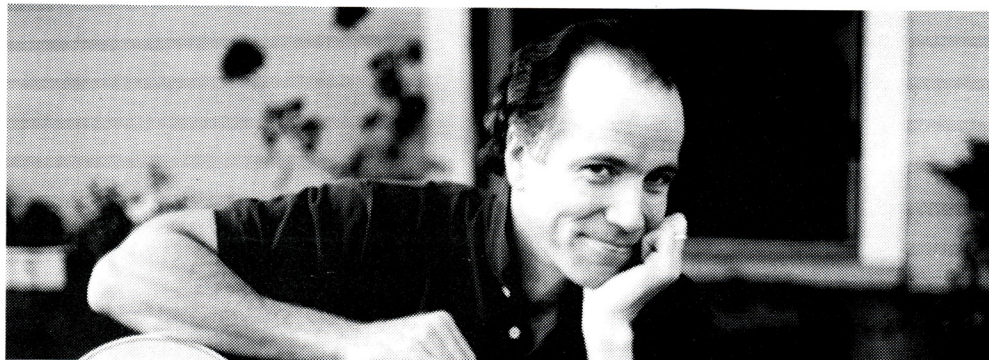


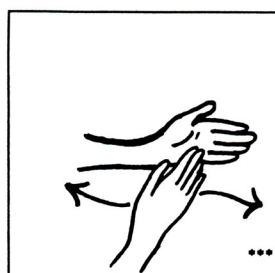
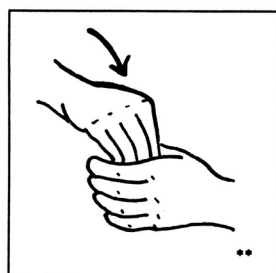
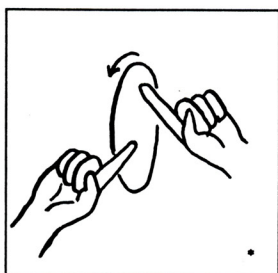
PASS IT ON!™

The Journal of the Children's Music Network (CMN)™

ISSUE #14 SPRING 1993



**AN INTERVIEW
WITH
JOHN
McCUTCHEON**
(PAGE 6)



**FOREIGN
LANGUAGE AND
SIGN LANGUAGE *
IN **
MUSIC *****
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A
View From
The Site Of
**THE
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GATHERING:
OCTOBER 1993**
(PAGE 3)



**DIVERSITY,
NEUTRALITY
AND EQUITY:
CMN DECISIONS**
(PAGES 12 & 14)



FROM THE EDITORS

We would like to take this opportunity to let you all know how lucky CMN has been in finding our new office management consultant! In our last issue, we introduced Marge Corcoran to you. She had just begun working for CMN in the beginning of January, and by our Board Meeting later in January, she had jumped in and even made it to our meeting in Massachusetts, traveling from New Jersey. In all respects, we and every one who has had the opportunity to work with Marge, have found her to be an incredible asset to our network. Marge has advised us on issues about proper presentation of By-Laws, minutes, and record keeping; she has quickly taken over the membership and mailing aspects of our bookkeeping, and has been helpful with our tax reporting. She has quickly become a CMNer who cares deeply about our Network. **THANK YOU, THANK YOU, Marge Corcoran!**

Speaking of our January Board Meeting, fifteen board members were able to make it to Joanne Olshansky's home in Wayland, MA, and six others were able to join us on Saturday via conference call. Thank you Joanne, for your gracious hospitality. We spent the weekend, from Friday afternoon through Sunday afternoon, hashing out many important issues pertaining to the functioning and future of CMN. Many issues were decided upon, many tasks assigned; all in keeping with our mission statement. Ryan Pirtle (age 8), was elected to the Board. Welcome Ryan!

The CMN Board members are a dedicated, hard working group of volunteers who have a deep commitment to the CMN mission as seen through their efforts. On behalf of the Children's Music Network, thank you all.

To understand some of the difficult considerations with which the Board has had to grapple, **I strongly recommend that you read the articles entitled, "Diversity, Neutrality and Equity: CMN Theory and Practice"**

by Sarah Pirtle (page 12), and "Both Sides Now" by Bob Blue (page 14).

Please note that this is the last *Pass It On!* for this membership year. To continue to receive *PIO!* and all of the other wonderful benefits of membership, don't forget to renew.

New/Renewal Application forms will be sent out soon to our entire mailing list for our September Membership drive, or use the form on the back cover of this issue. You need to be a 1993-94 member to receive discounted rates for attending the NY October Gathering. You will notice that our dues structure has changed for our corporation category.

Again, we hope that *Pass It On!* can serve as a means of continued dialogue among our membership, so please feel free to write.

Looking forward to seeing you at the October Gathering!

-- Andrea and Ron Stone

CALL FOR SONGS

Has your region or area of the country been neglected in song publication in *Pass It On!*? 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; songs that express the CMN values.

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!"™

is the journal of
THE CHILDREN'S MUSIC NETWORK™
A National Non-Profit Organization.

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

OCTOBER GATHERING 1993: 3

GREAT OPPORTUNITIES FOR NETWORKING AND LEARNING!



The CMN Annual October Gathering is drawing near. Plans are well under way for a fabulous weekend during the peak of the glorious Fall foliage season in New York State. Registration forms have been sent to the entire CMN mailing list, so make sure you register for the most important CMN event of the year! Be sure to take advantage of the early registration savings by having your forms returned to the CMN office by **July 1st**.

This year's gathering will include a presentation by **Pete Seeger**, workshops for music educators, song circles, Round Robin, an opportunity for families to sing together in a CMN family chorus, workshops that focus on cultural diversity, and time for people to network and come together to discuss various projects.

If you have ideas for workshops, write to the **'93 Gathering Committee, CMN, Box 307, Montvale, NJ 07645**. Also, additional registration forms can be obtained by writing to the above address. Spread the news about this wonderful event, and bring a friend, a coeducator, and of course, bring your children for an experience they will not soon forget!



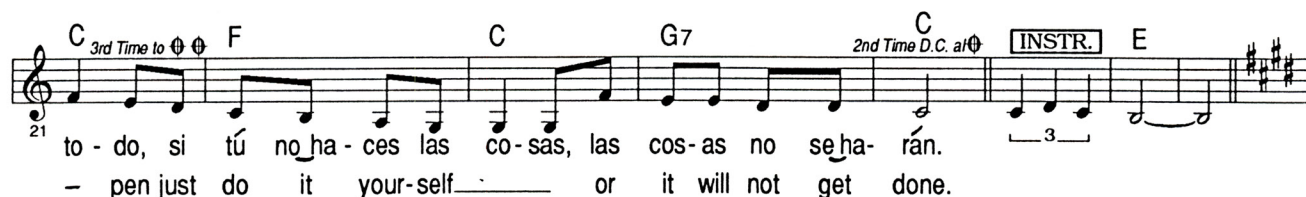
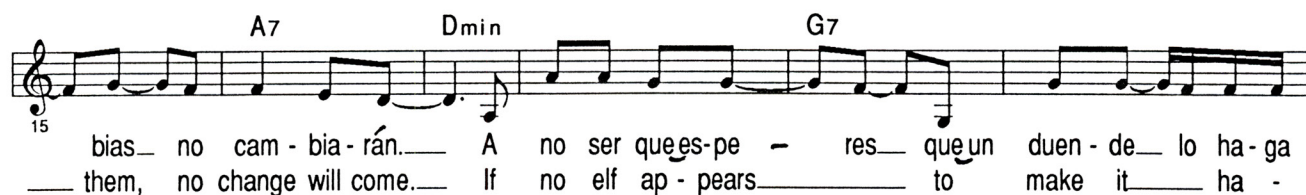
**CMN National Gathering
October 15-17, 1993
Kutz Camp, Warwick, NY
50 miles from the George Washington
Bridge with easiest access
from Newark Airport**

SOLUCIONES SIMPLES

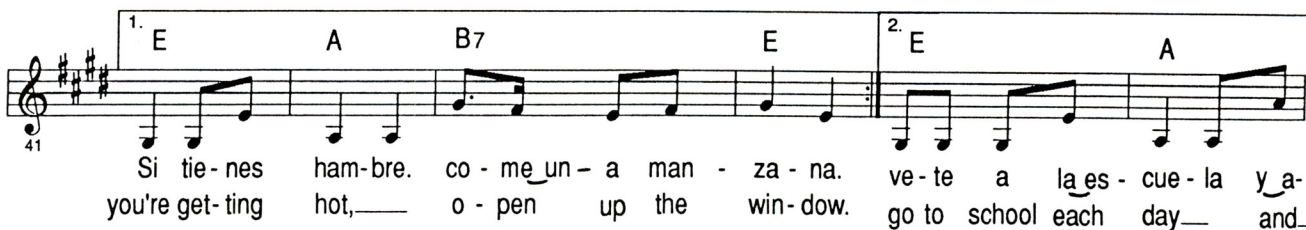
by Suni Paz and Martha Siegel
© 1984 Suni Paz and Martha Siegel

This inspiring Spanish song was written collaboratively by Suni and Martha. The English translation was provided by Lisa Garrison. To contact Suni and Martha about their music and recordings, write to Suni Paz at P.O. Box 2031, New York, NY 10009, and Martha Siegel at 296 16th St., Brooklyn, NY 11215.

INSTRUMENTAL INTRO



VERSE



47 pren-de a le - er.
learn how to read.

56 fe-cho con las co-sas co-mo son, la vi-da no cam-bia sin ton ni son; las
sat-is-fied with things the way they are. Your life fol-lows rea-son and rhyme. It's

63 co-sas es-pe-ran que tú las mue-vas con tu in-ter-ven-ción la vi-da se re-
wait-ing for you to step in and change things. Work hard for what you want. Don't wait; right now's a

70 nue-va. Si to-dos nos sen-ta-mos pen-san-do "al-guien lo ha-rá," Ya ve-rás que
good time. If we all sit and think some-one else will be doing all the work, It's like-ly the

78 na-da pa-sa-rá; pe-ro si-tú ha-blas y te po-nes en ac-ción, mue-ves a
work will not get done. But if you speak up and do the things that you can do, you'll learn the

86 to-dos y das u-na lec-ción. tu no ha-ces las co-sas, las co-sas no se ha-rán. Si ran.
les-son; how your life can be run. do it your-self or it will not get done. Just done.

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

CH Las cosas no cambian por sí solas.
Si tú no las cambias, no cambiarán.
A no ser que esperes que un duende lo haga todo,
Si tú no haces las cosas, las cosas no se harán.

V1 Si te sientes solo búscate un amigo. Si tienes frío ponte un abrigo.
Si tienes calor, abre la ventana. Si tienes hambre, come una manzana.

V2 Si quieres querer, quíete a tí mismo y así sabrás querer a todos.
Si quieres estudiar hay un sólo modo, vete a la escuela y aprende a leer. CH

V3 No estés satisfecho con las cosas como son,
La vida no cambia sin ton ni son;
Las cosas esperan que tú las muevas
Con tu intervención la vida se renueva.

V4 Si todos nos sentamos pensando "alguien lo hará",
Ya verás que nada pasará;
Pero si tú hablas y te pones en acción,
Mueves a todos y das una lección. CH

(English) CH Things never will change all by themselves.
If you will not change them, no change will come.
If no "elf" appears to make it happen;
Just do it yourself or it will not get done.

V1 If you're getting hungry, eat a juicy apple.
If you're feeling lonely, visit an 'amigo.'
If you're feeling cold, put your jacket on.
If you're getting hot, open up the window.

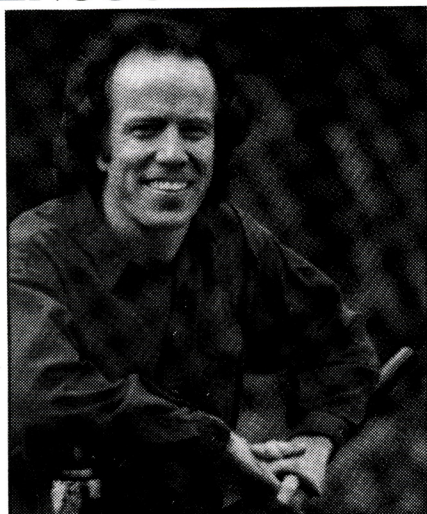
V2 If you love yourself, you can love others.
Try to help your friends, sisters and brothers.
And if you want to learn, here's a rule you might heed,
Go to school each day and learn how to read. CH

V3 Don't accept or be satisfied with things the way they are.
Your life follows reason and rhyme.
It's waiting for you to step in and change things.
Work hard for what you want.
Don't wait; right now's a good time.

V4 If we all sit and think someone else will be doing the work,
It is likely the work will not get done.
But if you speak up and do the things that you can do,
You'll learn the lesson; how your life can be run. CH

(English Translation: Lisa Garrison / Adaptation: L. S-Z)

A MASTER OF ENCOURAGEMENT



AN INTERVIEW WITH JOHN MCCUTCHEON

Conducted by Phil Hoose

John McCutcheon is a master of all sorts of things. He is perhaps the world's best hammer dulcimer player. He knows how to play twelve instruments very well (Johnny Cash called him, "The most impressive instrumentalist I've ever heard.") He is an accomplished storyteller, and the author of memorable songs such as "Christmas in the Trenches."

But none of this gets at what John does best, or what he values the most about his work, namely, community building through the live, shared performance of music. And very little of the standard biographical information that appears in his press kit--Wisconsin teenager buys mail order guitar, hitchhikes to Appalachia to learn from living legends, grows up, gets real good, stays in the South, gives a hundred or so performances a year, makes award winning recordings--none of this speaks to the important role that making music with children has played in his own education. John McCutcheon first started playing for elementary school children as a way to make some money--twenty-five dollars a day for six assembly periods--while working his way through college. For half a life now, sharing music with children has been a major part of his work. In the past few years as his own children

have reached school age, John has been conducting songwriting workshops with schoolchildren, especially near his home of Charlottesville, Virginia.

"In an age when music is bought and sold, there are blessed pockets of cultural holdouts still finding a place for creating their own music...this is real grass roots folk music," McCutcheon has said. Clearly, John has come to prize schoolchildren as potential cultural holdouts. By helping them create their own songs, he offers them an experience they can use throughout their lives and vaccinates them against mindlessness. He is thoroughly delighted when young workshop graduates return to tell him, "You've ruined the radio for me...what a bunch of crap that stuff is...It's so easy...I could do that."

Among John's many recordings are three works for and with children. "Howjadoo," was named the Children's Album of the Year in 1986. His current "Family Garden" contains three songs written with children from his songwriting workshops. John McCutcheon, 40, lives with his wife Parthy and his sons Willie and Peter. He spoke with CMN's Phil Hoose by telephone from his Appalseed Studio in Charlottesville.

PIO: Who sang to you when you were a child?

JM: My mother did the requisite amount of lullabies, but it wasn't as big a part of my life as people might assume. I was the oldest of nine kids, and getting any time from a parent in a large family is a premium. I grew up when fathers were not yet enlightened about co-parenting, and my father was a traveling salesman, gone three weeks out of four. My mother was stuck with the lion's share of stuff. I remember her singing little songs, but mine is not a Jean Ritchie history. Mainly the radio was singing to me, and the churches.

PIO: Did you go to church?

JM: Yeah, I was raised a Catholic. I didn't really sing in choirs though I always enjoyed singing in school. We went to mass every day so there was a lot of music around. I quickly

figured out which stuff I liked and which stuff I didn't. I was around when the first Folk Mass Scare started. It was sort of puny musically but it was a point of accessibility. We were sort of consumers of this music. All of a sudden it opened up a lot of new possibilities. I jumped on board because it was a chance to whack away on my guitar.

PIO: So far this is more like the Roches than Jean Ritchie.

JM: Yeah, I guess so. It was also a way to get people singing. I remember hearing my first Pete Seeger record and thinking, 'Well, this isn't as loud or danceable or sexy as the Beatles or Jimi Hendrix, but listen to all those people SINGING!' That seemed radical.

PIO: How did you get to be so good at instruments? How did you become a dulcimer master? Your press kit says you went to the Appalachians and studied with legends, but still...

JM: There was a long road before that. I took piano lessons for six years, starting when I was eight. Back then, common knowledge told parents that lessons before eight was wasted. Someone forgot to tell Mozart's parents. Anyway, that's when the nuns said they would take piano students. I secretly loved playing the piano but lessons were another story. Piano lessons gave me early insights into how to bluff my way through situations in which I wasn't prepared. You know, like, my answer to 'How much did you practice last week?' would be, 'Gosh that's a pretty dress you're wearing,' or 'I love you in black.'

PIO: What was the method of instruction like?

JM: It was exactly the opposite of the way music should be taught. When you learn to read and write you have to be able to conceptualize a cat before someone says C-A-T, this bunch of little squiggles here, that is the written term for this being. With music it was just the opposite. They sat you down and said, 'You have to learn to read this page of music. Don't touch the keys until you can read this little scribble here.'

So piano lessons weren't liberating. I play a lot of piano now, but it wasn't really music to me then. It all changed when I was 14 and I sent away for a mail order guitar from Sears for my birthday. My whole world busted open when it came. My best friend gave me "The Freewheeling Bob Dylan." Before that I had been listening to Trini Lopez and Harry Belafonte.

PIO: Trini had a memorable version of 'If I Had a Hammer.'

JM: I remember. It was live. I always went for the live stuff, the stuff that was right out there, right in your face. Even today I feel the most live musically before a live audience. I take care in making my recordings, but being with people is when it's really happening for me. If I had to give up all outlets for my music that's the last thing I'd give up. It goes back to hearing live recordings of people like Pete Seeger and Trini Lopez.

PIO: What was so great about that guitar?

JM: Right away I knew that it was gonna be a really big thing for me. This guitar. For the rest of my life. When I was in college I was studying composition, doing this intensive historical composition tutorial. I'd be sitting in a room with a piano, studying, like, early baroque music and trying to write something in that style. Ten to twelve hours a day. I decided to try to learn to play the banjo to preserve my sanity. That really pushed me over the edge. I just sat in my dorm room and played banjo all the time. I never went back in that little room. The next year while all my friends were going off to France to study in their junior year, I didn't have the money. I convinced my advisor to let me stick my thumb out and travel around Appalachia and meet banjo players. I had proved that I could study independently.

PIO: Pete Seeger had done the same sort of thing a generation or two before, hadn't he, with his father? I remember he met Bascom Lamar Lunsford, the banjo player.

JM: I met him too, in his very last years. I just led where my thumb would take me. I just wanted to be around banjo players. I missed the Weavers, I missed Peter, Paul and Mary and the whole commercial wave of folk music. For me it was right into flannels and work boots. Bob Dylan, Woody Guthrie, Pete Seeger. I started exploring the sources that these guys would cite. I discovered Folkways records. From there I went in search of Roscoe Holcomb, and Clarence Ashley. I wondered, who are these people? Sometimes there were maps stuck in those Folkway records. I was thinking, wait a minute, these guys are alive! They're gonna die out. I want to see them before they die. This was real soul music to me. I was really at a dead end listening to records and trying to get it out of books. I wanted to be around the real thing. I left one August afternoon in 1971 or 72. I never knew that I was never gonna live in the Midwest again. Once I crossed that Mason-Dixon line the South was in my blood. I've never had the slightest itch to live anywhere else.

PIO: What was it like to meet those people?

JM: Well, we live in a society in which generations are sequestered one from another. My arrival must have been strange for a guy like Roscoe Holcomb, who was then in his 60's. All the kids in his community thought he played old wierd music. All of sudden a stranger knocks on your door and says, 'Hi, I'm so-and-so from a thousand miles away and I love your music and I want to learn how to play it.'

PIO: Years ago I went to Mississippi to find old harmonica players to learn from. I remember trying to find the right key harmonica so I could play with guitar players who had their own personal tunings. I'd say, 'What tuning is that?' and they'd say, 'Natural.'

JM: (Laughs) Exactly. Like, 'You're on your own, boy.'

PIO: Did they treat you well?

JM: I was always amazed at the spontaneous generosity they would

shower upon me. I guess part of it was their nature. I think another part of it was that these people had grown up in an age where they learned about the world from their elders. That part of their life was short-circuited by modern times. They didn't live with their grandchildren anymore. The continuity that nature has built into all species has been broken by humans. All of a sudden they were old enough to be the elders in the community but nobody wanted to tap their resources.

And here I was, asking. It was totally unexpected--and unwitting on my part--but, for them, I think, rewarding. And I wasn't approaching them in a scientific or scholarly standpoint. I wasn't a folklorist. Some had met folklorists, who had treated them as sources. I was saying, 'I like your music, let's play together. Can you show me how to do that?' Eventually we became friends. It was a tremendous period in my life. I still have contact with the people from that period that I studied with.

PIO: So now that you're a hammer dulcimer master, have any kids arrived at your doorstep, saying, 'Can you show me how to do that?'

JM: (Laughs) I've often joked with my friends who are in the same boat about that. Like someday someone with a tape recorder will show up and say, 'Hi, old man. I have some of your 33's that I picked up in a junk shop. I love your old stuff. Will you play me 'Christmas in the Trenches'?'

It's different now, though. We professionals have workshops and instructional videos.

PIO: Yeah, I know. But everytime I see a Homespun Video I yearn to talk to the musician myself.

JM: Well, it's still available. One or two people have actually come to me and said 'I'd move to Charlottesville and get a job as long as I knew that I'd meet with you one hour a week in sort of a master class or apprenticeship. I've encouraged that situation but it's never really panned out.

RADIO WAVES

DOING RADIO IN THE CLASSROOM:

IDEAS FOR TEACHERS

by Jamie Deming

There are tons of radio projects kids can create in the classroom. Radio dramas, game shows, interviews, readings of original poetry and stories, debates, school/community news, commentaries, public service announcements, commercials, documentaries,... the possibilities are only limited by the adventurousness and enthusiasm of teachers and students.

The process involved in producing a radio program, whether a 60 second public service announcement or a 15 minute documentary with interviews, is as important as the final product. Brainstorming, collaborating, outlining, organizing, considering the audience, setting the tone, writing and rewriting, etc. are skills used in creating many other kinds of projects. The additional aspects of audio entail developing sensitivities to sound - ambient, vocal, musical, and effects - all of which impact the imagination of the listener. The reward is to be heard by the general public and recognized as an important part of media and the real world outside.

Age appropriateness varies with the format one chooses. The younger the class, the more the teacher needs to be involved, probably as an active participant on the program. Interviews of young children are often very effective. Sing-a-longs are fun to record and play back to the participants. Older students can be more involved, even as engineers. Students having difficulties in school for various reasons may find a new place to shine in audio.

You don't have to commit to producing a series of half-hour or one hour programs. You might just do small segments which can be inserted into existing news or cultural programs. Public Service Announcements offering advice or depicting the concerns of students about the environment for example, may be a

good first step.

When students record themselves and listen to playbacks, they have an opportunity to critique their own performances. Diction, inflection, energy, dynamics are so important in doing effective audio and, without the possible embarrassment of visuals, students can experiment more with dramatizing their voices. (Performance tips: If you smile while reading or speaking into a mic, your voice will sound cheerier. Standing up straight and speaking to an imagined audience also enlivens one's performance.) The more the personalities of the children shine through, the more successful the program will be.

Small local public radio stations are generally the most willing to "serve the community" and thus would be likely to air classroom productions. Community stations are usually more experimental. Their technical standards may be more flexible and they may even be interested in actually helping with engineering. University or college radio stations may also be good candidates. Engineering students may even get college credit for helping your production. Commercial stations and large NPR stations generally have too many barriers to airing "amateur" spots, but if you have a connection, go for it. Make it hard for them to say no!

If you don't have a radio station in line before you begin, don't let that prevent you from creating radio programs in the classroom. Air your programs via cassette in classrooms, in parents' living rooms and cars and on the school PA system. Your students will receive gratification from those identifiable audiences. Programs and formats improve with practice even before they ever reach the public airwaves.

What equipment should you use? The most basic cassette recorder with a mic input may be all you need to record a "live" sounding program such as a debate, game show, interviews and readings. Without editing equipment, ie. a two track reel-to-reel tape machine and splicing materials (which is a heavy), your only way to change a recording is to tape over your first recording. If several sound sources will be used, ie. more than two announcers, you'll probably need more

mics which will entail a small mixing board. If you want to add sound effects with several other sound sources, music and mics, a four to six track cassette recorder would be needed so you can add or delete sounds at different times. Tascam's portable mini-studio (cassette mixer/recorders) are very affordable \$3-500 and are well documented for inexperienced "engineers".

A few technical tips:

For the first session, record each student saying something brief and play it back. They may not recognize their own voices because they're accustomed to hearing themselves through their bodies, not acoustically through the air.

Keep the mic about four to six inches from the speaker's mouth (unless you have a directional mic used for distances, ie. for general stage performances).

If there are mic stands on the floor or on tables, remind students that banging the table or floor or any cables or stands will create distracting noise.

Students should have fun creating radio. It need not be confined to the classroom - how about camp, community centers, birthday parties and rainy days at home? Start small, experiment, let your students be themselves on the mic - or be the personalities they've always wanted to be.

Adult radio has ignored children as participants (not to mention as listeners) in the past. It could be that local program directors just haven't been presented with many programs from neighborhood schools. Maybe this grass roots approach will wake up a few ears. Give it a try! \$\$\$

Jamie Deming has moved. The new address for **KIDS ALIVE** and **Children's Radio Productions** is **84 Cove Rd., Oyster Bay, NY 11771**. Same phone number. She may be without a studio for a year or so and **KIDS ALIVE** is temporarily on hold.

NEW GENERATION RADIO CONFERENCE

The New Generation Radio Conference is scheduled for July 21st-24th. Stephens College and KOPN Radio are again sponsoring this national conference for educators and audio producers on "Radio and Children". Please help us get our message out that "Radio works for Kids!" We want to reach all teachers and producers who are either already working with kids and radio or would like to start using radio as a tool to motivate and educate kids. Contact: Tina Hubbs, 915 East Broadway, Columbia, MO 65201 for more info.

LETTER TO THE EDITORS

Dear Jamie,

I just wanted to send you a quick note of thanks and congratulations on the most recent *Children's Radio List* edition. The list is most helpful in getting our material out there. If there is ever anything I can do to support your work or give you a hand please do not hesitate to contact me.

Best of All,
Craig Taubman
Sherman Oaks, CA

CANADIAN RADIO CONTACT WANTED

9

Thanks for your notes about the *Children's Radio List*. We got a request to include programming from Canada. Great idea. Is there someone out there who would be willing to do the research? Please call **Jamie** at (516) 922-7307.



FRIENDS

by Prudence Ingerman Craig
© 1985 Prudence Craig

This wonderful song is on a tape of 17 original songs by Prudence called "Smack My Mind". To order this or her two other recordings contact Dinosaur Music, P.O. Box 372, Brighton, Ontario, Canada K0K 1H0. Prudence is currently serving as a rural public health nurse in Ecuador as a Peace Corps volunteer. She goes out to remote outposts on foot, vaccinating kids, giving talks, weighing babies, teaching English and she also has a children's folk chorus and three women's groups there! She welcomes letters to Prudence Ingerman, Casilla 744, Puyo, Pastaza, Ecuador.

VERSE

1 I can on - ly say, "Bon - jour," in fran - çais, - Ge - sund - helt's all the Ger - man that I know. When it

6 comes to Ja - pan - ese or Turk - ish or Bur - mese It does - n't mat - ter that I can - not say a word 'cause I can

CHORUS

10 smile — and I can take your hand. Let's run and build some cas - tles in the cold wet sand for a

14 laugh is u - ni - ver - sal and a smile will make us friends, and it's these lit - tle things that peace on earth de - pends.

D.C. 2X

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

V1 I can only say, "Bonjour," in français,
Gesundheit's all the German that I know.
When it comes to Japanese or Turkish or Burmese
It doesn't matter that I cannot say a word. **CH**

V2 I will never be a leader of my country.
I will never travel all around the globe.
But the love that's in a smile can travel many miles
And speak in languages that I will never know. **CH**

CH 'Cause I can smile and I can take your hand;
Let's run and build some castles in the cold wet sand;
For a laugh is universal and a smile will make us friends,
And it's these little things that peace on earth depends.

V3 If I ever have the fortune to meet someone
Who looks different and who cannot talk with me,
'Thought his skin be black or tan, her name be Ivanov or Chan,
The world of friendship doesn't need a spoken word. **CH**

EXPLORING DISCRIMINATION THROUGH MUSIC

by Reggie Harris

*We sit alone, together...
Each from our differ'nt worlds
Suspicious of each other
Position flags unfurled!*

*So we stumble through our points
of view
Logic falls apart...
In that moment of confusion
We see a place to start
Through the windows of the heart!!*

From the song, *Windows of the Heart* -
©1992 Brooky Bear Music

About six years ago, on our way to tour dates in the midwest, Kim (my performance and life partner) and I stopped near Olean, NY, to meet a friend for lunch. The deal was simple. We were to meet, get a brief tour of the retreat center he was starting, eat, laugh a lot and leave. It seems that nothing is ever THAT simple!!

During lunch, our conversation drifted across many topics until we settled, for some time, on the rising numbers of incidents of discrimination at colleges and schools around the country. As we shared stories and reflections back and forth, he spoke about wanting to offer something to the campus at St. Bonaventure University (where he works and resides part-time) that would help to address the issue. We agreed to think it through and get back to each other.

For the next few weeks, we seemed to think of little else as we visited schools and campuses. We heard more stories and talked to people about their concerns. As ideas began to form for something we might offer, we turned to the most central force in our lives... music!

For those of us who write, sing, teach, or simply love to listen to music, it certainly is not news that many areas of discussion and dis-

covery are often made more easily accessible through song.

Over the years, Kim and I have used the songs of the Underground Railroad and those of the "modern" civil rights movement, to teach and explore music, history, and cultural awareness. The songs, which come out of the struggle for freedom, by African-Americans in this country, are powerful, spirited, expressive and engaging. They are easy to teach, in most cases, and are good music lessons that tie in to cross curriculum applications easily.

A song like "Follow the Drinking Gourd" provides a great springboard to geography, science, astronomy, or communications activities. We have used the songs "Ain't You Got A Right" and "I'm Gonna Sit at the Welcome Table" to explore the issues of rights and conflicts that arise when people, communities or governments restrict or deny them. (For lower grades, we make a bulletin board "Tree of Life" and have them decorate it with "leaves" of rights they come up with. For upper grades, we might discuss the Constitution, Bill of Rights, and have them compose verses to the song.)

Singing these songs, or using them as a base for individual reflection, has another benefit as well. They were born out of movements that model positive cooperation between people of many races, colors, creeds, ethnic and social backgrounds. The songs themselves, and the history around them provide a fairly complete package for direct and indirect social action exploration!

With that as a starting point, we called our friend and got to work. We took some of those residency and performance concepts, blended them into some of the resources we've gathered from years of workshops, seminars and conferences, (you often don't believe that you'll EVER have a use for them!!) and put together a weekend focused on discovering and celebrating our cultural heritages, facing issues of prejudice and finding places between us to begin building bridges. Quite an agenda

for one weekend!!!! We made a good start.

By keeping lectures to a minimum, we let the songs (and our own stories) work their magic. (There's a reason that Pete Seeger gets people singing! Stuff happens!!)

Using music to set moods, introduce questions for discussion (picking the songs was a thought provoking task for us) and to ease in transitions, we sang, listened, talked and ate our way through an amazing experience. The first weekend led to another, then to shorter sessions on campus. In addition to the music, we also played a few games (BaFa BaFa - a cross-cultural simulation game was a favorite), watched some videos (the Anti-Defamation League has an outstanding library of videos and films for all ages - [800] 343-5540), and used parts of the prejudice reduction model developed by the National Coalition Building Institute which is based in Washington, DC.

The process has continued at St. Bonaventure as a campus-wide effort with workshops each semester, peer educators, classroom and residence hall programs as well as culturally diverse music and film series.

Kim and I have continued this work with them, and in a few other college, high school and adult group settings. That simple lunch conversation has given us a renewed sense of the power of music in the world.

The words at the beginning of this piece are from one of the songs I was inspired to write as a result of this process. [Ed. note: we hope to be able to publish this song in an upcoming edition!] Regardless of our age, color or background, we all have our own song to write or sing in the effort to heal the world. So if you "woke up this mornin' with your mind on freedom", and you "let your little light shine"... if we all "keep our eyes on the prize and hold on", then certainly, "We Shall Overcome Someday!!"

The Rose and The Apple Tree

by Lisa Garrison

I have come to understand that there are certain feelings, certain kinds of mourning or longing, conviction and even delight that are better expressed in other languages. There are emotions that remain un-named in English, that are most clearly articulated by entering another culture and allowing those unfamiliar words to gain meaning for us.

The first songs I learned as a child that exposed me to splatterings of languages other than English were folk songs - one from Japan and one from Puerto Rico, one haunting, the other joyous - Sakura and El Coqui. Singing those songs with a group of other children my age was like trying on a different identity, imagining myself growing up in a different land, letting other rhythms and cadences enter me and carve out new understandings.

The going partial translations of those songs, that all of us learned by heart and so thoroughly enjoyed singing, contained Japanese and Spanish words and phrases. There were just enough "foreign words" to give us access to an enlarging sphere without overwhelming us with too much unfamiliar material to digest.

Certain bi-lingual songs can be poignant precisely because the quality of trying on a new identity and reaching across culturally accepted boundaries is embodied in the song. On a visit to Armenia three years ago as part of a study team to look at the way art is taught to children at the Center for Aesthetic Education in Yerevan, I had the opportunity to hear such a song, written by a teen-ager there in English and Armenian.

The song had been set to music by Bznuni Ashot, director of a jazz choir for Armenian teen-age girls in Yerevan. Their repertoire included American jazz standards, Beatle songs and versions of Armenian traditional songs arranged in contemporary styles that hinted at ethnographic fusion.

Of all the songs they sang, this original

tune was the girls' undisputed favorite. Radiant with pride, lyricist, composer and singers performed it for us again and again. The song described a time "after the rain when the rainbow will come." Signaling hope after the storm, the rainbow is for Armenians the age old promise of an end to turmoil and a beginning of peace (Mt. Ararat, where Noah's ark is said to have landed, is located within the boundaries of ancient Armenia).

The very context out of which this song was sung to us, in January of 1990, added power to its delivery. It was a time when border wars with Azerbaijan were accelerating. Months of blockades combined with food and gas rationing had increased Armenia's isolation and sense of precariousness. The effects of the earthquake that devastated 40% of the country could still be felt everywhere. Although the iron curtain had begun to unravel, there was much uncertainty in the air. For Yerevan teenagers, the act of singing English words mixed with Armenian phrases broke through the isolation and linked voices raised in hope to youth culture elsewhere in the world.



While in Armenia during the border wars, I heard other songs sung by children at banquets and public weddings. They were songs of unresolved national wounds, folk ballads that recalled the genocide of over a million Armenians at the hands of Ottoman Turks in the early part of this century, calls to never forget, calls for justice. The stark intensity and piercing purity with which they were sung and the very youth of the singers created an unforgettable and unsettling effect, as when a child's a cappella voice is raised in something akin to a war cry, epic in its story telling, long into the night. Even without comprehending the meaning of the words, I could sense the way adults stood back to listen, as though

the future was calling back the past. 11

In Armenia, these two kinds of songs, one a contemporary song of looking forward, the other a traditional ballad of looking back, represent two sides of the same impulse - to never give up. The first is a call for connection and peace, the stuff the Children's Music Network endorses without equivocation. The second, involves nationalistic rather than global sentiments, a recalling of wounds of war, in part to keep the story of genocide in public consciousness as a way to prevent its recurrence.

Perhaps it was the bombing of the World Trade Center in my city this winter that heightened my sense of precariousness in a way that brought back the memory of Armenia. We have much to learn from other cultures in which children are given guidance in exploring the sound of fear and isolation as well as the urge to reach forward and back. It is true that our inclination to protect children often conflicts with honest exploration of difficult issues. Vulnerability is a familiar country with a music that sears.

Armenia struggles with these different tendencies and songs sung by children act as a vehicle for the expression of grief, agitation, and fear as well as more uplifting and courageous emotions. In valuing peace and diversity in the Children's Music Network, we may do well to develop tools of understanding rather than censorship in facing the difficult issues in our own culture. The use of art in making sense of complex experiences will not always produce easy listening.

The Rose and The Apple Tree is a regular *Pass It On!* column dedicated to exploring the roots, flowering and fruition of children's music.



The Armenian girls' jazz choir with director Bznuni Ashot and Lisa Garrison

DIVERSITY, NEUTRALITY AND EQUITY:

CMN THEORY AND PRACTICE

by Sarah Pirtle

A central social form in CMN is the Circle. A music workshop is about to start. Chairs are moved out of rows into the round. Or if there's one main speaker, this person also gives an opportunity for many others to contribute their comments and questions. In the Round Robin format, names are put into a hat and everyone has a chance to sing. A circle means no one who wants to be included is left out.

But it's not that simple, is it? Just being an organization means you have to choose to do some things and not others. CMN had to face a defining issue recently.

How would you handle this situation? CMN is offered the chance to have a CMN sampler tape. It's estimated that at least eighty people, maybe more, would submit a song for the sampler but there would be only room for about 25 songs to be included. How do you set it up? Do you have a selection committee of people who agree that their songs won't be on the tape? How do they rate the songs? What about the 50 people whose songs aren't chosen? Even if there is a lottery system to keep the selection totally unbiased, CMN has sponsored something where by definition a majority of potential participants can't be included.

As the CMN Board waded into the thick of this scenario we found a core disjunction. However we tried to imagine it, you had a group founded on fostering equity not only selecting some people and not others, but also representing the diverse larger body with a limited number of people.

So we chose a whole new outlook -- encouraging the tape, but defining CMN as not a tape making body. What seemed to be a better situation would be for a sampler tape to come out -- but not under the CMN name. New music could be heard on the tape, but a separate group, maybe they'd be mostly CMN members, maybe not, would produce it. They could announce it in the newsletter, make clear how they are doing the selection, how they are drawing the circle, and anyone who submitted their work would understand the process.

The way we see the responsibility of leadership, is that our job is to keep our eyes on the whole. We are trying to find ways to represent all facets of the network without bias.

We had to look at this question:

Is it in the nature of CMN to participate in, or lend its name to products for sale? Should we do anything that would be construed as promoting one person over another?

We said "no". It wasn't a "no" against the importance of projects and product. We just couldn't see any way for CMN to be directly a part of products for sale. We used to think we could, and talk in meetings about having a sampler tape someday, but on closer examination, we found it didn't really match the kind of entity we are.

As more and more members of CMN are actively engaged in the children's music industry, we want to make sure by bringing on new Board members, by fostering dialogue, and by the structure of gatherings that these new members are as well represented as all others. The L.A. Gathering really accomplished this. So, it's not a "no" against the music industry. It's an effort to describe ourselves. We are drawing a circle to describe what activities, arrangements and social forms are part of CMN, and which are things members participate in but the whole network doesn't sponsor.

Most importantly, our intention was that this demarcation wouldn't hurt the forward movement of children's music. To put it another way, we didn't see that the CMN label was crucial to this or any project. We were trying to be realistic and accurate about what CMN is. We see CMN as a place where people meet others, network, cook up projects together, and work to push common visions forward. And all of this happens without needing to have any endorsement from CMN because it's not an endorsing body. We hope in the long run, this decision will be freeing rather than limiting.

We each have different questions that drive us. Like -- how can new children's music by a variety of songwriters and performers be better known? Or, how can the quality of my songwriting increase? Or, how can I encourage other adults to treat children more respectfully? Or, how can I find songs about racism? CMN is where these threads intersect. If we are jeopardizing the pursuit of these questions -- then our decision needs to be re-examined. But please see its true intent -- to let CMN be the feeding ground (not the vehicle) where these goals are pursued.

Note:

The 1993 October Gathering schedule will include time for forming project groups (as described above).

REGIONAL REPORTS

CANADA

Sandy Byer

26 Bain Avenue

Toronto, Ontario Canada

M4K 1E6

(416) 465-2741

The Canadian region hosted a one-day Canadian National Gathering on Saturday, April 3, at the Ralph Thornton Community Center in Toronto. Songswaps, workshops, a pot luck supper, networking and partying were on the agenda for the day! A good time was had by all.

MIDWEST

Reid Miller

P.O. Box 178

Blue Mounds, WI 53517

(608) 437-3388

Big thanks to Stuart Stotts, the past Midwest Regional representative, for his work for CMN. Reid Miller is now the acting representative for the Midwest Region. Plans are in the works for a songswap gathering in late summer. Contact Reid for more information.

NEW ENGLAND

Bob Blue (Acting Contact)

54 Walnut Street, B2

Waltham, MA 02154

(617) 899-5053

The New England Regional gathering will be held on September 11th. As of now, we are searching for a location, and could use volunteers to help plan the gathering. To volunteer or ask for details (as details surface), call Bob.

NY METRO

Barbara Wright

80 Harvard Drive

Hartsdale, NY 10530

(914) 948-0569

We held a successful gathering on January 9th in New Paltz, NY. Songswaps and workshops were great! Everyone had something to offer! Plans are in the works for

another gathering in the Hudson Valley.

Another wonderful gathering was held on January 22nd, at the Floating Hospital in NYC. Workshop topics included environmental songs, songs for younger and older children, and rounds. We also engaged in a discussion about what is appropriate music for different ages. All in all, January was a great month for NY Metro!

NORTHERN CAL

Lisa Atkinson

1655 Montemar Way

San Jose, CA 95125

(408) 266-1631

Warm thanks to the Linden Tree Bookstore (Los Altos) for providing generous support for a CMN songswap. The Linden Tree not only provided a meeting place, but paid for the mailing costs as well. About 20 people attended, and many also attended the second statewide CMN Gathering in San Luis Obispo, on March 13th (see S. Cal).

SOUTHEASTERN

Katherine Dines

2605 Essex Place

Nashville, TN 37212-4121

(615) 297-4186

Our first songswap was held on March 18th at the Musician's Union. We also got involved in the activities and workshops given in conjunction with the Week of the Young Child.

SOUTHERN CAL

Marcia Berman

13045 Mindanao Way #1

Marina Del Ray, CA 90292

(310) 821-1216

Braving storms and floods, a stalwart group of CMNer's gathered for our first "Membership Meeting". We discussed the next (East Coast) National Gathering, and our Statewide Gathering of March 13th. We distributed a volunteer form that asked what specific skills and talents members had that they could contribute to CMN.

The Second Annual Statewide Gathering was held in San Luis Obispo with a wonderfully warm response from people in the area. It is

possible that a new region might spring up as a result of our meeting! Many people participated in the song swap. Our young participants shared the following songs: Chloe Ludwig sang an original song, Jane Armbruster and her dad, Tom, sang "The Story Song" by Tom, Karlo Honig-Silbiger sang his song, "Dying", Sarah Atkinson sang her version of "Old MacDonald", Rachel Fine sang "Grant Avenue" from "The Flower Drum Song", and Laila and Juna Muller sang, "My Mother Is A Doctor" by Patty Zeitlin. A workshop on celebrating diversity was led by Jacky Breger, and one entitled "Something to Sing About: A Means of Communicating with Children" was led by Lisa Atkinson.

Other notable items include: A full time kids radio station, part of the AHHS Network, has opened up in S. Cal., and features many CMN performers. We are putting out feelers for working with other community organizations, and are exploring ways of working with music educators.

WESTERN MASS

Debbi Friedlander

P.O. Box 950

Amherst, MA 01004

(413) 256-1380

We had a gathering March 6th and another one is tentatively planned for July 10th at the Amherst Community Arts Center. Bring snacks to share. We are asking a \$3 - 5.00 donation to help cover child care, mailing, and building costs. Please contact Debbi for more details.

NEW REGION FORMING

NORTHWEST

Allan Hirsch

2853 21st Avenue W

Seattle, WA 98199

(206) 283-3726

Allan has expressed interest in coordinating a region based in Seattle. Anyone interested in helping "hook up" this region should contact Allan. Please get in touch to be put on the new region's mailing list.

14 BOTH SIDES NOW

by Bob Blue

When the CMN Board, gathered by the phones in a conference call in Massachusetts, North Carolina, Tennessee, California (both northern and southern), and in Wisconsin, decided "unanimously" that our network would not become involved in various business projects, I felt as if a momentous decision had been made. I felt part of a genuine support group that had rejected the temptations of money and fame, reaffirming its commitment to nobler causes. Notice the quotation marks around "unanimously". I think we reached consensus a little too early.

I think the decision was, in fact, important in setting a tone for our network. But in my role as phone contact person, I have done a lot of listening, and I would like to articulate two sides of this issue, in hopes of facilitating communication between at least two groups of people who think they are worlds apart. For now, I'll call them the "dolphins" and the "owls". Neither is meant to imply anything. Believe me.

Having flipped a coin, I have decided to give the "dolphin" point of view first. Money and fame are not intrinsically evil, and if we reject projects because they may make our network or some of its members better known or better off, we are throwing out more than we know. We are a network of people who care about children and earth, and as more people know about us, hear our songs, and join us in our efforts, we will become more and more able to translate our caring into action, and make a difference. If we only turn inward to publish membership directories and journal issues, what difference will we make? To make outreach more than a word, we have to recognize, regrettably or not, the power of money and fame to speak to people who otherwise may never hear about us, and may feel alone, or in a tiny

minority, in their concerns about children's music.

Now for the "owls". The Children's Music Network was started as an attempt to focus energy on the needs, rights, and powers of children. It is crucial that we maintain this focus. By involving ourselves in projects such as a sampler tape or songbook, we run the risk of shifting our focus. We may start talking too much about who has the best songs, how to market our products, and so on. We exist to draw attention to the power of children's music, and the responsibility of those who use music with children. If there are members who are involved or want to get involved in the "children's music industry" and want the support of a network, we can encourage them to form a network or union, and we honestly wish them well. Probably, many of our members would join such a network or union. But we ask that they not confuse it with the Children's Music Network.

I hope I have encapsulated two points of view. If I have misrepresented your thoughts or feelings, or if you have others I haven't represented, please write them down and send them to me to include in our next issue. I think that the strong feelings I've heard from people who have called me (617-899-5053) are indicative of diversity, and potentially, of strength. I suppose it would be wimpy of me not to state my own thoughts at this point:

I think we can exist as a network of people who share a concern about what children's music says, and a commitment to the empowerment of children through music. I'm worried that if we start endorsing artists, producing tapes or songbooks, etc., we will focus less on children's issues. I guess that makes me more owl than dolphin. Maybe there is a need for another kind of network. Maybe a Children's Musicians Union. I've spoken to several people who feel the need for something like that. Meanwhile, I think we should continue to say what we mean and listen to each other, even/especially when feelings run high.

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ANNOUNCEMENTS

TAWL SEEKS CHILDREN'S MUSIC FOR REVIEW

The Tucson TAWL (Teachers Applying Whole Language) Newsletter is still accepting cassettes for possible review. CMNer, Elaine Schwartz is accepting all submissions. Please write to her at: **Tucson TAWL - Music Beat, 2804 E. Drachman, Tucson, AZ 85716.**

MUSIC COMPETITION FOR WOMEN COMPOSERS

The Denver Women's Chorus announces its third choral music competition for women composers. First prize is \$1000, a premiere performance, and a travel subsidy to attend the premiere. Deadline for submissions is 9/1/93. There is a \$10.00 entry fee. The piece will be performed in a concert which will celebrate women of power, women role models, and women who have made a difference, both historical and contemporary. The text should have as its subject a woman or women fitting this theme. Contact the Denver Women's Chorus for entry guidelines and further information: **Choral Music Competition, DWC, P.O. Box 2638, Denver, CO 80202 (303) 331-2543.**

ANNOUNCING THE KIDS' MUSIC SEMINAR

The New Music Seminar (NMS) is pleased to introduce the KIDS' MUSIC SEMINAR (KMS) at this summer's New Music Seminar to be held July 20-24 in New York City. Designed to inform the growing segment of the music community interested in the children's market, NMS is taking Saturday to have panels and other events relating to the children's music industry. The panels will deal with the state of the children's music industry and with strategies to market products.

The price for the day of the KMS is only \$85.00. You can contact the **New Music Seminar at (212) 473-4343**, or write to them at **632 Broadway, 9th floor, NY, NY 10012** for more info.

Fairness Committee Formed

To young people who wrote, or helped write songs and feel that they are not getting proper credit or other things:

CMN is forming a **FAIRNESS COMMITTEE** that will help you communicate with the adults about things that happened with your music that feels unfair.

If you feel that you need help, please write to: **Kid Advocacy and Fairness Committee, Children's Music Network, P.O. Box 307, Montvale, NJ 07645** or call **Spencer Stone at (201) 930-9085**.

YOUNG PEOPLE IN THE MUSIC BUSINESS: A SURVEY

Conducted by Stephanie and Spencer Stone (ages 10 and 12)

We recently spoke to kids who were on, or helped write songs for albums. We asked them questions about being on albums.

Alayne Rowan, lives in Massachusetts, and was 9 when she was on Joanne Olshansky's album, *Pizza Boogie*. She said the most fun part was being in the studio and seeing all of the technical things. The most boring part, for her, was waiting while other people were in the studio. She had three solos on the album: "Jenny Get Dressed", "Rules", and "The Bron-

tosaurus Chorus". She said that it was nice to be chosen to do it and she felt lucky to be a part of it. She said that she learned to respect the work that goes into it.

Allison Falwell, also lives in Massachusetts, and she was 13 when she was on Bob Blue's album, *Starting Small*. She said the recording of the tape was a lot of fun. Having to memorize the songs was the boring part. She had a solo on the song "Courage". Allison said that it was a rewarding experience and if you ever get the chance to be on an album you should take advantage of it.

Noah Block-Harley, from Massachusetts, was 9 when he was on his father, Bill Harley's album, *Big Big World*. He said, doing the title song, "Big Big World" was the most fun. The most boring part for him, was waiting around while they were fixing up the mistakes, waiting in between the songs, and doing parts over again. Sometimes he feels embarrassed when he goes out with friends and they play it, but he feels proud of himself.

Michael Gelman, lives in New Jersey. He was 13 when he wrote the title song for Debbi Friedlander's album, *Somewhere In A Corner*. He wrote the song in a workshop at a summer camp he went to. The most fun was actually writing the song: having the first burst of inspiration, and hearing it for the first time. He said that it feels great hearing something on which you have worked.

Over all, the general consensus is: **IT IS FUN TO WORK ON AN ALBUM!**

CMN WELCOMES NEW MEMBERS!



Sherry Minnick (Director) and The West Bank Jubilee Children's Choir of Minneapolis, MN have recently become members of the CMN family. Sherry described this group as a community choir of young people from an urban, high crime area where there are few, if any other, resources for young people to help build self-esteem. She noted that there isn't even a public library! The group of about 13 kids was started in June of 1991. They enjoy singing songs of all different traditions. Songs they have sung include South African freedom songs sung in Zulu, a Navajo walking song, songs in Hebrew, and songs from the British Isles and Appalachia. Sherry noted that the group is made up of children from many different cultures. They are looking for songs from Viet Nam. Anyone able to help them can contact Sherry at: 22 Raymond Pl., St. Paul, MN.



Editor, Stephanie Stone in the studio while working on her family's album, *Sharing Thoughts*

THE KIDS' CHORUS

CAT'S LULLABY

by Madeline Brener, age 6

Music: Traditional

Lyrics © 1992 Madeline Brener

Madeline wrote this engaging parody of "Hush Little Baby" last year when she was six years old. She charmed us all at the CMN National Gathering in L.A. last October when she sang this with delightful expression at the Round Robin, Saturday night. To contact Madeline, write to her at 325 Sharon Rd., Arcadia, CA 91007.

1 Hush lit-tle kit-ten, don't me-ow or purr; Ma-ma's gon-na get you a mock-ing bird. (Repeat 5X; V1 - V6)

5 If that comb's teeth get curled, you'll still be the sweet-est lit-tle kit-ten in the world. Fine

FORM: V1, V2, V3, V4, V5, V6, V7

V1 Hush, little kitten, don't meow or purr; Mama's gonna get you a mocking bird.

V2 If that mocking bird tastes bad, Mama's gonna get you a big fat rat.

V3 If that big fat rat is mean, Mama's gonna get you some mouse cuisine.

V4 If that mouse cuisine ain't good, Mama's gonna get you some dry cat food.

V5 If that food just makes you 'grouse', Mama's gonna get you a catnip mouse.

V6 If that catnip mouse goes to Rome, Mama's gonna get you a pretty comb.

V7 If that comb's teeth get curled, you'll still be the sweetest little kitten in the world.

LEGAL NOTES

by Howard Leib, Esq.

In this issue I will focus on special laws and rules concerning working with minors. With the one big caveat I will spend most of this column discussing, most laws apply to minors in the same ways they apply to adults. Minors may own trademarks or copyrights and the laws concerning trademarks and copyrights apply equally to minors and adults.

The two areas where the law treats minors specially concern work rules and the right to contract. Please note that in both cases there are local laws, not federal laws, that apply and therefore the rules will vary from state to state. Work rules may even differ from locality to locality.

Work rules are the simpler of the two issues. As a result of the public outcry concerning child labor in the early part of this century, most states or municipalities have restrictions on

how, where and under what circumstances a minor may be employed. Section 35.01 of the New York State Arts and Cultural Affairs Law makes it a misdemeanor for any person to employ or exhibit anyone under sixteen in connection with the following activities:

"(a) In singing; or dancing; or playing upon a musical instrument; or acting, or in rehearsing for, or performing in the theatrical performance or appearing in a pageant; or as a subject for use, in or for, or in connection with the making of a motion picture film; or (b) In rehearsing for or performing in a radio or television broadcast or program."

The foregoing notwithstanding, minors may be employed or utilized in connection with these activities "if a child performer permit has been issued" "by the mayor or other chief executive officer of the city, town or village where the exhibition, rehearsal or performance will take place". Most states will have other, similar provisions.

Does this mean you should run out and secure work permits for every minor who performs with you for every concert you are going to give? Technically, yes. As I have pointed out before, however, there are practical considerations to take into account. If you are performing with a kids' chorus of fourteen or so children and taking them from, say, Ithica, for one concert in New York, are you really going to spend the time and money to obtain the requisite permits from New York City? Probably not. Are you likely to face any fallout as a result of not securing the permits? Again, probably not.

The right to contract issues are somewhat more troublesome, but come up more if you are planning on using minors in connection with a record project or a video or some other project which is expected to have a continuing life after the minor's participation.

As a society, we have established certain categories of people who we treat specially in terms of their ability to contract. These include minors, the

mentally handicapped, citizens of countries with whom we are at war, and, once upon a time, married women (in less enlightened times, a married woman was not allowed to own property, or to contract for herself, but had to have her husband do so for her, --- sorry, but that's how it used to be).

With respect to minors, there is a general rule, subject to exception, that a minor may enter into a contract but, for so long as s/he is a minor and for a "reasonable time" after reaching the age of majority, the minor may disaffirm the contract. In plain English, this means the minor gets to change his/her mind and get out of the contract, simply because s/he wants to. Different jurisdictions differ on the minor's obligations to return whatever the minor gained from the contract. Some require the return of all benefits as a prerequisite to getting out of the contract, some only require such return if it is possible to do so.

How then, and when, can you protect yourself? The surest way to protect yourself is not to contract with a minor. Failing that, the next surest way is to seek judicial approval of the contract. Most jurisdictions provide a method for you to bring your contract with a minor before the court to allow the court to pass on the reasonability of such agreement. If you bring the agreement before the court and it is approved, the minor no longer has the right to terminate it.

Very few agreements will be worth the time or expense of seeking court approval. Assuming yours is not one that a judge will review, how then can you protect yourself and what are your risks?

The largest and most obvious risk is that your minor will disaffirm the contract and you will lose the benefits of the agreement you thought you had made. There is some support, however, for the proposition that so long as the agreement is reasonable, the minor performer does not have the right to disaffirm it, even if court approval has not been secured. In the New York case of *Prinze v. Jonas*, the court seemed to so state. There is, however, a long line of cases from many jurisdictions which holds that the minor's right to terminate is auto-

matic if court approval is not secured.

Another way you can protect yourself involves the minor's parent or parents. Contrary to popular belief, having a parent co-sign the contract does not eliminate the minor's rights to rescind. What you can do is to have the parent(s) agree that they will indemnify you from any loss you incur as a result of the minor terminating the agreement. Such an agreement with the parent would be enforceable against the parent even if the minor terminates and gives the parent an incentive to talk the minor out of any such termination, rather than encourage the minor to so terminate.

I hope the foregoing has been informative. As always, feel free to contact me with questions or suggestions. Please note that I have a new address and phone number as I have recently opened my own law office. You can reach me at **75 Rockefeller Plaza, Suite 327, NY, NY 10019. (212) 275-2057. \$\$\$**

[Ed. Note: There are many kids and adults working together, out there: what is your response to this article and what have your experiences been in dealing with this issue? We want to hear from you!]

TEACHING FOREIGN LANGUAGE AND SIGN LANGUAGE THROUGH MUSIC

by Rachel Sumner

Some of my most memorable and rewarding experiences as a performer have come when I have taught foreign language or Sign Language while performing. I have found that most young people are like sponges when it comes to learning language. By incorporating learning language through music, remembering is easier and a lot more fun. Because it can be such a universal motivational tool, even children who have difficulties learning find it easier to learn through music.

You may ask, why teach foreign lan-

guage and Sign Language to children? My personal belief is that breaking down communication barriers between different cultures helps to promote peace and understanding in this world. It is one small way we can contribute to global harmony. Teaching young people languages can help stimulate their interest and help them learn to respect cultures other than their own. My brother recently returned from a trip to China. While he was there, he sent me a postcard telling me how the Chinese would stare blankly at him, but when he greeted them in Chinese the stare changed to a smile. I imagine this would be affected in a positive way if more people simply knew how to greet people in their native tongue!

For the same reasons, I feel it is beneficial for children to be exposed to Sign Language. Not only can children learn about differences in physical ability, but they can also gain from developing their fine motor skills. It may be beneficial in developing their vocabulary as well. A number of studies have shown that children who have disabilities affecting language development show significant improvement when Sign Language is incorporated into the curriculum. Also, some recent studies have shown positive results using Sign Language in curriculums of disadvantaged preschool children. People are all different in the ways that they learn. What better tool than Sign Language for young people who learn language differently? Sign Language is a form of total communication. It incorporates the oral, visual, physical and even drama.

If you are an educator you may want to try integrating foreign language and Sign Language into your regular curriculum. The reason I say this is because sometimes focusing on the subject only during a "special week" can create an alienating effect. The following quote is from the book *Anti-Bias Curriculum Tools for Empowering Young Children* by Louise Derman-Sparks and the A.B.C. Task Force (page 7) explaining why one should consider an anti-bias curriculum instead of a multicultural approach.

(continued on page 24)

PIO: I want to get back to the question, 'How did you get so good at instruments?' Are you extremely disciplined or were you born with quick fingers and a great ear or what?

JM: Well, 'discipline' is a very subjective term. You're disciplined when you really WANT to do something. When I got that guitar I wanted to do nothing else but play it. If somebody would have said, 'John's upstairs practicing' I would have said, 'Oh no, I'm just playing.' I never felt that 30-minute-a-day regimen that had been drummed into me through my piano lessons. I went through that period of play with each of my instruments. I still do. I just got a new guitar. All I've been doing recently is exploring it, thinking, 'Wow, I never knew you could do this on a guitar!' It's like falling in love again.

I also think I started when I was young enough to have the time to devote to it. Early on, I found ways to make money through music, giving lessons, playing for children, anything to keep from having to have a job for eight hours a day. And nobody ever discouraged me. Nobody ever said, 'You're playing too many instruments.' I tacitly gave my self permission to do what I wanted.

PIO: When did you first play for schoolchildren?

JM: When I was in college a friend had just graduated from the music department as a music teacher. She saw coffeehouse shows I used to do and became sort of a fan. I used to get everyone singing and we had a lot of fun and she liked that. She got a job as a teacher and asked if once a month I could do for the schoolkids what I do for people at the coffeehouse. I didn't know exactly what that was, except that part of the attraction was that people could see that when I got out there I didn't know what I was gonna do. I was thinking on my feet, improvising all the time.

But when I went out to her school that first day I realized there was a big difference: the children hadn't made a decision to come see me. The only thing I had going for me was that they weren't in class. They were a captive audience, wondering, 'Who's this joker?' But I was in heaven. I realized that I could make 25 DOLLARS A DAY to do this! I was putting myself through college. I put the word out that I would play all day for \$25. So I would find myself in these big consolidated schools in the Minneapolis school district playing for six assembly periods a day, 400 kids, from K through 8. They'd come in shifts depending on their ages. So for six, 45 minute periods a day, I had to think about what is gonna entertain these kids. Or, more realistically, 'How am I gonna survive?' What can I do? After that, it was easy when I started playing in bars. I mean, drunks and elementary school kids are not all that different (he's laughs).

"One thing I learned was that kids actually DO like to participate if you make it interesting and musical and non-condescending."

PIO: So what did you figure out? What are your survival tactics?

JM: One thing I learned was that kids actually DO like to participate if you make it interesting and musical and non-condescending.

PIO: Can you give an example of something that does or doesn't work?

JM: Let's take something that doesn't work for me. That's when I walk into a school auditorium carrying a dozen instruments, talking about how YOU can play music. Well, the students are thinking, 'This guy is not normal; he's different. Nobody I know plays 12 instruments. And yet this guy is up there saying, 'This is not unusual. You can play folk music and then you can play 12 instruments. It was totally ludicrous when I thought about it. It was like I was saying, 'Trust me, I'm a doctor.'

So I started doing more honest

things. I'd say 'Let's do something just with our hands.' A favorite thing is something I call "Rainstorm." I'll stand in the middle of an auditorium and go around in a circle. Whenever I face somebody in a section of the audience they have to start doing whatever I'm doing with my hands. They have to keep doing it till I come around the circle and face them again. Then they have to change. You progressively build the song up. It builds gradually to this big rainstorm where everybody's beating on the floor and stamping their feet.

I point out that if everybody does something a little bit different at the same time we can make something together that no one of us alone could do. It lets us talk about people working together, about community, that I don't see happening at my own kids' school.

I work with the idea that this is more than entertainment. And it's even more than strict musical education. We're talking about the way that people work together in this language that human beings developed that is so central to our lives. Let's demythologize it.

PIO: Your new "Family Garden" album contains songs written with children. Have you been doing that for long?

JM: I've developed songwriting workshops with kids that are much more excitable and enjoyable to me than I had been doing. I just did workshops last week in three Charlottesville Schools, and I've been doing it for three or four years where my kids go to school. Every kid in that school knows every song that has ever been written in that school. It gives them a sense that 'This is OUR song.' They think, 'This is our year now, we get to write a song.'

In the other schools, I spent the first 45 minutes trying to get the students to the point where they might accept the weird possibility that they might be able to do this. With the kids who have been doing it for years it was like, 'No we don't want to sing first, we want to start writing, right now! We know we're gonna write a great

song and that everybody's gonna be singing it.'

PIO: Many CMN members write songs with children. There are always songwriting workshops at gatherings, with much discussion and debate. Often we talk about how much adults should involve themselves in the creative process and when you can authentically say 'Children wrote that song,' or 'We wrote it together.' One member wanted me to ask you about your songs you wrote with children on "Family Garden." She thinks they sound too polished to have been written by third and fourth graders. She wants to know how much did you write, how much did they write, how did you go about it? How about "Phobias," and "Travelling in the Wilderness."

JM: Actually, "Travelling in the Wilderness" was one of the first songs I ever wrote with them and I directed it a lot more, as far as setting up a form. "Phobias" is almost entirely written by kids. I mean, we're dealing with the public school system here and we're dealing with a limited amount of time. In order to jump start a process or get over a hump or off a plateau I will contribute a melody line or a kernel to resolve an impasse.

The songs are credited as me and the kids, and that's what happened. "Phobias" was an attempt to get a bunch of boys, sitting off, not participating, in their Dark Period, to take part. While all the other kids were writing about cats, I took these four boys aside and said, 'Okay, what do you guys wanna write a song about?' And this one kid sort of talked the way nine-year-olds do when they don't move their lips. He said, 'fbyas.' I said, 'What?' He said, 'PHOBias.' I said, 'Whoa.' The same kid later came up with the line, 'Life isn't easy for me.' At first the group thought it was wierd because of who was writing it. At night I went home to my MacIntosh with a little synthesizer and drum machine and put down the core of the arrangement we end up using on the record. It's an almost heavy metal approach. The next

day it was by far their favorite song of the three we wrote together in that workshop. It was the one that rocked the most. I also edited the words so that we had two verses of scientifically-named phobias and two verses that were our own.

PIO: So in that song you worked out a melody and lyrics together and then you took it home and worked out alternative arrangements...

JM: Right. And it's always done democratically. They voted on the arrangement.

PIO: How do you go about writing melodies with children?

JM: Basically, I start playing in a specific key. They say, 'Let's write about a certain subject.' Usually I go in major or minor in whatever key I think the kids can sing.

"That's an important first step, I think, to say, 'I could do that.' That, in essence is what got you and me and thousands of other people into folk music."

PIO: How do you choose the key?

JM: Well, we always sing a little bit together before we write, so I can get a sense of the atmosphere their voices are in. It depends upon their ages, how many boys and how many girls, things like that.

PIO: Suppose you've got nine boys and seven girls, all fourth graders. What key do you set it in?

JM: Generally it's more geared to the individual classroom, and to the range of the individual song. I have worked a lot in the key of E.

PIO: Does it seem to be important to the students that maybe you'll record their song?

JM: Nobody ever says, 'Are you gonna make a record out of this?' even though all the kids around Charlottesville know I make records. They're just jazzed by the

idea that they can make a song and this is **THEIRS**. All that matters is that they're able to sing it and that they like it. I bring a guitar or keyboard in and play along. I try to work out a nice arrangement. Sometimes I go home and work out a nice, multi-track arrangement for them and come back and ask them to record their voices over it. But that's dessert.

PIO: Do you think that many of the children you've worked with have come out of the experience with a sense that they could keep writing songs, and that this would be a valuable thing to do? Or do you think they feel that they've had a fun and entertaining few hours and that's it?

JM: I don't know. It's gonna be interesting to see. Some kids who were in my workshop a couple of years ago are in junior high now. They come up to me and say, 'You ruined my experience of listening to the radio. Because now I listen to, like "Achy Breaky Heart" and I say what a bunch of crap that is. It's so EASY. I could write that.' That's an important first step, I think, to say, 'I could do that.' That, in essence is what got you and me and thousands of other people into folk music.

It's a lot different than in the 60's. Now there are an amazing number of great pickers and technicians and instrumentalists and wonderful and complex songwriters and singers. But when you think back, there weren't many great instrumentalists. Even the greatest of the songwriters don't appear to have mysterious technique, from the perspective of the '90's. But there was this sense of, 'I can do this...I can be a part of this.' Going back to your question, I think that's a real important part of all this.

My workshops are often an hour a day for three days. I have three hours to leave with them the sense that, 'I can do that; I don't need you anymore.'

I think the other thing I leave them is the ability to look at music in a more democratic way. So that

they don't feel like, 'I'm just a consumer of music; I have to let somebody else make it for me.' I hope the workshops let them feel that they can participate in music, that they can sing in the church choir or sing on a picket line when a union goes on strike, that they can create something, use music to carry their own ideas. The important thing is to leave them with a sense that they're not just a bystander anymore.

PIO: Do you know of any children who have used song in their own struggles, say to change things in their own school or neighborhood or in an environmental context?

JM: Just this last week I agreed with the local museum to write three different groups of songs for an Earth Day video. A group of third graders came up with a terrific song that goes (sings) "Right in Our Own Back Yard/ Right in Our Own Back Yard/ Here's a Thing or Two that Kids Can Do in Our Own Back Yard." It's a great chorus. It's basically a zipper song, with the second and fourth lines set. All you had to do was stick in a first and third line and it didn't have to rhyme. You could say anything you wanted to say.

Well, this little girl came back to me a few days after we wrote the song. She lives in the housing projects near the school, of which all residents are black. She said, 'Me and all my friends wrote verses and we're gonna have a litter cleanup in our project next Saturday and we're gonna teach everybody this song.' This was just last week so I haven't heard whether she really did it or not. But the important thing to me is that she was convinced that by getting everybody to sing this song--which she believed you couldn't help but like--you could get everybody to clean up their own back yards. To her it was meaningful and inclusive....sorta sounds like folk music doesn't it?

I also heard about a group of kids at a local school who wanted to express solidarity with the schools. They decided to sing "I'll Be There" and "Stand By Me," to say, 'We're all together in this school.' They were able to understand that these lyrics are more than cotton candy. It's quite a feat these days for anyone even to listen to the lyrics. They were

able to know that this bunch of words means something. Even if the meaning isn't consistent with everything they want to be singing about, they knew it was about solidarity. I mean, hell, people for years have been swaying back and forth to "Will the Circle Be Unbroken," which is basically a song about your mother dying. Somehow people sense that it means something more.

PIO: Have you ever been in a setting in which music doesn't work with children?

JM: I've seen situations in which a musical performance was inappropriate. For instance, a school would ask me to come in as a special treat, because as soon as my performance was over, they would get out for summer vacation (laughs). This spells disaster. Or where they have built you up to where the kids are expecting Bruce Springsteen to walk out on stage, like you're the Second Coming.

Another time I came into a big school--about 1200 students--about thirty minutes after the police had made a drug bust. It was a high school, a hard enough setting to translate a soloist doing acoustic music to begin with. The kids were simply traumatized, just sitting stunned up in the bleachers. Someone should have told me.

PIO: You're a CMN member. Do you have any impressions that you'd care to share? Thoughts on how we're succeeding or failing? Ways to improve?

JM: I've only been a member for a couple of years and my main contact has been through *Pass It On!*. Unfortunately I haven't been able to get to any of the gatherings yet. If nothing else CMN serves as a conduit for information and connecting people. That's reason enough for CMN to exist. *Pass It On!* really has some great information and seems to be held together in an in-depth and consistent fashion.

PIO: Any last words for those of us in the community of children's music?

JM: Keep it up and *pass it on!*

JOHN McCUTCHEON'S DISCOGRAPHY

Family Garden - Rounder 8026

Rainbow Sign - Rounder 8025

Live At Wolf Trap - Rounder 0283

What It's Like - Rounder 0271

Water From Another Time - Rounder 11555

Mail Myself To Your - Rounder 8016

Gonna Rise Again - Rounder 0222

Signs Of The Times - Rounder 4017

Winter Solstice - Rounder 0192

Howjadoo! - Rounder 8009

Step By Step - Rounder 0216

The Wind That Shakes The Barley -
June Appal 014

How Can I Keep From Singing? - June Appal 003

Fine Times At Our House - Green Hays 710

Barefoot Boy With Boots On - Front Hall 021

NOTICE TO ALL CMN MEMBERS:

All membership renewals are due by September 1, 1993 for the 1993-1994 membership year. Don't forget to renew on time so you don't miss any issues of *Pass It On!*

Renewal forms will be sent out shortly.

Notice the new style of the *Pass It On!* songs? This great new look is due to the hard work of our new (since issue 13) *PIO!* staff member, Lois Skiera-Zucek of Southern California!

THANK YOU, LOIS!

HAPPY ADOPTION DAY

21

by John McCutcheon
© 1992 John McCutcheon/
Appalsongs (ASCAP)

John has written a wonderful song about a subject that isn't celebrated enough in children's songs. This is truly a celebrational song that describes the joy of expanding a family through adoption in a warm, captivating style. It can be heard on John's latest recording, "Family Garden". To contact John about his music and recordings, write to him at Appalseed Productions, 1025 Locust Ave., Charlottesville, VA 22901-4031.

Oh, who would have guessed, who could have seen, who could have pos-si-bly
known all these roads we have trav-eled, the places we've been, would have fi-nal-ly
tak-en us home? And it's here's to you and three cheers to you! Let's shout it, "Hip,
hip, hip, hoo-ray! For out of a world, so tat-tered and torn, you
came to our house on that won-der-ful morn. And all of a sud-den this fam-'ly was
born. Oh, hap-py A-dop-tion Day! There are Day!

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

V1 Oh, who would have guessed, who could have seen, who could have possibly known
All these roads we have traveled, the places we've been, would have finally taken us home?

CH: So here's to you, three cheers to you. Let's shout it, "Hip, hip, hip, hooray!"
For, out of a world so tattered and torn, you came to our house on that wonderful morn
And all of a sudden this family was born. Oh, happy Adoption Day!

V2: There are those who think families happen by chance, a mystery their whole life through,
But we had a voice and we had a choice. We were working and waiting for you. **CH**

V3: No matter the name and no matter the age, no matter how you came to be,
No matter the skin, we are all ou us kin. We are all of us one family. **CH**

TAKE GOOD CARE OF THE EARTH

by Saragail Katzman

© 1991 Saragail Katzman

This song provides a simple, delightful framework for children to add their own thoughts about things we should take care of. It is included in the "We Like Kids - Song for the Earth" tape and songbook which can be ordered by calling Good Year Books at (800) 628-4480. To contact Saragail, write to her at 27 Kewanee Rd., New Rochelle, NY 10804.

FORM: V1, V2, V3, V4, V5

V1 Take good care of the earth.
Ya gotta take good care of the earth
'Cuz if you take good care of the earth,
The earth 'll take care of you.

V2 Take good care of the trees...
V3 Take good care of the water...
V4 Take good care of the sky...
V5 Take good care of the earth...

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.

DOUG BARR Somebody Loves Ya!

This is Doug's fourth release for family audiences. There are 18 selections that cover a wide variety of musical styles including country, folk, rock, jazz, salsa, swing, reggae, Cajun, and more. Songs deal with such topics as imagination, streetproofing, families, dressing, and the environment, and several are presented in a humorous way. Cassettes and CD's are available from Lowansa Records Inc., 34 Varsity Road, Toronto, Ont. M6S 4N5.

DENNIS BERNER Christmas With Dennis

This is the popular New Orleans children's singer/songwriter's third release, designed to bring joy to children while communicating the spirit of Christmas. It contains 10 classic Christmas songs plus four original songs by Dennis. Dennis is joined by a lively chorus of children and adults. Instrumentation is a blend of acoustic guitar, percussion and electronic instruments that fit

the season. Available on cassette from Berner Publishing Co., 6320 Cartwright Dr., New Orleans, LA 70122.

GARY DULABAUM Be Proud Of Who Your Are!

Gary's third release features ten new, original songs that are guaranteed to be toe-tapping, finger snapping good! Covering such musical styles as country, swing jazz, folk and rock, this is a tape the whole family can enjoy. Song topics include the pressures of growing up, saying "no" to drugs, using your imagination, kindness and "Liver!" (oooo!!) Cassettes are \$10.00 inc. s+h. Available from Amber Circle Music, P.O. Box 1341, Montpelier, VT 05601.

ANNA EPSTEIN KRAVIS Tot's Tunes

Anna's first recording presents a wonderful collection of original songs that promote friendship and stimulate fun and learning for children aged 2 to 6. Accompanied by guitar, keyboard, and banjo, Anna's sweet, melodic voice encourages her audience to sing along. Song topics include colors, letters, and opposites and contain many opportunities for group activities. Cassettes are \$10.00 each plus \$1.75 s+h. Available from Anna Epstein Kravis, P.O. Box 187, Locust Valley, NY 11560.

ELLA JENKINS Songs And Rhythms From Near And Far

Through music, Ella Jenkins and her friends take us with them on a journey abroad to countries such as Greece, Switzerland, Poland, Israel, Holland, Italy and Canada, and we share the songs and dances of these regions, as well as present a variety of musical traditions from the United States. Other reissued recordings by Ella include "African American Folk Rhythms", "Songs Rhythms and Chants for the Dance", and "A Long Time to Freedom". All are available on cassette, and are distributed for Smithsonian/Folkways by Rounder Records.

MUSIC FOR LITTLE PEOPLE A Child's Celebration Of Song

Covering more than 50 years of recording history, this compilation album of 15 popular children's songs boasts a long list of contemporary and legendary performers including Raffi, Judy Garland, Burl Ives, The Ray Charles Singers, Ann Murray, Loggins & Messina and Paul Simon. Its companion recording, "A Child's Celebration of Showtunes", features songs from a variety of Broadway productions. Available through the MFLP catalog (800) 727-2233.

MUSIC FOR LITTLE PEOPLE

Smilin' Island Of Song

This new recording by the matriarch of the Bob Marley family, Cedella Marley Booker, has been produced for families and children of all cultures. Thirteen traditional and original songs are rooted in the reggae and Calypso styles of the West Indies. Familiar songs include "The Banana Boat Song", "Tingalayo", and "Three Little Birds". Dramatic song introductions showcase Ms. Booker's storytelling talents. Cassettes are available through the MFLP catalog (800) 346-4445.

JAN NIGRO

Swingin' In The Key Of L

This new recording has 12 outstanding songs written by Jan Nigro and performed by Vitamin L. These songs explore self-expression, prejudice reduction, patience, size-acceptance, conflict resolution, world unity, second hand information, friendship and more. A variety of musical styles from pop to rock to reggae to country showcase exuberant, soulful performances by Vitamin L. This music fills a need for that "in between" age group (7-12 year olds). Cassettes are \$9.95. Available from Silo/Alcazar catalog (800) 541-9904.

SUNI PAZ

Alerta Sings

With the ALERTA program (A Learning Environment Responsive To All), Suni Paz teaches language through song. This collection of songs in Spanish and English provide a fun way to learn about Latin America, the Caribbean, and Hispanic culture within the United States. "Canciones Para El Recreo - Children's Songs for the Playground" is a companion recording focusing on the diverse rhythmic patterns accompanying playground games. Both are available in cassette from Rounder Records.

ROUNDER RECORDS

Animal Folk Songs For Children

Mike, Peggy, Penny and Barbara Seeger have collaborated on

another fine recording, using songs collected by their mother Ruth Crawford Seeger and published in the book, "Animal Folk Songs For Children." These songs are presented in tradition-based styles using banjo, guitar, piano, fiddle, tin whistle, ukelele, mandolin, jaw harp, lap dulcimer, quills, and a variety of other acoustic instruments. These 58 songs are available on 2 CD's or 2 cassettes from Rounder Records, One Camp St., Cambridge, MA 02140.

ROUNDER RECORDS

Le Hoogie Boogie: Louisiana French Music For Children

Michael "Beausoleil" Doucet has created a great family album full of fun and energy, that covers a wide range of French music -- from lullaby to rap. There are songs full of colors, numbers, animals and clothing, along with lots of different musical sounds and rhythms for dancing and singing along. Playing fiddle, guitar, and mandolin, and joined by family and friends, he transports you to a Cajun house party. Available on cassette and CD from Rounder Records, One Camp St., Cambridge, MA 02140.

ROUNDER RECORDS

Woody Guthrie's "Nursery Days"

This is an endearing collection of songs written and sung in the form of games by Woody Guthrie for his own children. Using rhyme, melody, and rhythm, these songs turn daily activities into entertaining game songs. Containing such classics as "Car Car", "Finger in the Air" and "How-jadoo", "Nursery Days" is a companion volume to "Songs to Grow On for Mother and Child". Together, they contain all of Woody's previously issued children's recordings. Cassettes and CD's distributed by Rounder Records.

NINA RYNE

It's Our World

This debut recording, subtitled "Children's Songs And Stories For Singing And Dancing", is a blend of 18 original and familiar favorites. While one side of the tape is devoted to songs which encourage creative movement, the other side features

songs reflecting friendship, the environment and accepting people for who they are. Styles range from cowboy to rap to traditional Scottish songs. Cassettes are \$9.95 each plus \$1.50 s+h. Available from Rhythm and Ryne Records, P.O. Box 874, Pismo Beach, CA 93448.

LISA SILVER

My Forever Family

This recording, subtitled "Songs About Adopting And Being Adopted", is unique in its concept, the first of its kind on the market, and appeals equally to children and adults. Side A is an upbeat collection of songs that introduce adoption in a way kids can understand and sing about. Side B is written from the perspective of the adoptive mom; a moving, musical journal of the adoption process. Cassettes are \$9.95 plus s+h. Available from Sweet Silver Enterprises, P.O. Box 120493, Nashville, TN 37212.

SONGSISTERS

Hello Sun, Goodnight Moon

Songsisters, Chris Barton and Julie Austin, are the proud winners of a 1992 Parents' Choice Award for this, their fifth recording. This is an original musical portrait of a day in the life of a child. Each song takes the listener one more step along an imaginative journey through an ordinary day -- that turns out to be quite extraordinary. Tapes can be ordered directly from SongSisters, P.O. Box 7477, Ann Arbor, MI 48107.

TEDDY BEAR BAND

Sharing... A Circus Of Song

This is the fourth release by the Teddy Bear Band and contains traditional children's songs as well as original material that focuses on participation, sharing and caring. The sixteen songs are presented in an entertaining circus theme. For more information, contact Richard Alan Productions, 2208 West 68th Street, Richfield, MN.

"Multicultural activities are special events in the children's week, separate from the ongoing daily curriculum. Thus, Chinese New Year is the activity that teaches about Chinese-Americans; a dragon is constructed, and parents are asked to come to school wearing 'Chinese' clothing to cook a 'Chinese' dish with the children, who have the opportunity on this one day to try eating with chopsticks. ...Paradoxically, the dominant, Anglo-European culture is not studied as such. Christmas is not perceived as an 'ethnic' holiday coming from specific cultural perspectives, but is treated as a universal holiday.

Tourist curriculum is both patronizing, emphasizing the 'exotic' differences between cultures, and trivializing, dealing not with the real-life daily problems and experiences of different peoples, but with surface aspects of their celebrations and modes of entertainment... The focus on holidays, although it provides drama and delight for both children and adults, gives the impression that that is all 'other' people - usually people of color - do. What it fails to communicate is real understanding."

Anti-Bias Curriculum Tools for Empowering Young Children is available through the National Association for the Education of Young Children. I highly recommend this book to anyone interested in educating, raising or performing for children.

My interest in different languages started when I was very young. It may have stemmed from our family looking through Spanish and Japanese dictionaries to name our pets. I studied Spanish in school and have been very interested in Sign Language ever since grade school, when I learned the manual alphabet. As an adult, I have enjoyed studying foreign diction for singers and performing songs in different languages. Even if you have

never had any foreign language or sign language exposure, I think one of the best ways to start learning is through music.

The easiest way to start learning, writing or performing songs in different languages is to start with something very easy. Find a song that will teach only a few words at a time or find a very simple song. If you are going to teach it to other people, keep in mind that you want them to be able to catch on quickly. (Many children will surprise you with how quickly they can learn different language!) I would then recommend that you purchase a good paperback dictionary of the language and try researching the vocabulary in the song yourself. After you do that, try talking to a friend or make a friend who knows the language and have that person look over what you have done to help you with pronunciation and grammar. I feel that you will learn more if you take the time to look things up yourself and **then** find help. You may also find that friends or even strangers are more willing to spend their time helping you if they feel that you care enough to try on your own. It shows that you are interested and respect their language, culture, and knowledge. If you can't find someone who knows the language, you might want to consider taking a beginner's course in your community. Good resources can be found at the library, such as dictionaries, books, or tapes (or maybe a Berlitz record). For Sign Language you might try contacting your local League for the Hearing Impaired. §§§

RESOURCES

The National Association for the Education of Young Children can be contacted by writing to:
NAEYC
1834 Connecticut Ave., N.W.
Washington, DC 20009

An excellent resource for American Sign Language is the book:

The Joy of Signing
by Lottie L. Riekehof, Springfield, MO: Gospel Publishing House, 1990

For collections of songs which include lead sheets and illustrated Sign interpretations:
Gadling, D., and Pokorny, D. *You've Got a Song*. Silver Springs, MD.: National Association of the Deaf, 1979.

Gadling, D., and Pokorny, D., and Riekehof, L. *Lift Up Your Hands*. National Grange, 1616 H St., NW, Washington, DC 20006, 1976.

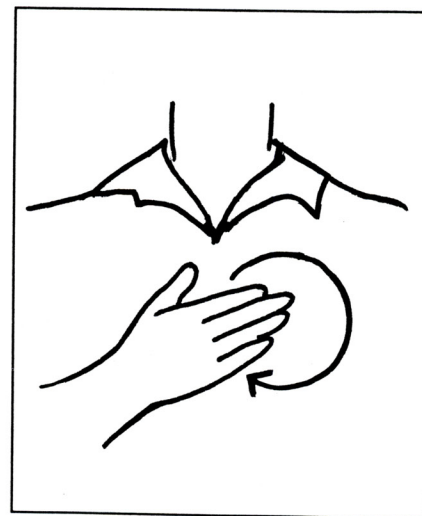
Weeks, D. G. *Lift Up Your Hands, Volume 2*. National Grange, 1616 H St., NW, Washington, DC 20006, 1980.

For information from organizations serving the deaf:
Gallaudet University
800 Florida Ave., NE
Washington, DC 20002
The University Press and the book store will send their catalog of publications.

American Society for Deaf Children
814 Thayer Ave.
Silver Springs, MD 20910

Many of the members of CMN use foreign languages, and Sign Language in their work, as noted in many of the articles in *Pass It On!* and in the membership directory listings.

[Ed. Note: When filling out your listing for the next membership directory, it would be a good idea to note your expertise in these areas.]



ENJOY!

SINGING OUT

25

lyrics by Tom Smith

music: traditional

© 1992 Tom Smith

Tom wrote this wonderful song specifically for the opening of the September '92 New England Gathering in Newton, MA. It was inspired by "A Fitting Out" which he learned from Bill Bonyun of Wiscasset, ME, who took the melody from "Ratcliff Highway", an old song popular among seamen. Tom's presentation of this song truly got everyone 'singing out' and feeling great. To contact Tom about his songs or his recordings, write to him at 281 Court St., Dadham, MA 02026.

VERSE

CHORUS

FORM: V1, CH, V2, CH, V3, CH, V4, CH, V5, CH, V6, CH

V1 I heard what you said, "What me sing a song?
What if I try and it comes out all wrong?
Well, you're not being judged and you're not getting paid.
There's no pass or fail and there's only one grade.

CH Too ra lye laddie.
Too ra lye lassie.
Too ra lye laddie.
Too ra lye aye.

V2 All you need is a chest that is large or quite small.
It's the first thing to which your attention I'll call.
Just fill it with air 'till it looks nice and round
And then let it out with a musical sound. **CH**

V3 And then from the bottom your feelings come next.
That means your heart is the muscle to flex.
Love, anger, fear, sadness, happiness, fun.
They all play a part as you empty your lungs. **CH**

V4 Your head comes along with a wonderful view,
Of stories and rhymes both familiar and new.
They come out in verses, some short and some long.
If they sound right to you then we'll call it a song. **CH**

V5 There are songs from the old days, and songs for the new.
Songs when you're happy, and songs when you're blue.
Songs with a message, and songs just for fun.
There's a million to sing, so it's time we've begun. **CH**

V6 Now I hear you say, "Hey, I CAN sing a song!
And I'll be the judge if it's right or it's wrong.
So when I'm in the mood, I'll just go to the shelf.
I'll pick out a song and I'll sing it myself!" **CH**

CALENDAR OF EVENTS

Spring Thing

Camp Green Lane
Green Lane, PA

Contact: Philadelphia Folk Song Society

1539 Pine St., Phila., PA 19102
(215) 732-2448

May 21-23

Family oriented activities including 60 workshops on rounds, songs of love, peace, labor, women, gospel music, fingerpicking styles and more

Kerrville Folk Festival

Quiet Valley Ranch

Kerrville, TX

Contact: Rod Kennedy

Box 1466 Kerrville, TX 78029

(210) 257-3600

May 25-June 13

Extensive concerts and workshops plus New Folk Competition

Strawberry Spring Music Festival

Camp Mather

Yosemite, CA

Contact: Box 565

Sonoma, CA 95370

(209) 533-0191

May 27-31

Workshops on various instruments and topics plus children's program and crafts

Northwest Folklife Festival

Seattle Center

Seattle, WA

Contact: 305 Harrison St.

Seattle, WA 98109

(206) 684-7300

May 28-31

Ethnic and traditional music, dance, crafts, exhibits and food, 19 stages. Workshops on over 75 topics, from gospel singing to African dance and much more

Jambalaya Jam

Penn's Landing

Phila, PA

Contact: Philadelphia Conv & Vis Bureau

1515 Market St. Phila, PA 19102

(800) 537-7676

May 29-31

New Orleans music, dance & food, cajun, zydeco, jazz including workshops and children's activities and crafts

People's Music Network Spring Gathering

Camp Thoreau

Pine Bush, NY

Contact: Diane Tankle

(215) 732-2448

June 4-6

Networking through progressive workshops and songswaps on the environment, peace and justice, women, men, marketing, New Song, etc.

Clearwater's Great Hudson River Revival

Westchester Community College
Valhalla, NY

Contact: Clearwater

112 Market St.

Poughkeepsie, NY 12601

(914) 454-7951

June 19-20

Music, storytelling, dancing, crafts, food, children's stage, sign language interpretation

Augusta Heritage Arts Workshops

Elkins, WV

(304) 636-1903

July 11-August 13

Extensive variety of programs including Folk Arts for Kids, Storytelling and Performance for Family Audiences, Children's Songs and Performance Techniques, The Do-It-Yourself-Career and much more

New Generation Radio Conference and Performance

Stephens College in Columbia, MO

Contact: Tina Hubbs, KOPN Radio

915 E. Broadway

Columbia, MO 65201

(314) 874-3932

July 21-24

Hands-on conference will train educators on how to use audio techniques in their classrooms to motivate their students (K-12) to read, research and write. Workshop on scriptwriting, using sound effects, recording in the classroom environment, interviewing and recording oral histories.

Institute for Music and Healing

Immaculata College

Immaculata, PA 19345

(215) 647-4400 x3490

August 5-7

Workshops and concerts for

children and adults

The Woods Music and Dance Camp

Lake Rosseau College (2 1/2 hrs from Toronto)

c/o The Woods Music and Dance Society

18 Simpson Ave.

Toronto, Ontario M4K 1A2

(416) 461-1864

August 5-10

Cooperative music workshops, classes, concerts and special events including children's folklore and more

New England CMN Fall Gathering

Elliot School

Needham, MA

Contact: Bob Blue

(617) 899-5058

September 11

Workshops, songswaps, plenary

Common Ground 1993: Arts-In-Education Conference

Holiday Inn in Saratoga, NY

Sponsored by the Alliance of NYS

Arts Councils, NY Foundation for

the Arts & NYS Council on the Arts

Contact: David Green

(212) 366-6900 x212

October 12-15

Workshops on multicultural education, funding, arts collaborations, residencies, and more

Children's Music Network

National Gathering

Kutz Camp

Warwick, NY

Contact: CMN

PO Box 307

Montvale, NJ 07645

October 15-17

See page 3 for details!

Every CMN members can take part in vitalizing the Calendar Section. Fill in and mail the form listing information about upcoming conferences, workshops, showcases and special events. Remember: the more extensive our Calendar Section, the more opportunities we'll have to bring our special CMN music and values to new people and thus expand the resources of our wonderful, growing network. Please send in listings for events occurring from October through January by July 1, 1993.

CALENDAR OF EVENTS SUBMISSION FORM

27

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

SUBMITTED BY:

TELEPHONE:

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

CALL FOR ARTICLES AND SONGS

We are looking for **ARTICLES**:

That are clear and precise, and are well written,

That are between 900 and 1800 words,

That address topics of interest to membership, and in some way, relate to the mission of the network.

Articles should not contain footnotes or unnecessary quotes that need extensive citation.

Graphics will be included if space and reproduction are possible.

Photos will be considered with submissions, and will be printed if space provides.

The content of articles should not promote a person, performing group, or product..

Members are able to find out about authors by looking up their directory listing.

The *Pass It On!* editorial staff needs to know if an article has been submitted for consideration elsewhere for publication, or if the article is a reprint.

Articles submitted are subject to review and editing. Copyright for all articles printed in *Pass It On!* are generally assigned to The Children's Music Network/*Pass It On!*.

SONGS -- In each issue of *Pass It On!* we try to include:

A song written by a young person,

A song that is representative of cultural diversity,

Songs that are written by people from various parts of the country/world,

Songs on topics that are in some way representative of The Children's Music Network mission statement (see page 3).

Songs should be submitted in lead sheet format (when possible) and should be accompanied by a cassette tape of the song. Songs should contain the title, and should properly credit all authors. Copyright dates should be noted. Submission will imply that permission to print has been obtained from all authors, although you will be contacted by the Songs Editor should your song be selected for publication. Copyright ownership of the song remains that of the author.

We are unable to return any submissions made to *Pass It On!* Please include your full name, address and phone number so that we can contact you if we have questions about your article or song.

Payment is not possible for contributions of articles or songs.

Send **ARTICLE** submissions to:

Bob Blue

PIO! Coordinating Editor

54 Walnut St. B-2

Waltham, MA 02154

Send **SONG** submissions to:

Joanne Olshansky

PIO! Songs Editor

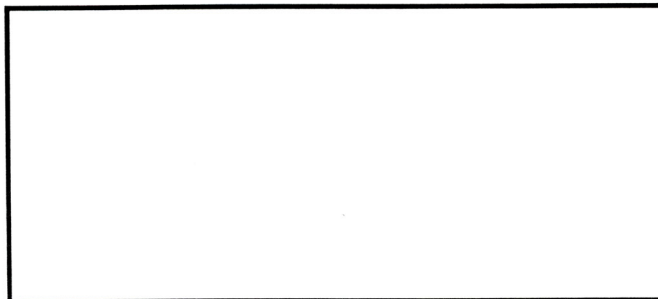
11 Marshall Terr.

Wayland, MA 01778

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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 Directory, 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:

<u>Individual or Family Membership</u> - No company name will be listed for this category in the directory listings.	\$25.00 US
<u>Libraries and Educational Institutions</u> -	\$35.00 Canadian
<u>Individual Business</u> - This new category includes people in an individual, independent, or home business or a single artist company. Your company name will appear with your name as the contact person in our directory listings.	\$40.00 US
<u>All Other Corporations</u> - Please include the name of a contact person.	\$50.00 Canadian
	\$60.00 US
	\$70.00 Canadian
	\$125.00 US
	\$135.00 Canadian

To renew or join as a new member, simply fill out the form and mail it with your check/money order (no purchase orders, please) made out to:

Children's Music Network, P.O. Box 307, Montvale, NJ 07645-0307

Children's Music Network Membership Form

(Individual/Family, Indiv. Business or Corporate) NAME/S: _____

ATTENTION (Indiv. Business or 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 / Northwest

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 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 PProducer Agent RecordCo SToryteller Media Other:
2. Describe your work or interest in children's music. Please note fluency in Sign Language or in a language other than English.
3. What are you seeking from other network members?
4. List any resources (records, books, etc.) you have available, include prices.