
PASS IT ON!

The Newsletter of the Children's Music Network (CMN)

ISSUE #11 SPRING 1992

WE'RE ON THE ROAD!



**TO A FABULOUS ANNUAL WEEKEND IN L.A.
DETAILS ON PAGE THREE**

PHOTO OF GRIFFITH PARK - SITE OF THE OCTOBER 1992 GATHERING

**SPECIAL INSERT FOR CMN MEMBERS!
1992 CMN DIRECTORY UPDATE OF NEW MEMBERS SINCE
JULY 1991 - SEE CENTER PULL-OUT**

**TWO NEW COLUMNS!
SONG PALS / PEN PALS - KIDS' CHORUS - PAGE 12
SWAP SHOP - PAGE 23**

EDITORIAL

In this edition, we would like to pass this column over to our Coordinating Editor, Bob Blue. We'll be back next time! -- Andrea & Ron Stone



Photo by Ann Morse

THE SONGS WE SING

Working with children is a powerful thing to do. It's building the future. When I take my beliefs and live them with children, I feel as if I am doing the most I can do to make sure the world is still here and doing okay when I'm all done. I like and respect children, and I think they know it.

My favorite times with children are often musical times. At the end of the school day, we gather by the piano and sing songs. I love to hear children singing "Somos el Barco" (Lorre Wyatt), "The Turning of the World" (Ruth Pelham), "If I Were a Tree" (Dave Orleans), "Precious Friend" (Pete Seeger), or another of the thirty or so songs they've learned so far this year. Sometimes I sing along, and sometimes I quietly bask in the glory of children's enthusiastic singing.

The political, social, spiritual messages in these songs mean something to the children. There are things I want children to know - quick, before it's too late; before they learn that there is a set of thinking rules you have to follow; before they learn that there are some injustices you have to bear "gracefully;" before they learn not to value themselves. When parents

send their children to my class, they are giving me awesome power.

I still remember getting in trouble my first year in teaching. I was teaching a high school English class, and I decided that the Beatles' song "She's Leaving Home" would be a good song to stir up some discussion about the relevance of poetry to people's lives. It stirred up that, and a lot more. I was a short-haired, plain-clothed, beardless fellow, but it didn't take parents long to decide that this young whipper-snapper from the local college didn't belong in a high school English class, teaching their kids about alienation when he should be teaching subjects and predicates. I left before they mobilized to get me fired.

As a tenured teacher with seniority, it is easy for me to look back at that time and smile. I wasn't smiling then. And I still get nervous when I think of writing a children's song about homophobia, and teaching it to my class. Children learn a lot from music, and they learn it whether or not we teach it. If music tells them how to live their love lives, the message is heard. "Once you have found her, never let her go" is a line that fueled a few disasters in my life. The messages in the patriotic songs are heard. I distinctly remember a time in second grade when I felt proud of rockets and bombs giving proof through the night that our flag was still there. I wish our national anthem had mentioned some other kind of proof of our presence. The sexism, hetero-sexism, militarism, racism, etc. in the songs I learned as a child are still in me. Music was not the only source, but it was a powerful source.

I didn't want to end this article with questions. I wanted to end it with answers. Please write articles to answer my questions: What can we do about the awful super-patriotic songs children sing in assemblies and elsewhere? How can we use music to teach children that it's good for two people to love each other, no matter what their genders are? What can we do about popular music with lyrics that give children awful messages?

--Bob Blue

"PASS IT ON!"

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CMN:Who We Are

Since time immemorial, people have been seeking out others who want to sing together and swap songs. In the 1980's, like-minded music educators, parents, performers, radio hosts and others who cared about the quality of children's music found each other and began to build this network. We share not only songs, but our concerns for the empowering ways that adults and young people can communicate through music.

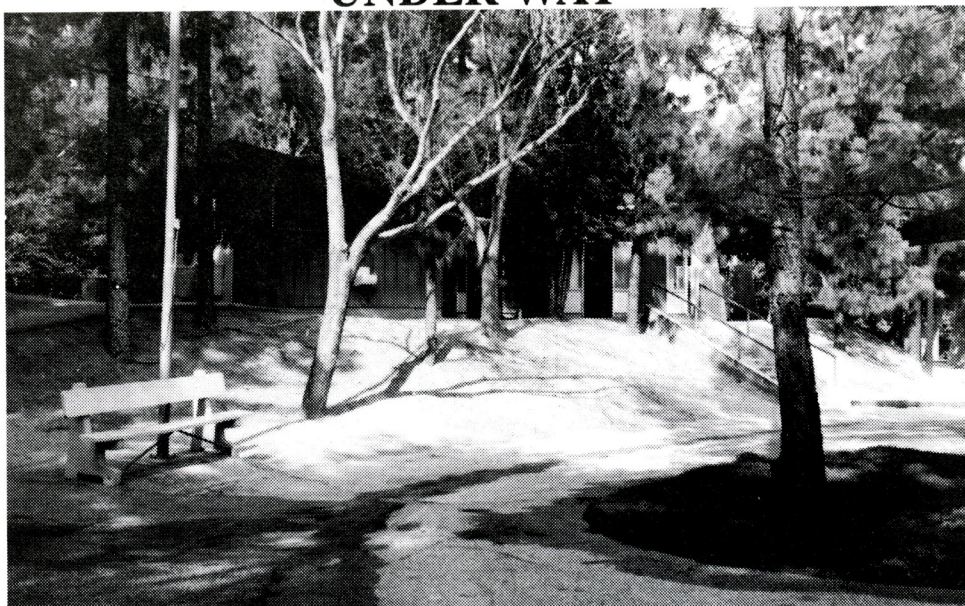
What brings us together are our shared values. The Children's Music Network exists to support the creation and dissemination of life-affirming, multi-cultural musical forms by and for young people. Our values include cooperation, diversity, the building of self-esteem, respect and responsibility for our environment and an understanding of non-violence and social justice.

Our 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. Diverse in age, ethnicity and geographic reach, the Children's Music Network is committed to being an important social force in the 1990's as a positive catalyst for education and community building through music.

--Sarah Pirtle, Founding Editor

OCTOBER GATHERING PLANS ARE UNDER WAY

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Plans for the October Gathering are beginning to take shape, and we on the planning committee get a little more excited each time we meet and hear about one more wonderful person who wants to participate.

THE SETTING: Despite rumors to the contrary, Southern California is a place of remarkable beauty. Mountains, canyons and valleys adjacent to urban areas make it possible to seem far, far away when, in fact, one is only five minutes from a Freeway (the measure of all travel is Los Angeles). Griffith Park is one of our treasures, and is the location for the Gathering. Nestled in among hills covered with chaparral growth, Griffith Park Camp offers reasonably comfortable cabins (which sleep 10-12), a nice lodge, a grassy ball field, swimming pool, campfire circle and miles of hiking trails. (It is also near the L. A. Zoo and the Gene Autry Western Heritage Museum, for those of you who can't resist civilization and Hollywood glitz.)

October is generally a time of warm, clear weather in Los Angeles (last year we went Trick-or-Treating in short sleeves), offering the comfort of out-of-doors areas as well as indoor places for meeting, playing, sharing and jamming. And, best of all - the drought is over! We can shower and flush!

THE PROGRAM: We are particularly excited to be able to offer some outstanding workshops by extraordinary people in the fields of traditional and multicultural music.

Sam Hinton, noted folklorist, folksinger, recording artist ("Whoever Shall Have Some Good Peanuts" and "The Wandering Folksong" among others), oceanographer and overall special favorite of us Westerners, plans to join us. He will share his seemingly limitless wealth of information about origins and histories of songs, ballads and people, along with their connections to historic events, regional variations, etc.

Ella Jenkins, who was featured in the last issue of *Pass It On!*, has expressed great enthusiasm over the probability of joining us and sharing some of her work based on African American music.

Ernest Siva, a native American singer and storyteller who works with children and adults, will come and share his knowledge and experience with us.

Jose-Luis Orozco is a singer-songwriter and recording artist based in Berkeley who specializes in songs from Latin American cultures, and who works with children and families in Latino communities. He sings traditional nursery rhymes and songs,

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and writes new songs, including a Corrido about Caesar Chavez. **Maria Vigil** is a kindergarten teacher who is the 1992 California Teacher of the Year. She has a great love and knowledge of the Corrido, a type of ballad from Mexican American tradition, which she will share with us.

And, of course, CMN Westerners **Tom Hunter, Nancy Schimmel, Lisa Atkinson, Patty Zeitlin, Marcia Berman, Jacki Breger, et. al.**, will be there, along with the Easterners **Ruth Pelham, Sarah Pirtle, Bob Blue, the Stone Family**, and lots more wonderful folks.

We are in the process of lining up some local independent recording industry people to come and offer insights and information about the business of publishing and recording. And there will be workshops on song writing, instrument making, singing with older kids and younger kids. We anticipate plenty of scheduled time, free time, sharing time, getting-acquainted time, swapping time and, mostly, not enough time. We hope you'll come.

THE DETAILS: You should have received your first flyer by now. If you didn't, or if you have questions, call **Miriam Sherman, 213-931-4150**. We've had quite a number of reservations already. Early Bird registration guarantees you a spot and saves you a little money. And it will help us with last minute plans and details. See you there - -

SECOND ANNUAL CMN GATHERING OCTOBER 23, 24, 25, 1992



NEW SOUNDS

New Sounds listings are coordinated by Sandy Byer. These are not reviews, but announcements about our current members' latest recordings. Only members' names are featured in the listing, though others may be on the recording. Send your information to Sandy at: 26 Bain Ave., Toronto, Ontario, Canada M4K 1E6.

PETER ALLARD Songs For Everychild

Peter's first recording is a collection of 10 songs that includes such titles as "Mother Nature," "Showers in the Rain," "A World of Thanks," "Cookies, Cookies Everywhere," and "Say I Love You." The music is a diverse mixture of sounds and beats including blues, bluegrass, Calypso, folk and Rock 'n Roll. cassettes are \$10.00 each plus \$1.50 s+h. Available from Peter Piper Productions, P. O. Box 7227, Worcester, MA 01605.

LISA ATKINSON Something To Sing About

This is the newest cassette release from award-winning singer/songwriter Lisa Atkinson. Twelve of the fifteen songs were written in songwriting workshops in elementary schools. They sing of fun, family, friendships, pollution and peace. Many of the songs are appropriate for classroom use and all are sure to be enjoyed by the entire family. Cassettes are \$10.00 each plus \$1.00 s+h. Available from Think Big Records, P.O. Box 1629, Aptos, CA 95001-1629.

MARY CAY BRASS Jump Jim Joe and The Chimes of Dunkirk

Jump Jim Joe is a collection of 20 traditional American, African-American, and English singing games for children of all ages. The Chimes of Dunkirk is a collection of 19 traditional dances from the U.S. and England, useful for school and community groups. Each contains a song book and cassette tape. The album also features the Amidons and Andy Davis. The books include instructions, written music, words to the singing games, and teaching tips. The Chimes of Dunkirk tape provides music for doing these dances, and the Jump Jim Joe tape is a resource for learning the songs. Cassettes and books are \$10.00 each plus \$1.00 each item s+h. Available from New England Dancing Masters, 6 Wil-low St., Brattleboro, VT 05301.

LYDIA ADAMS DAVIS Time's Running Out

This, Lydia's first complete children's cassette, is a collection of familiar favorites and original songs that focus on animals and the environment. Several of the songs were written with children during songwriting residencies. Lydia is joined by Beaver, her wisecracking puppet, John Guth, and daughter Romeyn Nesbitt. Cassettes are \$10.00 each plus \$1.50 s+h. Available from Three Feathers Music, P.O. Box 162, Cornwall, NY 12518.

MARK ESKOLA Baby Animals At The Zoo

Mark's third cassette of 15 original songs for children 3-8 years old, encourages them to meet the "Baby Animals At the Zoo." There are other songs that deal with such diverse themes as learning to spell and the adverse effects of littering, and finishes up with a lullabye. There are guitars, banjos, drums, kazooos, harmonicas, clarinets, saxaphones, strings, and voices. Cassettes are \$10.50 each inc. s+h. Available from Flying Babies Productions, 8889 Roberts Dr., Dunwoody, GA 30350.

MARGIE ROSENTHAL and ILENE SAFYAN

Where Dreams are Born

This collection of eleven wonderful Jewish lullabies and ballads will charm the entire family. It's sung in Yiddish, Hebrew, Latino, and English, and includes such favorites as Rojhinkes Mit Mandlen, Laila Laila, Durme Durme and more. The music is a sensitive blend of voice, guitar, mandolin and flute, and lyrics are included. Cassettes are \$9.95 plus \$2.50 s+h. Available from Sheera Recordings, P. O. Box 19414, Portland, OR 97219.

MAUREEN SCHIFFMAN Sing A Little Happy Song

Maureen's first audio release is both fun and educational. Drawing on her skills as a performer and a music/movement teacher, these 14 original and thematic songs deal with self-esteem, nature, American history, space and even puppetry. Each song is uniquely presented in styles varying from reggae, orchestral, native American, to 5-part harmony. Cassettes are \$12.00 each inc. s+h. Available from Maureen Schiffman, 24472 Bonnie Brook, Novi, MI 48374.

Sing It For the Earth In Need

by Sue Ribaud
© 1992 Sue Ribaud

Sue sang this wonderful song a capella at the CMN National Gathering in October, 1991. It can be heard on her new tape, "Earth Celebration". To contact Sue about her music and recordings, write to her at Ribaud Music, 1347 Custer St., Cincinnati, OH 45208.

Sing it for the crea - tures, sing it for the trees, sing it for the earth in

need — Sing it from the moun - tains down to the sea, sing

it for the earth in need — I can hear the birds

a - sing-in', lis - ten to the earth — in need; I can hear the o -

ceans rol-in', lis - ten to the earth — in need

chorus:

Sing it for the creatures, sing it for the trees,
Sing it for the earth in need;
Sing it from the mountains down to the sea,
Sing it for the earth in need.

1. I can hear the birds a-singing,
Listen to the earth in need;
I can hear the oceans rolling,
Listen to the earth in need —

2. I can hear the rain a-falling,
Listen to the earth in need;
I can hear the thunder rolling,
Listen to the earth in need —

3. I can hear my heart a-beating,
Listen to the earth in need;
I can hear your voices singing,
Listen to the earth in need —

EDUCATIONAL ASPECTS OF MUSICAL THEATRE

by Michael Sansonia

Our biggest responsibility, and our best opportunity, in children's theatre is its potential for teaching. Theatre can teach our young audiences things that we might not be able to tell them directly. We can help our young actors learn both skills and things about themselves that they might not otherwise find out.

Can pure entertainment exist? Doesn't every song we hear, play we see, or book we read teach us something? Most children have not yet closed themselves off from new information and ideas. It may not be possible to merely amuse them. We in children's theatre have to realize that we are instructing while being artistic and entertaining.

We can choose our lessons carefully. I recently directed a group of 12-year-olds in "The Sound of Music." The requirements included that it be under an hour in length. The subplots of the romance, Maria's realizations, and even the family's rediscovery of music seemed less important to me for that age group than Captain von Trapp's refusal to serve in the Nazi army. The fact that a person would do anything (leave the home he loved, literally climb over mountains) rather than do what he believed was wrong became the focus.

Every child in children's theatre always has the opportunity to learn something about himself or herself. It could be his or her importance to a group, how he or she relates to work, the feeling of a long-term project being completed, or any one of a thousand things. Each child involved in a theatrical presentation either learns or improves any number of skills; such as singing, acting, dancing, yodeling, writing, handling equipment.

Children in the audience see that people their own age (and by extension, themselves) are capable of good singing, dancing and acting. By example, they are reminded that they are capable of things they may not have considered possible. Musicals and plays that are written, performed, stage managed, even technically run (lights, sound) by children can reinforce this all-important lesson. Another way to communicate this self-empowering message to children is in the choice of subject matter. Stories, original or adapted, that stress a child's own internal qualities and capabilities (i.e., "The Wizard of Oz") would be preferable to stories of a passive child being rescued by an adult (i.e., "Oliver").

Incidentally, because a show like "Oliver" has a lot of children in it, people sometimes mistake it for children's theatre. We should be clear. Children's theatre can be by adults for children, or by children for children. What we have in shows such as "Oliver" are children performing for adults.

Of course, children's theatre can be a tool to teach anything. Shows that help children understand traffic safety, good hygiene, etc. are useful. We do, however, need to be a bit careful (depending on the age group of the audience) as to exactly how we mix fact and fantasy. If a show, for example, includes an ugly witch offering harmful drugs, a child may discount the danger of drugs that are offered by a pretty person.

The message inherent in young people performing (or writing, etc.) for young audiences is so powerful that it overrides the fact that, sometimes, the work may not be of professional caliber. This is the ONLY time that children should ever be presented with anything less than the very best. Sadly, children's theatre is often considered a second-rate dumping ground. This seems backwards. Adults are more able to distinguish quality presentations from those of lesser quality. They can choose what they want to see. Children

cannot. Children's theatre shouldn't be a market for writers, actors, musicians who feel it's easier to crack than the "real thing." Children's theatre is as real as it gets; its potential impact is great.

Perhaps I'm so passionate about the teaching aspect of children's theatre because of the important things I've learned from working in it. In 1976, I had my first job in children's theatre, as a musical director for the Meri Mini Players (later known as First All Children's Theatre). The children/actors there taught me this lesson: "There is no piece of information that cannot be broken down into bites that are small enough for anyone to understand."

Towards the end of my first year there, one of the Minis asked me if I liked working with children. The question deserved some thought, so I told her I'd answer it later. The next day, after some reflection, I told the assembled company that, while I didn't think I preferred working with "children" to working with "adults," I realized that I enjoyed working with every one of them as individuals. A year later, I learned the exception to the rule they had taught me. "Sometimes, people don't want to understand something. It may upset their prejudices." At this point, I realized that, yes, I do like working with children.

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MORE NEW SOUNDS

CRAIG TAUBMAN **Rock 'n Together**

Craig's fifth recording is a rock and pop collection of 12 original songs. Covering topics that range from that dreaded haircut to cool babysitters and world-wide wonders, *Rock 'n Together* blends thoughtful, child-sized themes with Craig's dynamic rock music that varies from rock anthems to doo-wop to swing. Cassettes retail for \$8.98. Available from Walt Disney Records, 500 S. Buena Vista Street, Burbank, CA 91521.

The Rose and The Apple Tree

Engraved Upon the Heart: Lasting Values or Products of Our Time?

by Lisa Garrison

A commitment to developing children's music oriented towards certain cherished concerns (namely cooperation, cultural diversity, self-esteem and empowerment through music) has distinguished the Children's Music Network since its inception a decade ago. Offering a counterpoint to musical messages that appear to erode these values, CMN holds that what is said in song has the power to shape young hearts and minds.

Many of the approaches we take to working with children and music can be said to constitute a forefront in education today. Still, it's helpful to remember that efforts to express positive values through music grow out of a tradition as old as the hills. In our efforts, we stand on the shoulders of educators and parents who have struggled with similar issues, however much they may be couched in the precepts and styles of other centuries, cultures and belief structures.

Take Isaac Watts, a mid-nineteenth century songwriter for children, whose popularity was arguably Raffi-like in its pervasiveness. Many English and American parents viewed his lyrics as "household words." Watts felt that truths and duties learned by children through a verse are not only delightful but an effectual means for keeping away temptations. If children have something ethical that they can sing to themselves, Watts wrote, "it can give their thoughts a divine turn and raise a young meditator. Thus, they will not be forced to seek relief for an emptiness of mind out of the loose and dangerous sonnets of the age."

Watts saw his songs as a viable alternative to "the idle, profane and wanton" stuff to which the masses of children were being exposed (a sentiment almost uncomfortably familiar to us today). His most widely known material was a collection known as Watts's Divine and Moral Songs which packed the solemnity of the Golden Rule into every line and instructed children largely by warnings and through pledges as typified by the following verse.

*Where I see the blind or lame,
Deaf or dumb, I'll kindly treat them
I deserve to feel the same.
If I mock, or hurt or cheat them.*

In the 19th century, moral education was based on the notion that children will stray if they are not instilled with a "relish for virtue." Songs were a key vehicle for impressing virtues upon the young. The virtues were taught as a subject in their own right: frugality, bravery, prudence, obedience, fairness and reverence were qualities to be emulated.

The topics which Watts deemed important to address are not entirely unfamiliar to us: his songs modeled non-violence, respect for people of differing abilities and fortune and appreciation for the natural world. He laid out the consequences of vices and, not surprisingly, promoted the work ethic at every turn, coming down particularly hard on sluggards (laziness). His songs stopped short of humor and, at their best, can be said to have conveyed a sort of cheer. Politically correct in their day, like most other popular children's songs of the 19th century, they have all but disappeared. 7

Certain gems have survived out of the moral genre, largely because the composer had a genius for getting the message across with a classic simplicity which would prove adaptable in the future. A favorite example of this is "When E'er You Make a Promise," a four part round composed by W. W. Shields in 1828. It had already survived a century when it was adopted in the 1920's by the Girl Scouts of U.S. for their national songbook (John Lomax, father of Alan was on the selection committee). The Girl Scouts didn't publish it in their chapter on rounds, but included it as a song for investiture ceremonies, thereby associating it, perhaps eternally with that specific promise "On My Honor, I Will Try . . .".

When E'er You Make a Promise

FOUR-PART ROUND

W. W. SHIELDS, 1828

The musical notation is a four-part round in G major, 4/4 time. It consists of two staves. The first staff has two parts, A and B. The second staff has two parts, C and D. The lyrics are written below the notes.

When e'er you make a prom - ise Con - sid - er well its im -
port - ance And when made, en - grave it up - on your heart.

There is no easy moral to this tale and by raising these issues I hoped to focus attention on some aspects of CMN's mission that we haven't fully explored. Many wonderful songs that serve the purpose of a moment or hour would never be written if our goal was to create forms that last well into the next century.

Will our commitment to diversity and our willingness to truly listen to children distinguish us from our forbears? Is it useful to remind ourselves that today's most passionate issues and values may feel like platitudes tomorrow? Is it fair to say that Watts found a vehicle in the Church of England for getting his message across to the masses in much the way songwriters work through schools today? Will the limits of our bias be as transparent to those who follow as the religious slant of a Watts is to us today?

The Rose and the Apple Tree is a regular column in *Pass It On!* about the roots, flowering, and the fruition of Children's Music.



SUPPORT THROUGH MUSIC



AN INTERVIEW WITH THOMAS MOORE

Conducted by Phil Hoose

A monsoon couldn't wash out the Itsy Bitsy Spider on Thomas Moore's tape, *"Singing, Moving and Learning."* As it ascends the waterspout, it is supported by a driving keyboard arrangement, a gospel piano, a solid double-bass drum beat and a studio full of kids who shout out its name and urge it never to give up. Above all this, Moore himself entreats the bug to "Keep on Climbin'."

To Thomas Moore, support is what children's music is all about. A decade ago, Moore, 41, gave up a promising career as an opera singer to pursue a career in early childhood education. "I realized that music had been integrated totally into my early childhood, into my church life, my home life, my play," he says. "In the same way, I wanted music to be integrated into the curriculum, to be used as a support for the total curriculum."

After receiving his Ph.D. from Indiana State University in 1990, Moore is now an assistant professor of Early Childhood Education at the University of Southern Mississippi.

Moore's work with children and music is varied and rich: He has

directed a children's choir, taught preschool children, composed children's symphony pieces and hosted a children's TV show. He hosts an annual New Years' Eve Children's show in Charlotte, North Carolina. He has produced eight albums for children on his own Thomas Moore label.

Over the past twelve years, Moore has given nearly 100 keynote addresses at various events. Sample topics include building self-esteem in young children, integrating music into curricula, building bridges between races, and the multicultural curriculum.

Thomas Moore spoke to CMN's Phil Hoose from his home in Hattiesburg, Mississippi.

PIO: It sounds like there are a lot of kids in the studio on your tapes, and like they're having a lot of fun.

TM: Music has to be fun. If kids are around people who are more concerned about music than about kids, they won't like music. I do music the way I learned it as a child. They get to play with the music. We change the lyrics a lot in the studio. In one song about painting there's a line, "at the easel I can choose any color I want". During the rehearsal one little girl said, "I don't think kids would like the word 'use.' I think they'd rather sing 'choose'." So we went with it.

PIO: How do you make your records?

TM: I just call up friends who have children and invite them to come for the recording. My first album I had a hundred kids, from ages 4 to 12. The last album I only had about 30. We rehearse right in the studio. I lay down the piano and voice and the children and the drums first. Then Greg James, who has helped me for the last seven years, puts the other tracks down. Greg really cares about kids, and so do the other adults in the studio. I will not work with people who don't respect kids. That's especially important with the engineer.

PIO: What's it like working with thirty to a hundred kids in a recording studio?

TM: It's fun. I teach the kids the songs in the studio. My philosophy with children and children's music is, "If it's for children, you shouldn't have to go over it more than twice." I think any material--art, books, toys--if it's really for children, then children will immediately start playing with it. Especially young children. After too many takes a song loses its playfulness.

PIO: What kind of music did you sing and listen to as a kid?

TM: I grew up mostly in Gastonia, North Carolina and Clover, South Carolina. As a kid I sang all the time. I sang on the porch, in the backyard, in the street. Singing was integrated throughout our lives. I was always singing either hymns that had refrains or songs from out of church.

I grew up in churches where everybody would sing. Later on I realized our hymns were set up so that everyone could sing them. That really struck me when I attended the Manhattan school of music. During that time I sang in the choir of a Presbyterian church. I noticed that a lot of the people in the congregation couldn't even sing with us, because the music was so difficult.

In the churches where I grew up, if the hymns in the hymn book

weren't geared to singing we'd just change the melodies, or else we'd only sing the songs that had strong refrains. It was all about singing.

PIO: How did you get started as a musician?

TM: I played in the Gastonia High School band. After that, I was in "Sing Out Dixie!" a group that started in the Charlotte area in 1966. We had five black members. We objected to the word "Dixie" and it got dropped and the title changed to "Sounds of America". I played sax and keyboards. Then I became an MC. In 1970 I became director of the group. There were 125 singers. There were only 2 blacks. We travelled all over the country in the summer.

PIO: You were headed toward a career in opera. You studied at a good school in New York and I notice you had a solo recital at Carnegie Hall in 1979. Why did you give that up to work with young children?

TM: There was a lot of racism in opera. It's not easy to make it as a black male singer in the U.S; it's easier in Europe. People here say to black males, "Oh, you'd be so good singing the role of Joe in 'Showboat!'" and they're always talking about Porgy and Bess. I realized a lot of the people I was singing for were not comfortable with black people. I could sing for them at their country club but I could not be a member.

At the same time I was working with children in a choir. And I noticed that people who work with young children are a lot more caring and accepting. In my early twenties as I was learning instruments, a teacher would invite me to their classroom and the kids would love the sound of the oboe. If I made a mistake no one would laugh at me. I was feeling good about myself. When I'd come back to North Carolina from New York, the people around children's music cared about me, Thomas Moore. They were happy to hear me sing "Old McDonald". It didn't matter to them when I was gonna audition for the Met. It felt good.

PIO: You've used your musical training to work with kids in some

pretty creative ways.

TM: I worked a lot with the Charlotte Opera and symphony. I wrote melodies for Suzuki students. I wrote "Lollipops", which was symphonies for students. Twelve years ago in Charlotte, I began my annual "Children's New Year's Eve Show". It starts at 11:00 in the morning and ends at noon. We bring in the New Year 12 hours before everyone else. It's designed for children to come in and share whatever they wanted. Some bring instruments. Some sing. Some dance. Some tell stories.

PIO: Do you see yourself as a children's recording artist? Do you hope to sign with a major label someday?

TM: No, I'm an educator. I want to help people use music to release creative energy in a positive way. Children need to play with music. They can take it like a ball onto the playground. In early childhood, I think music can be integrated into the curriculum, used to support the total curriculum.

"If kids are around people who are more concerned about music than about kids, they won't like music."

PIO: Can you give an example?

TM: Take "The Itsy Bitsy Spider". Lots of kids have problems with failure. I talk with kids about the spider. The spider failed. It was going up the spout just fine and then the rain came and knocked it back down. But the spider said, "I'm not gonna take this. I'm gonna try again." A four-year-old can internalize that information--from a song--and take it all the way through her teenage years, maybe into adulthood.

Another example is a song called, "The Firefighter". If we continually talk about "The fireman," kids come to believe that only males fight fires. But there are female firefighters out there. Lots of kids go to fire stations on school field trips. Sometimes they see women. The song helps them celebrate the visit when they get back to school.

PIO: I'd like to talk with you about multiculturalism. Supporting and disseminating multicultural musical forms is part of The Children's Music Network's mission. What does "multiculturalism" mean to you?

TM: I'm using the word "anti-bias". I'm impressed by the Anti-Bias Curriculum that was written by Louise Derman-Sparks of Pacific Oaks College. She's in California. It has a respect for diversity. Diversity is important from the standpoint of information. The more information we have from different perspectives, the better we understand what's out there. Raffi's doing something important. So is Ella Jenkins. So is Young Heart. One is no better than the other.

PIO: When you listen to songs by artists, say by Raffi, what is your impression?

TM: Well, in the first place I don't listen to a lot of children's music, or adult music, for that matter. I **DO** music. That's the way it was for me as a kid, too. I do music at a level that can meet my personal needs.

Raffi's singing to middle-class white kids. He is not part of the black experience. That's not necessarily negative. It's introduced to them but there is no connection. They can't use it. It's not educational. I'm looking for music that is educational. Raffi's music is basically entertaining.

PIO: What does it lack that would make it educational?

TM: He needs to have experience interacting on a level where he's learning from children. Where he's not the expert, where he's not bringing them the music but where they're introducing him to their music on a personal level; where he lets them do it to him.

PIO: Maybe he does, or did, but the children he met expressed concerns about different things, like beluga whales, or in different ways, than the kids you meet do.

TM: In my music, I'm bringing kids together from different cultures;

(continued on page 16)

REGIONAL REPORTS

CANADIAN REGION

Sandy Byer
26 Bain Avenue
Toronto, Ontario Canada
M4K 1E6
(416) 465-2741

Sandy is the contact person for Canada, and will have information about events taking place that might be of interest to CMN members and non-members. Please write or phone her for information, or if you're passing through.

MID-ATLANTIC

Valerie Leonhart Smalkin
PO Box 3
Monkton, MD 21111-0003
(301) 771-4349

This newly forming region is planning a songswap/meeting for Saturday, October 10, 1992 in Monkton, Maryland (a half-hour north of Baltimore; one and a half hours north of Washington, DC; 15 minutes south of Pennsylvania; and about 2 hours south of Philadelphia). Please call Valerie if you want to help organize or attend this event. More information will be coming.

MIDWEST REGION

Stuart Stotts
169 Ohio Avenue
Madison, WI 53704
(608) 241-9143

The midwestern region will have a gathering Sunday August 2nd in Woodstock, IL. Call Stuart for information as nothing has been finalized as yet.

NEW ENGLAND

Joanne Olshansky
11 Marshall Terrace
Wayland, MA
(508) 358-5213

The New England Region will hold a gathering on September 12, 1992 at the Parmenter Health

Center in Wayland, MA. We'll have a full day of sharing music and ideas through songswaps and workshops. We'll plan future regional events and provide information about national events. All CMN members in ME, NH, VT, RI, MA, CT and NY will be notified. Non-members, please contact Joanne to receive a flyer.

NY METRO REGION

Barbara Wright
80 Harvard Dr.
Hartsdale, NY 10530
(914) 948-0569

We are having our second annual spring gathering on the Clearwater's Voyager boat. It will take place on May 17th. We will meet for a potluck picnic lunch and then enjoy a sail on the Hudson! We'll take some time to discuss how to become a more diverse region in addition to singing and sailing.

NORTHERN CAL

Lisa Atkinson
1655 Montemar Way
San Jose, CA 95125
(408) 266-1631

The Northern CA region met the Southern CA region in Fresno on March 7th at the State University. A big "thank you" to approximately 25 members who made the long drive, and to new local "first timers." We talked about the national gathering in October and shared songs. Gene Bluestein was our guest speaker. His presentation was entertaining and informative. He thanked us all for continuing the folk music tradition, a thank you that should be shared with all CMN members. Keep up the good work!

SOUTHERN CAL

Tom Armbruster
344 Reed St.
Covina, CA 91723
(818) 915-4376

On Sunday, February 23, we presented a Family Concert using the songswap format. Approximately fifty people attended at the Westwood Hills Congregational Church in West Los Angeles. Performers were predominantly,

but not exclusively, members from our region. We were delighted at the level of multi-ethnic participation; something we have strived to nurture. The format had elements of a concert as well as a songswap. The consensus after the program was that we should do one or the other rather than combining the two.

The meeting of the CA Southern and Northern regions in Fresno was exciting. A local children's librarian and an early childhood coordinator were among those who attended. The latter promised to make our next Fresno event mandatory for teachers training in early childhood. Proposal: Let's make this annual "March" to Fresno!

WESTERN MASS

Debbi Friedlander
P. O. Box 950
Amherst, MA 01004
(413) 256-1380

A tentative date, Saturday, July 11th, has been set for the first Western Mass. Regional gathering to take place at the Amherst Community Arts Center in North Amherst from 2pm - 5pm. We'll have a songswap, potluck snacks, and a business meeting to discuss guidelines for forming a region. Members and non-members from any region are encouraged to attend with family, friends and acquaintances. Please contact Debbi for confirmation of the event, for flyers you can distribute, or to help with the planning. We'll be forming a core group interested in organizing on-going events.

SOUTHEASTERN

Katherine Dines
2605 Essex Place
Nashville, TN 37212-4121
(615) 297-4286

A new region is forming in the Nashville, TN area. They meet the first Monday each month at the home of Katherine Dines at 1 PM. The group is open to anyone interested and is looking for other places to meet. They are networking and sharing ideas for how to become more recognized in this predominantly "country music" center.

Waiting for the Holidays

by Stephanie Stone, age 9

© 1991 Stephanie Stone

Stephanie has been a CMN member for a few years and has gone to several CMN gatherings. She presented this — her very first original song! — at the CMN gathering in Albany, NY last January. To contact Stephanie, write to her at 20 Bayberry Dr., Montvale, NJ 07645.

calypso beat

chorus: A D E A

To - morrow is the day, to - morrow is the day, to -

morrow is the day, to - mor - row is Hal - lo - ween!

verse: A D A

1. Waiting for the hol - i - days can be so hard, I don't know how I will

ev - er sur - vive, Think ing 'bout the can - dy & the costumes too,

when will the day arrive?

chorus:

Tomorrow is the day, tomorrow is the day,
 Tomorrow is the day, tomorrow — — is Halloween!
 (2nd chorus: Thanksgiving Day)
 (3rd chorus: my birthday)

last chorus:

Today is the day, today is the day,
 Today is the day, today is — — the special day!

1. Waiting for the holidays can be so hard
 I don't know how I will ever survive;
 Thinking 'bout the candy and the costumes too
 When will the day (clap clap) arrive?

2. Waiting for the holidays can be so hard
 I don't know how I will ever survive;
 I can't wait for the turkey and the pumpkin pie
 When will the day (clap clap) arrive?

3. Waiting for my birthday is the hardest one
 The night before my party I can never sleep;
 I think about my friends and all the fun
 And the presents (clap clap) I'll keep!

4. I waited and waited and it's finally here
 It was hard but I made it through;
 It certainly felt like it took up the year
 Now I gotta wait again (clap clap) can you??

Music From The Heart

by Adriana Dillon (Age 17)

Twice a week the members of The Singing Rainbow Youth Ensemble meet to share the love of the earth through music and dance. We sing folk, hip-hop, jazz, ballads, and even 50's music, all with environmental themes.

Through our music, we educate the minds of both youth and adults about endangered animals, habitats, pollution and how we can protect these things so necessary and dear to us.

It isn't all work and no play for us. We often get to create our own choreography, costumes, and background for performances and, sometimes, we write harmonies or catchy openings to some of the songs.

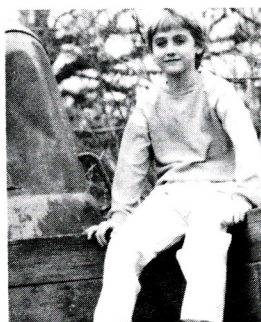
Some of the best times we have are when we perform our concerts. We have performed for the United Nations' 45th Anniversary, the 80th Anniversary of Girl Scouting, gala openings of environmental museums, Earth Day Celebrations, and, just recently, in Hollywood for the 6th Annual Genesis Awards, sort of the Oscars of the animal welfare movement.

The experiences we have gained from the group are immeasurable. We have performed numerous shows, been on several live radio broadcasts, and made recordings. Our first tape, **ALL IN THIS TOGETHER** even won the Parents' Choice Gold Award in 1990. We have a new tape coming out this summer that will be called **HEAD FIRST AND BELLY DOWN**. We're still busy in the studio finishing it. We work at a place called Emerald City Recording! We have also collectively written a newsletter for our Ecology Club, ARK-Association of Rainbow Kids and we have made our own music video.

The best thing the group provides for us is a way to participate actively and positively in the issues we believe in. Not only do we get to sing, dance and travel, but we get the love and friendship of a second family as well.



For more information, contact: The Singing Rainbow, c/o Sisters' Choice, 1450 Sixth Street, Berkeley, CA 94710



NEW
JUST FOR
KIDS !!

THESE PEOPLE
WANT YOU TO
WRITE!

In this column, people put their names, ages and hobbies. They want people to write to them and become their song and pen pals. You can write to them and they will write back. You can send songs and letters to each other!!!! If you want to be listed in this column, send your name, age, address and interests to: **Spencer & Stephanie Stone, c/o CMN, Box 307, Montvale, NJ 07645.**

Hanna Hoose

Age: 9

8 Arlington St.

Portland, ME 04101

She likes to: play the piano, run around outside, talking on the phone, and, last of all, she likes going crazy!

Kenny King

Age: 11

Frog Holler Farm

11811 Beach Rd.

Brooklyn, MI 49230

He likes to: play with Legos, sing, draw, and he sometimes writes stories!

Jacky Brown

Age: 10

45 Akers Ave.

Montvale, NJ 07645

She likes: swimming, doll-making, and, of course, singing!

Rebecca Soll

Age: 10

101 Clark St., 23G

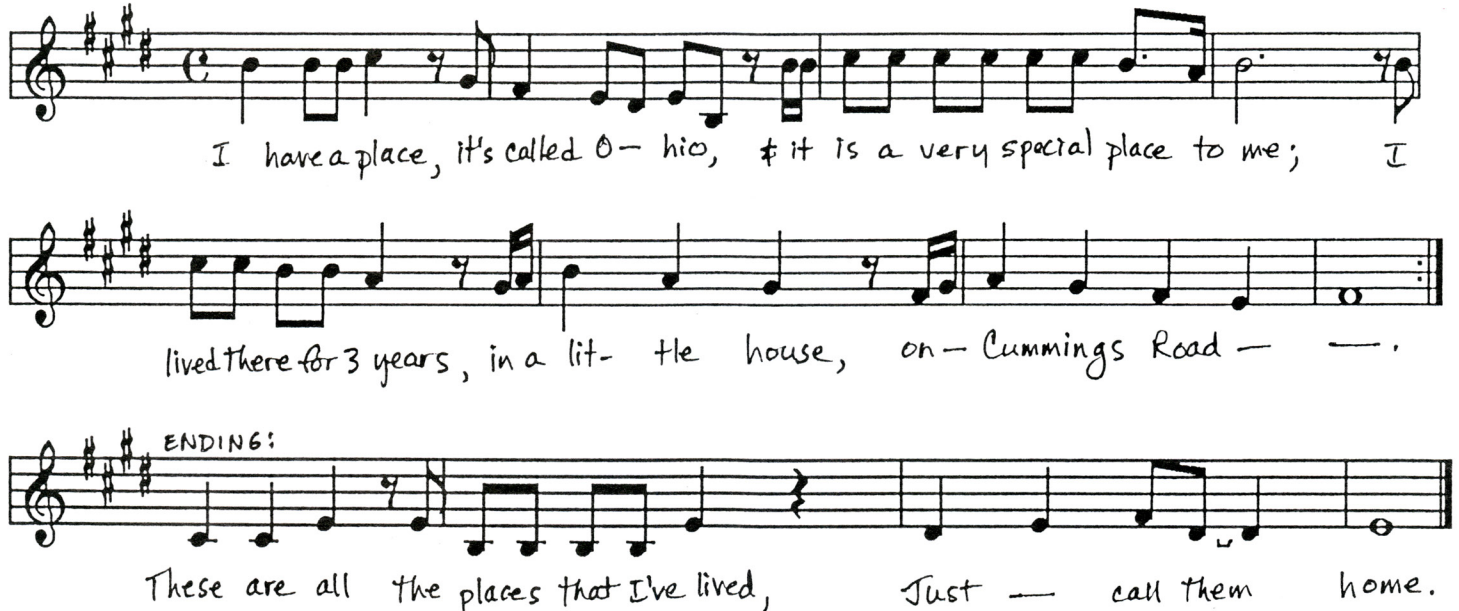
Brooklyn, NY 11201

She likes to: sing, dance, make things, and do art projects.

I Have A Place

by Leora Sapon-Shevin, age 9 1/2

Leora attended the People's Music Network gathering in Albany in January, and sang this lovely, original song to Bob Blue at a workshop on children's songs. To contact Leora, write to her at 210 Buckingham Ave., Syracuse, NY 13210. For information about People's Music Network, contact PMN/SFS, 1539 Pine St., Philadelphia, PA 191025.



I have a place, it's called O-hio, & it is a very special place to me; I

lived there for 3 years, in a lit-tle house, on-Cummings Road — —.

ENDING:

These are all the places that I've lived, Just — call them home.

- | | |
|---|---|
| 1. I have a place, it's called Ohio,
And it is a very special place to me;
I lived there for 3 years, in a little house,
On Cummings Road. | 3. I have a place, it's called Syracuse,
And it is a very special place to me;
I've lived there for 6 months, in a house
On Buckingham Avenue. |
| 2. I have a place, it's called North Dakota,
And it is a very special place to me;
I lived there for 6 year, in a little house,
On the end of Cherry Street. | 4. I have a place, it's called my family,
And it is a very special place to be;
I've lived there for 9 years, in a loving family,
Who supports me. |

ending: These are all the places that I've lived,
Just — call them home.

BRIDGING THE GAP:

KIDS AND ROCK

by Lianne Sterling
The Bumblebeez

Kids love rock n'roll.

Even the little ones.

They love the beat, they love the feel, they love to sing along with the "hooks." They love to dance. They love MTV. And they love the idea of "rock stars."

We've found that children respond to rhythms of rock and "radio

music" more than anything else, and that strong rhythms are what makes that type of music communicate to kids. "Pop" is accessible. It's simple, based on repetition: just what kids like. It has a strong beat and a "hook" that's memorable. That's why kids love Paula Abdul and Madonna and The New Kids. It's the beat and the melody.

So why is it that "children's music" is so folk-based? Why do acoustic instruments and traditional children's songs still dominate?

There's been a lot of resistance in the "children's music community" to updating children's music so that it sounds more like "radio music."

Part of the resistance comes from the idea that we have a responsibility to "educate" children as we sing to them, not just to entertain them and let them groove on rhythms. But don't children sometimes have the right to just be entertained? To not be learning nutrition or saving the planet or ingesting good social behaviors? What about just plain entertainment? Kids need to relax; actually, in this day and age, kids probably need some escapism.

Part of it actually comes from tradition. We tend to perceive children's music as a continuum, to be passed down from generation to

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MUSIC DISCOVERIES: A Pre-Instrumental Program for Children, Age 4-5 Years by Meg Kelsey Wright

When my daughter, Anna, was two years old, I noticed that her cooperative daycare had no music program, so I invented one as my contribution to the school. The program was so satisfying, that soon I was working with three groups of children, aged 18 months to 5 years. I began collecting all kinds of songs, circle dances, chants, finger plays, and musical games from many sources: my own childhood, friends, books, and other parents. I organized resource books of materials, and soon other parents and teachers were asking me for copies of favorite songs, and calling me up on the phone to hum a few bars of a half-remembered song. Anna and I made up some of our own songs, and began collecting "kitchen instruments" (pots and pans, graters, spoons, etc.), then other percussion instruments to add to our musical activities. I haunted thrift stores and found old scarves, got colorful wooden "lummi" sticks and was given a dancing limber-jack dog.

By now, Anna was 4 years old or so, and the director of the Northampton Community Music Center asked me to put together a pre-instrumental music program for children in the 4-5 year age range; children who might well go on to study an instrument in the Suzuki style. "Music Discoveries" was born, and the program was launched. Curriculum now includes folk songs from around the world (a special interest, since Anna is Korean-born, as is her little brother Nicholas), circle dances, chants, fingerplays, pitch-matching games and songs, work with rhythms (particularly the early Suzuki rhythms), creative movement and work with storytelling, using a "kitchen band," and/or percussion instruments.

A very special feature of the program includes visits by instrumentalists who play and share their instruments with the children. We have had visits and miniconcerts by string and woodwind players, percussionists, a friend who plays the Japanese shakuhachi (or bamboo flute), and some South American friends who play the *jampōna* (or bamboo pan pipes) with guitars, fur-covered drums, et al. Young performers have sometimes come to play their violins (age 5 or 6) and recorders. As a result, quite a few of the children have gone on to study various instruments at the music center and elsewhere.

Last spring, a new phase of Music Discoveries was made possible through a grant from the Massachusetts Cultural Council. I took the program into the public schools here in Northampton, and worked with three second grade classes. For the first eight weeks, I worked with many multi-cultural songs (in part to tie in with Multi-Cultural Week at the school). I included chants, circle dances, finger plays, and rounds, Orff-related activities and songs with accompaniments on percussion instruments and xylophones. The last four weeks of the program included visits and mini-concerts by visiting musicians so that the children could have a hands- and ears-on experience. I found both the children and their teachers to be open, receptive, and responsive to the program.

One of the offshoots of the Music Discoveries program has been my work with teachers in a variety of settings. I have presented at teacher's conferences organized by organizations such as the Preschool Enrichment Team in Holyoke, MA, Wellesley College's Center for Research on Women. I have also presented at gatherings of parents and children at community family centers in Amherst and Northampton, MA.

To help organize great numbers of songs and materials, I have put together two three-ring binders with dividers. Songs are grouped according to different types: Act-out songs, Counting Songs, Chants, Finger-Plays, Circle Dances, Rounds, Zipper Songs, One World, Self-Esteem,

etc. For each divider in the resource book, I have a folder on the shelf of my studio with ten or so copies of each song, so that I always have multiple copies on hand. I have relied on these materials for many other situations aside from the Music Discoveries class: a children's choir I helped start at the Unitarian Society in Northampton, workshop groups of my piano students, adult piano students who want materials to work on with their younger children, and my own children's birthday and arrival day gatherings.

I encourage others to start similar programs in their area, either through community centers, schools, or privately. This is a wonderful way to connect music and music-making (literally!) with family, community and anyone else who happens to drop into your life! \$\$\$

TIME TO APPLY

The Folk Alliance is planning their Fifth Annual Conference for February 18-21, 1993 in Tucson, AZ. Artists who wish to showcase there, should apply prior to June 30, 1992. For information about making application, write to **Showcase Committee; The Folk Alliance, P.O. Box 5010, Chapel Hill, NC 27514-5001 or call: (919) 542-3997.**

The Recording Evaluation Committee of the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA), invites submissions of 1992 releases for review. The committee selects 'Notable' children's recordings at the ALA Mid-Winter Meeting in January, 1993. Entries for preliminary consideration should be submitted by June 1, 1992 or no later than December 1, 1992 (for consideration at the final meeting). For information and necessary 'Information Verification Forms', write: **Elizabeth M. Simmons, Kirkwood Highway Library, 6000 Kirkwood Highway, Wilmington, DE 19808 or call: (302) 995-7663.**

RADIO WAVES

DOING RADIO FOR KIDS

by Jamie Deming

There aren't many children's radio producers - maybe 70 to 100 across the country. Some hang in there, but most contribute for a few years and then fade away. I imagine it's because they get tired, lacking the steady reassurance of an audience they can't see or hear. Virtually no one has enough funds for effective advertising. Many leave the field because they were unable to cover their expenses. Many leave because their station doesn't give them enough support with scheduling, funding or engineering. Arbitron doesn't estimate audiences under the age of 12, so the system is prejudiced against kids, ergo funding. And finally, conventional wisdom maintains that children just veg out on TV instead of listening to the radio. (Wouldn't you if there weren't programs for you on the radio, or if you weren't aware of them?)

So why did I get into this in the first place? Well, I like kids, and I had a hunch they would benefit from audio-only, having to concentrate and use their imagination. Plus, there was just too much fabulous music and stories that children were missing because of the lack of appropriate radio. I also thought it would be great if radio could be the voice for kids. How empowering! Children deserve to be heard more often by their peers as well as by grown-ups. The media shouldn't be monopolized by adults!

In order to produce a quality pre-recorded radio program you need people to play several roles: You need a host, an administrator (if you want to organize kids for interviews, for example, like KIDS ALIVE), you need an engineer, an editor, a music librarian (who knows every song written for kids and corresponds with recording artists, etc), a marketing person, a distribution coordinator, someone to answer the phone, an accountant, and a fund raiser.

With characteristic enthusiasm and

impatience, I chose to do all of these jobs myself. It's more cost effective, especially since I don't pay myself a salary. (A piece of cake as long as you don't need to sleep or eat or take care of a family.) Besides, doing radio is fun!

However, with numerous deadlines looming, the momentum I've created has become overwhelming. Tired and resentful, I'm caring more about audience measurement, station support, and financial compensation. Is this really worth it? Freshman year is over.

This brings me to another approach to creating radio programs for children. It involves the paycheck first. You could be a fund raiser, subscribe to traditional demographic studies and purchase audience research. Project large budgets, and once grant money comes in, then you can worry about hiring everybody else! This too, has its measure of fantasy. The biggest problem with fund raising is the time lag between applying and receiving grants and the discrepancy between amounts requested and ultimately granted.

Clearly, a successful children's radio producer has to find the middle ground. Relinquishing duties to specialists is the key to balance. I haven't yet found that magical person who can do the fund-raising for me (and wouldn't it be nice if she or he just kept a percentage of the proceeds s/he raised). To find an engineer who thinks the way I do would be the next step, though this is hard because I suffer from the typical artist's fear of relinquishing control.

I have difficulty balancing the unevenness of creative energy and children's schedules with the demands of weekly deadlines and responsibilities outside radio. At times I blame the "system" instead of my own disorganization.

Still, they say, "Children don't listen to radio. If you can't cover your expenses creating radio programs for children, then the market is telling you it's not worth it." On the other hand, I'm told, "Do what you believe in." I'll probably have to settle with, "Just do what you can." \$\$\$

Kids Radio Show In Need

Carmen Mitchell is the producer and host of Kids Radio on 91.5 WOBC in Oberlin, Ohio. K*I*D*S* Radio is the only radio programming for children in Lorain County. It has been broadcasting for more than four years and enjoys an active listenership of children of all ages.

The general format of K*I*D*S* Radio itself is exciting and innovative. A typical show consists of storytelling by special guests and Carmen. The show also contains weekly features like KIDSQUIZ, the game show just for kids, KIDSPOT, a feature that lets listeners hear what kids have to say, FUNFACTS that are little tidbits of weird, funny and interesting information from around the world. And, last but not least, music.

The station is currently lacking in the genre of children's music. This situation becomes more and more evident as K*I*D*S* Radio continues to become an entertainment alternative to many children in the community.

Carmen notes that she would be grateful if you were to put her on your current mailing list and send her any available children's music that you have.

"I am aware that the children's market is growing immensely and I would love to share in this new-found appreciation, and thus, in turn, share with our listeners.

"Once again, I would appreciate any children's music that you possess, preferably CD's and records (but cassettes are fine) and also, if possible, any promotional items such as posters, stickers, books, magazines, etc."

Please send to:
Carmen Mitchell,
WOBC, Wilder Hall,
Oberlin College,
Oberlin, Ohio 44074.
Phone: (216)775-8107

working with their parents and grandparents, with prisoners. I'm looking at what can be done in society to bring people together. The way that he's creating the music, he is out there where he is because he is offering something that middle class whites are comfortable with. I could do that if I wanted, because I am comfortable with that. But there is more of a need now to encourage teachers and children to use music more, throughout their daily lives. I cannot create what I haven't experienced.

I wouldn't say his music isn't beneficial to black kids in any way, because there are black kids who are interested in whales. I'm not saying that it won't work with black kids. But I think it's hard for a large number of these kids to connect with music like that.

There's a kind of song that kids need to be singing when they come from child care centers and kids in homes where there's a lot of negative stuff going on.

PIO: What kind of song is that?

TM: I wrote a song called, "I am Special Just Because I'm Me." It's a pretty simple song, but these kids have never heard that. Nobody has told them that. Some of them can't even handle someone telling them that. But if it comes in a song, they can handle that a lot better.

PIO: What kinds of things should people be writing or singing about? What seems universal, from your perspective?

TM: The songs should be about things that children experience in their classrooms. As an early childhood educator, I first think about what children are doing; important to them. Each kid will have different interests. But they'll all have things in common in the classroom, and you can create from that perspective.

PIO: Do you write songs with kids?

TM: If I had more time, I would do that. When I was a kid we sang songs that everyone knew over and over. People continually produce more and more new songs, but every time I go into a classroom and ask children, 'What do you want to sing?' the answer is 'Twinkle, Twinkle Little Star'; that and Jingle Bells. They don't care when, they want to sing it. There are just a few songs that they can relate to, that make them happy.

PIO: Those are the first songs they hear, though, right?

TM: But who's singing it to them, and in what environment? It was their parents, when they were infants. It was fun and it was child-centered. They may forget a new song a few years later, but they'll always remember "Twinkle Twinkle."

And it's not always so much the particular music you play that makes an impression on kids, but how it feels or how it looks when you're doing it. They're responding to what I look like when I'm doing my music.

"But the spider said, 'I'm not gonna take this. I'm gonna try again.' A four-year-old can internalize that information--from a song--and take it all the way through her teenage years."

PIO: At this point in early history of the Children's Music Network, our members are largely white and middle class. But we are determined to become more diverse. Any advice?

TM: Reach out. When I moved to Charlotte in 1968, I went to a small, black college. I still wanted to do something for the whole community, so I moved into the white neighborhoods. I went to white churches. I read some of the books my white friends were reading. I tried to understand the white perspective. I tried to learn about their culture. I'm aware of what I can do to make white people uncomfortable.

Same with music. The children's choir I directed for ten years was made up of all black kids, mostly from the inner-city. Most were poor. Once when we were singing for a cerebral palsy telethon a white, blonde girl with cerebral palsy, said she wanted to sing with us. We let her join the choir. She loved country music so we learned a few of her songs. Those kids taught me more than I taught them.

PIO: As I understand it, you don't really have a kids' music performance career. How do you distribute your tapes?

TM: I have tried to get my records in school supply catalogues. They say they're about multiculturalism, but they won't pick up my products because I'm not doing "culturally specific" materials. In other words, I'm black, but I'm not just doing music for black kids. I wish your group would investigate why these catalogues don't carry more materials by minorities.

For the most part I have had to depend on my own record company. I sell my tapes when I give speeches. That gives me a lot more income than if I had to depend just on children's music. Kaplan school supplies started selling them three years ago. My sales went up 500% in a year. Imagine if 10 or 100 other companies would do the same.

PIO: Have many black men looked to you as a role model--a maker of music to support young children?

TM: No. Unfortunately, not that many black men get to see me perform. Most of the concerts I do are in mostly white audiences that exist in connection with speeches I give, at regional conferences. Often 95% of those audiences are white. The black child care centers don't have the money to send people. There are fewer and fewer minority teachers in public schools, so they don't get to see me either. And I don't have the funds to make myself more accessible.

PIO: What are your goals with respect to children's music?

TM: At some point I want to talk to musicians more, about early childhood and help them have more understanding of what teachers are doing, if they're going to write music for young children about what's appropriate, to help them get rid of their ideas of music from an adult perspective; to try to make it child-oriented.

As an educator, I'm trying to get pre-school teachers who are not comfortable with their voices to use music more.

PIO: Is there anything else you'd like to say?

TM: That about covers it. Thanks for calling.

PIO: Our pleasure. \$\$\$

RECORDINGS BY THOMAS MOORE

I Am Special
Songs For The Whole Day

My Magical World
Sleepy Time
The Family
Sing A Song Of Colors
Sing A Song Of Holidays

Available through:

Thomas Moore Records
4600 Park Road, Suite 1000
Charlotte, NC 28209

We Must Stop the Abuse

© 1991 Lowell School & Stuart Stotts

Stuart wrote this powerful song with a group of 4th and 5th graders. One of the children suggested they write about "the beat up kids". The "most intense song he's ever written with kids", the song totally focussed this otherwise "difficult" group of children. For more information about Stuart's songs and recordings, contact him at 169 Ohio Ave., Madison, WI 53704.

The musical score is written on four staves in G major (one sharp) and 4/4 time. The lyrics are written below the notes. Chords are indicated above the staff.

1. A ba - by cries and cries. His par - ents get an - noyed. They
 come in the room with a bottle of beer, the ba - by cries in fear. We must
 stop the ab - use, be - fore some one gets hurt; We must stop the ab -
 use, all o - ver the earth, all o - ver the earth.

2. A kid lost his new shoes.
His dad gave him a bruise.
His mom comes in full of tears.
"What happened to my dear?"

3. Talk to your kids.
Tell them how you feel.
And listen when they talk to you.
Make your loving real.

NATIONAL SCENE

by Bob Blue & Ruth Pelham

During the weekend of February 28, 1992, the board of directors of CMN met at the Stones' home in Montvale, NJ to deal with issues concerning the present and future of CMN. We discussed multicultural outreach, expanding children's roles, board composition, membership issues, *Pass It On!*, budget, fundraising, regions, and national gatherings. Present at the meeting were Marcia Berman, Bob Blue, Debbi Friedlander, Lisa Garrison, Hannah Hoose, Phil Hoose, Joanne Olshansky, Ruth Pelham, Sarah Pirtle, Andrea Stone, Ron Stone, Spencer Stone, Stephanie Stone, and Barbara Wright.

Our main focus during the weekend was finding ways to make the network more multicultural. This will involve reaching out to other organizations, making personal contacts a priority, working for diversity in the board of directors, making sure that people of diverse backgrounds can attend national and regional gatherings and board meetings, and finding ways to provide help for people with limited financial resources.

We also talked about finding more ways to involve children in the network. Ideas included preparing a tape of songs offered by children, including four children on the board at all times, managing time and space in network activities with more attention to the needs of children, and planning workshops to be led or co-led by children, and planning to include a separate children's meeting during each board meeting, perhaps facilitated by the aid of an adult. There was also concern about the adult tendency to patronize children - to focus on their cuteness rather than on their intelligence and power. **Spencer Stone** volunteered to chair the **Young People's Committee**.

Two board positions were va-

cated, and Sue Ribaud and Lisa Garrison were elected to the board. A high priority will be making the board more multicultural. The board will meet once a year to evaluate the growth of the network, and to discuss its future.

Membership has been growing steadily, and we discussed ways to further increase both individual and organization membership while maintaining our convictions about the roles our network can and should play. **Committee contact-person for membership expansion is Sarah Pirtle.**

We discussed the present and future of *Pass It On!*. Through the work of Andrea and Ron Stone, *Pass It On!* has evolved to the point where we receive phone calls after each issue, from people who appreciate the interviews, articles and information, want to join the network, and/or want to write articles. We also discussed ways to encourage letters to the editor, decided to initiate a "swap shop" column, debated the implications of including advertisements, articles written by non-members, and articles that express or imply points of view objectionable to many members. The board voted unanimously to pay Andrea and Ron for their work as editors of *Pass It On!* and as office managers.

Andrea Stone gave a budget report. During 1991, the network brought in about \$18,000, and expenses totalled about \$13,000. More than half of our income was from membership dues. We decided that corporate memberships (for corporations with incomes exceeding \$50,000) will cost \$60.00.

Barbara Wright offered a matching fund grant of up to \$1,000, matching the income from new memberships in 1992 and from donations above the suggested \$25.00 membership fee from existing members. Thank you Barbara.

Fundraising is a perennial issue, and we discussed both the types of projects that could be funded by foundations/corporations (scholarships for national gatherings and membership, *Pass It On!*, CMN

summer camp, computer song network, recordings, insurance, the membership directory) and ways to locate possible grantors. **The co-contact-people of the fundraising committee are Bob Blue and Phil Hoose.**

Debbi Friedlander is in charge of **coordinating regions**. Any area that has ten or more paid members may decide to become a CMN region. They must vote to select a regional representative, who will attend national gatherings if there are more than forty members in the region. Each region will have at least one yearly gathering, which will be listed in *Pass It On!*. Regional coordinators should ask the national office (Andrea and Ron Stone) for a list of CMN members in their region to inform, and should call **Bob Blue (617) 899-5053** to let him know about events. A copy of each mailing from a region should be sent to the national office.

Throughout this report, the committee contact-people have been noted. Anyone interested in working with these committees are invited to contact them.

We concluded the weekend with a discussion of the Los Angeles gathering (October 1992). Marcia Berman, Miriam Sherman, and a committee from the Southern California region are working hard to plan a weekend to remember.

From the tone of this report, it sounds as if we were all wearing three-piece suits and carrying briefcases. No. The weekend was filled with important work, but there was a feeling of camaraderie, hope, and fun. We ended with a feeling of accomplishment, mixed with a feeling that there is a lot to do. We also ended by reestablishing our "corporate structure": a mammoth corporate hug.



Board members arriving at The Stone's: (L to R) Stephanie Stone, Marcia Berman, Spencer Stone, Sarah Pirtle, Bob Blue,

ANNOUNCEMENTS

MORE PARENTS' CHOICE AWARDS

The Esteem Team, under the direction of CMN member, Judith Feldman, was given a Parents' Choice Award for their new children's tape, "B*E*S*T Friends." This noncompetitive performing arts group is part of the National Self-Esteem Resources and Development Center's abuse and delinquency prevention program, out of Greenbrae, CA. Congratulations Team and sorry we missed mentioning you in our last issue.

PARENTS' CHOICE CHILDREN'S RADIO WINNERS

Sorry we missed this one last issue but it was hard to find! Parents' Choice allotted a 2.5 x 2.5 inch space in their 1991 Awards issue to Kids' Radio. While radio producers submit copies of their shows with the same entry requirements and fees, winners were not even listed in the table of contents. Winners (not noted as such) were only mentioned as radio shows to which parents would want to lead their families.

Congratulations WE LIKE KIDS of KTOO, Juneau, Alaska on winning!

Parents' Choice will be focusing on Kids' Radio in an upcoming July '92 edition due to a number of concerns that have been brought to their attention by radio producers.

CACH AWARDS RECOGNIZE CMN-ER

The Cultural Arts Council of Houston's Creative Artist Program has awarded Don Sanders with an Honorable Mention. Don is the first songwriter/composer outside the "legitimate, academic, classical composition field" to be recognized by the CACH Awards. Congratulations, Don!

MEMBERS MAKE FINAL 'INDIE' BALLOT

The National Association of Independent Record Distributors (NAIRD), has recently mailed their final ballot out to NAIRD members. Voting was completed by April 22, and winners will be announced at their convention banquet in Austin, TX on May 9th. After initiating a new balloting procedure which now includes a preliminary judging panel, a number of CMN members have been included on the final ballot. Congratulations on making it this far, and good luck to Peter Alsop, Banana Slug String Band, Sherban Cira, Michael Mish, and Alcazam!

PLEASE NOTE "PIO" ERROR

Marcial Berman, Regional Coordinator for the Southern California region, was listed incorrectly in the last *Pass It On!* Her correct phone number is (213) 460-4387.

KINDERSINGERS TAPE REVIEW UPDATE

The KinderSingers tape reviews are now being printed in the North County News serving Northern Maryland and Southern Pennsylvania, and may be picked up by other papers. Val will send you a copy of the review once it is in print or, if she chooses not to review your tape, she will drop you a note as it is sent off to the local library for circulation. Send material to: Valerie Smalkin
P. O. Box 3,
Monkton, MD 21111-0003

WARM WELCOME TO A NEW CMN MEMBER!

Congratulations to Debbi Friedlander on the arrival of her son, Joshua! Lots of love!!

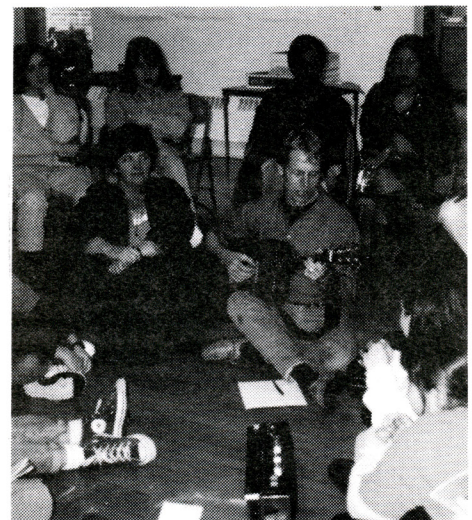
generation. But doesn't each generation have its own unique musical vocabulary? Who are we to insist that they talk in our musical language, not their own?

And then there's the nuts and bolts of children's music: the live performance to a real live audience of kids. Taking "produced" children's music on the road is a nightmare. People just aren't set up for us. They panic when we unload the drums and the electronics for the first time. There're postage-stamp stages, inadequate sound systems (we finally started carrying our own), poor/boomy acoustics, no set-up time and no sound check. Acoustic instruments would be easier, that's for sure.

Lastly, there's the thought that if "children's music" gets too produced and too commercial, all the good folksy wonderful magic might be lost. It doesn't have to be.

We've been doing our best to bridge the gap between "children's music" and rock. Mostly, because we've discovered, when we perform, that even the littlest kids love the beat. They're up and dancing from the first notes. They love the live drums. They love the idea that they're seeing a REAL concert. Almost like MTV, only real. Almost like "Rock Star Barbie." It's exciting to them, and exciting to us.

It might be a lot of trouble, but it's worth it. \$\$\$



CMN songswap in Albany, January, 1992. A local ESL class joins the fun!

LETTER TO THE EDITOR

CHILDREN'S MUSIC AND THE LAW

In the Winter 1992 issue of *Pass It On!*, Andrea and Ron Stone's editorial brought up the issue of use and misuse of copyrights. As a music lawyer (and former patent/trademark/copyright lawyer), copyrights are the basic building blocks of almost everything I am paid for. And, while you may not realize it, they are the basis of your livelihood as well.

Copyrights in music are a broad subject. To keep from putting you to sleep, in this issue we will discuss using someone else's song on your record.

Every record embodies two separate, copyrightable works. A song and the performance of that song. If you want to perform someone else's song on your record you must, with the one exception I will describe later, get the permission of the song's owner.

A song belongs, initially (and barring any contract that would change this) to the party(ies) who writes it. The copyright law grants the author (owner) certain exclusive rights, these are the rights "to do and to authorize any of the following:

1. To reproduce the copyrighted work in copies or phonorecords;
2. To prepare derivative works based upon the copyrighted work;
3. To distribute copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease, or lending;
4. In the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works, to perform the copyrighted work publicly; and
5. In the case of literary, musical, dramatic and choreographic works,

including the individual images of a motion picture or other audiovisual work, to display the copyrighted work publicly."

Anyone seeking to make use of one of these rights must get permission. In the case of recording a song, you are utilizing right (1) above, i.e., you are reproducing the work (the song) in a phonorecord. To do so, you need what is known as a "mechanical license". A mechanical license grants the right to reproduce a song on an audio record. It usually requires a payment of a "mechanical royalty".

The mechanical license is granted by the publisher of the song. The publisher is the person or entity who controls the copyright. This will either be the songwriter or a company to whom the songwriter has granted these rights. Contrary to a statement in the editorial, ASCAP and/or BMI have no role to play in connection with mechanical royalties. They are involved with performance rights.

By law, the mechanical royalty is currently set at \$.0625 per recorded composition. This amount can be lowered by agreement between you and the publisher and the grant of rates equal to 3/4 of the statutory rate are not uncommon. The mechanical royalty is usually paid by the record company. Those of you who are not distributing your own records but instead have agreements with record companies should check those agreements. Frequently there are maximums (i.e. $10 \times \frac{3}{4} \times$ statutory rate) as to what the record company has to pay. Anything above that will come out of your royalties.

If you want to get a license from the publisher, you must first find out who the publisher is. You can do this by asking the writer, checking the J card of the record the song is already on or, if you can't find it, you can call ASCAP (212-595-3050) and/or BMI (212-586-2000). If the songwriter is a member of ASCAP or BMI, the index department may be able to tell you who the publisher is.

The mechanical license will specify the royalty you will pay, when you will pay it, and how you will account as to sales made. The publisher is not required to sign a mechanical license, however if they refuse, and provided the song has been previously released on another record, the law does provide a means for you to get what's called a "compulsory license". The procedure is complicated and, hopefully, you will never have to use it.

You cannot record altered lyrics of the song, or new lyrics without the publisher's permission. This would constitute a "derivative work", i.e., a new work based on the original work, a right reserved to the copyright owner.

Your liner notes or J card should include the names of the writers and publishers of all songs. First, this is courteous and will aid the next person who wants to record the song because they heard you sing it. Second, it will help your record company make proper payments. Third, and finally, it should not appear to the public that you are taking credit for the song you did not write. Over on the "pop" side of the music business, suits such as this are "popping" up regularly, especially in connection with sampling. While these are not copyright lawsuits, they are still lawsuits and you (and our corner of the industry) don't need them.

The above rules apply only to songs still under copyright, as opposed to those in the public domain. It is often difficult to know which is which, but a good rule of thumb is to assume that anything written after 1920 is still under copyright.

As Andrea and Ron stated, it is important to respect other peoples' copyrights and to make the required payments. The only value a song has is in the payments it receives for being used. While it would be nice if the recognition of use were its own reward, most songwriters need the money too.

I hope the foregoing was helpful. If you want, and if Andrea and Ron will allow, I can do this on a regular basis. Let me know what topics

you would like to see covered.

Sincerely,
Howard Leib, Esq.
Marshall Morris & Platt
New York, NY 10017
Telephone: (212) 582-1122,
Fax: (212) 974-0271.

Dear *Pass It On!*;

In reading children's songs and reviewing tapes specifically directed to young listeners, I find some things that bother me a bit:

So very many of the tapes are instructive, or at least have more than one song telling kids what to do or not to do or be like. Well, OK, I guess, but some also "put

down" creatures or things: "you don't want to be like that do you?" I wonder if negative comparisons are really necessary? For example, we hear about 'monsters' who don't brush their teeth, or whatever. Do we really need to trash monsters or even scare children with them? (I prefer "Where the Wild Things Are" for example.) I think most comparisons are odious and question if they are preferred ways of teaching.

Next, how about more songs and tapes for the legions of single parents? Most tapes have a song or two with references to mom and dad. I don't forward these to my single-parented granddaughter.

I have a lot of trouble with tapes so over-arranged and with so many instruments the words are lost. Do children really listen to songs that are sung when they can't hear the words or make out what is being said?

Thank you for listening, and I hope there are others who have opinions on these questions - I'll really appreciate some feedback!

In admiration and respect for the work of CMN!,

Faith Petric
San Francisco, CA

\$\$\$

The Put Down Blues

by Minnie O'Leary
© 1981 Tom O'Leary

Susan Keniston sang this great Minnie O'Leary song at the CMN National Gathering last October. It can be found in a collection of songs (book and tape) by Minnie O'Leary called "Songs of Self-Esteem", obtainable from Whitenwife Publications, 149 Magellen St., Capitola, CA 95010. Other songs by Minnie O'Leary (at least two songbooks-full) can be obtained through Shawnee Press, Delaware Water Gap, PA 18327-1099.

CHORUS: Cm

I hate to hear what I'm do - in' wrong, ev'- ry day of the year;

Cm G Fm G7 Cm

I'd rath-er hear what I'm do - in' right and wheredo I go from here?

VERSES: Fm Cm Fm Cm

1. I spilled my milk glass, ac - ci - dent - al - ly dropped;

Fm Cm D7 G

Don't need to feel I'm clum - sy, just tell me where's the mop.....

chorus:

- | | | | |
|----|---|----|--|
| 1. | I spilled my milk glass,
Accidentally dropped,
Don't want to feel I'm clumsy,
Just tell me where's the mop.... | 2. | Borrowed a basketball,
Somehow it got lost;
Don't need to hear I'm careless,
Just how much does it cost? |
| | | 3. | Sometimes in my school work
I fall way behind;
Need to see what I've done right
And try it one more time. |

CALENDAR OF EVENTS

Thanks to all of you who sent in listings for this issue of *Pass It On!*

There are so many interesting and wonderful activities going on all across the US and Canada and we want to hear about them in this section. Information about conferences, festivals, workshops, symposiums, theme camps, and other special events is what this section is about and I hope you'll send in a listing and help make this section grow.

I know that most of us are incredibly busy people with very little free time to do the things we love most. But if you can, after you've done something good for yourself, like taking a walk in the changing spring weather or reading a new book or sorting through a year-old pile of papers, take about 5-10 minutes to send in a listing! If you can do it, great!

To make sending in listings a little easier, use the form at the end of this section. Please feel free to add any other related information and, if you have suggestions for any changes or additions to the form, please let me know. Just clip it or copy it and send it to: **Ruth Pelham, Calendar Editor, P.O. Box 6024, Albany, NY 12206.** If you're not sure that your listing is appropriate for PIO, send it in anyway or call me at **(518)462-8714.** Thanks.

Note: Calendar listings must be received by July 15th for the next issue of *Pass It On!*.

New York Metro CMN Annual Gathering on the Voyager Boat
The Alpine Boat Basin (just north of the George Washington Bridge)
Contact:
Barbara Wright (914) 948-0569
May 17, 1992 11:00 am - 5:00 pm -
Potluck lunch, sing and sail-Cost \$20
per child or adult CMN member

Strawberry Music Festivals
Camp Mather near Yosemite National Park
Contact; Amy Airheart
P. O. Box 565 Sonora, CA 95371
(209)533-0191
Memorial Day Weekend (May 21-

25), also Labor Day Weekend (Sept. 3-7)
Over 30 hours of music and activities programs for children and teens

The Alliance for Cultural Democracy National Gathering
Atlanta, Georgia
Contact: Brenda Porter
(404)622-9970 Memorial Day Weekend (May 22-25)
Performance, media, visual and literary works, puppetry, dance and a special children's participatory component examining multicultural and educational policy issues related to the 1992 Columbus Quincentennial cost: \$55 ACD members, \$65 non-ACD members

PMN Annual Spring Gathering
Camp Thoreau, Pine Bush, NY
Contact: Diane Tankle
(215) 732-2448
June 5,6,7 Networking through progressive workshops and songswaps on themes including the environment, peace and justice, women, men, marketing, distribution, children, etc. **CMN -ers will meet Friday afternoon for an informal jam session.**

19th Annual Telluride Bluegrass Festival
Telluride, CO
Contact: Steve Szymanski
1539 Pearl St., Suite 200
Boulder, CO 80302
1-800-624-2422
June 18-21 A special Family and Children's Area featuring workshops and performances in songwriting, movement, drama, crafts, wildlife education and more
Note: festival sells out early. Reservations essential.

Artists With Class: Conference '92
SUNY, New Paltz, NY
Contact: Chris Holder
66 Jenkins Rd.
Burnt Hills, NY 12027
(518)399-3135
June 20-21

Clearwater's River Revival
Westchester Community College
Valhalla, NY
Contact: Clearwater (914)454-7951
June 20-21

CMN Joins California Traditional Music Society
SOCA Univ. in Calabasas, CA
For information: S. Cal CMN
(213) 460-4387
Sunday, June 28

Buffalo Gap Music and Dance Camp Family Week
Capon Bridge, West Virginia
Contact: CDSS 17 South St.
Northampton, MA 01060
(413)584-9913
July 4-11

Los Altos Art and Wine Festival
Los Altos, CA
Contact: Lindentree Bookstore
(415)949-3390
July 11 and 12
Special children's area featuring CMN members

August Heritage Arts Workshops
Elkins, West Virginia
(304)636-1903
July 5-10: Storytelling: Finding Your Own Voice
July 12-17: African-American Storytelling
July 26-31: Storytelling and Performing

Midwest PMN Annual Gathering
Woodstock, IL
Contact; Stuart Stotts
(608)241-9143
Friday, July 30 - Sunday, August 2
CMN Regional Gathering on Sunday

Augusta Heritage Center Arts Workshops
Elkins, West Virginia
(304)636-1903
August 2-9
Performing For Young Audiences
Week for people who want to learn about entertaining and educating young children: creating your own songs and stories, developing a show, presentation techniques, Artist-In-Schools programs and more

Teacher's Playshop
Ashokan, NY
Contact: Jay Unger and Molly
Mason RD 1, Box 489 West Hurley, NY (914)338-2996
August 10-14 workshops in storytelling, traditional music/dance

New England CMN Fall Gathering
Wayland, MA
Contact: Joanne Olshansky
(508)358-5213
September 12 Songswaps,
workshops, plenary

Northernmost California CMN Gathering
Location: TBA
Contact: Lisa Monet P. O. Box 966
Arcata, CA 95521 (707)822-4404
For further information, please
send a SASE with a brief note about
what you'd like to share/learn

Mid-Atlantic CMN Songswap
Monkton, MD
Contact: Valerie Smalkin
(410)771-4774
Saturday, October 10
Call for location, schedule and fur-
ther information

"Packaging Your Imagination"
by the Canadian Society of Authors,
Illustrators and Performers
Victoria College at The University
of Toronto
Contact: (416)652-0362
October 24
Workshops for people interested in
writing, illustrating and performing
for children including storytelling
and writing, illustrating picture
books, music and more

National CMN Annual Weekend
Griffith Park Camp, LA, CA
October 23, 24, 25, 1992
See Pages 3 & 4 for details.

Note: "Sing Out!" Magazine is a
wonderful resource for additional
Festival and Camp Listings. You
can write them at P. O. Box 5253
Bethlehem, PA 18015-0253. If you
know of other sources, please let me
know.

THE SWAP SHOP
Here's a brand new section of *Pass It On!* that came about in response
to a letter we received a few months
ago. It didn't quite fit the concept of
the Calendar Section but begged for
a column of its own. The request
went like this:

*Garland F. Clifton, Box 306,
Washington, DC 20317: 69-year-old
retiree who neither plays, sings, reads
nor writes music but enjoys writing
lyrics is looking for someone who
might be interested in setting lyrics to
songs.*

Thank you, Garland, for a great
idea! Also:

*Allison and Pennie of Songs and
Company, (800)779-7634, are look-
ing for anyone interested in booth
sharing at American Booksellers As-
sociation conference in May 1992 or
1993. While they will be going to the
conference, they do not have a booth
yet and would like to share space.
Call toll free!*

And so begins *The Swap Shop* - a
place to exchange and swap all dif-

ferent kinds of needs, skills and in-
terests within the framework of our
CMN membership and mission.

Here are some possibilities:

-an elementary school music
teacher is looking for environmen-
tal songs for the 6th grade chorus
and will exchange use of the songs
for a notated four-part arrangement
for the composer

-a West Coast performer and an
East coast performer agree to a
housing exchange while they're on
tour in the other person's city

-a Girl Scout leader with great
grant-writing skills is looking for a
musician to notate songs composed
by the troop and is willing to ex-
change grant-writing time for nota-
tion time

-a songwriter wants to exchange
half-day use of computer time for
half-day use of a sound-system.

-several parents want to exchange
song and discussion suggestions
about sibling rivalry and bedtime ar-
guments.

The possibilities are infinite and my
hope is that *The Swap Shop* takes on
a dynamic role in enlarging our
resources and strengthening our
network.

Please send your listings to:
Ruth Pelham,
The Swap Shop Editor,
P. O. Box 6024, Albany, NY 12206

UPCOMING EVENTS FORM

Please list the following information:

Name of Event:
Event Location:
Contact Name:
Contact Phone:
Event Date(s):
Brief Description:

Your Name:
Your Address:
City/State:
Your Phone:

Other:

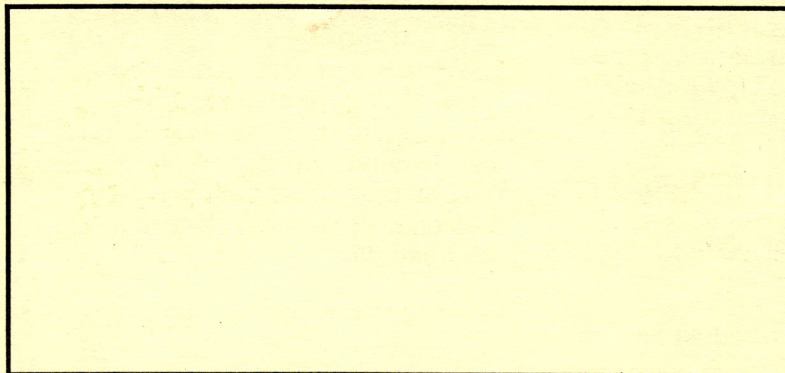
Mail to: Ruth Pelham
PIO Calendar of Events
P.O. Box 6024
Albany, NY 12206

Thank you for your submission!

Children's Music Network
P.O. Box 307
Montvale, N.J. 07645

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CHILDREN'S MUSIC NETWORK NEW & RENEWAL MEMBERSHIP FORM

Our membership year starts in **September!** We welcome new members and we hope that past members have renewed your CMN membership so you can maintain your membership status and receive all Children's Music Network mailings. For people who sign up after September, we will attempt to provide the most recent issues of "Pass It On", if still available.

Membership in The Children's Music Network includes a subscription to the newsletter, a CMN directory which lists members and individual's resources (available to members only,) and information about regional and national gatherings and resources. While the various regions plan their get-togethers at different times during the year, we tend to have national gatherings in late January, early June and late October.

ANNUAL MEMBERSHIP FEE:

Individual or Family Membership - suggested fee: \$25.00 US / \$30.00 Canadian
(\$15-\$30 sliding scale. We welcome all members. When determining your fee, please note that \$15 does not cover costs.)

Libraries and Educational Institutions - \$30.00 US / \$35.00 Canadian
Corporations - \$60.00 US / \$70.00 Canadian

TO RENEW OR JOIN AS A NEW MEMBER:

Simply fill out the form below and send it with your check or money order made out to:

CHILDREN'S MUSIC NETWORK
POST OFFICE BOX 307
MONTVALE, NEW JERSEY 07645

NAME/S: _____ ANNUAL MEMBERSHIP FEE ENCLOSED: _____

ADDRESS: _____ ADDITIONAL CONTRIBUTION: _____

DAY PHONE: _____ EVE PHONE: _____

RENEWAL ☐ NEW ☐ ADDRESS CHG ☐ CLOSEST REGION: N.CAL / S.CAL / MIDWEST / NY AREA / N.ENG / CANADA / MID ATL
DIRECTORY LISTING

I wish to be listed in the next CMN directory ☐ yes ☐ no. Please list as noted above ☐ yes or as follows:

- Please supply the following info for inclusion in the directory on a separate sheet. (Note: CMN will not write listings from your promo!)
1. Circle letter codes that apply: Distributor Educator Media Performer SongWriter YoungPerson PArent PRoducer BookingAgent SToryteller Other:
 2. Describe your work or interest in children's music.
 3. What are you seeking from other network members?
 4. List any resources (records, books, etc.) you have available, include prices.

Directory space is limited; lengthy submissions may be edited.