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# PASS IT ON!<sup>TM</sup>

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The Journal of the Children's Music Network (CMN)<sup>TM</sup>

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ISSUE #13 WINTER 1993

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## CMN NATIONAL GATHERING:

**PAST**  
(PAGES 3 & 14)  
**AND**  
**FUTURE**  
(PAGE 27)



## AN INTERVIEW WITH MARCIA BERMAN

(PAGE 6)



## THE 1993 CHILDREN'S RADIO DIRECTORY

FOR MEMBERS ONLY  
(CENTERFOLD PULLOUT)



## FROM THE EDITORS

### UPHOLDING THE CMN VALUES

Over the last few years, we have had the opportunity to witness and be a part of the tremendous growth of The Children's Music Network. Our membership has doubled since we took over the office tasks and started editing "*Pass It On!*" in the fall of 1990. Our first "national" gathering in Bantam, CT proved to be such a rewarding experience for those 50 people who attended, that when the word got around, our next national gathering was filled to capacity with double the number of participants (and due to space limitations, we weren't even able to accommodate all who would have liked to attend.) Again, this year, thanks to the help of the many people on the planning committee for the LA National Gathering, our attendance doubled and the gathering represented age and cultural diversity.

More importantly though, than the numbers of people, CMN has grown in many other ways. We are well on our way to becoming a viable force "as a positive catalyst for education and community building through music" as demonstrated through the variety of workshops offered at the national and regional gatherings throughout the country. We have gained the attention of the music industry as seen through their representation in LA and their attention to CMN in a number of publications (such as Billboard this past November).

**We believe that we have become a focus of attention because we are one of the only organizations (if not the only one) that has as its purpose and reason for being, the dissemination of values, and empowerment through children's music.** Recently, a number of opportunities have arisen for CMN. Some include being offered national exposure through various media forms, while others include major projects generated by the people power of our own members. We

feel strongly, that at this point of growth for CMN, it is essential that our purpose in all that we do as a network, has as its focus the CMN values as expressed in our mission statement. While it is tempting to get swept up in opportunities that offer exposure and fame, we must be clear about our reasons for being, and the ways in which we proceed. We must be sure that any opportunities of which the network takes advantage will benefit us as a whole and not just a small group of representative members.

At this point, it is important that we take the time to think out and ensure that our policies about publicity and media opportunities **do** reflect our values, even if it means that some of these opportunities need to be put on hold for a while. This does not mean that we will stand still and ruminate, rather we will work swiftly to develop procedures and policies that ensure our values are boldly apparent in all that we do.

The agenda of the January, '93 CMN Board of Directors meeting includes such issues. Our board has become mobilized to act efficiently and quickly in dealing with many, many aspects concerning the growth of CMN. **We welcome and need your input and assistance.** You can be sure that all decisions will uphold the CMN values and will be made for the good of the network as a whole.

--Andrea and Ron Stone

### CALL FOR SONGS

Has your region or area of the country been neglected in song publication in *PIO!*? Help me discover good songs from all over the country/world!

We are always looking for songs written by children as well as songs by adults.

Please submit songs (tape and lead sheet) for consideration for publication in *Pass It On!* to:

Joanne Olshansky,  
PIO! Songs Editor  
11 Marshall Terrace  
Wayland, MA 01778

### "PASS IT ON!"™

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Articles in this journal do not necessarily represent the views of The Children's Music Network. Members are invited to send songs and articles for submission directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you can let the editor know in advance that you plan to write an article. Deadlines for issues are as follows: Fall Issue- July 1st, Winter Issue - November 1st, and Spring Issue - March 1st.

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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

## L.A. 1992: A TIME OF SHARING AND LEARNING



The 1992 CMN National Gathering held this past October in LA proved to be a great success in many ways. We hosted a sell out crowd of over 150 adults and 40 children. Workshops offered participants a variety of topics to explore. They were broken up into categories entitled "Songs and Stories Reflecting Ethnic and Cultural Diversity", "Old Favorites and New Questions/New Favorites and Old Questions", "The How, What and Why of Songwriting", "Ideas and Songs that work in the Classroom", "The Business of Music", and of course, "Singing and More Singing", as well as activities for children and families. Song circles, round robins, meal times, and casual congregating offered opportunities to meet new friends, and perhaps visit with old friends from around the country.

If you weren't able to participate in this event of sharing songs, ideas, and new approaches to various issues, we would like to offer a bit of the gathering to you, through the pages of *Pass It On!*, and hope that you will be able to join us next year.

Upon arrival in L.A., CMN members were greeted with incredible hospitality. The planning committee, chaired by Jacki Breger, attended to the needs of all. The surroundings were beautiful, and the setting was perfect for an exciting, intense weekend.

In a workshop on *Songs and Stories from African and African American Cultures*, Nailah Malik demonstrated how she goes about taking various books and turning them into captivating musical and storytelling events for

her young listeners in her work as a librarian. She performed her version of Pete Seeger's "Abiyoyo", noting that not reading music does not stop her from using a song in her presentation. She simply, makes up her own tune. Nailah will take a story and adapt it to her audience's frame of reference. This was an inspiring workshop that encouraged us to be creative and expansive in our work with young people, and not feel limited by how someone else might sing a song or act out a story.

At the *Lirica Infantil - Vamos a Cantar* workshop, José-Luis Orozco discussed how music is a helpful tool in bi-lingual classrooms and with bi-lingual children. Songs presented in two languages help children build vocabulary and they enable all to participate. José-Luis uses traditional songs that he translates, he writes his own songs, and uses familiar tunes in a way that successfully involves everyone.

Nancy Schimmel and Phil Hoose shared stories of young activists in their workshop *Any Kid Can Be a Hero*. Through true stories and songs of young people around the world fighting for their rights, many participants left this session thinking about ways to help young people express their feelings, validate and support their beliefs and concerns. We could appreciate the bravery and courage of young people who take a stand. We can empower young people with opportunities for songwriting, prose and poetry writing, in the classroom.

The empowerment of young people seemed to be the theme of the combined workshops of Bob Blue and Tom Hunter. *Children and Musical Theatre* and *Using Songs Interactively* merged into a discussion about listening to what children are saying. Children "tell" us what they want and need; they tell us about their lives. We need to "listen" carefully. Tom's song, "Come Into My House" demonstrated how one can find out about what's important to young people by "coming into" their lives. Bob reminded us that offering children the opportunity to be the lead(s), have a solo(s), etc. is more important than the "show" itself (see page 8).

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Joanne Olshansky moved us from beginning concepts about *Exploring Harmony with Children* to creative ways of teaching harmony through story songs that demonstrate rather than advanced theoretical musical concepts. We were reminded not to underestimate the abilities of young singers through Joanne's list of easy, well known songs that can be taught in rounds and with simple harmonies. Most of all, participants came away feeling excited about the many possibilities and creative ways of working with young choruses or informal groups.

Classroom teachers and parents had the opportunity to express concerns and share frustrations at the workshop on *Empowering Children While Setting Limits*, facilitated by Andrea Stone. More and more educators are faced with working with children who have been brought up with no limits, whether they live in underprivileged or affluent situations. The question of how teachers struggle with their belief in empowerment for children, while needing to create a safe, structured environment was discussed. While there are no clear answers, participants felt less iso-

lated in their struggle.

At the workshops about *The Business of Music*, the workings of distribution, independent and major labels, and representation were explained. All in all, a performer needs to work hard to become known in the marketplace. There has to be a reason why people will buy your product. They have to be familiar with your name, or your songs, etc. Even if you have large distribution, your product will not sell unless it is known. We were challenged to think about a new way to look at our goals in the business of music rather than accepting the hierarchy of performer-agent-label.

Space prohibits us from describing all of the other wonderful workshops that took place during the weekend. Song circles, of people going around the circle sharing song about various topics like ecology, peace, multiculturalism were also a vital part of the weekend and helped people get to know each other. The Saturday night Round Robin concert enabled all who wished, to share a song with the entire group.

The weekend drew to a close with a huge circle, gathering every one

together to share their thoughts and feelings about the entire experience. It was truly moving, which made it really difficult for every one to pack up and leave. The only consolation was in knowing that we will get to be together again next year.

**Speaking of next year, mark your calendars for the weekend of October 15, 16, and 17, 1993 when the next National Gathering will be held in Warwick, NY. Easiest airport access is through Newark Airport. Use the form on page 27 for early registration.**

Check out pages 14 and 15 for a pictorial remembrance of our time together in LA. \$\$\$



Tom Hunter at the Round Robin in LA.

## MAY THE WORK WE DO

words and music by Tom Hunter  
© 1990 Tom Hunter

This is a song by Tom (on his album, **Bits and Pieces**) that the CMN Board of Directors has adopted as our theme. We sing this at the end of our meetings as we assume the corporate structure position (everyone in a huddle, arms around each other, with children in the middle). It was a thrill to sing this **with** Tom at the L.A. National Gathering last October! Tom explains that "the words of verse 1 came from one of Pablo Picasso's journals, and they needed to be sung! A world worthy of its children is the best criteria I know for peace and justice."

(Acappella) May the work we do make the world we live in a  
work we do make the world we live in a

1. lit - tle more wor - thy of our chil - dren. May the  
2. lit - tle more wor - thy of our chil - dren.

ADDITIONAL VERSES: May the songs we sing....., games we play....., love we share....., lives we live....., etc.



# COLORING OUTSIDE THE LINES

5

words and music by Tom Hunter

© 1990 Tom Hunter

Here is one of Tom's many wonderful songs that lots of people in CMN have enjoyed. Tom says, "When she was five, my daughter Irene and I would color together. She was so careful to stay in the lines that she was incensed when someone hit her elbow and a crayon went outside the lines. That day a wonderful image was born...." This song can be heard on **Bits and Pieces**, a great collection of songs for adults who work with children. To contact Tom about his songs, tapes, and workshops, write to him at Long Sleeve Records, 3212 Northwest Ave., Suite C-321, Bellingham, WA 98225.

**VERSE**

C F C

1 She sat down to col - or at her col - or - ing book — and was care - ful - ly stay -

D G C F C

7 ing in - side the lines — when all of a sud - den she grinned and said, — "I'm gon - na'

C G C **CHORUS** C F

14 col - or out - side of the lines this time!" — Col - or - ing out - side the

C 1. D G 2. G C

21 lines, I'm gon-na' col - or out - side of the lines this time. — lines this time. —

**FORM:** V1, CH, V2, CH, V3, CH, V4, CH

**V1** She sat down to color at her coloring book  
And was carefully staying inside the lines  
When all of a sudden she grinned and said,  
"I'm gonna' color outside of the lines this time!" **CH**

**V2** It was a group that was learning how to dance and move  
With particular steps they were supposed to find.  
All of a sudden someone jumped up and said,  
"I'm gonna' dance outside of the lines this time!" **CH** Dancing...

**V3** She was a first-year teacher trying things out  
And was told it's best if you'd toe the line.  
Then her principal said, "You're getting through to your kids,  
So you can teach outside of the lines this time." **CH** Teaching...

**V4** She was too tired to go to the back of the bus  
So she took the first seat that she could find  
She didn't say much but what she did spoke loud,  
"I'm gonna' sit outside of the lines this time." **CH** Sitting...

**V5** There was a man beat up in a ditch by the road  
Who was helped out by someone that he despised.  
So to love God and love your neighbor as yourself  
You've got to love outside of the lines sometimes. **CH** Loving...



## "I NEVER HAD TO LEARN TO PLAY PIANO."



### AN INTERVIEW WITH MARCIA BERMAN Conducted by Phil Hoose

It is hard to imagine anyone who has been more important to the development of children's music in this country over the last 40 years than Marcia Berman.

She is perhaps most widely known through her twelve albums for children, albums filled with songs of caring and fun and encouragement, songs that help children express their feelings and help them know they are special. Several songs have become classics of children's music, including "I'm Not Small," and "The Angry Song." On the album "Cloud Journeys," Marcia teamed up with Anne Barlin to bring to children performers from Native American, African-American and Hawaiian cultures.

Her music, and the material from her music workshops for teachers and parents have become an important part of the curriculum for early childhood education.

Marcia is a renowned provider of chances. Many performers of music for children got a start, or a job, through the concerts that Marcia promoted at McCabe's Guitar Shop in Santa Monica, California or on her children's radio program on stations KPFK and WBAI. As the co-founder of the Children's Peace Camp, as a

producer of house concerts, and as a central organizer of America's largest CMN chapter, Marcia continues to use music as a tool to empower thousands of children and adults.

But friends and colleagues such as Patty Zeitlin, who collaborated with Marcia on seven albums say that Marcia's influence is far greater, and more personal, than the sum of her accomplishments. "She has this incredible knack for empowering people," says Lorraine Bayes Dear-dorff, the founding member of Tickle Tune Typhoon. "It is quite rare. She is able to support people no matter where they are in their growth, whether they're singing in front of others for the first time or whether they need answers to difficult business questions. Her support is very grounding. My guess is that anyone who has been around Marcia a little or a lot knows that they're loved and cared for. She helps them understand that they have something good to bring into the world. It's her gift, and I think everyone feels it. I can only describe it as a quality of grace."

Marcia Berman, 60, lives with her son Peter in Santa Monica, where she continues to provide chances to children's artists through the concerts she produces from her living room. She spoke with CMN's Phil Hoose from her home about the inspiration she received from Malvina Reynolds, about music and children, about CMN, and about her life and work.

**PIO:** Who sang to you when you were little?

**MB:** Singing happened all the time in our family. My grandmother Leche sang "Dietza Ulitza" and "Rozhinkes mit Mandlen" (Raisins and Almonds). My mother sang me "Long Long Ago" and my parents together sang "Me and My Shadow." One of my most precious memories is sleeping over at my grandma's house and having Aunt Clara help me get to sleep by stroking my eyebrows and singing "Let's Build a Stairway to the Stars" or "Skylark."

**PIO:** What was your family like?

**MB:** I grew up in a large, very close-knit family in Los Angeles. All my dad's sisters and brothers lived on the same street. Whenever they moved, we all moved. There were always cousins and aunts and uncles. My grandparents only lived 5 minutes away. We were over there all the time.

It was like growing up with a lot of mothers and fathers, in our extended family. My grandfather said that his home was a sanctuary for children and no one could hit a child in his home. That made a great impression on me. But our big family had its downside too. There was a lot of controlling of children, of telling us what to do. I always hated that.

**PIO:** Were you encouraged to sing?

**MB:** One of my grandmothers especially encouraged me to sing. My mother's mother. I remember her saying I sang like a nightengale. My paternal grandparents also encouraged me.

**PIO:** How did you become exposed to folk music?

**MB:** When I was a young child my parents gave me a record player. I just loved the sense of being able to put on whatever music I wanted to. There was something powerful about that record player. My dad made me a nightstand and put a radio on it, too. I could go to sleep at night and listen to the radio. One program, it was Judy Kanova's program, had a theme song that was a folk song, I think, "Hushabye." I loved it so much.

Then, when I was about 11 years old I belonged to a Jewish organization that had a camp where we heard folk music from different nations. One of the earliest folk songs I heard was "The Foggy, Foggy Dew", and "John Henry", probably some spirituals and union songs, songs from the Spanish Civil War, and Hebrew songs.

That camp has influenced me through my whole life. We were encouraged to express our feelings and talk about what was going on in our lives. It has made me think that children should be doing things that are meaningful and useful. We learned graphic arts and writing. It was very unlike my



education at school.

We discussed the role of women throughout the world. There was an attempt to empower children. We got to do real things at the camp. We were in a mountainous area and we got to do guard duty on four hour shifts every night. They put a boy and girl together. Unlike my family where I was being prepared to be a lady, at camp I was told that I could do all these things. Being a girl didn't mean I couldn't.

I learned that I could excel in sports, too. In school, there were the good players and the lousy players. You were never encouraged to go from one to the other. At camp, when we first played volleyball, out of habit I said, 'Just put me between two good people.' But they said, 'Oh, no, we want YOU to be one of the good people. We want everybody to have skills.'

A black woman cooked for us at the camp. One year they told her she wasn't allowed to swim in Lake Gregory. So we boycotted the Lake; none of us swam in Lake Gregory. I went to that camp for four years; it was wonderful.

**PIO:** What was the folk scene like in Los Angeles when you got started?

**MB:** We had a group of friends that sang together. Frank Hamilton, Odetta, Jo Mapes, Dave Zeitlin, Sid Berland, Darrell Adams from the Northwest--he wrote "I was born in Portland Town." In the early 50's we formed a group called the New World Folksingers. I can remember our first job. We went up on stage in pairs, and I went with Dave Zeitlin. We sang for a group of affluent people. I remember standing up on stage singing, "It Takes a Worried Man," looking at these people in fur coats, wondering, "Are we getting our message across?"

At the time we were very influenced by Pete Seeger and Woody Guthrie, Will Geer and Cisco Houston. We would sing hootenannies in living rooms, and

while people were waiting for Pete or Woody, we younger singers would get our chance to sing.

I remember once we did a Christmas program with Woody and Will Geer at the Diana Ballroom on a rainy night. It was the first time my parents ever came to hear me sing in public. They still didn't know what to make of it. They were upset that their nice Jewish girl was singing Christmas songs.

**PIO:** Why and how did you get involved in children's music?

**MB:** I went to college at Berkeley and UCLA to train to be an elementary teacher. They had all these requirements: you had to play the piano. You had to read music. I had a block with piano lessons. I thought reading music was too difficult for me. I decided to write my own songs for children so I wouldn't have to read them.

Besides that, the songs for children we learned about in college were boring. I had been listening to folk music since I was a girl, and in college I was listening to the Library of Congress recordings. The stuff being given to children paled by comparison. It had no guts. It had no content. It was somebody's idea of what a child would like to hear. It was just terrible stuff. They would take a perfectly good folk song and water it down. They would take the "Drunken" part out of "What Shall We Do with the Drunken Sailor?" One typical song was (sings) "Remember your name and address, your telephone number too, and (if you get lost) go up to a kind policeman, the very first one you see." Or "Apple tree, apple tree, throw a red one down to me."

I remember during my training as a teacher there was a negative attitude toward music that was jazzy or too stimulating, that somehow it would make you lose control of your group. That was a big thing in training, that a teacher always had to be in control of your group.

When I started being with children as a young teacher I just started making up songs. I felt really comfortable with melodies and changing

things around. I played guitar. Words came from the experiences I was having with children. 7

**PIO:** Did you ever become a classroom teacher?

**MB:** Yes, after college I started teaching school, and from the first minute I realized that wasn't what I wanted to do. I stayed with it for awhile because it wouldn't look good on my record to switch from job to job. I loved working with the kids but the bureaucracy was awful, all the rules and regulations kept you from doing anything creative. I was teaching kindergarten and later I taught first and second grade and then in an ungraded private school. I retired after about three years, got married, had a child and then went back to teaching for maybe another two years.

**PIO:** What did you do after teaching?

**MB:** I started doing a lot of freelance things. I put on rhythm workshops and singing workshops, taught guitar, performed for children. I did music in ways so I wouldn't have to teach school anymore. I don't know that I could ever have called myself a businesswoman, but I was getting jobs for myself. Sometimes friends would help get me jobs. I had a weekly radio show on KPFK for a year, and it was rebroadcast on WBAI.

I never left education entirely. I entered by teaching those who taught young children and wanted to bring music into the classroom, in nursery schools and pre-schools. It was great. The workshops were at a community college. I never had to



Marcia with Peace Camp Chorus at 1992 LA Nat'l Gathering

(continued on page 20)



# 8 AN APPROACH TO CREATING MUSICAL THEATER WITH CHILDREN

by Bob Blue

Sixteen children out of the thirty who had registered for my summer course in musical theater wanted to be Alice in our production of "Alice in Wonderland." And, if I was going to keep my word ("You will get to play the part you want to play"), all sixteen would get to play Alice. These sixteen children were not prima donnas, not egomaniacs. Most of them were only dreaming of being Alice, expecting that some one else more talented, prettier, louder, more assertive, or "better" in some way would get the role. Some gave up before they started, and I had to work to uncover their secret dream.

When all the dust had settled, I had told sixteen children that they would all play Alice. I had already written seven Alices into the script, one in each of seven scenes, in what I had thought had been expert anticipation of children's hopes. At the end of each scene, Alice would read something someone had handed her, expecting it to be a contract, or directions. It was, in fact, a bit of narration, explaining that reading it turned Alice into a different person. Alice would start the next scene wondering why she had changed. I had also written four songs for Alice to sing, expecting that about four would have the nerve to want solos. But fourteen wanted solos.

That night I wrote an extra scene, in which Alice met Humpty Dumpty, who actually appears in Through the Looking Glass, not Alice's Adventures in Wonderland. My thinking was that we could perform the play twice, and each of the sixteen Alices would have a scene. I also wrote four more songs, so that everyone who wanted a solo would get one, and I wrote them into the script in a way that they could be omitted for those who didn't want solos.

But enough about the writing and

casting. What followed was an amazing experience in which I saw children creating, cooperating, complaining, arguing, learning from each other, from Nancy (my co-teacher), from me, from their parents. There was the moment when a child presented the song she had written to sing at the end of the play. I told her I would learn it and accompany her on the piano. But she had already composed her own piano accompaniment, and she accompanied herself. Another time, the Mad Hatter and the March Hare presented their first rendition of a duet I had written - a song filled with interruptions. They had practiced it in private, and they interrupted each other right on cue and in rhythm.

If you have seen teachers or directors directing children in a play, if you remember the plays you were in as a child, or if you are a child now, you may have a preconceived notion of what it means to do a play with children. You may have a preconceived notion of what it means to do a play with children. You may have an image of a benign despot (or not so benign) yelling directions to the actors: "LOUDER!!" "YOU ARE BLOCKING KRISTIN!!" "DON'T DO IT THAT WAY; DO IT THIS WAY!!" I have been that despot (benign, I hope).

But in this production, a fair proportion of the suggestions came from the children in the cast. They sat as the audience/directors when they were not in the scene being rehearsed, and since all roles but one were played by more than one child, they could see possibilities for improving their roles as their counterparts rehearsed. After each rehearsal, we would have feedback time. Appreciations and suggestions had to be specific and phrased positively ("I really like the way you . . .") "One way you could make this scene even better would be . . .") Nancy and I had veto power, and we insisted, for example, that we could not use complicated new ideas during the last two days before performance, because there was not enough time to practice. But we didn't often use our veto power. The play really did belong to the children. We did not invent this approach; the idea behind it goes back to the dawning of open education, and probably much further, but it felt new for me anyway.

The performances were enjoyable for the proud parents, the excited children, and the exhausted and exhilarated teachers. But most of my memories are about the marvelous moments when children came up with ideas, when they showed a little extra caring about each other, when they made us glad to be spending July in a hot auditorium with thirty children.

As I write this, I realize that I am trying to recapture the glory in a way that you, the reader, can recognize it and apply it to your own work with children. But maybe it was a fluke. Perhaps it was the combination of children. They were intelligent, creative, fun, eager, and determined. And we mustn't forget the teachers. We were pretty good, too. But I'd rather not think it was just a fleeting moment of grace. I'd rather think it was the result of an approach that will bring out the same kind of creative spirit in all children. \$\$\$

## LETTER TO THE EDITORS

"Many have come to teach the holiness of God, but still there is not peace in the world. Many have come to teach the holiness of men, and still there is not peace in the world. When many come to teach the holiness of children, then there will be peace in the world." - Rabbi Schlomo Carlebach

Hello to all . . .

This quote has been running through my head since the Gathering three weeks ago and I wanted to pass it on. The weekend was wonderful! The sharing, openness, friendliness . . . Being with so many people who share the same values, philosophies and love for children and music . . .

Patty Zeitlin spoke in her workshop about how wonderful it is to see so many people involved in children's music now, compared to the handful a few decades ago. . . . Maybe peace in the world is getting closer!

The weekend felt like a homecoming to me. Many thanks to all who put energy into organizing it. It also was great to meet some of you and to be able to connect faces to all the names I see in "Pass It On!"

Sincerely,  
Denise Friedl Ashland, OR



# THE MAHOGANY TREE

9

words and music by Sarah Pirtle

© 1990 Sarah Pirtle

Sarah wrote this beautiful, moving song about the Mexican rain forest and often uses a huge rain stick as accompaniment. She recently sang it at the CMN National Gathering in L.A. last October, inspiring children and adults through her powerful singing and words. It has been recorded for her newest tape, scheduled for release in spring of '93, on the Gentle Wind label. To contact Sarah about her songs, tapes, books and workshops, write to her at Box 28, Buckland, MA 01338.

## Moderato

$\text{♩} = 72$

**CHORUS** C F C F G

1 When you see, when you see the ma - ho - ga - ny tree, — Oh, tell — me what do — you see? When you

C F G C **VERSE**

6 see, when you see the ma - ho - ga - ny tree in the rain fo - rest of Mex - i - co. "L

F C G C

10 see," said the farm - er, "my cal - en - dar tree. Ma - ho - ga - ny flow - ers — speak to me. When the

F C G C

14 blos - soms fall — and the pet - als are torn, — I know that it's time — to — plant the corn." — When you

**LAST CHORUS** C F C

18 "Come a - round, come a - round the ma - ho - ga - ny tree. — To cut it down you'll have to

F G C F

22 pass by — me. — I stand in a cir - cle with my fam - i - ly. Pro - tect the

G C G C

25 rain fo - rest of Mex - i - co. Pro - tect the rain fo - rest of Mex - i - co." —

FORM: CH, V1, CH, V2, CH, V3, V4, CH, V5, LAST CH

CH When you see, when you see the mahogany tree  
Oh, tell me, what do you see?  
When you see, when you see the mahogany tree  
In the rain forest of Mexico.

V1 "I see," said the farmer, "my calendar tree.  
Mahogany flowers speak to me.  
When the blossoms fall and the petals are torn.  
I know that it's time to plant the corn." CHORUS

V2 "I see," said the great bird, "a butterfly tree.  
The food in her branches speaks to me.  
I will feast on the moths that hid at the top  
While the monkey howls and the raindrops drop." CHORUS

V3 "I see," said the logger, "a money tree.  
The promise of lumber speaks to me.  
This could bring a big price at the company town.  
Move the bulldozers in and we'll cut it right down."

V4 "I see," said the banker, "a furniture tree.  
The shine of the wood speaks to me.  
On the 44th floor, this will make a fine desk.  
Move the bulldozers in and I'll see to the rest." CHORUS

V5 "Stop," said the child, "It's our grandmother tree.  
I've always know it can speak to me.  
It lives in the Mayan memory.  
As a tree of life for my family."

LAST CH "Come around, come around the mahogany tree.  
To cut it down, you'll have to pass by me.  
I stand in a circle with my family.  
Protect the rain forest of Mexico.  
Protect the rain forest of Mexico.



# MUSIC IN THE WHOLE LANGUAGE CLASSROOM

by Marilyn G. Salerno

Today, children's songwriters and musicians have a wonderful opportunity to impact reading and language arts in classrooms throughout the world. As whole language teaching strategies and methods spread to schools far and wide, so does the need for teachers to use simple poems, rhythms, charts, and songs in their teaching of reading and literacy.

These songs, chants and poems feature simple lyrics with repeating phrases, rhyming words, and predictable outcomes. Part of the whole language teaching process includes the experience of children feeling the rhythm and flow of words, sensing the patterns of language and recognizing the musical quality of literature as they read.

Teachers everywhere are seeking out music and poetry to use in the classroom for the purpose of reading instruction, and songwriters and musicians can easily contribute new songs and ideas to this growing need in education. My own personal experience of twenty years of teaching kindergarten and first grade has always included a large "bite" of music, especially the use of folk tunes, children's favorite nursery rhymes, popular songs, and instrumental pieces. Although I offered to share my collection of songs and tapes with others, most or many of my colleagues felt music and singing was best left to the music specialist, or their day was so busy and crowded there was not time for music. Happily, I notice this attitude is changing and teachers are actively sharing and searching for songs, poems, and chants to integrate into their whole language reading programs.

Even simple rap songs are appealing to use, and students snap or clap out the rhythm of the words and sing along, too. For those teachers

like myself who are lucky enough to have a piano in their classrooms, it is easy to use music to encourage reading. Singing with Whole Language charts accompanied by the piano is just another way to reinforce reading and language skills taught on a daily basis. For those who are not as fortunate or musically adept, tapes and records are helpful as an aid to singing. Beating out the rhythm on a drum, snapping fingers or using rhythm sticks are other alternative accompaniments to use in singing favorite songs and charts. Two things are certain: children everywhere and of all ages love to sing, and it is a wonderful tool to use in teaching language and literacy.

An example of a whole language lesson integrated with music that first graders enjoyed made use of the traditional song "The Incy, Wincy Spider." I used this popular song-fingerplay, added some swing and syncopation and changed the words to fit into a lesson on beginning sounds. The song, to be relevant for each child, went like this: (To the tune of "Spider")

"A my name is Andy. / Andy begins with A. / I like apples.

Each child sang their own version of the song using their name, snapped their fingers to keep the beat, and then, at a later time, wrote their words out on a page for their "All About Me" books. A sample of this activity is printed on large chart paper so the class as a group could enjoy this together during music time. This strategy of using public domain melodies and changing the lyrics is often used by educators. It's easy for children to learn because it is familiar and children enjoy the creative change.

Musicians and songwriters can now offer their creative abilities and tap into this area of music education with their contributions. Any topic relating to children is acceptable. Any theme or idea or concept in science, social studies, self-esteem, family life, friendships, etc. . . . are needed and wanted by teachers to integrate into their programs for children. As you begin to consider contributing to this emerging field of music and literacy, consider the following helpful hints.

Keep the melody simple, use language that is predictable, repeats and has a musical quality. Offer tapes and/or printed music to assist in the instruction and, for listening activities, suggest various accompaniments, include a book if you can, and try it out on a group of children. There's a huge audience out there waiting for your songs!

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## REGIONAL REPORTS

### ARE WE A CMN REGION YET?

by Sarah Pirtle

If you've wanted to go to a national Gathering but haven't yet, or if you want more frequent opportunities to meet with others in children's music, regional gatherings provide excitement and support.

CMN is a network with an open doorway. We hope new members will keep coming and keep feeling welcome. One of the keys to our future growth is going to be the creation of many strong geographical regions where song swaps, group concerts, and other events can go on throughout the year.

First of all, what does "region" mean? Here's the formal description. In our by-laws we set up this clear but hopefully flexible definition:

An active region has at least ten people who are members of CMN by paying annual dues. The size can be as large as 500 miles by 500 miles. The Midwest is an example of a large region. New England is an example of a smaller one.

These members have at least one regional meeting a year, and appoint a regional contact person who is responsible for communicating news of the region to the Regional Committee Chair and to the National CMN office. Regional meetings need to be open to people who participate in all facets of children's music, and need to welcome children and teens as well as adults.



By spelling this out, we can make sure that each active region is represented on the Board. The by-laws also say that each active region elects one representative to the Board of Directors. For example, the Nashville area CMN group has now grown to the level of activity where they fit this definition, and Katherine Dines is the new regional Board representative for Nashville.

Another stipulation is that all regional events are financially self-supporting. Los Angeles CMN has in fact opened there own checking account to handle their many activities.

Now, what's the informal definition of an active region? It's a hologram of the CMN values in operation. Cooperation, collaborative decision making and mutual respect, values which are the hallmark of how we try to do things, are meant to interlace our network at every level.

\* Inclusion: A region plans events which have interest to all age groups. Rather than focusing on adult performers and songwriters, it reaches teachers, families, and radio hosts as well. The region makes a conscious commitment to expand in ethnicity. We bring in friends, think about the types of events we plan and the meeting locations we choose, or explore dual sponsorship with groups where people of color are leaders so that we don't remain dominated by white Anglo perspectives.

\* Linking national and regional: Regions announce all regional gatherings in *Pass It On!* and mail announcements to all members in regional area. They also give activity summaries to Debbie Friedlander for publication in *PIO!*. Regions are self-sustaining. They need to cover all costs for space rental, mailings and can raise money for the regional representative to attend the yearly board meeting or national gathering. All fliers and mailings get checked out with a board member before being mailed.

\* Shared leadership: It's helpful to have a core of people who plan events and also a broader circle of other members who are willing to do volunteer tasks. But how does the circle grow? One way is to send a clear mes-

sage that old timers are trying to make room for newcomers. We can keep stretching ourselves in this area. At a regional gathering, there are certain jobs with "high visibility" -- the person who sings an opening song, the person who greets the groups, leaders of closing songs, workshop leader -- we need to check that these are well distributed and won't fall to the same few. As one who often functions as a spokesperson, I find I appreciate other people letting me know if I've overlooked someone or if I'm not thinking clearly. When taking leadership, we can have our minds on many details at once and slip up. I like it when people give me feedback; it's a welcome way of providing another pair of eyes rather than assuming that slights and mistakes are intentional.

\* Conflict resolution: As we rub elbows with each other, we learn not only strengths but areas of difficulty. Can we meet these with compassion and even humor? If we anticipate that each of us will have thorny spots, then rather than ostracizing or criticizing we can try to talk honestly and work them out. If Gina promises to attend planning meetings and usually cancels at the last minute, we figure out ways she can give input over the phone. If Tony schedules the song swap at a time when young people can't be in it, we dialogue on why age diversity is a CMN foundation. We commit ourselves to open dialogue and creative solutions while upholding and living the CMN values.

Lastly, each region will have its own unique character. Experiment. And pass on what you find works!

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

The Canadian region will be hosting a one-day Canadian National Gathering on Saturday, April 3, 1993 from 1:00 PM at the Ralph Thornton Community Center, 765 Queen Street East, 2nd Floor, Toronto, Ontario. There will be songswaps, workshops, a pot luck supper, networking and partying. Cost for the gathering is \$10 - \$15, depending on ability to pay. For more information, contact Sandy.

**MIDWEST**  
Reid Miller  
Box 178  
Blue Mounds, WI 53517  
(608) 437-3388

Reid Miller has volunteered to be the new Midwest Region's coordinator and contact person, since Stuart Stotts has resigned from this position. Welcome, Reid, and thank you, Stuart, for all your help. Please feel free to contact Reid for information or to help plan future regional gatherings.

## NEW ENGLAND



The New England Regional Gathering was held September 12th at the All Newton Music School in Newton, MA. It was truly a wonderful gathering of about 60 people sharing songs, ideas and inspiration in a full day of 12 workshops and song swaps.

**We are looking for a new chairperson for our region. Please contact Bob Blue, (617) 899 5053, or Joanne Olshansky, (508) 358-5213, if you would like to be considered for this position.**

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

Two New York Gatherings are happening in January. The first one is Saturday, January 9th, on the SUNY New Paltz Campus at the McKenna Theatre, Noon to 9 PM. For info. contact Jay Mankita (914) 658-9419.

Also a gathering in NYC will be held on Friday January 22, noon - 6 PM at The Floating Hospital theater, docked at Pier 11 (Wall St.). For registration, or more information, contact Barbara Wright.



**NORTHERN CAL**

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

Northern California was well represented at our wonderful National Gathering in LA. We are planning a round robin Feb. 20th, at the Lindentree Bookstore in Los Altos, CA, at 2 PM. There we hope to discuss our statewide gathering in March in San Luis Obispo. Please call Lisa for more info. Volunteer help is needed.

**SOUTHEASTERN**

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

The new SE Region continues to grow. We meet the first Monday of the month (except this Jan.) at Broadcast Music Inc., at 1:00 PM. Our region participated in a showcase at the Tenn. Assoc. for the Education of Young Children conference. In February we will hold a music industry get-together to share info about CMN. Call Katherine for more about this event.

**SOUTHERN CAL**

**Marcia Berman**  
**13045 Mindanao Way #1**  
**Marina Del Ray, CA 90292**  
**(310) 821-1216**

To build interest and attendance at the recent 1992 National Gathering in Los Angeles we made a conscious effort to reach out to teachers, schools, parents and the community at large. Various sectors of the music industry, as well as music educators from the elementary through the secondary level, became aware of CMN. In the course of working on the gathering, we gained 25 new members and now the challenge is to engage in activities that will involve all.

Jacki Breger, a musician and active member of CMN, who chaired our gathering committee, was invited to be a member of the Youth Arts Advisory Committee in Los Angeles. This committee is made up of people

in fine arts and folk arts, who work together with city officials finding ways to get the arts to children and youth especially in inner city areas effected by the uprising of April 1992.

Plans are underway for the Second Annual Statewide Gathering. It will be held Saturday, March 13 at CA Poly Univ. in San Luis Obispo. Workshops and songswaps from 10 AM-4 PM. Contact your local CA region or Nina Ryne (805) 773-6941 for details.

**WESTERN MASS**

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

The second Western MA Regional Gathering, on November 7th, at the Amherst Community Arts Center, was great according to the many participants involved. We had a songswap which encouraged participation by children. After a break, several participants shared "activity" songs, and we ended with some quiet songs and lullabies. We felt fortunate to have had child care provided by two talented teenage musicians, Noni Thompson and Tashina Robinson. Our region is committed to providing child care and, because of this, hope to encourage the attendance and participation of children with their parents.

At the moment we are trying to meet every three or four months. Everyone is welcome at our next gathering which will likely be the first Saturday in March. We hope to be in a different location that is wheelchair accessible. Again, child care will be provided, and donations are requested to cover costs (\$3 - \$5). Call Debbi for more information.

**NATIONAL NEWS**

**NATIONAL OFFICE**  
**INTRODUCES**  
**MARGE CORCORAN**

The Children's Music Network is pleased to announce that Marge Corcoran has begun to work as our new office management consultant.

Marge comes to us with years of experience with non-profit organizations and has been an active board member, trustee and past president of the American Association of Medical Assistants. She is an author, lecturer, and consultant in that field.



We welcome Marge warmly, and hope she will find her association with CMN an enjoyable one.

The CMN Board will meet 1/15-17/93 in Wayland, MA. Members who cannot attend will join us via conference call: report to follow.

**SWAP SHOP**

This column is for anyone who wants to barter a skill or exchange a service. If you need or want to offer or swap help or instruction with other CMNers, the Swap Shop is a great place to do that. So be brave and send in your listing to: Ruth Pelham, The CMN Swap Shop, PO Box 6024 Albany, NY 12206.

Volunteer needed to coordinate children's activities at the San Francisco Free Folk Festival held in June. Performances and workshops all weekend long including a CMN Round Robin coordinated by Lisa Atkinson. For more information, call Linda (510) 531-4449.

While not a swap, a request for information about songbooks and tapes came in to the CMN office. Helene E. Maddock, Naturalist at Jughandle Creek Farm in California, is looking for environmental songs and campfire songs. You can contact her at: Jughandle Creek Farms, CA Institute of Man in Nature, P.O. Box 171, Comptche, CA 95427 or call at: (707) 937-3128.



## FIGHTING THE ANTI-KID RADIO BIAS

by Jamie T. Deming

The Association of Independents in Radio (AIR) held its first conference in ten years in Ft. Worth on November 19 - 21. This was a gathering of radio producers who freelance for NPR, APR or other networks and formats, or who produce their own programs for syndication to public (and some commercial) stations. Some Program Directors were there as well as various other "gatekeepers" at NPR and funders such as Rick Madden from the CPB. The AIR Conference was comprised of diversified adults comfortable in their adult medium. Children as participants in radio were never mentioned - except by us.

The children's gadflies were me (Kids Alive), PJ Swift (Pickleberry Pie), Tina Hubbs (New Generation - KOPN), Cherie Lyn (Treehouse Radio), and Brenda Davis (Pass It On - teen radio). We held a "focus forum" on kids' radio which was attended by a half dozen others interested in trying and one who had been at WGBH when The Spider's Web was on the air.

This is what struck me most: I'm used to hearing "kids don't listen to radio," that black and white dismissal of the issue typical of Program Directors. However, what surprised me even now was the total lack of understanding about kids among those grown-ups - independents as well as station executive. They **still** think of children as too high frequency, too "cute" or too loud. They think of all children as toddlers. They think they need to understand teenage mutant ninja turtles to understand kids. They are not experienced in **listening** to kids. They've forgotten their own childhoods. That children are to be seen and not heard still applies in the 90's. (Why don't we just do TV? - future article.)

Speaking for the children's group, I would say that we are primarily interested in providing thoughtful and entertaining programming on the

radio for children of various target age groups. Many of us have formats which allow children to **be** on the air, either reading scripts or their own writings or expressing their own thoughts candidly.

Our second motive is to advocate children. We invite grown-ups to share in the fun and listen to the issues, opinions and accomplishments of children. Parents tune in for and with their kids **but** it remains true that childless adults typically do not. This is not surprising since the media presents kids as screamers on Double Dare or precocious mini grown-ups on Full House. They see the walking corporate billboards (ninja turtle T-shirts and PJ's, Barbie Dolls) but not the potential of the persons wearing them. Nationally, it's no surprise we do not value children enough.

Radio programming for children is segregated far worse than programming for or about any ethnic, religious or racial group. On news, general interest or cultural magazine formats we hear stories about and by Native Americans, African Americans, Asian Americans, Hispanics, etc. We don't hear stories from the hearts of kids. We hear about child abuse, educational programs, day care and other subjects but we don't hear about how kids themselves react to these issues. They're never asked.

This brings me to strategy: We must **infiltrate** adult radio by getting kids and kids' personal issues onto standard adult programs. All Things Considered should have spots narrated by kids. Kids should be interviewed on Morning Edition, etc. We must provide radio listeners with the opportunity to get used to those higher voices and how thoughtful kids can be. This is probably the only way we'll educate American adults to extend their tolerance and appreciation of diversity beyond merely racial or ethnic grounds. Perhaps then we can have an intelligent conversation about radio for kids.

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## NEW GENERATION RADIO CONFERENCE AND PERFORMANCE

Want to learn how to work with kids to produce radio drama in the classroom? Tina Hubbs will run another

excellent workshop/conference in Columbia, MO next July. Details in next issue. Artists in education, radio producers, teachers - there's so much to learn. For information, call **Tina Hubbs (314) 874-3932** (home) or write to her at:

**KOPN**  
915 E. Broadway  
Columbia, MO 65203

## NEW RADIO SHOWS REQUESTING MATERIAL

"Kidding Around", a new program on WCUW 91.3 FM Worcester, MA needs music for kids. Peter "Piper" Allard's program airs live on Fridays from 4:00 to 4:30 PM and will expand soon. Send CD's, records and tapes to:

**Peter Allard**  
PO Box 7227  
Worcester, MA 01605  
(508) 852-0963

Robert Diamond of Midnight Music Management is interested in children's songs about the environment, especially songs a la hip-hop/rap, and holiday songs for his radio projects for Children's Radio Satellite Network. Send tapes to:

**Robert Diamond**  
8722 1/2 West Pico Boulevard  
Los Angeles, CA 90035  
(310) 659-1784  
FAX: (310) 659-9347

WERS 88.9 FM of Boston has just started a new children's show called "The Playground". It airs Sundays at 2:00 P.M. They seek material.

Contact:  
**Wendy Kayland, WERS**  
126 Beacon St  
Boston MA 02116  
(617) 578-8892

## » IT'S HERE !!! » THE 1993 CHILDREN'S RADIO DIRECTORY

All current members will find their new Children's Radio Directory in the centerfold of this issue! Simply detach, fold, staple, and cut the edges. Didn't get one? Write to the CMN office to make sure your membership is current or **JOIN TODAY!**

(see back cover for details)



# A LOOK BACK AT



Marcia & Jacki open the Weekend with a song



Reid Miller leads the folk dancing fun



Sing along with the CMN Board



Ernest shares a Native American chant



An informal sing-along with Bob Blue & Peter Alsop



"Captain Poop" aka Uncle Ruthie





A time to spend with friends



And the crowd gathers for the Saturday night  
Round Robin



We sing as families  
Adrienne Hoskins & her children Casey,  
Laila & Juna Muller



We sing alone



We sing with friends



We end with "Dreams of Harmony"  
We hope to meet again next year in NY!



# WRITING ABOUT

words by Judith Steinbergh,

music by Victor Cockburn

© 1987 Cockburn/Steinbergh

Victor and Judith have included this inspiring song about writing songs on their new two-cassette and book collection entitled **Where I Come From! Songs and Poems From Many Cultures**, available from Talking Stone Press. Known together as 'Troubadour', they also have tapes on the Gentle Wind label. To contact them about their songs, poetry, books and tapes, write to them at Talking Stone Press, 99 Evans Rd., Brookline, MA 02146.

*Moderato*

*Laid Back*

**CHORUS** % F G C F G

1 I'm writ - ing a - bout the things that I feel; some - times they're true, some -

5 times not real. When I need an i - de - a or a new thought I just stand real still and look a -

G7 **VERSE** F C

9 round a lot. When you face your pa - per and it spreads out white and vast, you

14 won - der how you'll find the words your pan - ic ris - es fast, take a walk in the hall - way to the foun - tain for a drink, as you

F Amin7 G D.S.% 2X al Fine

18 watch the sil - v'ry wa - ter you might be - gin to think. I'm

FORM: CH, V1, CH, V2, CH, V3, CH

CH I'm writing about the things that I feel;  
Sometimes they're true, sometimes not real.  
When I need an idea or a new thought  
I just stand real still and look around a lot.

V2 Take a walk in the woods, hear the wind in the trees,  
Rub your hand against the bark, touch the feathers of the seeds.  
Stare out of the window, watch the clouds in the sky.  
Are they dragons or horses? Do the geese begin to fly? D.S. %

V1 When you face your paper and it spreads out white and vast,  
You wonder how you'll find the words your panic rises fast,  
Take a walk in the hallway to the fountain for a drink,  
As you watch the silvery water you might begin to think. D.S. %

V3 Curl under your blanket all cozy in the dark.  
Hear the rain against the window, it might give you a spark.  
People are talking funny phrases, silly fights,  
Words of love and caring inspire me to write. D.S. %



## HOW I WRITE POEMS

(Following the song "Writing About" [previous page], Judith Steinbergh recites this delightful poem on **Where I Come From!**.)

by **Abigail Dreshcer, 4th grader**  
© 1983 Abigail Dreshcer

I walk by a dandelion blowing in the breeze.

That gives me an idea for a poem,  
my mind fills up to the top  
with ideas and the ideas  
even go down to my knees,  
soon they will be down to my feet,  
and I will be so full I will pop.  
I run to find paper,  
I hop to find paper,  
I jump to find paper,  
I find paper,  
my mind is empty,  
my knees are empty,  
my feet are empty,  
and my paper is full.

**Jesse Rosenberg, age 10,** designs T-shirt for the 1992 National Gathering in Los Angeles. Jesse's shirt is a picture of the Griffith Park Campgrounds that housed the gathering.



## LETTER TO THE K.C. EDITORS

Dear CMN Gathering Planners and Friends,

Thank you so much for a most remarkable family experience for me, David and Aaron. The friendship and open-heartedness, the beautiful melodies, instruments, feelings - everything just felt good!

My two sons had this to say:

"It was great . . . the best ever! Playing with friends . . . I'm friends with Marcia Berman!"

"Sam Hinton made a funny goose sound. He shook his face side-to-side and stuck out his tongue to make a turkey sound."

"The workshops were mostly for adults, but I kind of liked to listen, too!"

"I WOULD LIKE TO COME AGAIN TO CMN AND 'GRIFFO' PARK!!"

So . . . thank you for making us all feel welcome and a part of things.

Warmest regards,

Cathy Liss, David & Aaron Liss

## HIGH SCHOOL STUDENTS ASSIST CMN



Over the past few months, we have been honored to have the assistance of two students from Cresskill High School in NJ. Caitlin Flannigan and Peter DiMiglio have been working hard to help CMN stay up to date with mailings to new and renewing members. Thanks to Caitlin and Peter for their volunteer efforts, and to Mrs. Donna Mahon (teacher) and Mrs. Vivien Luhman (teacher aide) for their support and assistance also.

**Young CMN-ers lead energizer at the Round Robin - 1992 National Gathering in Los Angeles. How many B's are there in My Bonnie Lies Over The Ocean?**





# THE KIDS' CHORUS

## NO ONE CAN BE EXACTLY LIKE ME

words and music by Siena Kaplan, age 8  
© 1992 Siena Kaplan

Siena wrote this song by herself and sang it at the Western Massachusetts CMN Gathering last summer. When asked about how she got the idea for it, she replied, "I woke up one morning and started singing this song!" To contact Siena about her songs, write to her at 203 Heatherstone Rd., Amherst, MA 01002.

The musical notation is written on two staves in treble clef with a key signature of one sharp (F#). The first staff contains the first line of the melody, starting with a C chord above the first measure. The second staff continues the melody, with chords C, G, C, G, and C marked above the measures. The lyrics are written below the notes.

1 No one can be ex - act - ly like me, no one can be ex - act - ly like me,

5 no one can be ex - act - ly like me. No they can't.

Similarly: No one can play exactly like me, etc.

Other suggested verses: laugh, look, dance, smile, feel, \_\_\_\_, etc.

Siena says you just have to begin and end with the verse: No one can be exactly like me.

## ANNOUNCEMENTS

### CALL FOR MATERIAL

New CMN member, Don Steinberg recently began to write a monthly column about children's music for **CD Review** magazine. He's constantly bombarded with news from the major record labels, about their children's music releases. But his aim in joining CMN is to discover (and write about) some of the less-publicized performers who are creating kids' music.

Don would like to hear from CMN-ers -- and hear your tapes. "While I understand that the goal of CMN is not to promote members' careers, I nevertheless would like to give members some exposure to parents who read the magazine."

To contact Don or send tapes, call him at (215)627-3389 or write:  
55 North Third St., #41  
Philadelphia, PA 19106.

### MATCHING GRANT UPDATE

Thanks to all who responded so generously and quickly to our matching grant challenge. Our goal of reaching \$1,000.00 was met and exceeded! Thus, we brought in well over \$2,000 for CMN! Hooray!

### CMN GAINS ATTENTION OF BILLBOARD

The November 28th edition of Billboard Magazine noted the success of our LA October Gathering at bringing the industry together, with performers, songwriters, teachers, parents, and kids.

### WANTED

The National Gathering 1993 is scheduled for October 15-17, 1993 at Kutz Camp, Warwick, NY.

We are forming a **gathering committee** at this time. Anyone interested in helping with any stage of

the gathering is asked to contact Andrea Stone (201) 930-9805, Ruth Pelham (518) 462-8714, or Joanne Olshansky (508) 358-5213. We need volunteers from all over as well as the NY/Metro area.

### CMN WISH LIST

In hopes that there is someone out there who might be able to donate, come upon, or connect us with the following:

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**Laser Printer**

**Volunteers:**

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Montvale, NJ 07645

and may all **your** wishes come true!



# INSTRUMENTAL MUSIC FOR CHILDREN: WAY, WAY, BACK TO BASICS

by Dan Brown

Ugg was a cave dweller. Totally bored with life, every day Ugg sat outside the cave in the hot morning sun, wondering what to do that day. One morning, while Ugg sat in boredom, a small stone bounced down the mountainside and landed on the granite. CLICK! The sound startled Ugg, who jumped up. After standing back a moment, Ugg inched forward and picked up the stone. It was silent. Ugg held it awhile, waiting, but there was no sound. Ugg shrugged and dropped the stone. CLICK! There was that noise again! Ugg jumped back startled, then excitedly picked up the stone, then dropped it. CLICK! Over and over. Lift, drop, CLICK. Lift, drop, CLICK. Lift, drop, CLICK. Ugg had discovered sound.

By mid-morning, Ugg was having a great time, sitting with a new stone in hand and tapping it slowly on the granite, loving the steady clicking the stone made as it repeatedly hit the ground. CLICK, CLICK, CLICK. Ugg would never again be bored. Sometimes the pounding of the stone would be slow, sometimes quick, and sometimes a little of each. CLICK, CLICK, CLICKITY, CLICKITY, CLICK. Ugg had discovered rhythm.

We could obviously follow Ugg from the initial discovery through the discoveries of more complex aspects of music, but I think we can all imagine where it would lead. Ugg would eventually grow bored of clicking the rock on the granite, and would find a tree stump on which to pound, then, perhaps, maybe even alternate granite, stump, granite, stump, and create one of the first primi-

tive melodies. Eventually Ugg would invite friends to get their own stones and pound along. From rhythm, to melody, to harmony (granite and stump being struck simultaneously). Somewhere along the line, the human voice would be added, and then, finally, a primitive lyric.

I know what question you're asking yourself right now. What does Ugg have to do with children's music? Everything, actually. A child discovers music in much the same way Ugg discovered it - rhythm, melody, harmony, and eventually lyric. Rhythm is our earliest memory - the beating of our mother's heart. Recordings of heartbeats are now being sold as sleep aids for infants. The concept and perception of rhythm is by far the most basic musical element and the first element children react to during their development. Why do babies love to be rocked? It's a calming rhythm. As children start to make their own primitive music (like Ugg) what do they do first? It all starts with banging a spoon on a highchair tray or a rattle against the side of a crib.

Later on in development, a child will experiment with different timbres in rhythm and actually create simple melodies. With a child's most common first instrument (a Gerber Peach Mush covered baby spoon), he or she will bang the metal highchair tray, then the plastic bowl, then the tray, then the bowl. What fun for you! Your child has just discovered melody! Of course if you're in the musically fortunate position of having twins, they will discover harmony and polyphony as well.

Eventually as the child develops speech capability, he or she will add the musical element of voice. It will be gurgles at first, then singing, then words, and eventually phrases with meaning and meter, lyric. This gradual process of discovery mimics Ugg's experience and even mimics the slow development over eons of the music we have today - from the rhythmic routes of ancient African music all the way through complex

polyphonic vocal pieces of the classical masters.

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People often tell me that the concept of instrumental music for children doesn't make sense. How can one expect to make music for kids without the help of lyric? I respond by saying that lyric, although extremely important in many forms of music, is not a vital part to ALL music (Bach and Beethoven wrote quite a lot of music without the benefit of lyric, and these pieces have the additional asset of being entirely universal).

Instrumental music is wonderful for the younger age groups, particularly for those children not yet ready to appreciate lyric. Children's instrumental music has the added benefit of being much more listenable over the age spectrum (i.e., Mom and Dad don't go nuts in the car listening to Oscar sing "I Love Trash" three hundred times).

Rhythm and melody are the first things we learn about music. There should be more children's music out there employing the simpler elements of music. Music is a wonderful thing, and children can begin appreciating it earlier than you think! Happy writing!

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## ROSE AND APPLE TREE

**The Rose and the Apple Tree column, dedicated to exploring the roots, flowering and fruition of children's music, will return in the next issue.**





learn piano. Every 20 years or so I take piano again. But I never wanted to bother with the discipline of reading the notes.

**PIO:** You've said that Malvina Reynolds influenced you greatly. How did you meet Malvina?

**MB:** I went up to San Francisco in the mid-50's with Guy Carawan and his wife at the time. We went to Malvina's house and she sang some of her songs. It was very exciting. I had just begun to sing her songs. I had a little pamphlet with about 6 of them. "Mommy's Girl" was one. That is a very special song. It was written for a single-parent child. It's so reassuring to say, "You are the one your mommy loves."

I was a kindergarten teacher when I first heard "Mommy's Girl." I sang it to my class. I noticed them putting their arms around each other and rocking back and forth on the rug. It then occurred to me that songs for children could have emotional content. Certainly folk music had emotional content; that's why I loved it so. That song woke me up.

Malvina wrote so many songs that accepted a child and who a child is and where a child is coming from. Another great example is (sings) "Everybody says sit down, sit down/ Everybody says sit down, sit down/ But I can't sit down and I won't sit down/ My feet are all full of dance around." I mean, that song spoke to me. What a direct connection. Here's somebody who isn't gonna boss kids around, who understands that children are important people. She had so much respect for the child. She treated them like everybody else.

I used to ask her about children's songs and she didn't see it that way: she never divided her songs up into adult songs and children's songs. She was writing songs for everybody. Another was, "Don't bother me, I have some things to do/ Don't bother me, I have to tie my shoe/ Don't bother me, I'm singing Tweedle-dee/ Boats on the bay, sailing away/ Don't bother me." I mean, that song turns everything around. It's usually the adult who says "Don't

bother me."

She had so much reverence for life and respect for children's intelligence. She was my heroine. I saw her as someone really making the world worthy of our children. She was an activist. I adored Malvina.

**PIO:** What was your time like with her?

**MB:** We spent a lot of time together. She was a good friend. She was critical at times, and I had a hard time taking criticism from her, especially on one occasion. It had to do with my interpretation of her children's songs on an album that I wanted to make. She gave me some advice then that I didn't really want to hear. She tempered it with humor, she said, 'Well, I'm the same person who told the Kingston Trio they'd never make it.' I was able to talk with her about it later.

**PIO:** Was she sympathetic?

**MB:** Yes I think she was. By then I had had some experiences in co-counselling, in how one can appreciate other people. And yes, I think she was open to my bringing it up.

**PIO:** How did you start making albums of your own music?

**MB:** The first album came about by accident. During my training at UCLA there was a woman who was playing rhythm accompaniment on the piano. I sang her some of my songs and I asked her if she could write them down for me. She said she thought they should be recorded and said she would do it. It came out on her label. Later we had a falling out.

For the next one I went to New York to see Moe Asch at Folkways. I had made a demo. He went into a booth and played a little portion of it and zipped through to another point and came out and said, 'I'll take it.' I was amazed; he hadn't really listened to it. I said, 'Well... I guess you'll want me to record it, right?' I just did this in my living room... He said, 'Nope, it's fine. I'll take it just the way it is. Why should we forsake the spontaneity?'

That was "Activity Songs for Kids."

It's been a long time since I've listened to it but I really should go back and hear it again because it was very simple. I've been listening to a lot of tapes recently and I hear people having such lush arrangements that are so overproduced. I'm guilty of it too. When you get into that studio with all those toys to play with it's really hard to keep your music simple and unadorned. "Activity Songs" was a voice and a guitar and sometimes a banjo. I see the value of having things done simply.

**PIO:** You and Patty Zeitlin have teamed up for some terrific and influential albums. What is your collaboration like?

**MB:** After that Folkways record it was quite awhile before I thought of recording again. Then I heard Patty Zeitlin's songs and I was really moved. She had been singing with children in her preschool. I suggested that she make an album. I said, 'In fact, I'd love to do it with you.' So we started recording together.

**PIO:** One of the things that is most distinctive about those albums, and about your work in general is that you write sensitively about children's feelings.

**MB:** I think of that as our biggest contribution. We got into how children feel about things and expressing those feelings without moralizing or telling children how to be. Sometimes the songs were about children working through problems, like Patty's song, "Scary Things."

**PIO:** Or 'I'm not small.'

**MB:** That song had a life of its own. Like a child it went off in the world. People wrote from Austria, from the Soviet Union to say they had heard it. Alan Arkin sang it on his "Baby Sitter" album. He forgot that he had learned it from me. He called it, "traditional."

**PIO:** Where did it come from?

**MB:** I had taken my young cousin to see UCLA where I was going to school. At one point I said, 'Just



think, Nancy, you'll go this school someday.' Well that must have scared her. She was six, and looking around at that campus. She said, 'I'm so big I could carry a house on my back.' I thought that would make a great song. (Sings) "I'm not small/I'm so tall/I could carry a house on my back./When I laugh, it will shake/If I drop it it might break/. When I sing it to children I ask them what they want to carry on their back and we make up a verse about that. A tree. My daddy. The playground.

It wasn't until I started using it that I realized why that song appealed to children so. In so many ways children do not have power in their lives. This song gave them fantasies about being able to lift up a Tyrannosaurus or the Empire State Building. You see kids coming into school wearing a Superman cape. And this song gave them a little help. It's been a great vehicle for getting kids to feel they can make up songs too. Older kids take over the whole rhyme.

**PIO:** I know a lot of adults who, as children, were told they couldn't sing, or that they were otherwise unmusical. Have you seen a lot of that kind of labelling and discouragement?

**MB:** Yes. Telling people that they can't sing is an unfair thing to do. People should be encouraged to use their voices and to sing; to have fun with music; to know the unity of singing together. In working with kids, it's important to remove all judgement about their musical ability.

I have been deeply influenced by research done at the Pillsbury Foundation School in Santa Barbara. The school started in the late 30's with the goal of finding out how children developed their creativity and how to preserve it.

I had read pamphlets about the school. Then during one of my workshops for teachers I met a woman whose daughter was in the school. I tracked down the person who started the music education program and interviewed him. It was so exciting. The staff dis-

covered that the music children created on their own came as a result of being in a community. It was important for them to have freedom to interact with each other and to make choices.

They had wonderful instruments and records from 28 countries. The faculty listened to and notated music that children at the school made during 20 years. They found out that children like to sing long narratives, like Gregorian chants. They liked minor keys. And yet, most adult songs for children are about three minutes long and in major keys.

The researchers found that before they even reach school, children have a sophisticated sense of rhythm. They are singing more notes than we recognize in Western music. Maybe that's why kids aren't judgmental when they hear us sing; maybe they accept more tones. In art training, children are allowed to experiment, to dip a brush in paint and throw it at the canvass. But in music, children are given whole songs, pre-constructed, for them to mimic. Let them create with sound. They don't get to experiment. They have to mimic. What about giving them beautiful instruments with a pentatonic scale, where everything comes out satisfying?

**PIO:** Does the Pillsbury School still exist?

**MB:** No, it's gone now, but a lot of the material remains on microfilm at the University of Maryland.

**PIO:** Maybe in CMN we're doing kids a disservice by giving them so many three minute songs to imitate in the round robins and in our music. Maybe we should be encouraging them to play more broadly with music. What do you think?

**MB:** Maybe so, but there's a time and a place for those kinds of songs too. We do impose a lot of structure.

**PIO:** Didn't you used to teach children how to produce their own concerts?

**MB:** Yes, for several years I had

promoted children's concerts at McCabe's Guitar Shop in Santa Monica. One year in the late 70's I taught a class for children called, "How to Run a Concert." They learned to audition and select talent; they sold the tickets, baked the cookies for intermission, designed flyers, did the mailings, and critiqued the shows.

We found sponsors among the schools and held concerts in auditoriums that went unused in the evenings. It was a great class, because everything that you have to do to run a concert involves skills that you use broadly throughout your life. You have to learn to write, to compute, to analyze, to speak in public, to criticize constructively. It was really empowering. They did something real.

**PIO:** It's amazing how much children can do when no one tells them they can't.

**MB:** When I was in college people taught us that a child is a vessel to be filled with information, or a lump of clay to be molded. I think some people still believe that. But so much of what a child does is directed from within. They have a life force within them. If they're not stopped at every point they can unfold really beautifully. Our job is to be there to help them do things they can't do by themselves and to encourage them to do what they can. To let them do it, not sit on top of them. Adults stop children too soon and too much, without waiting to see what they're doing or why. Breaking children's spirit is a crime.

**PIO:** You've helped a lot of children's artists get started and keep going. People always mention the concerts for children you put on at McCabes. Now you're putting on house concerts.

**MB:** Yes. I think one of the best ways to hear music is to hear it performed in a living room. When Jay Mankita was out here and people heard him perform in my house, they were so excited about his music. Since then, people have told me that now they're trying to write a song or that their child is starting guitar lessons. We forget sometimes how much of an influence we can be on



each other. I want to help provide opportunities for people to be heard and I want to help give children a chance to hear live performances.

**PIO:** You've also given children a chance to hear music from a variety of places and cultures in your music. I think especially of "Cloud Journeys."

**MB:** "Cloud Journeys," was a collaboration with Anne Barlin. It was a really special album for me. It let me connect with powerful women and men from three different cultures--African American, Hawaiian and Native American cultures. I just loved being able to work with them and learn from them; I know Anne felt the same. It reminded me that we miss so much when we don't have a free interchange with all people.

I was reminded of this again at the LA gathering of CMN. Griffith Park was just a park to me, a place where we had rented a building. But Ernest Siva had reverence for the very spot where we were gathering, and for the people who had sung there, and for what went on before. I wouldn't have thought of that, who was here before, and the songs that were sung. Think of all the animals that had been there before.

**PIO:** Why did you get involved in CMN?

**MB:** CMN just seems like an extension of everything I believe in. Before CMN I had been active in forming CAML--Children's Artists Making a Living. I look at our early newsletters from CAML, and we were expressing many of the same concerns as CMN.

I am extremely impressed with what went into CMN to develop it. I love it that everybody can be a part of it. I love the egalitarian aspect of it. It's wonderful that children are encouraged to write songs, to be an important part of the organization. It just appeals to me 200%. It feels so right for me to be working in this organization. Every interaction that I've had with people from all over has been so positive. CMN is

needed.

**PIO:** Why?

**MB:** Because children's music can become co-opted. I don't want to see money ruin a good thing. I don't want to see people starting to write songs because children's music is hot. I don't want to see record companies say, 'Well, your songs are fine but this is what's selling.' CMN can encourage people to understand that there's a whole world of music out there, so many people who have something to say and who deserve to be heard. Worth is not limited to what's on TV. There's more than big record companies taking over and saying, 'This is music.'

It's important that we have independent record companies and people making their own records. When I started out people told me I couldn't make my own record. Then we did it. And we made more records. The technology is there and the songs are there. There should be lots of alternatives.

A lot of wonderful music is being sung to children without being recorded at all. Music sung at bedtime or in the kitchen. I would like people to recognize that music is valid, and not compare it to some performance or recording. People should be encouraged to make music. If record companies are going to contribute to that, great. I know CMN does.

**PIO:** Should CMN should try to influence major record companies to produce music more sensitive to children's feelings and needs?

**MB:** I think we just go on doing what we're doing. We have something that works and is growing. I think we already are influential. Out here on the West Coast I see people who had only been singing their own material start to sing other people's songs. For instance, Dan Crow heard the song "Walking on My Wheels" at a gathering and recorded it. I hear a change in some of his new songs, too. When I first met him, his songs were more about things like making sounds, which is an important part of his music, but now I hear a change in his songs.

More are concerned about the quality of our lives. I think he's being influenced in what I consider a positive way by being in the Network.

As our membership becomes more ethnically and racially diverse, the music will reflect that also and I think our influence will be even greater. So I'm not worried.

**PIO:** You mentioned that you no longer perform regularly. What are your goals now?

**MB:** I've been performing in one way or another for forty years and it's a lot of work. I'll still do a yearly holiday concert with Uncle Ruthie and Dan Crow. The three things I've tried to do in relating with children through music are to help empower them, to help them resist labelling or judgments about their music ability, and to help them enjoy music from other cultures. That won't change. I'll continue being active in CMN and trying to expand the Children's Peace Camp.

**PIO:** Thanks so much for talking, Marcia, and for doing all you do with CMN.

**MB:** Thank you.

## MARCIA BERMAN'S RECORDINGS

**Marcia Berman Sings Lullabies** and songs you never dreamed were lullabies - B/B Records

**Rabbits Dance** (Songs by Malvina Reynolds) - B/B Records

**\*Cloud Journeys** (Multicultural) - B/B Records

**\*Dance A Story Sing-A-Song** (Multicultural) - B/B Records

**†Won't You Be My Friend** - Educational Activities Records

**†I'm Not Small** - E.A. Records

**†Spin Spider Spin** - E.A. Records

**†Rainy Day Dances and Rainy Day Songs** - E.A. Records

**†Everybody Cries Sometimes** - E.A. Records

**†Castle In My City** - (Songs by Patty Zeitlin) - E.A. Records

**Activity Songs For Kids** - (Songs by Marcia Berman) - Folkways

**Activity Songs** - (Songs by Marcia Berman) - Tom Thumb Records

**‡Take A Little Step** - (Songs by Uncle Ruthie Buell) - URC-01

**\*With Anne Barlin †With Patty Zeitlin ‡With Uncle Ruthie Buell**



words and music by Christine

and Louis Pugliese

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This song was presented by Adrienne Hoskins and her children Casey, Laila and Juna Muller (ages 12, 8, and 4) at the L.A. CMN Gathering Round Robin in October. Their charming presentation as a family (with Juna at the smallest mike stand we've ever seen) was truly captivating. Juna learned this delightful, honest song from her pre-school teacher, Christine Pugliese. It can be heard on the tape **New Songs for All Children**, available from Christine and Louis Pugliese, 8533 Hazeltine Ave., Panorama City, CA 91402.

**VERSE**

**A** **E7**

Mom - my and Dad - dy made a lit - tle mis - take, they brought home a new ba - by

**A** **E7** **A** *V4 al CODA*

yes - ter - day. (S)He's gon - na' be a part of our fam - i - ly, but... no - bod - y asked me.

**D** **A** **E7** **A** **D**

And that's why some - times I, I don't like ba - bies. And that's why

**A** **E7** **A** *1.2.* **A** *3.* **A**

some - times I, I don't like ba - bies. ba - bies.

**BRIDGE** **D**

Mom - my, Dad - dy send him off to Mars. Mars re - al - ly is - n't that far.

**D** **E7** *D.C. Verse 4 al CODA*

Mom - my, Dad - dy do it, do it for me. At least make him wait in the car. They

**D** **A** **E7** **A**

When they cry, wave bye - bye, it drives me cra - zy.

**D** **A** **E7** *1.2.* **A** *3.* **A** *Fine*

And that's why some - times I, I don't like ba - bies. ba - bies.

**FORM:** V1, V2, V3, Bridge, V4

V1 Mommy and Daddy made a little mistake  
They brought home a new baby yesterday.  
He's gonna be a part of our family, but...  
Nobody asked me.  
And that's why sometimes I, I DON'T LIKE BABIES!  
And that's why sometimes I, I DON'T LIKE BABIES!

**V2** Wah, wah, wah—goo, goo, goo!  
That's all babies ever say to you.  
Crying in my ear on my way to school;  
(I think he wears diapers in the swimming pool.)  
And that's why sometimes I, I DON'T LIKE BABIES!  
And that's why sometimes I, I DON'T LIKE BABIES!

V3 Babies don't know how to eat their food.  
I think babies are very rude.  
They put mashed potatoes in their hair.  
There's peas and carrots flying everywhere!  
And that's why sometimes I, I DON'T LIKE BABIES!  
And that's why sometimes I, I DON'T LIKE BABIES!

**Bridge** Mommy, Daddy send him off to Mars;  
Mars really isn't that far.  
Mommy, Daddy do it, do it for me.  
At least make him wait in the car.

V4 They say when we grow up we're gonna be best friends.  
But I don't think that I can wait 'til then  
'Cause Baby took my shoe and threw it under the chair.  
And now, he's pulling my hair!  
When they cry, wave bye-bye, it drives me crazy!  
And that's why sometimes I, I DON'T LIKE BABIES!  
I DON'T LIKE BABIES! I DON'T LIKE BABIES!



## LEGAL NOTES

One question I'm often asked by prospective clients is "When is the right time to bring in a lawyer?" Unfortunately, there is no single right time to put a lawyer on your team. The right answer will depend both on your finances and the state of your career.

To decide when to bring in a lawyer, you must first decide what you want the lawyer to do for you. In many ways, lawyers are now the shamans of our society, whatever the problem, the lawyer will handle it. For purposes of our discussion here, I am only talking about the lawyer as s/he relates to your musical career.

The music lawyer can serve one or more of the following functions for you:

1. General advice on a wide range of subjects from music to the music industry to business
2. Deal shopping (more later)
3. Contract review
4. Contract negotiation

Some lawyers also serve as personal managers, investment counselors or other non-legal, business related functions (I don't). Obviously, unless you have expertise in the business side of the "music business," it is to your advantage to have some relationship with either a lawyer or a manager (more on managers some other time). It would, therefore, be advisable, if you can afford it, to put a lawyer on retainer early in your career. The lawyer can advise you in copyright and trademark matters, when and how to contract with producers, musicians, etc., create a form agreement for you to use in connection with contracts or birthday parties, etc.

Many of you have reached a point in your careers where you believe it time to seek broader distribution of your product. In most cases, this will involve shopping your tapes to Disney and the major record companies, as well as some of the independent distributors such as Silo or Rounder, or to a company which is itself, distributed by one of these, such as Kid Rhino or Oak Street. This is the point where most per-

formers seek out the lawyer.

You should understand that a lawyer is not a prerequisite to the shopping process. Shopping can be done by a manager, an agent, a producer, your banker, your brother's best friend's golf partner's dentist or anyone else who can get your tapes listened to by the "right people." There is an exception to this. Some record companies refuse, as a rule, to accept tapes submitted by anyone other than a lawyer, a manager or some other party with whom they have dealt previously. There are two reasons for this. One, record companies believe (erroneously) that this protects them in some way from copyright infringement suits; two, the record companies believe (usually correctly) that these parties will pre-screen material and only shop projects with at least a minimum level of quality. I will discuss the shopping process in more detail in another column. One thing I will mention here is, be careful of anyone who promises s/he can get you a deal. Other than the person who signs the contract from the record company, no one can make that promise.

The time when a lawyer is virtually a necessity is when someone actually offers you a contract. There are many, many people out there who are more than happy to take advantage of a talented performer with a trusting nature. Without going into too many details, you can inadvertently give up large portions of your income, ownership of your records or rights to your performing name. In addition to protecting you from being taken advantage of, a good lawyer can also improve your deal by knowing what you are entitled to and what to ask for.

An important question to ask is what type of lawyer to look for and how to find her/him. In this regard you should note that I have a certain amount of self-interest and my comments may be read in that light. Like many other areas of the law, entertainment law is a specialty. It is practiced in small amounts by a large number of lawyers and in large amounts by a small number of lawyers. Entertainment law has

within it several subspecialties, i.e., music, theater, films and television. While most entertainment lawyers will have experience in several or all of these areas, they are also likely to have a particular expertise in one of them. The reason I write this column is that my particular expertise is in music.

There are several advantages to employing an experienced entertainment lawyer. The lawyer will know what the industry norms are. He or she will likely have their own network of contacts, on a nationwide (or international) basis which you can make use of. Perhaps most importantly, the companies with whom you want to do business (i.e., the record companies, Nickelodeon, etc.) will take you more seriously if you are represented by someone with whom they have dealt previously.

You can get referrals from bar associations, find names in the newspaper or ask other performers for recommendations. This last method of finding a lawyer is preferable as it allows you to learn something about the lawyer before you contact him or her. When you do contact a lawyer, ask a lot of questions. As I tell prospective clients, this is my job, but your life. Do not be intimidated. Ask for references, past dealings, what the lawyer charges and how bills are determined. Most lawyers will want a retainer, i.e., a prepayment against future bills. Find out what the retainer will cover. Most importantly, be sure you are comfortable with the lawyer and with asking questions of this person. The lawyer will be an important member of your management team. A good relationship is essential.

If you have questions or suggestions for the column, you can reach me at:

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Marshall Morris & Platt  
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(212) 582-1122  
Fax (212) 974-0271



## NEW SOUNDS

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

### TERI BAKER Imagination

14 original songs to stimulate children's self-esteem, personal growth, environmental awareness, creativity, and imagination. Children learn through interaction with delicately textured music that allows for a creative stretch that is sometimes missing from the schools. Cassettes are \$10.00 each inc. s + h. Available from Teri Tunes Children's Productions, 4419 Stansbury Ave., Sherman Oaks, CA 91423.

### KIM & JERRY BRODEY Can You Hear My Voice?

Is a colorful blend of original songs and poetry with an upbeat feel that explores with sensitivity issues of prejudice. It encourages us to step into each other's shoes and listen to each other's stories. Cassettes are \$10.00 each plus \$2.00 s + h. There is an accompanying teacher's guide filled with exciting classroom activities that promote respect and appreciation for the many ways we look, feel and act. Each book is \$8.00 plus \$2.00 s + h. Available from Kim and Jerry Brodey, 178 Wineva Ave., Toronto, Ontario, Canada M4E 2T4.

### VICTOR COCKBURN & JUDITH STEINBERGH Where I Come From

This double audiocassette contains 63 songs and poems sung and spoken in English, Chinese, Arabic, Akan (Ghanaian), French, Hawaiian, Hebrew, Japanese, Russian, Spanish, Gaelic, and Vietnamese. They are arranged by six themes: Songs, Poems and Chants from Many Cultures, Home and Community, Family and Culture, Using Your Senses, Inspiration, Seasons and Nature. Includes excellent songbook. Complete package \$25.00. Available from Talking Stone Press, 126 Payson Rd., Chestnut Hill, MA 02146.

### TIM CULBERTSON The First Time's A Charm

This debut children's album is an exuberant collection of 12 original children's songs that were written while Tim taught vocal instruction in California elementary schools. Tim's lyrics focus on values and learning. "Fred the Dinosaur," "Iz-zball the Cat," and "Have You Ever Seen A Whale Stick His Tongue Out At You?" are examples of the songs that help children appreciate music. Available on Chelsea Records, PO Box 2309, Carmel Valley, CA 93924.

### DISCOVERY MUSIC The Wooleycat's Favorite Nursery Rhymes

Dennis Hysom and his storytelling sidekick, the Wooleycat, cleverly bring together the magic of storytelling and song on this new release. The imagination runs wild as Little Miss Muffet becomes best of friends with the spider that sat down beside her, and the cow that jumped over the moon becomes an astronaut. It comes complete with a lyric book to sing along. Available at children's specialty/record and major department stores.

### MONTY HARPER Jungle Junk

This first recording contains 12 original fun songs for kids age 2 to 12. Styles range from rock and roll to ragtime, and includes "Birthday Boogaloo," Nursery Rhyme Rock and Roll," and "The Kid Who Ate A Bug." The humor in these songs works on many levels. A wide variety of creative sounds are used including guitar, keyboard, wooden flute, nose, pop bottle, chair and kazoo. Cassettes are \$10.00 each inc. s + h. Available from Monty Harper, 700 W. Scott #206, Stillwater, OK 74075.

### THE HOOSE FAMILY Mom, Where's My Jacket?

Hannah, Phil, Shoshannah, and Ruby Hoose have created a wonderful tape illuminating family life. "We are a singing family. We sing in the shower, during meals, at bedtime and in the car . . . We wrote most of the songs on this tape about things that happened to us." Songs include "I Know Math," "When Are We Gonna Get There?" and "Ruby Peed in The Potty Chair." Cassettes are \$10.00 each plus \$1.50 s + h. Available from Precious Pie Music, 8 Arlington St., Portland, ME 04101.

### INKA-NEETO Inka-Neeto

INKA-NEETO offers the finest funnest entertainment with the conscientious flavor of the 90's. These 13 songs combine blues, Zydeco, folk and bluegrass flavors. Vinnie & Kelly Floriani engage children in fun musical entertainment which promotes self-esteem, multi-culturalism, and environmental awareness. Cassettes are \$10.00 each plus \$2.00 s + h. Available from INKA-NEETO, 1800 S. Robertson Blvd., #901, Los Angeles, CA 90035.

### JOHN McCUTCHEON, JOSE-LUIS OROZCO, SALLY ROGERS, PETE SEEGER, PATRICIA SHIH, AND MORE Rainbow Sign

Organized by John McCutcheon as a fundraiser for Grassroots Leadership, Rainbow Sign has turned out to be one of the most diverse and interesting collections of family music ever put together. In no less than six different languages, the music features everything from the reggae star Yellowman to Tom Chapin, Sweet Honey in the Rock to the Apache singer A. Paul Ortega, from the Children of Selma to the Kids of Widney High. This recording will specifically benefit Grassroots' Barriers & Bridges program which works to help us all understand and do something about the prejudices and hatred which divide us from each other. Available from Rounder Records, 1 Camp St., Cambridge, MA 02140, (617)354-0700.

### MUNCHKIN MUSIC (FRANK & CECI JOSEPHS) Singing Wails and Polka Dot Tales & One to Ten and Back Again

These two collections of entertaining and educational music feature standard children's songs combined with today's sounds. Singing Wails features 11 songs with a diverse blend of styles. It takes you from reggae to rap to traditional sounds. One to Ten has 17 of the most popular counting tunes that children learn in preschool. Great for home and school. Cassettes are \$10.00 each plus \$1.50 s + h. Available from Munchkin Music, PO Box 801062, Santa Clarita, CA 91380-1062.

### PATRICK NIEMISTO Stop, Look, and Listen

This is a collection of original songs for children and families that draws from the child's and adult's perspectives, allowing it to be accessible to all ages. Using a variety of musical styles, this recording touches on topics, including the environment, coping with failure, health, responsibility, as well as fun songs. Cassettes are \$10.00 each plus \$1.50 s + h. Available from Patrick Niemisto, 3887 Baatz Road, Maple City, MI 49664.

### POCKET SONGS Sing a Song of Hanukah & Kids Sing Christmas Songs

These two new releases are added to the many titles available from Pocket Songs. These are sing-along/Karaoke tapes that feature removable vocals and printed lyrics. Cassettes are \$10.98 each plus \$4.00 s + h for each order. Available from Pocket Songs, Dept. C, 50 South Buckhout Street, Irvington, NY 10533.

### RAS RECORDS - RACHEL COHEN Reggae For Kids

This is the first reggae recording produced for children. RAS has assembled Jamaica's top recording artists to perform a delightful variety of traditional children's classics (Puff the Magic Dragon and This Old Man) in a fresh Jamaican style as well as new and time-tested reggae standards. A portion of the proceeds from the sale of this recording will be donated to the Maxfield Park Children's Home in Jamaica. Cassettes and CDs are available from Music for Little People 800-346-4445 and Silo/Alcazar 800-541-9904.

### SALLY ROGERS What Can One Little Person Do?

This award-winning performer has put together a wonderful collection of 13 songs, 10 of them penned by Sally herself. Her warm, rich voice and a diversity of musical styles are used to express songs dealing with the environment, self-reliance, cooperation, peace, heroes and sheroes, and just plain fun. Follow-up activities are given in the notes. Cassettes and CDs are available from Silo/Alcazar, PO Box 429, Waterbury, VT 05676. Order directly by calling 1-800-541-9904.

### EDDIE SPAGHETTI Eddie Spaghetti's Greatest Hits

This cassette contains six of Eddie Spaghetti's popular songs from his 1986 "Streetcar" album as well as seven new songs. Recorded in a variety of contemporary musical styles, songs include "Please Be My Valentine," "Snowflake," "Ooey Gooley," "Rainy, rainy day blues," and "Sunny Days Make Me Happy." Cassettes are \$10.00 each inc. s + h. Available from Bisiar Music Publishing, 240 South Carter Ave., Louisville, CO 80027.

### VAL & PAM Chadwick Sings: A Little Bay Music

This is first in a series of tapes to accompany the popular children's books about Chadwick the Chesapeake Bay blue crab, who realizes a very big dream. Books in the series by Priscilla Cummings include "Chadwick the Crab," "Chadwick and the Garplegrungen," and "Chadwick's Wedding." Cassettes are \$10.95 each plus \$2.00 s + h; book and cassette are \$16.95 plus \$3.00 s + h. Available from Small Kin Music, PO Box 3, Monkton, MD 21111-0003.



**Please send in listings for Spring '93 issue of *Pass It On!* by March 1, 1993 to:**

**Ruth Pelham**  
**PIO! Calendar Editor**  
**PO Box 6024**  
**Albany, NY 12206**

## CMN Mid-Hudson Gathering

McKenna Theatre  
SUNY at New Paltz  
Contact: Jay Mankita  
(914)658-9419  
Saturday, January 9  
\$10 members, \$15 non-members  
Noon - 9:00 PM  
Workshops, songswaps, round  
robin. Bring your own food (easy  
access to local stores and res-  
taurants).

## 11th Annual California Kindergarten Conference

Contact: (415)952-2566  
January 16 - 17  
Workshops and concerts with Tom  
Hunter, Bev Bos, Michael Lehman.

**NY/Metro CMN Gathering** in conjunction with People's Music Network Winter Gathering.  
Floating Hospital Theater  
Docked at Pier 11 on Wall St.  
Contact: Barbara Wright  
(914)948-0569  
Friday, January 22 Noon - 6:00 PM  
Members \$10, non-members \$15  
Workshops and songswaps on the environment, diversity, self-esteem, cooperation.

## "Showcase '93": The International Showcase of Performing Arts for Young People

**Cleary International Center**  
20 Riverside Drive  
West Windsor, Ontario,  
Canada N9A 5K4  
January 21 - 23  
Showcases (already booked),  
exhibition halls.

## People's Music Network Winter Gathering

Peter Rouget Intermediate School  
IS 88 544  
7th Ave. at 18th St.  
Brooklyn, NY  
Contact: Diane Tankle  
(215)732-2448  
January 22 - 24  
Registration fee: \$75 by January 15  
Friday night: Multi-cultural concert,  
round robin, daily workshops in-  
cluding topical songswaps, technical  
workshops, political issues and or-  
ganizing.

## Nashville CMN Monthly Gatherings

Broadcast Music, Inc.  
10 Music Square  
East Nashville, TN  
Contact: Katherine Dines  
(615)297-4286 or  
Rachel Sumner (615)352-0104  
February 8, March 8, etc. (the first  
Monday of every month) at 1:00 PM

## Fifth Annual Folk Alliance Conference

**Tucson, Arizona**  
**Contact: The Folk Alliance**  
**PO Box 5010**  
**Chapel Hill, NC 27514-5001 or**  
**call (919)542-3997**  
**February 18-21**  
**Extensive workshops on recording,**  
**agents and managers, community**  
**activism, performing, promo, ex-**  
**hibits and lots more.**

## Western MA CMN Gathering

Contact: Debbie Friedlander  
(413)256-1380  
Saturday, March 6, 1 - 4 PM  
Songswaps and workshops on  
themes related to the environment,  
peace and justice, self-esteem,  
cooperation, diversity and more.

## Canadian CMN Gathering

**Ralph Thornton Center**  
**765 Queen St. East, 2nd Floor**  
**Toronto, Ontario, Canada**  
**Contact: Sandy Byer**  
**(416)465-2741**  
**Saturday, April 3, 1 - 10 PM**  
**Cost: \$10 - 15 sliding fee**  
**Pot luck supper, workshops, round robin.**

## New England Folk Festival

Natick High School  
Natick, Massachusetts  
Contact: NEFA  
1950 Massachusetts Ave.  
Cambridge, MA 02140  
(617)354-1340  
April 23 - 25  
Concerts and dancing for children  
and families, ethnic foods, crafts,  
music and dance workshops and  
performances.

## NAIRD Conference

Hyatt Regency  
Crystal City, VA  
Contact: NAIRD Office  
1000 Maplewood Dr., #211  
Mapleshade, NJ 08052  
(609)482-8999  
May 12 - 16  
Workshops, trade show, INDIE  
Awards presentation at NAIRD  
banquet. Call for 1993 registration  
deadlines.

**1993 CMN National Gathering**  
**Kutz Camp, Warwick, NY**  
**Contact: CMN National Office**  
**Box 307**

**Montvale, NJ 07645**  
**October 15-17, 1993**

[illegible]

Note: Sing Out! Magazine is a wonderful resource for additional listings. You can write them at PO Box 5253, Bethlehem, PA 18015-0253. If you know of other sources, please let me know. \$\$\$

## CALENDAR OF EVENTS SUBMISSION FORM

EVENT/SPONSOR:  
CONTACT:  
ADDRESS:  
TELEPHONE:  
DATE OF EVENT:  
DESCRIPTION:

**SUBMITTED BY:**

TELEPHONE:



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**NATIONAL CMN GATHERING**  
**OCTOBER 15-17, 1993**  
**EARLY BIRD REGISTRATION FORM**

We are pleased to announce that plans for the next National CMN Gathering are well under way. The gathering will be held at KUTZ CAMP in the beautiful apple orchard area of Warwick, New York about 50 miles from the George Washington Bridge, with easiest access from Newark Airport.

*Be a part of the event and register early to ensure a spot at this gathering of friends and families. You won't want to miss:*

**THE FUN AND EDUCATIONAL WORKSHOPS**  
**SONG SHARING**  
**THE SATURDAY NIGHT ROUND ROBIN CONCERT**  
**MEETING NEW FRIENDS AND SPENDING TIME WITH OLD FRIENDS**  
**LEAVING WITH SONGS AND RESOURCES TO USE THE WHOLE YEAR THROUGH**

**IMPORTANT NOTICE:**

Due to the anticipated size of the upcoming gathering, we were unable to find a location that could accommodate us at the low rates to which we have become accustomed. We are confident that Kutz Camp will prove to be a fabulous location, providing wonderful meals and housing. However, Kutz Camp requires a guarantee of 125 registrants by July 1st in order for CMN to reserve 222 housing slots, workshop space and full use of the facilities without sharing the space with another organization. Based on the excellent and increasing registrations at our last two gatherings, we are projecting at least 150 attendees. If we do not have at least 125 registrants by July 1st, we cannot promise space for more than 90 people in total. Register now so we can guarantee space for everyone who wants to come.

**RATE SCHEDULE:**

**FULL WEEKEND:**

**EARLY BIRD - paid by 7/1/93**

**Members:**

Adult           \$120  
Ages 7-16       \$ 80  
Ages to 6       \$ 55

**Non-members:**

\$140  
\$100  
\$ 75

**SATURDAY ONLY:**

**Members:**

\$80  
\$50  
\$40

**Non-members:**

\$100  
\$ 70  
\$ 60

**AFTER 7/1/93: ADD \$30 to each price listed above. Save \$\$\$ and register early!**

**Registration for the full weekend includes housing, bedding, and six meals. Registration for Saturday Only includes 3 meals.**

**NAME/S:** \_\_\_\_\_ **(CHILD/REN)** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_ **AGE/S OF CHILD/REN** \_\_\_\_\_

**CITY/STATE/ZIP:** \_\_\_\_\_ **TELEPHONE:** \_\_\_\_\_

**I HAVE ENCLOSED: \$** \_\_\_\_\_ **TOTAL - FOR #** \_\_\_\_\_ **ADULTS and #** \_\_\_\_\_ **CHILD/REN**

**I will need transportation from Newark Airport:** \_\_\_\_\_ **I can help with transportation in the NJ/NY area:** \_\_\_\_\_

**I am willing to help in the following way:**

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

**SEND YOUR REGISTRATION FORM AND A CHECK MADE OUT TO "CMN" TO:**

**THE CHILDREN'S MUSIC NETWORK - GATHERING '93**

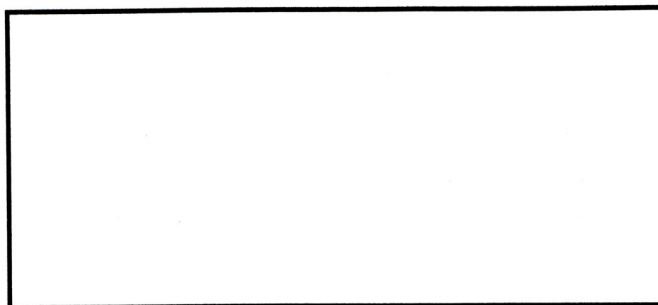
**P.O. BOX 307, MONTVALE, NJ 07645**



**Children's Music Network**  
**Post Office Box 307**  
**Montvale, N.J. 07645**

**Forwarding and Return Postage Guaranteed**  
**Address Correction Requested**

Nonprofit Org.  
U.S. Postage  
**PAID**  
Permit No. 49  
Montvale, NJ 07645



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**CHILDREN'S MUSIC NETWORK**  
**NEW & RENEWAL MEMBERSHIP FORM**

Membership in CMN entitles you to: a subscription to "Pass It On!", a Membership Directory, directory updates, your own listing in the next Membership Directory, our Children's Radio in the U.S.A. listing, info about Regional & National CMN Gatherings, and opportunities to share resources, thoughts and songs with others! Our membership year starts in September. We will attempt to provide the most recent issues of **Pass It On!** to people who join or renew after September (if still available).

**ANNUAL MEMBERSHIP FEES:**

**Individual/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.)

**Corporations (with gross incomes exceeding \$50,000.00/yr)** - \$60.00 US / \$70.00 Canadian

**Classroom Memberships** - \$25.00 US / \$30.00 Canadian

**Libraries and Educational Institutions** - \$30.00 US / \$35.00 Canadian

**TO RENEW OR JOIN AS A NEW MEMBER:**

Simply fill out the form and mail it with your check/money order made out to:

**Children's Music Network**  
**P.O. Box 307**  
**Montvale, NJ 07645**

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**Children's Music Network Membership Form**

(Individual/Family or Corporate) NAME/S: \_\_\_\_\_

ATTENTION (Corporate Contact Person): \_\_\_\_\_

ADDRESS: \_\_\_\_\_ DAY PHONE: (     )     -

CITY/STATE/ZIP \_\_\_\_\_ EVENING PHONE: (     )     -

Please circle one:     RENEWAL     NEW     Is this a change of address?:     YES     NO

**CLOSEST REGION:** N.CAL / S.CAL / MIDWEST / NY METRO / SOUTHERN / N.ENG / CANADA / W.MASS / MIDATLANTIC

**MEMBERSHIP FEE ENCLOSED:** \$ \_\_\_\_\_ **S.CAL DUES:** \$ \_\_\_\_\_ **ADDITIONAL CONTRIBUTION:** \$ \_\_\_\_\_ **TOTAL:** \$ \_\_\_\_\_

(If you wish to receive additional info on Southern California happenings and the S.Cal CMN newsletter, "In The Works", please add an additional \$5.00 to your CMN National membership dues.)

**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. **Note: CMN will not write listings from your promo and will edit lengthy entries!**

1. Circle letter codes that apply : Distributor Educator Performer SongWriter YoungPerson PArent PRoducer BookingAgent SToryteller Media 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.