
PASS IT ON!

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

ISSUE #10 WINTER 1992



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EDITORIAL

COPYRIGHT ETHICS AND CHILDREN'S MUSIC

Over the past few months, the issue of copyright has come up a number of times while speaking with various children's songwriters. A friend of ours received a tape as a gift and found, to her surprise, that it contained a song she had written. She had not given permission nor received royalty compensation. Additionally, the copyright information on the J-card was misleading. Another person told us of an incident where she gave permission for someone to use her song on an album, but was shocked to find that her song had then been revised in a way that changed the emphasis and purpose of her song. We heard another story of how an author was told that his song sounded a lot like a song that had been written quite a while ago though the lyrics were quite different. Appropriately, the "new" author followed up and arranged to share authorship.

Authors of original musical works (published or unpublished) are provided with copyright protection by the laws of the United States. This protection gives the copyright owner - the author creating the work in fixed form - a number of rights. It is illegal for anyone to violate any of the rights provided to the owner of a copyright. ("Copyright Basics", Circular 1)

Aside from the laws pertaining to copyrights, authors/composers or songwriters, create musical works of art that are unique. Their/Our creative efforts are significant. We are members of a network of people who share the values of cooperation, diversity, the building of self-esteem, and social justice through the creation and dissemination of music by and for young people. As such, it seems only just and appropriate that we respect the creative and legal rights of authorship.

When choosing songs for our albums; when selecting a set list for our concerts; when parodying an

existing work; when writing a song where the melody sounds just a little too familiar; or when re-writing or revising an existing song written by someone else, remember the creative efforts and the rights of ownership of the original author. Take the time to find out who wrote the song you want to sing in concert. Let the audience know who wrote the songs you present. Give the author the respect, pleasure, and honor of knowing that you would like to use their work. Get permission to use the works of others on your albums. Make provisions to pay royalties!! If you are involved in a potentially income generating project, it is unfair and illegal to use someone else's creation for your gain without arranging for royalty payment. It just doesn't matter that you are a little short on capital, as you embark on your new audio project. Arrangements for payment can be made directly with the copyright owner if the owner does not belong to BMI or ASCAP. Don't assume or presume permission. Don't assume that the "folk process" will make allowances for "borrowing" someone else's work. If we are a network of people who teach social justice to the next generation, we must also teach through our actions. Not only must we respect the property and creativity of our peers, but by doing so we give moral and financial support to our fellow artists in a way that allows them to make a living and continue their creative work.

For publications about copyright, contact: Forms and Publications Hotline, (202) 287-9100 or write: Copyright Office, Publications Section, LM-455, Library of Congress, Washington, D.C. 20559. To speak with an information specialist or to request further information, call: (202) 479-0700 or write: Copyright Office, Information Section, LM-401, Library of Congress, Washington, D.C. 20559.

We are sure that our views are not shared by everyone. We would love to hear your point of view. Perhaps someone has some thoughts about the issue of ownership and copyright when we write songs with children. Let's hear from you!

--Andrea and Ron Stone

"PASS IT ON!"

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Editorial Staff:

CMN Mailing Address & Editors-In-Chief:

Andrea and Ron Stone
Box 307
Montvale, NJ 07645

Calendar of Events Editor:

Ruth Pelham
Box 6024
Albany, NY 12206

Co-ordinating Editor:

Bob Blue (& CMN Phone Contact)
54 Walnut St., Apt B-2
Waltham, MA 02154
(617) 899-5053

Historian:

Lisa Garrison
99 St. Marks Ave.
Brooklyn, NY 11217

Kids' Chorus Editors:

Spencer and Stephanie Stone
20 Bayberry Dr.
Montvale, NJ 07645

and
Hannah Hoose
8 Arlington St.
Portland, ME 04101

Music Transcriber:

Paul Kaplan
203 Heatherstone Rd.
Amherst, MA 01002

New Sounds Editor:

Sandy Byer
26 Bain Ave.
Toronto, Ontario
Canada M4K 1E6

Radio Editor:

Jamie Deming
6193 Northern Blvd.
E. Norwich, NY 11732

Regional Reports Editor:

Debbi Friedlander
Box 950
Amherst, MA 01004

Song Selection Editor:

Joanne Olshansky
11 Marshall Terr.
Wayland, MA 01778

Thumbnail and Bio Editor:

Phil Hoose
8 Arlington St.
Portland, ME 04101

CHILDREN'S MUSIC NETWORK BOARD OF DIRECTORS

Lisa Atkinson, Marcia Berman, Bob Blue, Kate Bouthillette, Sandy Byer, Debbi Friedlander, Hannah Hoose, Phil Hoose, Joanne Olshansky, Lisa Olshansky, Ruth Pelham, Sarah Pirtle, Nancy Schimmel, Andrea Stone, Ron Stone, Spencer Stone, Stephanie Stone, Stuart Stotts, Kate Unger, Pasha Warren, Barbara Wright.

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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

CHILDREN'S FOLKLORE: LESSONS FROM STUDENTS

by Bob Walser

Remember the songs, games and rituals of your childhood? You probably learned some from your parents or other adults, but many came from your friends and playmates. Rhymes for choosing who will be "It" in a game of tag, songs for handclapping or skipping rope, rules for games of marbles, jacks or "Mumblety Peg" . . . all are passed from child to child, usually without any adult involvement. The world of children is full of lore, some of it hundreds of years old, some of it as new as today.

The songs and games of children are worth studying not only for their intrinsic interest but also for insight into the community of childhood.

Parodies are often amusing to any audience as are the texts of many jump rope rhymes, taunts and other folk poetry of children. Looking at versions collected around the world, one can see how the most memorable texts survive over miles and years: a testament to the power of oral tradition. Similarly, it is entertaining to note local variants of well-known rhymes and to see in them interest or turns of phrase that reflect a particular community.

It is, however, by going a step further to look at what children's folklore can show us about the world of children that we can most profit from this study. In a closer examination, we find both comments on things children cannot control and, in the world they can control, ways of playing and relating quite different from those we, as adults, structure for children.

*Deck the Halls with gasoline
Fa la la la la, la la la la!
Light a match and watch it gleam.
Fa la la la la, la la la la!
Watch the school burn down to ashes
Fa la la, la la la, la la la!
Now aren't you glad you play with matches
Fa la la la la, la la la la!¹*

Songs and parodies with anti-school texts are legion. Perhaps as a form of protest they display children's dislike of some of the environments we have made for them. Little wonder, for as Robert Cosbey notes in his study of jump rope rhymes, "Inside the classroom . . . students are basically in the position of objects being worked upon."²

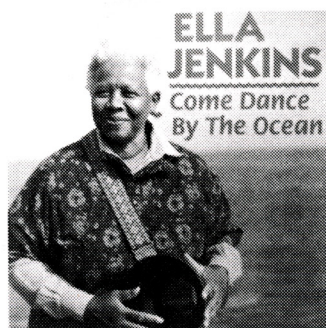
We can, however, look to the society children create for themselves in the circle of a singing game or jump rope performance for a positive understanding. In contrast to school and organized activities which emphasize conflict and competition, where winning is "The only thing," the rites and games of childhood create a world where cooperation and fairness (in their own terms, of course) are far more important than "winning" or "losing." As the noted English folklorists Peter and Iona Opie have written, children "seldom need an umpire, they rarely trouble to keep scores, little significance is attached to who wins or loses, they do not require a stimulus of prizes, it does not seem to worry them if a game is not finished."³

With the emphasis on the process rather than the product of play, the function of the group as a whole is particularly important as the Australian collector and scholar June Factor states: "Certainly Australian children are not free of jealousy, envy and spite. Yet close scrutiny of youngsters involved in their own lore indicates that cooperative, collaborative activity is customary, even when adult culture emphasizes individuality and competition. Children have to be taught to value personal success before friendship and group cohesion; in their own subculture they inhabit a world where 'we' has more importance than 'I'. "⁴

Folklorists are often accused of being romantics, and reality doesn't justify a utopian image of perfect and cooperative children. Yet it is startling to consider the fundamental values reflected in children's play in contrast to those of the dominant adult world. One might wish to reflect on which sort of values might

(continued on page 22)

4 "I'M THERE TO SERVE CHILDREN"



AN INTERVIEW WITH ELLA JENKINS Conducted by Phil Hoose

The large, smiling woman who has come to visit your school or day care center today seems to have brought with her the whole world in a small bag. You and your classmates gather around, eyes widening, as she pulls from it five very different harmonicas, maracas, a yo-yo, a set of clave sticks and castanets, photographs of bright scenes from distant places and several of the brightest, fastest tops you've ever seen.

After awhile she settles into a chair, picks up a dark brown, well-travelled ukelele, and says the words that have begun many of her performances for thirty-five years. "Whatever I say to you," she begins, "you sing back to me. And try not to jump the beat."

Since the mid-50's, Ella Jenkins has performed for the children of all seven continents, including a performance involving penguins in Antarctica.

Her widely-imitated "call and response" method encourages children to participate, and her use of music from around the world makes her an important figure in multicultural education.

A self-taught musician, Ella Jenkins was born in St. Louis and grew up on Chicago's South Side with her mother, who worked as a domestic and her older brother,

now a sociology professor. After junior college, she became a youth worker in Chicago, always using the music of different cultures as a tool.

By the early 1950's, she was performing in Chicago Folk clubs. In 1956, she quit her job at a local YWCA, "paid up all my bills, bought a little hi-fi and created a job for myself." Thus began at least the rhythm section of children's music.

In that same year she took a demo tape of four songs to Moses Asch of Folkways records in New York City, who signed her to a contract on the spot. Thirty-five years later, she has recorded twenty-two albums for Folkways. Her classic "You Sing a Song and I'll Sing a Song," recorded in 1966, remains the best-selling album in the history of the Folkways label.

Her newest Smithsonian/Folkway releases include two videos, "Ella Jenkins-Live at the Smithsonian" and "Ella Jenkins for the Family" (scheduled for February release), and a new album, "Come Dance By the Ocean."

Table tennis champion, connoisseur of Afro-Cuban music, collector of harmonicas and spinning tops, most of all, lover of children, Ella Jenkins, now 67, lives with her dachshund in a red-brick town house in Chicago's Old Town.

Ms. Jenkins spoke with Phil Hoose by telephone from her business manager's office in Chicago.

PIO: Were there any role models for you in children's music when your first started?

EJ: No. My role models were in popular music. Tap dancers. Billie Holliday. Cab Calloway. Danny Kaye.

I especially loved Cab Calloway. Whenever he would come to the Regal theater in Chicago I would try to see him. His "Minnie the Moocher" was a classic call-and-response song, where he would sing "Heidi-Hiedi-Heidi-Hi" and the audience would answer.

When I first went to get an album of children's music together, I thought about Cab. In fact I wrote a children's song for him, called "The King of the Heidi-Ho."

*"I know a man, a man that I know
They call him the king of the hiedi ho."*

PIO: Was there such a thing as a "children's musician?"

EJ: Well, there was Pete. But he alternated between children's and adult music. I always liked his music. He brought in other cultures. Danny Kaye, too. He used to sing to children, and bring them music and stories from other cultures. But there were really not children's artists as there are now.

PIO: Tell us about the early music that you heard.

EJ: I give credit to my Uncle Flood. I'm not a trained musician and he wasn't either, but he gave me some of my first sounds. He had migrated up from Louisiana to Chicago. He worked in the steel mills in Gary. He relaxed himself with a harmonica. He always carried it in a pocket of his pin-striped vest.

After work, first he would shower and eat, and then he'd come back to a chair and relax and take his harmonica out of that pocket. He loved blues. I sat on the floor at his feet. It was my own private concert. That was so special to me. I learned to play the harmonica by listening to him.

He even had his own jukebox. Once a month he would have somebody come in and change the records. He loved Big Bill Broonzy.

I use the harmonica in most of my albums, concerts and workshops. I do it in memory of my uncle and my mother. My mother did day work in homes. One year she worked extra time during the Christmas holidays so I could get this harmonica. It was a chromatic. I lost it one day. I cried all night and day. I vowed to learn it for her.

I think a harmonica is a great instrument. It's so portable. I have taken harmonicas around the world. I took it to Antarctica and played for the pen-

guins. They were curious, not afraid at all. When I got back, someone asked me, 'Did you give any concerts?' I said, 'I gave the most formal concert of my career.'

PIO: Did you hear a lot of music outside of your home?

EJ: Oh, yes. There were churches across the street. They had big speakers, and you could hear gospel music and the sound of tambourines coming out the open doors.

And every neighborhood had its own dances and rhymes and songs. I was very aware of the differences because we moved so much.

When I was growing up in the South side of Chicago, black people were always trying to move north, block by block. At first we lived in the mid-thirties, like 35th street. That was called, "mid-south," and was considered poor. Our goal was to get up into the 40's and the 50's. If you ever graduated to the 100's you were living in big homes, mansions to the black community.

We moved every year. Moving day was always May 1. There were rhythms and rhymes and games in each new neighborhood. Sometimes the same song would change a little bit even from block to block.

One example is "Miss Mary Mack." On "You Sing a Song and I'll Sing a Song," I have three different versions of that song. Each version has different verses, and I use different claps for each. They come from different neighborhoods in Chicago.

My friends and I were always making up rhymes and rhythms and dances. And so were kids throughout Chicago. It got so you could identify the neighborhood by watching someone dance: "Oh, she's a Westsider," you would say.

PIO: You seem to know so much music from around the world. Did all that come from your travels as a performer?

EJ: No. When I was a teenager, my friends and I would gather outside the neighborhood record shops and listen to the music sound out over

the loud speakers and learn the new songs. We'd make up our own dances.

I spent a lot of time in the booth of one particular record store, listening to records of music from around the world. I was always interested in different cultures. At that time, you could listen to the records, try them out, before you bought them. I heard my first Folkways records in that booth. I had a friend who would let me listen any time but Fridays and Saturdays, that was their busy time. I travelled around the world in that booth.

And a lot of my ideas for call-and-response came from that booth, too. When I'd listen to the music of India or the Middle East, there would always be one leader and then the group would answer. Same with Egyptian music, Arabic music, Israeli music and African music. It reminded me of the music I heard in the churches I had attended. There would be a preacher who would go back and forth with the congregation.

'I could hear them playing my demo. I felt very uneasy because I knew they were judging me.'

PIO: How did you get started working with children and music?

EJ: As a teenager and as a young adult, I worked in children's camps and volunteered in community centers. I always used music in those jobs. Then when I was 21 I started junior college. All I wanted to do was work with children. I'd work some, then go to school some. I graduated with a BA in sociology and I minored in child psychology and recreation.

After school, I got a job as the director of teenage programs at a YWCA in Chicago. I tried to get the black teenagers I was working with to identify with Africa. Now it would be cool, but back then, they didn't want anything to do with Africa.

So I started a Latin American club. Those kids loved Latin music. They loved bongos and congos. I said,

'Well, we'll start 'em where they are.' Then we'll work back to Africa.

Before too long, someone from Channel 11, WTTB in Chicago came over. He had MS, and when he heard the music, he pulled himself all the way to the second floor to see us. He even played congos.

He said the station had a children's program called "The Totem Club." The host was Joe Kelley. I remember he dressed in an Indian outfit. They wanted me to be a guest.

This was live television. I said, 'Sure, as long as we can do just what we do here.' So I brought some children over and we did just what we did. They invited us back, and then asked us to be regulars. This was in the mid-50's. I did that for four years. I didn't get paid, but I became known.

Before I knew it I was performing with kids at a lot of schools and YWCA camps. The children performed with me. I was creating new music all the time.

PIO: How did you and Folkways find each other?

EJ: In 1956 I was playing at the Gate of Horn in Chicago when I met a man named Kenneth Goldstein. He used to do liner notes for a lot of blues albums. He heard me perform and said, "I have a friend named Moses Asch in New York. You should make a demo of three or four songs. Write to him and then go see him. Use my name."

So I did. Mo and I shook hands. He was in a tiny little place. I sat outside in the studio while he went into the control booth with another person. I could hear them playing my demo. I felt very uneasy because I knew they were judging me. I was looking at them through the glass, trying to read the expressions on their faces. They stayed in there for awhile, talking to each other after the songs were over.

Then they came out to see me. Moses said, 'You know, I think you've got some good ideas flowing.'

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REFLECTIONS ON PARENTING AND MUSIC

by Ruth Aichenbaum

My husband Michael and I have two sons, David, age five, and Josh, age three. It has been remarkable watching the role that music has played in their development. As they grew from infancy to boyhood, music has richly and variously met and encouraged their needs and growth.

As infants, music soothed them to sleep and placated them while they were in the car. In fact, David's constant screaming while we were driving began our deep attachment to music in parenting. We learned that, if we played Raffi, our irritable four-month-old would become a contented angel. After hearing Raffi's tapes hundreds and hundreds of times, I searched the local record store in Ann Arbor (which fortunately had an unusually extensive selection of children's music) and discovered a whole world of wonderful music that we had not known existed. John McCutcheon, Tom Chapin, Tom Paxton, Sally Rogers, Bill Harley, Rosenshontz, and others became part of our daily lives.

Music was a more active creative experience in David's life from the time he was one. At thirteen months, David would clap his hands and point to us as his cue for us to sing to him. By age two, he was singing over thirty songs of a wide variety: from typical nursery rhymes, folk songs ("Swing Low, Sweet Chariot"), and traditional Jewish hymns ("Adon Alom"); to Grateful Dead ballads ("It Must Have Been the Roses.") He also was making up his own songs and recruiting his friends to play in "bands" with him.

David's favorite videos at this age were music videos: Raffi in concert, Wee Sing videos, Kid Song videos and Disney Sing-a-longs. He memorized the songs and marched as part of the band on the Wee Sing Together video. Raffi became

a role model. David carefully imitated Raffi's guitar strumming and concert graces and would then give his own concerts, complete with song introduction, and final good-byes.

Also at two, David attended his first concert to see John McCutcheon. David was mesmerized. For the next six months he pleaded with me to check the music section of Toys R Us one more time to see if they finally had a hammered dulcimer. When David was three, he took musical instruments to "show and tell" every week and sang songs for the class. To this day, David has continued to write songs daily while strumming his guitar. He takes piano lessons and is eagerly waiting to be old enough for guitar lessons.

Our younger son Josh has a different relationship to music. Whereas David is a very verbal child, Josh is a physically active and agile child. While playing cassettes, David usually sits quietly singing or memorizing the words and tunes. Josh is usually bopping around to the rhythm of the music and spontaneously dances whenever he hears a lively tune. He hums and sings to himself as part of his movement and play.

Josh also enjoys learning songs and is very proud that he has made two songs that he learned at day camp part of their bedtime routine. Language has come slowly to Josh, so I am thrilled to hear him singing along with Rosenshontz and our other tapes, attempting words that are difficult for him to pronounce.

Josh also loves playing in bands with David. They take turns with different instruments and make up songs together. While David carefully imitates the way professional musicians play, Josh holds instruments in a more childlike fashion.

Watching my children, I have seen that music is a source of creativity, self-discovery, cooperation and sharing, knowledge of concepts and languages, and true enjoyment. This rich experience of music did not just happen. It was a result of a joint venture of parenting and the

influence of children's singer-songwriters, school and camp experiences, and organizations such as the Children's Music Network that inspire and unite those who care about the quality of children's music.

As parents with minimal musical backgrounds, Mike and I do our best to encourage our children's musical interests. We sang to David and Josh at bedtime and gave them musical instruments. We took them to (and organized) concerts for children, and played cassettes in the car and at home. We signed them up for special music programs at their nursery school. We are even learning to play the piano with David.

David's and Josh's love and appreciation of music has been deeply influenced by today's wonderful children's singer-songwriters. Their music touches the lives of children and, at the same time, is a delight to parents. These musicians have shown my children the beauty of the hammered dulcimer, lap harp, guitar, banjo, saxophone, and the other instruments that make their recordings so rich. They have given my children magical concert experiences and, by being accessible to children after concerts, have become personal role models for them. Through the music of these musicians, David and Josh have been exposed to the concepts of ecology, sharing, self-esteem, and different cultures and languages. The funny word play common in this music has made them laugh hysterically and think creatively. These singer-songwriters have helped to make music one of my children's most satisfying experiences.

Most parents and schools know the benefits of reading. I don't know if as many parents are aware of the incredible gift music brings to a child. Fortunately for me, I had a cranky baby who showed me the magic of music, and luckily there are organizations such as the Children's Music Network that are helping to bring the wonder and creativity of music to more children.

§§§

Mother Earth Blues

7

by Tom Sieling

© 1991 Tom Sieling

Tom sang this wonderful blues song appropriate for upper elementary and middle school kids (and adults), at the June 1991 gathering of the People's Music Network in New York. It will be on his forthcoming recording called For Travelers Yet to Come. Tom can be contacted at RD #1, Clyde, NY 14433.

BLUESY: $\text{E} = \text{L3}$

SOME CALL ME A SPACE-SHIP SOME JUST CALL ME HOME I GOT
MOUNTAINS FOR MY PIM-PLES I GOT MAG-MA FOR MY BONE I'M A
BIG OL' ROCK-Y MA-MA WITH A HO-MO SA-PI-EN BROOD
BUT FROM BOR-NE-O TO BROOK-LYN I GOT THE MOTH-ER EARTH

BLUES

1. Some call me a space ship, some just call me home,
I've got mountains for my pimples, I got magma for my bones;
I'm a big old rocky mama with a Homo sapien brood,
But from Borneo to Brooklyn - - I got the Mother Earth Blues.
2. I got dioxide in my carbon, monoxide in it too,
I'm turning into a sun from my thermal residue;
I used to be a cool dude, now I'm a sweaty buckaroo,
Now they're sizzlin' in Siberia to the Mother Earth Blues.
3. They got chlorofluoro carbons to make their freezers freeze,
My ozone is so full o' holes it looks like swiss cheese;
I burn hydrocarbons 'til my air is thick as glue (cough, cough, cough),
All the Lincolns and Toyotas give me the Mother Earth Blues.
4. Smokestacks without scrubbers - - a myopic corporate wish,
Leaves my rain so much like vinegar it's picklin' the fish;
Tankers full of crude oil while the captain's full of booze,
With the tuna singin' back up I'll do the Mother Earth Blues.
5. I got rubbish, trash and refuse, litter and debris,
I'm runnin' out of room for my birds and my bees;
To sing the blues you gotta suffer - - Lord knows I've paid my dues,
So I'm rockin' in my orbit to the Mother Earth Blues.
6. From Mongolia to Morocco, Kentucky to Cameroon,
I need some cleanin' up and I need it real soon;
Compost piles and peaceniks - - they can leave me enthused,
Pull out your bicycle and pedal to the Mother Earth Blues.
7. Some call me a space ship(repeat 1st verse)

8 THE ROSE AND THE APPLE TREE

By Lisa Garrison

Several years ago, on the morning of her scheduled children's concert at PS 96, a large Bronx elementary school, I joined singer/songwriter and storyteller Suni Paz for a breakfast meeting with parents. The groups included those recently arrived from the Dominican Republic, Puerto Rico, Vietnam and Mexico, all of whom were participants in the school's adult English speaking classes. Through these classes, the parents gained the confidence and skills to provide homework help for their children.

Suni's concert in Spanish was part of a literacy project arranged through The Bronx County Historical Society. In fostering the importance of oral tradition in this project, our goal was to celebrate and build a foundation of literacy, words spoken and sung in the community. Word plays and songs sung at home, particularly around ritual moments such as waking up, going to sleep and tending to hurts, not only carry on the cultural and inter-generational legacy of native traditions but become deeply associated in a child's memory with nurturing and healing.

Suni began her talk with the parents by asking them to remember and join her in reciting a "healing charm."

Sana, sana, colita de rana
(Be well, be well, tail of a little frog)
Si no sana hoy, sanara manana
(If you don't heal today, you'll heal tomorrow)

This "hand holding charm" evoked tears of joy among those gathered because, for each person who'd grown up in Latin America, the rhyme was associated with mama's comfort at a moment of hurt, with a childhood spent far away in a different land. In the Puerto Rican version (and possibly others) word plays within the charm, hinting at African influence, have evolved through teasing. I can't easily identify an English language equivalent to the "get well charm," that is as

wide spread and easily recognized by grown-ups and children alike as the Spanish "Sana Sana," and I wonder about its origins.

As a ritual practice, taking a child's hand and assuring with a verse is as mandatory in parts of Latin America as bending down to kiss the place that hurts, or adhering the band-aid caringly to the cuts has become in this country. Such chants, spoken or sung over and over again, convey a sense of consistency, a relic of folk medicine, a portable byte of philosophical wisdom to bring out when a little person's crisis occurs. A tiny fragment of verse evokes, by repetition, a subliminal message of structure and stability.

Repetitive rhymes are particularly provocative in eliciting enduring roots for immigrant groups who face constant transitions as they enter a new culture. Suni Paz encouraged these parents to remember the rhymes and verses from their own childhoods (songs in danger of being forgotten, not just here in the U.S. but throughout the Spanish speaking world) and incorporate them into their family lives today.

A powerful disposition for understanding and expressing the healing power of music often seems to be at the heart of Latin American culture. When I asked Suni about this, she explained it in the following story...

THE MUSIC OR THE MEDICINE

By Suni Paz

Music has always been my love and my life. When the time came for me to take a name in my career, I looked to the countries of the Americas, the cultures about which I sing, and especially to Argentina, the place where I was born and raised. I searched and then chose the name Suni Paz; Suni - the Quechua Indian word for lasting and enduring, Paz - the Spanish word for peace.

I look to my childhood to remember how music became such a part of my self expression. My Grandfather, whom we called Tata, used to play the violin. A physician in Buenos Aires, he wrote wonderful verses and

believed that sensitizing one's soul prior to practicing medicine was mandatory. So it was that a special ritual became a part of his work life. One half hour before he commenced his medical appointments, he would carefully close the door to his private office and play the violin.

Patients took to arriving well before their scheduled appointments in order to "listen to the good doctor play his instrument." And I was always among them in the waiting room, my feet not yet reaching the floor, as we sat in our chairs, eyes closed and ears drinking in the sonorous healing tones that filled Tata's office.

How I loved to watch his silhouette through the stained glass paneled door as the movements of his arm drew forth inexplicable sounds of melancholy and joy. I think now that, in addition to his own need for inspiration, Tata was using music to create a sense of trust and safety in his office, where people regularly came in a state of some anxiety, in search of his professional assistance.

Now I, too, work to create a sense of lasting peace when I use a song from the Americas to introduce a new concept to children in schools. And perhaps it is, in part, my love of Tata's violin that comes alive when Martha Siegel accompanies my songs for children on her cello. Indeed, my Grandfather left me many such enduring gifts that surface in my life today living in a very different country, the United States.

But Tata also left me with this unanswered question - Was it the medicine or the music which truly cured his patients?

The Rose and The Apple Tree is a monthly column in "Pass It On" dedicated to philosophical musings and storytellings about the roots, flowering and fruition of children's music.

Editor's Note: For information about obtaining cassette recordings and books of children's songs in Spanish collected, performed and written by Suni Paz, write PO Box 2031, New York, NY 10009.



REGIONAL REPORTS

CANADIAN REGION

Sandy Byer
26 Bain Avenue
Toronto, Ontario Canada M4K
1E6

Sandy is the reference person for Canada. Information and queries can be directed to her. If Canadian members will be in the area for events of other regions, feel free to attend.

MID-ATLANTIC REGION

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

Iris Hirsh, of "Partners in Song," located in Columbia, MD (301) 596-2017, will take news of the Children's Music Network to the Washington Folk Festival in January, 1992, and the KinderSingers will do the same at the Baltimore Folk Festival. Given time, we hope to see a network develop among local musicians, educators, parents, radio hosts, publishers, marketing managers, etc., whose focus will be quality children's music. Give Valerie a call if you want to take part in helping form this "Mid-Atlantic" Region.

MIDWEST REGION

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

No news to report this time around.

NEW ENGLAND REGION

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

The New England Region was delighted that the National CMN October Gathering was held in CT. A high percentage of our members were able to attend!

We will have our own New England Regional gathering next fall on September 12, 1992 in Wayland, MA. For more info please contact Joanne.

NY METRO REGION

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

The CMN New York Metro Region met on Sunday afternoon, October 6, 1991 at the home of Barbara Wright. A number of people attended and enjoyed a song swap and general discussion about children's music. Such topics as appropriate song choices for children, marketing of children's music, and music as an educational tool were discussed.

We will have a gathering sometime in the spring, hopefully on the "Voyager" again. If you wish to attend, or want to help in planning, call Barara.

NORTHERN CAL

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

Northern California had a wonderful songswap in October in Santa Cruz. Our guest speaker, Dennis Ronberg, from Lindentree Books, gave a very informative talk on product packaging.

On February 8, 1992, Northern Cal will hold its first Gather-Sing Song Swap in Eureka, CA. We look forward to meeting many new northern CA friends. Call Lisa for specifics.

In March, Northern and Southern CA regions will host a gathering in Fresno, CA at the State University (see Calendar section). Our guest speaker will be Gene Bluestein. We will swap songs and discuss next year's national gathering (October, 1992) in the LA area.

SOUTHERN CAL

Marcia Berman
570 N. Arden Blvd.
Los Angeles, Ca 90004
(213) 460-4738

On Saturday, September 28, 1991, S. Cal had a wonderful workshop conducted by Patty Zeitlin entitled, "Selecting and Writing Songs for Children of the '90's." This informa-

tive gathering was followed by an afternoon song swap. 9

On February 23, 1992 S. Cal CMN will present a family songfest at 3PM at the Westwood Hills Congregational Church. Many S. Cal. CMN members will present songs in the song-swap format and the audience will be encouraged to sing along!

If you would like more info about the N. Cal/S. Cal Fresno gathering on March 7th, contact Marcia.

****New Region Forming****

WESTERN MASS REGION

Debbi Friedlander
PO Box 950
Amherst, MA 01004
(413) 256-1380

I would like to form a region in Western Mass., and would like to plan a gathering for sometime this spring. I am open to ideas and suggestions, and would love help in planning and publicizing the event. If you'd like to help, please contact me at the above address. All are welcome to attend the future gathering.

NATIONAL NEWS

CMN was recently notified by the IRS that we have been granted non-profit status. Many thanks to Michael Miller and Jon Lourie, our attorneys, and Mark Butts, our CPA for their tremendous assistance. Also, a big thank you to Phil Hoose for putting us on the right track and seeing it through!

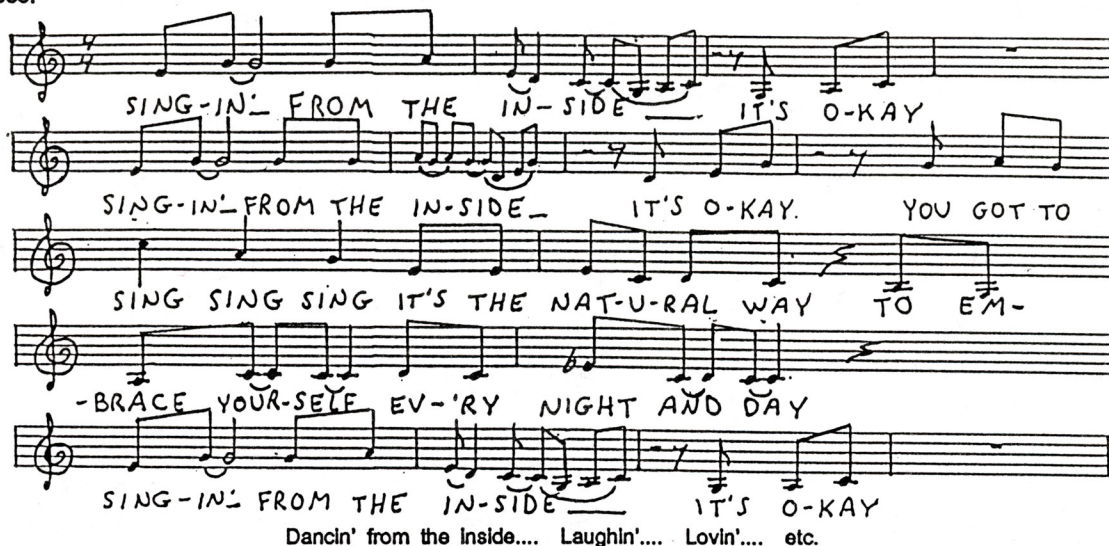
Our October gathering was a wonderful success with over 100 people attending. **The pictures on the following pages may bring back some fond memories for those who were there. If you weren't able to attend, maybe the photos will inspire you to attend this year's gathering in Southern Cal on-October 23 - 25!**

Hope to see everyone in Albany on **January 24, 1992!** The CMN Board will be meeting in February: if you have any input, let us know.

Singin' From the Inside

by Sue Kranz and Wendy Tompkins
© 1991 Sue Kranz and Wendy Tompkins

Sarah Pirtle led a songwriting workshop at the CMN October '91 gathering, encouraging participants to get in touch with the creative music-maker they were as children before being "squelched". Wendy and Sue wrote this great song of affirmation in the workshop and sang it with all of us at the Round Robin that night. Wendy can be contacted at 65 Ferrecchia Dr., Marlboro, MA 01752. To contact Sue about this song and her recordings, write to her at 49 Fayette, Cambridge, MA 02139. For information about Sarah's songwriting ideas, resources, and her music and recordings, write to her at Box 28, Buckland, MA 01338.



OCTOBER WEEK



"...I was really struck by the warmth of
of this community..." - Ken Kaplan,
Phila., PA

"I just had a great time learn-
ing new songs, making
new friends -- even
though I was missing
the World Series!"
- Benjamin Wyatt-
Green,
Greenfield,
MA

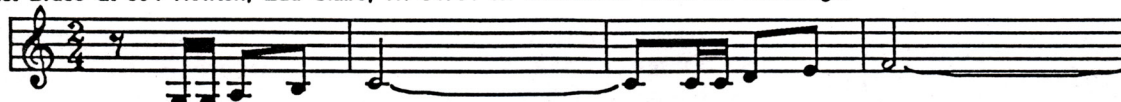


END 1991

Didn't We Have Fun?

by Bruce O'Brien & CMN gathering participants
© 1991 Bruce O'Brien

Bruce closed our wonderful CMN October '91 gathering with this upbeat recap of the weekend and everyone joined in. He wrote it in August '91 at the Midwest Regional CMN gathering. Make up your own verses....and let's 'do it again' in L.A.! Contact Bruce at 604 Newton, Eau Claire, WI 54701 for information about his recordings.



Didn'twe have fun?

Didn'twe have fun?



Wehad fun back then,

let's do it a - gain!

Didn't we have fun? Didn't we have fun?
We had fun back then, let's do it again!

(make up your own)
We played some drums,
With our fingers and thumbs...

We're not the same,
Since we played a game,
And we learned everybody's name,
Let's do it again!

We sang some songs,
We sang some songs,
Could've sung all night long, let's do it again.

From the very start, we did our part,
Singing from the heart...

OK OK! OK OK!
Let's go to L.A.! Let's do it again!

We did a little dance, we did a little dance,
And we took a little chance, let's do it again!

Didn't get much sleep, didn't get much sleep,
But we counted sheep*, let's do it again!

*alternative words sung in one car on the
way home from the October gathering:
But what the "beep", let's do it again!

We ate some food, we ate some food,
And it was real good, let's do it again.

We did an energizer, did an energizer,
And now we're wiser, let's do it again!

12 MUSIC AND PSYCHOLOGY: PERSONAL REFLECTIONS ON A MULTIFACETED RELATIONSHIP

By Susan Blue, Ph.D.

Is music therapeutic? As a child, songfests at home seemed to bring a sense of unity to my family. Though we had such diverse interests, significant age gaps, and differential talent, a common bond became evident as we gathered around the piano to sing to our hearts' content. At that young age, I didn't consider the process therapeutic.

Later, during my first year placement in graduate school, I began to recognize the psychological importance of music. Working at an institution for severely and profoundly retarded individuals, I recall Tony's wondrous blossoming in response to music. He would flail his arms about, trying to keep the beat of the music with arms and hands that were useful for little else. He was non-ambulatory, profoundly retarded, and displayed the most radiant smile when the music played! Hard-core behaviorist that I was at the time, my thoughts turned to music as positive reinforcement for the communication skills we hoped Tony would develop with our assistance.

The next major influence on my interest in using music in therapy occurred while attending a professional conference entitled "Developing and Nurturing Self-esteem in Children and Adolescents." Psychological concepts were blended with presentation of music of potentially therapeutic benefit. Thank you, Peter Alsop, for affording me an opportunity to recognize that the psychological benefits of music go well beyond its potential as reinforcement!

I actually first began using music in the clinical setting upon receiving Jack Hartman's tape which included the songs "Let Somebody Know" and "Stranger Danger." I was working with many at-risk and

abused children at the time, and the songs were helpful in my prevention and treatment efforts.

The process of integrating music and therapy continued with each new sampling of Bob Blue's songs. I had been using Dr. Albert Ellis's song about procrastination on his "A Garland of Rational Songs" tape to assist adolescents in reducing the frequency of their troublesome procrastination. The song was used as a springboard for restructuring thoughts. Though Dr. Ellis is admirable for his clinical skills and development of Rational Emotive Therapy, Bob Blue's "Procrastination" song is much easier on the ears.

The use of music early in a therapeutic relationship with children is often helpful because there is a tendency to apply negative labels differentially to children:

"...If an adult forgets something, we call it absentmindedness. If a child forgets something we call it attention deficit.

If an adult tells his side of a story we call it clarification. If a child tells his side of a story, we call it talking back...

If an adult raises his voice in anger, we call it maintaining control.

If a child raises his voice in anger, we call it a temper tantrum." (author unknown)

Children often come for psychological services with the excess baggage of labels which may negatively impact self-esteem. One strategy which seems to be effective in breaking through the barriers facilitated by prior labeling is the use of music as a therapeutic tool to enhance the positive labels and motivation for change. I use music in therapy to establish rapport, introduce a difficult topic, get unstuck, reinforce therapeutic gain, encourage perseverance, ease tension, etc. (and to be continued).

Among the many other songs which I've been using in therapy

(the list has been growing since acquiring more tapes at the CMN gathering in Connecticut), are:

Peter Alsop's "My Body" for child abuse victims and victims of corporal punishment.

Bob Blue's "Why did You Marry My Mom?" and Ruth Pelham's "I Cried" for children adjusting to divorce and remarriage.

On the occasions when other children's songs which I like contain vocabulary or concepts beyond the cognitive level of the child with whom I'm working, I attempt to interpret the songs for the child, or write verses with them which may be more reflective of their comprehension level.

It is noteworthy that my success in using music as a springboard for therapeutic gain is based on clinical judgment, not experimental findings. The researcher in me is considering experimental designs to test this out, but there's another forum for that.

The creative expression facilitated by the use of music is often helpful in enhancing self-esteem. Music seems to assist in reducing the defensiveness of children in therapy; is useful for bridging communication gaps in family therapy; and, combined with guided imagery, facilitates relaxation to promote self-understanding, personal growth, decreased depression and anxiety.

The psychology literature makes reference to the use of music in brain injury rehabilitation, breathing training, treatment of Alzheimer's disease, treatment of depression, as reinforcement for retarded children, etc. Children in blended families; "differently abled" children; children who are unpopular, depressed, anxious, abused or neglected; children of divorcing parents; children using prescribed medication; children in special education programs are among the many children referred for psychotherapy who could benefit from songs written, seemingly, just for them!

§§§

RADIO WAVES: ROYALTIES FROM RADIO PLAY

Jamie T. Deming

Why don't writers of music for children receive royalties for air play on the radio? Good question. Getting a #1 hit on pop radio yields fortunes from BMI and ASCAP, not to mention the record sales such honors preclude.

The way it works is songwriters join the non-profit licensing organizations, BMI and ASCAP, and pay an annual membership fee to cover the administrative costs of operations. Each song is registered. Periodically the licensing organizations sample radio stations around the country in different formats to determine what songs are played and how often. Depending on the number of stations in a given format and other considerations, BMI and ASCAP then multiply the songs played in the sample by a factor to estimate playing times nationwide. This is multiplied by the royalty fee and the resulting dollar amount is distributed to the songwriter.

In order for ASCAP and BMI to pay out royalties, they collect licensing fees from all stations around the country which play music. Through this contractual arrangement, the stations can play essentially anything they want, without needing separate permission to air each individual song. Their fee schedule depends on the signal strength and market size of the radio station and whether the station is public or commercial. Public stations pay lower fees to the licensing organizations because they have smaller budgets, no ad revenue and rely, instead, on grants and membership dollars. University stations and small local stations pay the lowest fees. Keep in mind that in many public stations the on-air personnel is volunteer - certainly the children's host is rarely paid.

If you look at the types of stations currently playing music for children, you'll find that 98% of them are public stations and, of

those, I'd venture that 80% are community and small university stations. Only two commercial stations are currently broadcasting for kids and very few public stations have a large block of time dedicated to children. So, guess what? BMI and ASCAP haven't collected much from stations like these to pay out to children's songwriters in the first place! They can't raise fees to make up the difference. On top of that, it is unlikely that children's music gets picked up in the national survey samples.

Perhaps children's songwriters should be philosophical about what radio can do for them. While radio programming for kids (a perpetually new audience) is developing, comparisons to rock superstars is inappropriate. Radio play still showcases music that otherwise is only heard in concert or on tapes, records and CD's (IF the buyer knows what he/she is buying). Some radio is better than silence.

In the future we all hope for a children's format that is a recognized standard. However, do we want it to be a commercial format which might yield more ASCAP and BMI royalties to songwriters? That's a loaded question. We want it to be self-supporting and endur-

ing and, when that happens, songwriters will be compensated through royalties for airplay of their music. Can't wait! \$\$\$

NEW CHILDREN'S RADIO SHOW NEEDS MATERIALS

New CMN member, Fullis Conroy was recently invited to host a children's radio program on the Lycoming College station, WRLC-91.7FM in Williamsport, PA. The station is attempting to reach out into the greater community of Williamsport and its surrounding area. Fullis is very excited about the possibilities for sharing non-commercial music with children and their families. However, there is NO budget for the show until it can prove its worth (and that could take up to one year!!) So music library expenses are mostly coming out of Fullis's pocket at this point. If you are able to send tapes or other materials, write: Fullis Conroy, WRLC Radio, "Elephant Soup", Lycoming College, Williamsport, PA 17701. The program airs Saturdays from 11:00 AM to Noon.

LONG LOST POSTCARD PARTNERS FOUND AT LAST!

OK folks, here they are: the list of postcard partners from the October '91 weekend. Just for old time's sake!!

Marcia Berman
Susan Blue
Peter Charnetsky
Bob Blue
Larry Bohs
Nonie Bouthilette
Kate Bouthilette
Debbie Brown
Jacky Brown
Sandy Byer
Katherine Dines
Ellen Feldman
Nancy Fiske
Debbi Friedlander
Lisa Garrison
Bill Harley
Debbie Block
Noah Harley-Block
Iris Hirsch
Phil Hoose
Jonathan Sprout
Stephanie Stone
Lisa Atkinson

was matched with:

Tom Knight
Reid Miller
Joanne Olshansky
Kathy Miller
Susan Kranz
Ken Kaplan
Dylan Harley-Block
Sally Nadelberg
Stacey McEnnan
Bruce O'Brien
Janet Parmenter
Ruth Pelham
Joan Pelton
Diane Perry
Spencer Stone
Sue Ribaud
Cindy Mapes
Lisa Olshansky
Miriam Sherman
Tom Sieling
Joanne Tuller
Stuart Stotts
Susan Keniston

How many of you had found your partners?

NEW SOUNDS

New Sounds listings are coordinated by Sandy Byer. These are not reviews, but announcements about our current members' latest recordings. Send your information to Sandy at: 26 Bain Ave., Toronto, Ontario, Canada M4K 1E6.

VARIOUS ARTISTS:

A Child's Holiday

This is a recording of seasonal songs that includes Bill Staines' "A Christmas Lullaby," Peter Alsop's "When Jesus Was A Kid," Sally Rogers' "P is For Peace," Bill Harley's "Get Me Out Of Here," Lui Collins "Blessed," Tom Paxton's "Reindeer On My Roof," Ella Jenkins' "It's A Holiday," Tickle Tune Typhoon's "This Little Light of Mine," and John McCutcheon's "Calling All The Children Home." Cassettes are available from Alcazam Record, P.O. Box 429, Waterbury, VT 05676.

LISA MARIE NELSON

AND OTHERS

A Garden Of Giving

A special compilation tape that came from a bright idea at the NAIRD Convention. Thirteen different songs promoting positive self-esteem have been donated by the artists to benefit Childhelp USA, a national nonprofit organization for the prevention and treatment of child abuse. Other artists include: Robin & Michael Goodrow, Lisa Atkinson, Peter Alsop, Michael Mish, Jonathan Sprout, Dave Kinnoin, Janet and Judy, the Banana Slug Stringband, Cindy the Songlady, Joe Scruggs, and Sherban Cira and Tia. Available from Bright Ideas Prod., 30879 Thousand Oaks Blvd., Suite 161, Westlake Village, CA 91362.

ROSALIE

Rosalie's Time Machine and Lullabies for All Time

Side A, entitled Fun Time, features a trip in Rosalie's time machine. Between each original song there is narration and sound effects to spark the child's imagination. Side B features lullabies for quiet time at home or at school and includes original songs as well as adaptations of older songs. Many of the songs encourage self-esteem. Cassettes are \$12.50 each incl. s+h. Available from Haromonic Productions, 7 Terrydale Dr., Downsview, Ont. M3H 5M7 Canada.

ANNOUNCEMENTS

!!DIRECTORY ERROR!!

The telephone number for **Dave Kinnoin** was incorrectly listed in the 1991 CMN Directory. **PLEASE NOTE THAT HIS NUMBER IS: (213) 461-8848!** Also, the title of his first album was incorrectly spelled. The album is, "Fun-A-Rooey". Sorry, Dave, for any inconvenience this may have caused!

PARENTS' CHOICE ANNOUNCES 1991 WINNERS

The 1991 Parents' Choice Awards were announced at the end of November. A number of CMN members were among the winners in the Audio Recording category. Congratulations to: Red Grammer ("Down the Do-Re-Mi"), Music for Little People ("Girls and Boys Come Out to Play" and "Family Folk Festival"), Bill Wellington ("WOOF"), Bill Harley/Round River Records ("I'm Gonna Let It Shine" and "Grownups Are Strange"), Hap Palmer ("Hap Palmer's Holiday Magic"), Parachute Express ("Feel the Music"), The VanManen's ("We Recycle and Other Songs for Earth Keepers"), and Pamela Ballingham ("A Treasury of Earth Mother Lullabies").

SPEEDY RECOVERY

Tom Sieling recently underwent extensive surgery on his hands. We all hope your recovery is going well, and we hope to see you soon, strumming that guitar!!!

HARLEY SIGNS WITH A&M

CMN member, Bill Harley has recently agreed to record for A&M Records. A&M is a major record label that has been a pioneer in the children's music market for the past ten years. Congratulations, Bill; we look forward to your new audio and video projects. Good Luck!

KINDERSINGERS REVIEW TAPES FOR NEWSLETTER

The KinderSingers include a review of children's tapes in their newsletter which is sent to schools and families in the Baltimore metropolitan area. If you have a tape you would like Valerie to review, please send her a copy. She will listen and then pass it on to the Baltimore County Library for circulation, or better, yet, once Baltimore gets a children's radio program going, she'll pass your tape on to them! Send material to Valerie Smalkin, P.O. Box 3, Monkton, MD 21111-0003.

LISA MARIE NELSON WINS YOUTH IN FILM AWARD

Producer/Songwriter, CMN member, Lisa Marie Nelson was honored with a special Youth In Film Award for "Outstanding Contribution to Children Through Music." The awards focus on a broad spectrum of films, music, TV shows, and individuals who promote positive family values.

NEW AGE JOURNAL SOURCEBOOK LISTS CMN

The New Age Journal, published out of Brighton, MA, has included the Children's Music Network as a resource for families in their "New Age Journal Sourcebook" for 1992. Copies of the sourcebook that lists "resources for raising healthy, happy, creative kids" are available on selected newsstands from January through April. This is the fifth year that the New Age Journal has put together this special edition.



Sandy Byer, New Sounds Editor

LETTER TO THE EDITOR

Dear Editor:

In October 1990, Gay Men's Health Crisis began a child life program to provide social support services to children with HIV infection and children whose lives are directly affected by HIV infection. We provide outings and social events for families, workshops for parents, and child care while family members are using the financial, legal, group counseling, recreational, and case management services of GMHC.

We would like to expand a program which we offered on a very limited basis in the spring. We would like to be able to offer free children's theatre tickets to families with

AIDS. These cultural events are beyond the financial resources of most families with HIV infection. The Ticket Program enables families to participate together in an enjoyable experience, strengthening their ties as a family, and providing memories for surviving family members. It also enables the children to become exposed to new cultural experiences. As one mother told me, "Whenever you have tickets to something like this, I want them. I want my kids to know there is another world out there and they don't have to end up like me."

In order to provide such a service we need your help. Would you consider contributing 5 to 10 tickets to one or more of your weekend children's performances? All donations made to GMHC are tax deductible to the full extent of the law. Our usual pro-

cedure has been to distribute the tickets to families with HIV infection and provide the theatre with a list of participants. However, we are willing to use any method which is most convenient for you, including, but not limited to, vouchers, client I.D.'s and reservations. Please call me at (212) 337-1994 if you have any questions or to let me know if you can contribute to Child Life's Ticket Program.

Thank you for your time and consideration.

Sincerely,
Alison Ferst
Children's Activity Specialist

Child Life Program, GMHC
129 West 20th St., New York, NY 10011-0022

Editor's Note:
GMHC has recently become a member of CMN!
Welcome.

THE KIDS' CHORUS

CMN WEEKEND

by Jacky Brown (Age 10)

Singing, dancing, pumpkin carving, and meeting new people: that's what we did at the CMN Weekend in October. I think everyone had a great time. I know that I did. There was an excellent round robin on Saturday night. Everyone sang and we had a couple of energizers!



THE RECORDING STUDIO IS THEIR KING-DOM

by Spencer Stone (age 11)

Recently, I had the chance to speak with CMN members, Billy and Kenny King from Brooklyn,

Michigan. Billy is 14 years old and Kenny is ten. They are very talented young people. They produce albums; they do their own recording; they write songs; and they perform. They do all of this by themselves. Presently, they have three albums out. The first one is called, "King Brothers Sing the King." This is an album of Elvis songs. The second one has eight original songs by the King's. It is called, "King Brothers-No Covers." Billy explained to me that "covers" refers to people doing other people's songs. He also described the cover of his album. It is of him and his brother lying in bed with the sheets (covers) kicked off. (Get the joke?) The third album is called, "For Kids By Kids." This one has ten kids' songs. Billy and Kenny wrote some of the tunes but most are old folk songs. The boys have just started working on a new tape and they hope it will be out soon.

The King brothers perform most often during the summer. Last year they had the chance to perform at the Arts Fair in Ann Arbor. When not performing for live audiences, the boys work in their recording studio which is in a trailer at their house. When I asked how long they have been making music, it was hard for them to answer since they

have been doing it for as long as they can remember. Billy remembers singing when he was eight and Kenny was four. If you would like to contact the King Brothers, write to them at: 11811 Beech Rd., Brooklyn, MI 49230.

MESSY MESSY ROOM

by Becky Soll (age 10)

One day I had an idea for a song. I went out into the living room and told my dad about it. He told me it was a great idea, and to go start thinking about the words. I ended up writing about half of the song that day. By the end of the week it was basically finished. My dad typed it out and we first sang it at the Brooklyn Historical Society (The Brooklyn History Museum.)

NOTE: Becky was inspired to write these words after hearing Bob Blue's "Starting Small" album which I came back with from last year's CMN Weekend. She gave me the rough idea for the music which we wrote together. -- Tony Soll

Becky and Tony Soll's song can be found on the following page.

»»»»

THE KIDS' CHORUS

Messy, Messy Room

by Rebecca Lynn Soll (age 10)

and Tony Soll (age 44)

© 1990 Rebecca Lynn Soll & Tony Soll

Becky sang this great song she wrote with her Dad (see article on previous page) at the CMN October '91 gathering. To contact the Solls about this song or Tony's recordings, write to them at 101 Clark St., Apt. 23G, Brooklyn, NY 11201.

$\text{♩} = 112$ Chuck Berry Beat

chorus: Messy, messy room (Always get reminded) Messy, messy room (Clean it up right now) Messy, messy room (And I never do it) Messy, messy room (Clean it up some how) 1. I left my Barbie doll out cause Marcie's coming over I left my hat and ball out 'cause I'm going out to play I have those bongo drums 'cause I'm taking them to music Those cookie crumbs were left by the mice today. (in my)

Bridge: Pick up your Barbie doll, pick up your bat and ball Clean up your hamster cage- it hasn't been done in an age Pick up those bongo drums, don't forget those cookie crumbs Get busy with the broom in your messy, messy room

Chorus:

Messy, messy room
(Always get reminded.)
Messy, messy room
(Clean it up right now.)
Messy, messy room
(And I never do it.)
Messy, messy room
(Clean it up some how.)

I left my Barbie doll out
'cause Marcie's coming over.
I left my bat and ball out
'cause I'm going out to play.
I have those bongo drums
'cause I'm taking them to music.
Those cookie crumbs were left
by the mice today.

(in my)
chorus

I've got to do my homework
or my teacher will get crazy.
I'm getting really lazy
and that is really bad.
I want to have a party
in a couple of days - yeah
Parents just keep saying,
"No, no no!"

chorus

Bridge:

Pick up your Barbie doll,
pick up your bat and ball.
Clean up your hamster cage -
it hasn't been done in an age.
Pick up those bongo drums,
don't forget those cookie crumbs.
Get busy with the broom
in your messy, messy room.

Finally I cleaned my room,
it took hours and hours.
Everybody says
it's amazing -wow!
I can walk across this floor,
I have more room to play in.
My parents say that
I can have my party now.

chorus

Today is the day when
I'm gonna have the party.
I don't even need a
vacuum cleaner or a broom.
Until the fun is over and
my friends have gone away now.
And then I'll have to clean
another messy, messy room!

chorus

SPIN, SPIDER, SPIN

by Patty Zeitlin

Once, while driving during rush hour on the I-5 Freeway in Seattle, a spider dropped down suddenly, and swung right in front of my nose. I gulped, but kept going, without losing control. Finally, it settled on the dashboard, rode along peaceably, then disappeared somewhere.

At that moment, I realized how glad I was to have overcome my childhood fear of spiders. If I hadn't, I might have turned the wheel suddenly, or applied the brakes, endangering my own life, and the lives of others.

Fear is useful when it helps us survive, but most of the fear we teach children can actually cause harm, if not to us, then to others, or to the many beneficial creatures with whom we share the roadways on this earth. I'm not suggesting we write songs that gloss over or deny some hard realities, but that we do avoid adding or reinforcing unnecessary fear. Irrational fear causes extra stress, and reduced confidence.

These days, more than ever, young people need greater courage and confidence to cope with a frightening world that comes to them not just on TV news and in cartoons and films, but also in real life experience. In 1989, when a White House committee sent out a request for children to write about their primary concerns, of 2,000 letters received, most were about the fear of being kidnapped or being left at home, alone. Nowadays, many also fear ecological disaster, and worry about it more than most adults realize.

What can we, as songwriters or performers do, to help them cope? I think one thing we can do is pay close attention to what we are telling children in the songs we write or present, and be willing to learn how they are actually receiving those messages. Although our songs might not change the world overnight, they can affect attitudes and even influence behavior. We have, in our hands, a powerful medium. Advertisers know this, and pay

marketing firms millions to find out exactly how to use music to get people to buy products. (Children, by the way, are the most receptive, and repeat jingles over and over ad infinitum.)

While I don't believe in manipulating anyone that way, it does confirm something I've experienced...the fact that children are deeply affected by songs and, on the positive side, can make very good use of what is in them. The following story stands out in my mind: Once, a parent reported her three-year-old son had been visiting relatives when the child fell and began to cry. "Big boys don't cry," his uncle said. "Yes they do," he retorted, "David said so," and went on crying. "David" turned out to be Dave Zeitlin (my former husband) who sang a song I wrote on an album he and I and Marcia Berman did called "Everybody Cries, Sometimes."

There are many wonderful stories about how songs written by or for children helped them handle strong feelings in healthy ways. Unfortunately, there are still many songs that introduce new fears or reinforce old ones....this is especially true for children under five.

During these Baby Boom years, large numbers of preschoolers are attending big concerts. And, while it's true, as people claim, older children like being scared, and enjoy songs about vampires and man-eating crocs, these may scare younger ones who can't yet separate reality from fantasy. They lack previous experiences that would help them understand it's all pretend. Instead, it's received by them as real information about the real world.

I've even begun questioning the use of some of these songs for older ones. Songs about vampires reinforce the false idea that bats are vicious. Actually bats are harmless to humans. Some species are endangered because frightened people have bombed their caves. Bats are essential insect eaters and also pollinate plants necessary for the survival of rain forests in some areas. I think this sort of thing is worthy of consideration when we write or select songs.

This past year, I looked at about 100 song collections done by my student-teachers. Most were songs they picked up from other teachers, or remembered from childhood. And nearly every one (poems, too) about animals emphasized the idea that they bite and/or eat people up. Some do, no doubt, but is that the primary thing about this world of fascinating creatures we hope children will recall? Even if we had in mind teaching them to be cautious, that is not the best way.

Some songs that warn the very young of real dangers can produce an overdose of fear, especially if dire consequences are used. Long ago, adults did use songs like that because nothing much was known about child psychology. Strangely enough, though other songs in those days cautioned them to be "brave" which meant not feeling afraid or expressing fear at all.

With increased knowledge, it became clear that children could learn best about safety when taught by patient, loving non-fearful adults who helped them develop reasonable caution, step by step. It was also discovered that children develop courage best when their feelings of fear were accepted and expressed to adults who could listen, without judgment, and gradually give needed support and encouragement to help a child face and handle fears. Here is one song I wrote to assist in this process:

*I'm afraid (I'm afraid) I'm afraid
(I'm afraid)
I've a funny, floppy feeling inside.
Sometimes I want to run and hide,
When I'm afraid When I'm afraid.
Tell me, do you ever feel afraid?
I'm glad to know that I am not alone.
So you understand (Yes, I'll take
your hand)
When you're afraid, it's so good to
have a friend!*

People who work with abused children have sometimes used this song to help children learn it's all right to share their feelings with a caring adult. Once, an adult told me (in embarrassed whispers) she was scared of the dark, and used it to reassure herself before going sleep.

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Since most of us did not grow up with the kind of loving support we needed, we have many irrational fears we wish we could be rid of, and don't want to pass on to our children. And we don't have to. Through this powerful medium of music, there's an opportunity for healing to take place, for young and old, as well.

I used to be terrified of spiders, but didn't want to pass that on to the children I taught. I wanted them to learn that spiders are interesting and beneficial, although one or two kinds might bite, and should not be handled. To overcome my fear, I gazed at pictures of spiders and experienced fully the fear and disgust I felt. Then I watched actual spiders with some interest, and read about their habits. I read "Charlotte's Web," and at last, even managed to hold a daddy long-legs in my hand without fear. Finally, I wrote a song, "Spin, Spider, Spin"... with the following words:

*He's a tiny, harmless spi-der,
The kind that catches flies,
So let him swing, on a silver string,
A pleasure to the eyes.*

Little did I know that, years later, this whole process might save not only a few of that harmless species but, most likely, my own life and the lives of other fellow humans who, unknowingly, shared I-5 with me and a small, benign friend. §§§

A JOYFUL NOISE

by The Reverend Elizabeth Benjamin

First Unitarian Congregation
of Ottawa, Ontario

*"Shout unto the Lord, all the earth.
Serve the Lord with gladness;
Come before His (Her ..ed.)
presence with singing."*

--Psalm 100

Music and religious education go hand in hand. Any enterprise which has as its goals to help people of all ages develop and know themselves spiritually, and to help them to connect to and support one another in their religious quests, prospers when it

has quite a lot of joyful noise going on. Choirs, whether adult, children's, or intergenerational, are wonderful things, but, even without them, "all God's critters" can sing.

In worship, whether in an intergenerational setting, with adults and children together, or in children's worship for different age groups, we raise our voices in song. As we sing together, we learn and feel together, we understand ourselves as a community, and we feel the strength and the joy which our connections bring to us. Some of us will name the strength, the joy, the connections as "God." The topic here is not theology, though. Our theologies may differ radically, but we are all looking within and among and beyond ourselves, one way or another, for what is sustaining and challenging for the holy. And music is often a way to move closer to that.

In religious education groups or classes, any story or topic can be enhanced by a song, especially one with a chorus which is easy to join in on. However, religious education teachers are sometimes reluctant to sing with their groups. Perhaps groups could get together for singing times. Perhaps older children or youth who like to sing, or an adult "wandering minstrel," could visit to share musical offerings. Perhaps the teachers could be empowered to take the risk, not worry too much about the right tune, and sing out.

What songs, then, to sing? The traditional ones from your faith, of course. The favorite hymns or songs which seem to be chosen over and over again, the songs the adults learned at vacation school or at a religious camp, the ones that people already know and love. Don't leave the children out of the community by denying them the words to these favorites, even if they don't fully understand what they mean. First the children need to sing with the youth and adults and feel part of that power; later they will garner the meanings.

Sing thematic songs - about families, or nature, or caring, or peace, about birth, aging, and

death. Sing your hopes, your fears, your prayers. Sing "songs to grow," that is, songs to which everyone can add a word or a phrase to make it personally meaningful. "When you were a wee, small baby, your parents -----."* (sang you to sleep, or rocked you in a cradle, or cuddled you in their bed, or whatever).

As you lift your voices together, you'll connect your hearts and your wills, you'll lift your spirits, in times of peace or of energy, of sadness or of joy. And that's religious education.

* from The Haunting House curriculum, Unitarian Universalist Association §§§

WRITING TO ORDER:

"TOO MANY NOTES!"

by Fran Avni

Although not a prolific songwriter, often preferring to sing, arrange and produce someone else's creations, I have penned a fair number of songs in my career as a performer/mother/teacher and whatever other roles have become necessary in my life. As a working musician, I am often called upon as a resource person, or asked for a specific theme - given target language, concepts, or specific rhymes or poems to be set to music.

Sometimes writing to order in order to write, is a positive thing. When I feel that I have nothing more to say, and have writer's "block," having someone else suggest a topic or theme, starts the creative juices flowing again.

A number of years ago, I was commissioned to write several multicultural songs for CBC Sesame Street. The first was a segment about bread. It was a lot of fun researching the different shapes, varieties, forms of bread - different ingredients, different vocabulary, different cultural significance and symbolism of what we think of as a universal:

"Call it psomi, roti, du pain, lechem,

bagel or croissant, Call it challa, call it chleb - It's all made of dough, you know its all bread.... And no matter what you call it, everybody likes some kind of bread." ("Bread": © F. Avni)

Another segment was about eggs - and it was great trying out all of the recipes.

"Some folks like eggs for breakfast, in a bowl or in a cup, hardboiled, softboiled, scrambled, fried, over or sunnyside up. I love to eat egg noodles, I love eggs in my pie, 'cause I've got the hang of a lemon meringue, but I don't like it on my tie!"..... [les oeufs (French), huevos (Spanish), anda (Hindi), toyas (Hungarian), betsim (Hebrew), ei (German), Uve (Italian), etc....] ("Eggspres-sions": © F. Avni)

Sometimes I can have my brain jogged by a title, or phrase. I was asked to write a song about the environment. In flipping through our local newspaper, I found an ad about having a garage sale and selling "yesterday's treasure." I then wrote the song "GARAGE SALE."

"With a little bit of polish, paint and glue, You can patch things up, make them nearly new, If you don't want them, - Pass them on..... CHO: 'Cause yesterday's treasures, bring you brand new pleasures Used for you is - new to me."

Another one was "TREES" - a visual animated science lesson, showing all of the many things we get from trees - part of nature's bounty.

CHO: *"...trees, trees, trees, trees, - home for the birdies, home for the bees - home for the animals, home for the squirrels, trees are part of our beautiful world."*

"They give us flowers and leaves that smell so sweet, Nuts and seeds and fruit to eat, Maple Syrup is a special treat We get from trees....."

Writing to order sometimes poses problems. "Free rein is something not freely given!" When a television program buys a song, they have the right to change it - omit, stretch, limit, etc. One ex-

ample of limiting depended upon a stock problem for the visuals, and I had to rewrite slightly. Since there were only wasps in stock, the lyrics which had had a flow became - "...home for the birdies, the wasps and the bees..." ("The wasps" was not easy or pleasant to sing into a microphone.)

At times the songwriter becomes a hack - churning out the words with little regard for rhythm, often forcing syl-la-bles into shape - and artificially juxtaposing words and music. I have felt like the artist whose paintings are chosen because the color scheme matches the furniture.

Working as music producer for a Hebrew language arts curriculum for grades 2 through 6 over a period of five years, I was given verb conjugations and required, or challenged, to create songs that would serve as a teaching tool, and reinforcement for drill as well as teach things like the food groups, good nutrition, and other concepts. Unfortunately, the director and I differed as to tasteful presentation, and some criticisms included "it's too high, too low, too many notes, etc...too busy."

I've had to "beat" words into rhythm, gasp rather than breathe, etc. Too often the project directors, not musicians, don't enjoy the subtlety of sound or space - but want to fill it up needlessly.

By the end of the project, I had produced a total of 26 cassettes which included some material that I really loved, as well as other songs that I would have preferred not to have recorded. At present, the program is widely used in Jewish day schools across Canada and the United States.

Given all that, however, it is exciting to be given a theme, or suggestion and ideas and to try to synthesize them into a harmonious whole.

Music is a wonderful way to reach out and communicate. Songs are great sharing and teaching tools. They enhance self-concept and self-esteem, teach basic skills,

break barriers, offer ways to com-¹⁹fortably participate in a group situation and, of course, provide pleasure.

The most important point to remember - the bottom line of writing to order - is that music must be fun and memorable. \$\$\$

THE POWER OF THE LULLABY

by Pamala Ballingham

Sitting outside, as I am now, with all the gentle reminders of Fall around me in this desert home, it seems a perfect time to write about lullabies. Cactus Wrens are weaving their way through long Yucca spikes with bits of down in their beaks to fortify their nests for winter. A slight, cool breeze causes the shadows of fading leaves to dance about my feet.

Lullabies are as perennial as all these natural things. They are enduring because they are fundamentally necessary, intimate and universal. As the world winds up its increasingly noisy gears, it seems lullabies have become more necessary than ever. They are love songs to the spirit. They speak to the place within us all that longs to be nurtured. They can put us in touch with what is real and deep and true.

I have a faint memory of my Irish Great Grandmother singing lullabies to me. My folks had made one of those quick college trips from California to Massachusetts so "Nanna" could share in the celebration of my first birthday. I only saw her this once, so, in those few weeks, she made quite an impression on me! But that's the power of lullabies and the natural ambiance which surrounds them. There was magic in those gentle hours we shared.

Now, so many years later, I understand the poignancy which lies between the line of a lullaby. In the simplest form, lulling is induced by a steady chant-like wave of sound which carries both the listener and the singer into an intimate, shared space. As Fall whispers its presence

(continued on page 22)

I'd like to see you expand it, and add more instrumentation. I really think you're headed in a good direction. In fact, why don't we sign a contract right now?" I didn't know anything about contracts, about what I should ask for, but I was so delighted that I signed right there on the spot.

My first album came out on a 10 inch LP. That was before the 12 inch ones. It was called, "Call and Response: Rhythmic Group Singing." Four basic chants were on there and then some other things I added.

Pretty soon word of that record got around, and teachers started using the call and response method. It was designed to help children feel at ease.

Over the years, Mo really gave me a lot of freedom. When rock 'n' roll came out, he never pressured me to put out a rock 'n' roll record. And he allowed me to record at my own pace, when I was inspired to record. It wasn't "We gotta do a record this year." He let there be a reason for every record and he cared about quality.

PIO: In your career in children's music, have you experienced racial discrimination? Were you kept away from jobs you wanted, or out of certain schools, or from records you wanted to make?

EJ: I've been discriminated against plenty, but not related to music. I got on that television show from the start, and Mo treated me well. Early on, I made friends with a publisher, and I was able to get my material published, and published well.

My discrimination was in restaurants and in non-musical jobs. When I first graduated from high school, I needed work so badly. I pounded the pavement. Always it was no to blacks. No. No. No. I finally got a job during the war with the Wrigley Gum Company. My job was to pack k-rations for the soldiers. They were like big crackerjack boxes. We'd pack

them with Spam and cigarettes and Wrigley's gum. I was supposed to send them through hot wax, so they'd be covered and protected.

At first no one would speak with me. I had taken a job away from one of the white girls who worked there. I felt such tension. For many weeks I ate by myself in a corner of the lunchroom. Then one day, one person came over and introduced herself. She was a popular person. Then she introduced me to others. That gesture is something I've never forgotten.

PIO: You're now entering your 35th year of working with children's music. What advice would you give to someone just starting out?

EJ: You should like children. That's the first thing. There are some jobs in life that you don't have to love. But if you take a job with children, you should really care for them.

If you go to perform with children, don't go with a chip on your shoulder. Don't go thinking, "Well, this is what I have to do, I've got this much time and this is what they're gonna get." I feel that in what I do, I'm serving children. And serving people who work with children. I'm trying to see if I have anything new that I might share with children. I want to help bake a cake in that classroom that has a lot of ingredients in it.

I don't just sing to children. I show them pictures of the places we sing about. I bring back artifacts. I collect spinning tops. I have spinning tops from everywhere. Often before a performance I'll play with my tops with children.

You never know for sure what impression you will make on a child. You want to pass along the good, rich parts of life. There is so much violence and ugliness available for them. You want to give them something really good. I'm meeting people now in their thirties who first met me in a school or camp when they were three or

four. A lot of them are in music. And they'll sing me the songs we sang that day long ago when we first met.

PIO: What makes a good performance?

EJ: The best concerts, the best performances, are when everyone in the room is involved. When I get out there, the first thing I want to do is show myself as a friendly person. As someone who cares for them.

The same goes for writing or creating material. If you sincerely care, you're going to write material that means something to them, and you're gonna welcome new ideas.

Ideas come from everywhere, if you really listen. Something in the way a certain child's name rings, or in the way they meet you. There's a real commercial concentration on children now. I went to the National Association for the Education of Young Children conference in Denver last week. There were over 22,000 people there. Many of them had products for children: toys, books, records. I know a lot of people into children's things--in writing and recording. Some of them don't give two hoots about children. But when you get in a classroom, or in a camp, you're not in that room to take advantage of a fad or a new wave of commercial interest in children. As I said, you're there to serve them.

PIO: Are you still learning?

EJ: I'm always looking for new ideas. I really appreciate learning from other performers, songwriters and storytellers. It's really a shame there aren't more workshops.

PIO: You've got to come to CMN gatherings. We have great workshops on topics like songwriting and storytelling. Kids take part. Children in our group are writing songs of their own, and sometimes they lead their own workshops.

EJ: That's great. You gotta send me some more information on this group.

PIO: Consider it in the mail.

PIO: How have your performances changed over the years?

EJ: For years I sang strictly a capella. Just my own voice, with hand clapping and foot stomping and finger snapping. I loved rhythm. Then I evolved to tin cans and oatmeal boxes and waste baskets. Then I graduated up to water pails. Then on the west coast someone gave me a Chinese tom-tom. And I was off. Now I use all sorts of things.

Another difference is that the United States has become culturally more diverse. It's not just black and white and Hispanic anymore. Now when you go to a school you meet people from India, Vietnam, the Philippines, Cambodia, Haiti. I try to honor their cultures in song, too.

PIO: Do you meet performers and writers of children's music from a wide variety of cultures?

EJ: Some, but I don't think there are as many native Americans and African-Americans involved in doing children's music as in children's books. It struck me at that conference in Denver.

PIO: Last issue we ran an interview with Reggie Kelland, the Director of Children's Marketing for A&M records. She said at this point the children's music industry was mainly white men with moustaches.

EJ: (burst of laughter). That is so funny. It's true, too. A lot of people have said there's been a cloning of artists. Something has to be done. There's a lot to be shared.

I think the record industry should be looking for good talent among a wide range of ethnic groups. They shouldn't give them contracts just because they are of a certain color or background. It has to be an artist of quality. But they should be looking.

PIO: Have kids changed in 35 years?

EJ: Two or three years ago a lot of people seemed to be saying that kids were less patient today and that maybe I should put some rock and roll in my performances. But some kids get blasted with rock and roll from the time they are born. Some of them can barely hear by the time they grow up. I think children need exposure to a variety of music at a young age—jazz, blues. I'm very keen on presenting a variety of rhythms.

PIO: It strikes me that you don't define yourself entirely in terms of the children's music industry. When I talk about the industry, you talk about kids.

EJ: Well, I've had a chance to see a lot of what life has to offer. I have been what I call a "free lancer" since 1956. Ever since I left the YWCA, I've been like the Russians, working on five-year plans. Every five years I look at my career. If it seems to be working, I'll carry on. If not, I'll go back to working with groups and YWCA's.

It's feast or famine. Sometimes I get a lot of work and sometimes I don't. Year before last I performed in 40 cities. That was too much. The last two years I've been working on the "Live at the Smithsonian" video and another that will be out in January. I want to start working on a book. And I have a new record out.

PIO: I had a chance to see your "Live at the Smithsonian" video. It's really marvelous. Those kids loved you.

EJ: I didn't really want to meet the children in advance. I like to set up as if it's a typical classroom, and I was just a visitor, and I was here to share some things. I didn't want to do any practicing. I'm glad you like it.

PIO: Is there anything you'd like to say that I haven't asked you?

EJ: I'd like to say that the Children's Music Network is a great idea. Once I was in California and Marcia Berman told me about a meeting of CMN. I

wanted to go but I couldn't. Just hearing the mission statement you read, and what you've told me about CMN, it makes me feel like I want to make a greater contribution in this area. The very fact that it exists is inspiring. It makes me wanna keep on keepin' on! \$\$\$



Bio Editor, Phil Hoose, hard at work.

ELLA JENKINS' RECORDINGS ON SMITHSONIAN/ FOLKWAYS

ALBUMS:

This-a-way, That-a-way - SF45002
African-American Folk Songs and Rhythms - SF 45003
Songs, Rhythms and Chants for the Dance - SF 45004
My Street Begins at My House - SF 45005
We Are America's Children - SF 45006
Adventures in Rhythm - SF 45007
Rhythms of Childhood - SF 45008
Travellin' with Ella Jenkins - SF 45009
You'll Sing a Song and I'll Sing a Song - SF 45010
Come Dance By the Ocean - SF 45014
Early Early Childhood Songs - SF 45015
And One and Two - SF 45016
Jambo - SF 45017
Play Your Instruments and Make a Pretty Sound - SF 45018
Nursery Rhymes, Rhyming and Remembering - SF 45019
Little Johnny Brown - SF 45026
Rhythm and Game Songs for the Little Ones - SF 45027
This is Rhythm - SF 45028
Counting Games and Rhythms for the Little Ones - SF 45029
Call and Response: Rhythmic Group Singing - SF 45030
Seasons for Singing - SF 45031
Growing Up with Ella Jenkins - SF 45032
Songs and Rhythms from Near and Far - SF 45033
A Long Time (with Brother John Sellers, Joseph Brewer and Guy Guilbert) - SF 45034

VIDEOS:

Ella Jenkins - Live at the Smithsonian - SF 48001
Ella Jenkins for the Family - SF 48002

be most useful for a person maturing into the next century. Or perhaps children's games and rituals are a brief escape from "reality" as Cosbey observes: "These skippers are not likely to find again in their lives such a mutually supportive, intense, creative, autonomous group, for such groups are rare in our culture, and becoming even more rare as children's lives are increasingly organized by supervisors and adult lives increasingly fragmented and individualized."⁵

Children's folklore can also be a means to crosscultural understanding. Both through experiencing the traditions of another culture and through observing children of other cultures at play, one can better appreciate people of that culture. By playing and enjoying a Native American game, with the words and vocables from the active language, non-native children can begin to have a more personal understanding of a native culture, and be opened to further experiences with that culture.

Thus the folklore of children can be seen in several lights. We can see it as music, poetry and ritual enjoyable simply as entertainment. Perhaps it is a store of information about our culture and about our nature from which we can learn both about how our society shapes our values and about some possible alternatives. Finally, it can be seen as a path to greater understanding of other cultures: understanding that can be gained through experience.

The doomsayers who have been predicting the demise of folklore are wrong. Though the specific games and words may pass away, folklore is alive and everchanging in schoolyards, streets and backyards. It has much to teach us and, best of all, it's still fun!

¹ Parody Songs from Forbes School, Torrington, Connecticut, collected by Joshua Patterson, May, 1991.

² Cosbey, Robert C. All In Together Girls, Skipping Songs from Regina, Saskatchewan. Regina: Canadian Plains Research Center, 1980. p. 30.

³ Opie, Iona and Peter Children's Games in Street and Playground. London: Oxford, 1969. p. 2.

⁴ Factor, June Captain Cook Chased A Cook. Ringwood, Australia: Penguin Books, 1988. p. 24.

⁵ Cosbey, op. cit. p. 32.

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Hannah Hoose & Stephanie Stone

(cont. from page 19...LULLABY)

in the cool gentle breeze around me,
I feel the relationship between the
natural world and the lullaby. In the
quiet, receptive space of each, my
mind surrenders to peace.

To be soothed by rhythm is natural. How fitting it is that during the first years of life, we are rocked and sung to - a perfect carry-over from womb-time when we experienced the audible pulse of the universe by way of our mothers heartbeat. For adults, that was long ago, but the same wonderful feeling can quickly return when we sing a lullaby.

When I did my research on lullabies, I found they have another astonishing side to them. They can be painfully honest or have lyrics that could come straight out of a horror show. It's all there: monsters and hideous threats and the often present reflection of frightening historical events that swept over parents as they struggled to keep their children fed and healthy, along with the hope that, somehow, life would deal a better hand for the kids than it did for them. Here are some of the words written on a cuneiform tablet, circa 1800 B.C., found at Ugarit on the Mediterranean coast (now Syria). (Until this deciphering, we didn't know that these ancient people had the same scale that is characteristic of contemporary Western music).

*Come sleep, come sleep,
Come to my son
Hurry sleep to my son;
Put to sleep his restless eyes...*

*You are in pain, my son;
I am troubled, I am struck dumb,
I gaze up to the stars.
The new moon shines down on your face;
Your shadow will shed tears for you.
Lie, lie in your sleep...*

*May the goddess of growth be your ally;
May you have an eloquent guardian in heaven;
May you achieve a reign of happy days...*

In spite of the centuries which separate us, it is possible to feel the tenderness of this parent, or the weariness of this one:

*Little lad O,
Feeble lad O,
Little lad O with your sheep.
I'm tired of nursing you,
And tearing all my clothing.
If you were of noble birth,
I would get more for my sheep.*

There is one lullaby about the terror of Bonaparte, and one about a sea monster who threatens little children who don't go to sleep, and ones that express the loneliness of mothers whose husbands are gone on long and dangerous sea voyages. Will they return? The melodies are those of a lullaby, but the words are quite something else - the baby is none the wiser! The child is given the role of confidant, becomes a tuning fork inducing confession. The research was a vivid peek into the everyday lives of families who lived long ago - such is the honesty of lullabies.

Although I am intrigued by these historical glimpses, I like to sing the ones that are harbingers of peace. Julia Lebentritt, director of the Song Bank's "New York City Lullabies" Project says it well: "A lullaby is not a solo, it's a process. It has to do with quality communication that solves a conflict."

As I sit outside today, I wonder...will we continue to sing tender bedtime songs to the little ones we love? Will we attend to the quiet, honest hours that maintain our sense of connectedness to each other? To the earth? There's a relationship between the two. I once read that all things need to be nurtured, even our institutions. Maintaining the art of nurturing and applying it to everything around us is perhaps key. Getting in touch with the power of the Lullaby is a great place to start.

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COMMUNITY-BUILDING WITH FOLK DANCE

by Mary Brass

When I was a child in Minnesota in the fifties, I lived next door to a family of Croatian descent. Their three daughters disappeared every Saturday night for "folk dancing." One week, they invited me. It was a day I'll never forget! I sat timidly watching the magic circle weave in and out. Slowly, I inched my way closer to the dancers, desperately wanting to be included, but still overwhelmed by it all. Suddenly, the circle opened, and I was swallowed into the dance forever. For the next three years, I danced every Saturday, and performed with the group at many festivals wearing our traditional costumes.

When I began to work with children years later, I knew folk dance would be an essential ingredient in my teaching. Slowly, cautiously, I began to introduce

dances to my classes - simple contras, squares, and circle mixers. Much to my amazement, it caught on like wildfire. Soon, the first words I would hear when children entered were: "Can we dance today?" I gradually added more challenging dances to their repertoire, and my school began having a yearly "family dance" at graduation, with parents learning to dance from their children.

I chose to include folk dances when a class was studying particular cultures. This term I am doing Celtic dances with my sixth graders who are studying Celtic peoples. The third grade is learning a Danish dance as they study Scandinavia, and my eighth graders are doing English Morris and Sword to perform in our holiday revels. Contra dancing, which is part of our New England culture, is the mainstay of our dancing - year round.

For me, the rewards of including dance in my curriculum are numerous. The sense of community created through dancing is

truly wonderful. The music and dances are joyful, infectious, drawing everyone in. Students learn mutual respect and group cooperation in a fun way.

Along the way, we've had many talks about respect and cooperation when I've noticed problems arising. As their awareness has grown, they have realized the importance of being respectful - without a feeling of respect, the dances just aren't any fun.

I encourage everyone working with children to explore the use of dance in your community. Although there are many books and tapes on dance available, it is difficult to get the "feel" of dance without doing it yourself. There are hundreds of contra and square dances all over the country now, as well as many international folk dance groups. After you get the feel of a particular kind of dancing, you can increase your knowledge with books, tapes, and videos. Soon, children will enter the classroom with eager, hopeful looks, saying, "Can we dance today...please?" \$\$\$

GREAT QUALITY TAPES AVAILABLE! FROM THE OCTOBER '91 GATHERING

Thanks to the technical assistance of Reid Miller and Ron Stone, we were able to record the large group gatherings of the October Weekend on rather high quality cassette tapes. The tapes were then mastered on DAT and are now available to you. If you are interested in purchasing any of these tapes, please send this form, along with your check for the appropriate amount, made out to: The Children's Music Network. Mail to: Box 307, Montvale, NJ 07645. Allow 6 - 8 weeks delivery. The price of the tape includes postage and handling, the cost of the materials, cost for reproduction, and a small donation to CMN. (Due to the varying quality of the other recordings made at the weekend workshops and the amount of work that reproduction would entail, those tapes will not be available for purchase. They have become a part of the CMN permanent library.)

CMN October '91 Gathering
Opening/Closing -
90 min. cassette - price: \$8.00

This tape includes: opening remarks from CMN founding editor, Sarah Pirtle and songs performed by: Stuart Stotts, Lisa Atkinson, Joanne and Lisa Olshansky, CMN Board of Directors, Marcia Berman. Closing: with Sandy Byer, Sally Rogers, Lorre Wyatt, closing remarks by Andrea Stone, Paul Kaplan, Debbi Friedlander, Tom Sieling, Nonie and Kate Bouthilette, Jay Mankita, Cyd Sotoroff, Bob Blue, Leslie Elias, closing comments by Sarah Pirtle, and "Worthy Of Our Children" by Tom Hunter sung by all!

CMN October '91
Round Robin Song Swap -
two 90 min. cassettes -
price \$15/set
Available as a set only.

This tape includes various songs that deal with messy rooms and environments, harmony, multi-culturalism, genetics, put-downs, energizers, songs of community, sign-language, lullabies, Hobbits, etc. sung by the following performers: Phil and Hannah Hoose, Debbi Friedlander, Kate Bouthilette, Katherine Dines, Cyd Sotoroff, Lisa and Joanne Olshansky, Reid and Dawn Miller, Ruth Pelham, Joanne Olshansky, Debbie and Jacky Brown, Jim and Jean Robe, Joan Pelton, Sandy Pomerantz, Sue Ribaud, Stephanie and Spencer Stone and Lisa Olshansky and Hannah Hoose, Sue Kranz and Wendy Tompkin, Ellen Greist, Hannah Hoose, Tony and Becky Soll, Birchy Green, Leslie Elias, Lisa Atkinson, Paul Kaplan and the Kaplettes, Bob Blue, (TAPE 2:) Sandy Byer, Susan Keniston, Janice Buckner, Iris Hirsch and Diane Perry, Jonathan Sprout, Tom Knight, Bill Harley, Professor Louie, Joelle Adlerblum, Jamie Deming, Debbie Friedlander, Larry Bohs, "Rockin' Robin" energizer, Ken Kaplan, Tony Soll, Jay Mankita, Sue Kranz, Stuart Stotts, Sarah Pirtle, and Bruce O'Brien!!! This tape is hosted by a number of our young CMN members including "our very own" Ruth Pelham!

NAME: _____

ADDRESS: _____

CITY: _____

STATE, ZIP: _____

Opening/Closing Tape: # _____ x \$8.00 = \$ _____
Round Robin Tapes: # _____ x \$15.00 = \$ _____
Check enclosed for: TOTAL = \$ _____

Mail to: Children's Music Network
P.O. Box 307
Montvale, NJ 07645

MORE NEW SOUNDS

JANETTE ALVAREZ

Easy Kindergarten Songs

These songs are written specially for the pre-K - Primary classroom. They teach values, good habits, patriotism, and a positive self-image. Selections include a Spanish alphabet song, a counting song in English and Spanish, holiday songs, and flag songs. Hand motions, dance and game suggestions, and hints for song usage are also given. Cassettes are \$9.95, accompanying songbooks are \$7.95, and combination sets are \$14.95 plus \$1.05 s+h and sales tax. Available from A & A Music Co., 529 Terrado Dr., Monrovia, CA 91016.

PAMALA BALLINGHAM

Magical Melodies

Created to help children feel optimistic about themselves and their future, Magical Melodies presents irresistible, uplifting renditions from popular Broadway and motion picture songs. This is music that brings the family together...it's music to live by. Cassettes are \$9.98 each plus s+h. Available from Earth Mother Productions, P.O. Box 43204, Tucson, Arizona 85733.

LORI DIEFENBACHER

Dance Of The World

A variety of children's songs which celebrate our cultural tapestry. Latin rhythms, Middle Eastern melodies, and African lyrics mix with English and international selections. Translations of the four foreign language songs are built into the lyrics. Cassettes are \$10.00 inc. s+h. Available from Lori Diefenbacher, 12132 Big Bend, St. Louis, MO 63122.

KATHERINE DINES

Hunk-Ta-Bunk-Ta-Boo

From one of the songwriters on the popular "Child's Gift of Lullabies," comes a cassette/booklet of 12 original interactive songs. Written from a child's imaginative perspective, the songs are singable, infectious, and requested time and time again by kids of all ages. Cassettes are \$10.95 each

plus s+h, or wholesale by the dozen at \$6.00 each plus s+h. Available from Kiddie Korral Records, 2605 Essex Place, Nashville, TN 37212-4121.

LOIS SKIERA-ZUCEK

Save The Animals, Save The Earth

The songs on this recording teach kids about which animals are endangered, where they live, recycling, conserving, and more. This information is laced with humor and creativity presented in a variety of musical styles. Sing along to raps, rock, calypso, ballads, country-western and other sounds of today. Cassettes and LP's are \$10.95. Available from Kimbo Educational, P.O. Box 477, Long Branch, NJ 07740.

JONATHAN SPROUT

Kid Power

Designed to help kids develop their own self-worth, the memorable melodies from this album delight and entertain as they deliver a meaningful message. The songs deal with child empowerment, integrity, and personal accountability. This is a spirited collection of pop/rock songs with state-of-the-art production. Available on cassette and CD from Sprout Recordings, P.O. Box 188, Morrisville, PA 19067.

October Weekend 1992:

Southern Cal Plans A Great Weekend

The Southern California CMN Region will be hosting the 1992 October Weekend on October 23, 24, and 25, 1992. The weekend will take place at Griffith Park Camp located in the middle of L.A. This domesticated wilderness straddles the east side of the Santa Monica Mountains and has been called "a mountain retreat in the city". Griffith Park is the home of the Griffith Park Observatory and the Greek Theater. A bird sanctuary, horseback riding and a zoo can also be found on the park grounds.

CMN will have our own private space with heated/air conditioned cabins for lodging, a large dining

area with fireplace, our own meeting areas, and an outdoor campfire area. There is also a heated, lighted swimming pool available for our use. The location is in proximity to the Burbank and LAX Airports and is accessible to the Ventura, Golden State and Hollywood Freeways.

The Southern California Region is already busy planning a wide range of exciting workshops. They are also looking into reduced airfares for travelers, and teacher salary points for educators.

If you are interested in attending this weekend, take advantage of our Early Bird Discount. Sign up now and save! If you pay in full by July 1, 1992, you will receive a \$5 discount on each person registering with your application. A \$25 non-refundable deposit will hold a place for you if submitted by July 1st. Cost for the weekend will be: CMN Adult Members - \$75.00 CMN Child Members - \$60.00 Non-Member Adults - \$90.00 Non-Member Child - \$75.00. (Take \$5.00 off each price if paid in full by 7/1/92.)

Day rates will be available for Saturday participation only. The rate for Saturday will include meals but no lodging. Members - \$40.00 Non-Members \$50.00

If you went to the last one, you won't want to miss this one. If you missed the last October gathering, be sure to register early so you won't miss another fabulous weekend! Don't forget to bring your kids. They will have the time of their lives!



Marcia Berman, our S. Cal Regional Co-ordinator

by Nancy Schimmel
© 1991 Schroder Music (ASCAP)

This song by Nancy Schimmel is particularly appropriate for the upcoming 500 year anniversary of Columbus "discovering" America. We hope you will be able to share it with many others. It can be heard on Nancy's forthcoming recording, "Head First and Belly Down," by the Singing Rainbows. For more information about this and other recordings by Nancy Schimmel, contact Sisters Choice, 1450 6th Street, Berkeley, CA 94710.

Tarantella

A Am Dm Am

In four - teen hun - dred nine - ty two, Co - lum - bus sailed the o - cean blue, It

E7 Am E7 Am

was a cou - ra - geous thing to do, But some - one was al - read - y here. Co

B Am Dm Am

lum - bus knew the world was round, so he looked for the East while west - ward bound, but he

Am E7 Am

did - n't find what he thought he found, and some - one was al - rea - dy here. The

C C F G C

In - u - it and Che - ro - kee, The Az - tec and Me - no - mi - nee, The

F C

On - an - da - ga and the Cree, Co

E7 Am E7 Am

lum - bus sailed a - cross the sea, but some - one was al - read - y here._____

Verse 2:
It isn't like it was empty space,
Caribs met him face to face.
Could anyone discover the place
When someone was already here?

Carib: kah-REEB
Onandaga: on-on-DAH-ga

Verse 3:
So tell me, who discovered what?
He thought he was in a different spot.
Columbus was lost, the Caribs were not;
They were already here.

CALENDAR OF EVENTS

Several weeks go I was picking up my mail at the Post Office when I saw a woman carrying a huge box that was spilling over with envelopes, newsletters and postcards. Curiosity popped out of my mouth and I pondered out loud in her direction, "Wow, that's a whole lot of mail! Is that all for one group?"

We chatted a while and she told me that every week, she picks up that same amount of mail for lots of different groups. "What kinds of groups?" I asked, still staring at the overflowing mail. "Groups with roots in Northern Europe," she replied.

My curiosity heightened as we talked back and forth. Her seemingly nonchalant answers followed my questions until I finally forced out the one question that was growing in me from early on. "Do you collect mail for the Ku Klux Klan?" I asked.

"Yes, I do. And for other groups like them," she replied.

"Are there many groups like the Klan around this area?" I stammered.

"Oh, absolutely, lots of them." Smiling, she said goodbye and walked out of the Post Office leaving me in a stunned state of deep and disturbing dismay.

As an antidote to the gross realities of hatred, bigotry and violence, images of the Children's Music Network come to mind: the incredibly loving and well-intentioned people; the bold and gentle words to our songs that move us to laugh and cry; the gatherings and connections that nurture and inspire; the power of our mission to help create a world of compassion, inclusion and cooperation.

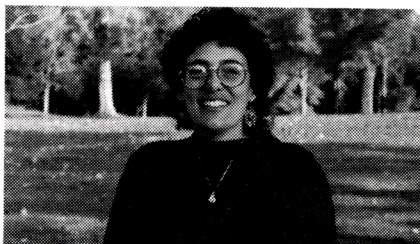
I want to ask CMN'ers to help me fulfill a delicious fantasy: Imagine that I'm at the Post Office picking up mail for the "Pass It On" Calendar section. I'm carrying a bulging

box spilling over with letters and postcards from every nook and cranny where CMN'ers live, work and play. As I sort through the bulk of mail listing wonderful conferences, festivals, concerts, workshops and other exciting events, who notices me grinning from ear to ear but the woman who picks up mail for the Klan!

"Wow, that's a lot of mail! What group are you with?" she asks, greeting me with curiosity and a broad smile. She asks lots of questions and listens intently as I tell her all about CMN and "Pass It On." Then she starts telling me about her two young children, about how much they love music and how they make up songs together in the bathtub and at bedtime. "Where can I find the music that you and your friends write?" she asks.

I make some suggestions, then offer her a copy of a hot-off-the-press "Pass It On" that's just arrived in my mailbox. With a very warm and sincere thank you, she wishes me well and walks away with an extra wave of her hand.

What a hopeful fantasy! But it hasn't happened yet and my mailbox isn't yet overflowing. However, increasingly, listings are coming in. We want to build an extra special Calendar section and your efforts to send listings - even just one a year - will help make all the difference. For each event, include the title, dates, location, brief description, phone number and the name of a contact person. Information about local, regional, national or international events scheduled within eighteen months of each "Pass It On" issue will be listed (space providing). Send your listing to **Ruth Pelham, Calendar Editor, PO Box 6024, Albany, NY 12206.**



Many thanks to the CMN'ers who sent in these listings:

National Children's Music Network January Gathering

Channing Hall
405 Washington Avenue
Albany, NY
Contact: Debbi Friedlander
(413) 256-1380

Kate Unger (914) 373-9372
Friday, January 24, 1992
10:00 A.M. - 4:00 P.M.
Song swap, workshops, meetings

People's Music Network January Gathering

Livingston Middle School
315 Northern Blvd.
Albany, NY

Contact: Sonny Ochs
(518) 827-4953
Ruth Pelham (518) 432-7561
January 24 - January 26
Workshops, plenaries, songswaps on themes of: peace and justice, safe environment, Native American culture and survival, women's, men's, labor, Puerto Rican liberation and much more

Fourth Annual Folk Alliance Conference

Calgary, Alberta, Canada
Contact: Folk Alliance
Box 5010, Chapel Hill, NC 27514
or Calgary Contacts: Bob de Wolff (403) 283-8099
Cathy Miller (403) 264-5295
January 30 - February 2, 1992

Northern California CMN Songswap

Eureka, California
Contact: Lisa Atkinson
(408) 266-1631
Saturday, February 8
Call for location, schedule and further information.

Southern And Northern California CMN Gathering

Cal. State U., Fresno, California
Contact: Lisa Atkinson - N. Cal
(408) 266-2987, Marcia Berman - S. Cal (213) 460-4387
Saturday, March 7, 11 - 4 P.M.
Singing, networking and noted author and performer Gene Bluestein will discuss "Using Folk Material"

NATIONAL CMN OCTOBER WEEKEND 1992

EARLY BIRD REGISTRATION FORM

27

Register now for the October 23-25th, 1992 weekend in L.A.! Send your full registration (lodging & meals included) in before July 1, 1992 and save \$5.00 per participant. Details about exact location, etc. will be sent to you later.

NAME/S:
ADDRESS:
CITY/STATE/ZIP:

TELEPHONE:
AGE/S OF CHILD/REN:
SPECIAL DIET?:

MAIL TO:
S. Cal CMN
Miriam Sherman
1544 S. Point View St.
Los Angeles, CA 90035

I will need help with transportation from:
I would like info about discount airfare:
I can bring extra bedding/sleeping bag, etc.:

I can drive someone from my area:
I would like to borrow bedding mat'l.:
I am enclosing a ck for \$_____ (\$25 ea.) to reserve #_____ places.
(You will receive the balance at a later date.)

Things I would like to have happen at the weekend/ topics I would like addressed:

I can help with the weekend in the following way:

I have enclosed: Members - Adult: \$75.00 #_____ x \$75.00 = \$_____
 Non-Members - Adult: \$90.00 #_____ x \$90.00 = \$_____
 Early Bird discount: - \$ 5.00 (#_____ x \$5.00) - \$_____
 TOTAL \$_____

Child: \$60.00 #_____ x \$60.00 = \$_____
Child: \$75.00 #_____ x \$75.00 = \$_____
 (#_____ x \$5.00) - \$_____
 TOTAL \$_____

1992 New England Folk Festival
Natick High School, Natick, MA
Contact: NEFF Office
1950 Massachusetts Ave.
Cambridge, MA 02140
(617) 354-1340
Friday, April 24 - Sunday, April 26
Folk and contra dancing, puppet shows, sings, concerts, etc.

National Assoc. For Independent Record Distribution
Austin, TX
Contact: NAIRD Office
(609) 482-8999
May 6 - 10, 1992
Workshops, trade show, INDIE Awards presentation at NAIRD banquet

Northwest Folklife Festival
Seattle Center, Seattle, WA
Contact: Northwest Folk Festival
305 Harrison St.
Seattle, WA 98109 (206) 684-7300
May 22 - May 25, 1992
Over 800 performing groups displaying the ethnic and traditional music and dance of over 100 countries. FREE!

Cambridge River Festival
Cambridge, MA
Contact: Cambridge River Fest
57 Inman St.,
Cambridge, MA 02139
(617) 349-4380
May 29 - May 31
Multi-cultural, multi-stage, multi-arts extravaganza of music, dance, fireworks and parades, FREE!

Kerrville Folk Festival
Kerrville, TX
Contact: Rod Kennedy
(512) 257-3600
May 22 - June 12, 1992
Concerts, workshops, songwriters competition

Appel Farm Arts And Music Festival
Contact: Appel Farms
Box 888, Elmer, NJ 08318
(609) 358-2472
June 6, 1992, Noon - 8:00 PM
Concerts, workshops, children's programs plus crafts

Artists With Class: Conference '92
SUNY, New Paltz, NY
Contact: Chris Holder
66 Jenkins Rd.
Burnt Hills, NY 12027
June 20 - June 21
Workshop themes include "How to Design and Execute a Residency," "Censorship in Arts-In-Education," "Taxes, Accounting and Legal Issues for AIE" and more about the philosophical and practical for the independent teaching artist

Clearwater's Great Hudson River Revival
Westchester Community College
Valhalla, NY
Contact: Clearwater
112 Market St.
Poughkeepsie, NY 12601
(914) 454-7951
June 20 - 21, 1992
Music, storytelling, dancing, crafts, food

CMN Joins California Traditional Music Society
SOCA Univ. in Calabasas, CA
For info: S. Cal CMN
(213) 460-4387
Sunday, June 28, 1992

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

New England CMN Fall Gathering
Wayland, MA
Contact: Joanne Olshansky
(508) 358-5213
September 12, 1992
Songswaps, workshops, plenary

National CMN Annual Weekend
Griffith Park Camp,
Los Angeles, CA
Contact: Southern Cal CMN
570 N. Arden Blvd.
Los Angeles, CA 90004
(213) 460-4387
October 23, 24, 25, 1992
Workshops, speakers, multi-cultural, song-swaps, round robins, sharing

**USE FORM ON THIS PAGE
FOR EARLY
REGISTRATION.**

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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.