

PASS IT ON!



THE NEWSLETTER OF THE CHILDREN'S MUSIC NETWORK (CMN)

ISSUE: 5

SEPTEMBER 1989

LIKE A RAINFOREST

The cry of "bigger, brighter, best" is loud in our ears in our culture, but following its call leads to feeling perpetually hungry. For instance, when we measure the worth of our work only in numbers -- be they dollars or audience sizes -- we're left fixated on unachieved external goals, so satisfaction is always just out of reach.

In contrast I think of the rainforests and how they nurture luxurious growth. Reading about them this summer, I learned that in a four-square-mile radius, 1,500 different species of plants and 750 different trees abound. This riotous diversity is my fondest wish for our network: that we can each follow our own unique calling and feel proud of who we are.

Rainforests also have a multitude of ecological niches. Each horizontal layer, from the forest floor to the giant emergent trees, has its own distinct habitat. It's not just made up of those tallest trees the lumbermen most value for plucking. There's also medicinal plants and species which have not yet been catalogued. There are niches of every size and room for broad individuality to flourish.

In my first editorial, I said that I hoped we could be like a cooperative rope team for each other. I also hope we can be like a rainforest, honoring diversity and collectively creating an environment for growth in our own terms, as our individual hearts and goals lead.

I'm encouraged as I see us extend respect to each other, based not on visibility but on personal integrity. There is room for the "giant tree" moments -- 500 kids clapping and singing along, eyes bright -- and for the "undergrowth" moments -- sitting with 25 kids in a school cellar as just the right song turns wild energy into an exuberant focused expression.

Our network is here to help us remember just what it was that motivated us originally to do this work, to care about empowering young people. It's here to bring us into a closer dialogue with ourselves and with each other. As we meet through letters, the directory, through gatherings, and through music, we find mutual inspiration and nurturance.

This is my last editorial. I'm extremely excited about all that Pasha Warren, our new
(cont. on p. 3)

ANNOUNCING: REGIONAL GATHERINGS

Increasing contact among members of CMN is the network's goal this year. You are invited to meet with other children's music lovers in your area during the fall in Toronto, Canada or in any of eight locations dotting the United States.

Regional contact people are listed inside. Please write or phone the person nearest you to learn the date and location for the gathering you'd like to attend.

Gatherings will bring people together in an informal setting to enjoy singing in song swap style, to discuss issues of the network, and in general to become better acquainted and mutually inspire each other.

These meetings will take place before the January 19th-21st People's Music Network Gathering which will be in Pittsburgh, Pa. this year. Feedback from regional gatherings will then be available for the CMN meetings and workshops during the weekend.

Regional gatherings will include time for discussion of future directions and a chance to give feedback on the draft of the CMN mission statement printed inside. It's also recommended that a workshop or some other kind of sharing take place. For instance, people could bring resources they find particularly helpful -- be they songbooks, activities, recordings, folk dances, earth ritual ideas -- to have a resources sharing time. Or there could be a discussion about songs which grapple with a specific difficult issue (such as child abuse, or homophobia or unlearning racism).

Each region is encouraged to choose its own direction. For example, cont. p. 2

Editor for this issue: Sarah Pirtle

ANNOUNCING NEW EDITOR: Pasha Warren

Deadline for next issue: January 15, 1990

Send subscriptions and articles to:

PASHA WARREN
267 Onota Street
Pittsfield, MA 01201

* Subscriptions are now \$10 for 3 issues.

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Here are four examples of activities a region might choose to do together:

- * establish quarterly evenings for regular song swaps of children's music
- * organize a CMN group performance for spring 1990 including both adults and young people
- * come up with methods for making school systems more aware of music resources
- * form relevant support groups

Each region will do its own separate publicity, so be sure to contact the person in your area listed on page three.

These regional gatherings are also a time to invite new people into the network. Ask for copies of the flyer and pass them to music teachers, parents, and others whom you know. You can also offer input to your regional gathering contact person, letting she or he know your recommendations for structuring the 4 to 6 hours. Gatherings will be in homes or houses of worship; unless there are food costs, they will be free of charge.

If you don't see your geographical region listed and want to organize a gathering, contact a member of the Steering Committee for assistance.

A mission statement is a brief definition of a group. It describes its purpose and its vision. Creating a mission statement is the first step of any long-range planning process because it becomes the foundation upon which the group rests. A boundary is established stating this is who we are and this is what we do.

Lisa Garrison is focusing the writing of a mission statement for the Children's Music Network so that we can clarify our current definition. Lisa was part of the original group within People's Music Network who first met in 1982. She and the Steering Committee offer a first draft here and invite your input.

At the June CMN meeting, the consensus said that shared values are the basis of our network, that we are not oriented toward marketing and promotion. Individual members might be banding together for publicity, but the network's purpose is to foster awareness of each other within CMN and by this shared pool of knowledge, expand our understanding of what children's music can be.

The current draft was created to reflect this consensus. In addition, regional gatherings are encouraged to study the mission statement and discuss next steps based upon this foundation. Likewise, you as an individual are invited to share your reactions to it. PLEASE SEND FEEDBACK TO:

REGIONAL CONTACT PEOPLE ARE LISTED ON PAGE 4.

★ LISA GARRISON 115 Payson Ave. 3F
N.Y. N.Y. 10034 (212) 567-4984

MISSION STATEMENT FOR THE CHILDREN'S MUSIC NETWORK (draft, September 1989)

The Children's Music Network links people in the U.S. and Canada concerned with music for and by young people that promotes values which help create a safe and life affirming planet. Recognizing the formative role music plays in the lives of young people, the Network fosters the development and public awareness of children's songs and multi-cultural musical forms that encourage cooperation, diversity, the building of self-esteem, respect for our environment, and an understanding of non-violence, social justice and individual freedom.

Originally formed in 1982, the network was established in 1987 through the creation of a newsletter. Our growing membership includes music educators, performers, songwriters, music listeners of all ages, parents, media people and those involved in all levels of the teaching, recording, promoting, distributing and singing of children's music.

A primary function of the Children's Music Network is to educate and inform people about the critical need for this kind of music. We want people to become conscious of the messages that are communicated by the music's content. As a network diverse in age, ethnicity, and geography, we intend to be an important social force in the 1990's, a positive catalyst for education and community building through music.





WELCOME, PASHA WARREN!

With great excitement, I want to introduce you to the next editor of PASS IT ON!

Pasha Warren is a long-time personal friend and an activist who brings diverse talents to our network. (Members of the People's Music Network met her originally as Patty Huntington). I have great respect for her thoughtful insights and the generosity and concern she brings to all her work.

Back in the early seventies, Pasha worked in the Off Our Backs collective where she learned editing, writing, and layout skills. From there she went on to perform feminist improvisational theater for several years in the Earth Onion women's theater collective, working with children as well as with women.

For five years, from 1974 - 1979, she toured nationally as a member of Lucha, a women's bilingual folk band based in Washington, D.C. Growing up with family who had lived in both China and Mexico, multicultural concerns have been a major part of her life. In her late teens she taught in Micronesia. In 1984 she was the People's Music Network delegate to the International New Song Festival in Ecuador.

Before becoming a political activist twenty years ago, she trained as a professional singer at the New England Conservatory. For the past ten years, Pasha has worked primarily in arts administration, at Harold Leventhal Management and the Taller Latinoamericano in N.Y.C. and in the office of Folklife Programs at the Smithsonian. She has also taught music to children in a variety of settings: after-school programs, private home lessons, and summer educational programs. She is a past board member of the New Song Library.

As you write and call Pasha about business of the Children's Music Network, you'll meet her humor, resourcefulness and warmth. We are truly lucky to have her heading our newsletter!

~ Thanks! ~

The June annual CMN meeting was a turning point for our network. A core of people coalesced to share the work of maintaining the organization, and the electric enthusiasm indicated that our networking is worth it.

Thirty people from California to Boston met on behalf of our network. In fact, Sandy Byer, Sing Out! Kidsbeat columnist, traveled from Toronto to help link Canadians and U.S.ers.

Thanks to everyone who has sent in material for these last 5 newsletters, as well. All your efforts have helped build our widening network.

editor brings to the network. The adjoining article will introduce her to you. I'm also excited about the new Advisory Board, the shared leadership of the Steering Committee, the new directory to be produced by Paul Butler and staff of "Imagination Parade" (see article) and the joint creation of a mission statement. Expanding, diversifying and creating many regional events where we can meet face-to-face are key themes for CMN this year. Rotating the editorship is part of our network growing, not freezing, and circulating new ideas and approaches.

We formed our network around shared values but this doesn't mean we want to establish an alternative straightjacket of standards to conform to. We're in a process of discovery together. That means we don't want to demand rigid correctness or sit in judgment over each other. In fact, maybe someday a parody of a quintessential CMN song will appear in these pages to keep us laughing at ourselves.

This is a year to increase our dialogue. Knowing more about each other, we expand our sense of the possibilities of what children's music can be. Luckily, we don't all see things the same way. Our common goals -- respecting young people, building community, stretching to include many cultures -- will be strengthened as we keep ourselves in a dynamic relationship. Like a rainforest.

Warmly, *Sarah*



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4 REGIONAL CONTACT PEOPLE

STAGE 1

CANADA: TORONTO AREA

SANDY BYER
26 Bain Ave.
Toronto, Ont. M4K 1E6
(416) 465-2741

CALIFORNIA

SAN FRANCISCO/ SAN JOSE/
SANTA CRUZ REGION

November 19 in Palo Alto
is the date for this
region's gathering.

Organizing group:

Nancy Schimmel
1639 Channing Way
Berkeley, CA 94703

Lisa Atkinson
1655 Montemor Way
San Jose 95125

Greta and Pam:
Magical Music Express
PO Box 417
Palo Alto 94302
(415) 328-1889

Bob Reid
Box 505, Aptos, 95001

LOS ANGELES AREA

Marcia Berman
570 N. Arden Blvd.
LA CA 90004

SOUTHERN NEW ENGLAND

Gathering date: Oct. 28

Joanne Olshansky
11 Marshall Terr.
Wayland, MA 01778

Pasha Warren
267 Onota St.
Pittsfield MA 01201

NORTHERN N.J./ ROCKLAND N.Y.

Andrea Stone
20 Bayberry Dr.
Montvale, NJ 07645

At the time of printing,
these are the 5 areas
proceeding right now to
set up gatherings.
(N.J. one is tentative).

STAGE 2

These areas are developing.
Here are some excellent
contact people. The regions may
or may not offer gatherings
this fall.

GEORGIA

ELISE WITT
Box 116
Decatur 30031
(404) 377-3102

PHILADELPHIA/ SOUTHERN N.J.

PAM LADDS
5130 Newhall St.
Phila, PA 19144
(215) 848-2287

DAVE ORLEANS
130 West Clearview Ave.
Pine Hill NJ 08021

ARIZONA

Ted Warmbrand
402 S Star
Tucson, AZ 85719
(602) 623-1688

NEW YORK CITY

PINETREE
31-19 32nd St.
Astoria, NY 11106
(718) 932-0759



OBSERVATIONS ON NETWORK GROWTH & THE MAGIC OF GROUPS:

- * When the amount of time spent sharing food, swapping music and generally hanging out and fooling around together is greater or equal to the "doing business" time, the group will last longer.
- * A movement built on guilt is built on sand.
- * In any cluster of people, each will be in a different season. Leadership and roles of initiative will rotate as people's individual seasons change. Trusting the beauty of new configurations, waxing and waning, is possible when it's safe to be honest about the season we are in.
- * It's up to the leadership to provide a clear funnel or focus for the rising interest and then to see whether there is a bubbling response or not.

STAGE 3

No gatherings are planned
in these regions at the
time this newsletter was
written. However, these
are CMN members to know
about should you live
near and want to contact.

MAINE

Jan Harmon
Box 386
Camden, 04843

NEW HAMPSHIRE

Steve Schuch
Box 208 Rt. 4
Hopkinton, NH 03229

NORTHERN CALIF

Lisa Monet
PO Box 966
Arcata CA 95521

COLORADO

The Van Manens
8929 Apache Drive
Beulah CO 81023

CHICAGO

Vicki Moss
Old Town School of
Folk Music
909 W. Armitage
Chi, IL 60614

Fred Koch
PO Box 124
Lake Bluff IL 60044

WISCONSIN

Stuart Stotts
169 Ohio Ave.
Madison WI 53704

With this issue we want to make evident the exciting linkages which have been increasing among U.S. and Canadian children's musicians in CMN. Sandy Byer traveled from Toronto just for the June annual meeting. Here's information she shared.

Twenty years ago the Mariposa Folk Festival wanted to reach children throughout the year and the Mariposa in the Schools (MITS) collective was formed. From the start there was a strong emphasis on integrity and participation. Not only did MITS hold auditions, but a high level of internal standards developed among performers and were nurtured by the community feeling which developed. Performers talked together and shared news about their work.

A strong economic base also allowed for growth. Folk musicians had gotten involved with the musician's union and could use its trust fund for co-sponsorship. A policy was set up that if a school hired one performer, they got another one for free. Ontario Arts Council funding was also crucial.

Today MITS distributes a poster listing photos and program descriptions of its 40 folk musicians to every school and library in Ontario. (Contact CMN member Liz Chappel, MITS, 68 Broadview Ave. Suite 401, Toronto, Ontario, M4M 2E6 who is Co-ordinator for more information).

The Inner City Angels also book 130 artists in many disciplines in Toronto. Sandy Byer points out in her column, "Kids-beat," an exciting addition to Sing Out! magazine, "By banding together, the performers are reasonably well paid for their work. Both organizations raise enough money to pay for their administration. That saves the performers a lot of time."

Sandy shared these examples with her Sing Out! readership and with CMN in hopes "this may inspire some of you to band together in your own area."

A SONG CIRCLES BACK

This May when the M.B. McEachren School in Lambeth, Ontario asked Sandy Byer to perform stories for grades K-8, she decided to also bring Malvina Reynold's song about an event 25 years ago in that very town. When she sang the story of children sitting up in trees to prevent them from being cut down to widen a road, the children had neither heard the song before nor heard the story of local civil disobedience. But Sandy surmises that some of their parents may have been the very ones up in the trees at the time.

★ *Directory listings* 5
Now due: October 1st

Looking for CMN members in your area? Seeking people with certain skills? The new CMN directory will have a variety of information on members.

Patricia Shih gave the suggestion for a directory at the June meeting, and Paul Butler and Joanna Lettera, who host the "Imagination Parade" radio program and concert series, replied "We'll compile and print it from our office."

Listings for each person will include, in addition to address and phone number:

- (1) a summary of their interests and experiences with children's music,
- (2) any skills or knowledge they can offer to others in the network,
- (3) any recordings or other resources which people can order from them, and
- (4) any things they are looking for from others in the network.

Recently in August Paul and Joanna mailed out a letter providing details about how to submit your listing. The directory will be compiled from what they receive, not from the newsletter address list. If you need a copy of this letter, which explains space constrictions and how to organize your information, please write their office directly. They aim at mailing out copies of the directory to all participants by late fall. Additional copies can also be ordered.

All correspondence about the new CMN directory can be sent to:

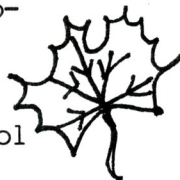
IMAGINATION PARADE

attn.: Paul Butler and Joanna Lettera

2548 E. Tremont Ave.
Bronx, NY 10461

or call **WFDU**
(212) 822-8052

Many thanks to Paul and Joanna for making this directory possible!! It will be invaluable for creating stronger communication between people in the Children's Music Network.



One of the teachers told Sandy that her father-in-law still lived on that street and, in fact, had been the very one who organized the opposition. Sandy went out to visit the trees and found them to be large lovely maples, still flourishing.

Now more trees nearer to the school are again scheduled to be felled to widen a section of the road. Perhaps her visit, her carrying of Malvina's song, will suggest a possible response.

You can hear "The Lambeth Children" on Malvina's recording as well as on "As Strong As Anyone Can Be" by Cathy Winter and Betsy Rose (Gentle Wind 1010).

Hi, my name is Tina, and I'm a radio producer in Columbia MO, at community access radio station KOPN. I am a rather heavily involved volunteer and for the past nine years have been doing radio workshops for kids in hopes of expanding the number of children who listen to or are involved with our radio station. The workshops have probably been more of a learning experience for me that the kids and so when Sarah suggested I contribute an article, I thought it would be fun to share some of what I've learned.

I have found radio to be the perfect vehicle for motivating and inspiring kids, and at the same time I feel I've learned so much myself. Here I'll deal with the hard facts and tricks of the trade, and leave the philosophy of education as an area the gentle reader will explore on their own.

This is what a typical 4th-6th grade group of kids goes through in a typical 2 week workshop. We work together 3 hours a day, week days.

Day One starts quietly. The kids are reserved so I work through this by getting everybody's voice on tape. I explain why they think their taped voice sounds different from their real voice. Some of the exercises we do are:

- 1) They pick a poem to read and choose a piece of music or sound effect to mix in,
- 2) The group collectively produces a sound environment where we record them making the sounds of a haunted house, sea shore, or zoo.
- 3) We have an open mic with the engineer using various effects such as reverb or altering the tape speed to show what they can be capable of using during the week.

By the end of the session, the ice is broken. They've begun forming a team, or I should say teams, for they huddle in same sex groups.

On Day Two we begin writing scripts. I play a radio theater tape, give them some handouts of tips and terms, and discuss writing for radio. Throughout the two weeks we play a variety of tapes, because they've usually heard little, if any, radio theater, and this familiarizes them with the medium. At the end of Day Two, I bring up the goal of the second week -- producing a short news feature or interview. We brainstorm ideas for subjects and I ask them to have one selected for the next day.

We usually begin producing the completed scripts during Day Three. With their topics chosen, I can line up the people they will be interviewing the next week. They work either as one whole group or in two teams. We continue producing scripts through days Four and Five and sometimes need to finish up loose ends the second week. The kids are expected to write their scripts in correct script form. I type

them and run them off to make the scripts legible. The script writer acts as casting agent and director and is consulted throughout the process for clarification.

We concentrate on "nonfiction" radio during the second week. I try to line up all the interviews for days Six and Seven so they'll have as much time as possible to log their tapes, write the script, and even do some, if not all, of the editing. Besides a regular interview, they may decide to do some on-the-street interviews or collect some taped sounds appropriate to their story. We also try to find some sources to research. By days Nine and Ten, the group is working enthusiastically to finish up all of their projects.

The medium of radio is so much fun that I rarely have to act as disciplinarian. The knowledge that their completed program will be aired motivates them to do their best and to stay on task.

During the two weeks we also involve the kids in playing various audio games, listening to lots of tapes, and having discussions around topics, such as public/commercial radio differences, the history of radio, continuing with production work at home with friends after the workshop. We sometimes go on field trips to other local radio stations. Almost always the kids are interviewed live about what they are doing.

At the conclusion of the workshop, they are told when their program will be aired and that they can pick up their cassette with all the completed projects on it, at the station after the air date.

A number of past workshop participants have continued working at the station, and I see the involvement of children in KOPN grow every year. My last suggestions ... keep it fun and unlike school, encourage risk taking (I believe we learn more from our mistakes than we do our successes), don't try to control or dominate the workshop, let the kids take the lead on making the decisions, and have fun. If it's not fun for you or the kids, something is wrong. Oh and last ... reveal yourself. Let the kids learn about you. Too few adults connect with kids as equal human beings. Don't hide behind the mask of an "adult."

<p>TINA HUBBS, KOPN 915 E. Broadway Columbia, MO 65201 (314) 874-1139</p>

☆ New Recordings ☆

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PETER ALSOP AND BILL HARLEY: IN THE HOSPITAL
Peter produced this collaborative work which is a landmark for its humor, relevance, high quality, and storyline connecting the songs, some by Bill and most by Peter. Peter climbs a tree to visit Bill in the hospital after hours, in the story, and ends up as his roommate. An inspiring, empowering tape for kids and songwriters. Has companion booklet to facilitate its use by parents and nurses. Write: Moose School Records, Box 960, Topanga, CA 90290. Inquire about price.

AMERICAN MELODY: ONE WIDE RIVER
In this collection of songs and stories, Dave Mallet performs his classic, "Garden Song," Phil Rosenthal sets "The Owl & the Pussycat" to music, the Smith Sisters sing "Shenandoah" acappella, Tom Callinan tells a delightfully fractured version of "Cinderella," Barbara Reed tells "Grandmother Rosie & Her Ducks," and Jonathan Edwards sings. American Melody is the awardwinning label of Phil Rosenthal. LP or cassette, lyrics included. Send to American Melody, PO Box 270, Guilford, CT 06437 \$8.75 plus \$1.50 shipping.

LISA ATKINSON: THE ONE AND ONLY ME
Lisa's second Gentle Wind tape is a lively collection of 11 original tune and 2 classic favorites, ranging from a rollicking trip through the grocery store to a lullabye to her newborn son, Dylan. An especially exciting tape for families. It features a wide variety of musical accompaniment, a nine children chorus & one song with a Soviet and Spanish translation. Contact: A Gentle Wind Box 3101 Albany, NY 12203 \$8.70 postpaid

PAMELA BALLINGHAM: VOYAGE FOR DREAMERS
Pamela's third recording achieves a sweet nurturing atmosphere of peace and harmony through her theme of dreams. Her mostly original songs (two are by Kate Wolf) touch upon the universal connectedness that holds us all. Will be loved by the whole family, playful and soothing. Send: \$9.98 postpaid to Earth Mother Productions, PO Box 43204 Tucson, AZ 85733

LINDA AND RICH CLIKEMAN: FLEA CIRCUS
A flea circus train collides with a Big Top train, and soon animals are scratching like mad. Mud puddles squish, teeth whistle, baseball cards flip skyward. The songs are like portraits of every family member, pets and fleas included. The Cliekemans specialize in "laugh-along, sing-along" songs in their preschool through grade 6 concerts. Send: \$9 ppd. to Linda Cliekeman, 120 Walker Rd., Washington Crossing, PA 18977

CHANUKAH AT HOME: Rounder Records has just released 14 traditional and contemporary songs by musicians Marcia Berman, Don Crow, Uncle Ruthie, Fred Sokolow, and J.P. Nightingale. These include "Eight candles" by Malvina Reynolds, and a new rendition of the dreidel song by Uncle Ruthie to celebrate centuries of the Festival of Lights. Chanukah songs of family unity and freedom from oppression are on this LP-cassette. Send \$9.95 ppd. to CAMAL 570 N. Arden Blvd. LA CA 90004

DEBBI FRIEDLANDER: SOMEWHERE IN A CORNER
"Cooperation" by Debbi and 5th/6th graders exemplifies the energetic, relevant, and thoughtfully produced songs on this tape. Respectful collaboration with young songwriters and a chorus of 6 - 12 year olds interlace originals by Debbi and others by Jan Harmon and by Norman Blain. Humorous and joyful songs for the whole family. Send: \$10 ppd. to Sound Creations, PO Bx 950 Amherst, MA 01004 or (413) 259-1412

DAVID LEVINE: LET LOVE CARRY YOU ALONG
David uses these self esteem and friendship songs in his trainings for high school peer leadership. Songs include "We Will All Be Friends" and "Howard Gray" whose story of peer targetting of a boy as outcast provides a poignant opportunity for rich classroom discussion. Purly Gates, Linda Schrade, David Kiphuth and others accompany many of the songs. Contact: Davy Lee Productions, PO Box 4024 Portsmouth, NH 03801

LARRY LONG: IT TAKES A LOT OF PEOPLE
Songs by Woody Guthrie as well as songs collectively written by Larry and children from Oklahoma were recorded live in Okemah, Oklahome, Woody's birthplace during an indescribable weekend of community unity. This celebration of Guthrie's life and work is available on Flying Fish Records or from Larry Long, 614 East 25th, Minn. MN 55404

REID MILLER: HEAR A STORY! SING A SONG!
Reid's spellbinding stories and traditional folk tunes for 8 years and up come with a reusable crayon book with activities complementing the themes, packaged together by the Golden Book series. Backed by his lively fiddle and banjo playing, Reid encourages group participation so that this will be particularly absorbing for schools as well as families. His hallmark style of clarity and pacing draw the listener in. Contact: Reid Miller P.O. Box 178 Blue Mounds, WI 53517 (608) 437-3388

LISA MONET: CHIQUI CHIQUI CHIQUI

Twenty-one songs for children, all in Spanish, are on Lisa's newest album-cassette. More familiar songs like "Las Mananitas," and "De Colores" and other delightful tunes from the Spanish-speaking world are included. Rick St. Charles co-produced this recording. A bilingual lyric sheet accompanies it. Contact: Circle Sound Productions, PO Bx 966 Arcata, CA 95521

ERIC NAGLER: ERIC NAGLER, YOU JUST IMPROVISE

This new release explores the fascinating (and often unpredictable) relationship between parent and child through provocative lyrics, humorous insights and upbeat musical tempos. Available from Rounder Records or R.R. #4 Shelburne, Ont. L0N 1S0

RAINBOW COLLECTION: OVER IN THE MEADOW

Fourteen nature songs for children of preschool age include traditional ones like "Five Little Frogs" and "Over in the Meadow" and four original songs including "Sammy Squirrel" and "Who Lives in the Tree?" by the Nearys. Contact: The Rainbow Collection, 83 Rolling Hill Lane, Southington Conn. 06489 \$12 ppd. See their thumbnail sketch for more information on their mail order offerings relating to the environment.

REDWOOD COAST CHILDREN'S CHORUS: ANY DAY SONGS & SINGING GAMES FOR YOUNG CHILDREN

This seasoned group of young performers is directed by Kathe Lyth and was chosen by the Friendship Ambassadors to make a World Harmony Tour of the Soviet Union and Rumania. Contact RCCC, 27 Ole Hanson Rd., Eureka, CA 95501 (707) 445-1833.

BOB REID AND FRIENDZ: MARZ BARZ

The joy of Bob's captivating performances comes through in his second tape, peppered with songs co-authored with young people as well as the title song by Jan Harmon, two by Tom Hunter, and others. You can hear the infectitious laughter in Bob's voice and the energy behind the choruses of young people. Mark Cohen's "Walking on My Wheels," "Habitat" (with hot sax solo) by Bill Oliver, and "Do You Care About Earth?" reflect the valuable lyrics. Contact: Bob Reid Box 505 Aptos, CA 95003

STEVE SCHUCH: CIRCLE OF DAYS

The lively call-and-response singing on "Rainbow Tribe" and the beautiful lyrics of "Grandmother Spider" reflect Steve's expertise in crafting songs of the environment. Instrumentals like "Irish Medley" and "Planxty Owen" highlight his exquisite fiddle playing. Many fine musicians such as Susie Burke, Phil Hoose and Odds Bodkin round out this well produced album-cassette. Contact: Rare Earth Music Box 208 Route 4 Hopkinton, NY 03229. Steve also gives workshops on leading nature songs w/ children.

CRAIG TAUBMAN: CRAIG 'N' CO.

This upbeat rock 'n' roll cassette emphasizes experiences children can relate to. The fourteen songs include "Mom's Having a Baby," "Color Rap," and "Baby Don't Cry." This is Craig's third tape. He has appeared in the Disney Channel's Kaleidoscope Concert series. Contact: Sweet Louise Music 13226 Otsego St. Sherman Oaks Ca 91423. \$10 plus \$1 shipping.

THE VAN MANENS: BARLEY BREAD & RAINDEER MILK

This tape, dedicated to people working to unite the world in peace, features the beautiful harmonies of Dave and Helene with a variety of instruments, and includes the "World Pledge," sung entirely by children. The songs move through a spectrum of moods which center around a homey, country sound. Includes "Under One Sky" by Ruth Pelham as well as "Pajama Time" about moving toward bedtime. Order from the Van Manens PO Bx 54 Beulah, CO 81023 for \$8.95 plus \$1.50 postage.

VITAMIN L: WALK A MILE

These 12 great songs by Jan Nigro were written especially for (but aren't limited to) upper elementary age children. Topics include appreciating differences, empathy, peer pressure and optimism. Vitamin L is a high-energy group of professional singers: two thirteen year olds, one sixteen year old and three adults. A chorus of elementary students also sing on 8 songs. This is music to uplift, inspire, empower, and make you want to move. Order: Lovable Creature Music, 105 King St., Ithaca, NY 14850 \$9.95 plus \$1 shipping (tax for NY residents)



SEND IN INFORMATION ON YOUR NEW RECORDING FOR THE NEXT ISSUE!

You are encouraged to send in your own description, including where it can be ordered and its price.



Peter and Mary Alice Amidon directed a three day workshop for teachers, performers, and others interested in children's music that attracted such an enthusiastic group of participants and staff that it is likely to become a lodestone for summers to come.

Concurrent programs for children coupled with evening storytelling, sing-along and dancing developed a strong community feeling among all ages.

Here are nuggets from each of the seven workshop leaders to try to bring back some of the wealth of resources shared.

Peter Amidon - Storytelling with Children:

Images are central to storytelling. Instead of memorizing the words to a story, memorize its key images and try to make them real for the listeners. Then, if you get stuck, just stay with the process of communicating the image to get you back on course.

Mary Alice Amidon - Whole language and music:

Before reading a picture book out loud, select a rhythm instrument to mark each character, sound, or event in the story. Assign parts to the children. When the designated character appears -- like a magic bird indicated by tinkling finger cymbals -- the child plays that instrument.

Mary Cay Brass - Teaching Folk Dances:

Review a dance before you teach it for any possible difficult directions or formations. Then practice these with a clear marking phrase or image to assist learning. Mary Cay also shared the way daily school sings, such as she has instituted at the Townsend Elementary School, allow a cooperative community to develop.

John Krumm - Students Making Up Dances:

The principles of square dance calling are demystified by first repeating basic calls (swings, do-se-do, left hand star) with different relationships (partner, corner) until basic combinations are clear. For younger children, work with left and right and creating a clear circle shape. Older children can practice leading calls for the square they're standing in, taking turns being caller while music plays.

Sam Moffat - Drum Games and Rhythms:

Say an everyday sentence or phrase repeatedly until you find its rhythm (i.e. "It's too hot to work!"). Then play this rhythm on a drum. Here's a spoken rhumba rhythm: "I want to work, but I can't get to it!" and "Do it...or else!"

David Levine--Building Self Esteem:

Music can open up young people to talk about how they feel about themselves. For instance, David uses the song "Howard Gray" by L. Domann (see New Recordings) as a poignant opener for discussions on why people are put down and how they feel. David is a 12 state district coordinator of a federally funded drug prevention program for K-12 where he is a self esteem specialist.

Sarah Pirtle -- Music and Cooperation Building:

Songs about affirmation and skill building were shared as well as two sample lesson plans Sarah uses for songwriting in cooperative learning groups. Eight handout pages are available for xerox and postage costs of \$1 from Sarah at the back newsletter address.

To learn about next summer's "Making Music With Children" workshop at Ashokan in New York State on the field campus of SUNY New Paltz in a beautiful wooded setting, contact Molly Mason, Fiddle and Dance, RD 1, Box 489, West Hurley, N.Y. 12491.

● NEW PEACE CAMPS SPARKED BY MUSIC

* This summer Roger Tincknell (PO Box 332 Montague, Ma. 01351) worked for a month as music director at the Samantha Smith World Peace Camp in Poland, Maine. Both Soviet and Americans were teen participants and on staff.

* Marcia Berman integrated her music into the first Women's International League for Peace and Freedom (WILPF) Peace Camp at Pacific Oaks in Pasadena, Ca. She writes:

"We had a multi-ethnic staff representing Hispanic, Indian, Pakistani, Jewish and Iranian cultures. The children ranged in age from 6 - 12. The head teacher, Kay Taus taught Fred Small's "Peace Is" and the traditional Hispanic song "De Colores" with signing. Other songs included Patty Zeitlin's "Far, far, journey," "Won't You Be My Friend," and "Spin, Spider, Spin;" "Yambo" by Dan Crow and "Angry Song" (by Marcia) as well as songs by Malvina Reynolds and many others."

Marcia asks -- if you are coming to the PMN gathering in Pittsburgh, please bring peace songs you like to sing which I can add next year.

To contact Marcia, write 570 N. Arden Blvd. LA Ca 90004.



ZEN AND THE ART OF ORGANIZATIONAL STRUCTURE

How do you create a steering committee that can meet frequently but represents people from California to Ontario, from Georgia to Vancouver? How can you create forms of participation which make use of a variety of skills and time constraints? How do you set up clear roles without establishing rigidity that locks some people out? How do you create an organizational structure which sings!

At the annual CMN meeting in June we created and refined a structure that retains those features of being both firm and open. We recognized that a strong network depends upon a foundation of people offering their time and skills as a coordinated group, and set up an advisory board with a unique structure and a four person steering committee.

ADVISORY BOARD: Members are self-appointed.

Each Advisory Board member agrees to:

- (1) Receive letters from the Steering Committee at least twice a year and answer within two weeks any questions posed in these letters.
- (2) Put in at least two additional hours of work at sometime during the year. The Steering Committee will circulate a list of the jobs needed and members will select what they do.

This definition means that the board can be any size. In order for it to be diverse in each of these ways -- age, race and ethnicity, geography, and types of roles in relation to children's music -- the Steering Committee will also reach out and recruit Advisory Board members.

At the June CMN meeting, the following people signed up to be part of the board:

Lisa Atkinson	Colleen Kattau
Debbi Friedlander	Joanne Olshansky
Sandy Pliskin	Bob Reid
Tom Sieling	Stephen Snyder
Andrea Stone	Jeff Vitelli
Barbara Wright	Ted Warmbrand
Sandy Byer	

WOULD YOU LIKE TO BE ON THE ADVISORY BOARD?

CAN YOU SUGGEST OTHER PEOPLE WHO MIGHT BE ?

CONTACT RUTH PELHAM PO Box 6024
Albany, N.Y. 12206 (518) 462-8714 (W)

STEERING COMMITTEE: A four person group will share responsibility for these roles:

A newsletter editor will keep the main method of communication for the network circulating, by sending out at least two issues a year, and will handle correspondence to the network and maintain the checking account.

Fundraising will include a yearly donor drive, seeking \$15 - 100 donations and two yearly efforts to increase the number of subscribers. Starting in 1990, we will make an effort to pay the new editor some reimbursement for her hours at work. At present, just printing, supplies, and postage are covered by the budget.

Communication with the advisory board will occur in two letters a year.

In general the steering committee will be in charge of maintaining an overview of the work of the network, thinking about new directions, and seeking people to assist with projects. It was suggested that members live within driving distance of each other, but that they are charged with fairly representing the whole geographical expanse of the network.

NEW STEERING COMMITTEE MEMBERS:

Ruth Pelham P.O. Box 6024, Albany, N.Y.
12206 (518) 482-9154 (H)

Sarah Pirtle 54 Thayer Road, Greenfield,
MA 01301 (413) 774-5385 (H)

Pasha Warren 267 Onota St. Pittsfield, MA
01201 (413) 499-7303 (H)

Pasha starts as the new newsletter editor this fall. (see article)

Kate Unger Box 405 Cape Vincent, NY 13618
(315) 654- 3498 (H)

PLEASE WRITE ANY MEMBERS OF THE STEERING COMMITTEE WITH YOUR CONCERNS

FINANCIAL REPORT

The Steering Committee is developing a long range funding plan. Although donations at the June meeting brought us into the black side of the ledger, summer expenses have put us back into the red by \$500.

The new expanded newsletter length is part of the increased cost, but we have enough material to print at this volume and want to continue sending out newsletters of this size.

WAYS YOU CAN HELP:

- * Seek out new subscribers. New rate is \$10.
- * Send in your renewal of \$10 if you haven't.
- * Make a donation.

THANKS!

FOCUS:

TWO ARTICLES ON DISTRIBUTING MUSIC

//

The Perspective of a Distributor

I have learned that there are many road blocks into the children's music markets. In my dealing with the buying public, I find that there are several reoccurring themes. I am sharing these with you so that you can know how to best meet your market or to evaluate your own buying patterns.

1) A large portion of people that buy children's music want to find the music that they had as a child. They don't remember the songs well enough or feel secure enough in their musical ability to sing them for their children, so they want a tape to sing with, or to sing it for them. They are looking for the same folk songs that are on a bunch of different albums. People will call me and ask for an album that has a particular song on it that they feel especially close to. Cathy Fink and Fred Penner have albums that cover lots of well-remembered folk songs.

2) There is a separate market for those that want music with a special theme. They want the songs to teach their kids a particular moral lesson in that special way that only music can. This would include tapes with a peace message, Christian and Jewish music, and other how to get along with each other lessons. The Peace Pack tapes are a fine example.

3) There is a huge portion of the market that want NAMES. There is no way that small labels and individual artists can compete in this market with out all of us trying to re-educate the public to the value of buying small, investing in local artists, and supporting the little guys. The current names are Pete Seeger and Raffi, but lots of people are remembering Tom Paxton.

4) There are special time tapes. This would include lullaby tapes, activity tapes, finger play tapes, and dance tapes. This is where lots of schools and day care centers buy albums, as well as parents that want to have music to direct a type of activity. Star Dreamer by Priscilla Herdman falls into this group.

5) The strongest market for small artists is performing as much as possible. People will buy an album because their kid enjoyed a concert or radio show and they want to have their child hold onto the spirit of that experience. My kids have seen Bob Reid at music camps, and Eric Nagler on the TV, and enjoy their tapes a little more because they have an additional link with them.

As a retailer of children's music, this is what I look for:

1) My kids have to ask for that tape to be played again. If they don't like it, I won't try to sell it, even if I like it. This is one reason I carry Janet Smith's I'm A Delightful Child.

2) It must be musically correct. It must be in tune, especially if there are children singing on it. I get many samples of tapes that have a great message, but the quality of musicianship is poor. I would not feel right about listing the poor tapes I've gotten in.

3) There must be a special spark to the tape. There is a new focus or a different presentation, or an idea that comes through. I would like to use Mark Weirdness Moving, Counting, Rhyming, Up-Down, Left-Right Look What I've Got Album for an example. The actions in the game songs are given enough time for very small children to do the actions without slowing down the pace of the music. This makes it especially good for me to sell to very young listeners.

4) Tapes that have books or words for songs to go with them are more marketable than those without. I like tapes where the center folds out with the words on it.

It's great to have a message. It's wonderful to share a song. But you have to get that song and that message out there.

by Barbara Coole-Richman 529 Fifth St. Santa Rosa, CA 95401

Ed. note: Twice a year Barbara mails out the Richman Cotton Company catalog. Barbara's company was established with an ethical foundation for minimal ecological impact and positive social impact. She provides a market place for families that produce quality crafts, Sewing is done by small sewing contractors and she tries to make sure that imports are made in positive work situations. She lists four pages worth of tapes and music books.

CATCH 22: THE FORMIDABLE WORLD OF DISTRIBUTION

BY DEBBI FRIEDLANDER

"You should really make a tape!" said parents of children who were fans of mine in my career's very early stages. Okay. I made a tape. That in itself was a huge investment, emotional as well as financial, and I came up with a product that I am extremely proud of. It took a year, but now the real work begins. How do I get it out into the world so that others can hear it? How can I at least break even on this investment?

Early in the process of making the tape I spoke to Cathy Fink, a very experienced performer in both children's and adult's spheres. She alerted me to a number of realities which I will illuminate here, but perhaps the best advice she gave me was to buy a book entitled, How To Make and Sell Your Own Record by Diane Sward-Rapaport. I got it through my local record store. It begins with PROMOTION and early on makes the point that the reason you are making an album is so that it gets heard. This seems straight forward enough, but it's not ...especially these days when there is quite literally a flood of material out there... and lots of hype to go with it.

Distribution is a formidable task, and when you are doing it yourself, it's very time consuming. The CATCH 22 is this: distributors don't want to take your tape unless they know they can sell it, and they feel they can't sell it until you're a "known" name ... but you can't be "known" until you get some distribution. What do you do?

First, a disclaimer. I am writing from my own experience, and everyone does things differently. You may have the magic key that opens doors -- and if you do, great! Use it! I don't have it, but I do have energy and am making time to find out some things. Believing wholeheartedly in what you have to offer is the most significant aspect of convincing people to try your "product."

Talking to some smaller labels, Alcazar, Rounder, Music for Little People, seemed a good first step. Perhaps something will come of these contacts I have made, but it won't happen for a while. They, too, receive an average of 8 - 12 new tapes a day, and because they are relatively small, which seems "cozy" to us folkies, they aren't in a position to take risks on a new product. Plus, their catalogs are completed well before consumers receive them...it's now July and Christmas catalogs are already in the works.

Recently I spoke to a friend of mine who started his own label and has become somewhat of a tape "magnate." His distribution is now well over 250,000 tapes. His secret: he found his niche. He is selling his tape at craft fairs. He got people to listen to it using a Walkman, one person at a time, and miraculously people buy it. He was so successful at this in the early stages that he now has a full fledged company, Acorn Music, and has several employees and a business manager.

He found his niche by "accident." He found that when he played his dulcimer on the street, people would stop, listen to him, give him money, and maybe buy the tape. When he just asked them to put on headphones and listen to the tape, they would buy it. His sales skyrocketed...from maybe 50 tapes on a good weekend to 500 tapes in a weekend. Then he found if someone else asked people to listen to the tape, it worked even better. He then discovered craft fairs. I haven't yet tried this venue, but I have gone to the Artists in Small Business Dept. at the University of Massachusetts in Amherst and bought their yearly publication, "Fairs and Festivals" which neatly lists every craft festival, weekend by weekend. Some of these are music festivals, some have children's entertainment listed as something they offer. It's a start. Now it's just a matter of calling the phone numbers listed as contacts.

Another great resource is the 800 directory available at the library. I xeroxed four pages of this phone book: all the music listings. I also scratched my brain trying to come up with other headings I could try. I spent two solid hours the other day systematically calling these phone numbers...and found other leads.

Developing a series of questions was helpful. First I would ask if the company dealt with children's material. Next, did they deal with "unknown" artists? Finally, did they deal with audio cassette tapes? I spoke with publishers, distributors, I even spoke to BMI, because I am listed with them, and asked if they could give me some direction. I have made initial contact with the person in charge of music for children's television, but nothing

has happened yet. Another point made in Sward-Rappaport's book is that you need to act as your own distributor, at least initially. That means going to stores and asking them if they will carry your tape. Local stores seem very receptive and I have ended up negotiating several prices -- the retail price (what they will sell it for), the consignment price (what they will pay you after someone buys it), and the wholesale price (if they want to buy it from you outright). Keep records of who you distribute to, how many you leave (initially only leave them with two to sell, and one for the store as a promo). Call back to find out if anyone has bought them -- and in the meantime tell everyone you know that it's available in stores.

The more publicity you generate for yourself, the better, for obvious reasons. Try getting an interview on your local radio station, and if you can dovetail this visit with a local concert, even if it's hawking tapes on the side walk, you'll do well. See if you can get a review in your local paper. And send your tape to the editor of the School Library Journal, but call 1-800-842-1669 first to make contact. Parent's Choice Magazine judges audio cassettes on the basis of merit. It's expensive to enter, but any awards you can get certainly won't hurt your notariety.

These are some of the things I learned from the book I mentioned by Sward-Rappaport, and have now confirmed by trying them out. There are probably thousands of ways to get your tape out there, but I can only do one thing at a time. This book helped me to think of ways to "crack the nut" and continues to serve as inspiration. It also contains a directory of organizations out there to help us "small fry." Check it out... and then "pound the pavement," asking questions and advice all along the way. You're not alone.

by Debbi Friendlander, Sound Creations,
P.O. Box 950, Amherst MA 01004 (413) 259-1412.

Debbi's new release, "Somewhere in a Corner," is described in the New Recordings listings.

FOCUS topic for Issue 6:

Music Education in the Schools.

NEW CONSCIOUSNESS

"This is the first generation in the history of the world being raised with consciousness about class, race, and sexual preference. When I think of what that looks like in twenty years multiplied over all the different children who've been raised with an acceptance of diversity, I get very excited," says visual artist Deborah Krueger, mother of two children. Deborah gives workshops on "No Limits for Women in the Arts." (Write Brick Yard Hollow, Montague, Ma 01351)

Recently Deborah's daughter asked her, "What's that boy's name who has two mothers who are married to each other?" At four years old, diversity in sexual preference is part of her world.

"Unlearning Homophobia: Writing Songs for Children" was one of the workshops offered at the June People's Music Network Gathering. Participants sang songs already written and then discussed the possibilities for new songs in the future.

"Annie" and "Everything Possible," both by Fred Small exemplified positive songs already created. On the wish list for new songs there were suggestions for songs about real lesbian and gay men who are role models, and songs contradicting

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UNTIL YOU'RE A KNOWN NAME...
BUT YOU CAN'T BE KNOWN UNTIL
YOU GET SOME DISTRIBUTION.

You can be anybody you want to be.
You can love whomever you will.
You can travel any country where
your heart leads,
and know I will love you still.
You can live by yourself,
You can gather friends around,
You can choose one special one.
And the only measure of your words
and your deeds, will be the love
you leave behind when you're done.

Chorus of "Everything Possible"
Words and Music by Fred Small
©1983 Pine Barrens Music (BMI)
On his recording, No Limit
(Fred Small, 19 Griswold St.
Cambridge, MA 02138)

the kind of name-calling rampant among young people which uses sexual slurs. At least one out of every ten children we sing to will grow up to be gay and lesbian adults. The hope is for songs that will send them the affirmation so infrequent right now.

Speak Out!

What, specifically, does it mean to you to be involved in empowering music forms?

WHO-WHAT-WHY

BY BOB REID

When I think of the Children's Music Network, I see us as a vehicle for communication and contact among those performers, parents, educators, and people in media, interested in the presentation of material (both music and stories) for children that is respectful, empowering, enlightening and educational.

We recognize that the young people of our world are too valuable to be seen as a vehicle for adults to make money.

We recognize that we as a network must work to educate ourselves and each other to become more capable of meeting our goals.

We recognize that it is not enough to merely present songs and stories that use the proper words and that we must also be aware that the presentation reinforces our objectives.

I see us as an alternative to the established norm in children's entertainment. Where generally the main concern of the industry is financial with concerns of content and method important only as they affect profitability, it is my hope that CMN will be primarily concerned with content and method. I hope we will address the needs of children above any conflicting needs we may have.

The quality of our work and of our relationships with children will, to a degree, shape the future of our society and our world. The sense of power, or lack of it, that we impart to these young people has impressive potential, in constructive and destructive ways. If we abdicate our responsibility, if we only focus on our personal needs for economic gain, without addressing the question of how our work affects others, then we are reinforcing the kind of behavior and alignment of priorities that we profess to abhor.

If we augment the influx of adults seeking to cash in on the "Children's Market" then we are the problem and not an attempt at a solution. CMN must be more than a vehicle for adults to make money performing for children.

Our lyrics and our performance style together communicate a message. As we articulate our goals to each other, we can stay mindful of what our work truly is.

NOISE-ALONGS

BY BRUCE O'BRIEN

If we define "What works?" as "What songs and settings for singing are empowering?" then the answer lies in the degree to which the listener is also a singer. I'd like to share some suggestions as to how I introduce sing-alongs.

First, I don't usually start with a song that is new. I'm conscious of those people who don't believe they can sing (because they were told at an early age they were "tone deaf" by a piano teacher who only played in the key of C when a child's voice was in another range).

So I do noise-alongs. Take, for example, Woody Guthrie's song, "Riding in My Car." You'd be surprised how many people can make great car noises.

Or chickens or howling dogs. Or you can make sounds like maracas and claves for a calypso song. Or do a "jazz-along" song to the Dixie-land Band instrument of your choice.

There's a beautiful little song that was popular here in rural Wisconsin about forty years ago that all the old folks and farmers know, called "Mockingbird Hill." Once I invited the audience to "bird-call-along" on it. Way in the back there's somebody who won't do any of the above singing or noise-making but does a mean meadowlark. It's a guaranteed riot and usually the bird-caller is so good and so humble that most folks will not know who's doing it; certainly not me.

So the effect is that the heat is off me on stage to "perform for" a group of people and we have really entertained each other. Very democratic.

With kids I usually sing David Mallet's "Garden Song" with a whistle break. When a room full of beginner whistlers get going it sounds like newly hatched robins. Instant spring.

Last issue the question of children's music and politics was up. I don't know for sure but I think that people who learn to sing can learn to speak up for themselves and their world.

Bruce O'Brien 604 Newton, Eau Claire
Wisconsin, 54701

Bob Reid Box 505 Aptos, CA 95001

News and Celebrations

TRIBUTE TO WOODY GUTHRIE

Although revered worldwide for his music, Woody Guthrie was often shunned by his hometown for his political views. It was not until Larry Long, folk musician from Minneapolis, served as an artist-in-residence at an Okemah, Oklahoma school, and then worked to organize a concert, that a tribute to Guthrie was held in his birthplace. The concert at Okemah's historic Crystal Theater celebrated Guthrie's life and work. Larry Long and 70 school children from three Oklahoma school districts were joined by other musicians including Seminole/Creek elder Woodrow (Wotko) Haney. (See New Recordings for a description of the Flying Fish recording of this concert). Songs by Woody as well as songs collectively written by Larry and Oklahoma children were shared.

Larry writes that at age thirteen, "my dad died and sometime thereabouts I discovered the book Bound for Glory by Woody Guthrie. I related to this story of being left alone in Okemah and what he went on to accomplish singing for the people"

Since then he has sung on picket lines, organized a farmer-controlled market through area churches in Tennessee and founded the Mississippi River Revival, a ten state environmental organization. Write: Life Productions, Box 9601, Minn. MN 55440.

"WHAT A PLACE FOR DREAMS IS THIS MOVING, SINGING, RESTLESS THING THAT WE CALL SCHOOL."

-- ANGELO PATRI, 1914

BRONX HISTORY RADIO SHOW

Each month Lisa Garrison airs a show on the history of the Bronx on WFUV FM in New York City. If you are within listening distance, you can hear her next show on September 12th at 6 PM at 90.7 FM.

This show will feature Angelo Patri, an Italian American progressive educator. He created miracles in an overcrowded, impoverished Bronx district in the early 1900's through music and arts in the schools. He also refuted the melting pot theories of Americanization. Instead he supported the ethnic identity of newly immigrated children.

In her own work in the schools, Lisa has been developing pride in the Bronx. To contact her, write 115 Payson Ave. 3F New York City, 10034.

RAISING OUR ROOTS CELEBRATION

Lucy Joan Sollogub organized a city-wide multicultural festival in Boston this past spring where 250 public school children celebrated their many heritages through music, dance, and poetry performance. This was the fourth city-wide festival sponsored by the Community Music Center. You can contact Lucy at the center by writing 48 Warren Ave., Boston, MA 02116.

For 79 years the Community Music Center has maintained a distinguished tradition of blending artistic endeavor and community service. Classes in music and, for the Middle School, performing arts are complemented by a multi-cultural curriculum and bi-lingual classes which reach out to 17 Boston elementary schools.

Ninety minute videos of the event are available for \$20 from Tom Reid at 40 Fairfield St., Cambridge, MA 02140.

VENEZUELA: TEACHING ENGLISH THROUGH SONG

John Ungerleider centered his English curriculum in Caracas, Venezuela around popular and folk music. He found that the Beatles and Simon and Garfunkle were favorite songwriters. He also used traditional U.S. music like "Old MacDonald" and songs by CMN members like "Two Hands Hold the Earth" and found that these proved to be favorites as well.

John writes, "Music opened the doors to me in Venezuela in a way I never anticipated, and I certainly recommend that any of us who are teaching bring in our music unabashedly."

This fall John uses group songwriting techniques to focus on world issues in his classes at the School for International Training, Brattleboro, VT. 05301.

MULTI-ETHNIC CHILDREN'S FORUM

Arun Narayan Toké has created a new children's magazine for children of diverse backgrounds to share their experiences and expressions. It was conceived in 1986 at an international conference in India where parents, educators and teachers gathered to discuss peace education. This summer marked the publication of its third issue. Skipping Stones is available for \$15 per year from the Aprovecho Institute, 80574 Hazelton Rd., Cottage Grove, Oregon, 97424. (free or reduced rate to low-income & 3rd world)

RESOURCES

SHIRON L'SHALOM: A Sourcebook of Jewish songs for peace education edited by Lucy Joan Sollogub and Ann Carol Abrams. Mail checks made out to Jewish Educators for Social Responsibility to Lucy at 155 Winslow Ave., Norwood MA 02062.

AWARD-WINNING RESOURCE ON FESTIVE DAYS

Both Canadians and U.S.ers will find Let's Celebrate! Canada's Special Days relevant. This book by Caroline Parry offers excellent multicultural material and information on the common denominators shared by many different celebrations. Caroline includes maple syrup season, Midsummer Day, Chanukkah, Christmas and a multitude of others listing folk songs, rhymes, games dances, and lots of "lore." She recently spent eight months in Britain researching calendar customs.

To order a copy of her book from Kids Can Press or contact her about the wonderful thematic programmes she organizes, write 121 Lippincott St., Toronto, Ontario M5S 2P2

TELLING NEWS

Here's 3 resources for musicians who are also storytellers.

- * Stories for World Change Network
John Porcino, 253 Long Plain Road
Amherst, MA. 01002 (413) 548-9434
They give workshops on using storytelling to teach peace issues, have collected a list of stories on peace and conflict resolution, and are creating an anthology covering peace, justice & the environment.
- * Do Tell! Storytelling Enthusiast's Newsletter edited by Reid Miller
P.O. Box 178 Blue Mounds, WI 53517
\$5 for two issues a year. National coverage. Reid offers news, resources, and technique. (He also has four excellent recordings of his music and stories - see new recordings).
- * Just Enough to Make a Story: A Sourcebook for Storytelling by Nancy Schimmel
Order from Nancy at 1639 Channing Way, Berkeley, Ca. 94703 Includes an annotated list of children's stories with active heroines and a list of peace-related tales.

FOLKSONG IN THE CLASSROOM

For 8 years two dedicated teachers have put out this newsletter to provide teachers of history, literature, music and the humanities with a source of folksong materials for classroom use. Back issues are available low cost. Each issue offers words and music to songs around a theme. Send: \$5 a year to Lawrence Seidman, 140 Hill Park Ave., Great Neck NY 11021

NEW SONG LIBRARY

Need to find a song on almost any topic? A research librarian at this unique song library can send you tapes, sheet music, or other information by mail. \$25 membership or \$10 to receive their newsletter. PO Box 295 Northampton MA 01061. Executive director Johanna Halbeisen is the one who has made this all possible.

KIDSBEAT COLUMN

Sandy Byer writes a new column in Sing Out! magazine for performers who work with children. She describes it as an opportunity to "share ideas and problems and feel a little less isolated in what we do." She also selects a children's song for each issue. Her address is on page 4. To subscribe to Sing Out! send \$15 for 1 year to PO Box 5253 Bethlehem, PA 18015-5253.

GINNI CLEMMENS

For those of you who have wanted to re-connect with Ginni her address is 321 Pukalani, Pukalani Hawaii 96768 (808)-572-9433. Ginni writes, "How about planning a CMN gathering on Maui? A friend has a place that can accomodate 20 in beds and 30 campers. The scenery is heavenly."

AH, GARGLING NEWS

by Nancy Schimmel

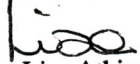
Sandy Johnson said in her thumbnail sketch that she is "desperate to learn how to avoid hoarseness." If she's getting hoarse from straining her voice, she needs a good voice teacher, which is easier said than found. But if post-nasal drip or other gunk from allergies or colds is a contributing factor, my voice teacher recommends gargling with a baking soda solution to neutralize the acid in the gunk which is irritating the throat and vocal chords. Sing as high as you can while gargling to push the vocal chords up towards the wash, and do this often -- every hour or so if things are bad. It really does help. Her recipe: 1/4 tsp. baking soda in 1/4 cup hot water, add 3/4 cup cool water.

NECESSITIES: RACIAL BARRIERS IN AMERICAN SPORTS by Phillip Hoose. In this 1989 release from Random House, Phil, one of the co-founders of CMN, exposes and challenges the racial attitudes of those who control major sports in America.

TONGUE-TIED

As parents, we are from time to time put in the predicament of having to answer the complex questions of young inquiring minds. I say predicament because these inspired questions are usually asked when I am trying to find my way out from underneath sixteen loads of laundry, or, hosing off the maple syrup that has been lovingly poured all over the family dog.

Yours in song,



Lisa Atkinson
1655 Montemar Wy
San Jose, Ca. 95125

So there I was, armed with my trusty plunger, standing in an inch of green water trying to unclog the garbage disposal. Enter my six year old, crying loudly about how mean the neighbor's daughter is. Aha! Here is my chance to say exactly the right thing, to drop one of those parental pearls of wisdom that will make her better able to find the goodness we know lies in even the meanest kid. Unfortunately all that is dropping is the remains of last night's spinach salad out of my sink and onto my kitchen floor, but, here goes. "Honey, try to focus on a person's good qualities, not their bad qualities." Uh oh, I knew it, here it comes..."Mommy, what's a quality?" I could feel myself sinking deeper in the salad slime.

Now, I am not the kind of person who has these verbal jewels on the tip of my tongue. Give me a couple days and I can give you a brilliant dissertation. Well, a six year old does not want a speech, especially one she has to wait for. A child wants an answer... NOW!

"A quality is a trait in your personality," I said, knowing full well that this was a totally inappropriate response. "Mommy, what's a trait?" "Well, a trait is a characteristic that makes you special."

"Oh, I get it", she said, "like my feet, cause they make me run fast."

"No, a quality is something you can't see, like kindness; gentleness; listening ; giving; etc....etc....."

As it so often happens with me, I can get my point across better in song than in words. This conversation with Sarah prompted the following song. I play it on lap dulcimer, but I included guitar chords. When I sing it with kids, I sing the first couple verses to familiarize them with the melody and the idea. Then, I ask them what they feel are their best qualities. The answers are always genuine and always surprising.

By the way, when I asked six year old Sarah what kind of a person she was, she smiled confidently, hesitated for a brief moment, and answered "a COOL person."

I AM SOMEBODY

Words and music by Lisa Atkinson

The image shows two staves of handwritten musical notation in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The lyrics are written below the notes. Brackets are used to group words that are written above the notes. The lyrics are: "I am a { cool kind shy } person + I hope that you'll see that spe-cial somebod-y I know I can be, cuz if you take the time to lis-ten you'll see the { coolness kindness shyness } going on in me."

The S.A.F.E. Forest Song words and music by David Crumme

We're happy in the forest just as it stands
There's plenty for us all, the critters and man
If we treat the forest with lovin' care
when our grandkids are grown it'll still be there.

Chorus: Hey! Hey! We don't want your spray.
Take all the poisons and go away.
The tall pine, the cedar, and the spotted fawn.
If we don't take care, they'll all be gone.

David wrote this song for his local environmental group, Safe Alternatives for our Forest Environment (S.A.F.E.) when they paraded on a float in the Trinity County Fair.

To learn the music and the rest of the words, send a blank tape:
David Crumme PO Box 1529
Hayfork, CA 96041

What You Dreamt About

Bonnie Lockhart © 1988

(chorus) Do you remember what you dreamt about you
 dreamt about last night? I've had some dreams I'd like to
 think about to think about in the light

(verse) I remember a lake* and I can see it now -
 what would that lake say to me if
 it could talk some-how?

When Bonnie Lockhart sings her song, "What You Dreamt About," she asks the children to name something that they have dreamt about and the group sings about it together.

In the example of her verse, the starred word, "lake," is where you zip in the new responses.

Bonnie Lockhart 2138 McKinley #D
 Berkeley, CA 94703

GUIDELINES FOR THE SONG SWAP:

- * Please enclose a self-addressed stamped envelope if you write the songwriters listed.
- * Songs by writers in the Children's Music Network are welcome. Choose the sample verse and chorus which you'd like to have printed. If there's room, a portion of a lead sheet will be printed as well.
- * If you have no lead sheet, request that readers send you a blank tape for you to record for them the song.

THUMBNAIL SKETCHES

WENDY ARDIZZONE JOY OF MUSIC PROGRAM 112 Morningside Rd., Worcester, MA 01602 (508) 757-0959

Wendy's Music and Movement classes for ages 2 to 11 give children experience with the elements of music through songs and chants, poetry and speech, games, rhythm instruments and movement. Each child is made to feel valued as part of a group in which members listen to each other, share ideas, and the fun of making music in a cooperative atmosphere. She started the Joy of Music Program in 1986 to help children develop self-esteem and an inner relationship with music that is both empowering and comforting. Joy of Music also offers recorder classes, recitals and co-sponsors Children's Folk Concerts. She is eager to network with other music educators and to learn new songs by CMN writers. She studied piano with Victor Rosenbaum and Eurhythmics at the Longy School of Music, and for eight years was on the piano faculty of the Performing Arts School of Worcester.

DEBBI FRIEDLANDER SOUND CREATIONS PO Box 950, Amherst, Ma. 01004 (413) 259-1412

Debbi is new to the performing scene, but an old hand at making music with children. She has a clear, energetic voice, plays guitar and piano, and puts action, enthusiasm and expression into her songs ...almost like each one is a tiny theater piece. She was the recipient of the Massachusetts Artist's Foundation finalist award (1989) for music composition. Her artist residencies include songwriting with elementary age students, and concerts featuring songs written by children. Her first full-length audio cassette features songs written by children and includes original materials as well as songs by friends. "Somewhere in a Corner" is available for \$10 postpaid. She also invites tape swaps with others in the CMN network.



Rick and Judy 84 Durham St. Guelph, Ontario N1H 2Y3 Canada (Rick Avery and Judy Greenhill)

We have been performing concerts and workshops together for ten years. We have three family recordings to our credit -- "Land of the Silver Birch" (ALA 1984,) "Christmas is Coming," and "Family Album" (ALA and Parent's Choice 1987.) We perform an average of 130 concerts each year. We arrive at each concert venue fully equipped with excellent sound equipment (EV and Audiopro) and adequate portable lighting (1000Watts video lights). We sing in tight harmony and accompany ourselves on banjo, guitar and spoons, primarily, but also play fiddle and dulcimer. Our concerts aim for a very high level of participation which we get not from just cranking out old chestnuts (of which we do a few, of course) but by carefully chosen and developed song-leadership techniques such as echo, lining out etc. Our repertoire is full of songs in the folk music idiom that reinforce positive family values, as well as make for a lot of upbeat, fun singing, not just for the children but also for the adults with them. During the last two years our appearances have included Vancouver Children's Festival, Sanders Theater in Boston, and on Canada's premier children's TV show, "Fred Penner's Place," as well as schools, libraries and concert halls.

Judith Cohen 751 Euclid Ave., Toronto, Ontario, Canada M6G 2V3 (416) 533-2666

As an ethnomusicologist, performer and educator, I develop musical programmes, participatory in varying degrees, for pre-schoolers, adult academic conferences, recorder classes and whoever else requests them. I'm concerned with what I still perceive as a sameness in kids' music, and find myself wondering whether children really need "children's music." I would like them to hear, learn about and sing many more songs in different languages, sung and accompanied in different styles, using community resources more than professional kids' "specialists" (including myself, I guess). My three year old daughter sings whatever comes her way in day care, but also can offer to be heard singing a 13th century cantiga in Galáico-Portuguese, or a Croatian or Bulgarian song; and her favorite cassettes include Mike & Peggy Seeger, "klezmer moo-zik" and Greek moo-zik."

My "children's concerts" include songs in Catalan, French, Portuguese, Hebrew, Haitian, Creole and Inuktituk, & for the medieval programmes, early Latin and Occitanian, among others. I sing some a capella or with traditional percussion, especially derbukka, and also use oud, troubadour fiddle, dulcimer and various folk flutes. I often, but not always, sing portions of the songs in my own English or French translation. The material I use for teaching recorder reflects the backgrounds of the classes where possible -- Chinese, Greek, West Indian, South American, Portuguese, etc. etc.

I rarely use the word "peace" with audiences, but choose programmes which celebrate differences and involve the public (of whatever age) actively. I tend to be suspicious of the current rhetoric -- "empowerment," "interface," "social content," "dinosaurs," -- and have long suspected myself of not being totally "politically correct." However, my 60's background and tastes often show through. I'd love to hear from anyone else interested in multicultural materials and in exposing children -- and adults -- to a wide variety of musics, rather than choosing their musical styles for them.

Guy Carawan RFD 3 Box 370 New Market TN 37820 (615) 933-7647

Guy's repertoire draws from black and white traditions of Appalachia and the South. For twenty-five years he has worked as a singer and musician across the U.S. at colleges, clubs, and festivals, performing on guitar, banjo and hammered dulcimer. Alan Lomax has written, "In my estimation, Guy Carawan has done the most important and most sensitive work in the field of folk music in the U.S. in the past 20 years. Instead of just writing books and making records, instead of just singing, he and his wife Candy have gone to the problem areas, to the face of the culture, to the creators with patience, with love, with wisdom, have helped them towards the realization of themselves and their cultural heritage." His performing career parallels 25 years of cultural work in the South, based at the Highlander Center in Tennessee. His 13 records and tapes and 15 documentary recordings range through Appalachia and black Southern cultures as well as the music of China. He recorded, "My Rhinoceros and Other Friends" (A Gentle Wind) to bring together children's songs he sings for all ages.

Linda and Rich Clikeman 120 Walker Road, Washington Crossing, PA 18977 (215) 493-6596

Linda and Rich Clikeman are two fictitious adults invented by the characters who live in the songs and stories of an album of family portraits known as the "Flea Circus." Kurt the Squirt with the dirty shirt (thrown out of a pig pen for sloppiness in "Pig Tale") puts it this way, "Linda claims to have been a teacher and both claim to be parents. But no parent or teacher would oink on the radio like they have!"

"If they were real adults they'd tell you that they mix important values with their singing and laughter," cite the animals who learned how to welcome new faces in "New at the Zoo." "Besides, they know too much about baseball cards, sitting in mud puddles, and eating worms. We invented them, and now Rich is claiming to have created us. It doesn't make sense, and it's not fair!" complains Sally Ann of "Your Shoelace is Untied."

Linda and Rich are imaginary, so you'll probably see them because you have a very good imagination. If you do, call local authorities immediately, but do not -repeat, do not attempt to comprehend.

David Crumney P.O. Box 1529 Hayfork, CA 96041 (916) 623-KIDS

I'm the father of 5 children ages 6 to 22 and have been working professionally with children for 13 of those 22 years. Music has been an important part of both of those endeavors. Currently, I'm directing the Trinity County Child Assault Prevention Project using music to open up and empower kids. I'd love to hear from others doing the same.

I also am involved with our local environmental group using music to get our message out. Currently the struggle is in convincing local foresters that we may all be better off looking for alternatives to the herbicides they believe necessary. Any ideas?

I do believe music can make things happen!

Catherine Hall 3252 No. Leavitt St. Chicago Illinois 60618

Since 1974, Catherine has been performing a wide variety of music with family, adult and club audiences, accompanying herself on guitar and mountain dulcimer. Her vocal interpretations of folk and Irish ballads and renderings of tunes on the flute and tin whistle show her love for the music she presents. She also leads six classes a week for babies of six months to "big kids" three and four...and loves it! This is the Wiggleworms program at the Old Town School of Folk Music, a parent/tot program where families share music in a fun, positive environment. She says, "It's a very healthy atmosphere and I learn a lot about just being a performer in general." Her recording, "Songs for Children" has both original songs and poems. She appears, as well, on the program, "Irish Television Chicago."

Debra Neary The Rainbow Collection 83 Rolling Hill Lane, Southington, CN 06489

The Rainbow Collection is an outgrowth of our families' 13-year-old day care business in which nature and environment have been used extensively to teach counting, music, art, and life to youngsters. Over the years, other day care providers asked us where we got this item or that item that we used in teaching. Some were items we had made, others were items we had bought. One day we got the bright idea: "Why not sell these items ourselves and make it easier for others to get them, too" So we began making some things, such as flannelgraph sets and finger puppets, while buying other line items such as books, rubber animal tracks, hand puppets, nature puzzles etc. Shortly, it became apparent that a line of nature products also needed music, and we elected to produce our own tape, "Over in the Meadow." (see New Recordings) We plan to follow it with at least three more tapes -- one for children ages 5 through 10, one of nature lullabies for children of all ages, and a collection of simple Christian songs for children. What's creation without a Creator? Our first catalog (not very big) will be out this September. Our phone number is (203) 621-7946.

Nancy Silber 174 W. 76th St., #10J, N.Y. N.Y. 10023 (212) 873-0574

Nancy has taught music at the Bank Street School for more than ten years. She is a co-editor of Children's Songs for a Friendly Planet, a collection of more than 125 songs for teachers and children, about world friendship and peace. Together with Tony Soll, she has written many children's songs, 14 of which appear on their album Dinosaurs, Dolphins, and Dreams (CMS Records, 226 Washington Ave. Mt. Vernon NY 10553). She performs throughout the New York metropolitan area with NEW SHOES, a folk/rock/traditional/original band which gives lively concerts for the whole family. She and her songs can be heard on radio stations WNYE in New York City, and WFLN in Philadelphia, and others. She says, "I'm always looking for new songs and new ideas, and I would love to 'swap songs' with anyone interested."

Steve Sedberry Rt. 1, Box 252-A Newell, AL 36270 (205) 363-2944

Steve, the Alabama Troubadour, alias "Norman Kidsongsinger" has recorded three cassette albums including one of original songs for children (1981). Will trade for your tape, or send \$7, postage paid. Voice: pleasant baritone. Plays guitar, autoharp, piano, harmonica and pennywhistle. He lives deep in the woods but tours nationwide. "I like children," he says, "because they wake me from the 'Worried Adult Coma' (WAC, i.e. wackie). The things I most enjoy about adults are child-like qualities of honesty, curiosity, determination, and unaffected affection. I enjoy corresponding with children and adults." Will trade tapes and sheet music via mail, "Waydy Bug & Wittle Woim," "Ms. Popcorn," etc.

Leesa Wittus P.O. Box 262 Suttons Bay, MI 49682 (616) 271-4225

I am teaching a folk music class because I'm concerned about young people not being exposed or educated about folk music and I want to see folk music passed on to future generations instead of becoming "a lost folk art." I want to provide students with a wholesome, meaningful, and positive alternative to some of the music that is being presented to them at this time.

When I perform, I like to be near the kids, down on the ground with them. I don't like the "distancing" that is happening right now at folk music concerts and festivals between performers and their audiences. This is happening because of the use of microphones and stages. I am a "performer" who "does my thing" with kids and we are all involved and participating. We don't do what we do as a competitive thing (i.e. talent show). I am also a great believer in hugs. I tell people who are arranging festivals, if hugging offends you, please don't hire me for your children's area.

Because of my work setting up the Kids Koffeehouse in Suttons Bay, I was given the Giraffe Award in 1988.

Craig Taubman 13226 Otsego St., Sherman Oaks, CA 91423 (818) 784-7844

Craig has toured the United States performing with his band. In addition his songwriting career runs the gamut from pop, rock, religious, national commercials to children's musicals, including "With One Voice" which was performed on cable television.

His recently completed play, "Noah's Dumpster," was performed at the Los Angeles Children's Museum last year. In addition, Taubman has performed in one hour specials for the Disney Channel's Kaleidoscope concert series. The music is upbeat rock n' roll, with an emphasis on everyday experiences children can relate to. He is now writing the music for a series of Disney videos "illustrating the basic differences between people."

He has just released his third children's album, "Craig 'N' Co." His first two albums are "makin' Music" and "Pennies for Your Thoughts."



THUMBNAIL SKETCHES IN FUTURE ISSUES: By the time the next issue arrives in winter, we expect that the new directory will also be out, but Pasha and Sarah feel that it's important to continue this feature because it adds a personal window on each person that listings alone won't convey. So please do continue to send in your thumbnail sketches. In the past we'd encouraged brief sketches but we like the details that come through when the writer has more space, so now we welcome the longer pieces as well. A good guideline is to take a third of a page, maximum.

CALENDAR

- * OCTOBER 1 is the deadline for sending your listing for the CHILDREN'S MUSIC NETWORK DIRECTORY.

If you have not received a form in the mail, write to:

IMAGINATION PARADE
c/o Paul Butler
2548 East Tremont Avenue
Bronx, New York 10461

Send in your directory listing to Paul Butler.

- * JANUARY 19 - 21, 1990 is the weekend for the People's Music Network winter gathering.

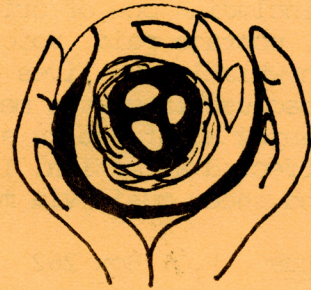
Contact: Anne Feeney
202 Dewey Street
Pittsburgh, PA 15218
(412) 242-9180

Workshops on children's music and meetings of the Children's Music Network will be part of the weekend. Feedback from the fall regional gatherings will be shared at this time.

NEW MAILING ADDRESS FOR CMN!

Please send subscriptions, articles for the next issue, and general correspondence to:

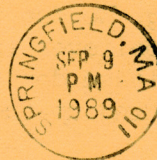
PASHA WARREN
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CHILDREN'S MUSIC NETWORK

SARAH PIRTLE, EDITOR
54 THAYER ROAD
GREENFIELD, MA 01301

(Correspondance for the next issue should be sent to Pasha Warren)



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