
PASS IT ON!

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

CHILDREN, PEACE AND MUSIC

Are Sad Songs Bad Songs?

By Molly Scott

Scene: I am in a small classroom, In front and around me, at desks and on the floor, are 4th, 5th and 6th graders. We have sung several "upbeat" songs together, making up verses, keeping time with hands or feet. The energy in the room is high and excited. The children are involved. Now I am about to change the color of the experience, and the performer in me wonders if I can quiet the restless, excited children. But another voice—teacher, mother, concerned human being—tells me that what I plan to do is appropriate and right. "This is a quiet song", I say to the children. "It's about how you feel inside." I ask them to close their eyes so they can see their inner pictures, and then I begin Sarah Pirtle's lovely song, "That Quiet Place", weaving us into relationship with the whales, the ocean, ourselves:

"Sometimes I feel like I
am a whale,

Guns and harpoons are
closing on me

Trying to keep me from
my home

In that quiet place, where

(continued on Page 4)

Issue #6 Spring 1990

Children's Radio Programs

By Jamie Deming

Radio is the only showcase of children's music and stories other than the personal efforts of artists performing in schools, theaters and libraries. Unless parents and teachers have heard of specific performers and know the kind of music they provide, they will not be able to select quality recordings in catalogs and record and toy stores.

This list of children's radio programs and the stations which air them should be helpful (continued on page 14)

Who Will Speak for the Children?

This Spring marks the twenty-fifth anniversary of the historic voting rights March on Selma, Alabama. In *Pass It On's* issue #5, we wrote about the "Children of Selma" and their impressive first album entitled, *Who Will Speak for the Children*. On March 4th the 25th anniversary was commemorated with a singing vigil on the Amherst Common in Amherst, MA (sponsored by DiversityWorks), and on March

(continued on Page 16)

Gibson Kids: Music Education for Young Guitar Players

By Jessica Baron

Gibson Guitar Company is pleased to announce the inception of a new division devoted to music education for children. Dubbed "Gibson Kids", the program will provide weekly classes to students between the ages of four and twelve. Guitar education and singing are central elements of the GIBSON KIDS curriculum, which will also feature Orff Schulwerk, creative movement, songwriting and percussion.

The need for music education in this country has never been greater than it is now. For example, in the Los Angeles Unified School District, the ratio of students to music teachers is approximately 1300:1. Children (continued on page 15)

In These Pages

CMN:Who we Are...	2
New Sounds...	16
Pittsburgh CMN Meeting...	11
New York Regional...	11
S. California Regional...	13
From the New Editor...	2
Thumbnail Sketches...	9, 12
Opportunities...	8
Announcements...	8
Your Two Cents...	10, 15
Song Swaps...	3, 18, 19

EDITORIAL

On this gorgeous Spring morning I sit in this unique spot, dubbed the Editor's Seat, where the overview of our Network's growth is evident and heartening. This shift in the "Musical Chair" hasn't been without frustration or delay, and the new CMN office in my home hasn't always been comfortable for my family. But there have been increasing moments of surprising, warm gifts of community and a deep sense of value in our work. In the beginning if I was overwhelmed by the scope of the responsibilities, I am now, (as we prepare to put this issue "to bed") truly "taking hold" moved by the countless numbers of you who give your time, money and concern to this effort. On so many levels our work in the world is a Labor of Love. There is no substitute for the doing of a project like this. These past months have been a real learning, busy time. I have spent it soliciting articles for **Pass It On**, listening to the many tapes that have poured in, buying a Macintosh and learning how to use it, both for newsletter layout and for bulk mailings, getting files established and bookkeeping procedures down. All this, at a time when my partner, Jess, and I started a second small business here in Pittsfield *and* my performing schedule picked up.

We have lots of ideas for the coming year, and we always welcome more! Molly Scott has written a beautiful article for



Pasha Warren / Photos by Sunshine Studios

this issue, in which she examines work with children in classroom settings. There are more articles to come on the subject of working with children in the schools. There is much excellent material on radio programming for kids coming to our attention. September's issue will focus on that. I am gathering information on summer camps which deal particularly with multi-cultural, peace or other related themes for future issues. If you know of any, I urge you to call or drop a line.

There have been several gatherings of regional CMN chapters over these past months. We have a wonderful report from the Southern California region in these pages as well as news from Pittsburgh where the winter meeting of the People's Music Network convened a CMN gathering this past January, and a report from the New York Metro region which just met this month (May).

It is with great joy that I introduce the new Children's Editor, Rebecca Ericson, whose comments are sprinkled about in the New Recordings section in this issue. (See Joanne Olshansky's "Pizza Boogie" for specifics.) We hope to evolve
(continued on page 16)

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

I KNOW MATH

by Phil, Shoshana and Hannah Hoose
© 1989 Precious Pie Music, INC. BMI

Well I went to buy a toy it cost THREE FIF - TEEN

I gave him 3 and a quar ter if you know what I mean

he gave me one nick ie back I said "I'll tell you one time: I know math and you owe me a dime!

I know math oo - oo - oo - I know math, yes I do

Strong-er than Ka ra te tough-er than Kung foo, - I know math!

Well we were behind, it was seven to four
But when our turn came we scored five runs
more
The other team said 'at least we're still beatin'
you
We said 'don't make us laugh, cause we're ahead
by TWO (Chorus)

The tooth fairy knows I get a fifty cent rate
So when I lost two teeth, whoa, I thought it
was great
She only left 2 quarters till she heard me holler
Hey get back in this room, girl, you owe a whole
DOLLAR (Chorus)

Well the teacher asked us kids what is 8 plus 8
She didn't think we knew, she heard us hesitate
But then we yelled out in a voice clear and clean
Anyone knows 8 and 8 is SIXTEEN (Chorus)

So hey cashier don't you look so strange
We can tell taxes and we make change
We know the minute and we know the hour
And that adds up to a lot of KIDS POWER
(Chorus)

(cont'd CHILDREN, PEACE...)

nothing can harm you

In that quiet place we
carry inside

The heart of the world
The heart of the world."

As I sing the song, I do not need to look at the children to know what is happening. It is palpable. The feeling in the room, charged before with restless excitement, has shifted. It is no less intense; perhaps it is even more so. It is very inner, very still. The children have their eyes closed—some of them screw-up their faces or put their hands over their eyes. At the end of the song the children wait a moment before they move to applaud. That quiet moment of reflection after the music ends is all the applause I need.

What has happened here? These children have sung about the hunting of the whales, about fear, about the loss of home. They have also sung about riding on a whale's back, and being rocked in the arms of mother ocean. They have been touched with a recognition of common ground with other creatures of the earth, and have affirmed their own deep nature, their own Quiet Place, which is also the Heart of the World. The song brings with it a natural catharsis, allowing them to face feelings and fears in a safe way. The message about the threat to the earth has not been watered down. The music has created a safe place—that quiet place, where no one can harm us—from which we can hear and understand messages that ordinarily we would hear with

great distress, or not at all. It allows us to feel that pain that opens and heals us, instead of the fear that contracts and blocks us to feelings of connection and love.

This article is the result of my thoughts—in the context of music as healing—on the seeming disparity between what kids need to know in order to be whole, healthy people and creative planetary citizens, and what we adults are willing to share with them. I believe that children can be introduced to many of the serious issues that face us as a global family through the medium of music, particularly songs that they can sing and make up themselves, and that the act of singing brings a level of brain/mind tuning and empowerment with it which affects the way in which children understand and act upon the information and lessons the songs carry.

We are all one planet.
All one people of earth
All one planet, sharing
our living
our dying, our birth
And we won't stand by,
watching her die,
hearing her cry, and
deny
We live as she lives,
We die as she dies.

On the wall of my studio, I have a note that I received many years ago from a little girl named Willow when my album "Honor the Earth and Each Other" first came out. The words are scrawled generously all over the page. At the bottom, she drew a big sun with a

smiling face. "Dear Molly", it says. "I am sad when I hear the song about the girl whose mama and papa died in a war. I like to sing songs. Willow. Next to this yellowing letter from Willow are two more recent letters from grade school children at a school in south London, from an interracial neighborhood that their teacher tells me is a United Nations in microcosm. One letter, decorated with a heart, acorns, a teddy bear, and a flapping creature that I think must be a peace dove, says *Dear Molly Scott, I like your sing and I feels really sad and Molly if you sing any song please can you give it to pam [the teacher] and like your song because I fill's very sad. And I can play the music about we are all one planet, love from Mjoda.*"

These letters are from people who happen to be children. What they tell me is that they listen with ears of the heart and appreciate being touched by things that are real to them....yes, even by things that make them sad. These thinking, feeling citizens of the planet have small bodies, open minds and large hearts. They live in families and communities that often underestimate their capacity for knowing what is going on about them, and they often tell me that they appreciate being told the truth and included in the cares and joys of the world we live in.

Thinking about these issues, I decided to do a small study of my own, and asked the fifth and sixth grade classes of the Charter Oak School in West Hartford,

CT to help me. The children in Charter Oak come from a wide variety of ethnic backgrounds and economic circumstances. Their teacher, Mari DeRoche is a gifted and concerned educator/activist. The school uses my song "We Are All One Planet" as a theme song. I asked the children of Charter Oak a number of questions about singing songs about serious social issues. Their comments, and those of their teacher, will be interspersed throughout this article.

Mari DeRoche: "Kids like to sing. They remember things better when they sing about them. Familiarity helps. Kids like harmony and they like to sing about hope because it brings then hope in their own lives. Songs really do bring them together."

Alida (10): "I think kids should sing about serious things so they can learn about the real."

I also interviewed my colleagues singer/songwriters Sarah Pirtle and Ruth Pelham, both very active working with children on issues of empowerment, peace and social justice.

Ruth Pelham: "What you can put into a song is a special energy that gives a certain kind of life to the words. The song takes the message out of the realm of the intellect and puts it into the realm of passion and a deeper sensibility."

Sarah Pirtle: "There are not many places where children can be aware of alternative values and concern for the world. Children are turning to all kinds of

media, hungry to know what the world is about. Music is one of the avenues where they can hear individual caring voices, that aren't in the mass culture. They like hearing songs by other children and making up their own songs."

I asked the children of the Charter Oak school what things worried them most. Almost all the children listed "War, Drugs, and AIDS. They also cited: homelessness, guns, crime, hunger, pollution, smoking, child abuse, death, cancer, "the world blowing up", not having parents, accidents, and "the ending of the world".

Dayan (10): "Singing might help kids understand things like war and drugs and then it would be easier for teachers to explain it."

"The most intense anger I have witnessed is that of young people as they imagine being robbed of their chance to grow up" writes Joanna Rogers Macy, in Despair and Personal Power in the Nuclear Age. "Fear of these shattering emotions keeps many of us — adults and youth alike — in silence. That fear is a major source of repression, evasion and numbness in facing the nuclear threat and other critical challenges."

Numerous studies have been done by now on the effects of psychic numbing, the emotional and sensory shut-down which occurs in the face of overwhelming fear or anxiety. That we are all — children, as well as adults — struggling with the emotional paralysis and re-

duced function of psychic numbing is one of the basic assumptions that underlies my work.

"It seems that these young people are growing up without the ability to form stable ideals, or the sense of continuity upon which the development of stable personality structure and the formation of serviceable ideals depend," states Dr. John Mack, one of the authors of the American Psychiatric Association's Task Force Report The Impact on Children and Adolescents of Nuclear Development. "We may find we are raising generations of young people without a basis for making long-term commitments, who are given over, of necessity, to doctrines of impulsiveness and immediacy...At the very least, we need to educate our children in the realities...so that they can be hoped to overcome at least that aspect of fear which derives from ignorance and which leaves them feeling so powerless." Studies with school children have indicated that it is beneficial for the children to deal directly with the issues, participating with adults in exploring feelings, and finding ways to empower themselves by actively working for the amelioration of the problems.

Sarah Pirtle: "It's a relief for children to find someone who will talk to them about these adult secrets."

Elizabeth (10): "Children should know about these things because in the future they might be able to help."

Sunny (11): Adults should talk to kids about serious issues in the world "so that we can ask questions about them."

Melissa (10): "I feel better singing, but I don't know why."

What is singing? What happens to us when we sing? Let's consider a classroom of kids singing together. The first thing that happens when we sing together is that we begin to breathe together. One effect of this "conspiracy" is the longer the breaths of air bring more oxygen into the bloodstream, and so, into the brain, which energizes and literally "tunes" us to another level of consciousness and mental responsiveness. The regularity of meter and pulse in a song relaxes the physical body, and the overtones of the sing voice entrain the brainwaves to bring the mind, as well as the body into a heightened condition of awareness and mental acuity. In addition, singing may be the only activity which balances the right and left hemispheres of the brain simultaneously, so not only is it a healthy experience for the body, its healthy for the brain as well. We don't need to know all this as we sing. The psycho-physical results of singing just happen and are summed up quite simply: singing makes us feel good.

Mari DeRoche: "Children love the togetherness part of singing. They feel more connected with each other when they sing."

There is a kind of magic in group song. As we align breath, pulse, and intention in the service of the music, there is

a sense in which we become one voice, one body, and are open to each other in a way which is not always possible outside of the community of singers. The act of singing is an act of consciousness change, and as every singer knows, you can't stay blue while singing the blues. Singing makes us feel better. And it follows then, that in singing a song with difficult content, we are allowing ourselves access to the cognitive content of the lyrics, in a way in which the meanings and messages can be assimilated in a relaxed, and heightened state of mind. So my class of elementary school children, singing the song about endangered whales, could feel their relationship to the whales through the singing which allowed them, empathetically, to deal with the difficult truth about the whale's plight and connect it to themselves, and to our common earth life.

Quyen (10): "Singing makes people understand more than talking."

Singing together is an opportunity to experience that transcendence of personal boundaries, the release from the "I" which is a pre-condition for understanding our world as a web of interdependent systems. Music provides metaphors ("solo", "duet", "trio", "small ensemble", "full orchestra") which elegantly invoke a holistic view in which the one is not only part of the many, but integral to the varied tapestry which makes the One. An aware teacher, through the language and experience of

music, can offer her students profound lessons in personal and interpersonal relationships, cooperation, and peacefulness.

Mari DeRoche: "I use songs for teaching about moral issues and dealing with feelings. I use them for factual kinds of materials as well. When something is sung it seems to be more attractive than when it's read, particularly if the kids can participate in it. They remember it better."

Ruth Pelham: "A song is a really good foundation to build a conversation on or from. When you take a conversation and make it into a song, there's a transformation that happens through the child's creative process. You can go out in the world and sing about things. It's a form of political action. There are a lot of young people who would never get information about some of these topics if they didn't learn from these songs. In some cases the song might be all the information that a child will get on that subject."

Sarah Pirtle and Ruth Pelham, as singer/educators, both emphasize that children should be encouraged to create songs from their own experience. They learn best by relating to their own feelings and things that are close to them. Mari DeRoche agrees: "I see our classroom as such a microcosm. When we sing about things the kids are concerned about, it's so much better. All kids have experienced hurt. They like to sing songs that touch their own experience." Sarah Pirtle feels that it's important to be hopeful, to emphasize helpful things

and show children that "people can change, and are changing. Things are changing in the world and we can change." Working with children at the Traprock Peace Camp in Massachusetts last summer, Sarah brought in this chorus for the kids to build a song on:

We can change the world. Believe in what you know

Just like trees and leaves and flowers, people too can grow

We can change the world. Believe in what you see

You can bet I'll stick with you; will you stick with me?

Children were asked to make up verses about ways in which they experience people changing:

You can change your address, you can change your name

You can change the pets you have, your knee might get a sprain

Family members can get sick or move to a new house

You can change the games you play, or the food you put in your mouth.

"It seems to me that the music can be a window onto the world that kids don't often get to see," Sarah says. "When they're writing their own lyrics, it's a relief that someone's going to hear this song and listen to what they have to say."

Ruth Pelham calls many of the songs she writes for and with children "zipper songs." A zipper song has verses that you can change as you go along, that "zip" in or out. In her song

"We're All A Family Under One Sky", for example, the children can sing about people, animals, flowers, days of the week; and teachers can use the song to highlight parts of the curriculum that are current: countries, languages, names of people, places or things. During the Exxon Valdez oil spill, she reports, the children she has working with were extremely upset and concerned for the wildlife and wanted to sing her song "What Do I Do" again and again. Concerned for the injured and homeless, they responded in the same way to the news of the Armenian and San Francisco earthquakes.

What do I do when my sister (brother, friend) is crying
What do I do. I don't

know what to say

You take her in your arms and you hug her.

You take her in your arms and you love her.

They particularly wanted to sing the last verse:

What do I do when the world is crying?

What do I do? I don't know what to say.

Take the World into your heart and you love us,

Take the World into your heart and just love us.

What Do I Do", by Ruth Pelham

Many of us don't know what to do or what to say about all these terrible things that happen in the world," Ruth says. "But you can still go on and care about the people, love the planer and the people in it, and sing about it, and in that is tremendous healing." When

the Charter Oak children were asked whether they thought more songs ought to be written about things that happen in the world, Alida answered "yes, because you have healed someone with a song." Sunny responded, "Well, songs make us think the world is better." and Elizabeth replied that she thought songs needed to be written because "you're giving the world more love."

"My song is the song of peace. We have had many war songs in my country but we have thrown them all away...I heard the voices of my ancestors crying to me in living, rescue them from the fire and the knife."

—Kiosaton, Iroquois Chief, 1645 "I Have Spoken"

In the words of Sarah Pirtle, "We can change the world. Believe in what you know. Just like trees and leaves and flowers, people too can grow." Music can be a powerful tool for children to assimilate and integrated learning about the world. And we adults have much to learn as well - from music and from our children. Listening, really listening, to music, our children, our inner knowing, can lead us back home to ourselves, to that place where we *know* that we are all one planet, home to that quiet place deep in the heart of the world, home to where we are One.

This article was excerpted from the International Journal of Humanities and Peace, 1436 N. Evergreen Dr., Flagstaff AZ 86001. It appeared in the Spring of 1990. For an unabridged copy, write to Molly Scott, Box U, Charlemont MA 01339.

JOB OPENINGS

Eva Hulme, from Woodstock, CT writes that there is an opening for a music director at "Hole in the Wall" Camp from the end of June-mid August. This is the camp started by Paul Newman which serves children who have blood disorders. Room and Board +\$2,500. (203) 429-3444. The camp is located in Ashford, CT.

The Samantha Smith World Peace Camp in Poland Spring, Maine (04274) has some openings for musicians and theater people to work from June 28-July 25. Children range in ages from 13-17. Both month-long residencies and shorter stints are open to negotiation. For more information call: (207) 338-5165 and ask for Jay or Karen

Stager. After June 15 call the camp at (207) 998-4777.

ANNOUNCEMENTS

The Children's Music Directory

Thanks to Paul Butler, Joanna Lettera, Grace Schiaaffo and Alphonso Muniz, our new (first edition) of the CMN Directory is in print. Copies can be purchased for \$5 from the CMN office. For many of us who didn't get included in this edition, we are planning an update, so please don't let the fact that you may not have an album out keep you from joining in. This is a directory for all of us—musicians, parents, teachers, producers, kids, etc.

AWARDS & HONORS

We want to congratulate **Marcia Berman**, our Los Angeles CMN regional contact person for well-deserved recognition from the American Library Association.

They have presented her with the Notable Children's Recording Award for her latest recording: "Marcia Berman Sings Lullabies and Songs You Never Dreamed Were Lullabies." (See **Pass It On** Issue #4 for details.)

Ben Tousley of Jamaica Plain, MA was recently honored with an award from the Greater Boston's Beyond War chapter for the Community Music Programs he has brought to schools, libraries, hospitals and churches during the past five years. He was especially cited for his work with children in teaching values of peace and multicultural understanding.

Faith Petric, a member of the **Sing Out!** Board of Directors, and the grand dame of the San Francisco folk music community, has been honored in her hometown by the Older Women's League. She received their WOW (Wonderful Older Woman) award. Way to go Faith!



Let us hear from you if
you know of
anyone who has been
honored. How
about you?

Thumbnail Sketches

Mitzie Collins
Sampler Record Ltd.
P.O. Box 19279
Rochester, NY 14619
(716) 328-5856

Mitzie has been performing folk music with children since I first volunteered myself to my daughter's nursery school class some twenty years ago. I now make music full-time, and am president of Sampler Records Ltd., a small but growing recording company that specializes in hammered dulcimer music and traditional folk music. For almost ten years I hosted a children's radio show, "Sounds Like Fun", on WXXI-FM in Rochester. My experience of making music with the many hundreds of children who were on the radio show, and the thousands I have sung for in schools throughout New York has made me very opinionated about what is good and appropriate music for children. My background also includes seven years of singing for classes of physically and mentally handicapped pre-schoolers. I put my ideas into action on my own recording, also called "Sounds Like Fun", which was released in 1982. I'm now branching out to produce other artists' recordings for children to be added to the expanding catalogue of Sampler Records. I know that I will benefit from my association with CMN, and look forward to corresponding and meeting other members.

Carol Johnson
P.O. Box 6351
Grand Rapids, MI 49506
(616) 243-6194

Carol is a singer songwriter, producer has performed on children's stages from Wolftrap and the Grand Olde Opry to local fairs and churches. Her program "Music with a Message" is participatory and leaves her young audiences pondering such topics as self-worth, personal potential, the environment, healthy body and spirit, cooperation, and peace. Carol accompanies herself on guitar, piano, and banjo. She is a winner of the National Children's Songwriting competition as presented by the New Thought Music Conference. She is presently in the eighth year of involvement with children's music and has five albums to her credit.

Lorie Pleshe & J.D. Uponen
Mooma Music
618 Maple Drive
Kenai, AK 99611

After their marriage in 1983, Lori and J.D. found themselves making the journey from their homes in Michigan to Alaska where they had accepted jobs as music teachers. After three years, Lori left her job to give private piano instruction, which gave her more time to spend with their newborn daughter, Rachael. J.D. continued to teach in the school system. The combination of his love of composing and his enjoyment of Alaska resulted in a new children's tape

which he and Lori recorded in September 1987. The tape's success lead them to create a second tape in 1990. In the meantime, the success of their first child lead them to produce a second. J.D. jokes, "Now we have all four parts covered!" This quartet appears on the tape to show that a "family that plays together stays together."

Judy Stock
406 Olivier Street
New Orleans, LA 70114
(504) 366-6853

Judy has been singing for children for about five years and since moving from Wisconsin to New Orleans four years ago, her musical career has taken off! She does most of her singing for children who are in special education classes, pre-school through high school in the public school system. She shares with the children both folk songs and children's songs. She writes songs with the students and plays many musical instruments - banjo, dulcimer, balalaika, jaw harp, penny whistle, spoons and more.

She is extremely interested in locating more songs about self-esteem, the environment and being accepting of difference.

Space does not allow us to include all thumbnail sketches. Because of the popularity of this column, we have published the first edition of the CMN Directory. In the next issue of this newsletter, look for the form for the Directory. You should fill it out and return it in order to be included in future editions.

Your Two Cents

"Listen Unto Others..."

In speaking with a number of people who perform for young and family audiences, I am often surprised to find that they are generally unfamiliar with the children's music that is being done by other contemporary artists. This fact may be surprising to me because I came to the realm of children's music from the fields of education and psychoanalysis where one studies the theoretical and technical points of view and experiences of others while preparing, training, and working in these fields. By becoming aware of what others have done or are doing in the field, we become able to expand our awareness, learn from the successes and mistakes of others, glean out what seems most comfortable for our personal style, and use information as it may be apropos for particular situations. We can obtain a sense of history; what has come before us; and we can get a sense of what has been and what is viable and relevant to the people with whom and for whom we work.

It seems to me that it could only be beneficial for a performing artist to also be aware of what is going on in one's field. Hearing new material can enhance our own creativity as we notice how others have highlighted an important contemporary issue through music (Bob Reid's "Walking On

My Wheels"), or have introduced a musical style to children (the Brodey's soca music in "Dance to the Music of the Festival"), or give a new interpretation to an old favorite (John McCutcheon's "Over in the Meadow"). We can also learn technically, by listening to others as we notice instrumental, production, and recording techniques. By considering the works of our peers, we can only grow.

Andrea Stone

THE GROWING EDGES: A Report on the January 1990 CMN Meeting

The Children's Music Network started as a sub-set of the People's Music Network but now extends broadly and reaches people who have never heard of PMN. Why do we keep the overlap? What people have always liked about the PMN gatherings is that they represent collegiality, fairness, and diversity. The manner in which the gatherings are run — the song swaps, workshop and song topics — exemplifies our values. Once again CMN met during the winter PMN gathering, this time in Pittsburgh. The location made it easier for mid-west CMN members to attend like Stuart Stotts from Wisconsin and Carol Johnson from Michigan; also Sandy Byer, Jim Macmillan, and Caroline Parry from Toronto; as well as new people from western PA.

Laurie Sale, president of the Children's Book & Music Center is currently writing a book about children's music for Avon Books. The audience for the book will be parents. Send materials before November 1990 to Laurie's attention at the Children's Book & Music Center, 2500 Santa Monica CA 90404. Please include a format description.

We decided to continue the PMN/CMN meeting overlap by doing related workshops and one business meeting at each PMN gathering. In addition we hope to sponsor more and more separate CMN gatherings, regional and someday national.

Future Visions:

- * We invite one of the five active CMN regions to host our first national CMN weekend. Please discuss this possibility with your region for winter 1991. we are planning to have a CMN day-long gathering Friday June 1 before the PMN weekend at the University Settlement Camp in Beacon, N.Y.

- * We will continue to encourage regional gatherings because we find that interaction, shared materials, face to face discussions and song swaps are the root of the network.

The poet Rilke said "We must ask the questions now and live into the answers." Here are the kinds of questions which emerged at the meeting.

Focus of Awareness for the

Coming Two Years: 1992 will be the 500 year anniversary of the time Columbus got lost and invaded this continent, a year spoken in terms of discovery in European American history books. Columbus will be portrayed as a hero and the devastation and annihilation of the native societies who had lived here for hundreds of centuries will most likely be further obscured. How can we in our music and our teaching prepare now to bring more consciousness about this? What new songs might be written?

Mixashawn, a musickeeper of traditional Native American as well as contemporary jazz directs a canoe society on the Connecticut River and brought this need to the awareness of the group. His address is P.O. Box 18640, East Hartford, CT 06118. Our vision is for native, other people of color and white CMN members to work in alliance on this.

Questions to Carry: How do children learn to devalue themselves and start to feel powerless? Bob Blue started us thinking about that. How do we make children's concerts accessible financially? How can we reach additional families and children by giving away tickets and working with businesses to underwrite this? Cathy Fink and Marcy Marxer who raised this have already started implementing such outreach. How can we realize the potential of our music to relate to children who can't read or who can't hold a book? Sally Campbell is initiating such work in her capacity as a NYC librarian.

Other Personal Questions

Shared: How can I bring reality to children without encouraging violence or negativity? What do I leave in? What do I cut out? How do I become more overtly political in apolitical Canada? How can I interact in a meaningful way in a large concert setting?

How can I link adults and children during family concerts so it becomes more of a family event?

How do we work with movements without taking away from the lyrics?

How can I make use of the interplay between songs and stories because stories give models about how to be a powerful person? How can the music I choose build children's self-esteem?

How can children have life injected into their music programs so that with each year in elementary school they don't begin to adopt a "music is blech" attitude?

How can I work respectfully with children's innocence?

How can my songwriting encourage ecology awareness and not just the memorization of nature facts?

How can bring out the music inside children?

How can I have more conversations with children's performers about these kinds of relationships with children?

NEW YORK METRO REGIONAL MEETS

One of CMN's New York Metro Regional gatherings took place on Saturday, May 19th in

Riverdale, NY. Barbara Wright organized the afternoon which included a dozen or so folks some of whom were members of CMN and others who were new to the group.

There were a mixture of musicians and educators, both white and Hispanic. The afternoon centered around song swaps and individual introductions which brought forth the concerns and interests of those attending. There was excitement expressed about holding another meeting in the Fall '90. The date was set for Sunday, October 7th (the first Sunday of the month). Event to be held in Manhattan. For further details, contact Barbara Wright (914) 948-0569.

***Editor's Note:** If you or someone in your region would like to organize a gathering, please let us know and we'll try to provide you with the names of others in your area who might enjoy a get-together. Also, be sure to followup with us afterwards—we love to share the sense with one another that our network is growing. For more information on regional contact persons, just contact the CMN office.*

We look forward to hearing about your hopes and plans to hold regional meetings. For a complete listing of regional contact people, write or call the CMN office.

Thumbnail Sketches

Fredi Ni Hogan
Route 3, Box 112
Canton NY, 13617
(315) 379-9761

As a performing artist, Fredi's music, stories and songs draw from the traditions and cultural influences of Appalachia, Ireland and Scotland. Her work experiences with kids include Arts in Education Residencies, Children's Dulcimer Workshops, Special Pre-School Music Programs, and Play-Along Performances at festivals, parks and the like. When performing for smaller audiences, she often incorporate "sign", poetry, song improvisation and always lots of home made percussion instruments. Her instruments include mountain dulcimer, mandolin, harp, various whistles, bodhran, mouth bow, rhythm bones and limber toys.

Patty Zeitlin
2724 N.E. 96th St.
Seattle WA, 98115

As a singer/songwriter and recording artist for children, Patty is the author of two books, "A Song Is a Rainbow" (A teacher's Guidebook in Music with a Casette) and "Castle in My City" (A Songbook for Children). Patty is a playwright, poet, early childhood consultant and co-creator with Marcia Berman of many albums for children including

"Spin, Spider, Spin", "Everybody Cries Sometimes", "I'm Not Small", "Won't You Be My Friend?", "Rainy Day Dances", (with Anne Barlin) and "My Mommy Is a Doctor". Presently she's doing music workshops for teachers and children's concerts with Andy Blythe as a duo called Magic Pennies. (Andy also sings and records with Tickle Tune Typhoon.) I have co-authored "Long Ago, Right Here", a musical for four to ten year olds that is now playing at the Little Theatre Off Broadway (Seattle).

Beth Marlin Lichter (Bethie)
110270 Orton Ave.
Los Angeles CA 90064

After burning out on the LA rock and roll scene, Lichter felt she had no more to say and no one to say it to. Taking a three-year break, she produced two daughters, Rachael and Rebekah, thus finding her creative energy restored. She brought some of her LA pals together and with arranger/producer/engineer Jon Baker, she recorded "Sam the Snake." Bethie particularly enjoys the love and enthusiasm that her young audiences generate and is busy at work on her second album.

Carol & Marc Finkelstein
1022 Opal Terrace
Toms River NJ 08753
(405) 840-3383

Carol and Marc are not only producers, arrangers, and writers of recordings for children, but they also work as edu-

cators in New Jersey public schools. Carol received her bachelor's degree in Voice from Boston Conservatory of Music and completed studies in elementary education at Georgian Court College. Their main goal is to produce recordings which are educational and entertaining, and appeal not only to children, but to parents and teachers, as well. Marc received his bachelor's degree in Music Education from Berklee College of Music and his master's degree in Creative Arts from Rutgers University.

Their first album, "Everyday's a Holiday", is available from educational supply stores nationwide, or direct from Melody House Publishing Company, 819 N.W. 92nd St., Oklahoma City OK 73114 (405) 840-3383.

John Harper Riley (alias for John William Hammond)
1096 E. San Ramon #A
Fresno CA 93710
(209) 228-1202

Performing for children's groups at schools, libraries, coffeehouses, John an experienced storyteller, oral interpreter and improvisational actor. He utilizes children's literature, Indian chants, African rhythms and a multi-cultural focus including lots of sing-alongs and body movement. He has organized concerts, fundraisers, political events, and church services (Unitarian Universalists and non-sectarian). He is an original songwriter and has tapes available for \$6. John's had songs in

SING-OUT and worked with a variety of peace/ecology/civil rights groups and has performed for and with Adults.

Michael Nix
28 Water Street
Greenfield MA 01301
(413) 772-0328

Lutes and Limberjacks is a demonstration/sing-a-long/participation program for elementary age children and their families. (The program has been successfully adapted for special audience-seniors, hospitals, handicapped-and as a lecture for groups.)

Michael Nix introduces and compares classical and folk acoustic fretted instruments - guitars, lutes, and banjos - as well as an array of percussion instruments. In a 45 minute to an hour program the sounds, texture, history, style, uses, and construction of these instruments are explored through song, instrumentals, and audience participation. The wide variety of instruments and musical styles captures the attention of young listeners.

Lutes and Limberjacks has been performed throughout the New England states, and is featured program with "The Guitar About Town", the Connecticut Classical Guitar Society's Andreas Segovia Outreach Program.

Michael Nix is a performer, composer, writer, and teacher. As a classical guitar and lute soloist he has performed in the United States and Asia. He is a member of the folk and blue-

grass duo Whole Wheat. He writes as a composer, opera librettist, and music critic. Nix is on the faculty of the Performing Arts Division at the University of Massachusetts in Amherst and Stoneleigh-Burnham School.

Regional Reports

S. California Los Angeles, CA

Marcia Berman, 1/15/90

We did it! We had our Gathering Saturday, January 13th and I'm still excited. Several committee members weren't able to sleep through that night. It was very stimulating and went very well. We had between 60-70 people. We had an equal number of performers, songwriters, producers and teachers. We also had others including a publicist for children's entertainers, an entertainment lawyer, several retailers, parents, grandparents, an agent who looks for new music for children's films and six teenagers who are members of Peace Child, a performing group which participated in the workshops. We offered six or seven workshops but later combined some because the interest was mainly with Networking for Independent labels, Topical Songs of Peace and the Environment (combined with Multicultural and Spanish songs), and Songwriting for Children.

We were flexible and rearranged the schedule to fit our needs. The allotted time for workshops was not enough so we went a little longer. We were able, in a short time, to get a feeling of unity, and people went away satisfied but wanting more. After welcoming the group and talking about the CMN we had six young people (8-15) sing songs from Peace Child. They sang in English, Japanese and Russian. There was an enthusiastic response to their selection and they helped set the tone for the day. A big bonus was that they wanted to go to workshops and they were sorry to leave and miss the song swap in the afternoon. I'm hopeful that we can keep connected to them and other young people.

WORKSHOPS:

Reggie Kelland reported on the Networking for Independent labels. Some of the ideas discussed were:

—We can do things for each other.

—Decided we would set up a funnel of information. Something on-going. Share names and addresses.

—Arrange to get together more times during the year.

—Develop our own award for children's music.

Dan Crow reported from the Songwriting workshop. Ideas included:

—Writing for different age groups.

(continued on page 14)

—Song-writing for media. Perf. songs.

—Discussed characteristics that make a good song. (Cassey, one of the teens, had a formula for a good song: simple, funny, funky)

—Special songs — classic songs
—We need to support each others' material by recording or performing it.

—Royalties & payments, changing lyrics, perf. rights society.

Rev. Nathalie Forest reported for the Multicultural, Peace, Self Esteem, Spanish Songs Workshop. I facilitated this workshop and it was moving. I used Sarah Pirtle's idea of having people share the song that moved them in their growing up. This worked well and we did have a chance to get acquainted. We had four of the young people with us and they added a lot. Two people cried when they shared their songs. It was very moving. There is a deep yearning to be together. We felt the need to learn more songs in Spanish and other languages.

Here are some comments from our participants in answer to our questions:

What did you especially like or dislike? What activities or events would you like to attend in the future?

"I love the energy and excitement! The people— interesting, interested, knowledgeable. B. More of this type of gathering."

--Mrs. Verlie R. Leaner

"How absolutely fabulous— such energy welling up. So

much resources—this could have gone on for a weekend retreat! Thank you so much for this beginning — I'm excited to be more involved!"

--Don Becker of Parachute Express (performing group) and owner of Gymboree.

"I really enjoyed the day! Very informative. Wonderful to meet other people in my field."

--Cindy Paley (Music teacher, has four Jewish holiday tapes).

"The song swap was excellent. Don't change the format."

--Jerry and Bev Prayer (Perform folk music in schools).

"Music that has a quality message or experience for the soul. I'd also like to have an opportunity to get together with others and sing even if I can't very well."

--Betsy Gibbs (Produces performances/concerts for young children).

"Loved your warm attitude. I had a difficult time choosing one section only."

--Madeline Nella (song-writer).

"Very emotional and heart-warming program."

--Lee Lieberstein (grandparent).

"Loved it! More, more, more! The song swap was marvelous, as was the multicultural songs workshop."

--Karen Richter (Teaches music in preschool).

Children's Radio

(continued from front page)

ful to children's performers and their audiences. Performers, record producers and distributors - send your original recordings to appropriate radio producers along with information about yourselves and your music or stories. If you are travelling or reside in areas where children's radio programs are aired, see if you can be a guest on the air. Let radio producers know when you are scheduling a concert in their area. Teachers receiving this list should alert students to the programs within earshot.

The information contained in the list of radio programs came from a variety of sources (including a survey which I sent to 97 stations) and is as accurate and current as possible.

There is even mention of a few shows no longer being broadcast which were major contributors to the field. The stations listed which used to air such programs and which no longer do, should be viewed as possibly amenable to serving the needs of children. so, if you're adventurous, maybe YOU could produce a children's program at those stations or organize and encourage someone else to do so.

In any event, ultimately radio serves the needs of recording musicians and storytellers as well as listeners. We need to help these lists grow. If you would like a copy of the list, send a SASE or if you know of any radio stations or programs for kids not listed here, or if you see any changes, please write to me

and let me know.

Jamie T. Deming
Children's Radio Productions
Northern Blvd.
E. Norwich NY 11732
(516) 922-7307

Gibson Kids

(continued from front page)

are simply not learning enough about music. As a result, their thinking skills are being adversely affected, and their cultural horizons are narrowing. Motivation to attend school is at an all time low. But most parents cannot afford to supplement this educational loss with the high costs of private music lessons. Soon, GIBSON KIDS will offer parents and children a valuable and affordable alternative!

Highly trained and experienced music educators will provide guitar/music lessons to small groups of children in convenient locations. Students will get plenty of personal attention while benefitting from small group games and activities. In addition to their training as music educators, GIBSON KIDS teachers will study child development and special education to promote the development of creativity, sensitivity and self-esteem.

GIBSON KIDS encourages parents to participate in their children's music education. Parents will be invited to attend classes with their child, and to hold conferences with teachers. Parents will also receive quarterly evaluations of their child's progress. We also encourage

music to be played at home, where it can be shared. So a guide to parent participation in GIBSON KIDS will be included as an important part of the curriculum.

Gibson has long been known for its history of providing music education, including traveling music teachers during the early 1900's and the popularization of mandolin orchestras over the next twenty years. GIBSON KIDS will carry on this tradition while helping to create a new generation of musicians. GIBSON KIDS and our child-friendly instruments and products will be available for purchase next year through designated Gibson outlets, specifically prepared to serve children and families.

Pilot programs will begin in Los Angeles, Nashville and New York City sometime next

Submission Guidelines

1. Send us a cassette and legible lyric sheet of your song.
2. Include you name, return address and phone number.
3. Send tapes till September 15th.
4. In May, the Gibson Kids office will move. You can get the new number and address at that time by calling Gibson as (800) 444-2766.
5. If you'd like your tape returned to you, please include a SASE.

year. We are currently accepting song submissions and reviewing teaching resumes. If
(continued on page17)

More Two Cents

Someone has told me that the structure of the human brain can describe not only its evolutionary development but also our interactions with one another and with our world. The brain stem, or "reptile brain," allows us to identify situations of safety and danger and react quickly, "fight or flight." The "middle brain," or the "mammal brain," allows us to experience and share love. The cerebral cortex, also called "gray matter," (which we humans have lots of but use hardly any of), allows us to think critically on higher levels, etc., etc, and represents our ability to be curious. These three levels of existence can thus be simplified; Safe, Loved and Curious; and operate in sequence.

If we do not feel safe, the "reptile within us" is incapable of loving, much less being curious. Some examples of what this means to us: If we fear a nuclear holocaust in our lifetime we cannot learn to love our neighbor, cannot find the faith that we shall overcome the problems we face. If we, as musicians and cultural workers, do not help our audience feel safe with us, they may not hear our songs and share our love of what we are doing, may not be curious to accept the music as their own, take it with them and use it for themselves.

Any response, corrections, additions, personal experiences?

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

Who Will Speak
(Continued from front page)

10th a re-enactment march took place in Selma.

Here we present one of the fine songs on the album (Rounder Records 8008) which was produced by two of our CMN members, Cathy Fink of Takoma Park, MD and Jane Sapp who now lives in Springfield, MA. For more information on the "Children of Selma" regarding performances and bookings, contact their director Rose Sanders, P.O. Box 1305, Selma, AL 36702.

Editorial
(Continued from page 2)

this into a regular feature column each issue. If you know children who would like to submit their comments on new recordings, please encourage them to write to Rebecca at this address. Rebecca is nine years old and a fourth grader at the Lanesboro Elementary School in Lanesboro, MA.



A special Thank You to all who sent in generous donations this past winter. There hasn't been time to write to all of you yet, but please accept our "hats off" appreciation.

Lastly, to the folks who ably

assisted in the production of this issue, my heartfelt thanks to Jess Kielman and Steven Malumphy. They made me remember we were making all this work fun!

New Sounds

**MARC AND CAROL
FINKELSTEIN: EVERYDAY'S
A HOLIDAY**

Thirteen different holidays and special days are represented in song on this fun-filled recording by Marc and Carol Finkelstein. In a recent review, School Library Journal called it a "unique recording filled with "catchy" tunes and a "variety of musical styles." "Children will enjoy the upbeat and amusing songs" which are "both informative and entertaining," particularly, the "inspirational" song, "The King of Freedom," which chronicles Dr. Martin Luther King, Jr.'s "goal of peace and equality." Available from educational supply stores nationwide, or direct from Melody House Publishing Co., 819 N.W. 92nd St., Oklahoma City, OK 73114, (405) 840-3383.

PATRICIA SHIA: BIG IDEAS

Due out in July, this is Patricia's first children's album. It includes the well-loved "Color Song" plus eleven other songs dealing with themes of world peace, hunger, anti-drug issues, gender stereotypes, drunk driving, and non-violent solutions to conflict among other "big ideas for small people." It's available on Glass Records for \$9, (add \$2 for

shipping, and NY state residents must include tax) 27 Oakland St., Huntington, NY 11743.

**ROGER TINCKNELL:
COOKIN' UP A RAINBOW**

Roger's cassette includes seventeen songs in a variety of musical styles, and three are in Spanish. Tapes are available for \$9 plus postage, and can be ordered through Hairy Bear Music, P.O. Box 332, Montague, MA 01351.

**SUE RIBAUDO: REACH TO
THE SKY**

These are fun activity songs and lullabies which include both traditional and new songs accompanied by piano, hammered dulcimer, mountain dulcimer, pump organ, fiddle and an array of percussion instruments. There is a companion spiral-bound book featuring words and music, guitar chords, a bibliography of resources and suggestions of ways parents and teachers can involve children in the music. Cassettes available for \$8.50; books are \$5; Cassette and book sets are \$12. Add \$1.50 postage for 1 or 2 items; .50 for each additional item. Make check payable to Sue Ribaud, 307 North State St., Dover, DE 19901.

**NANCY SCHIMMEL AND
CANDY FOREST: ALL IN
THIS TOGETHER**

An extraordinary ecology awareness tape which brings Nancy Schimmel's insightful and witty lyrics together with Candy Forest's arrangements

that span hot sax solos, tap dancing, banjo and vibrant children's chorus in a variety of music forms (rock, rap, country, jazz). They are joined here by the Singing Rainbows and special guests Laurie Lewis and Rosie Radiator. Songs include "Who's Gonna Save the Ark?" "My Sister's a Whale in the Sea," "Eating Up the Forest," and Malvina Reynolds' "Lambeth Children." \$11 from Sisters' Choice Records, 1450 Sixth St., Berkeley, CA 947100 includes lyric sheet and postage. Nancy and Candy are now writing and testing a study guide and would like to hear your suggestions for using and following up the songs.

KRISTIN LEMS: SHARING

Released in late Oct. '89, this is the veteran songwriter's first children's recording. One friend reports "The songs are so exuberant and infectious you almost don't realize they're also good for you!" The cassette includes thirteen upbeat, gentle, humorous songs for children aged 1-8. It comes with a companion 32-page book with brilliant colors and places for kids to color includes a washable cover. Look for the title song to be featured in the next issue of *Pass It On*.

DENNIS BERNER: DENNIS SINGS AGAIN

New Orleans children's singer/songwriter, Dennis released his second cassette in February. It includes thirteen original songs and one traditional song, "This Little Light of Mine." Themes deal with

friendship, imagination, movement and family. There's a children's chorus on eleven of the songs. Both this and Dennis' first children's tape "Music for Children by Dennis" are available for \$8.95 plus \$1 shipping and handling by writing to: Dennis, 6320 Cartwright Drive, New Orleans, LA 70122.

BRUCE O'BRIEN: IN MY FAMILY'S HOUSE

A unique collection of traditional and contemporary songs for children and families of all kinds to share. Warm, energetic and singable songs that bridge the gaps between children and adults. Several "zipper" songs invite additions and changes. \$10 postpaid. Contact Bruce O'Brien, 604 Newton Street, Eau Claire, WI 54701

JOANNE OLSHANSKY: PIZZA BOOGIE (Featuring the Brontosaurus Chorus Kids)

A wild and wonderful blast of energy! This recording is chock full of original songs which will delight any audience. Rebecca Ericson writes of the songs: "Tell the World" tells the truth—It says what I feel too. "Morning Rhythms" has fancy rappin'—I can't believe kids can do that!! "Pizza Boogie"...one of my favorite things, Pizza, and kids sing too! "Dancin' to the Beat" is real good. I think it describes Mom. Other favorites were: "Where's My Pajamas" and "Teddy Bear Fever." \$9.95 each plus \$1 postage for: LP, cassette or songbook. Send to JHO Music, 11 Marshall Terrace, Wayland, MA 01778

Gibson Kids

(continued from page 15)

you or someone you know wishes to apply for teacher training, or to make any submissions, comments or inquiries, please feel free to contact:

Jessica Baron
GIBSON KIDS
660 South Cloverdale #206
Los Angeles, CA 90036

SWEET HONEY IN THE ROCK "All For Freedom"

This is a spirited collection of exceptional songs and stories celebrating freedom, liberation, ethnic diversity and what it means to be alive. Their first recording specifically targeting a young audience, "All For Freedom" has a sweet, soulful sound. It is both historically relevant and appropriate for children of all ages. It is a lush work that does not pander to the musical intelligence of its audience.

Your children are not your children.

They are the sons and the daughters of life's longing for itself.

They come through you, but they are not from you.

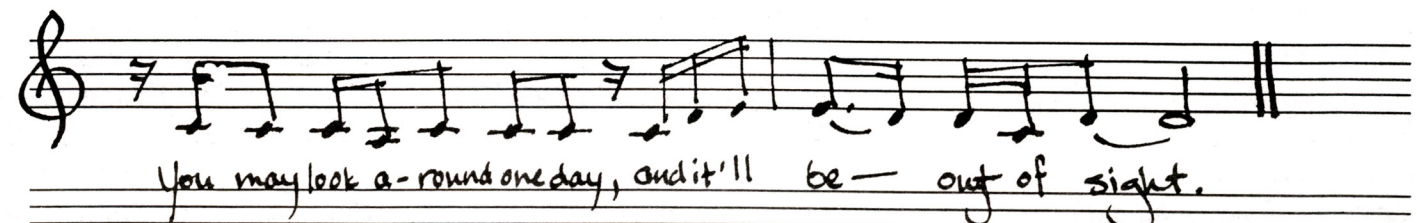
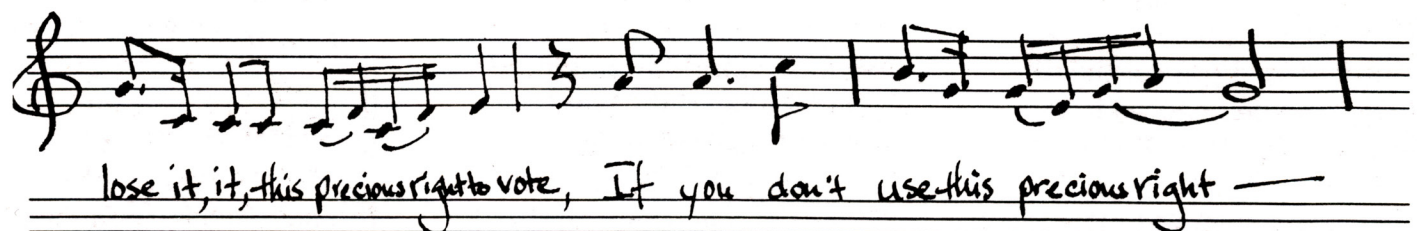
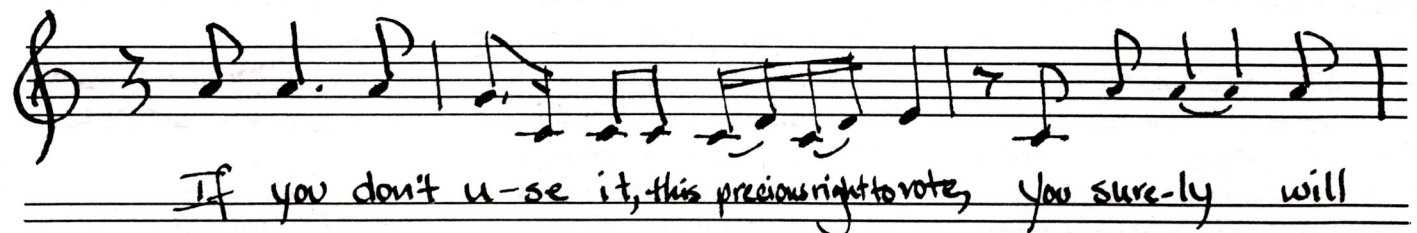
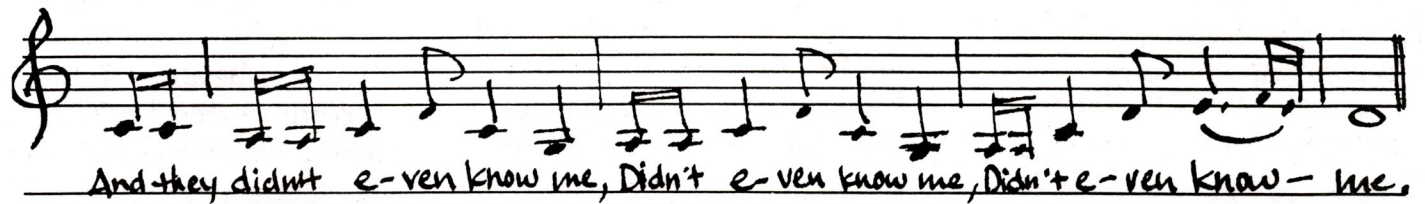
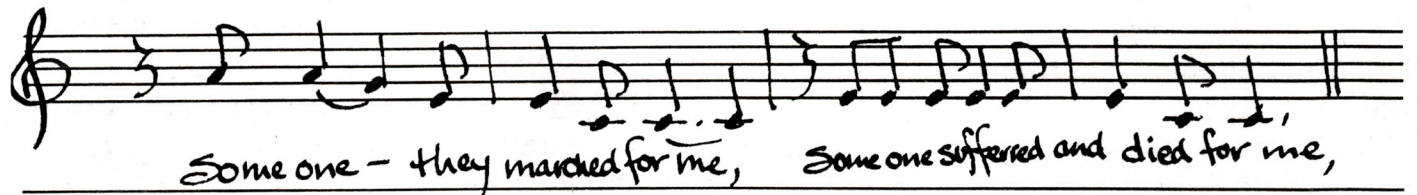
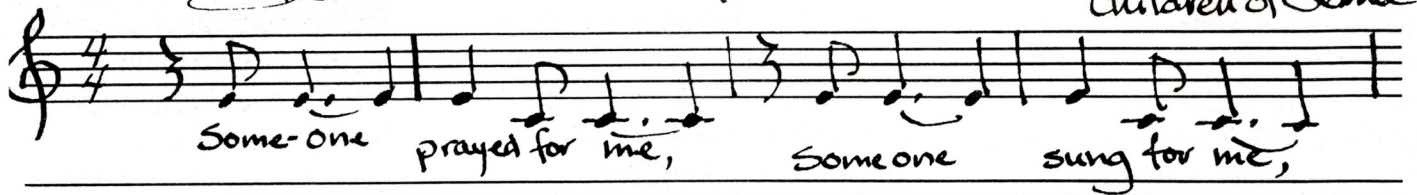
And though they are with you, they belong not to you.

- Kahlil Gibran

This passage is part of a poem which was put to music and recorded by Sweet Honey in the Rock and appeared on their 1981 recording, "Good News", put out by Flying Fish.

Someone Died for Me

Jane Sapp
Children of Selma



Someone Died...

(continued)

Someone prayed for me

Someone sung for me

Someone, they marched for me

And they didn't even know me; they
didn't even know me

They didn't even know me.

If you don't use it (this precious right to
vote)

You surely will lose it (this precious
right to vote)

If you don't use the precious right

You may look around one day and it'll
be out of sight.

(Repeat)

Someone marched for me and they didn't
even know me.

Marching over rivers that seemed
uncrossable.

Down streets lined with bullwhips,
bulldogs,

Bull Connors and Jim Clarks.

And they didn't even know my name.

Someone sung for me, "Precious Lord,
take my hand,

Lead me on, let me stand"

Ain't nobody gon' turn me around

'Cause I woke up this morning with my
mind set on freedom!

Someone sung for me, "Glory, glory
hallelujah!"

His truth is marching on! We shall
overcome!

Come by here my Lord, come by here

And they didn't even know my name.

Someone bled for me, and they didn't
even know me

Their blood spilled on the streets of
Birmingham

Overflowed in the Alabama River, from
the sides of

the Edmond Pettus Bridge

The trail of blood swelled against
the streets of Dexter Avenue

And surrounded the capitol of Southern
Segregation.

And they didn't even know my name.

Someone died for me, and they didn't
even know me.

Martin, Medgar, Jimmy, Viola and
countless others

known and unknown

They died because they wanted a better
life for me

And they didn't even know my name.

They died so that I may have the right to
vote

Such that I may use that vote to make
their singing

their praying

their marching

their bleeding

And their dying,

A living testimony of the power of a
determined,

freedom loving people

Who gave America her liberty.

Some prayed for me

Bring the next generation peace,

bring the next generation peace!

Let my suffering end the struggle for
equality

Bring the next generation - INDE-
PENDENCE

That exceeds my wildest dreams.

Yes someone prayed this prayer for me

And they didn't even know my name

Silent, unspoken prayers

That sounded throughout the universe
Echoing from battle lines and marching
lines

and picket lines

Bring the next generation peace

Bring the next generation peace

BRING THE NEXT GENERATION -
PEACE

Amen, Amen, Amen!

More New Sounds

Ellen Feldman: Razzama Tazzama

Ellen capitalized on her experience as a mother, music and nursery school teacher as well as performer of children's music when she produced this recording. It's a collection of 7 original songs, one story with music, and 11 contemporary/traditional favorites that invite listeners to join in. Songs range from a bathtub boogie to a soothing lullabye to a rollicking country & western number. The songs, chants and stories are appropriate for school and family settings. Cassettes come with lyrics included. Send \$10.95 to Ellen at P.O. Box 17561, West Hartford, CT 06117.

Kathy Miller: Roots of the Tree of Life

Twenty-nine songs, singing games and dances are included with a booklet of action instructions. These are participatory songs which have stood the test of time. Kathy got to sit at the knee of the legendary Bessie Jones to learn "Poor Rosie" and "Little Johnny Brown." The focus on action with the kids (games, hand motions and dances) really makes these songs come to life. These songs are fun for families to sing together. You'll love this real "American Assortment" of great ethnic diversity. Send \$10 to Kathy at North Road, East Alstead, NH 03602.

CALENDAR OF EVENTS

The Midwest People's Music Network annual gathering SEEDS, ROOTS AND BRANCHES will be held July 13, 14, 15, 1990 at the Bethel Horizons Retreat Center near Dodgeville, Wisconsin, for the second year in a row. It will be an opportunity to share music, stories, struggles and joys of our cultural work experience. For more information, write MPMN, Box 3092, Madison, WI 53704 or call (608) 241-9143 or 255-1800.

"Making Music with Children" at ASHOKAN in New York's beautiful Catskill Mountains July 30-August 2. For teachers, performers and others interested in children's music. A wealth of material will be presented, drawn from multi-cultural folk traditions. Classes and workshops in songs, games, dance, storytelling, songwriting, African percussion and beginning guitar. Plus workshops in using games, movement and music to build friendship, cooperation and self-esteem. Much more....Write or call: Fiddle and Dance, RD 1, Box 489, West Hurley, NY 12491, (914) 338-2996.



Newsletter Staff: Pasha, Steven & Jess

PLEASE NOTE IF CHECKED

☐ LAST ISSUE; PLEASE RENEW

☐ COMPLIMENTARY COPY; PLEASE SUBSCRIBE

~~Children's Music Network
267 Onota Street
Pittsfield MA 01201~~

