:

[Let the Music Play - Shannon](#)

LEVEL 2

Easter Eggs Over Medium: Movin' It Up a Notch

The following MUSIC Easter eggs provide examples of the next level for the more experienced decoder. If you have found some of the easy Easter eggs, or most of them, you are ready to move up. These are a little more difficult to identify and the interpretations are more complex and often may have multiple interpretations.

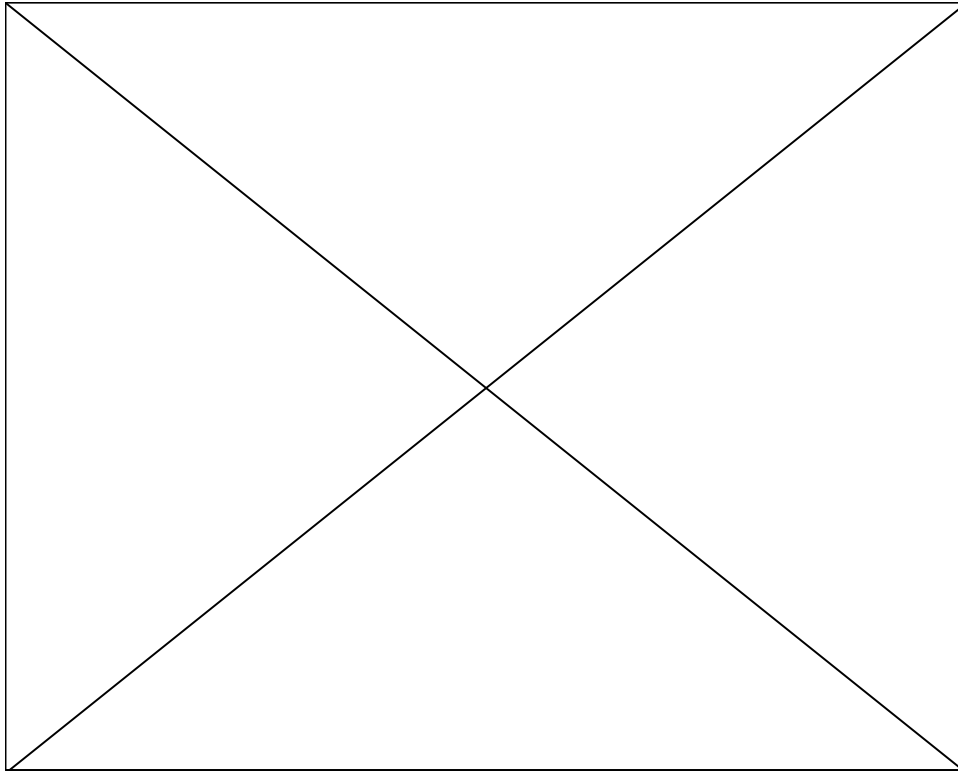
Easter Egg #7 and #8. Girl, There's a Better Life for Me and You

The following MUSIC Easter Eggs are just a bit harder because there are actually TWO songs in the Subtitle on page 57, *Girl, There's a Better Life for Me and You: The Move to a Critical Complex Epistemology*. Two song titles together like this is common in Joe's work and he often separates the two titles with the word "and," although, here he used the word "for."

I have not attempted to fully interpret these; the obvious and most apparent interpretation is that a critical complex epistemology will lead to a better life. What is "Critical Complex Epistemology?" Joe explains it throughout his book, but in simple terms, critical represents a focus on alleviating suffering in the world and centering all of our knowledge production – all of the new knowledges or epistemologies that we construct – around the central mission of causing no harm and alleviating harm that already exists in the world. I have no clue who he may have been referring to with the song "Me and You," but it may represent everyone or all women, since women still have difficulties obtaining equal rights. We can all have a better life, or perhaps, it also meant someone specific in his life.

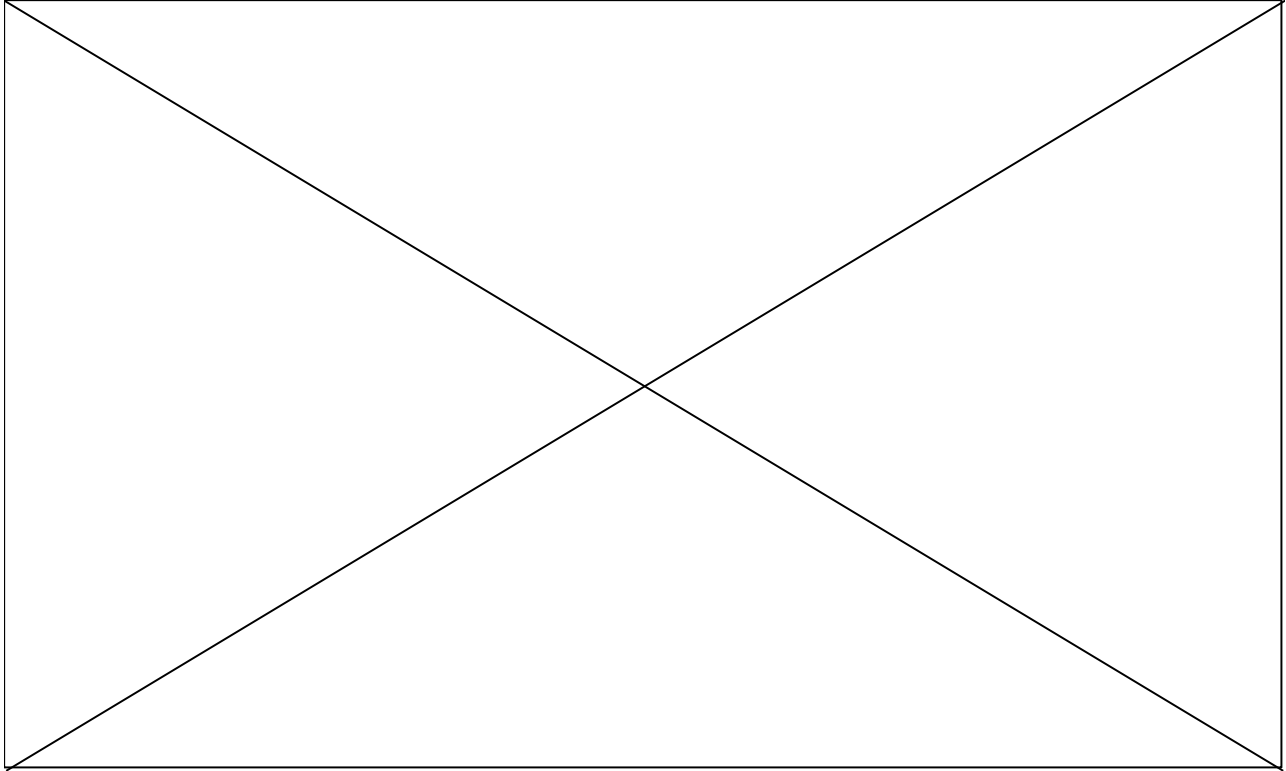
Also, while there are two versions of the music videos for *A Better Life*, I selected the Country and Western because *Me and You* is a Country and Western song. Perhaps that gives some sort of clue as to who Joe might be referring to with these Easter eggs, *if* he was referring to someone specific, and I don't know that he was. I am including both versions of *A Better Life* so that you can make your own interpretation.

[A Better Life – Ian Pooley](#)



I believe the following two songs are the right ones because they are both country and western.

[Better Life by Keith Urban](#)



Me and You – Kenny Chesney (embedding is disabled, so click on the link to view music video): <http://www.youtube.com/watch?v=cPwH6Fkd-90>

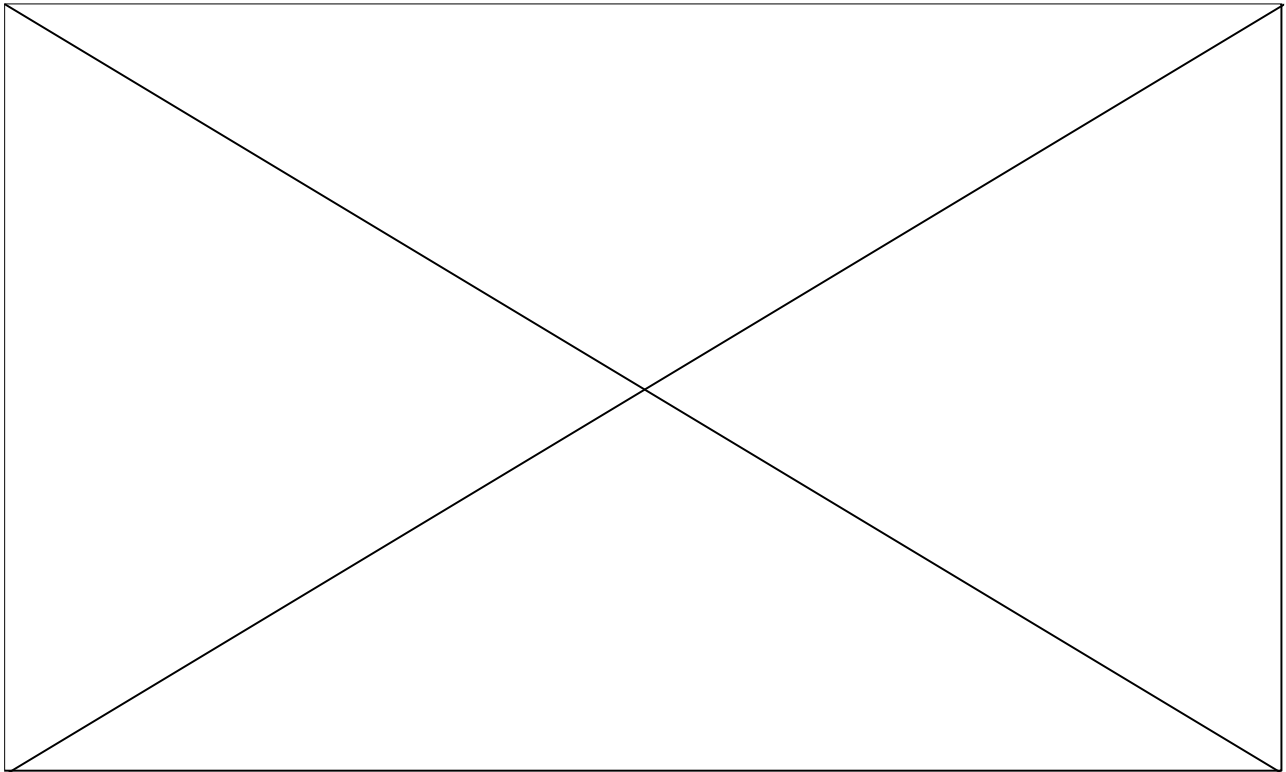
Easter Egg #9 Rhythm of Life

The following is another excerpt from one of my blogs on the website in which I did not reveal where this Easter Egg was hidden. While it is a MUSIC Easter Egg, the song was from a MUSICAL play or movie. Try to find it (if you have the book) from the hints below before reading further. The yellow highlighted line is an additional hint.



This song is a **MUSIC Easter Egg** from *Knowledge and Critical Pedagogy: An Introduction*. Can you find it in the book? Hint: It's not easy to find. It is hidden in a description of the **down and dirty tactics of FIDUROD** (Joe's rendition of what positivism is all about). This is **NOT the kind of life I would want to live**. I don't know what the **musical** was about, but I certainly would not want to be crawlin' to anybody. That is exactly the type of life treasure hunting allows us to create our way out of. Imagine that!

Rhythm of Life



This Easter Egg can be found on page 117, the first page of Chapter 6, Down and Dirty: Outlining FIDUROD. In the first paragraph, down a few lines, he states, "Thus, the epistemological dynamics laid out here form not only the basis of the way we produce, transmit, and consume knowledge but also the *phenomenological* rhythms of everyday life."

Notice that phenomenological is in italics. This is the way it is shown in the book. This cues the treasure hunter that there is SOMETHING about this line. This Easter Egg is slightly more complicated in that, even though Joe has provided the cue for it, the extra word, "everyday" is inserted. If you read the paragraph this line is included in and compare it with the video, it is clear that they correlate completely. The music video enhances his message in a powerful way.

LEVEL 3

Easter Eggs Over Hard: Confounding Variables

These MUSIC Easter eggs are getting a bit more difficult. Some typical examples would be those in which perhaps a word or two has been changed in the title of the song, the song title may be in the text, but there is no cue such as quotation marks, italicized text or bold type to draw your attention to it, or perhaps the song is simply alluded to through partial lyrics. Essentially, you are on your own to locate these, but at the same time, once you discover the embedded songs and look up the lyrics, it will be found that the lyrics correspond with the text, often expanding or adding another dimension to what has been conveyed in the associated text. These also tend to have multiple meanings and interpretations and, perhaps multiple songs can apply, thus making them great for meaningful and interesting discourse.

Easter Egg #10 Band on the Run

This one is now getting a bit more difficult. In fact, I did not even realize there was a song here, until my spiritual advisor told me she had a song for me. She provides me songs on occasion which come to her from whence? She does not have Joe's book at all and in fact, she only knows him as Joe. The minute she said "Band on the Run" I knew **exactly** where the song fit in Joe's book because it was a particular analogy he had used that I especially loved for some reason and it had stayed in my mind.

This Easter Egg is located on page 240 of his book. Here, beginning on page 239, he is discussing indigenous epistememes and diverse ways of viewing the world and how we can learn to develop "not only more practical knowledges but also new ways to protect ourselves from the tacit epistemologies and ideologies of dominant power blocs (Jardine, 2005). In this context we refuse to become prisoners of the socio-political constructions of our time and place. We are episto-bandits on the lam, escaping to new ideological hideouts where we can unite with our collaborators in our dangerous work."

So in this case, the song literally had to be decoded. Of course, "on the lam" means "on the run," so the correlation was easy, but it did not dawn on me that this was a hidden song until, as I mentioned, the song title was just magically handed down to me. As the definition indicates, on the lam means "running away" or "being a fugitive from the law"; bureaucrats would say "in escape status."

Source: <http://www.nytimes.com/1998/03/01/magazine/on-language-on-the-lam-who-made-thee.html>

The song **Band on the Run** is by Paul McCartney and the lyrics correlate with Joe's message in that the band on the run in the song is running away from the FIDURODian [positivistic] dictate and its associated epistemology that keeps us boxed up, imprisoned.

Band on the Run – Lyrics

Stuck inside these four walls
Sent inside forever
Never seeing no one nice again like you
Mama you, mama you

If I ever get out of here
Thought of giving it all away
To a registered charity
All I need is a pint a day
If I ever get out of here
If we ever get out of here

Well the rain exploded with a mighty crash
As we fell into the sun
And the first one said to the second one there
I hope you're having fun

Band on the run
Band on the run
And the jailer man and sailor sam
Were searching every one

For the band on the run
Band on the run
For the band on the run
Band on the run

Well the undertaker drew a heavy sigh
Seeing no one else had come
And a bell was ringing in the village square
For the rabbi's on the run

Band on the run
Band on the run
And the jailer man and sailor sam
Was searching every one

For the band on the run
Band on the run

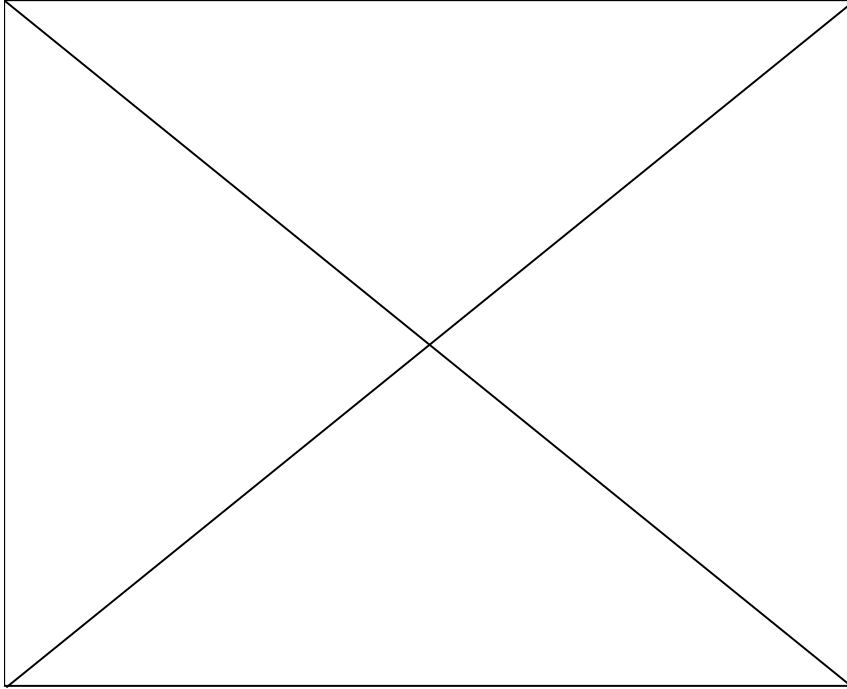
Yea the band on the run
Band on the run
Band on the run
Band on the run

Well the night was falling as the desert world
Began to settle down
In the town they're searching for us every where
Cause we never will be found

Band on the run
Band on the run
And the county judge who held a grudge
Will search for evermore

For the band on the run
Band on the run
Band on the run
Band on the run

[Lyrics Courtesy of Sing365.com](http://Sing365.com)



Easter Egg #11 “Way of Life”

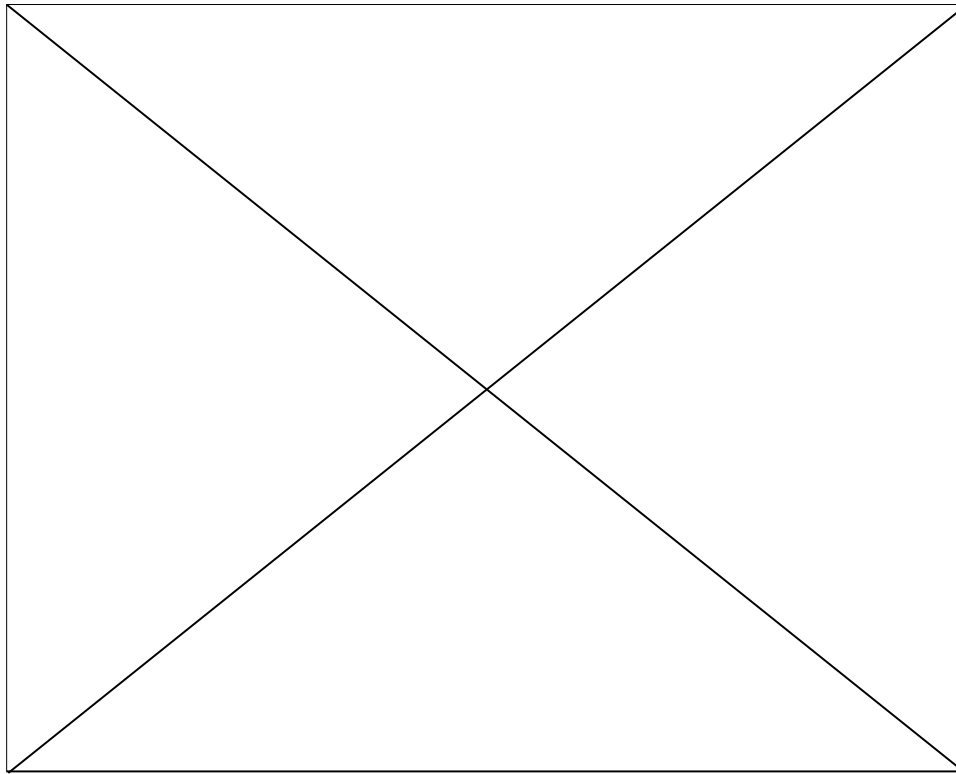
On page 231, in the section titled, *The Existence of Multiple Realities: Making Sense of a World Far More Complex Than We Originally Imagined*, Joe has launched into a discussion of multiple dimensions from a variety of perspectives, including the scientific. On page 232, he discusses the threat that these knowledges, should the masses possess such knowledges and understandings place of those over-ruled by FIDURODian [positivistic] constructs. In the second paragraph he states, “Challenge from concepts such as critical complex epistemology in this context are not represented as simply different points of view, but threats to our **way of life.**”

Here, he has placed quotation marks around “way of life” which is some sort of cue. I did an Internet research and while the song I pulled up may not be the MUSIC Easter Egg he had intended, it provides great insight into the “way of life” that would be threatening from the western worldview position. It is a rock song and it also has embedded within the lyrics, the “way of life” as well as a description what Joe describes as threatening to those FIDURODIANS. It also expresses some of Joe’s own thoughts and feelings as conveyed throughout the book as far as what was important to him in relation to multiple perspectives and how he felt about the aims of those who sought to support the status quo. So, for this particular cued phrase, at the moment I am not absolutely certain – but it provides great insight.

In a way, I think Level 3 Easter Eggs are the most difficult because they most easily have multiple interpretations. This is actually good since they facilitate some great

discussions and allow for many points of view – a strategy for opening people’s minds to seeing other perspectives and possibilities.

Nothing Else Matters - Metallica



Nothing Else Matters – Lyrics

So close no matter how far
Couldn't be much more from the heart
Forever trust in who we are
And nothing else matters

Never opened myself this way
Life is ours, we live it our way
All these words I don't just say
And nothing else matters

Trust I seek and I find in you
Every day for us something new
Open mind for a different view
And nothing else matters

Never cared for what they do
Never cared for what they know
But I know

So close no matter how far
Couldn't be much more from the heart
Forever trusting who we are
And nothing else matters

Never cared for what they do
Never cared for what they know
But I know

I never opened myself this way
Life is ours, we live it our way
All these words I don't just say
And nothing else matters

Trust I seek and I find in you
Every day for us something new
Open mind for a different view
And nothing else matters

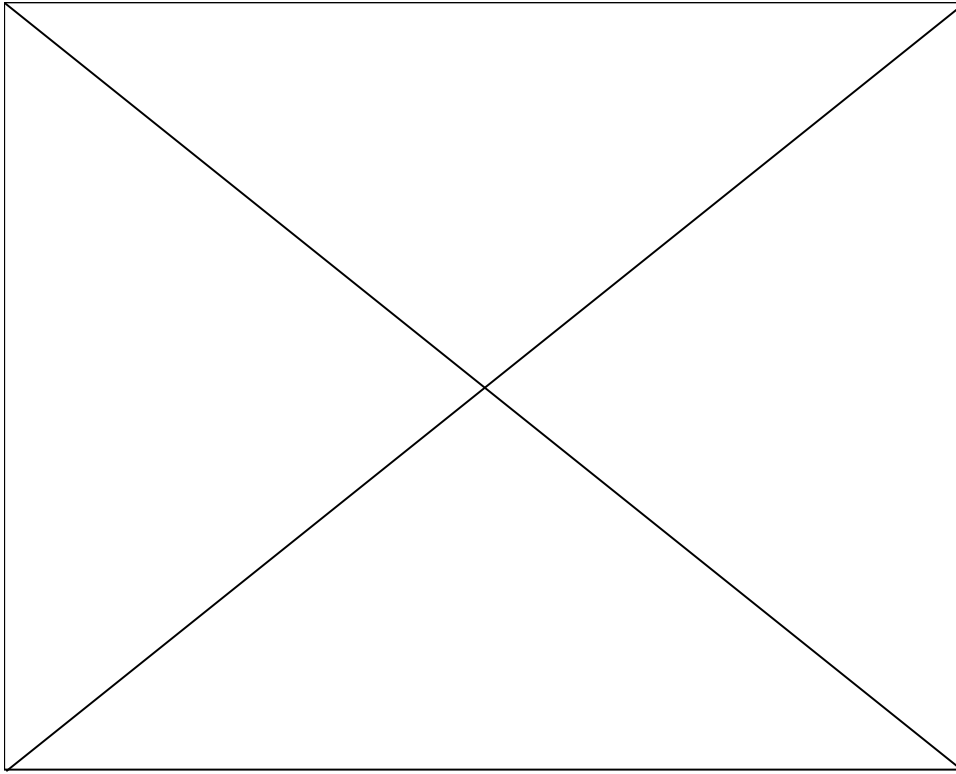
Never cared for what they say
Never cared for games they play
Never cared for what they do
Never cared for what they know
And I know (yeah!)

So close no matter how far
Couldn't be much more from the heart
Forever trust in who we are
No nothing else matters.

Easter Egg #12 Lost Universe

This may or may not be a MUSIC or even a MOVIE Easter Egg, but nevertheless, the theme is the same as being discussed in the book, so the music video contributes additional insight to the topic. Some of the Easter Eggs at this Level do become more difficult to discern as to whether they were intentional references or just coincidental. However, if it expands on the theme being discussed in the book, it does add further insight and would contribute to great discussions. On page 252, Joe states, "In many ways such an epistemological/ontological perspective [humanistic abstraction and hierarchicalization] has rendered humans as existentially **lost in the universe**, unaware of the diverse connections inherent in being in the world and being in relationship."

[Lost in the Universe](#)



LEVEL 4

Easter Eggs Scrambled: May Require Divine Intervention

The following MUSIC Easter eggs provide examples only the master decoder are likely to find. At this point, you will have become a pro at finding the eggs at the three previous levels and you will have absorbed some of Joe's teaching in the book that transfer some of his special gifts over to you. You may even need some divine guidance for these in order to identify them (in fact, for me, some of the page numbers came in dreams). Yet, once they have been identified, it is clear that they are indeed, MUSIC Easter eggs and the songs identified fit perfectly with the text. The process is so complex because the process of interpretation becomes intertwined with identifying where the MUSIC Easter eggs are located in the book -- as well as the songs that go with them, and often there is some sort of hidden message or multiple messages. Thus, these particular Easter eggs become multidimensional in terms of locating in the text, identifying the song, and interpretation.

While Level 4 Easter eggs are so difficult to find and decode, when you do finally get to the solution it makes total sense and it seems clear that it *is* the solution and probably the only or best solution as will be seen when reading that section of this manual.

Because they are so difficult, I have included each and every step I went through to decode them. This shows that I did not simply come up with them out of the blue, that there was a logic that was involved, and in the end, the song that was deemed to be the solution to the Easter egg makes perfect sense.

The first Easter Egg was again, included in a blog, and this is an excerpt from that blog.

Easter Egg #13. If Pigs Could Fly

I was divinely provided the page numbers for these two Easter Eggs (simply told that there were two Easter eggs on pages 67-69 that related to the No Ordinary Treasure Hunt which was a sort of divine research mission I was directed to perform). When I found them, one of the Easter Eggs turned out to actually be an example of a Level 1 MUSIC Easter egg. However, the first one I solved was definitely a Level 4 and I have outlined all of the steps it took to get to the solution. Following it, I identify the Level 1 Easter egg on those same pages and where I found it.

Thursday, August 6, 2009

Not Just An Ordinary Treasure Hunt: Finding The Easter Eggs, Part One



a special note

*The following is a description of the research process I used as I attempted to find the two Easter eggs that are supposed to be on pages 67-69 in Joe's book according to the **No Ordinary Treasure Hunt** that was handed down to me two days ago on August 4, 2009. There are a couple of reasons I am providing great detail here. One, it is not always easy to find and interpret the Easter eggs in Joe's books, so I thought it might be helpful if I illustrate the process I use and perhaps this will encourage more people to give it a try on their own with this book or other books he has written. He has hidden so many Easter eggs and I have not even begun to uncover all of them. I believe it would take many people to find them all. Also, I would like to clarify here that I believe these very special and unique treasure hunts that keep coming my way are truly **gifts**. That's all I can really say about it at the moment. Just that I do not make up these treasure hunts; they are not consciously created out of my imagination.*

Indeed, they are so complex with so many multiple meanings and such significance along with so many amazing coincidences, that there is no possible way I could make them up. And so, I just go with the flow,

The Easter Eggs on Pages 67-69 of *Knowledge and Critical Pedagogy: An Introduction*

As the clues for the [No Ordinary Treasure Hunt](#) indicated, there are supposed to be two Easter eggs on pages 67-69. Since I love looking for Easter eggs in Joe's books and the clues also say that these Easter eggs will provide information as to where I will need to "travel" I began by looking for them. Often Joe's Easter eggs stand out boldly in some way and the clue did say we would immediately recognize the Easter eggs. So, on page 67, Joe has written, "**If wishes were pigs, it would be harder to keep kosher.**" Well, this really stands out and is a very powerful statement...lol...if wishes were pigs! I will leave the "kosher" discussion for another time; you can interpret that as you wish....



I had to research this because I am terrible with idioms and I never really "get" them. This is humorous, because after I researched it I found that Joe humorously mixed up two idioms that mean the same thing: that is "if wishes were horses then beggars would ride" in which he replaced horses with pigs. That is SO FUNNY! The other idiom is "If pigs had wings, then pigs can fly." They both mean wishful thinking about an impossibility. I found this explanation:

if pigs could fly

wishful thinking - about an impossibility

Sample text:

"Thatcher was once quoted as saying 'Britain will have a woman Prime Minister if pigs could fly'."

This phrase is found in varying forms: - If a pig (pigs) had wings, one could fly -

If that happens, then pigs can fly - When pigs fly, that's when, etc. Another

English idiom with the same meaning is: "If wishes were horses then beggars would ride." Cultural note: The Russians also talk about "when shrimps whistle."

Retrieved August 4, 2009, from

http://www.babylon.com/definition/if_pigs_could_fly/English

It is also a nursery rhyme:

If wishes were horses

Beggars would ride:

If turnips were watches

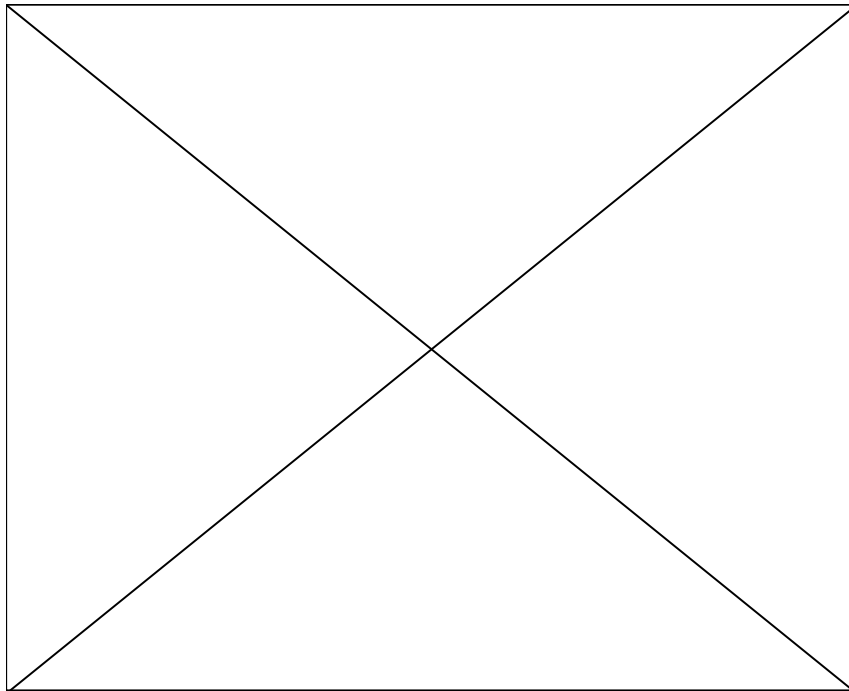
I would wear one by my side

http://en.wikipedia.org/wiki/If_wishes_were_horses,_beggars_would Ride

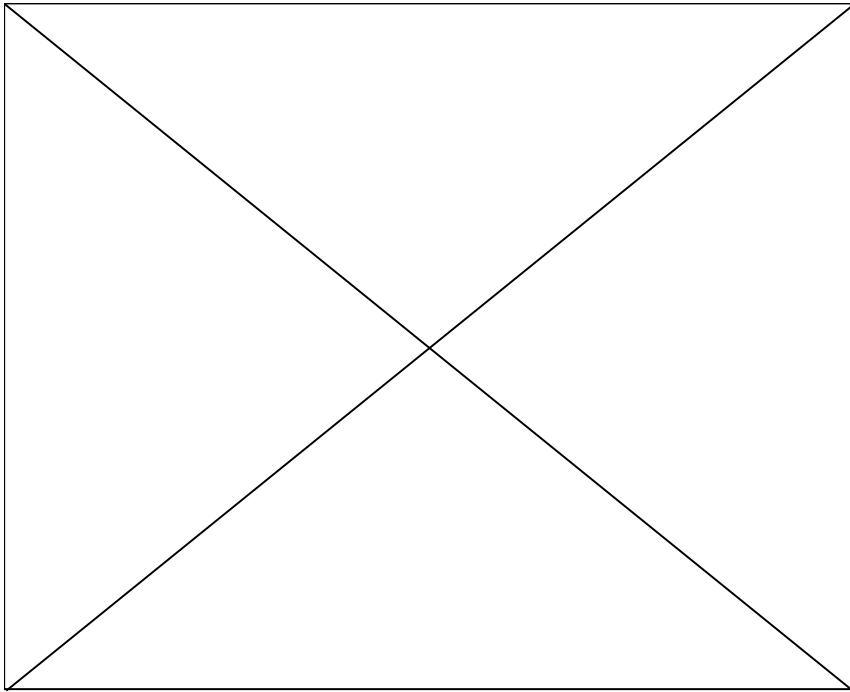
Is this treasure hunt an impossibility? What is the impossibility? Anyway there is a song titled, “If wishes were horses then beggars would ride,” and since Joe uses so many MUSIC Easter eggs, I am going to guess this is another MUSIC Easter egg.

As it turns out, after searching on YouTube, which is my standard procedure when I try to find the music for Joe’s MUSIC Easter eggs, I found three songs and they are all different! So this is somewhat of an impossibility. Here they are; the three songs:

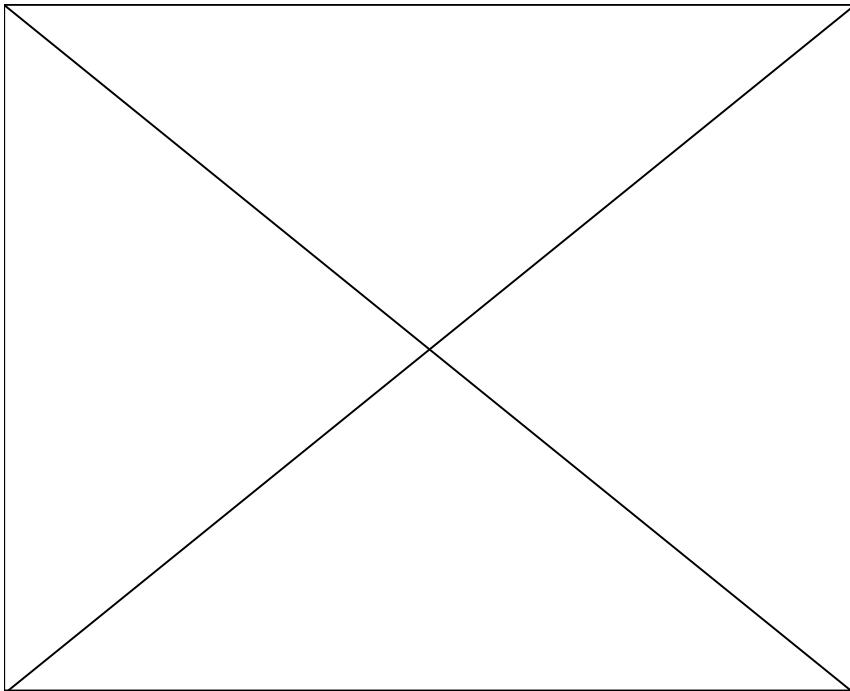
If Wishes Were Horses How Beggars Would Ride – by Happy Rhodes



If Wishes Were Horses - Chuck Pickelsimer



If Wishes Were Horses – Lucinda Williams



None of the Songs Seem Right

Well, honestly, none of these songs seemed “right,” so I did a google search for lyrics to “If Wishes Were Horses.” I found the following lyrics and this is exciting because they go *exactly* with what Joe wrote about in this section of his book and plus this is a rock song and Joe loved rock music! Here are the lyrics, and then I was able to find the song on You Tube, which follows.

Lyrics to If Wishes Were Horses by Witchcraft:

Spend too much time to learn your rules
Got no time to see through the fools
I wasn't born to sympathise
With bad people and their lies

They want our thoughts overshadowed
They steal our time with their dirty games
We're so easily controlled
Perhaps that's what you want to be

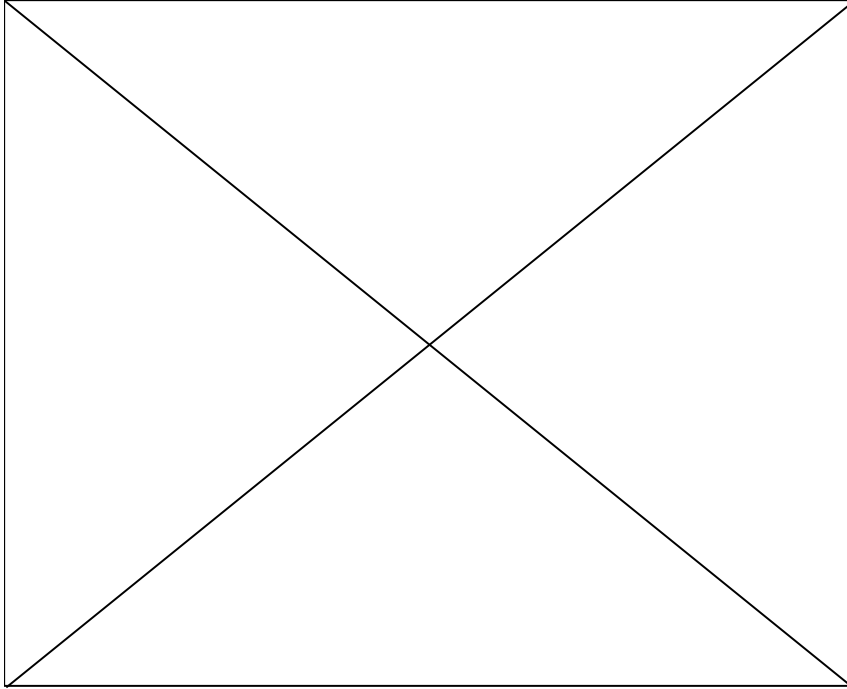
Oh oh, if wishes they were horses
I know that beggars they would ride
Is it not we who bear the crosses
Of this society's pride

Down to the bone we are all equal
Can't you learn from your history
Man weren't made out of clay
We are all born the same way

Retrieved from

http://www.lyricsmania.com/lyrics/witchcraft_lyrics_11821/firewood_lyrics_37008/if_wishes_were_horses_lyrics_401998.html

[If Wishes Were Horses - Witchcraft](#)



I am going to assume that Joe **did intend** a song here, and that the song he was referring to was the one by Witchcraft because the lyrics jive with what Joe talked about here – plus, they are a rock band and **Joe loved rock music**. Most of his MUSIC Easter eggs are rock music. While he does use a variety of songs, the majority are rock, so *if ever in doubt, choose the rock song*. Not only that, the lyrics go exactly with the theme in this part of his book where he cites “If wishes were pigs...” (p. 67). He is talking about the fact that those of us who **advocate** critical complex epistemology cannot simply wish for those in power to change their “epistemological ways” and he states that the phrase “politics of knowledge” fits since these people in power are invested in the way they validate and present knowledge – or as the song puts it in the first verse -- through their "rules" and "lies." In other words, they keep us disempowered and “controlled” (as the song points out) through their epistemology – the way they define and force us to learn the knowledge (or lack of knowledge) that meets their agendas. And so, Joe argues for activism. We cannot just wish for change to happen; just wishing is not a true commitment, is **self-serving**, and will never lead to change. I love the way he turned horses into pigs....lol....that just works so well. Oh God, I love Joe. So, don’t be like a lazy PIG that does nothing! (LOL) **Talking** is not going to create change. **Dwelling on the negative** is not going to create change. Yes, we need to identify the problems, but we need to go out there in the real world and through **love**, take actions that change the world; that truly alleviate the suffering. If all we are doing is pointing out the problems, we are making the problems bigger and wider. We create what we focus on. **"LOVE, Baby, LOVE. FOCUS!!!"**



Bad to the Bone Again???? Well, ALMOST!!!!

OMG I just realized something here; I had mentioned in my blog in which I first presented Not An Ordinary Treasure Hunt that I had never found “bad to the bone” in the Easter egg treasure hunts in Joe's book. I wondered if “***bad to the bone***” was going to show up again in this particular treasure hunt since, with the exception of the Easter eggs in Joe's book, “***bad to the bone***” ***has always shown up in the previous treasure hunts*** (it is kind of a private, but *very loving*, joke that seems to be ongoing)....I guess this was taken as a challenge (lol). Although, Joe didn't use “bad to the bone” here, check out those lyrics in the fourth verse of the song that I have just identified as being the one he most likely was referring to with this Easter egg; he used “***down to the bone...***” Now I wonder: is that it? Or is “bad to the bone” going to show up again before this treasure hunt is over?

Down to the bone we are all equal
Can't you learn from your history
Man weren't made out of clay
We are all born the same way

What's the dif? The song is pointing out that we are all equal – so maybe that means we ***all*** need to be “bad to the bone” and really do something worthwhile to make a difference in the world...(that's just my thought).

At any rate, ***now I KNOW this is the right song.*** I am making progress on this treasure hunt! And is it ever exciting! I cannot wait to learn where I am supposed to travel and find the jewels and colors and the meanings behind the doors....this could be very interesting.

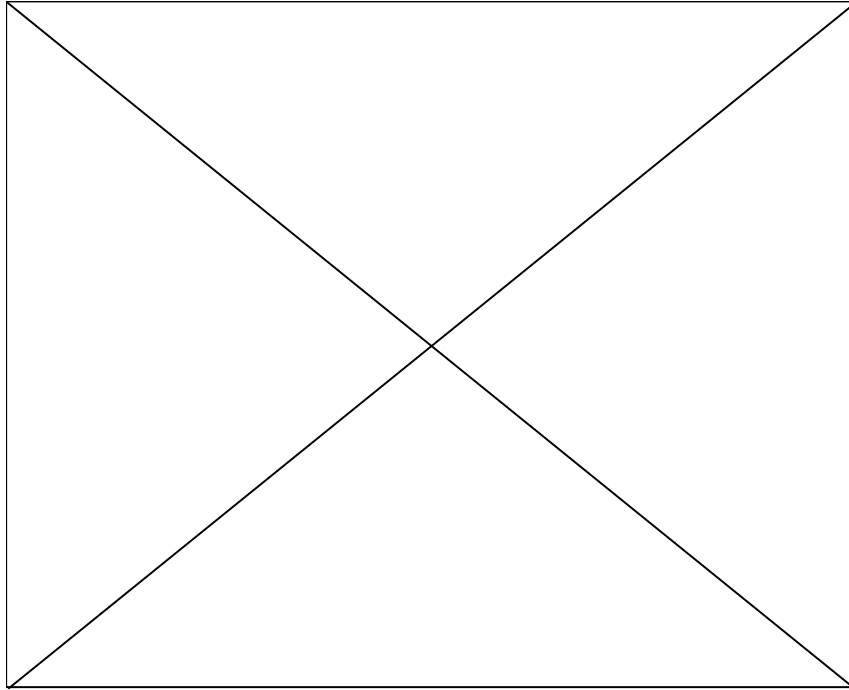
Easter Egg #14 (#2 for the No Ordinary Treasure Hunt)

Now for the next Easter egg that is supposed to be in this same section, pp. 67-69...it may take awhile since I have other work I need to get done. I really lucked out on figuring this first one out and if it had not been for “bad to the bone” in the form of “down to the bone” I would not be so sure this was correct....although as Joe always had said in his works that there are more than just one interpretation, there can be many interpretations....*not this time, not for me.* Now, how does this Easter egg tell me where I need to travel? That's what the clue had said; that ***the Easter eggs in the book would tell me where I need to travel....***maybe I need to find the other one first before it makes sense.

This doesn't seem right.

The words in quotes on page 69, “Spirit of the Times” implies a song, but I could not find a song with that title. But the song that *played in my mind* when I read that is Spirit in the Sky. Joe would have liked

that song by Norman Greebaum back in 1970, I'm sure – and even better by **Dr. & the Medics** in the 80's when it became a number one hit. It is a very beautiful song, all right, one of my favorites.

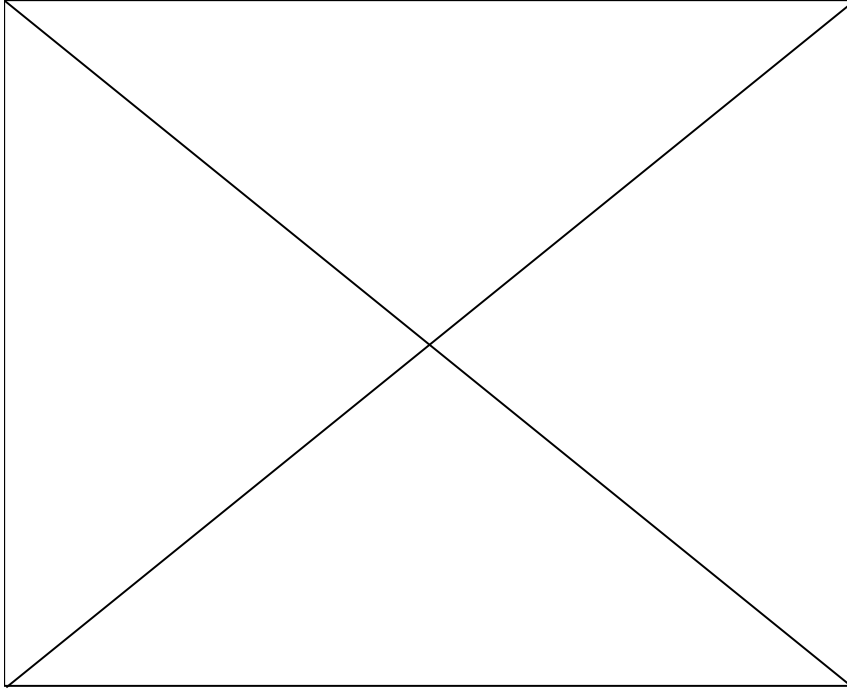


Maybe this song will work for someone's interpretation, but I don't think this is the second Easter egg being asked for here. There is probably some reason Joe put the words "spirit of the times" in quotation marks. I have yet to discover **his other codes and meanings in his books**. I do know that besides the MUSIC Easter eggs, there are other types of Easter eggs as well as multiple types of codes and such. I do not know what they are right now, but stay with me....I am supposed to be given the information at the right time and then will reveal it; at least that is what I have been informed. So if nothing changes, I assume this will happen, eventually. I do trust this process finally, since it has been happening for more than seven months now.

This Can't Be Right, Either!

Another quotation on p. 67 is the "politics of knowledge" and this music video fits the theme of what Joe is talking about in this section:

[Acts, Identities, and the Politics of Knowledge](#)



Well this goes with the topic and it's kind of cute, **but, again, it does not seem right**, either....it does add to the theme and it is interesting, but I just do not think this is the other MUSIC Easter egg either.

How Do You Get to Carnegie Hall?

Oh, wow!!! How did I miss this? I was looking in the wrong place for the second song! It is on page 67, **right in the title staring at me boldly!** So just like the clue said, **“find the two special Easter eggs as I have instructed – and you will know immediately which ones they are and they will tell you where you need to travel.”**

In the title, we have, *Critical Knowledge and Informed Practice: How Do You Get to Carnegie Hall? Praxis, Praxis, Praxis.*

How did I ever miss it? The song is ***How Do You Get to Carnegie Hall?*** Of course! The answer is ***The Road to Carnegie Hall.*** Now where does that get us? Play around with that for awhile and see what you come up with.

I have done quite a lot of research on this on August 5, 2009 for Carnegie Hall, which I will present later - this particular clue is going to be very complex and will take some time to figure out what the meaning is and where I am supposed to travel. So...more later, I guess....I do need to get some papers written for my class, even though I would SO MUCH RATHER do some more treasure hunting.

For now, I mainly wanted to show essentially how one goes about researching the Easter eggs in Joe's books. Often, they are not as simple to interpret as one would expect. Sometimes they are, but other times they can be complex and take some work....such as these two Easter eggs present us and I have thoroughly demonstrated how I actually went about researching them to get to the bottom of what I believe Joe was trying to convey. It can take some work sometimes, **But the rewards: They are SO DIVINE!!!**

Please celebrate **Peace and Love**....this is Peace Month

2:09 pm | [link](#)

Sunday, August 9, 2009

How Do I Get to Carnegie Hall? Finding the Easter Eggs, Part Two

As I had mentioned previously, I had conducted some research for the No Ordinary Treasure Hunt on August 5, 2009 on Carnegie Hall since the second Easter Egg was revealed to be on page 67 of Joe's book, *Knowledge and Critical Pedagogy: An Introduction*. The Easter egg turned out to be, "How do you get to Carnegie Hall? Praxis, Praxis, Praxis."



I did write up a brief interpretation in my blog, [How Do Teachers Get to Carnegie Hall?](#), but quite honestly I am still very much in the dark with these two Easter eggs -- this one and "If Wishes Were Horses" (which Joe had turned into pigs: "If wishes were pigs, it would be hard to be kosher.") and which was revealed earlier.

I am just going to put out here the research I did and see if other people can come up with something. You may want to review all of the blogs written for this treasure hunt so far (see the end of this blog for the list), because it is going to take a holistic interpretation to figure this one out. I am definitely not there yet. The thing is, it sounds so exciting. I am supposed to travel somewhere (the Easter eggs are the clues to where) and there are jewels, colors, and doors to open with significant meanings behind them....I have the clues and yet I feel like *I don't have a clue!*

And get this! I have hints of ANOTHER TREASURE HUNT on the way soon! It appears that it will be called *There's Another Treasure Hunt Coming Up the Pike*....or maybe that was just the message that another treasure hunt is coming....time will tell. This does mean I had better solve this one ASAP – or at least get it as far along as possible since they are never completely solvable in a final sort of way, but keep evolving, And I have ANOTHER lame

paper to write today....worse than deconstructing a toilet (you will have to see [yesterday's blog](#) to understand).

Below is My Research for: How do you get to Carnegie Hall?

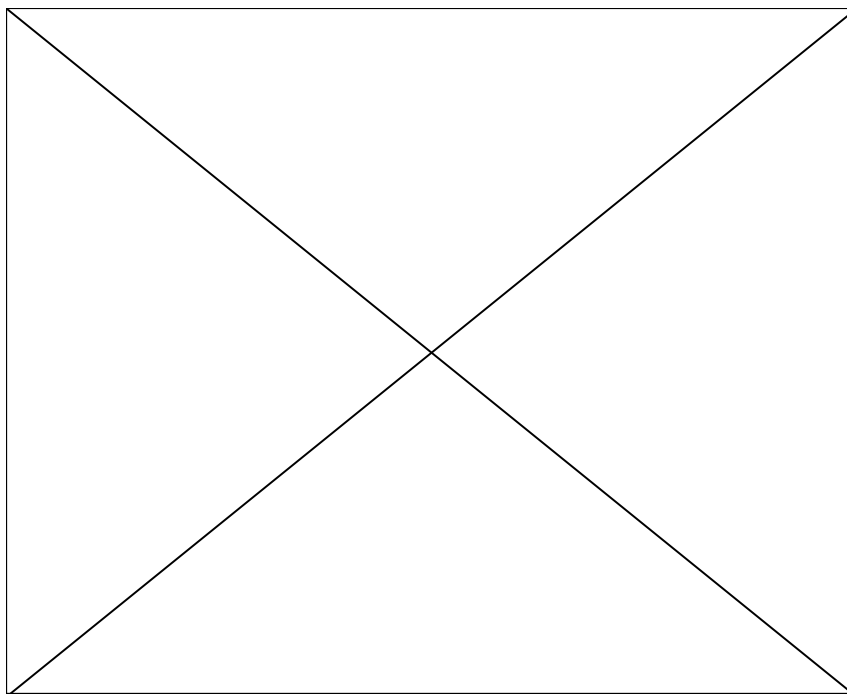
[How do you get to Carnegie Hall? You Tube!](#)

[How Do I Get to Carnegie Hall - Sparks](#)

[How Do You Get to Carnegie Hall? Practice](#)

[The Road to Carnegie Hall - Ken Lavigne](#)

How to Get to Carnegie Hall



Lyrics to How Do I Get to Carnegie Hall?

How do I get to Carnegie Hall?
How do I get to Carnegie Hall?
How do I get to Carnegie Hall?

Practice, man, practice
Practice, man, practice
Practice, man, practice
Practice, man, practice

How do I get to Carnegie Hall?
Practice, man, practice
How do I get to Carnegie Hall?
Practice, man, practice
To get yourself to Carnegie Hall
Practice, man, practice
Carnegie Hall, Carnegie Hall

Technical facility,
Old-word sensibility
All of this I did for you
Still there is no sign of you

I practiced, I practiced
Carnegie Hall was beckoning
I practiced, I practiced
Carnegie Hall was beckoning
I was ready, I was ready
Carnegie Hall was beckoning
Still there is no sign of you, still there is no sign of you

Steinway, Steinway, Steinway, Steinway,

How do I get to Carnegie Hall?
Practice, man, practice
How do I get to Carnegie Hall?
Practice, man, practice
To get yourself to Carnegie Hall
Practice man, practice
Carnegie Hall, Carnegie Hall

Practice on the Steinway,
Practice on the Steinway,
Practice on the Steinway,

They loved it, they showed it
The audience was deafening
I was ready, I was ready
The critics all said, "riveting"
On the Steinway, on the Steinway
I guess it doesn't mean a thing
Still there is no sign of you,
Still there is no sign of you

How do I get to Carnegie Hall?

Practice man, practice

How do I get to Carnegie Hall?

Practice, man, practice

How do I get to Carnegie Hall?

Practice man, practice

Still there is no sign of you.

Lyrics from Lyricsdomain.com



Where is and What is Carnegie Hall?

According to Wikipedia, "Carnegie Hall is a concert venue in Midtown Manhattan in New York City located at 881 Seventh Avenue, occupying the east stretch of Seventh Avenue between West 56th Street and West 57th Street, two blocks south of Central Park."

So, this tells me that the road to Carnegie Hall is either Seventh Avenue, 56th Street, or 57th Street. That is, if the clue is interpreted literally; there could be other ways to interpret this.

Wikipedia: *Designed by architect [William Burnet Tuthill](#) and built by philanthropist [Andrew Carnegie](#) in 1891, it is one of the most famous venues in the [United States](#) for classical music and popular music, renowned for its beauty, history and [acoustics](#). Carnegie Hall has its own artistic programming,*

development, and marketing departments, and presents about 250 performances each season. It is also rented out to performing groups. The hall has not had a resident company since the [New York Philharmonic](#) moved to [Lincoln Center's Philharmonic Hall](#) in 1962.

Carnegie Hall Joke: *A venerable story has become part of the folklore of the hall: A New Yorker (or in some versions [Arthur Rubinstein](#)) is approached in the street near Carnegie Hall, and asked, "Pardon me sir, how do I get to Carnegie Hall?" He replies, "Practice, practice, practice." The [Directions page](#) of the Carnegie Hall Web site gently alludes to the joke. Retrieved August 5, 2009 from [Wikipedia](#). See also, the official [Carnegie Hall](#) Web site*

Conclusion: Those are all of the clues I was able to come up with for this particular Easter egg. Perhaps you can make heads or tails of it....I think I will need some more time myself

to look at these more closely. And, unfortunately, I am stuck writing more papers today – plus I have grading and teaching to do, so I will be “tied up” for awhile.

I did want to share some new clues, though that have come to me and are associated with this treasure hunt, but I think I will wait until tomorrow simply because I have already put so much out here and I have not even worked on understanding these clues yet, myself. So, tomorrow: Colors, Doors, and Other New Clues for the Not An Ordinary Treasure Hunt.

Please note that all previous clues for this treasure hunt can be reviewed at:

[No Ordinary Treasure Hunt](#) Tuesday, August 4, 2009

[Not Just An Ordinary Treasure Hunt: Finding the Easter Eggs, Part One](#) Thursday, August 6, 2009

[How Do Teachers Get to Carnegie Hall?](#) Friday, August 7, 2009

Have a great day.

References

Kincheloe, J. L. (2008). *Knowledge and critical pedagogy: An introduction*. Springer.

Images of Carnegie Hall courtesy of <http://en.wikipedia.org/wiki/File:Carnegie-hall-isaac-stern.jpg> and http://en.wikipedia.org/wiki/File:Carnegie_Hall.jpg

7:51 pm | [link](#)

Easter Egg #15, #16, and . . .

The next example has multiple MUSIC Easter eggs all in a short passage from the book, which is why I have placed this under Level Four, even though, individually, some of them are easier to solve. The issue here is that all of these MUSIC Easter Eggs together at the very end of his book have some kind of significant relevance and maybe even a hidden message that I have not yet decoded myself. In fact, here, I have only identified two of the Easter eggs. Again, this is an excerpt from a previous blog, July 24, 2009, *[Just Checkin' in to Check out](#)*. It would be a great exercise to really examine the last page of Joe's book and attempt a deep hermeneutic analysis.

Excerpt from *[Just Checkin' in to Check out](#)*. Blog from July 24, 2009,

I wish I could put something out here that's really enlightening today, but right now I just don't feel like I have it in me. Maybe I should just reveal a couple more of Joe's Easter eggs. I know that even though I have revealed some of them, there are always people who are still going to be skeptical and I wonder what it takes to get people to realize the *full amplitude of Joe's work*. He has left so many Easter eggs that as I keep revealing them, there will no longer possibly be any doubt or skepticism remaining. I do hope others who are reading this blog have now bought his book and are on their own treasure hunts. There is no possible way that I am ever going to be able to find them all. And besides, I want to find all of the sweet lyrical messages he left specifically for me. Maybe, if you knew Joe and received emails from him, just maybe he left some music for you, too. I remember one of the very first emails I ever received from him brought me the song “It's a Beautiful Morning” by the Rascals. I need to go back and read that email because somewhere in there he left a hint to those lyrics because as soon as I had read his email,

the music played in my mind. Wow, he was incredible and incredibly sweet. The funny thing was at the time I replied to his email, I sent him a link to the song on YouTube, telling him, "You make beautiful music for people, Joe!" I did not even know he wrote music or played in a rock band then, much less that he left music Easter eggs. Little did I know....

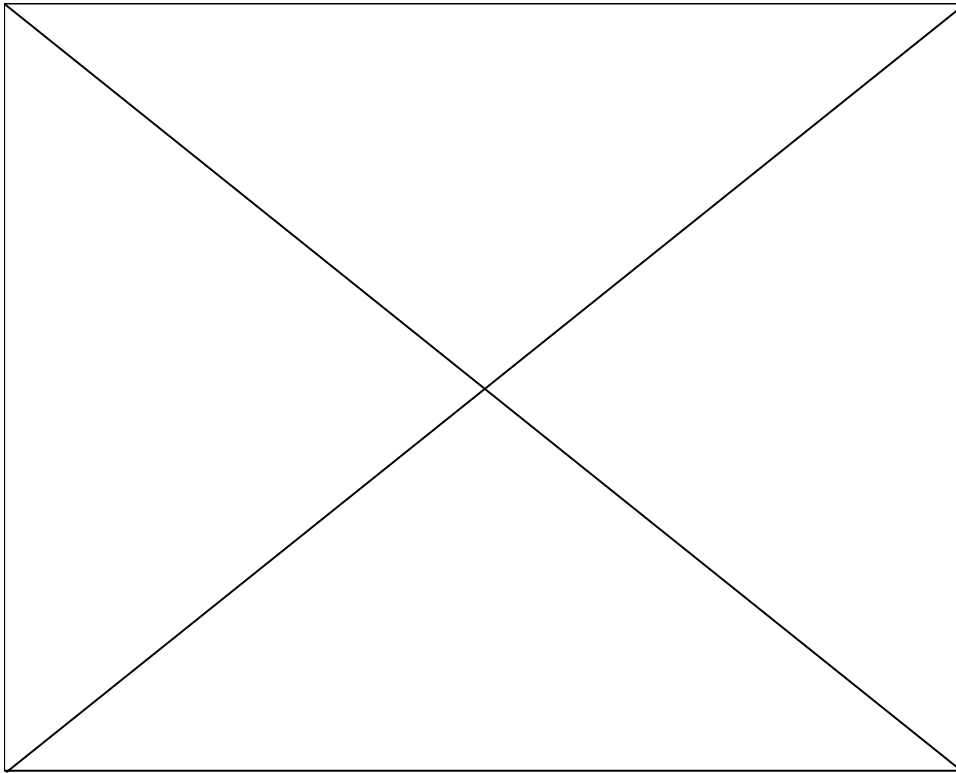
OK, for the skeptics of MUSIC [Easter Egg Hunting](#), here are two more clues from the last page of his book, *Knowledge and Critical Pedagogy: An Introduction* (page 252). (And there are some more on this very same page!) First, to set it up, Joe was not happy at all with how things were going. It seems that even though he had worked so hard to get people to see things in a new light through his work, leadership, and teaching, there were just as many people as ever who continued to buy into the status quo and were more concerned about money, status, and upper mobility, including – and perhaps especially – within the educational system. I am sure this was very upsetting to him, even though he did not show it outwardly, being the wonderfully humble and patient person he was. And believe me, I do know how humble, cooperative, loving people pay the price for this rampant “climb over you to get to the top” behavior (which is exactly why I have abandoned being as humble and patient as I was in the past). Indeed, I have suffered my fair share of inequities at the hands of those who would engage in this pathological behavior of which Joe speaks -- all to keep me down and out of the way. As Joe stated on page 251, “Some of my saddest moments over the last 40 years of working toward critical goals have involved observing the pathological egocentric/merciless behavior of those who pay lip service in their scholarship and social activism to many of the values expressed here.” And evidently, lip service was *all* some of them paid. I know Joe, himself, suffered in the education environment; he speaks often of it in his numerous works. But he stayed strong and “bit the bullet,” so to speak because he believed in his mission – *and so do I*.

So then, on page 252, he goes on to say,

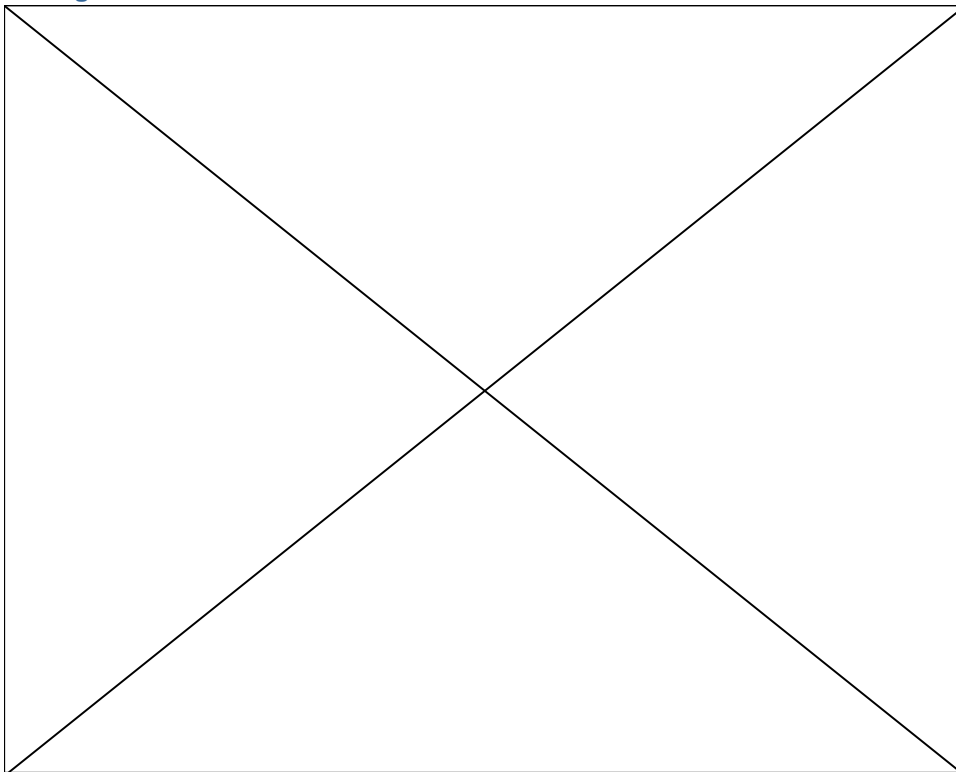
We have much work to do at both the individual and the social levels. Honestly, I am not particularly happy with the “way ‘we’ are” the hierarchies, the ways men treat women, the heterosexism, racism, class bias, the competition, the fear of “taking a hit,” the neo-bourgeois low affect “cool,” the humorlessness about particular topics, etc.

The highlighted words imply songs, especially since he put them into quotation marks. However, he does not always put songs into quotation marks nor are quotation marks always songs; they may mean something else – it just depends on the song and how he has placed it. Sometimes he has separated words of the titles with an inserted word, or he might have changed just one word, other times he uses songs as chapters in his book, so then he may not use quotation marks. There are various little cues he provides at times, or the song title stands out in some other way, or it makes complete sense where he has used it on its own, without necessarily requiring further interpretation. As Joe encouraged us to realize, his work can be interpreted on many levels, and sometimes his songs are no different. It was curious that he also put the word “we” in a set of quotation marks inside the quotation marks for the song title, *The Way We Were*. I do not think he wants to necessarily include himself totally in this sad state of affairs, and rightly so. For one, he was always reminded that he did not fit in with the elite crowd (he was a “hillbilly” from the Appalachians – and he has even included the word hillbilly in the subject index of this book to make a point, no doubt) and two, *he knew he had tried – he had truly made a super human effort* to make positive changes, especially in the world of education. He tried to get people see how important love is by being a perfect model of love. He knew there are better ways of being in the world than the way many members of our society choose to be in the world -- there are healthy, love-filled, non-dysfunctional, nondestructive ways -- if only people could see them and then live them - which is exactly what his work is all about. So, anyway, here are the two songs:

The Way We Were – Barbara Streisand



Taking the Hit -- Joe Bonamassa

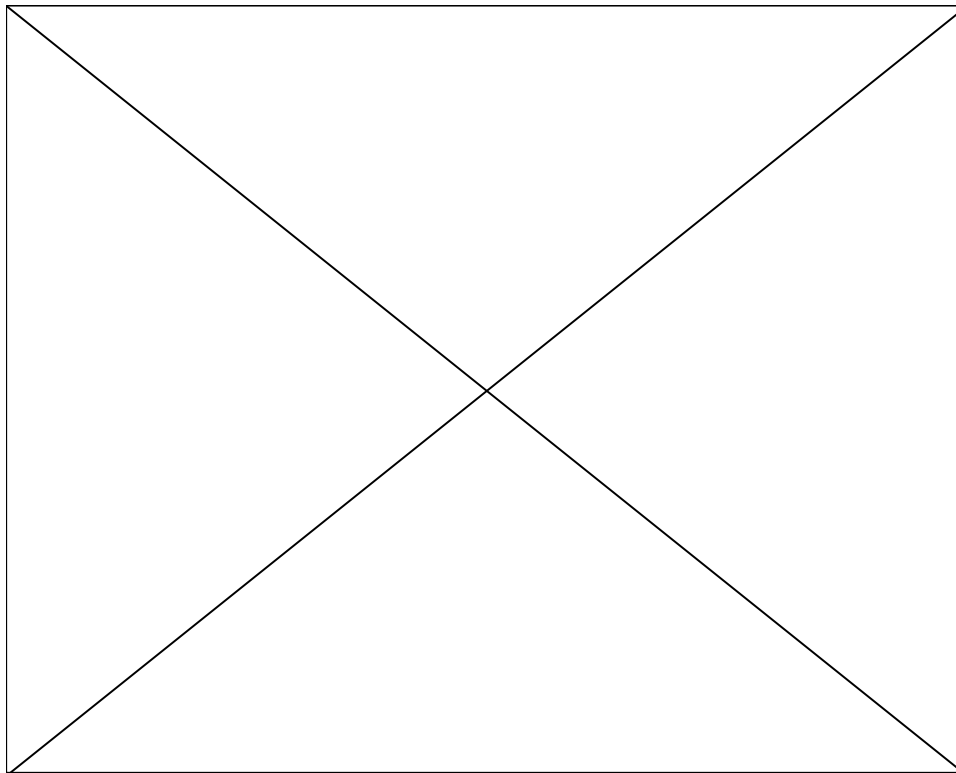


Lyrics for Taking the Hit: <http://www.jbonamassa.com/forum/viewtopic.php?id=599>

That's it for today. Joe was not happy with the way things were. But he held onto his dream and never gave up, as is clear with the volumes of work he produced. Perhaps, coming in as an outsider the way I had, I could see things that others were not able to see and, like Joe, I truly wanted to make a difference and I wanted to see positive changes. And, as was pointed out once before, we had a special connection and we were here to help each other when one of us needed help. I believed in his work, 100% and I still do. He truly appreciated my efforts to help him with his project, which he told me many times and which is probably why he sent me so many kind Easter eggs. I wish I had found them sooner so that I could have let him know how much I appreciated his kindness in taking the time to insert those special little messages. It was not meant to be, though, and I can only do what I can do from this point forward.

Working on Joe's mission was -- and still is -- the least I can do for him.

Making Love Out of Nothing At All -- Air Supply



12:52 pm | [link](#)

Other Puzzles, Riddles, Codes, and Keys

Joe has hidden many other fun things in his book – we are just barely scratching the surface with these MUSIC Easter eggs. There are also MOVIE Easter eggs, as I have mentioned. I have no idea when I will be guided and directed to the next puzzles – of course, right now there are all of the treasure hunts as well, which are being covered in my blogs. Here is a fun puzzle just to get started (this was included in my blogs as well).



Playing With the Queen of Hearts: The Joker Ain't the Only Fool in FIDUROD (from page 21 of *Knowledge and Critical Pedagogy: An Introduction*).

What is the hidden message?

The Higher Council (of my dreams) has informed me that true FIDURODians will likely NOT be able to figure out this puzzle unless more clues are given. Mind you, I did not need these extra clues to figure it out, and you probably do not either, but I am more than willing to provide them just so the "people" the message is supposed to go to can decipher it. Evidently, it is important that the FIDURODians get this message, or Joe would not have put it in his book and it would not have been brought to my immediate and persistent attention.

I have also learned that very some good people are so entrenched by FIDURODian rule and control that, even though they are not to whom the message is to be delivered, they may have some difficulty figuring it out -- through no fault of their own. They do have the right to know what the message is that is going out to those who hold dominion over them.

Therefore; for the last time, I am presenting this puzzle once again and I have **added an extra clue**. Truly, you can figure it out now....

Playing With the Queen of Hearts: The Joker Ain't the Only Fool in FIDUROD (from page 21 of *Knowledge and Critical Pedagogy: An Introduction*).

Unscramble **FIDUROD** to find the other "fool" and an additional special message....that's my best hint. **ADDITIONAL HINT: 3 "words."** So, if you were trying to decode just one word, that's where you went wrong...Who is the Queen of Hearts? Who is the Joker? Who is the other "Fool"?

I hope you enjoy the Easter Egg Hunt!
As Joe said, "The Conclusion is Just the Beginning."