
PASS IT ON!TM

The Journal of the Children's Music Network

ISSUE #21

FALL 1995



In This Issue...

Frankie and
Doug Quimby—
The
Georgia
Sea Island
Singers

- Authenticity in Children's Songwriting ■ Six New Songs ■
 - The History of Girl Scout Music ■ The Dream Project ■
 - Teaching with Music ■ Music's Joy ■ Much More! ■
-

A NOTE FROM THE EDITOR

Thank you, Andi and Ron!

As regular readers of *Pass It On!* know, Andrea and Ron Stone have served as Editors-in-Chief of *PIO!* for four years and a dozen issues. They've done wonders; both the style and substance of *PIO!* have grown dramatically during their tenure, and we all thank them for their dedication and hard work.

We also owe a lot to Ted Eselgroth, who helped us keep *Pass It On!* going during the difficult transition from the stewardship of the Stone family to the next phase in our development. Ted took the articles, reports, songs, and photographs and created an exciting new format for the layout of our journal. His ideas, his input, and his great eye for design (and clip art!) created the beautiful fall issue you now hold. Ted helped me realize that my own role as focus editor had gradually expanded so that the job of executive editor was becoming mine. I've been deeply involved with The Children's Music Network almost since we started. There has never been one individual who "was" The Children's Music Network, and my work with Ted made me more aware that we are a network run by consensus, and *Pass It On!* is a collaborative labor of love.

As one of the many hands that will eventually make the running of CMN lighter work, I joyfully accept my new role—executive editor of *Pass It On!* We will hire a production editor from now on to take what I edit and turn it into the quality journal *Pass It On!* has become. Phil Hoose will continue his interviews, Lisa Garrison will keep cultivating "The Rose and the Apple Tree," I'll sing "Curricula!

Curricula!," P. J. Swift will send "Radio Waves" your way, Joanne Olshansky Hammil will find and disseminate songs from around our network and around the world, and the rest of our talented staff will join in the delightful task of creating what Pete Seeger calls "one of the most important journals in our country today."

There's another valuable member of our staff who should be mentioned: You. Perhaps you've already written a focus article, but you still have more to say. Please do. If you haven't added your voice to the chorus yet, please join in. As Malvina Reynolds, one of our guiding spirits, wrote, "I'm mighty nervous lonesome, but I'm great when I'm a crowd."

You may feel that writing is not your medium. Or you may feel that there isn't anything you particularly have to say. Yes, there is. Call me. As a teacher, I'm good at finding the story inside you. Writing is talking on paper. There are some different rules, and I'll help you with them, but it's based on the same human need—the need to reach inside yourself and let people know what's in there. We've had some excellent articles written by people who have said they weren't writers.

So please, join our adventure. Write a letter to Pete if you have a little to say, or an article if you have more to say. But don't keep letting us little red hens bake this bread ourselves. It really does taste better if you help make it.



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 publication directly to the appropriate editors, but we can not guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. Published three times a year; deadlines are July 1, November 1, and March 1.

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WHY THERE IS A CMN...

In the 1980's, like-minded teachers, performers, songwriters, radio hosts and parents who cared about the quality and content of children's music found each other... and established a group of dedicated individuals which soon became The Children's Music Network — "CMN" — a non-profit association that now has members across the United States and Canada.

Our shared values bring us together. We believe that quality children's music strengthens an understanding of cooperation, of cultural diversity and of self-esteem...

and that it enhances children's thinking skills and feelings of empowerment.



WHO WE ARE...

We are diverse in age, ethnicity and geographic reach. Our membership includes full-time and part-time performers... professional and amateur songwriters... classroom teachers and music educators... record producers and distributors... broadcasters... parents, grandparents and children.

We believe in the power that songs and stories have to not only entertain, but also to inspire, inform and enlighten.

WHAT WE DO...

We meet and stay in touch to share songs and ideas about children's music... to inspire each other about the empowering ways adults and young people can communicate through music... and to be a positive catalyst for education and community-building through music.

Our members work to support the creation and dissemination of life-affirming, multi-cultural musical forms for, by, and with young people.

OUR PRINCIPLES...

We recognize children's music as a powerful means of encouraging cooperation... celebrating diversity... building self-esteem... promoting respect and responsibility for our environment... and cultivating an understanding of non-violence and social justice.

THE BOARD OF DIRECTORS:

Lisa Atkinson, Bob Blue, Sandy Byer, Katherine Dines, Lisa Garrison, Joanne Olshansky Hammil, Hannah Hoose, Phil Hoose, José-Luis Orozco, Suni Paz, Ruth Pelham, Daphne Petri, Sarah Pirtle, Ryan Pirtle-McVeigh, Andrea Stone, Barbara Wright.

IF YOU'RE NOT A MEMBER...

...we'd love to have you join us! Please fill out the membership application on the back cover, or write or call our business office (address just to the left) for more information.

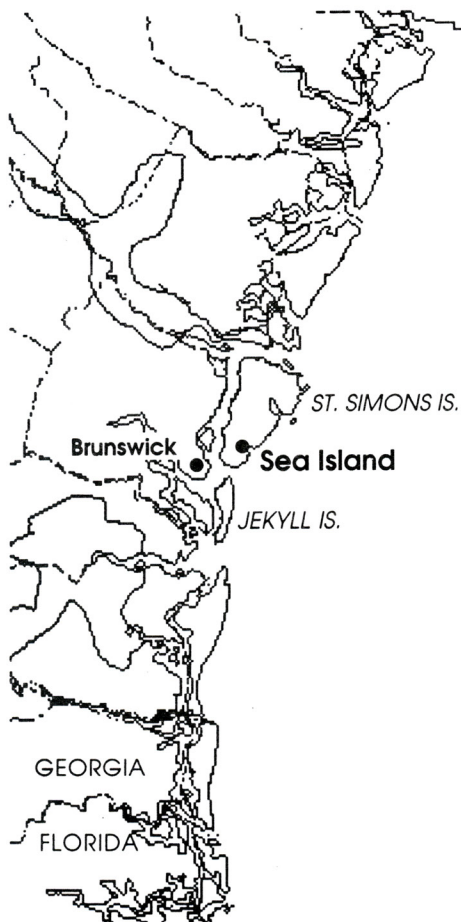
Interview

Frankie and Doug Quimby *The Georgia Sea Island Singers* Conducted by Phil Hoose

James Brown, long billed as “The Hardest Working Man in Show Business,” has nothing on Frankie and Doug Quimby.

The Quimbys, who are better known as *The Georgia Sea Island Singers*, work more than 300 days a year, usually performing four to six shows a day, and have been doing so for 25 years. Through games, songs and rhymes such as “Shoo, Turkey,” “Hambone,” and “Pay Me My Money Down” — all of which originated with slaves on the islands off the coast of Georgia and South Carolina over 200 years ago — they preserve a lively record of the deepest roots of African-American Heritage.

Savannah



The Georgia Sea Island Singers first performed in the 1920s for tourists at local hotels on St. Simons Island, one of ten small islands off the Georgia coast. There have been more than a dozen singers in the group at some times, just two or three at others. They were recorded by folklorist Alan Lomax in 1953 and toured the nation for the next two decades under the charismatic leadership of Bessie Jones.

In those years they often performed in aprons and bandannas, which sometimes embarrassed the younger members of the group. Jones ignored the criticism. “I wear them because my grandma wore them and my great-grandma wore them,” she said. “I’m proud of them and proud of the way they wanted to be. And this is the way they dressed up when they wanted to go out, and I think they looked beautiful.”

End of discussion.

THE SANDS OF TIME

The ten sea islands of Georgia are among scores of barrier islands extending from Florida to New Jersey which were formed when currents carrying sand, usually from north to south along the Atlantic Coast, ran into bays turning inward or points of land jutting outward. The flow had to slow down to turn a corner, and the sand dropped to the ocean floor.

Over millennia, the sand deposits built into ever-shifting islands, constantly changing in shape, and separated from the mainland by varying distances. According to Doug Quimby, the water is still so clear around several of the Georgia islands that “You can see the crabs going right into your basket and you can watch the fish bite your hook.”

Because the Islands were not linked by bridge to the Georgia mainland during the period of slavery, songs and games that had originated in Africa — as well as the oral history

of slavery as told by slaves themselves — were isolated and preserved on the Islands with relatively little contamination from mainland culture. So too was their African-based dialect called “Gullah,” still spoken there.

QUIMBY HISTORY

Frankie Quimby, 57, is the oldest of thirteen children. She grew up in a sea island family that traces its lineage back to the Foulahs — a tribe from what is now Nigeria — who were captured and enslaved on plantations along the Georgia coast. Exposed to slave lore from girlhood, she grew up respecting her forebears’ “mother wit” and capacity to endure hardship.

Frankie met Doug Quimby, 58, a sharecropper’s son from Bacontown, Georgia, while he was performing with a gospel quartet on St. Simon’s island in 1968. They were married three years later.

They began performing with Bessie Jones in 1969 and took over as the Sea Island Singers when Jones could no longer perform. Their passion is to pass on the story of their slave heritage as a source of pride.

“Our ancestors survived by being strong, creative and intelligent people,” Frankie says. “I think the children of this generation need to know that.”

THE QUIMBYS TODAY

The Quimbys live in Brunswick, Georgia, near six of their ten children, most of their 38 grandchildren, and an ever-growing number of great-grandchildren. Doug Quimby is a soft-spoken man who looks a little like Dr. J with salt-and-pepper hair, a long face and a neat mustache.

Frankie Quimby, animated and intense in conversation, tends to lean forward to tell her story while Doug sits back. Her voice is often filled with passion and conviction. Laughter frequently bubbles to the surface.



The Georgia Sea Island Singers — Frankie and Doug Quimby

Photo by Irene Young

This interview took place in the Quimbys' room in the Tewksbury, Massachusetts Holiday Inn, an hour after the last of their four school performances for the day. Frankie's stomach growled throughout, but she refused to quit talking about children and history for something as trivial as dinner. ("My stomach's just noisy anyway... I could be just through eatin' and it'd be noisy.")

This was a wonderfully musical conversation, during which Frankie and Doug taught several songs, and Doug sang seven different versions of "Amazing Grace." In some ways, it was their fifth set of the day.

OUR TALK WITH DOUG AND FRANKIE

PIO: Where all have you been this week?

DQ: Well, let's see. We were up here in New Hampshire Thursday and did three concerts. Then we went home. We drove all night and got home Saturday about 7am. We did a concert on Keawah Island South Carolina Saturday night, and started back up here Sunday morning about 5am. We drove straight through to Boston and got there about 10pm Sunday night.

We had four shows Monday — two elementary schools in Londondary, New Hampshire, then a K-8 in Manchester.

PIO: Amazing...How many shows do you figure you do in a year?

FQ: Oh, I don't know. Sometimes we do six in a day, like two in the morning, two in the evening, a Boy Scout or Girl Scout at five, and a PTA at seven. You count in festivals, family gatherings, teacher workshops, churches, then schools when in sessions... it must be over a thousand shows a year.

PIO: Are you wearing down at all?

FQ: The older you get, the more you know the miles are ticking by. The legs get tired now, the back. We used to be able to just shoot from here to there.

DQ: There's wear and tear everywhere. Like today, after our first concert in Londonderry, I was really tired. But when I got to Manchester and looked into their faces, I was full of energy. I was ready to do some more. They start waving at you, and you wave back, and they're smiling and you're just ready to go. You have to love children to travel this much.

PIO: Can you still remember your first show?

FQ: Oh yes. We started out with Bessie Jones in 1969. My first husband was her son. After we were divorced, and me and Doug got together, she knew that Doug could sing. She'd heard him sing in quartets in church. We would fill in for her, because she was always double-booking.

If you called Bessie up and asked her to sing, she'd say, 'Yes, send me a ticket.' Then if someone else would call for the same day, she say, 'Yes, send me a ticket.' First ticket to get there, that's who she'd sing for.

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Music's Joy

by Pasha Warren

On Learning and Loving Music

I can remember when my older sister, Carol, first got piano lessons. She was about six or seven years old and I was eighteen months younger. Mrs. Graves was her teacher, and she would come to our house to give Carol "instruction." I sat hiding in the next room, listening to her instruction and longing to be big enough to get the prized lessons. My parents told me I could have them, too — when I got older. After a couple of years, Carol lost interest in the lessons. My parents were told that she had been "too young," and that they should wait longer before offering them to me. By the time I was eight, we had moved to a new town, and I still asked for the piano lessons. We were fortunate enough to have an old upright piano, and I could entertain myself playing by ear, but I wanted to learn to read music. Back then, I didn't appreciate the gift of playing by ear.

FINALLY...

So, by the time I was ten and in the fifth grade, I was finally given the chance to have formal lessons. I was thrilled. My teacher was not the warm, sweet Mrs. Graves, but rather the stern, reserved Miss Churchill, who was reported to be "the best piano teacher in town." Despite her solemn formality, I counted myself lucky to have the lessons, and I set out to learn the rudimentary skills.

I realize now that in my excitement to learn to read music, I left behind exploratory, improvisational

playing by ear. I had absorbed the early message that playing by ear was... "inferior."

LESSONS LEARNED

Have you seen the movie, "Educating Rita," about a young working-class woman who hungered to know literature and go to the university? In the process of formally educating herself, she neglected to see the gift of being a "diamond in the rough."

When we, as adults, endeavor to teach young people — be it piano or anything else, for that matter —

we must respect the students' learning styles, as well as honoring the beginning student in all her/his innocence, curiosity, and creativity.

LEARNING TO LISTEN

How many times have you heard adults saying things like this: "I took piano lessons for years, but I never got much out of it." Or, "If I hadn't hated practicing so much, maybe I could've learned to play." Or, "I never wanted to learn, but it was my folks' idea that I should learn to play." It seems to me that in our earnest desire to give children the benefits of music lessons, we can lose sight of the children.

My parents — well-intentioned non-musicians — relied heavily on what some adult "expert" told them was the appropriate age for a child to begin lessons, rather than listening to the longings of their child.

Perhaps then there were few flexible, intuitive teachers around who could have introduced a small child to the piano, but that is not the case so much today. So many of us who are now grown have

struggled to look at how we were introduced to our instruments and trained in various methods. In the past twenty years or so, a newer, younger generation of music teachers has explored a more child-centered approach, which considers adapting ourselves to the individual students... rather than expecting the students to adapt themselves to the teacher.

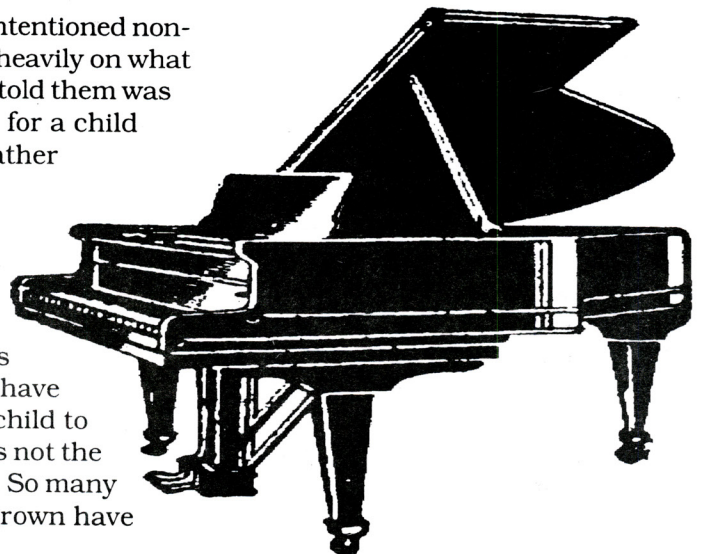
Learning, at its best, is a dynamic interrelationship involving the student, the material to be studied, and the teacher. As a teacher, I try to stay open to having my students teach *me* how *they* best learn — regardless of their age.

ONE WAY THAT WORKED...

I once had an illuminating conversation with the multi-talented musician, John McCutcheon, back in the early eighties. We were sitting around in a country kitchen in Highlands, North Carolina, and I asked him about his approach to teaching children to play musical instruments.

He told me something I have never forgotten. He said, "First I play a short, simple riff on the instrument, and then I hand the instrument over and watch carefully how the student goes about imitating the sounds I made."

Continued on page 21



Reaching Out Through a Song

by Joanne Olshansky Hammil

How "We Care" — the song below written by children — came to be

A group of nine 4th- and 5th-graders came to my song-writing class as usual at the All Newton Music School in Newton, Massachusetts, on the Thursday after the terrible bombing in Oklahoma last spring.

They were not in their usual ten-year-old moods. They talked about the bombing with outrage and an enormous sense of vulnerability and helplessness about their own safety and the safety of the world.

This event, with its devastating toll on little children's lives as well as adults' lives, affected them deeply. These children from Massachusetts had often felt deep empathy and anger for victims of foreign wars or children with diseases, etc., but these bombing victims were "like them." They discussed their horror about the bombing, and also their feelings of fear and hopelessness about the world.

A NEW PERSPECTIVE

At some point, they decided that instead of continuing to work on the songs they had begun the week before, they would write a *group* song about what they were feeling that day. After lots of debate, they decided to write a chorus that simply said how much they cared.

The melody line they created to reflect their caring is beautiful and moving.

They then decided that rather than put more words to rhyme and music, they would each speak their individual thoughts for the verses. So they sat quietly and wrote short paragraphs of their own private anger or sadness.

They were proud of their resulting "song," and when one student suggested that maybe they could put it on tape and actually send it to the people of Oklahoma City, they got very excited. They wanted to show the people in Oklahoma that although some people do awful things, there are also people — even as far away as Massachusetts — who really care about them.

WE CARE

words & music by Mimi Arbeit, Lili Birnbaum, Whitney Chapman, Jonathan Goldenberg, Elana Rome, Laura Scher, Rebecca Schwartz, Lauren Simon and Molly Sommer
--ages 9 and 10

Here is the chorus of a beautiful song written by nine children in Massachusetts for the people of Oklahoma who experienced the terrible bombing there last spring (see article above).

chorus:

We care, we care, Oh yes we do —; We

care, we care, We're think- ing of you

What can we do?

(verses are individual spoken statements of each child, not included here)

THE POWER OF SONG

The ensuing taping was a heartfelt and healing experience. Each child took a turn reading her/his "verse," and between the verses they all sang their touching chorus.

Recording their own thoughts was empowering. Through the act of sending their song to Oklahoma, they were able to get beyond their despair — beyond the feeling that they were all powerless victims, and that nothing they did mattered — a feeling that had been so devastating to them.

MORE THAN MUSIC

They were feeling so compassionate and energized at that point, that when one student suggested that they try to raise money to send along with their song, they left class with a mission. Two of the students spoke to their principal, who let them distribute flyers announcing a collection drive.

Much to everyone's delight and pride, when the class met on the following Thursday, and counted the big jar full of money collected, they had \$186.82! I sent the money

along with the tape and lead sheet, and a letter of explanation to the Oklahoma Red Cross Office.

These children truly made a difference, and showed the people in Oklahoma, as well as themselves, how much they cared.

Joanne Olshansky Hammil is an educator, performer, songwriter, and director of four children's choruses. She lives in Wayland, Massachusetts with her children, Adam and Lisa.

PIOI

MY LITTLE CLOCK

words & music by Peter Alsop

©1987 Moose School Records

This wonderful song of Peter's has touched adults and children all over the country. It can be heard on *In the Hospital*, a joint recording by Peter Alsop and Bill Harley. To contact Peter about his songs and recordings, write to him at Moose School Productions, PO Box 960, Topanga, CA 90290.

Tick-tockingly

C

1. You've got a big clock.
2. You've got a big clock.
3. You've got a big clock.

F

C

G

I've got a lit - tle clock, too. Your clock's_ for your time ____ Your
I've got a lit - tle clock, too. My clock's_ for my time ____ Your
I've got a lit - tle clock, too. I lis - ten _ to your clock ____ Please

To Coda (3rd time) ⊕

F

G

C

G

big clock push - es you. When you're in a hur - ry ____ my
clock's time is up to you. Your clock's im - por - tant. ____ It's
listen to my little clock, too. I've

F C G

lit - tle clock's pushed a - side. You make me use your clock you don't
big - ger it makes more noise. But my clock's im - por - tant though you

F G C F 3 C 3

care a - bout my clock's size. When your clock is tick - ing then ev' - ry - thing chang - es you
think it's just a toy. You're on - ly try - ing to help me feel bet - ter.

F G C F

have - n't got time to ex plain. I have to use your time you
At least that's what you say. But I feel an - gry I

Am D7 G

push me and pull me and it nev - er en - ters your brain, that,
don't feel bet ter when my lit - tle clock's treat - ed this way, oh,

Coda

⊕ C G F

on - ly got a lit - tle time. Do you have a lit - tle time,

G

a lit - tle time on your big clock?

C

That's all I want from you.

Repeat and fade

Radio Waves

by P. J. Swift

A HOME FOR CHILDREN'S RADIO

Once upon a time, there was a ten watt radio station. It was a community station, an educational station... and boy, was it eclectic!

Over its local tower, it broadcast programming twenty-four hours a day. Programming you could hear nowhere else. From music and news in Urdu to late night blues shows. From freewheeling political commentary... to *kids' programs*.

It was non-professional, spontaneous, and loved by a small but loyal audience.

And it needed very little money.

A GOOD START

These were the years of the "Great Society" ...and a great society should provide for an educated public and a democratic (small "d") dialogue. We already had *commercial* radio; we had seen what it could — and could not — do. Non-commercial *public* radio might be an option. These little stations were opening up the airwaves to the community, producing educational and enlightening programs.

So, the Corporation for Public Broadcasting was set up to produce more of these stations and more of these programs: the kinds of programs that systems driven by audience measurement couldn't provide. The National Endowment for the Arts — started by President Kennedy and expanded in the following years — likewise address-

sed the need for free access to arts and culture. It was a wonderful tandem system to educate and enlighten.

A CHANGE OF DIRECTION

Then, in the 70's, CPB in its wisdom decided to "professionalize" public radio. It wasn't a bad impulse... after all, one can't maintain a national system on purely volunteer labor.

But CPB went about this professionalization in an unusual way. They set up a two-tiered system, where the bulk of their resources went to support "CPB

qualified" stations: those stations with five paid staff members and a significant annual budget.

Most stations jumped at the chance to be "qualified," but some decided to stay small and community-oriented.

The rift between the "have" and the "have-not" stations grew.

The programming changed, too. NPR — National Public Radio — an organization dependent on CPB qualified member stations, grew in power and funding.

When you have a big organization like that, your first order of business is to think BIG. Thus, NPR and its members zeroed in on the kinds of programs that bring in the most money; e.g., news magazine programs such as "Morning Edition" and "All Things Considered."

Cultural programs, long-form documentaries — *and kids' programs* — couldn't generate an equivalent amount of support. So, eventually, they were dropped.

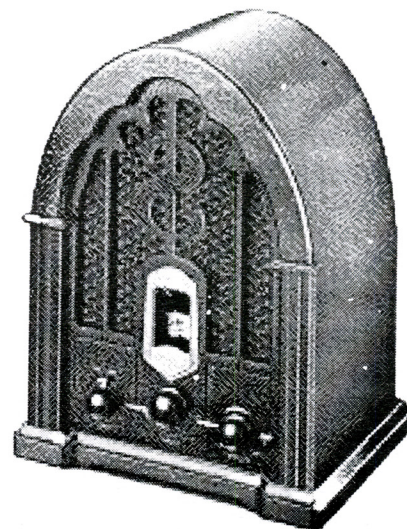
FUNDING CUTS

Nowadays, the climate for federal and state funding has changed dramatically. The "Great Society" has become the "Commercial Society." Although the recent ax over CPB and NEA has become merely a sharp razor (so far), there are those in power who would like to see "public" broadcasting be defined by its ability to produce revenue.

"Of course we ought to have public radio and of course we ought to have public television, but they are mature systems... and with relatively modest effort I believe we can get them to pay for themselves" —Newt Gingrich, quoted in *Current*, July 31, 1995. This is not the kind of "public" radio that serves kids. But then, it hasn't been in the last few years. Without exception, every national radio program for children since 1988 has been created *without* CPB support.

Stellar programs such as "We Like Kids" and "The Story Tree" send NPR thousands of dollars each year to use the NPR satellite. It's ironic that volunteer children's producers have had to pay for the privilege of fulfilling NPR's and CPB's mission. We can only anticipate that NPR will raise its satellite rates, and wipe out these volunteer productions altogether.

Continued on next page



Continued from previous page

But this story needn't have an unhappy ending. Remember those "have not" stations who were shunned by NPR and CPB? They are the very stations who may actually survive in all of these budget cuts. As the sound of NPR becomes more "corporate" and audience-driven, it's the smaller community stations that will once again represent the *real* sound of the public, the *real* public broadcasting. And it's exactly these stations that can embrace children as an audience.

CHILDREN HAVE EARS

Over the years, *Pass It On!* has featured several great columns by Jamie Deming and Jeff Brown extolling the virtues of local radio for kids. It's time to say it again.

Please consider starting a program for children in your community. Go to your local noncommercial stations — stations which, in all honesty, have nothing to lose — and offer to help start a local program. Most noncommercial stations broadcast between 88 and 92 on the FM band; most cities have not only an NPR affiliate, but also one or more additional, independent noncommercial "community," "alternative," and/or college (and even high school) stations.

The logistics are simple. The station will provide the training and equipment; you will provide the kids, the music, and the volunteer staffing. It's not hard to learn radio, and it's fun.

If you're a children's performer, remember that your program doesn't need to be on Saturday; a bedtime program on Thursday evenings would also work.


WHAT TO DO...

If you're part of a family, consider involving many members of your family in the process... from Grandma to cousins. Find schools and after-school centers who will work with you. If you plan wisely

and get a lot of support, you'll be able to start a program that could serve your community for years.

It will be a long time before kids' radio will get support from NPR or CPB. So, let's turn to our real homes: "community" stations. And may a thousand programs bloom.

Pamela Jean "PJ" Swift produces children's radio in several venues, including a local program called "World Kids" in Santa Cruz, CA. She ads a p.s.: "Most children's radio producers support continued funding for CPB, NPR and NEA. Despite their lack of interest in children's radio, CPB, NPR and NEA provide vital services to our society. Please write your congresspersons in support of continued funding for public broadcasting and the arts."

PJ can be reached via email at pickle@well.com. 

SURVEY ASKS...

Will children listen to the radio?

They already do.

According to recent Arbitron research:* "Evaluation of listening... indicates that radio reaches 91% of children 2-11.

"We can conclude that (children) do indeed use radio; that radio is used by younger children as well as older children; that radio reaches boys and girls equally well; and that radio offers a useful means of reaching parents along with children."

For a copy of this study, contact:

Arbitron
142 W. 57th Street
New York, NY 10019
212/887-1300

Although conducted for commercial broadcasters and advertisers, this report contains information from a respected and "disinterested third-party" source that can be useful when attempting to convince a noncommercial station (or underwriters) that in fact, kids *do* listen to the radio.

**Source: Family Radio Listening Pilot Study; Summary of Sample Performance, Respondent Reinterview and Ratings Results. (The Arbitron Company, 1994)*

—TE

Letters to the Editor

edited by Pete Seeger

Reader Feedback

A First for PIO!

Here's a Letter to the Editor... from...

the "Letters to the Editor" Editor.

Dear Editor,

I'm sorry that not enough people write letters to the editor. Even if it's only a few sentences scratched on a postcard, others will be glad to read it.

Pass It On! is a more important publication than perhaps you realize.

— Pete Seeger

P.S.: I think songbooks could be briefly reviewed. Who'd like to start the column?

Dear Pete,

We really appreciate the work you do to elicit letters from readers. We certainly agree that many of the issues raised and discussed in *Pass It On!* deserve to be explored and discussed in more detail... and from different perspectives. (Also, the members who contribute to *Pass It On!* could use an occasional pat on the back!)

And yes, we are open to listing new songbooks in *PIO!* — in a manner similar to our *New Sounds* column— i.e., to *announce* the new works of our members, rather than to "review" them. It's a subtle distinction, but — as you know — CMN is an association that values equally the talents and efforts of all its members.



Curriculi! Curricula!

by Bob Blue

*Continuing commentary on
music and the classroom*

I understand that there is a section of the human brain that is in charge of music. I don't know anything about the physiology of the brain, and I don't feel motivated to learn about it, but it is comforting to know that music is up there. There are times when I visualize the music headquarters — picture all kinds of instruments, shaggy-haired people from various eras and locales — all hanging out in that cozy little corner of my brain.

Considering the low priority given music in the public schools, some teachers have made good use of that corner of the brain. Sue Kranz, a first- and second-grade classroom teacher in Cambridge, Massachusetts, regularly uses music to teach. Her song "Watch Me!" which was inspired by her observing her first-graders learning to read, celebrates the spirit of adventure in her class — the determination to try things, and see what happens.

I asked her to speak with me about the ways she uses music in the curriculum. She was very willing—eager—to verbalize her experiences.

DEFINING "CURRICULUM"

The first thing Sue wanted to know was what I meant by "curriculum." I think I knew what was behind that question: to some teachers, parents, and administrators, curriculum is a narrow box that is full of paper, pencils, subjects and themes. Music has a place there, too, but curriculum to me, to Sue — and to many other adults and children — is much more. Sue integrates music into everything that happens in school.

A school is a culture. A day in school has rituals children have to learn in order to function in that

culture. Sue uses music to help children learn the rituals, and to manage the classroom.

When she wants children's attention, she sings, "Let me see your eyes! Let me see your eyes! What a big surprise when I see your eyes!" She sings with the children to help them form a circle when it's time for classroom meeting. She sings directions. Some children who have trouble focusing on directions can use their musical sense to focus better. And one of the jobs on the rotating job chart is "song picker." Each day a different lucky child gets to decide which song everyone will sing together.



Sue Kranz at work

MUSIC AS A MEANS

"Yes," says the skeptic I know from my own teaching (I assume Sue meets skeptics, too), "but when do the children learn to read, write, etc.?"

When children sing the selected song, children take turns pointing to the words on a chart. Some diagnosis of reading difficulties happens during this time. But it sounds like more fun than any diagnostic tool I've seen. Of course, the words are soon well-known, but the music/reading link is there, and can only help. And they don't sing all day. They'd get hoarse.

Allowing music to be part of the class affirms and helps children deal with the emotions they bring to school with them, and that arise as they move through the day.

Occasionally, a hamster, in a bold and skillful quest for freedom, gets loose. Sue's song "Houdini Hamsters" celebrates this occasional adventure.

Sometimes a child makes a mistake, and the children sing a song Sue wrote that gives the mistake the respect and perspective it deserves, and supports them in responding appropriately.

And occasionally, a pet dies. Our culture doesn't do a great job with loss. Denial, I know, is one of the stages of mourning, but in our culture, it has too big a role (e.g., "Sing of happy, not sad..."). In Sue's class, sadness is treated as a natural part of life. Sue wrote the song "Softy," in memory of the class' beloved pet guinea pig. Over the years, this song has become part of the class culture. The name of any recently lost animal is substituted; the aggrieved children find comfort in the music and the support of the community.

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TUE TUE

traditional singing game from Ghana

Although originating in Ghana as a game played during harvest festivals, there are many different versions of this terrific game-song, as it has been sung and played by people of diverse cultural backgrounds. The word “barima” is sometimes “marimma”; instead of “ariba”, some sing “barima” or other words; some versions simply sing “la la la” for the last half. The words are a combination of more than one language from Ghana: (Hausa, Twi and Akan) as well as changed words adapted by people who did not speak these languages. According to Paul Ofori-Ansah in the FolkLife Program booklet from the '76 Summer Festival of American FolkLife from the Smithsonian Institution, the game is played during harvest festivals and is basically an expression of gratitude to the Supreme Being for providing delicious food, health and well-being. Because of the difficulty in obtaining “correct” words and spellings, the words are spelled phonetically here. Try this game with adults as well as kids — everyone will love it!

Tu - e tu - e ba - ri - ma tu - e tu - e (clap) (clap) tu - e tu - e ba - ri - ma

tu - e tu - e Am - ba - sa - da a - ma da - wa da - wa tu - e tu - e am - ba - sa -

da a - ma da - wa da - wa tu - e tu - e A - ri - ba tu - e tu - e a - ri - ba tu - e tu - e (clap)(clap)

“Tue Tue” is a noncompetitive, communal clapping and singing game with many variations. Here is one way to play:

Stand in a circle. As everyone sings, follow these motions:

- pat knees 2 times,
- clap own hands 2 times,
- clap neighbor's (or “partner's”) hands 2 times,
- clap own hands 2 times,
- clap other neighbor's (or “corner's”) hands 2 times,
- back to own 2 times, etc.

Then begin to move around the circle, taking small steps (side-step, close, side-step, close, etc.) to the beat as you continue to follow the clapping pattern above.

One can add more complexity by playing this in concentric circles, moving in opposite directions!

One version (which would not be done in Ghana) adds singing this as a 2 (or more) part round as you clap and move around the circle. It can also be played as a rock passing game. An exciting version has two children holding long bamboo poles: while everyone sings, they tap the poles flat down on the ground twice then up in the air twice while individual children take turns jumping or dancing between the poles when open on the ground, then getting out in time before they close!

The Rose and the Apple Tree

by Lisa Garrison

A regular column dedicated to exploring the roots, flowering, and fruition of children's music.

SILVER AND GOLD: LASTING TRADITIONS OF GIRL SCOUT MUSIC

Of the recreational organizations in the United States, the Girl Scouts of the U.S.A. stands out for having included music as an integral part of program throughout its history. To a very large degree, the best Girl Scout songs communicate and instill the timeless ethics and values that the movement seeks to convey to young women: honesty, friendship, loyalty, bravery, gratitude, love of the land, the importance of being prepared, the value of teamwork, and a genuine interest in international peace and the cultures of the world.

Depending on the decade, varying values got greater attention. In the aftermath of wartime, the Girl Scout motto "be prepared" was stressed, and it subsequently appeared to a much greater degree in Girl Scout music from those eras.

THE EARLY YEARS

Since its founding in 1912, the Girl Scouts has drawn from American and international folk music to evoke a multicultural array of songs to be sung around the campfire. Musicologist John Lomax (father of Alan) was on the committee that designed the first official *Girl Scout Songbook*; published in 1926, it was characterized by a spectrum that ranged from African-American spirituals to cowboy ballads.

As the century progressed, the growing presence of Swiss, German, French, British, and Czech folk songs mirrored the global sensibilities evolving as the

Girl Guide Movement spread throughout Europe and relationships developed between Girl Scouts in the U.S. and Girl Guides abroad. As mid-century approached and the Girl Scouts of the U.S.A. expanded its membership to be more inclusive, the songbooks began to contain Latin American, Asian, and finally, African songs.

HIGH HEELS AND CHEWING GUM

Especially in the early decades of the movement, many of the selections of songs and graces reflected the organization's Christian roots. Girl Scout songs in the roaring twenties urged girls to be sensible and beware of the lure of fashions and fads. For example, in 1922 Louise Buck and Jean Whitcomb-Fenn wrote a song that questioned whether a girl should "wear a high heel for the style... and foolishly chew gum all the while."

They answered their own questions with a resounding chorus: "A scout must work and a scout must play, she must take what comes along. But she mustn't care for style or be chewing all the while, for she knows that's a thing that is wrong..."

Songs that lectured about right and wrong rarely caught on for long as Girl Scout favorites.

BEFORE "ECOLOGY" ENTERED OUR VOCABULARY...

The most compelling of American Girl Scout songs seem to evoke a deep serenity and spiritual connection with the natural world. A particularly moving song of this genre, *Peace of the River*, composed in 1941 on the Kentucky River by Viola Wood, has lyrics adapted by Glendora Gosling from Isaiah 48:18:

Peace I ask of thee, O river.

Peace, peace, peace.

*When I learn to live serenely,
cares will cease.*

*From the hills I gather courage,
vision of the day to be,*

*Strength to lead and faith to
follow, all are given unto me.*

Peace I ask of thee, O river.

Peace, peace, peace.

Although singing in Girl Scouting is associated with the hike and the campfire, it has always had a place in the regular troop meeting. Songs function as a means of deepening the spiritual significance of the ceremonies woven deeply into the fabric of Girl Scout life, which mark a girl's enrollment and advancement to each new level of Scouting with celebrated and clearly recorded events.

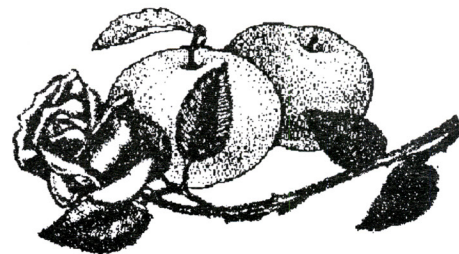
SINGING FROM COAST TO COAST

Over the 83 years of its existence, the musical life of Girl Scouting has often moved forward through a kind of profound interplay between the grassroots/local and regional levels, the national Girl Scout office, and the international Girl Scout/Girl Guide movement.

A song written on a local level can still grow quickly across the country with a wildfire-like effect, transmitted through the international networks, gatherings, and other opportunities that bring girl scouts and their leaders together.

At the same time, the publication of songbooks, records, and tapes through the national office exerts an authorizing and standard-setting effect, recognizing and distributing songs to local troops. Regions tend to evolve their own singing traditions, influenced by the taste, talent, and temperament of local leaders and girls.

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*If you love me, if you love love love me,
plant a rose for me.
But if you think you'll love me for a long long time,
plant an apple tree.
— Malvina Reynolds*

Kids and Music— Online

by Ted Eselgroth

This is not the forum to introduce electronic communications in general or the Internet in particular, but — if you're new to "cyberspace" or wondering why you should jump online — the following information might prove useful. (CMN is not endorsing any of these online locations or services... but we do think it's important that you know they exist and that you have the opportunity to investigate them and make your own decision as to their value.)

As you may know, the Internet was created within — and for many years was used only by — government institutions, colleges and universities, and non-profit associations. As a result, the amount of educational and otherwise worthwhile information that is available on the 'Net — essentially for free — is both thrilling and overwhelming.

But — for the CMNer — here are a few good places to start:

EMAIL

If you have email, consider subscribing to the "KIDMEDIA" newsgroup. This is a discussion forum for "Professionals and paraprofessionals in children's media" that is open to all. The topics vary and evolve over time; at this writing the hot item of discussion was the uncensored "public" use of children's recordings by daycare centers. Next week they'll be on to an entirely different (but equally interesting and appropriate) subject. Subscribers may simply "lurk" — i.e., read what others have written — or contribute their own two cents should they

feel so motivated.

To subscribe to the KIDMEDIA newsgroup, simply send an email note to "kidmedia-d-request@airwaves.com" (without the quotation marks) with the word "Subscribe" as the subject. No body text is necessary. The most recent postings to the newsgroup will be sent to you every day in the form of a single email letter.

NEWSGROUPS

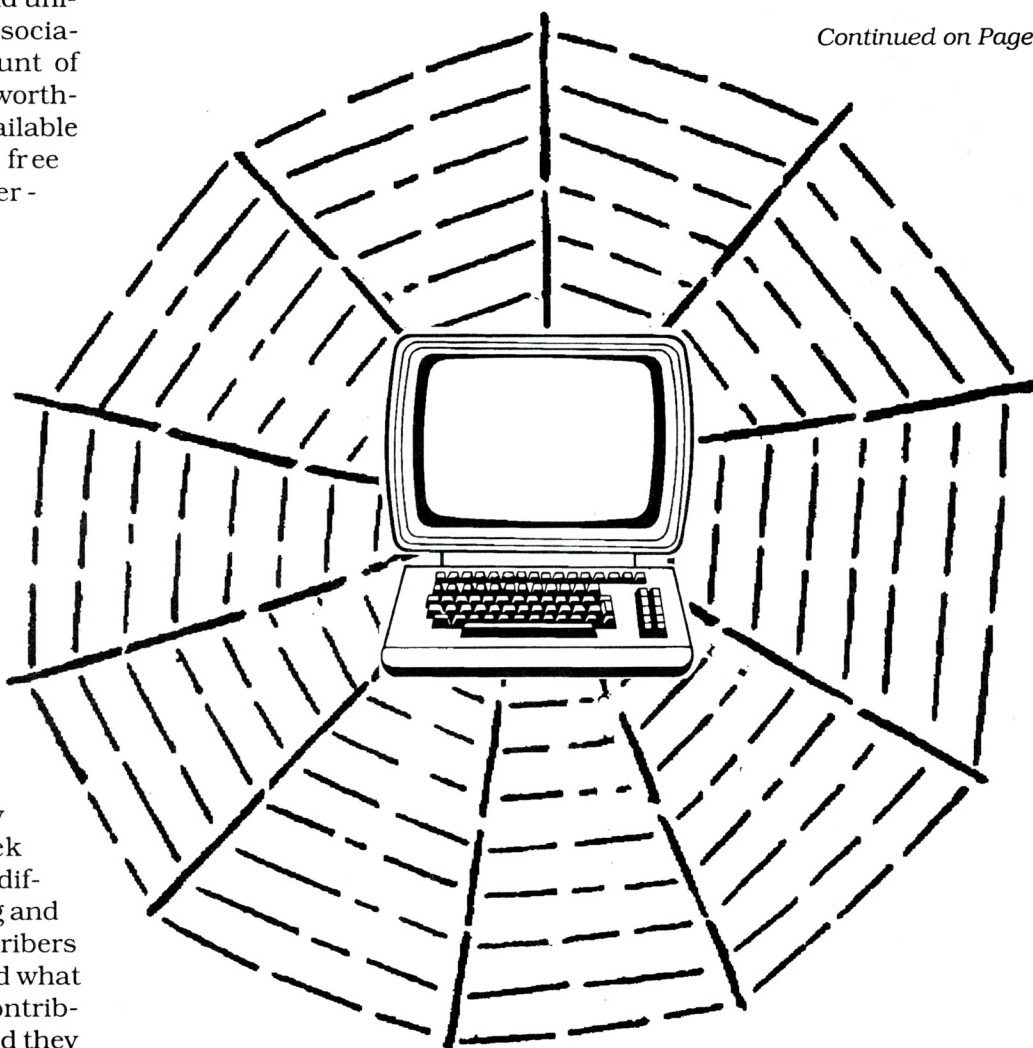
If you have a newsgroup "news reader" (which is generally available to those with direct access to the 'Net as well as to members of commercial online services such as America Online and CompuServe), take a look at the "k12.ed.music" newsgroup. This is a discussion group designed for — you guessed

it — K-12 music educators (although disgruntled parents have been known to post "tuba for sale" announcements here as well). The basic idea is... post a question (e.g., "Does anybody know how to...?") and a day or two later, someone will post the answer. Sometimes you'll find yourself asking the questions; other times you'll be the one with the answers.

THE WORLD WIDE WEB

"The Web" is the newest, easiest, and most graphically delightful element of the 'Net. Text, pictures and sounds are all as close as a mouse point-and-click. The Web — a.k.a. the "WWW" — is also available to those with direct Internet accounts as well as to members of the major commercial online services.

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I'M NOT TOO SHORT

words & music by Nancy W. Tucker
©1980 Nancy W. Tucker

Nancy's delightful song reminds us that we are all just right the way we are. It can be heard on her recording *Glad That You Asked*, available from A Gentle Wind, Box 3103, Albany NY 12203. For more information about Nancy's songs and recordings, contact her at PO Box 186, Bloomfield, CT 06002.

B \flat E \flat F E Dm Cm B \flat

It's hard to be a ti - ger in the bo - dy of a mos - qui - to. It's

Hard to be a chi - ua - ua in a world of great danes... It's hard to stand on tip - toe when you

think you're tip - ping o - ver. It's hard to be a bean - sprout in a field of whole grains. It's

hard to be a Ton - ka toy_ when ev - 'ry one's a mack truck. It's hard to be a mar - ble in a

yard of bas - ket balls. _ It is - n't ver - y eas - y be - ing a ti - ny lit - tle per - son when

all the oth - er peo - ple are _ five, six, sev - en sto - ries tall. (Guitar) But... I'm

To Coda ⊕

B \flat E \flat C7 F E \flat Dm Cm

not too short. You're not too tall. The world was made to hold us all. _ My

2. There's a

B \flat E \flat F

feet are plan - ted on the ground. _ I have no prob - lem there. _ It's just that when I look a - bout my

Bb Eb Bb

heads not in the air. — The ground be-comes a fas-cin-a-ting place, and

C7 F Gm Ab° F F

I see things that no-one else can see be-cause I see them up close. Guitar I'm

Bb Eb F

lot of things that I can do that oth-er peo-ple can't. — I can ride a Bum-ble Bee — or

Bb Eb

shake hands with an ant. "My aunt El-sie" I no-tice all the ba-by trees in

C7 F Gm Ab° F F

spring, and e-ven though I'm small-er I can sing as loud as an-y-one else. Guitar I'm

Bb Eb C7 F Eb Dm Cm

not too short. You're not too tall. The world was made to hold us all. — Oh

Bb Eb F

ev'-ry-one's im-por-tant no mat-ter what their size. — We all have spe-cial ta-lents, and

Bb Eb Bb

all of us are wise. — And what we must re-mem-ber is that no-one's out of place. — You're

C7 F Gm Ab° F/A F Bb

here be-cause there must have been a spe-cial emp-ty space. Guitar I'm not too short. You're

Eb C7 F Eb Dm Cm Bb

not too tall. The world was made to hold us all. Oh I'm not too short. You're

Eb C7 F F7 Bb Bb Bb

not too tall. The world was made to hold us all. Guitar

Making Way for Authenticity in Children's Songwriting

by Susan Keniston

After the hubbub of a brainstorming session, quiet falls in the room like snow. Thirty-two pairs of young eyes are watching me, curious, expectant; thirty-two pairs of ears are listening for what will come next. I spread before me the sheets of paper containing the children's ideas for lyrics for their group song.

As I scan the lines of penciled phrases, I strum my guitar and hum the beginnings of a tune. Tentatively, I float a first line:

*Cats can be cuddly, playful,
or wild*

I look up at the children: "How's that sound?" They smile and nod their heads: "Good."

I find a second line:

They purr and like to be held

More smiles: "Yessss!" "Hey, that idea was from our group!"

"Okay, great," I say. "Now sing that much with me." They try it out.

As I look down again for a third line, I notice a movement in the back of the room, a large shape coming toward me. It's not a child. I glance up to see the classroom aide staring at me as she walks slowly down the center aisle between the desks, her eyes shining like a bride's, her words already formed like pearls waiting only for sound to push them from her parted lips. Completely delighted with herself, she gives me the third line:

*They sleep all day
in the lap of a child*

It's a fine line. It's a line every bit as good as any other we might have come up with in this children's songwriting workshop. The trouble

is, these children didn't write it. The teacher in me knows that the aide has just co-opted what I want the children to own. It's not "appropriate." It's not in my lesson plan to have the classroom teacher or any other adult make up the words in this song. But the lover of children in me recognizes the child in this woman's eyes. The artist in me can well imagine how often she's been told she's not creative.

It's a fine line.

Dilemmas like this occur daily for artists teaching in the schools. We do our best to give children hands-on experience with the creative process while juggling our own needs and the expectations and limitations of other teachers, the schools, and funding sources. The issues around who participates in the process and who owns the results can become very complex.

Ideally, what we want is *authenticity*: a song that is a genuine expression of the children who made it. The fact is that young children compose songs all the time: rambling narratives of events and feelings, set to tunes as changeable as clouds. There's no question, these are authentic. So, why teach children about songwriting at all? Why mess with their natural creativity?

There are lots of answers, but the best rationale I can think of for formally teaching children about making any kind of art is that we are passing on our cultural traditions, so our young people can participate in them, keep them alive and growing. This is crucial to a child's sense of belonging, of being a valued member of a community. It also brings adults an important sense of continuity.

The following are some suggestions, based on my own experience, for how we can draw children into our culture while exercising enough restraint to allow meaningful participation for them.

Give Children a Real Piece of the Work.

Make it clear which part is theirs and which is yours. In my workshops, the children's part is to come up with the words for the lyrics. I help them to think and decide, but I resist putting words in their heads. My part is to assemble their words into a rhythmic pattern that fits the tune I've chosen. They watch and listen. It's like making a quilt: the children create the squares; I sew them together.

Reveal Your Process as an Artist

On the parts that are yours, tell the students, in simple terms, what you're doing. When I introduce the music, for example, I help them to notice if it's fast or slow, happy or sad, and how it fits their theme. I show them how the poet in me sifts through their words and picks certain ones. I tend to choose ideas with the following qualities: (1) those that are most often mentioned (commonality); (2) those that contain imagery, sounds, smells, texture (sensuality); (3) those that describe or evoke feelings (emotionality); and those that are unusual (uniqueness).

Plan for Successful Participation

Set your class up so the children can have hands-on experience and succeed. Don't ask them to do aspects of songwriting they're not developmentally ready for. You'll just have to do it for them, and then you may be tempted to pretend they did it. In my workshops, children choose a theme for their song, based on their experience and knowledge. If the theme needs more focus, I help with that. They write the words, because they have at least a beginner's grasp of language, which they can use to describe their world. I write the music, because I find that most youngsters aren't ready to do that (especially not in the time I'm given). They need something that's repeatable and singable. They'll learn a lot about

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music simply by practicing with good tunes from experienced musicians.

Respect "Beginner's Mind"

Show that you value the children's work in its own right. For me, this means making sure that the lyrics to the song are their own words. That means throwing out plenty of adult notions of what makes a good lyric. Simple language and a child's phrasing have their own expressiveness. Their words have a freshness and purity that are immediately recognizable, and our attempts to refine them merely obscure these qualities.

I also avoid rhyme, except where it slips in naturally. It requires a level of songcraft that most children (and a lot of adults) aren't ready for. Rhyming is a form of editing. Words and syntax must be changed to accommodate rhyme, so something is given up in exchange for it. In the case of children's lyrics, what is lost is authenticity.

Provide an Audience

Artists need to be heard for the circle to be complete, so give your students' work exposure outside the classroom. I encourage children to sing their songs at home for family and friends. I've recorded students singing their own songs and made tapes for each classroom that contain all the classes' songs. Other times I've organized a school assembly, where the children get to perform for their parents, teachers, and peers as the culmination of a songwriting residency.

What I hope we adults will get better at is seeing children as participants in culture making. We need to learn to value their "voice" as an integral part of our collective creativity. While we may teach them our forms of art making, our goal isn't to shape children's art to conform to adult standards. Authentic children's art stands on its own. It shapes itself, and if we're open to it, it shapes us.

Susan Keniston, who will always be part Vermonter at heart, now lives in Santa Cruz, CA. She gives concerts for children and adults, teaches songwriting with children, and gives teacher trainings in using singing and songwriting in the classroom.

□PIO!

The Rose and the Apple Tree

Continued from page 12.

Over much of the twentieth century, the Girl Scout movement has benefited from the presence of numerous songwriters and prolific compilers of songs from within its own ranks. While some of them were multi-talented leaders with a professional focus on Girl Scouting, several individuals played a broader role in the music education field as well. In the middle decades of the twentieth century, for example, Girl Scout music consultants were regularly hired by the Ginn Publishing Company to advise on songs to be included in public school music textbooks.



One such person, song collector Janet Tobitt, can be credited with having had a formidable impact a virtual publication assault on the field of music education during the decades between the 1930s and 1950s. In *Notes for Song Leaders*, she conveyed high standards for the selecting, teaching, leading, listening, and singing of Girl Scout songs.

Borrowing extensively from the folk song collections of other publishers, organizations (such as the YMCA and YWCA), and individuals, her compilations spanned continents and included books of singing and dancing games as well as dramatized ballads.

MUSIC UNITES

She described music as a "unifying force in a chaotic world." When we sing the songs of other peoples we share their heritage and possibly come to a deeper understanding of their lives and thoughts than is obtained by a less spontaneous means... Folk singing takes on the geographical and historical significance of the country, yet at the same time it is fundamentally human, and all the world over it reflects common joys and sorrows." Among her privately published books, perhaps the most well-known was *The Ditty Bag*, which combined international folk songs, hiking songs, hymns, carols, rounds, and art songs (usually classical compositions), anthologizing several of her previously published works. As a composer, she made a quietly remarkable contribution by writing a descant to the Welsh air *The Ash Grove*, a musical arrangement beloved by generations of harmonizing Scouts.

SONGS FOR THE FUTURE

Despite the best efforts, the quality of singing in girl scouting varies enormously from troop to troop, and the organization might benefit from an infusion of CMN-type songs that could bring new life to the timeless values. It is sad that some of the most elegant Girl Scout canons and rounds lie dusty in the Girl Scout archives, but the staying power of a living tradition cannot be denied: "Make new friends and keep the old. One is silver and the other gold" are still phrases to be found in any Brownie's pocket, along with a characteristic smile.

Over a decade ago, Lisa Garrison honored her grandmother Emma (founder of the first Girl Scout troop in Cumberland County, NJ) by developing a *Wider Opportunities conference for teenage girls on the history of Girl Scout songs*. She is currently writing about the *Lenape Indians for the Smithsonian Museum of the American Indian*.

□PIO!

The Dream Project

by Verne McArthur

*Multicultural songs of, for,
and by the children*

I imagine children of different backgrounds coming together to create, share, and record songs that celebrate both their differences and similarities — and having fun while doing it!

Well, such a Dream Project came true the week of July 22-30, 1995. Twenty-one children, aged 9-16, from racially, culturally, and economically diverse communities in Mississippi, Alabama, Vermont, Arkansas, Massachusetts, and North Dakota, came together at Long View Farm Studios in North Brookfield, Massachusetts.

They gathered for a week to share songs, stories, and experiences, and to record an album of their own songs. African-American, Puerto Rican, Hmong, European-American, and Chippewa children learned to put their voices, songs, dreams, and energy together into uplifting sounds that will send a powerful message about diversity and about the future.

DREAMS INTO SONGS

This project is the fruition of several years of dreaming by Jane Sapp of The Center for Cultural and Community Development (and occasional participant in the People's Music Network). For years, in school residencies around the country, Jane has been helping children put their dreams and experiences into songs — songs which she found spoke to children in other, often very different, communities.

"I Have a Dream," for example, was begun by elementary school children in rural Worcester, Vermont, and then added to by kids from a multi-racial housing project in Biloxi, Mississippi.

Jane began to dream about bringing together kids from these different parts of the country to explore their diversity, share their songs, and make a recording to share with others.

The Dream Project took concrete form when Jane met Mark Greenberg of Upstreet Productions (Montpelier, VT), who said, "Let's do it!" and talked Rounder Records into supporting the project. It was off and running.

The resulting recording will speak for itself when it comes out. It is terrific, musically and spiritually. The process of making it, however, is difficult to convey — the experience of these kids coming together, learning to live, share, and sing together, and the accomplishment of recording fifteen songs in five days — and performing twice. Yet it is the heart of the project — helping children to understand themselves and others through music, learning to celebrate diverse identities while embracing their common ground, and learning to listen to the voices of our children.

AN UNPARALLELED GATHERING

The week was a combination of music camp and recording process. Everyone — kids, staff, parent chaperones, and volunteers — lived together, first at Hampshire College, and then at Long View Farm Studio (a wonderful residential recording facility in an old farm). Living together helped community-building and brought all you'd expect of twenty-one kids in a week: friendships, homesickness, older ones taking care of younger ones, and some of the social shenanigans you'd expect of preadolescents and adolescents.

And the music process: learning to sing as a group, getting used to mics, being quiet while others were recording, long hours in the studio, even longer hours waiting around, dealing with the sweltering heat. The kids were magnificent, if not always thrilled with the process.

The kids came from the various schools where Jane had worked. She made her choices based on voice quality, to some extent singing

ability, and in many cases to include kids who, for economic reasons, were unlikely to have any other opportunity for this kind of experience. Some are accomplished singers, but many others needed a lot of coaching help.

For some, the

mics were essential to bringing out their soft, sweet voices. Yet, under Jane's magical tutelage, they became a dynamic, powerful chorus in a week.

The week included activities to help the kids explore culture and diversity. Parents and volunteers did cultural presentations on the Hmong people, the Chippewa, and on Ethiopia. There were daily writing/discussion sessions where the kids used journals and creative writing exercises to process their experiences and feelings, and talk about culture and relationships. We had a couple of community meetings on respect and responsibility.

The kids were learning to *live* together as well as to *sing* together. But what really made them one was the music — the songs, the singing as a group, the magic of the music, the urgency of the kids' messages.

Lyrics of two of the songs give a feel for what the kids are saying:

**"What held
everything together
was the music —
the songs, the
singing together,
the magic of
the music, the
urgency of the
kids' messages."**

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Better World

(Chorus) Some way, somehow,
some day,

Let's make a better world,
you and me.

(1) I heard a mother cry

Why did my son have to die
in the streets this way?

I ask you,

can we make a better day?

You and me, you and me,
you and me

Make a better world. (2x)

(bridge) All: We can't wait
too long, my friend

If hope is gone,
this world's gonna end.

(solo) You gotta stand up
and raise your voice

(solo) We're the future,
our best choice

(2) I know there's something
wrong,

But still I must be strong
in this world today

I know that we can make
a better day

You and me, you and me,
you and me

Make a better world. (2x)

Everybody

Everybody makes a difference,
Everybody here
and everywhere.

It don't matter
if you never speak a word,
The light that's in
your heart and soul,
it will be heard

(Chorus) So everyone,
no matter who
Listen to me,
I speak the truth,
Everybody makes
a difference.

Everybody makes
a contribution,
Big or small or rich or poor
or black or white.

If you give you know
you gonna get some more.
Without all of us there's
no solution.

Everybody has a smile to give,
Everybody has a voice
to sing.

Everybody can give lots
of love and joy,
Everybody makes
a difference.

For me it all came together at a performance at the closing dinner for a conference at Harvard University on teaching about the Civil Rights Movement. Standing around Jane at the piano, singing to about fifty people in an informal setting, the kids moved and sang together as one, nailed their solos and harmonies, and lit the place up.

They closed with a song Jane wrote in 1970: "We are an African people, and don't you forget it!"

For the Dream Project, she and the kids have added verses, including Latino, Hmong, Irish, Jewish, Chippewa, and Muslim peoples. This beautiful multicolored group of kids singing out and celebrating as one each other's ethnicities/cultures sent out a palpable message of hope, pride, and solidarity.

"Preparing the world for the 21st century requires that we understand how to live together. Diversity is not a splash of color or merely an appreciation of, and tolerance for, other cultures. It is a profound transformation in our thinking about who and what processes contribute to the design of our society. The real point of diversity is to help us see that by coming together, we can create something new." (Jane Sapp)

Verne McArthur teaches human services in a weekend college program for adults at Springfield College (Mass.) where he gets students singing in all his courses. He was a full-time volunteer with the Dream Project — van driver, gopher, assistant coach, ghost vocalist, hand-holder for kids and staff — anything to be involved!

□PIO!

Curriculi! Curricula!

Continued from page 10.

Music is not a "frill" — a mere diversion — in Sue's class. Children learn to read, learn about each other, learn about the world, using music as one of the many learning tools. The class studied the Caribbean islands, and got both to hear and participate in a steel drum band. They made their own island, devised a culture, and wrote a song about it called "Island of Peace."

For some people who work with children, teaching them to write songs requires a guest artist. In Sue's class, it's part of what normally goes on. She knows that music is a powerful tool.

Sue says that talent is not the reason music works in her classroom. She speaks with teachers who express insecurity about using music in the classroom ("I can't carry a tune..." "I'm not talented."). She assures these teachers that the most important part of music's power is not based on singing on key or playing an instrument; it has to do with the willingness to take the risk, sing out, and share the music as a community.

Sue Kranz teaches a combined first and second grade. I know that using music with older children, especially children who have reached the self-conscious age when peer pressure starts to take over, presents new challenges for teachers. The dream of integrating the musical intelligence into school curriculum often loses its power during these years.

My next article will highlight a teacher or teachers who have fresh insights about keeping the dream alive during this time in a child's life.

Bob Blue is a retired teacher, volunteer teacher, and writer of articles, stories, musical plays, and songs.

□PIO!

I JUST HATE TO MAKE A MISTAKE (BUT I DO)

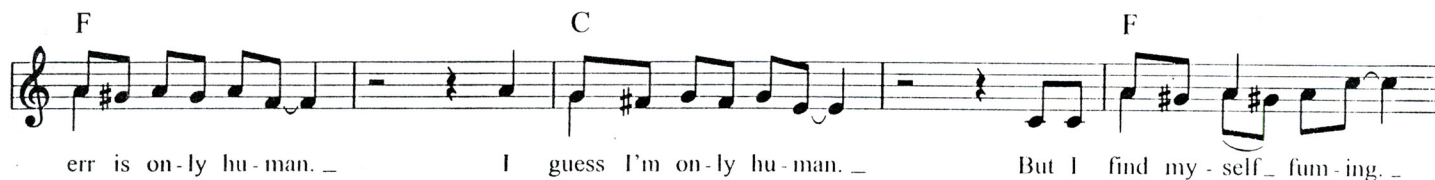
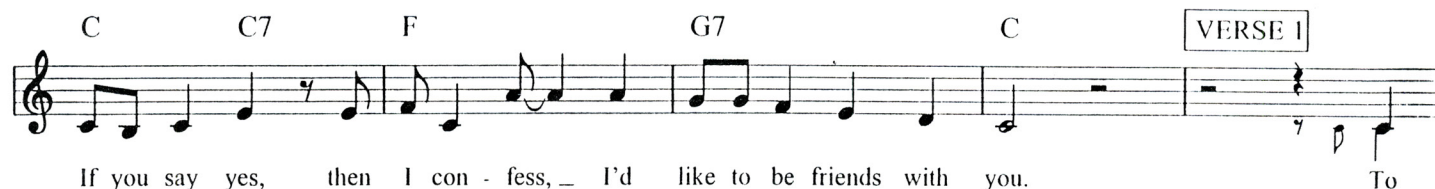
words & music by Pam Donkin & Greta Pedersen

©1987 Pam Donkin & Greta Pedersen

Pam and Greta sing this song in their "Friendship and Self-Esteem" program for older kids (grades 4-6). They say "Making mistakes is part of life and we can learn from them--but still I hate to make them." To contact them about their songs and recordings, write to Magical Music Express, PO Box 1533, Millbrae, CA 94030.

CHORUS

Swing ♩ = ♩ C



CHORUS



VERSE 2

We all look for perfection
 In ev'ry direction.
 It's a crazy connection
 Why don't we do our best,
 And forget the rest.
 I just...
 CHORUS

Music's Joy

Continued from page 4

I learn a lot just by observing the person, and I tailor my teaching approach to match the child's style.

AND ONE WAY THAT DIDN'T

This anecdote reminds me that there are as many kinds of learning as there are students, just as there are many kinds of music and philosophies. I am happy to be living at a time when many of us have explored and validated

divergent learning approaches. As a teenager I was enrolled full time in a classical program of voice and piano at the New England Conservatory. I dropped out after a year of rigid competition and loneliness; I had lost my self-confidence and my joy in the music.

It took me years to heal myself. I had to retrain myself to value playing by ear, and the improvisation that had come to me so easily as a young child.

Now don't get me wrong... I don't think there's anything wrong with discipline and dedicated, hard work playing scales and finger exercises. But let us never lose sight of why we chose to play music in the first place.

Pasha Warren is a singer, songleader, educator, and activist in Greenfield, Massachusetts.

PIOI

Regional Reports

NEW ENGLAND

Bob Blue

77 Belchertown Road, #43
Amherst, MA 01002
413/256-8784
bblue@k12.oit.umass.edu

The New England Regional gathering has been scheduled for **Saturday, March 30, 1996**, again at the Clark Street Elementary School in Worcester.

Responses to the 1995 gathering indicated that people were enthusiastic about everything that happened, and wished these get-togethers could occur more often. One suggestion (from two attendees) was that we have a "round robin" — a chance for each willing person to sing a song for all to enjoy; we're considering it for the 1996 gathering.

Please send additional thoughts about this or any other related ideas directly to Bob (above).

METRO NEW YORK

Barbara Wright

80 Harvard Drive
Hartsdale, NY 10530
914/948-0569

After a rousing success with our spring gathering, everyone in the NY region is looking forward to the national gathering in Freedom, New Hampshire.

The annual regional gathering will be on Long Island in February or March 1996. Contact Barbara for information or to volunteer for planning.

MID-ATLANTIC

Dave Orleans

130 West Clearview Avenue
Pine Hill, NJ 08021
609/435-4229

There was no new news reported from this region.

SOUTHEAST

Katherine Dines

2605 Essex Place
Nashville, TN 37212-4121
615/297-4286
Kd2ok@aol.com
Rachel Sumner
615/646-3220

About six or eight of us meet on the **first Wednesday of every month** from 12:00 noon - 1:00 pm. at the Nashville Entertainment Association (NEA), 1101 17th Avenue South (the Music Row area). Anyone traveling through town is invited, and people are welcome to bring their lunches.

Lately we have been reaching out into our community, and have invited the head of the Nashville Library Children's Department to speak to us about what she feels are important children's issues. We plan to invite a children's record label representative, record manufacturer, and music publisher in the future.

At our Round Robins we continue to share stories, poems, songs, finger games, signing, and other tools of our trade. These occur every three months; our last was September 12 and the next will be on **Wednesday, December 6**, at 7:00 pm at Musician's Union Rehearsal Hall on 11 Music Circle North, Nashville. Those who can will meet for fun and food first; call Katherine nearer the date to find out where.

Three members have been working on various issues that concern performers, finding ways to increase our membership to reflect greater diversity, and — in general — getting the word out

MIDWEST

Bruce O'Brien

604 Newton
Eau Claire, WI 54701
715/832-0721

Kristin Lems

221 C Dodge Av. Evanston
Evanston, IL 60202
708/864-0737
(After 1/20/96 847/864-0737)

The Midwest regional gathering was held Friday, Saturday, and Sunday, September 8, 9, and 10 at Hunt Hill Audubon Sanctuary, Sarona, Wisconsin.

After getting the region off the ground and serving as regional representative for several years, **Reid Miller** has turned over leadership to **Bruce O'Brien** and **Kristin Lems**. To help plan for — or for information about — future gatherings, please contact Bruce or Kristin.

Monte Harper of Stillwater, Oklahoma has been a great help with regional communications. Bob Walser of Minneapolis is concerned that we keep traditional songs and music alive through CMN while we also work to create new ones. Kristin Lems has offered to produce a regional newsletter (finances, etc. to be worked out later).

NORTHERN CALIFORNIA

Lisa Atkinson

317 W 41st St.
San Mateo, CA 94403
415/574-2709

On September 16, the Northern California region proudly hosted its **first regional gathering** at the Auburn Arts Center in Auburn.

There were Idea Exchanges, lunch, and an afternoon Round Robin. For information and ideas about future gatherings, please contact Lisa.

SOUTHERN CALIFORNIA

Dave Kinnoin
P.O. Box 3890
South Pasadena, CA 91031
818/441-6024

A steering committee met recently for the region. As of August, regional representative **Marcia Berman** passed her hat to another wonderful individual, **Dave Kinnoin**. He will be assisted by **Milt Rosenberg**.

NORTHWEST

Bonnie Messinger
11790 SW Belmont Terrace
Beaverton, OR 97005
503/641-8580

Bonnie and fellow CMNer **Greta Pederson** co-hosted a regional gathering this spring at Bonnie's house. Songs and ideas on recordings were shared; there was also a tape exchange. CMNers from Oregon (Corvallis, Ashland, Portland), and Longview, Washington attended. All are hoping to have another get-together in 1996.

CANADA

Sandy Byer
26 Bain Avenue
Toronto, Ontario
CANADA M4K 1E6
416/465-2741

The Canadian region is still re-organizing, and is looking for members who would like to take an active role in planning and development for the region. Please contact Sandy.

□ *PIO!*

The Round Robin

by Ruth Pelham

If this story about last years' National Gathering seems familiar, it means you passed the CMN eye test. It was also published in the last issue of PIO! — but it wound up in teeny-weenie type under "Announcements." (Please see the song on page 20.) We felt it merited being reprinted and archived at full size.

I **magine** an evening of music filled with the voices of over 150 children and adults, all joining together to sing songs about family and friendship... about respecting and caring for our earth... about celebrating the rich diversity of our human family.

Imagine a nine-year-old proudly singing an original song calling out for an end to war, violence, and the pollution of our planet.

Imagine parents singing about their children's questions about hunger and homelessness, and about the need for compassion and generosity in these challenging times.

These topics and many others were at the heart of the Round Robin that took place Saturday evening during the October, 1994 Children's Music Network National Gathering in Petaluma, California.

SHARED VISIONS

The purpose of the Round Robin was to share songs that especially reflected the goals of CMN within a non-pressured and supportive atmosphere of encouragement and camaraderie. It was neither a "professional showcase" nor a "performance," but rather a time for each participant to take a turn leading and/or singing a song that fostered our shared visions and concerns as they related to children and the complexities of life.

How were people selected to sing at our Round Robin? We had a lottery; the names of those who wanted to sing were placed in a can. After the drawing — and before dinner — names and times were posted on a large sheet of paper.

The Round Robin lasted for five hours — but virtually everyone who attended stayed the whole time, assuring that those who sing late would have as large and attentive an audience as the earlier participants.

A HIGH POINT

According to numerous comments and evaluations after the 1994 National Gathering, the Round Robin was a special highlight of the weekend. One participant enthusiastically described the Round Robin as "one of the best Round Robins yet!"

Many who attended expressed an interest in having a list of the songs that were sung during the evening. All information, including the singers, composers' names and song titles, were provided by the Round Robin participants and was published in *PIO!* double issue #19-20 in the order they were presented. If there is a song in the issue that you want to learn, call or write the person who sang it; their phone number and address is in your CMN Membership Directory.

If you have any questions about Round Robins in general or how to initiate one, write to Ruth Pelham at P.O. Box 6024, Albany, NY, 12206 or call her at 518/462-8714.

Ruth Pelham is a performer, songwriter, educator, and founder & director of Music Mobile, a nonprofit community arts organization serving people of all ages. Ruth lives in Albany, NY.

□ *PIO!*

The Georgia Sea Island Singers
Continued from page 3

REMEMBERING BESSIE JONES

Finally I started booking for her. And this double booking was happening all the time. So one day she said, "How bout you and Doug and the children going to one and I'll go to the other?"

First time, we caught a bus to Towson, Maryland to sing with Mike Seeger and Bukka White and Hazel Dickens, and Bessie caught another bus to Tennessee to sing with Guy Carawan. That's how we started (laughs).

PIO: I've heard so much about Bessie Jones. What was she like?

FQ: She loved people, and especially children. Anybody's children. Before Alan Lomax got her on the road, she would take people's children and raise them. She would take your babies and just keep them if you needed her to. I had never met anybody like her. And that woman could sing! Powerful! She could sing for four hours straight in the sun and it wouldn't bother her.

Just before she stopped traveling, though, her singing voice got really weak. You could hardly understand her. We had to explain the games because the children couldn't understand her. God, she couldn't deal with it. It just frustrated her, so. He mind was still able but her body was decaying. Singing had been her life. She still needed to do it but it was going away. She couldn't deal with it. She felt useless. She would say 'I got to do this! I got to share this! I got to keep goin'!' And her body would say, 'Nope.'

THE BEGINNINGS

PIO: How did the Georgia Sea Island Singers get started?

FQ: About a hundred years ago this group started out with just the people on the Island singing for tourists. There was a white woman, Miss Lydia Parrish, who wrote

Songs of the Sea Islands. She would let the black people come to her house and sing for tourists. Finally she bought an old slave cabin, and tourists could come down and hear slave songs sung where they had been sung. Then after awhile the hotels caught on and saw it was good business.

PIO: How did Bessie Jones get involved?

FQ: Bessie wasn't from the Island, but she started going there in 1919. Finally the people who lived there asked her to sing with them because they'd heard her singing in church. It was quite an honor, since islanders do not ask outsiders to sing with them. She must have been singing up a storm!

Then Alan Lomax went to St. Simons in 1953 to interview people and record singers and he singled out Bessie. One reason was that she would talk to him and tell him about the songs and games and history, which she had learned from her grandfather and the island people. The others wouldn't talk. They still clam up.

Bessie finally got the others to travel with her. Up to then they had been called "The Coastal Singers." There were about 50 of them, from all the surrounding islands. From Camden County and Mackintosh and Liberty Counties. And Miss Bessie could not master the Island culture, so finally she sent for them.

And when they came, it became "Bessie Jones and the Georgia Sea Island Singers."

Then in later years they stopped going and Miss Bessie asked me and Doug to go. That's how she got us going, in 1969.

ROOTS

PIO: Are you able to trace your own ancestry back to Africa?

FQ: I can. My people were from the town of Kianah in the District of Temourah in the Kingdom of Massina which was on the Niger River. When we needed some biography on me, we went to the Hopeton-Altama Plantation, where my people were slaves. They brought them from Africa to the Islands and unloaded them.

Some were taken to Brunswick, to the plantation, eight miles across the bridge to the mainland. Some were taken south to Camden County and some were taken north to Mackintosh County. They brought some to Brunswick, to Hopeton-Altama Plantation. They were slaves there. We went to those records and found a list of slaves. We found one of my ancestors; her name was Frankey. They wouldn't

let her use her African name, so they spelled her name F-R-A-N-K-E-Y. By the time it got to me in the 1930's, it was FRANKIE. We've got a relative that's a hundred years old today whose name is Frankey. It was my great-great-great grandfather that was brought to Hopeton-Altama.

"And they would still try to run away. And the slave owners couldn't understand it. 'Why?' they would say. 'We're being so good to them.'"

PIO: These are rice plantations, not cotton, right?

FQ: Yes, and that was very important. You see, cotton was king on those plantations at first. But they found that the slaves that were taken from the coast of Sierra Leone knew how to grow rice. So they converted the plantations to rice to make more money.

But you grow rice in water and muck. That breeds mosquitoes, and mosquitoes caused malaria.

Most slaves were immune to malaria because of the sickle cell, but the

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white plantation owners were not. The slaves were giving malaria to the owners, so the owners would leave the plantations along the sea islands to black overseers for nine months of the year, during the growing season. After the Civil War ended they gave the land to the blacks, because whites couldn't live there. It wasn't like the mainland, where sharecropping set in.

PIO: So if a cure for malaria had not been found, the Georgia Sea Islands would still be inhabited mostly by blacks even today?

FQ: Probably.

PIO: Was slavery less harsh there than in the uplands because the whites were gone?

FQ: Yes. The history and culture of slavery survive better there than anywhere else because the owners were usually gone and those people could keep up their African ways. They could eat good and practice their native language. Who was gonna tell when the owner came back? They could grow food, and even when the slave owners were there they could catch things out of the water at night.

DQ: And it is known that Glenn County was the only place in all the South where a slave was not allowed to be whipped. They could be punished severely, but not whipped.

FQ: The older people told us that. And they said there was a preacher who would go around from plantation to plantation and ask the slaves, 'Are you being treated all right?' And some slaves were allowed to visit their friends and relatives on other plantations.

PIO: But they still weren't free...

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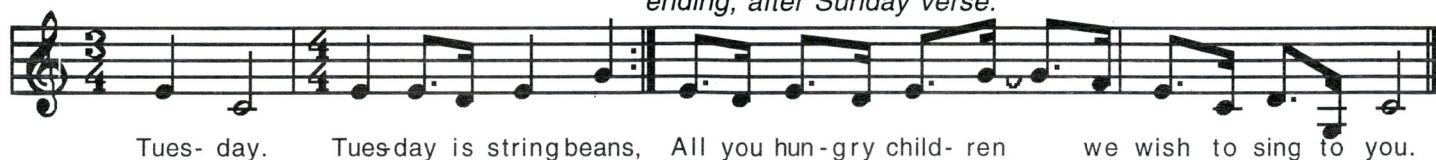
WE WISH TO SING TO YOU

traditional song from Georgia Sea Islands

Frankie and Doug Quimby (The Georgia Sea Island Singers) often use this song as an introductory piece for their concerts. Many songs from the Islands are used to teach children facts: counting, the alphabet, times tables, etc. Most, as in this song about the days of the week, teach the numbers or words both forward and backward!



ending, after Sunday verse:



Today is Wednesday, today is Wednesday,
Wednesday is soup —, Tuesday is string beans,
Monday bread and butter,
All you hungry children we wish to sing to you.

Today is Thursday, today is Thursday,
Thursday is roast beef, Wednesday is soup —,
Tuesday is string beans, Monday bread and butter,
All you hungry children we wish to sing to you.

Today is Friday, today is Friday,
Friday is fish —, (etc.)

Saturday is pay day

Sunday is church day

[Each verse adds another day, then sings backward through the days of all the previous verses.]

The Georgia Sea Island Singers

Continued from previous page

FQ: That's right. And they would still try to run away. And the slave owners couldn't understand it. "Why?" they would say. "We're being so good to them." But nobody wants to be owned by anyone. Nobody wanted to be a slave.

PIO: Doug, can you also trace your heritage back to Africa?

DQ: No, I wasn't born on the coast like Frankie, I grew up upland around Albany, Georgia. When I was coming up a lot of the old people didn't say much. They didn't know it was valuable. I didn't understand until after my granddaddy died that he was from South Carolina and that he spoke Gullah. We all just said, "Pa talk funny." We didn't ask why.

We didn't ask why. He'd say, "The sun is shayning," and "Geed up bo" for "Get up boy." Now I know he was speaking gullah. Then later when I came to the coast and I heard a lot of it, everyone talked that way. Granddaddy died before I could ask him about it. But he was a geechee (laughs).

STARTING YOUNG

PIO: Did you sing professionally before you joined the Sea Island Singers?

DQ: (Laughs.) My first paying job came when I was four. I grew up on a plantation out in the country. The overseer's mother, a white lady, heard me singing and fell in love with the sound of my voice. Every Saturday we would drive into town in the overseer's truck to shop. The glass between the cabin and the truck bed was broken out, so you could hear through. She wanted me to stand in the back of the truck and sing to her though the broken glass all the way into town. I sang a song about "My Mother's Dead and Gone," and she would cry all the way into town.

When we got to town she'd wipe my eyes and give me a quarter. That

quarter was big money. I could go into the store and get a drink and some crackers for a dime. There was still money left over, and during the week I'd spend the rest when the rolling store came — that was a truck with a little house built over the back. It would carry meat and rice and perishable goods and also candy. I would come by on the plantation and I'd spend the rest.

PIO: How'd it make you feel to be able to make this woman cry?

DQ: I didn't know for sure why she was crying. Then later I realized maybe her mother really was dead and gone. She loved her mother; I guess the song really brought it out. We'd come back to the country in the evening when it cooled down and she'd have me sing it all the way back. And she would cry all the way back, too. And during the week when she wanted a good cry she'd send her grandson to our house to come get me and I'd sing it to her then. After awhile she'd rise up from her chair and say, "That's enough" and she'd give me wheat bread and syrup. That's the truth. That was my first paying singing job (laughter).

THE SINGING STYLE

PIO: Doug's voice is just amazing to me. So rich and powerful. Most people's voices would have given out long before the fourth show.

FQ: I know what you're saying. I always think, I know Doug's people came over on that boat because Doug can sing so far. Like when they took the drums away they would sing on one plantation and you could hear it on another. And Doug could stand here and open his mouth and sing and you could hear him a long ways away. He overpowers microphones sometimes. He has to move it out of the way in small rooms because he would blow 'em out of there if he used it (laughter).

DQ: Well, years ago when I started singing with gospel quartets we didn't have microphones. You had

to really put out. Then, following a mule out in a field, singing out in the open all the time, I developed my lungs. I very seldom get hoarse. Once every three or four years.

PIO: Did you want a career in gospel music?

DQ: When I was real young I used to imagine myself singing in a little quartet like the Soul Stirrers or the Blind Boys of Mississippi. And I used to have a vision a long time ago. I would be back in the field where I worked, near the woods, almost to a fishing hole where we'd fish if it rained. I would be plowing, and I could imagine myself singing to thousands and thousands of people in an open clearing.

And you know, it actually happened. Frankie and I went to Eureka Springs, Arkansas for a festival. And we were on a big huge stage right like at the bottom of a mountain. And I could see people just as far up that mountain as my eye could see and as far to either side. And all behind me. The vision had happened.

DELIVERING IMPORTANT MESSAGES

PIO: You have preached a positive message for so long now, telling young African-Americans especially to be proud of their heritage and of the resilience of their ancestors during slavery. But I wonder if the horror of slavery ever sweeps over you personally?

FQ: With me it doesn't that much, because I've never had to endure hardship. But Doug has. Doug grew up sharecropping in Southwestern Georgia. Eight people grew up together and made \$9.25 for a whole year. Doug knew about getting up early in the morning to plow. He knew what it was like to be treated bad before Dr. King came and after Dr. King came. But I was born and raised on the Georgia Sea Islands. I had it better. The ocean gave us food and the old ways had survived. That helped. I don't know what it is to be hungry, or to work and not get paid.

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DQ: Sometimes I think about it but I don't let it get me down. Once a guy took all the money I had made in a whole year. I got to thinking about how hard I had worked for that money. I had worked in the fields all day long in that hot sun. Then at night the dew would start falling and I'd have to hook the plow

up to the duster and dust the cotton fields with poison to kill the boll weevils, especially on nights when the moon was shining. I'd work till eleven or twelve at night. Then I'd go get some sleep till four

or five and dust some more till the sun came up and made the leaves too dry for the poison to stick to them. I would let it get me down until Christ came into my life.

Another thing that helped me through was that I saw that whites were treated bad too. Poor whites that were sharecropping. I'm not talking about what I heard someone else say. This is experience that I seen for myself. They worked hard like we did. I used to play with white children and work with them and sing with them and my mother and the mother of one boy I worked with cooked together and we would eat together. At twelve o'clock we'd leave the fields and everybody went home and ate. It was like a big family.

RESPECTING TRADITION

PIO: How important is it to you that the games and songs that developed during slavery be performed faithfully, with historical accuracy?

FQ: I want performers and music teachers to do it right. Don't change it. If you change it, it takes away from why the ancestors made up the games and songs. Try to find out why, and the real way to do it. Don't add something on because you can't do it like that. If you're

going to teach it or record it or put it in a book, try to find out the real way that they did it. I've heard people say, "Oh well, in folk music it don't matter if you change it..." That's not true! It *does* matter.

DQ: That's right. When we do things we do it exactly the way we were taught that slaves did it. Once we were out in California and we saw

a teacher having the children doing "Draw Me a Bucket of Water" sittin' down. How you gonna jump around in a ring sayin' "Frog in the bucket and you can't get him out" when you're sitting down?

FQ: They did that song when they were entertaining slave owners on a Sunday evening. They had to put a lot of action and a lot of rhythm into it. Sometimes we'll go in behind someone else who has taught them differently, and the kids'll say, "Well, I thought there was something wrong... it didn't make sense that way."

THE "COMFORTABLE" DANCE

PIO: I understand you know how the Charleston got started.

DQ: The Charleston was originated from a slave dance called, "Jump for Joy." You see, the slaves were not allowed to cross their legs unless they were performing a game or dance for the overseers. Because crossing your legs meant you were comfortable. Slaves were supposed to be submissive at all times. So they invented a dance that gave them a chance to cross their legs in front of the master and the overseer.

It was beautiful, so they called it, "Jump for Joy." Years later, as things began to change, someone saw the same dance down in Charleston, South Carolina. Little finger pop, little body twist, and they renamed it "The Charleston."

PIO: When did you first hear that story?

FQ: That was an old story. It was said before it was published. Same with the song "All of God's Children Got Shoes." They were saying "I got shoes, You got shoes, all of God's children got shoes. When I get to heaven, gonna put on my shoes and gonna walk all over God's heaven." They didn't have shoes. But they were saying, when I get to heaven I'm gonna have a pair of shoes. They'd be entertaining the slave owners on Sunday, dancing as they were singing. And they'd get in front of the owners and sing, "Everybody talkin' 'bout heaven ain't goin' there," and they would kind of point over their shoulders at the owners. The owners didn't know they were talking about them.

SINGING FOR THE WORLD

PIO: Have you ever had a chance to sing in Africa, for African children?

FQ: We did a concert at Freetown University in Sierra Leone. The children were receptive, but I had thought they would know the songs and games that our ancestors did when they got to America. It turned out those songs and games were made up *after* our people got to America, to express how they felt and to talk to slaveowners through songs and games.

The children didn't know our songs and games, but they did recognize some rhythms we were doing. For example, there was something in a lot of songs and games that we learned to call "Shout." But when we performed it in Africa, they said, "Oh, you do Gumby." That's what they called it.

And another thing was the slaves on the Georgia Sea Islands processed rice by hand. They didn't have machinery. And we still do it for tourists, pound the rice by hand. We demonstrated that in Sierra Leone in '89 for the United Nations. And they said, "How do these Americans know how to beat rice?"

Continued on next page

The Georgia Sea Island Singers

Continued from previous page

They still do it by hand there. They were shocked. In America, the slaves just left it on record for us as, 'The Rice Dance.' And when we got to Sierra Leone, they told us the name of it.

HISTORY CAN BUILD PRIDE

PIO: *As you present slave material to children in the U.S., do you find that some African-American children are embarrassed to be reminded of their heritage as slaves?*

FQ: It's getting better. There are still places where there's embarrassment. But because of performers going in, because of PTA's and PTO's trying to make them aware of all the different cultures, now they seem to be more aware. There are still some children that will hold their heads down until they get into the program and they see that their peers are enjoying it. Then they get to enjoy it. A lot of it is because of the effort that performers and sponsors make.

PIO: *Have children changed much in 25 years?*

DQ: Some children, especially in the city schools, can get a little rough now. They can be noisy, and play while you're performing. You gotta constantly tell them, 'Boys and girls, be quiet.' This doesn't happen outside the cities.

FQ: Children are children no matter where you go, but you have to use different techniques now. Now, you have to say, 'We've represented the United States in Lillehammer, and in Africa... We were on Nickelodeon Television. You have to impress them before you start, so they don't think you're so dumb. You have to do this to get their attention sometimes. Years ago you didn't have to do this.'

THE NEXT GENERATION

PIO: *Are you going to try to keep the Georgia Sea Island Singers going when you're done?*

FQ: Yes, we are training the children and grandchildren now. Our children are all grown now. They had traveled with Bessie Jones when they were young. For years we had been beggin' them, "Start back." Finally we said, 'Look, we're getting older. We can't do this forever. You need to come back and learn over again, and take up where you left off.'

Finally, two years ago, a light went off in two of them's heads. One day they said, "When you all gonna train us? You said you were." I said to Doug, "Doug, are these the same ones we been beggin' for years?" Now they're ready to go.

They went to Wolf Trap with us last month and to Chattanooga at the National Storytelling Festival. They go. Now they can't go enough. Something happened in their minds, they saw that it was all gonna be lost if they didn't go.

PIO: *Do the grandchildren go too?*

FQ: They go from the time they're two years old to the time they're thirteen. Then they start liking boys. Or they get in middle school and they get shy; they don't want their peers to see them doing something. They find excuses. Then after they're fifteen they're ready to go back again. We use them to demonstrate games like "Shoo Turkey."

PIO: *Did you ever try to train children as apprentices that were outside of your family?*

FQ: Oh yes, we try to train all children. In middle schools, at the end of a concert, when there is question and answer, I ask them to tell me, would you like to do this for a living?

Most of the time they say yes. They want to know how much money they could make.

PIO: *Did any child ever keep at it, and pester you to let them go along with you?*

FQ: They have asked us to go with us, but we're on the road so much that you can't carry them. But I'll tell you, it's beginning to bother me again, and I wonder, "What child out of all our children, and what child in the next generation, is going to do what we did?" It takes dedication.

DQ: It takes love.

A LOVING MOTIVATION

PIO: *Why is the love in you?*

FQ: (leaning forward) God, we just love it! This is where we come from. We are the generation that had to make it survive and we don't want to see it die. If it dies we're in trouble. I'm a firm believer that you don't know where you're going until you realize where you've come from. Then you can appreciate your education and where you're trying to go in life. This is us.

Even when we're with children, it makes them proud when we say, 'M.C. Hammer didn't create rap. Our ancestors were rapping on those plantations about what was happening in their generation. It's just that today's rapping has taken up and blown it out of proportion, saying wrong words and stuff. It seems to make our children proud when you say the slaves were rapping. They're not ashamed.'

When we do hambone, and we say that the slaves created hambone because their drums were taken away and they used their bodies to make music... the kids just listen. It sends a bell. It makes them proud. It gives them a sense of who they are and where they come from. It's important for us to keep going.

PIO: *What do you want white children to learn from your concerts?*

FQ: I feel like we should be aware of each others' culture and heritage. White people should be aware of our heritage and culture. Then they could understand us better. Same with us and you.

Continued on next page

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PIO: *We're thrilled that you're going to be with us at our CMN gathering. I know you'll talk much more then, but I wonder, for now do you have any advice for those of us who are just beginning to use music to work with children?*

FG: Over the years we've learned some tricks. Take hambone. At first they were shy and we'd keep tellin' them to do it. Now we tell the kids *not* to do it. To put their hands on their laps and keep 'em there because that way they'll be sure not to do it. To lock them together and keep them locked and put them on their lap 'cause that way they'll be double sure.

Just watch and listen. Their little hands'll be clutched together and they'll still be tryin' to do it. They can't stand it. And after the concert we'll see em in the hall, poppin' their mouths and tryin' it.

DG: I think it's most important to really like children. I just like working with children. Even when I was coming up as a teenager I had a cousin that had a baby and I would walk two or three miles over to her house just to hold that baby.

It just gives me such a thrill to look into their smiling faces. Children generate energy in me.

FG: Bessie used to say this same thing years ago when we started. We were in our twenties, and we didn't know what she was talking about. But now we do.

Children are so important. They can wear you out, but they give you back more.

Children can wake up something in you that's been dead a long time.

Phil Hoose is a singer and guitar player in his family's band, and is also an award-winning book author. He lives in Portland, Maine and can be reached via email at PHoose@tnc.org.

□PIOI

Kids and Music - Online

Continued from page 13

What's out there? It's endless. For starters, virtually every public domain folk song every written or sung has been archived at <http://pubweb.parc.xerox.com/digitrad>.

All the words are there, along with the music in both songwrite for mat and scot format, waiting to be downloaded and printed out. Can't read music? Then also download a one-finger performance of the melody to play back over your computer's speaker.

Best of all, it's a searchable database. You remember the "boat" but not who rowed it? Just enter "boat" plus "row" and the song concerning Michael appears on your screen. Hallelujah.

If the general category of "folk music" isn't esoteric enough for you, you might investigate the sites of the dozens upon dozens of highly targeted music-based organizations, such as the one archiving traditional Irish dance tunes along with French Canadian, Cape Breton, Scottish and Appalachian songs (<http://www.execpc.com/~danb/tunes/musicbook.html>)... or the site of The American Guild of English Handbell Ringers (<http://www.agehr.org/>).

From a media point-of-view, it probably won't surprise you to learn that National Public Radio (NPR) has a web site (<http://www.npr.org/>)... or that many local public and commercial radio stations have their own sites... or even that Radio AAHS has a presence on the Web (<http://www.pathfinder.com/@@EksPXgAAAAAALoS/Aahs/aahome.html>) — but would you have guessed that children's radio in Australia is also just a point-and-click away? (http://www.world.net/touristradio/Kids_Radio.html)

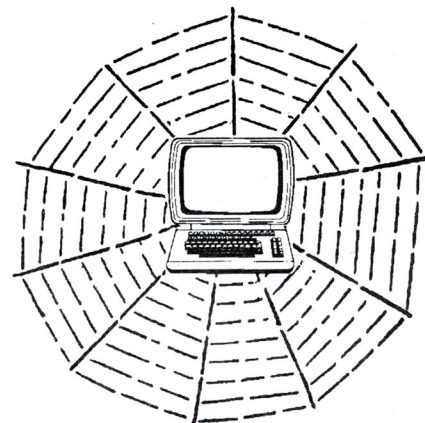
Not surprisingly, a huge number of activist organizations have web sites... including those that focus

all or in part on children — Beijing '95 ... The Carter Center... Children Now... The Deaf World... Greenpeace... the Inter-Tribal Network for Native Americans — to name but a few. The entire list of "Activist Organizations on the Web" — just the list — requires 23 pages to print out in 10-point type. You'll find it at <http://wnia.prognet.com/WNIA/>.

Perhaps most important, there are hundreds of web sites for, about and by children on the Web; the best "pointer" to most of them is "Uncle Bob's Kid's Links" by Bob Allison (<http://gagme.wwa.com/~boba/kidsi.html>). The "hot links" Bob has indexed run the gamut from blatantly commercial to extraordinarily worthwhile. The latter invariably entertain — often with music — while they also educate and inform. Needless to say, use your wisdom and judgment.

Finally, many children's performers have opened their own web sites; more are certainly under construction. There are obviously more stories here for upcoming issues — let us know about other web sites connected with children's music.

Editor's note: *This is our first article about the internet. If you have ideas about the use of the internet for children's music and/or CMN, please contribute them to the discussion.*



□PIOI

Calendar of Events

compiled by Ruth Pelham

The world of children's music is filled with wonderful events across the United States, Canada, and around the world.

CMN members are often involved in these events — as organizers, presenters and attendees; if you know of a conference, festival or special event that other CMNers should know about, please copy and fill out the "Calendar Announcement" form inside the back cover and send it to:

Ruth Pelham
PIO! Calendar Editor
P.O. Box 6024
Albany, NY 12206

Or fax it to Ruth at 518/462-8714.

Thank you!

CMN SOUTHEAST REGION MEETINGS

First Wednesday of each month
Nashville Entertainment

Association

1007 17th Avenue South
Nashville, TN 37212

12:00 noon-1:00 pm

Contact: Katherine Dines

615/297-4286

or Rachel Sumner

615/352-0104

CMN SOUTHEAST REGION ROUND ROBINS

Every three months

Musician's Union Rehearsal Hall

11 Music Circle North

Nashville, TN 37203

7:00 pm

for specific dates, contact:

Katherine Dines

615/297-4286

or Rachel Sumner

615/352-0104

TENNESSEE ASSOCIATION ON YOUNG CHILDREN'S CONFERENCE

Oct. 5-7, 1995

Memphis, Tennessee

615/383-6292

Workshops, keynotes, exhibits.

NATIONAL STORYTELLING CONFERENCE

Oct. 6-8, 1995

Jonesborough, Tennessee

Contact: NAPPS

P.O. Box 309

Jonesborough, TN 37659

615/753-2171; 800/525-4514

Workshops and performances

by presenters from

around the world.

FIRST ANNUAL AACE CHILDREN'S ENTERTAINMENT CONFERENCE AT FUN EXPO

Oct. 7-10, 1995

Orange County Convention

Center; Orlando, Florida

Contact: Michelle Leberfeld

or Bill Weber

American Academy of

Children's Entertainment

914/993-9200, ext. 16

Keynotes and workshops on the

entertainment business,

including "Making Touring

Work, Doing Better at Retail

Sales, Fun and Frustration of

Children's Television," more.

NATIONAL SYMPOSIUM ON MULTICULTURAL MUSIC

Oct. 12-14, 1995

Knoxville, Tennessee

Contact: A. Wayne Tipps

Department of Music

University of Tennessee

Music Building, Rm. 205

1741 Volunteer Blvd.

Knoxville, TN 37996-2600

615/974-3331

fax: 615/974-1941

Lecture demonstrations and

performances including African

dance, bluegrass, Cajun music,

folk dancing, steel drums,

and clogging. Focus is to

provide teaching materials

and strategies for instruction

in multicultural music.

CHILDREN'S MUSIC NETWORK NATIONAL GATHERING

Oct. 13-15, 1995

Ossipee Conference Center

at Camp Cody

Freedom, New Hampshire

Contact: Caroline Presnell

Children's Music Network

P.O. Box 1341

Evanston, IL 60204

Workshops, songswaps,

round robins and networking

on topics focusing on

environmental awareness,

appreciation of differences,

conflict resolution, songwriting,

songleading, songs for older

children, and much more

CANADIAN ASSOCIATION OF AUTHORS, ILLUSTRATORS, AND PERFORMERS (CANSCAIP) CONFERENCE

Sat., Oct. 14, 1995

Victoria College on the

University of Toronto campus

Contact: CANSCAIP

416/515-1559

*Workshops on writing, illustrating,
and performing for children.*

WESTCHESTER ASSOCIATION FOR THE EDUCATION OF YOUNG CHILDREN CONFERENCE

Sat., Oct. 21, 1995

State University of New York

at Purchase

Contact: Sara Arnon

P.O. Box 462

White Plains, NY 10602

914/948-3187

SHAPING THE FUTURE: THE NEW COMMON GROUND CONFERENCE

Oct. 24-25, 1995

The New York State Museum

Albany, New York

Contact: Alliance for

New York State Arts Councils

Box 96

245 Love Lane

Mattituck, NY 11952

516/298-1234

fax: 516/298-1101

email: anysac@tmn.com

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*Advocacy, management training
and strategic planning
for arts organizations and
arts-in-education groups.*

**NEW YORK CITY ASSOCIATION FOR THE
EDUCATION OF YOUNG CHILDREN
CONFERENCE**

Sat., Oct. 28, 1995
Hunter College
Contact: NYCAEYC
66 Leroy St.
New York, NY 10014
212/807-0144

**FAMILY HALLOWEEN
STORYTELLING FESTIVAL**

Sat., Oct. 28, 2-9 pm
Mt. Horeb, Wisconsin
Contact: Reid Miller
608/437-3388

*Stories, songs, and music
for children and families.*

**1995 NATIONAL CONFERENCE
OF THE AMERICAN ORFF-SCHULWERK
ASSOCIATION**

*"TAPESTRY OF TIME:
A CENTENARY CELEBRATION"*

Nov. 8-12, 1995
Dallas-Fort Worth, Texas
216/543-5366
*Participatory workshops designed
to provide for professional and
personal needs.*

HOLIDAY FOLK FAIR

Nov. 17-19, 1995
Milwaukee, Wisconsin
Contact: Alexander P. Durtka, Jr.
414/225-6220
fax: 414/225-6235
*Music, dance, ethnic foods,
workshops.*

**NEW YORK STATE SCHOOL MUSIC
ASSOCIATION CONFERENCE**

Nov. 26-30, 1995
Concord Hotel in the Catskills
516/997-8919
*Workshop, exhibits, keynotes,
symposiums.*

**NATIONAL ASSOCIATION FOR THE
EDUCATION OF YOUNG CHILDREN
CONFERENCE**

Nov. 28-Dec. 2, 1995
Contact: NAEYC
1509 16th St. NW
Washington, DC 20036-1426
800/424-2460

**SECOND ANNUAL
NORTHEAST REGIONAL
FOLK ALLIANCE CONFERENCE**

Dec. 1-3, 1995
Split Rock Resort at
Lake Harmony in the
Pocono Mountains
of Pennsylvania
Contact: Diane Tankle
1539 Pine Street
Philadelphia, PA 19102
215/732-2448
fax: 215/732-7023
email: DianneTank@aol.com
*Workshops, seminars, exhibits,
showcases and more.*

FESTIVAL OF MID-WINTER TRADITIONS

Dec. 28, 1995-Jan. 1, 1996
Folklore Village Farm
Dodgeville, WI
Contact: Rebecca Rehl
608/924-4000
*Ethnic dance, food, music, stories,
children's activities, crafts.*

**PEOPLE'S MUSIC NETWORK
WINTER GATHERING**

Jan. 26-28, 1996
North Carolina
Contact: Neal Gorfinkle
201/743-8045
*Songswaps and workshops on
many political and social
issues as well as children's
music workshops.*

ARTIGRAS

Jan. 27-28, 1996
Green Bay, Wisconsin
contact: Jim Kreiter
414/435-2787
*Music, dance, food, children's
arts/crafts, demonstrations.*

**SIXTH ANNUAL
FOLK ALLIANCE CONFERENCE**

*"EXPANDING ALLIANCES:
A CAPITAL IDEA"*
Feb. 15-18, 1996
Renaissance Hotel
Washington, DC
New York Ave. and 9th St. NW
Contact: Folk Alliance
919/962-3397
fax: 919/962-4453

**CHILDREN'S MUSIC NETWORK ROUND
ROBIN AT THE CALIFORNIA
ASSOCIATION FOR THE EDUCATION OF
YOUNG CHILDREN CONFERENCE**

Mar. 8-10, 1996
Contact: Lisa Atkinson
415/574-2709
*CMN members Lisa Atkinson,
Susan Hopkins and others
will facilitate a 90 minute song-
sharing workshop by
conference participants on
topics including peace,
cooperation, the environment
and more.*

**CHILDREN'S MUSIC NETWORK
NEW ENGLAND GATHERING**

Mar. 30, 1996 (tentative)
Clark Street Elementary School
280 Clark Street
Worcester, MA
Contact: Bob Blue
413/256-8784
*Workshops, songswaps, "round
robin" and much more.*

**MENC BIENNIAL IN-SERVICE
CONFERENCE (MUSIC EDUCATORS
NATIONAL CONFERENCE)**

Apr. 17-20, 1996
Several sites throughout
downtown Kansas City,
Missouri
Contact: Conventions Department
800/336-3768
*Workshops, symposiums,
educational sessions,
evening concerts.*

□PIOI

New Sounds

compiled by Sandy Byer

Listings are announcements of CMNers' latest releases, not reviews.

Member names are featured in the heading, although others may be on the recording. Send information

about your new releases to:

Sandy Byer, 26 Bain Avenue
Toronto, Ontario, Canada MK4 1E6

BILL HARLEY

Wacka Wacka Woo & Other Stuff

Aimed at children ages four to eight, this new release features three songs and three stories that range from the blues-oriented title ditty to an extended folktale-like story entitled, "Tara and the Magic Sack."

Cassettes are available from Alcazar Productions, PO box 429, Waterbury, VT 05676, or call 800/541-9904.

BILL WELLINGTON

Radio WOOF Presents Forbidden Folklore

Those who dare to sample Radio WOOF's latest broadcast will find Bill and his boisterous buddies reveling in spooky, gross stuff. In addition to the misguided music, putrefied poetry, and generally jocular banter, this newest WOOF release features the storytelling of Bill Wellington, who "processes" several traditional tales with a healthy dose of woofiness, ebullience, exuberance, etc.

Cassettes are available from Alcazar Productions, PO Box 429, Waterbury, VT 05676, or call 800/541-9904.

BRUCE O'BRIEN

Love Is In The Middle

Bruce's long-awaited third recording celebrates singing with a variety of musical styles. Banjo, guitar, concertina, fiddle, accordion, viola, jazz violin, and a rain forest soundscape accompany these songs. Many CMN song favorites, i.e. "Owl Moon," "Curi-

osity Killed the Cat," Sarah Pirtle's "The Mahogany Tree," and the title song — written and sung by eight year old CMN member Emma O'Brien — are included.

Cassettes are \$10, CD's are \$15, plus \$2. s+h. Available from Bruce O'Brien, 604 Newton St., Eau Claire, WI 54701

MIKE, PEGGY, BARBARA, & PENNY SEEGER

Animal Folk Songs for Children

This collection includes 58 songs, 43 of which are drawn from Ruth Crawford Seeger's songbook, *Animal Folk Songs for Children*. Ruth's children are joined by six grandchildren and a variety of instruments for this recording, which includes "Animal Song," "Cross-Eyed Gopher," "Snake Baked a Hoecake," and more.

Available on 2 cassettes or CDs from Rounder Records, One Camp St., Cambridge, MA 02140, or call 617/354-0700.

CATHY FINK & MARCY MARXER

A Cathy and Marcy Collection for Kids

This collection presents 15 favorites from three award-winning albums, plus two new songs. This collection will have you yodeling, laughing and dancing along with these two accomplished musicians. Beneath the fun, these songs teach self-respect and respect for others. A definitive collection from these popular children's artists.

Available on cassette and CD from Rounder Records, One Camp St., Cambridge, MA 02140, or call 617/354-0700.

DAN CROW

Oops!

Educator, entertainer, and songwriter Dan Crow is one of the most popular children's performers on the West Coast. His whimsical songs reveal a genuinely warm and funny person, sure to delight kids and adults. *Oops!* presents a

generous helping of songs about bugs, bananas, chickens, roosters, ham, gum, and more.

Available on cassette and CD from Rounder Records, One Camp St., Cambridge, MA 02140, or call 617/354-0700.

DAN CROW, MARCIA BERMAN, UNCLE RUTHIE BUELL, ET AL.

Chanukah At Home

This recording of Chanukah songs for children features 14 songs performed by a group of talented West Coast children's musicians. Songs include, "Chanukah, Oh Chanukah," "The Dreydl Song," and "Rock of Ages (Maoz Tsur)."

Available on cassette and CD from Rounder Records, One Camp St., Cambridge, MA 02140, or call 617/354-0700.

JILL ROGOFF

The Celtic Cradle

This is a wonderful collection of traditional and original Celtic lullabies from Scotland, Ireland, Wales, Isle of Man, and Brittany. Jill sings these songs in English and the languages native to these lands, in her lilting voice — sometimes a cappella, and sometimes accompanying herself on lap harp or guitar.

Available on cassette and CD from Alcazar Productions, P.O. Box 429, Waterbury, VT 05676, or call 800/541-9904.

JUDY CAPLAN GINSBURGH

Shalom Yeladim/Hello Children

This recording contains 33 essential Hebrew/English songs for young children, including songs for holidays and everyday. Winner of 1994 Parent's Choice Foundation Silver Honor. A must for every Jewish family, or anyone else wanting to learn more about traditional Jewish music.

Available on cassette (\$10 plus \$3 s+h; includes lyrics and translations) from Ginsburgh, P.O. Box 12692, Alexandria, LA 71315, or call 318/442-8863.

PIOI

How to Submit Something to ***Pass It On!***

CALL FOR ARTICLES!

PIO! always needs stories from members about what they're doing and how they're doing it!

All the articles in this issue were contributed by your fellow CMN members... who invite you to share *your* stories, too! After all, that's the whole point of CMN.

All we ask is that articles...

- ✓ address topics of interest to CMN members, and that, in some way, they relate to CMN's mission...
- ✓ that they be clear, concise, and reasonably well-written...
- ✓ and that they be between 900 and 1800 words long.

Articles should not promote a particular person, performing group, or product.

Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint.

We welcome photos and graphics, which will be published if space permits.

Submission via email or disk is preferred.

Send articles to...

Bob Blue

Executive Editor
77 Belchertown Road, #43
Amherst, MA 01002
413/256-8784
bblue@k12.oit.umass.edu

CALL FOR SONGS!

Most of the songs published in *PIO!* are contributed by your fellow CMN members. Please — share *your* works with us, too!

In every issue of *PIO!* we try to include...

- ✓ A song written by a young person...
- ✓ A song representative of cultural diversity...
- ✓ A song written by people from various parts of the country, or the world...
- ✓ A song on a topic that is in some way representative of CMN's mission.

Songs should be submitted in lead sheet format if possible, and should be accompanied by a cassette tape recording or "scratch track" of the song.

Each submission should include a title, and should properly credit the author(s).

Copyright dates should be noted; copyright ownership remains with the author.

Submission implies that permission to print has been obtained from all authors (although you will be contacted should your song be selected for publication).

Send songs to...

Joanne Olshansky Hammil

Song Editor
11 Marshall Terrace
Wayland, MA 01778

CALL FOR EVENT NOTICES!

We are delighted to publish information about any gathering or event that has to do with music, kids, and that — in some way — relates to CMN's mission.

Do you know of something important, worthwhile or just plain fun that's coming up?

Please — tell us the...

- ✓ Name of the Event
- ✓ Day(s), Date(s) and Time(s)
- ✓ Place/Location
- ✓ Sponsoring organization (and address?)
- ✓ Contact person & phone, fax and/or email
- ✓ Brief description of content, purpose, etc..
- ✓ Submitted by (your name)

Send Events info to...

Ruth Pelham

116 No. Lake Ave.
P.O. Box 6024
Albany, NY 12206
voice & fax: 518/462-8714

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to...

Pete Seeger

Letters to the Editor
P.O. Box 431
Beacon, NY 12508

CALL FOR NEW RELEASES!

Send your new CD's, tapes and related information to...

Sandy Byer

New Sounds Editor
26 Bain Avenue
Toronto, Ontario
CANADA M4K 1E6

CALL FOR RADIO INFORMATION!

Children's radio news and information should be sent to...

P. J. Swift

Radio Editor
305 Dickens Way
Santa Cruz, CA 95064
pickle@well.com





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P.O. Box Box 1341
Evanston, IL 60204-1341

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DATED MATERIAL

M E M B E R S H I P F O R M

MEMBERSHIP CATEGORIES AND ANNUAL DUES

☐ New ☐ Renewal

(Classifications and rates as of 1/1/95; subject to change without notice.)

Check one...

- ☐ **Individual or Family Membership: \$25** (US\$35 outside USA)
Typically individual performers, songwriter, teachers, parents, etc.
No business name will be cross-referenced in the CMN Directory.
- ☐ **Individual Business: \$60** (US\$70 outside USA)
Typically the business (promotional) names of performers, home office songwriters, small publishers, etc. Your business name will head your directory entry. Also, one individual's name will be listed separately with a cross-reference to this business entry.
- ☐ **Corporate: \$125** (US\$135 outside USA)
Typically multi-performer producers, record companies, distributors, radio stations, etc. Also, one individual's name will be listed separately with a cross-reference to this corporate entry.
- ☐ **Libraries and Educational Institutions: \$40** (US\$50 outside USA)

— Indicate the number of **additional names** (other than the contact person) to be listed and cross-referenced to your main directory entry. Typically these are other people who are associated with a business or corporate membership, but names may be added to any category.
Add \$5 per additional name; total \$_____

TELL US ABOUT YOURSELF...

Your Name(s) (individual/family, business, corporate or institution):

Contact Person for a business/corporate/institutional membership.
This is the individual who will also be listed separately and cross-referenced to the main business or corporate entry:

Any additional name(s) you wish to list which will cross-reference your main directory entry (for \$5 each; see "Additional Names" above):

Your complete mailing address:

Address line 1 _____

Address line 2 _____

City, State, ZIP _____

Your work and/or home phone(s) as appropriate:

Home phone (____) _____-____ Work phone (____) _____-____

Fax line (____) _____-____

E-mail and/or Web Site _____

Your closest or preferred CMN region (check one):

- ☐ New England ☐ NY Metro ☐ MidAtlantic
☐ SouthEast ☐ Midwest ☐ Northern California
☐ Southern California ☐ Canada *More are being added as we grow!*

If you would like to receive mailings from additional regions other than your own, please also underline the appropriate region name(s) above.

OPTIONAL INFORMATION FOR YOUR MEMBERSHIP DIRECTORY LISTING

Are you a... (check all that apply):

- ☐ Performer ☐ Songwriter ☐ Storyteller
☐ Educator ☐ Parent ☐ Young Person
☐ Producer ☐ Booking Agent ☐ Distributor
☐ Media ☐ Other _____

Tell us about your interest, work or involvement in children's music
(About 30 words or less for the membership directory):

Tell us what you might be seeking from other members
(About 30 words or less):

If you're a writer or performer, list any resources (recordings, sheet music, books, etc.) that you offer, including format(s) and pricing
(About 30 words or less):

Finally, please mail this application with a check or money order
for your membership category plus any additional cross-reference listings
(sorry, no purchase orders or credit cards) to The Children's Music Network
at the address above.

Thank You!