



Myrtle's Only Son

Dale Rayburn

Title: *The Cowboy and the Songcatcher*

Overview

Students are introduced to history of American Folk Music through a study of folklorists in the field. Known as “songcatchers,” early folk music collectors John and Alan Lomax are responsible for collecting and preserving thousands of folk songs, including *Home on the Range*.

Students will listen to examples of traditional and contemporary folk music, choose a folk song, study it in depth and write a personal essay about the song.

After watching an interview with Alan Lomax, students will conduct a folklife field project of their own, using the Library of Congress resource *Folklife and Fieldwork: A Layman's Introduction to Field Techniques*.

Subjects

American History, Folklore, Musicology, Language Arts

Age Group

Secondary (Grades 6 - 12)

Standards

21st Century Learning Skills:

- Critical Thinking and Reasoning
- Information Literacy
- Collaboration
- Invention
- Self-Direction
- Skills for Living in the World

Colorado Academic Standards:

Social Studies

- Regions have different issues and perspectives
- Use geography to research, gather data and ask questions
- Become familiar with the idea that people are interconnected by geography

History

- Develops moral understanding, defines identity and creates an appreciation of how things change while building skills in judgment and decision-making.
- Enhances the ability to read varied sources and develop the skills to analyze, interpret and communicate.
- The significance of ideas as powerful forces throughout history

Language Arts

- Oral Expression and Listening
- Writing and Composition
- Research and Reasoning

Additional Standards:

• National Standards for Music Education

- Standard 6
 - *Listening to, analyzing, and describing music*
- Standard 9
 - *Understanding music in relation to history and culture*

• National Geographic Standards

- Standard 6
 - *How culture and experience influence people's perceptions of places and regions*

Essential Question(s):

- *What is culture?*
- *What characterizes my culture?*
- *What are the customs, traditions and celebrations of my culture?*

Guiding Question(s):

- *What is folk music?*
- *What narrative similarities and differences can be found in folk songs?*
- *What can we surmise about our country's history, culture and values from a study of folk songs?*
- *How do we know of folk songs? Where do the songs come from?*

Rationale

Music is a great teacher of American history. A song reflects the time in which it was created, as well as the perspective of its author. Consequently, when students explore folk songs and other cultural traditions in more depth, they experience a multi-layered view of family, history and culture.

Objectives

Students will:

- learn about the artwork *Myrtle's Only Son* by artist Dale Rayburn
- learn how folklorists collect and conserve folk songs and other cultural traditions
- learn about the most renowned American song collectors, John and Alan Lomax
- choose a folk song, study it in depth and write a personal essay comparing and contrasting multiple elements of the song
- complete and present a folklife research project about cultural traditions of their family or community, using the historical method and best practices of folklorist collection
- become familiar with resources such as the Library of Congress and the American Folklife Center

Materials

- *The Art and the Artist* information on *Myrtle's Only Son* (found at the end of this lesson plan)
- One color copy of *Myrtle's Only Son* for every 3–5 students, or the ability to project the image onto a wall or screen
- Ability to watch/project YouTube videos
- As desired: Ability to play and listen to folk music examples as a class (on YouTube, CD, MP3, etc)
 - As desired:
 - Traditional folk songs such as *This Land is Your Land*, *Greenback Dollar*, *Goodbye, Old Paint*, *Goodnight, Irene*. Be sure to have an example of *Home on the Range*.
 - *Home on the Range* on YouTube with original 1873 lyrics
 - <https://www.youtube.com/watch?v=ArgMK2kAjzw>

- *Goodnight, Irene* by Lead Belly on YouTube:
 - <https://www.youtube.com/watch?v=dRHHhObYMKE>
- Contemporary folk songs such as *Blowin' in the Wind*, *Arlington*
 - *Blowin' in the Wind* by Bob Dylan on YouTube:
 - <https://www.youtube.com/watch?v=vWwgrjjIMXA>
 - *Arlington* by the Wailin' Jennys on YouTube:
 - <https://www.youtube.com/watch?v=tvDr3oN0zrs&list=RDtvDr3oN0zrs&index=1>
- *Songcatcher* movie trailer
 - <https://www.youtube.com/watch?v=07Pyo6oJ9O0>
- Charles Kuralt interview of Alan Lomax (Part One of four - 12:36)
 - <https://www.youtube.com/watch?v=Zdj0pmQMTQI>
- Writing paper or journal
- Pens, pencils
- Assortment of interviewing tools and devices: cameras, video and audio recorders, smart phones, journals, etc.
- *Lomax Songs and Images* PDF (Ability to project images with an overhead projector or use as a Student Handout)
- Student Handout: *Collecting Folklore* PDF
- Student Handout: *Field Notes* PDF
- *Library of Congress Folklife Sourcebook for Colorado* PDF

Duration

1 - 2 50-minute sessions, with additional time for students to complete assignments

Vocabulary

- *Folk Music*: music originating from the ordinary people (folks) of a region or nation and passed on from generation to generation by *oral tradition*. Music is called “folk” when it is made by artists and composers who are inspired by, or imitate, true folk music. Composers such as Bob Dylan and Woody Guthrie are folk musicians of the second kind.
- *Ballad*: a poem or song narrating a story in short stanzas. Traditional ballads are typically of unknown authorship, having been passed on orally from one generation to the next as part of the folk culture.
- *Folklore*: the traditional beliefs, legends, customs, of a people, tribe, culture, etc.
- *Folklorist*: an expert in the study of folklore. Folklorists also collect songs and are sometimes called *songcatchers*.
- *Songcatcher*: Folklorists who traveled the country, recording, collecting and transcribing folk music.
- *Folktale*: a story or legend forming part of an *oral tradition*. Folktales are generally passed down from one generation to another and often take on the characteristics of the time and place in which they are told. Folktales speak to universal and timeless themes, and help folks make sense of their existence or cope with the world in which they live.

- *Oral Tradition*: a community's cultural and historical traditions passed down by word of mouth from one generation to another.
- *Musicology*: the study of music as an academic subject, as distinct from training in performance or composition; scholarly research into music.
- *Musicologist*: a person who studies music
- *Ethnomusicology*: the study of music of different cultures
- *Anthropology*: the study of human beings and their ancestors through time and in relation to physical character, environmental and social relations, and culture
- *Culture*: the customs, arts, social institutions, and achievements of a particular nation, people, or other social group
- *Traditions*: beliefs or customs shared among generations
- *Historical Method*: a means of learning about something by considering its origins and development

People to Know

- *The Lomax family* has a long history of collaboration with the Library of Congress. John A. Lomax, Sr., began a ten-year relationship with the Library in 1933, when he set out with his son Alan, then eighteen, on their first folksong gathering expedition under the Library's auspices. Together they visited Texas farms, prisons, and rural communities, recording work songs, reels, ballads, and blues (see more in Additional Resources).
 - In collecting folk songs, the Lomaxes traveled over 200,000 miles, visited 47 states, and recorded over 10,000 songs.
 - *John Lomax*: John Avery Lomax (1867 - 1948) was an American teacher, a pioneering musicologist and folklorist who did much for the preservation of American folk songs. He was father to *Alan Lomax*, also a distinguished collector of folk music.
 - *Cowboy Songs and Other Frontier Ballads* (1910) by John A Lomax: the first real collection of American folk songs, introducing the world to a collection of ballads sung by working cowboys in the West and Southwest. With an introduction by former President Teddy Roosevelt, it includes the first published example of *Home on the Range*. JA Lomax collected this song in 1908 from a cowboy in Texas.
- *Alan Lomax*: Alan Lomax (1915 - 2002) was one of the great American field collectors of folk music of the 20th century. He was committed to capturing the music of ordinary people around the world: songs that had passed down through the family, sometimes played on instruments people had made themselves.
 - Alan Lomax was also a folklorist, ethnomusicologist, archivist, writer, scholar, political activist, oral historian, and film-maker. He produced recordings, concerts, and radio shows in the US and in England, which played an important role in both the American and British folk revivals of the 1940s, '50s and early '60s. During the New Deal, with his father, famed folklorist and song collector John A. Lomax (and later, as he continued on his own), Alan Lomax recorded — on aluminum and acetate discs — thousands of songs and interviews for the Archive of American Folk Song at the Library of Congress. Much of what we know about early American music comes from their combined efforts.

Lesson

- **Preparation:** Assemble some folk songs (on CD, YouTube, MP3, etc) to listen to together (see list in Materials). Be sure to include an example of *Home on the Range*; listen to it as the final selection.
- **Warm-up: Show and discuss *Myrtle's Only Son*, by artist Dale Rayburn.**
 - **Note:** You may wish to quietly play some folk music in the background while discussing the art.
- Explain that the artwork is a very large portrait. Ask students what the artwork says to them. What feelings do they get when looking at it? How does scale affect the impact of the piece? What can they imagine about the subject from the artwork? What does the subject do for a living? Where does he live?
- Artist Dale Rayburn creates works of "individuals shaped and molded by life's joys as well as trials. He captures the souls of tragic heroes, of rascals and rogues, of "everyman" struggling with life itself."
 - How does *Myrtle's Only Son* express these things?
 - What does the artist mean when he says, "Everyman?"
 - What are some visual clues the artist used to convey his subject?

1. What is folk music?

- Begin by asking students *What is folk music?* Some answers may include elements of style, instrumentation, narrative, etc. Allow student discussion before introducing the definition of
 - *folk music*: music originating from the ordinary people (folks) of a region (or nation) and passed on from generation to generation by *oral tradition*.
 - *Folk songs* may focus on collective roots, culture, elements of ancestry, and stories and events that unite us.
 - *Folk music* is also a musical genre called "folk" when it is made by artists and composers who are inspired by true folk music: examples are Bob Dylan, Joan Baez, The Lumineers, Airdance, The Wailin' Jennys, etc
- Listen to two or three folk music examples, both traditional and contemporary, concluding with *Home on the Range*.
 - Explain that *Home on the Range* is an example of a *ballad*: a poem or song narrating a story in short stanzas.
 - *Traditional ballads* are typically of unknown authorship, having been passed on orally from one generation to the next as part of the folk culture.

2. Make a list of folk songs.

- Ask students to name additional familiar or favorite folk songs. Make a list of their answers on the board.
- Share aloud this quote by folk musician and song collector Shirley Collins, "*In all the good songs and all the bad songs, what you have is the history of the people. It's the memory of the people. It's how they feel about so many things.*"

3. Select a song to focus on.

- Ask students to look at the folk songs list again. Lead them in a discussion in which they compare and contrast themes, content, narrative. What narrative similarities do they see? What differences? Are they able to place some of the songs in narrative sub-categories? For example: protest songs, love songs, cowboy songs, songs of lifestyle, travel, tragedy, common events, stories, etc.
- **Assignment:** students will choose a folk song and study it in depth.
 - They will write a personal essay discussing the song, answering some of these (and other) questions: *Where did you learn it? What is it about — what story or message does the song tell? Who is it about — whose memories does it include? From whose point of view is it written? Who is it speaking to? Does it depict a particular cultural landscape: time period, region, culture, event? What history does it speak of? What was going on in the United States at the time it was written? Do we know who wrote the song? Etc.*
 - Ask students to be prepared to share their essay and song with the class.

4. What are Songcatchers?

- Ask students these Guiding Questions: *How do we know traditional folk songs? Where do the songs come from?*
- Lead students in a discussion about songcatchers: *folklorists who traveled the country doing field research: recording, collecting and transcribing folk music.*
- Show students the movie trailer for *Songcatcher*.
 - **Note:** Students may gain a considerable understanding of songcatchers by watching the movie *Songcatcher* in its entirety. Teachers should pre-screen the movie before recommending it to students (see notes in Additional Resources below).
- Explain that the movie *Songcatcher* is fictional, but based on the work of music folklorists, the most famous of whom are the father-son team of John and Alan Lomax.
 - For information on John and Alan Lomax, see the section (above) **People to Know**.
- Show the Charles Kuralt interview of Alan Lomax (Part One of four)
 - Ask students to share impressions from the interview. Do they think it would it be interesting to be a folklorist/songcatcher? Why? Why not? How would the work of a songcatcher today be similar to how the Lomaxes worked? In what ways would it be different?
- Share *Lomax Songs and Images PDF* (see Materials List above) by projecting or distributing as a Student Handout.
 - Discuss the quote by John Lomax describing his 500-lb equipment set-up, equipment images, and examples of iconic songs and artists the Lomaxes collected.
- In collecting folk songs, the Lomaxes traveled over 200,000 miles, visited 47 states, and recorded over 10,000 songs.
 - Without the work of John Lomax, we may never have heard of *Home on the Range*, and many more songs that are standards in popular culture.
 - Why does their work matter?
 - *Much of what we know about early American music comes from their combined efforts.*

5. Assign Folklife Research Project.

- Ask students *What are the customs, traditions and celebrations of my culture?*
 - How are these experienced in their families? Communities?
 - Why are these observed in their families and communities?
- Students will collect a song, story, or other folk life treasure from their family / community.

- Students will use the Library of Congress resource, *Folklife and Fieldwork: A Layman's Introduction to Field Techniques* as a guide for their project.
 - <http://www.loc.gov/folklife/fieldwork/index.html>
- Explain that students will conduct field research using the *Historical Method of Inquiry*, collecting examples of cultural traditions of their families and community.
 - *Historical Method*: a means of learning about something by considering its origins and development
 - Remind students to discover information by asking who, what, where, when, why, how.
- Students may use a variety of media and processes, including interviews, cameras, video and audio recorders, smart phones, journals, etc.
- Distribute Student Handout PDFs
 - *Collecting Folklore* PDF
 - Folklore collecting may take many forms: oral traditions, music, trades, folk arts and crafts, family life, food, beliefs, rituals, events, etc.
 - *Field Notes* PDF
 - Students may use these forms to document their work.
 - *Field Notes* PDF consists of six forms: Data Sheet, Audio/Video Log, Still Photography Log, Topic Summary, Topic Analysis, and Release Forms
 - Students will need a Release form signed by each subject they interview or include
 - They will need to fill out information and determine a system of identifying the aspects of their work (Title, Subject Name, Photo ID #, etc.)
 - Students may need to make extra copies of *Field Notes* PDF
 - **Note:** If desired, show students an example of field notes of John Lomax:
 - Lomax Fieldnotes Examples
 - [http://memory.loc.gov/cgi-bin/query/r?ammem/lomax:@field\(DOCID+@lit\(fn0003\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/lomax:@field(DOCID+@lit(fn0003)))
- Students will develop a topic and subject matter for research.
 - Students will review the subject of their research projects with teachers for approval.
 - Where appropriate, students will research additional historical sources — newspaper clippings, radio addresses, photographs of protests, etc. — to create a context for their project.
- Students will be prepared to present their projects to the class.

Extensions

- Create a folklife exhibit consisting of student folklife projects.
 - Create a special event/reception for the exhibit.
 - Invite families, friends, community members, interviewees and their families, Colorado folklore specialists, press, etc
- Join forces with a history or folklore organization in your area on a special event, exhibit, or other collaboration highlighting student work.
 - If you contact folklife organizations and tell them what you are doing, they may have suggestions on how to collaborate.
 - For contact information in Colorado, see *Library of Congress Folklife Sourcebook for Colorado* PDF (Materials list, above)

- Outside of Colorado, please refer to *The American Folklife Center at the Library of Congress Folklife Sourcebook*, a searchable database for resources in every state
 - <http://www.loc.gov/folklife/source/index.php>

Additional Resources

- Artist Dale Rayburn's website:
 - <http://dalerayburn.com/Monotype.php>
- *The Association for Cultural Equity* (ACE) was founded by Alan Lomax to explore and preserve the world's expressive traditions with humanistic commitment and scientific engagement
 - <http://www.culturalequity.org/index.php>
- *The American Folklife Center at the Library of Congress*
 - <http://www.loc.gov/folklife/index.html>
- *The American Folklife Center at the Library of Congress Folklife Sourcebook*
 - <http://www.loc.gov/folklife/source/index.php>
 - A searchable database for resources in your state
- *Lomax Family Collection at the Library of Congress*:
 - <http://www.loc.gov/folklife/lomax/index.html>
 - <http://www.loc.gov/folklife/lomax/alanlomaxcollection.html>
 - <http://www.loc.gov/folklife/lomax/lomaxiconicsonglist.html>
- *The John and Ruby Lomax 1939 Southern States Recording Trip*
 - Website:
 - <http://memory.loc.gov/ammem/lohtml/lohome.html>
 - Fieldnotes Examples
 - [http://memory.loc.gov/cgi-bin/query/r?ammem/lomax:@field\(DOCID+@lit\(fn0003\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/lomax:@field(DOCID+@lit(fn0003)))
- PBS Documentaries:
 - *Lomax the Songhunter*
 - <http://www.pbs.org/pov/lomax/>
 - *American Roots Music*
 - http://www.pbs.org/americanrootsmusic/pbs_arm_its_historical_background.html
 - *River of Song*
 - <http://www.pbs.org/riverofsong/teachers/>
- *Smithsonian Folkways*
 - <http://www.folkways.si.edu>
- *American Folklore*
 - Folktale Example: *Pecos Bill Rides a Tornado*
 - http://americanfolklore.net/folklore/2010/07/pecos_bill_rides_a_tornado.html
- *Songcatcher*: a 2000 dramatic film about a musicologist researching and collecting Appalachian folk music in the mountains of western North Carolina. *Songcatcher* is rated PG-13 for a childbirth scene and discreetly veiled sexual situations. Teachers should pre-screen the movie before showing it to students.
- *Songcatcher* trailer
 - <https://www.youtube.com/watch?v=07Pyo6oJ9O0>

The Art and the Artist



Myrtle's Only Son

Dale Rayburn

Monotype

From the artist's website:

"Individuals shaped and molded by life's joys as well as trials ~ individuals characterized by their permanence, their ability to endure ~ these are the individuals who inhabit the artistic world of Dale Rayburn's art. Dale has captured the souls of tragic heroes, of rascals and rogues, of "everyman" struggling with life itself."

How do you think this piece was made?

It is a monotype, which is a type of printmaking.

To create this monotype, Dale painted the image on a plexiglas plate with oil paints and some etching inks. He then placed paper on the painted image and ran it through an etching press. After the image was printed, some additional painting was applied to the paper for finishing touches.

Each monotype is a one-of-a-kind work of art — printmaking of one print. Why wouldn't Dale just paint on paper? Couldn't one bubble ruin the entire piece? Some reasons might include: the unique look you get from the transfer, the fact that if you are painting on plexiglas you can make changes more easily before you print on paper.

Lomax Images

"I remember well the first electrically driven machine that I operated in 1933," John A. Lomax writes. "The amplifier weighed more than one hundred pounds; the turntable case weighed another one hundred; two Edison batteries weighed seventy-five pounds each. The microphone, cable, the tools, etc., accounted for sufficient weight to make the total five hundred pounds. . . . In order to carry them in the car I tore out the back seat . . ."

Field Experiences with Recording Machines, Southern Folklore Quarterly, Vol. 1, No.2 (June 1937), The University of Florida in Cooperation with the Southeastern Folklore Society (p. 58).



American Folklife Center photo

Sound-recording equipment John and Alan Lomax transported in the trunk of their car during their fieldwork expeditions.



American Folklife Center photo

Early sound-recording equipment John and Alan Lomax transported in the trunk of their car during their fieldwork expeditions.

Iconic Songs recorded/collected by the Lomaxes (partial list)

Home on the Range, All the Pretty Little Horses, Amazing Grace, Blind Lemon Blues, Catfish Blues, Dust My Broom, Goodbye, Old Paint, Government Fleet Blues, Greenback Dollar, I Be's Troubled, Goodnight Irene, Jesus on the Mainline, John Henry, Midnight Special, House of the Rising Sun, Rock Island Line, worried Life Blues, You Gonna Miss Me When I'm Dead and Gone

Artists recorded by the Lomaxes (partial list)

Muddy Waters, Woody Guthrie, Lead Belly, Howlin' Wolf, Son House, Honeyboy Edwards, Jelly Roll Morton, Memphis Slim, Mississippi Fred McDowell, Pearl Nye, Lightnin' Washington

Collecting Folklore

- Folklore can be collected from almost anyone, and folklife research may take many broad forms. A partial list of a variety of traditional activities appears below. All of these are regarded by folklorists as expressions of traditional culture. Any one of them might be the focus of a folklife project, or a project may include several of them in combination.

• Oral and Musical Traditions

- **Spoken Word:** tall tales, legends, humorous stories, personal experience stories, proverbs, riddles, toasts and testimonies, mnemonic devices (rhymes), nursery and game rhymes, speech play, ritual insults, jokes, family histories, dialect and idiomatic speech, sermons
- **Song:** ballads, children's songs, work songs, blues, sea shanties, ethnic songs, play-party and game songs
- **Music:** fiddle tunes, drumming, yodeling, whistling
- **Dance:** clogging, square dance, round dance, buck dance, ethnic dance
- **Game, Play, and Strategy:** tag games, guessing games, seeking games, competitive games (dueling, daring, racing), game strategy (rules and techniques), acting, pretending

• Material Culture

- **Artifacts:** houses, outbuildings, barns, boats, floor plans, roofing materials, masonry, wall and fence constructions, tools and implements
- **The Cultural Landscape:** wall and fence placement, farm planning, farming techniques, rural and urban use of land and space, physical and economic boundaries of regions and neighborhoods
- **Crafts and Trades:** boat building, blacksmithing, coal mining, tool making, papercutting, pottery, sailmaking, rope making, weaving, straw work, animal trapping
- **Folk Art:** graphic arts, furniture decoration, embroidery, beadwork, wood carving, jewelry making, yard and garden decoration

• Family Life

- Traditions and Customs
- Religious observations
- Rites of passage: birth, birthdays, baptism, marriage, funerals

• Food

- Food preparation and recipes
- Canning and curing processes
- Traditional meal preparation
- Religious or symbolic uses for food
- Gardening

• Beliefs

- Folk Medicine

- Religious practices
- Luck and magic

- **Festivals, Drama, Ritual**

- Seasonal and calendar events
- Saints and name day celebrations
- Feast days
- Market days
- Community festivals and pageants

Fieldwork Forms Lomax Project

1. FIELDWORK DATA SHEET

Number _____

Corresponds to:

Audio ID # _____

Photo ID # _____

Video ID # _____

Other _____

Collector: _____

Circumstances of interview: _____

Name of Subject : _____

Address: _____

_____ zip _____

Others present at interview (names and addresses): _____

Place and date of birth: _____

Family information: _____

Size of family (names and ages): _____

Ethnic heritage (mother's and father's): _____

Generation of subject: _____

(Date of immigration of subject, parents, or grandparents):

Circumstances of immigration: (reasons) _____

Activities in Old World: _____

Migrational experience and travel (U.S.A. and elsewhere):

Education, apprenticeship, and training experience: _____

Occupational experience: _____

Church or religious affiliation: _____

Membership in organizations (civic, social, etc.): _____

Special interests, skills, and hobbies: _____

Important events during life (civic and personal): _____

Folklore and traditional materials in subject's repertoire (use additional pages as needed). Brief description of genre or type of performance:

Subject's commentary on performance: _____

When does he or she perform? _____

Time and circumstance: _____

How, when, where, and from whom did he or she learn?

Additional observations by fieldworker: (Character of subject, personal opinions and reactions that resulted from or influenced the interview)

2. AUDIO AND VIDEO RECORDING LOG

Collector: _____

Audio ID # _____ Video ID # _____

Recording title (subject or event): _____

Fieldnotes (dates): _____

Format: _____ (sound card, thumb drive, MP3 #, digital video, etc.)

Length: _____

Technology / device used: _____

Interview date: _____ Time: _____

Place of Interview(s): _____

Setting and circumstance: _____

Subjects covered: _____

Additional Notes: _____

3. STILL PHOTOGRAPHY LOG

Collector: _____

Interview / visit date: _____ Time: _____

Photo ID # _____

Format: _____

Camera model used: _____

Description / Other Identifying Info: _____

Field notes (dates or other reference): _____

Setting and circumstance: _____

4. TOPIC SUMMARY

Media ID Info: _____ Topic/subject _____

6. RELEASE FORM

I, _____,

am a participant in the _____

project, (hereinafter "project"). I understand that the purpose of the project is to collect audio and video and selected related materials (such as photographs and manuscripts) that may be used and/or placed in the permanent collection of

_____.

The additional materials may be used for educational and other purposes. I understand that there may be plans to retain the product of my participation as part of a collection and that the materials may be used for exhibition, publication, presentation on the internet and/or promotion of the institution and its activities in any medium.

I hereby grant to _____ the right to use the property that is the product of my participation (for example, my interview, performance, photographs, and written materials). By giving permission, I understand that I do not give up any copyright or performance rights that I may hold.

I also grant to _____ my consent for any photograph(s) provided by me or taken of me in the course of my participation

in the project to be used, published, and copied in any medium for the purposes of the project.

I agree that _____ may use my name, video or photographic image or likeness, statements, performance, and voice reproduction, or other sound effects without further approval on my part.

ACCEPTED AND AGREED

Signature _____

Printed Name _____

Date _____

Address _____

City _____

State _____ Zip _____

Telephone () _____ - _____

Fax () _____ - _____

Email _____