

PASS IT ON!

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

ISSUE #8 SPRING 1991

THE GULF WAR: SONGS WRITTEN IN THE CLASSROOM By Debbi Friedlander

I was on tour in some southern states during December and January. Yellow ribbons were everywhere as a constant reminder of human life on the line. We all knew at least one person stationed in the Gulf, which made the January 15th deadline even more ominous. The news announcer's voice continually reminded us of the impending war, the threat to human life, and to the environment. It was more than frightening.

I was teaching songwriting to three fifth grade classes in early December. One class wanted to write a song about "friendship, love and war". I asked how the topics were related and one student described it this way: "You see, two kids, who are friends, want the same jacket, love the same jacket, right? So they have a fight over it -- a 'war'." "What happens to the jacket?", I ask. "It gets ripped up. Dirty." the student replied.

Other examples they brought to my attention were: two animals fighting over their prey - one gets killed, but the other limps away. Two kids fight over the

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**!!REMINDER!!
ALL
MEMBERSHIP
RENEWALS
ARE DUE
SEPTEMBER 1
USE FORM ON BACK**

RAMBLINGS A LA SPRINGTIME By Sally Rogers

In discussing this article with Bob Blue and Andrea Stone, and questioning my ability to come up with a topic, I finally agreed to write an article if it could be unstructured and stream-of-consciousness in style. Bob not only accepted my offer but encouraged me frequently. So here are some thoughts that have been on my mind. I welcome your comments and reaction.

Presumably we all are involved at some level with choosing song material to use with children. In so doing, a very basic question arises: how do we decide what is kids' music? My own observations tell me that children love all kinds of music from Bach to rock and roll. In choosing what to perform, I have to keep in mind not only their skills and experiences as listeners, but also my own skills, likes and dislikes. I try hard to

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REFLECTIONS ON DOING "ENVIRONMENTAL SONGS" WITH KIDS

By Steve Schuch

I should ask that her gift to each child in the world be a sense of wonder so indestructible that it would last throughout life, as an unfailing antidote against the boredom and disenchantments of later years, the sterile preoccupation with things that are artificial, the alienation from the sources of our strength. It is more important to pave the way for children to want to know than to put them on a diet of facts they are not ready to assimilate. [emphasis added]
-- Rachel Carson *The Sense of Wonder*

There has been a growing interest in environmental songs over the past few years, especially since Earth Day '90. Our challenge is to shape this interest in a way that will have lasting impact and not be just another fashionable fad.

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FROM THE EDITORS

CMN:Who We Are

Since time immemorial, people have been seeking out others who want to sing together and swap songs. In the 1980's, like-minded music educators, parents, performers, radio hosts and others who cared about the quality of children's music found each other and began to build this network. We share not only songs, but our concerns for the empowering ways that adults and young people can communicate through music.

What brings us together are our shared values. The Children's Music Network exists to support the creation and dissemination of life-affirming, multi-cultural musical forms by and for young people. Our values include cooperation, diversity, the building of self-esteem, respect and responsibility for our environment and an understanding of non-violence and social justice.

Our membership includes music educators, performers, songwriters, music listeners of all ages, parents, media people and those involved in all levels of the teaching, recording, promoting, distributing and singing of children's music. Diverse in age, ethnicity and geographic reach, the Children's Music Network is committed to being an important social force in the 1990's as a positive catalyst for education and community building through music.
--Sarah Pirtle, *Founding Editor*

NOTICE:

THE NATIONAL CMN
GATHERING ON MAY 31
WILL BE HELD IN
PINE BUSH, NY AS OP-
POSED TO BEACON, NY
AS PREVIOUSLY NOTED
IN OUR LAST MAILING.
CONTACT BOB BLUE:
(617) 899-5053

THE NATIONAL CMN SCENE: FURTHER CLARIFICATION

It is a great thrill to be sending out our second edition of "Pass It On!" Since our last issue, CMN membership has grown tremendously. We now have approximately 400 members and new memberships come in weekly. We are printing an extra 600 copies of this issue which we know will be needed to respond to inquiries. We have grown in other ways too: at our January Boston gathering, the Steering Committee met for a number of hours with our wonderfully generous and patient attorneys, Jonathan Lourie and Michael Miller of the firm, Edwards and Angell. Application for non-profit educational corporate status has recently been filed. Thank you so much, Jon and Michael, for volunteering your time and services! CMN-ers who would like to express their thanks can send tapes to the National office with a note to forward them to our attorneys (yes, they do have young children!)

Recently, all members should have received a copy of our first (and most recent) directory entitled, "1990 CHILDREN'S MUSIC NETWORK DIRECTORY". Originally, when first published last year, this directory was sent only to those listed in it. Paul Butler was generous enough to donate postage and manpower to mail the remaining directories out to the rest of the membership. Please note that this yellow directory is the only one that presently exists for CMN and it is very incomplete. People have asked why they have again been left out of the directory. **This is not a new listing! Our new directory will be published this summer** (as soon as we have some time to work on it.) It will include all members (hopefully -- I DO have faith in computers!?) and their directory listing as written by them. The CMN office is not able or willing to write directory entries from promo materials!

Speaking about our upcoming

"PASS IT ON!"

is the newsletter of
THE CHILDREN'S MUSIC NETWORK.

We encourage membership to send articles for future issues directly to the appropriate editors. It is helpful if you can let the editor know in advance that you plan to write an article. Deadlines for issues are as follows: Fall Issue - August 8th, Winter Issue - December 8th and Spring Issue - April 8th.

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By permission of Pax Records

AN INTERVIEW: WITH

TOM PAXTON

Interview conducted March 25
by Phil Hoose

From this issue forward, each issue of "Pass It On!" will feature an interview with an individual who is prominent in some aspect of children's music, or who has a perspective to share that would be of general interest to CMN's membership.

For our inaugural interview, we have selected singer-songwriter Tom Paxton. His first published song, "The Marvelous Toy," written in 1960, has become a children's classic. Since then he has written and recorded many other favorites, including "Going to the Zoo," "My Dog's Bigger Than Your Dog" (commercially immortalized as the Ken-L-Ration dog food jingle) and "Englebert the Elephant." He has also written several books for children, including *Belling the Cat*, and a modern *Aesop's Fables*. His latest recording for children, "Peanut Butter Pie," is available through Alcazar Records, or may be ordered by writing to Tom at 78 Park Place, East Hampton, NY 11937.

Tom Paxton spoke to "Pass It On!" from a Toronto hotel, between sessions of a new recording.

PIO: Tell us about "The Marvelous Toy." Was that the first song you ever wrote?

TP: It was my first "keeper." I had written maybe fifteen or twenty songs before that, but it was the first

one I got published. I wrote it when I was in an Army typing pool at Fort Dix, NJ. I was one of maybe ten in my unit who could type well, so that's what they had me do. I spent all day typing reports and memos and forms; it was just terminally boring. One day when it got really slow I started typing this song. Kids often send me drawings of what they think the Marvelous Toy looks like. I've seen all sorts of things. But years later it hit me: I think I was imitating the sounds I heard around me in the typing pool.

PIO: The Marvelous Toy was a typewriter?

TP: Those were the sounds I was hearing.

PIO: It seems that recently you've re-oriented your career toward children's music, with PAX records and children's concerts. Is that so?

TP: Not really, I still do mostly concerts for adults, but I've added children's concerts in recent years. I haven't really abandoned songs for grownups and switched to kids songs. In fact I'm in Toronto now recording an album for adults.

PIO: In workshops, some of our members who work in schools have said that even very young kids often want a heavy beat in their songs. Have you found that in your children's concerts?

TP: No, not in K-4. By fifth grade, a little "cool" comes in sometimes. I sing some of my adult songs for them. One that works well is "Can't Help But Wonder Where I'm Bound."

PIO: What does that song mean to a fifth-grader?

TP: I set it up to relate to their lives. I say to them, 'some of you must be wondering what you're going to do later in your life, when you leave home and you're on your own. Here's a song about somebody who was wondering the same thing.' It seems to work.

PIO: Many of your songs for adults have a political bite to them. I think of early songs like "Daily News," and

later on, "I'm Changing my Name to Chrysler." One doesn't notice that in your songs for children. 3

TP: I think we have to go easy with children, and it's important not to lie to them. But, neither do we have to hit them with all the issues at once. I really think it's important for children to have fun with words and songs, and that we keep that in mind as we introduce issues like saving the earth.

PIO: Just to pursue this for a minute, what about topics like racism or homelessness? Kids become aware of such things in one way or another very early.

TP: That would be hard to write about for young kids. You'd have to be very careful. But it can be done, you can say in positive ways how important it is, let's say, to care for the earth and for the homeless... you know, as I'm sitting here in this hotel room in Toronto thinking about this, I'm wrestling with the concept that you've raised, and I think it's important to try.

PIO: Since we heard it here first, we'll look forward to hearing what happens. In the meantime, could you tell us about PAX records. Why did you create your own label?

TP: PAX records is something I set up to market my songs for children, basically at the suggestion of a friend. That way I could have a little more control over my product. I have seven titles on the label now.

PIO: Should our members view you as a record producer with a new label? Are you looking for material from other people?

TP: No, I'm not. Maybe someday I can expand PAX records for other artists. But if I do, I'll do it very slowly and very carefully. I had to scrape together every ounce of capital I could find to start it. But I'm happy to provide songs to other musicians; I'm always thrilled when others sing songs I've written. Basically, I see myself as a songwriter. I'm not a great musician and others

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directory: we were lucky enough to receive another wonderfully generous gift in the form of a grant which will help us finance our next directory project! Our sincerest thanks to The Ruth and Robert Satter Charitable Trust! We appreciate their support at this time of new growth.

During the past few months since our last issue, many people have come forth to help with various CMN tasks. When I thought about thanking these people in this column, it seemed to me that for CMN to thank these people might feel alienating for them; after all they ARE CMN! So, I would personally like to thank everyone who has taken on a task when I was feeling overwhelmed. The Steering Committee and all of the "Pass It On!" Editors have taken CMN and "PIO" to new levels of diversity and creativity. It is truly exciting! I am especially appreciative of Jeff Brown (of WE LIKE KIDS RADIO - Alaska), for being available at literally, a moment's notice, to work on a CMN flyer and get it ready within DAYS! Also, thank you Kathy Miller, for taking over the printing and mailing of our last postcard notice! Often people write to CMN saying that they would like to help in one way or another but are not sure what to do. If you are willing to take on a specific project as a one-time-deal or as needed, please let me know. There may not be anything to do for a while, but I **do** make note of it and I **will** call upon you to help should something come up. Let me know what kind of work you are interested in or able to do; follow-up phone chain work, mailings and taking care of printing, art work, public relations for CMN, CMN gathering organization, writing an article for "PIO!", etc. You can also let me know if there is a particular time of year when you would be most available. We also welcome people who want to get more involved in a general way on both the national and regional levels.

There are so many things that we can do as a network; so many issues to discuss, points of view to con-

sider, new ways of doing our work and raising our voices, ideas and resources to share! We look forward to continued change and growth.

WE'RE ON OUR WAY!

Sincerely,
Andrea and Ron Stone

PARENTS AND EDUCATORS: SHARE "THE KIDS' CHORUS" (PAGES 11-13) WITH YOUR CHILDREN

OUR SONGWRITING VOICES

By Sarah Pirtle

As a very young child I used to swing in the early morning when the grass was still covered with dew. I felt as if songs rocked out of me. When I sang, I knew I was part of the changing, vibrating world all around, the oak trees, the bugs, the leaves.

I didn't write a "public" song until I was five. Our neighborhood was putting on a play of the Cinderella story. I felt that the ending of the story was boring and we needed a song. I can still remember asking myself, "How do people write songs?" Since I had already been creating spontaneous songs, what I guess I was asking was, "Are these real songs, these songs that come from within me? Can my public songs be accessed from the same starting point I have been using all along?"

I remember why I stopped writing -- the scoffing laughter that came when I sang the Cinderella song I wrote. I also remember the feeling that propelled me to return to writ-

ing. The need to write a song became stronger than the fear of ridicule. I tried to cross the bridge from private to public song without assistance. What if adults encouraged songwriting the way first speech, first drawing, reading, or first writing is encouraged? This is what excites me: how can adults give young people support in their songwriting?

I am writing a book to help empower teachers who have a wide range of musical experience to be able to incorporate songwriting into their teaching. I want to refer to the work of others in the Children's Music Network. I'm eager to receive letters from people. Please share anecdotes relating to any of these questions:

- What do you remember about creating spontaneous songs as a child?
- What occurred as you shared your songs with others?
- (for adults) What are your experiences leading songwriting with young people -- What methods do you use and what is your thinking about the process? Who writes the tune?
- (for young people) What do you find helpful from family, school and friends to encourage your songwriting?

Please send your responses to **Sarah Pirtle, 54 Thayer Rd., Greenfield, MA 01301**. Since writing this book will be a long process, there is no deadline. In fact, if you are busy now, you can send just your name, address, and a paragraph about what you will write in more detail later. \$\$\$

**DON'T MISS OUR
NEW UPDATED
RADIO
DIRECTORY
PULL-OUT
IN THE CENTER
OF THIS ISSUE**

MANY THANKS TO JEFF BROWN!

VICTIMS OF GREED

© 1991 words by Staci Maher and Becca Bell, music by Sarah Pirtle

1. Elephants for their ivory so beautiful and white.
Birds for their feathers as they soar through the night.
A wolf howls as a bullet rips straight through its heart.
A whale turns over as through its body comes a dart.

CHORUS: All these animals once beautiful and free
'til they became victims of greed.

2. A cheetah being killed for a vain human's jacket.
A dolphin being captured to put tuna in a packet.
Tigers for their gorgeously patterned coat.
Alligators for their tough skin as they hunt near a boat. CHORUS
3. A monkey being captured for a life threatening test.
A hawk being shot because a farmer calls it pest.
A buffalo being killed for its fine leathery skin.
Seals being shot in herds as if like bowling pins. CHORUS

1. Elephants for their ivory so beautiful and white.

Birds for their feathers as they soar through the night

A wolf howls as a bullet rips straight through its heart.

A whale turns over as through its body comes a dart.

Chorus: All these animals so beautiful and free

'til they became VICTIMS OF GREED

Staci Maher and Becca Bell are fifth graders at Federal St. School, Greenfield MA.

6 CHILDREN'S MUSIC AWARDS

Awards for children's music bring up a number of issues for us as individual consumers, performers, producers, and for us as a Network. What are the awards about? Are they useful tools that help consumers, parents and teachers, or just marketing tools for artists? Do the award-giving organizations have clear cut criteria for judging submissions? What do the awards mean? Who are the judges and what are their qualifications? Is the public aware of what the awards mean? Where do the nominations originate? Do recordings that appeal to the judges necessarily appeal to children? Is award-giving a business? How are the various awards out there different from each other? Does CMN as a network want to take a role in relation to music awards?

In an effort to inform the membership so that we can begin to look for answers to these and other questions, CMN offers a two-part series on awards for children's music. This first part is an interview conducted with Diana Huss Green, President and Founder of Parents' Choice. In the future, we hope to provide similar interviews with NAIRD (Nat'l Assn. of Independent Record Distributors) who award the INDIE's, and with The American Library Association who list Notable Children's Recordings.

Interview with Parents' Choice Founder, Diana Huss Green:

PIO: Tell us about the history of the Parents' Choice Awards and when they started.

DHG: Parents' Choice was started in 1978, and the Parents' Choice Awards began in 1981. We gave illustration and picture book awards, we did television, and we were just beginning then, with audio recordings. It was a very exciting beginning. I had been involved in trying to get things started since 1975; it takes a long time to

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THUMBNAIL SKETCHES

Edited by Phil Hoose

In past issues, "Thumbnail Sketches" has been a column used mainly to present condensed biographical portraits of individuals who are active in children's music. So far, all the Sketches have been performers. As our network grows and "Pass it On!" reaches more readers, this column is beginning to receive a lot of fairly canned promotional material from performers around the nation.

Having just volunteered to edit this section, I'd like to open it up a little. I'll still read performer bios, and condense them here if that's what readers really want. But I'm looking for fussers. At CMN gatherings, there is always a lot of fussing about what CMN is and isn't, could and should be, and how our music is or isn't affecting children. Next to the music and seeing old and new friends, the fussing, the scheming, the brainstorming is the best part.

Here's an invitation to fuss in public. I'd like to hear from young people, teachers, arrangers, performers, agents, parents, distributors, major impresarios, listeners, producers of music, living-room-singers--whose lives are affected by children's music. For starters, here are three questions:

1. How are you using the Children's Music Network?
2. What should CMN be that it isn't now?
3. If you are a performer of children's music, do you think your music is having any effect on children? How? What can the rest of us learn from what you're doing? Not so much gets written about it, but there are a whole lot of kids out there doing important and powerful things. A few examples:

Kid-centered boycotts have caused McDonald's to scrap styrofoam packaging, the Heinz Co. to harvest

tuna in a way that will spare the lives of dolphins, and Coca-Cola to defend, with evident discomfort, its investment in apartheid.

A nine-year-old New Jersey boy, Justin Lebo, has fixed up and given away nearly a hundred old bicycles to kids in shelters and hospitals.

Thousands of kids from twelve nations have raised enough money to purchase more than 6,000 acres of the Monte Verde rain forest in Costa Rica.

A peace petition started eight years ago by Paul Gravelle, then eleven, has since attracted the signatures of 21,000 children on two continents. Now that he's nineteen, he's hardly convinced that he has gained power with his advanced age. "Your mind becomes more cluttered as you get older," Paul has said. "You have so many more things going on in the 'real world.' When you're a kid, you can see right and wrong in a pure sense. Kids can interpret what's going on a lot more than adults give them credit for."

Surely, songs are playing a role in kid-centered campaigns for peace and justice and equality. What are they singing? Are there new songs being made up? Has the age of MTV killed, or enlivened or transformed the music of young activists. What's getting sung out there?

Pour your cards and letters in to "Thumbnail Sketches," 8 Arlington St., Portland, ME 04101.

REGIONAL REPORTS

NORTHERN CAL

Lisa Atkinson

The Northern California region held a song swap on February 10th. About 35 people, members and non-members, participated in the first "public" gathering, meaning it wasn't in a member's private home. For four hours people swapped songs at three different workshop sessions. Topics covered in the sessions were: 1. Silly songs/rounds/participation (to

warm everybody up), 2. Peace and environmental, and 3. Favorite songs that didn't fit into either category. Costs were minimal, and the day was highly successful. People from Santa Cruz expressed interest in hosting a similar gathering, there in the future.

If you are interested in helping organize this event contact **Lisa Atkinson, Scooptunes, 1655 Montemar Way, San Jose, CA 95125 (408) 266-2987.**

SOUTHERN CAL

Tom Armbruster

Contact: Marcia Berman

570 N. Arden Blvd.

Los Angeles, CA 90004

(213) 460-4378

On Saturday, May 16th, we sponsored our second entertainment event for children. This year's happening was billed as a bi-lingual family concert and featured internationally known children's artist, Jose-Luis Orozco. Our intention was continued support for multicultural children's music and a "reaching out" to Los Angeles' vast Spanish speaking community. We were assisted greatly in this effort by our co-sponsors; the Child Development Center of East Los Angeles College, who provided the performance space and attracted many educators to the event. As a tie-in to the concert, we held a non-perishable food drive for the homeless and our generous attendees managed to fill four large crates for later distribution.

Orozco, a veteran performer, has sung in over thirty countries and currently has three children's cassettes on the market. The folksinger and educator is one of the foremost preservers and presenters of Latin American folklore. Jose-Luis composes much of his own material, and his song, "Paz y Libertad", (Peace and Liberty), has been recorded by Pete Seeger, Holly Near and Joan Baez. Since 1986 Orozco has hosted the radio program "Ahora Con Los Ninos" (An Hour With The Children), on Pacifica station KPFA.

The atmosphere on the day of the concert was festive. The three hundred seats at the college's Student Center filled quickly. For many of these children this may have been their first live concert experience. The event was a rousing success. CMN members Marcia Berman, Miriam Sherman, Gerry Puhara, Stefani Rosenberg, Chris Lamm, Betsy Gibbs, Tom Armbruster and especially, Linda Jimenez, who was our indispensable, bi-lingual link to the College, deserve much credit for making it happen.

CANADIAN REGION

Sandy Byer

A small regional meeting was held in Toronto during January, 1991. It was decided at that time that there was not a great demand to hold regular meetings. It was decided that Sandy Byer would act as the reference person for Canada, and that information and queries could be sent to her at **26 Bain Avenue, Toronto, Ontario, Canada M4K 1E6.** Also, Canada is a large place. People in Quebec and the Maritimes might wish to attend New England gatherings; people in Manitoba and Saskatchewan might affiliate themselves with the Midwest region; and those people in Alberta and British Columbia might link up with members in the Pacific Northwest or Northern California. Although most Canadian CMN members are living in Ontario, other Canadian regions are encouraged to build membership in their own communities and create the networks and support systems that they need. In the meantime, we can use this column to share information and ideas.

MIDWEST REGION

Stuart Stotts

The midwest Region of CMN will be having a gathering during the Midwest People's Music Network's annual gathering, August 9-11, at Beaver Creek Reserve, Fall Creek, WI (near Eau Claire). This will be the first official meeting of the Midwest CMN, and already there is a lot of excitement and interest.

Contact Stuart Stotts, 169 Ohio Ave., Madison, WI 53704 (608) 241-9143.

NEW ENGLAND REGION

Joanne Olshansky

The New England Region was host to the National CMN gathering that occurred on January 25th, at the home of **Joanne Olshansky, 11 Marshall Terrace, Wayland, MA. 01778.** Over 60 people attended representing the north-east coast. The morning consisted of a whole group song swap, and we broke up into three topic groups for the afternoon song swaps: songs about peace, songwriting with children, and songs for older children. It was especially nice to have some young people as active participants.

NY/METRO REGION

Andrea Stone

Contact: Barbara Wright

80 Harvard Dr.

Hartsdale, NY 10530

The NY/Metro region held a songswap on April 21. Twenty-two dedicated, salty-dog souls met at the Alpine Boat Basin on the NJ Palisades to share a meal, and sing aboard the Clearwater's "Voyager" sloop. We had been hoping to set sail on the Hudson River, but unending torrential rain dampened our plans but not our spirits. Our CMN crew enjoyed a soggy songswap below deck on what Rick Nestler, Clearwater Educator and singer/songwriter, called "a dock cruise". Our pot luck picnic was great fun, and people got a chance to mingle and meet new friends. The dessert of choice was Dramamine! During our songswap, it was especially nice that many songs of CMN members from other regions were shared. We were also glad to have Lisa Atkinson (Northern Cal Region member) join us. Lisa has been region-hopping and has attended five different regional gatherings. Don't be surprised if she shows up at your next gathering!

can sing better than I. Songs are the contribution I make to children's music. And I think musicians should sing other people's songs. When I perform concerts for children, I always sing songs like "Oh Susannah" and "The Blue-tailed Fly." There are so many wonderful songs out there. And it takes a long time to build up a repertoire of really good original songs. It took me four years of writing in New York before I had a good stock of my own songs.

PIO: You were an early member of CMN. What is your impression of the organization so far?

TP: I love to get the newsletter. I read it thoroughly. And I'd love to help, to participate, but I don't know how. It's not really clear to me. What can I do for you?

PIO: What do you want the Network to be?

TP: I think the Network can serve a good purpose by getting the word out about children's songs and tapes, whose doing what in this field.

PIO: We have been trying to involve more children as members, and to try to encourage songwriting among children.

TP: I think that's a great idea. Just sitting here thinking off the top of my head, maybe you could sponsor a songwriting contest for kids.

PIO: In your opinion, what makes a good children's song?

TP: The same things that make a good song for adults. Musicians often underestimate kids. Sometimes they see children's music as an easy road, where you don't have to be as good. Kids deserve your very best. A good song for children is very clear. I've always been a proponent of "one idea for one song." They have to know what you're talking about. It should have a strong, singable chorus. It should involve children. I watched Sharon, Lois and Bram perform the other night and every single one of their

songs involved the children in some way. That's what I try to do, too. A good song should have a musical hook as well, even if it's just an instrument repeating the chorus line.

PIO: What advice would you have for those of us who wish to perform and record, but who are just starting out?

TP: Don't have huge expectations. You're going to have problems getting your product distributed. There's only been one Raffi in the history of children's music.

PIO: How would you go about it if you were just beginning today?

TP: I'll be very specific about this. You should take your best 15 songs--maybe if you're just getting started only 4 or 5 would be your own--and record them with just two or three musicians. Bring a couple of kids into the studio to sing the choruses. Have a photograph or a drawing on the cover of the J sheet that you put inside the plastic tape container. Do it in bright colors. Make it attractive.

PIO: Then what?

TP: Take them around to the local places in your community where children's music is presented: stores, people you know. Let them sell it on consignment if you have to.

PIO: Okay, you do that, and the tape is moving. Then what? Do you get an agent?

TP: If you reach a point where you feel you need to be represented, go to the venue in your town where major children's performers come through and ask the manager who represents these children's artists. Then try to contact them.

PIO: You have written songs about your own children, haven't you?

TP: Yes, "Jennifer's Rabbit" is about my daughter Jennifer. And "Katy" is about her sister. They both loved their songs. You'll be surprised to know, as I am, that Jennifer is now 25 and Katy is 22 and just graduating from college this year.

PIO: How have you balanced your career and your family all these years?

TP: It has always been very, very hard. My wife has a career of her own and can't travel with me much even now that the children are away from home. You try to schedule things as sensitively as possible, *but there just don't seem to be any shortcuts*. It's just always been a problem.

PIO: Did you grow up around lots of young kids?

TP: No, I was the youngest. I didn't take care of kids, and really wasn't around them that much. I really don't know how I got such an affinity for children that I could write songs for them.

PIO: Do you get much feedback from kids?

TP: Yes, I get bundles of letters and sheaths of drawings. And from the parents of kids too young to write, too. Three weeks ago I did a concert in Nashua, NH. After the show I was standing at a table signing tapes when a couple came up to me with their two-year-old son. They said they had had a devil of a time explaining to him what a "concert" was. Finally they told him it was like a record. When I stopped singing, the boy said to his parents, "do we turn him over now?"

PIO: What do you find most satisfying about your experience of children's music?

TP: It's just wonderful when someone tells me that "The Marvelous Toy," or "Going to the Zoo" has become part of their lives, or their children's lives. It's such a privilege to sing for children...it's just more than I ever bargained for. §§§

**DON'T MISS OUT
ON FUTURE
ISSUES OF
"PASS IT ON"
RENEW YOUR
MEMBERSHIP
TODAY!!!**

THE ROSE AND THE APPLE TREE

By Lisa Garrison

Having grown up in the fifties and early sixties, my peer group is often referred to as the first television generation. Shaped by such shows as *Lassie*, *Leave it to Beaver*, *My Three Sons*, *Dennis the Menace* and a plethora of other programs starring boy characters, we had few positive models that encouraged us to imagine ourselves as girls. The year Kodak brought out a TV advertisement depicting a very young girl silhouetted in a doorway was the exception. In the ad, recurring images of a female child passing through stages of growing up were portrayed as a "family album" and narrated by this wonderful song:

Where are you going my little one, little one? Where are you going, my child, my own? Turn around and you're one, turn around and you're four. Turn around and you're a young girl going out of the door...

Eyes glued to the tube, across the whole country, girls learned these words by heart. Few, if any of us, knew that a woman named Malvina Reynolds had written the song. But much of its powerful message got through - that the growing potential inside a child moves of its own accord, that a young girl acts her destiny, passing almost effortlessly across the threshold, into her own life, sufficient unto herself. And encapsulated in just a few sonorous lines, was all that information about looking after, weaning and letting go, at least as reassuring to parents as it was to us children.

In Malvina's prolific career as a songwriter, she hit certain charts (with Pete Seeger's recording of *Little Boxes*) and wrote a surprising number of songs which have enduring popularity. *Magic Penny* with its signature phrase "Love is Something if You Give it Away" still makes the rounds of summer camps, east and west of the Mississippi. If there is anything as magical as hearing Malvina perform her

own songs, it is the true pleasure of listening to others interpret her work.

Who can describe the wonder of hearing Ginni Clemmins sing *You Can't Make A Turtle Come Out* or the compelling charm of *Por Un Ratoncito*, the Suni Paz version of *One Little Mouse* sung en español on the Rounder-Up recording of *Songs for the Playground*. Marcia Berman's tape, *Rabbits in a Ring*, with Malvina's haunting melody and images, beautifully told through Marcia's Japanese-like arrangement of the title song, is a fine contribution to that astoundingly diverse legacy that makes up the songwriter's lifework.

Perhaps it was part of Malvina's gift to evoke musically, the tension between lullaby and elegy. She had the kind of long range view that evokes lasting values, a propensity best described in one of her songs:

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

Her simple turn of a phrase often worked two ways. When Malvina Reynolds described *The Whale* as "citizen of the sea", she not only portrayed the dignity of the mammal, she opened up and renewed the entire concept of "statesmanship." Hers is a body of work in which political insight never strays far from delight, in which humor, joy, mystery, and loss stand up and declare themselves. Her lyrics spill out the edges of song into a storytelling that must finally be viewed as classic.

To get a catalog of Malvina Reynolds recorded works and songbooks write or call:

Shroder Publishing
1450 6th Street
Berkeley, CA 94710

ANNOUNCEMENT

The Tucson Teachers' Applying Whole Language is requesting sample copies of children's music audiotapes, relevant books or other materials. They will be

reviewed in the children's music column of our bimonthly newsletter. 9

We consistently represent over 350 teachers in all school districts in Tucson and southern Arizona. We also reach teachers in Europe, Asia, Canada and other parts of the United States.

Our music reviewer, Elaine Schwartz, is a member of the Children's Music Network. She has over 30 years experience with folk music and many years of working with children. Please send all correspondence to Elaine at: 2804 E. Drachman, Tucson, AZ 85716.

NEW SOUNDS

Sandy Byer will be coordinating the New Sounds listings. These are not reviews, but announcements about and for our members. Send your latest recording information to **26 Bain Avenue, Toronto, Ontario M4K 1E6 Canada.**

ANNIE & THE NATURAL WONDER BAND:

Wet & Wild: The Wonders of Water

This is the latest release from the band that proves that music and the wonders of nature are sources of joy for all to share. For more information write to Castle of Dreams Music, Box 147, Bedford Hills, NY 10507-0147.

FRAN AVNI:

Daisies & Ducklings

Fran's newest release is a cheerful and affectionate look at the world around us. There are songs for counting, songs for listening, songs about nature, and songs that touch upon current environmental issues. The songs cover a wide variety of styles from traditional folk to rock and are designed to encourage toe tapping and voices raised in resounding choruses and echoes. Cassettes are \$10 + \$2 s+h. Available from Lemonstone Records, Box 607, Cote St. Luc, Quebec H4V 2Z2 Canada.

10 CURRENT EVENTS IN CHILDREN'S RADIO

By Jamie T. Deming

The last issue of "Pass It On" gave a good overview of radio for children, particularly the full-time commercial national networks. Since then, much has happened which is summarized here:

On February 27, Kids Choice Broadcasting Network (the Imagination Stations) went off the air, just before two new affiliates signed on. Program Director Tish Henslee explains that WPRD, the flagship station for the network in Orlando, FL, was running at an operating profit but that costs at the network level dragged the effort under. Not enough financing was raised to buy time while satellite costs and administrative and sales costs exceeded revenues.

As network revenues come from national advertisers, it is key to have many affiliates across the country in order to attract national advertising accounts - the chicken and the egg dilemma. Meanwhile, the difficulty of convincing commercial sponsors without standard Arbitron and Birch audience research data is formidable (these are the rating agencies for the radio industry and they do not survey people under the age of 12). Common sense does not rate as high in the business world as proven results and statistics.

In spite of this setback, we must look at the positive. WPRD was profitable after about six months. Tish Henslee said the station was flooded with letters from disappointed listeners when the station changed format back to grown-ups, and a group of parents is trying to raise funds to get the Imagination Station back. Tish has not given up. Moreover, the Imagination Station affiliate in Salt Lake City, KKDS-1060 AM, is making a go of sticking to a kids format with their own programming.

KidWaves in Philadelphia has again postponed their start date. Marcia Moon explained that KidWaves'

strategy is to start up with a dozen or so affiliates right off the bat. They are looking for more funding.

WWTC-1280 AM Radio AAHS, the flagship station of the Children's Radio Network in Minneapolis, is operating at a profit and boasts a showing in the Birch winter ratings in all age groups over 12, men and women. Radio AAHS is pleased that these statistics prove that children's radio encourages family listening. Their strategy is to advertise to parents while providing programming attractive to their children. So far, so good. Ted Eselgroth says that potential affiliates are calling them, and their list of advertisers is growing. Their strategy for exporting programming does not use the satellite initially. Rather, complete programs and program segments will be delivered to remote stations on Digital Audio Tape.

In California, the cable radio service Digital Planet has met with better than expected results in test markets. PJ Swift is gathering programs for the children's SPROUTS channel and says that the service should be available nationwide sometime this summer.

Meanwhile, back in the public sector, The Corporation for Public Broadcasting commissioned a study on the state of the children's radio industry which was conducted by Steve Apel of Media Perspectives. It was done last summer, presented to the CPB in November, and sent to programmers who participated in its survey in March.

The study is an interesting 100 page document which goes through the history of children's programming, funding from the CPB, NEH and Department of Education, and former studies on what children perceive (audio-video vs. audio-only). No study of the commercial networks is made: Radio AAHS, which was on the air while the study was conducted, is not even mentioned. In its search for the right format for the right age group at the right time of day, it tends to overlook the benefits of variety, and understate the accomplishments of independent producers across the

country (these seem to be characterized as disjointed and amateurish). A very good issue is raised concerning how to promote radio for kids, especially when trying to target a specific age group. Finding a parallel age bracket in other media is difficult. And what is the conclusion? More study. What will the CPB do about the children's audience? I don't know. The Radio Program Fund is only \$4 million.

Also in Washington, in advance of writing specific regulations for renewing licenses for TV stations according to recent recognition of the special nature of the children's audience (as per the lobbying efforts of Peggy Charren and ACT), the FCC asked for public comment. Mark Fuerst (General Manager of WXPB in Philadelphia where Kathy O'Connell hosts Kids Corner) led the charge by suggesting that to qualify for relicensing, TV stations could support radio programming for kids among other things. Several children's radio producers also wrote the FCC. We'll see what happens.

And finally, in New York, WNYE, the city's Board of Education station, is undergoing major changes under the leadership of Michael Pollack. Replacing dry educational programs with live, interactive shows and lively prerecorded ones, Michael is turning heads in the big city on weekdays. Yours truly is helping out, while scrambling to deliver fresh KIDS ALIVE programs as well. The signal coverage area is tremendous, the programs are there, and all that is needed, of course, is promotion and funding! Sound familiar? \$\$\$

RADIO CORRECTIONS FROM LAST "PIO":

Kathy O'Connell noted that Kid's Corner was incorrectly listed as a commercial program. It is a NON-commercial program on a public radio station!

The SUNDAY MORNING CEREAL BOX radio show (Waltham, MA) was listed incorrectly -see pull-out.

THE KIDS' CHORUS

11

POLLUTION IN MY WORLD

© 1990 by Kate Bouthillette, age 11

CHORUS:

OH THERE'S POL-LU-TION IN MY WORLD AND WE COULD STOP IT IF WE HELD ON—
BUT THE WORLD IS DY-ING AND WE CAN'T STOP IT IF WE DON'T STOP IT NOW.
1. OH ONCE THERE WAS A SKY SO BLUE AND THE AIR WAS FRESH AND
NEW BUT NOW IT'S ON-LY A FAI-RY TALE THAT IS-N'T COM-ING TRUE. (Chorus)
2. OH GOD PUT THE WA-TER AND THE AIR ON THE EARTH SO WE COULD
USE IT NOT A-BUSE IT WE PUT OUR MINDS TO-GETH-ER WE CAN
SAVE THE WORLD LET'S DO IT AND DO IT RIGHT. (Chorus) WE ARE THE
KIDS WE ARE THE NEXT GEN-ER-A-TION IT IS OUR JOB TO SAVE THE
WORLD RE-SPON-SI-BI-LI-TY BE-LONGS TO US ALL IF WE WANT A BETTER PLACE TO LIVE IN—
(Chorus) 3. THEY HAD THE CHANCE TO SAVE THE WORLD BUT THEY DID-N'T TRY HARD E-NOUGH—
— I KNOW WE'RE YOUNG AND THE JOB IS BIG BUT WE MUST BE TOUGH— LET'S
CLEAN UP THIS WORLD TO BE A BET-TER PLACE IF WE ALL WORK TO-GETH-ER MAG-IC WILL HAP-PEN
DON'T YOU WANT TO BE NUM-BER ONE KIDS IN THE WORLD— (Chorus)

REVIEWING EDUCATIONAL SONGS

By Hannah Hoose, age 7,
Portland, ME

Here are a few songs that I like because they have an educational message. A song by Bob Blue, called "It's Good to Know How to Say 'No'" - it has a true title and if you listen to it, it will make you know the right thing to say. "Benny Miller", also by Bob Blue, - is about a caterpillar who thinks he will never be a butterfly but after a while he gets to be one. Another Bob Blue song, "Courage" - Diane is a person at school who doesn't get treated very well. The song by Joanne Olshansky, called "The Brontosaurus Chorus", tells that music should be in everyone's life. A song by Tom Paxton called "Fred" is about a flea who bit a dog and the flea didn't really like it because that's basically all that the flea has to eat or drink.

TIPS ABOUT PERFORMING

By Stephanie Stone, Age 8
Montvale, NJ

There are a few things that I worry about before performing. I sometimes think that I'm going to forget my lines; when I sing in a group, I worry that I won't know which song is next. Big crowds sometimes get me really excited. I mean the kind of excited that's in between nervous and excited (but I don't really get nervous). Even though I sometimes get this way, I still really enjoy performing.

Here are some things I do so I don't get too worried: on songs that I feel I don't know real well, I sometimes have a cue card resting somewhere in front of me where the audience can't see it. Even if I don't need it, I like to know that it's there in case I forget a word. Here are some tips that might help you: you can try the cue cards or you can have someone in front of the stage mouthing the words in case you need help. At

first when I started performing, I got really nervous but now I don't get nervous at all. I think that's because each time I perform I get more used to it.

On April 7th, I performed with two other families. We had a lot of fun. I would like to perform more often with my friends and family. I'm looking forward to the June CMN gathering so I can see my friends again, and maybe meet new friends.

**KIDS!!!
PLEASE SEND IN
YOUR ARTICLES
AND MUSIC
IF YOU WANT
THE KIDS'
CHORUS
TO
CONTINUE!!!**

JUBA

By Spencer Stone, Age 10
Montvale, NJ

Some people do Juba when they are performing or singing. Some of those people don't know what Juba means. We know Juba as a hand game. You slap your knee with one hand and come up with that hand and hit the palm of your other hand and then go back down and hit your knee again. You are making a beat that sounds somewhat like a horse galloping.

Juba really came from an African word that the slaves used in America. It means scraps of food. One popular Juba song goes, "Juba this, Juba that, Juba killed the Yellow Cat." The 'yellow cat' is a code word for slave-driver.

I learned about this from a group that came to my school. Now YOU know what Juba means too!

MY ADVICE FOR KID'S SONGS

By Lisa Olshansky, age 12
Wayland, MA

Hi. I'm Lisa Olshansky. I want to write my ideas about what kind of songs I think kids like. Being one myself, I probably would have some good suggestions for adults who write kids songs. By the way, I'm 12 years old.

First of all, I don't think kids songs should ever be teaching a lesson, like school -- something kids don't enjoy very much. Instead they should be about what kids like to think about. For example, songs about "saying no to drugs" and "never talking to strangers" are pretty boring. They're totally repeating what we've already heard a billion times before. I think it's OK to have a song about a serious issue like that but it's boring if you say it in a 'teachy' way.

You could give kids something new to think about it. For example, instead of having a song about how parents give us such helpful advice, it could be making fun of parents advice. Or instead of being like a teacher saying "this is what you should do" and "this is what you shouldn't do", it should just be singing about it in a fun way that makes you think about what to do yourself.

Another suggestion could be to put the idea to cool music. For example, if you really wanted to write about "saying no to drugs", then instead of putting it into a dippy song that just repeats stuff, put it in a rock song or a rap so it's fun to sing.

I just read this over and realized that I'm doing what I told you not to do: I'm telling you what you should and shouldn't do. So forget everything that I just said and write whatever you feel kids will like.

FULL DAY AHEAD

© 1991 by Lisa Olshansky, age 12

Handwritten musical score for the song "Full Day Ahead". The score is written on five staves, each with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes. Chords are indicated by letters C, F, G, and C above the staff lines.

1. I wake up in the mornin' & the sunlight's dim; Don't wanna go to school & I'm feelin' kinda grim.
Oh no, I got a full day ahead, Oh - no, just wanna roll back in bed.

5. I start to pack my bag but then my Dad walks in; He took one look at me & then broke into a grin. He said
"Don't you know that here you're gonna stay? Don't you know that today is Saturday!"
Oh yeah! I got a full day ahead, Oh - yeah! Who'd wanna go back to bed?!

1. I wake up in the mornin' and the sunlight's dim,
Don't wanna go to school and I'm feelin' kinda grim.

Chorus: Oh no, I got a full day ahead,
Oh no, just wanna roll back in bed.

2. I crawl out of bed and I stretch and yawn,
I slump into the bathroom and turn the water on.

3. I gotta get dressed, gotta brush my hair,
I hardly got the strength to put on my underwear.

4. I walk into the kitchen and I'm startin' to eat,
I'm so tired right down to my feet.

5. I start to pack my bag but then my Dad walks in,
He took one look at me and then broke into a grin.
He said "don't you know that here you're gonna stay?
Don't you know that today is Saturday!"

Oh yeah! I got a full day ahead,
Oh yeah! Who'd wanna go back to bed?

(continued from Page 1. ENVIRON.)

On one level, having kids sing lyrics about ecology, pollution, habitats, recycling, etc., can be a fine way to liven up a unit on these topics and get some of the facts and terminology to stick in our minds. Such songs are easy to write with kids and are probably the most common environmental songs one hears. Many of these are either mostly funny or what I call informational in nature. Examples that come to mind include Bill Steele's "Garbage," Bill Oliver's "Habitat," and my own song "Reptile."

Another level however is trying to get inside people's feelings with more relational songs. A good example of this is "Puff the Magic Dragon." While not specifically environmental in focus, it has succeeded for two generations at getting people to care what hap-

pens to an endangered dragon and his (or possibly her) friend Jackie. How many of us have written (or wished we knew) alternate final verses to that song? What is it that makes us care how the story ends?

In a sense, one goal of environmental education is to get people to write "alternate verses" for their lives, to care enough about how the world story is going that they want to make the story turn out "right." Information alone doesn't do this. Sometimes relational songs tell a specific story whose characters and outcome we begin to care about, as with Puff. Other times a song can simply paint a picture, a place, a relationship, in a way that helps us imagine how we'd like it to be. Some personal favorites like this are Dave Mallett's "Garden Song," Tom Chapin's "This Pretty Planet," and Judith Keller's "On the Loose."

One of Rachel Carson's deep in-

sights was that *information, meaning, and understanding are not the same*. Many educators (and newscasters, parents and politicians) are only beginning to think about the implications this distinction has for how we live and learn. I'd like to suggest that for environmental songs to really make a difference for the long haul, we need to look for ways to make them meaningful to the heart as well as informative for the mind.

How can we do this? Here are a few ideas that a friend and I came up with on a recent backpacking trip. Please add your own!

Create meaning by giving a context to what we do. Rather than randomly doing a song about one important issue, then another, try connecting them together thematically, possibly including stories and activities. For example, try combining songs about

14 whales with several ocean and water songs, some recordings of actual whale songs, and a whale pod simulation game. Include a story about a specific whale or pod or an encounter between whales and humans. Plan a whale watch trip, beach cleanup, or letter writing project, then do it!

Give each song the time and space it wants to have. If you're with the same group over time, watch for the right mood and moment for the right song. Some songs, often funny ones, tend to be best the first or second time groups hear and sing them. Others, especially more feeling or relational songs, only come into their full power and beauty after there's been enough time to fall in love with them. Give them that time.

Vary the kinds of songs you learn and do with kids. Have a balance be-

tween factual songs, relational ones, funny, active ones, and more thoughtful ones. Many of the best songs work on several levels at once.

Write songs with your kids. Let them choose and help write about whatever speaks most powerfully to their hearts. As with other things in life, the more they feel part of the process, part of the story, the more they will care about how it turns out. In a school setting, look for ways they can share their songs with other classes. This might be as part of an assembly, spring concert, or special day of going from class to class with environmental songs and skits.

Deepen your own knowledge. Take part in some good nature center programs and trips. Attend a few workshops and mini-courses. Read some good books, then get outside

to compare the author's observations and feelings with your own. Mud in your own sneakers and journal counts far more than someone else's video documentary.

Deepen your own love and connection with the natural world. You can convey to others facts about which you have little personal interest and experience, but if meaning is what you're after, your songs and heart need to work together. Get more mud in your sneakers. Camp out at least one night a year without a tent. Raise a small garden for yourself, and possibly a smaller one for the rabbits and relations. Recycle in your own home and office. Read a book like The Education of Little Tree by Forrest Carter aloud to some one you love, a couple chapters a night. Talk to the owls and woodcocks. Keep singing, and let me know what happens! \$\$\$

Rainbow Tribe

© Steve Schuch / Rare Earth Music 1986 (ASCAP)

This unity of life song fits well with other earth songs, stones, and activities such as those in Keepers of the Earth (Caduto & Bruchac). Steve sings it accapella as a call and response song, often with shakers, congas, and hand claps. Younger children readily pick up on the form and beat. Older children and adults find it easy to harmonize with. Rainbow Tribe may be heard on Steve's Circle of Days CD and cassette, available from: Rare Earth Music Box 208, Rt. 4 Hopkinton, NH 03229

Chorus: Heh ya ya (Heh ya ya) Ho ya ya (Ho ya ya) Hey ya ho ya —

ya Verse: The ones that fly (ones that fly) The ones that crawl (ones that crawl)

ones with legs and with no legs at all We're all a part (all a part) of the

whole you see (whole you see) sis-ters and bro-thers will you sing it with me and D.C.

Chorus: Heh ya ya (heh ya ya) (echo)
Ho ya ya (ho ya ya) (echo)
Hey ya ho ya ya, unison

Verses: The ones that fly (ones that fly)
The ones that crawl (ones that crawl)
The ones with legs and with no legs at all
We're all a part (all a part)
Of the whole you see (whole you see)
Sisters and brothers will you sing it with me and (chorus)

From the biggest big () to the littlest small ()
We're all living on the same earthen ball
One sky above () one earth below ()
The only planet with life that we know so

We're all one tribe () though different tongues ()
We're so many colors some old and some young
I dance with you () you dance with me ()
Weaving our movements in one tapestry now

Now feel the winds () of changes blow ()
The forest creatures already know
The fiercest storms () will also pass ()
It's only the flow that forever will last so

I've heard your name () upon the wind ()
I've felt both your joy and your sorrow within
As streams of time () by us have flown ()
The sands may have shifted but see how we've grown so

get things off the ground. At that time I had been teaching children's literature at Radcliff and there were a number of students who were also mothers. These people found it very difficult to find all the information about children's products. We tried to gather together a board of people who cared. Well, at that point, I really knew very little about children's music and once discovering it, I fell in love with it. It seemed to me that it was grass roots stuff. There was material coming from people who cared about children; generally, it was people who had their own children or children in the family. It seemed so real. It felt like there was nobody in between the artist and the listener. I remember early on, Michelle Valerie did a piece called, "Mi Casa es Su Casa", everybody at Parents' Choice loved it. That was one of our earliest awards. I announced it, as we announced the awards, on GOOD MORNING, AMERICA that year. As we announced it, within 15 minutes, The Washington Post was at her door and some big company bought her out. I'm not sure that Parents' Choice was doing anybody a favor at that point, because since then there are more and more small companies that get bought out. I know it's a good thing, but I also know that it's not such a good thing for the whole. For all of us who love children's music, we would really love to keep that freshness that we've had from Bobby Norfolk and Hap Palmer, Joe Scruggs, Frank Cappelli, all the people who have been so involved in children's music. It would be wonderful if all of us could hang together and stay true to our first intentions.

How we choose the awards: we ask people every year, people working in the field (last year it was Bobby, Hap, Joe, Carmin Campagne, Frank Cappelli, John McCutcheon, Jackie Torrence, who served as the selection jurors in the field of music). Librarians also serve on the panel. Finally, after all the culling is done, person after person, committee after committee, we come up with a very fine and careful group of people, who we think are tops in several different age groups -- Birth

to toddlers, pre-school to kindergarten...

PIO: You mean you divide the judges into these categories?

DHG: No, the judges don't go by age category, we try to divide it into music and stories. It's very hard for the little ones because there's nothing for them that doesn't have to include music. So the story telling for the older ones is really the only pure story telling. For the little ones it's music, music, music.

PIO: Is there one panel of judges that judge all the materials for all areas, even though you break the materials into categories?

DHG: We don't break them into categories. What is clearly storytelling goes into storytelling, then if it's mostly storytelling it goes into storytelling. In each of those groups, in music and in storytelling, we go into age groups. Birth to toddler, pre-school to kindergarten, 6-8 yr. olds, 9-11, and 12 and up. In all reality, the music starts earlier and stops earlier. By 10 and 12 they're into rock and roll.

PIO: How many judges are there?

DHG: There are a great # of them and they vary from year to year. Last year there were at least 15.

PIO: Do they review every submission?

DHG: Every submission is reviewed.

PIO: By every judge?

DHG: No. What happens is, if something in the first tier-ing is taken out, it is totally eliminated. It gets narrowed down, sort of like a funnel.

PIO: Who would judge the first level? How many? How does that work?

DHG: The first level was judged by the entire group: one-one. Then, if let's say 100 went in, then probably by the first tier, 50 came out. That's not at all exact. A great number get

cut in the first cut. More get cut in the second cut. If there is a question, it will go to the next level. 15

PIO: Would that be one judge saying, "Oh this sounds good, I'll send it on to the next level"?

DHG: Yes, it does mean that. If there is any question in that judge's mind (there is stuff that comes in that is absolutely not going to make it) or any question here when it comes back in, if there is any note of surprise, it goes on to another judge.

PIO: At the last level, is it the whole panel again that is judging the finalists?

DHG: At the very last, it's probably a smaller panel and then the final writers.

PIO: How many tapes are generally submitted?

DHG: I don't know. For the entire group of awards in all categories, it was thousands. It's a huge huge number. It's a nine month process. It's intensive and very careful.

PIO: Is there a limit to how many can win?

DHG: Yes. In each age group, there are sometimes four but probably three. What we're trying to do is reach children of all backgrounds, of all interests, and many levels of comprehension. For example, birth to toddler, there were four. It's an effort to be extraordinarily inclusive to give everybody a sense of pride and heritage. It also has to be a fine production. The biggest question judges have been having in recent years is the synthesizer stuff. Some are really hating it. It's a big problem and a big question. Our judges tend to lean toward the purer side but we try to be inclusive of all different critical views.

PIO: Can you talk a little bit about how the program is funded?

DHG: The award is supported by entry fees and the sale of the award seals.

16 PIO: What is the cost to enter?

DHG: \$73.00.

PIO: What do the seals cost?

DHG: I don't know, that information is sent out to anybody who's won.

[Ed. Note: Our info. is that Parents' Choice seals cost \$295./1000. NAIRD Indie seals cost \$30./1000.]

PIO: Are the awards also supported by the advertising for that issue of Parents' Choice?

DHG: No. We have a very strict policy about advertising. The advertising and judging and editorializing are absolutely separate.

PIO: When do the award winners get notified? Before the issue comes out?

DHG: The winners get notified as we announce it. This is a big problem that everybody has every year. Everybody wants to know in advance so they can do their own publicity and yet once anybody releases anything, then when I go on the wire services to make the announcements, it's old news. That is the reason we absolutely cannot give out any official information. The only way we can get it announced on the nation's press is by not having it be old news. So the winners can only be notified once the press has been notified. We try to make it at the same time and sometimes we succeed and sometimes we don't.

PIO: That's usually in November?

DHG: At the end of November, after Thanksgiving.

PIO: In the Parents' Choice Award Issue, there are advertisements for the award winning tapes; the ad says "Parents' Choice Award winner". How does that work? The announcement is made first and then the winners have the opportunity to advertise?

DHG: There's no official notice of anybody winning. It just can't hap-

pen as I just explained to you.

PIO: I'm trying to get a sense of the timing; let's say you announce the winners to the press, then the winners have the opportunity to put in their ad that they are Parents' Choice winners?

DHG: Well, the advertising department is told who *might* be winning. But there is nothing official, and anything can change in the last minute. It has, by the way, especially when people release to the press. If anybody releases to the press, then nobody gets any notice. So it's really unfair to your colleagues to release.

PIO: Well how would they know?

DHG: Well if they got any *unofficial* information, or they ask people here. It's amazing. Some people call and they try finding things out and no system is foolproof. We do everything we can for a field that we love a whole lot, and admire a great deal.

PIO: Do you have any idea of what the general operating budget is for the music awards program?

DHG: We don't break it down to the awards for music. Our overall bookkeeping system works where everything gets charged to one of our seven programs except for the general office expenses. We don't break down each one of those seven programs into individual categories. Seven categories is about all we can deal with.

PIO: So you don't break it down into whether the submissions really support the program?

DHG: No, we haven't done that yet. I guess we should. In all cases I think we have to look but it wouldn't stop anything if it didn't, because we think that all of these are extraordinarily important areas. We look for funding everywhere. Any unrestricted funding that we get can help support any program. It sounds extraordinarily tidy to say that the publication is supported by subscription and advertising. There may be a period where some

of that falls behind, so we would take it from the Children's Literacy Broadcast Series to help tide it over. But then you work it out so that it goes back. This is the way we try to keep it so that this absolutely supports what it is supposed to support.

PIO: In terms of the award seals: is there any restriction on the use of those seals?

DHG: There are great restrictions on the use of those labels. "Use of Parents' Choice Awards and Honors seals: The Parents Choice Award seal is registered with the United States patent and trademark office and may not be reproduced on packaging, on the product itself, or in any other manner except as follows: Parents' Choice Award seals printed in black on gold foil may be purchased from Parents' Choice Foundation and affixed to the Parents' Choice Award winner or it's packaging. Any winner of a Parents' Choice Award may print the words, 'winner of a 19__ Parents' Choice Award' or 'a 19__ Parents' Choice Award' on packaging or in paragraph copy for publication. Use of any graphics, design, shape or sticker except the official seal is prohibited." [Ed. Note: More restrictions were noted.]

PIO: Anything else that you would like our members to know?

DHG: Some children's music remains the least expensive original art that our children can have and be exposed to. I don't know that there's any place in children's culture that the child can get so close to the artist. And you know what? The child always knows -- on any testing we do on kids, they respond to real feelings. That's not to say that glitz doesn't have its appeal, but for the long haul, material that children go back to is always the REAL STUFF -- When the heart is in it.

PIO: Is there any policy about judges accepting gifts?

DHG: If we ever found out that a judge was taking a gift, it seems

unlikely that it could ever happen because we never ask people who aren't well respected in the field but, if any judge took a gift, what would the Parents' Choice Awards be worth?

PIO: The list of judges was listed in the edition mentioning the awards. Some of these judges had tapes up for awards.

DHG: Obviously we have to deal with that. Of course nobody ever gets to vote or examine his or her own tape. They do disqualify themselves like in any other jury. If they were all in the same room, one would have to get up and excuse oneself from the voting. Happily, they are not all in the same room because that puts more of a pressure on their colleagues. There is no question that people have personal likes and dislikes. You can't change that subjectivity. You can have critical standards -- this is a problem of critics forever. There is part of critical judgment that must be subjective. Hard as we try to keep it otherwise, the subjectivity, personal likes and dislikes, have to come into it. And that's why we try to get so many different people from so many schools of thought and backgrounds, so that we can somewhat dispel that subjectivity and that problem. We ask people, if you have a particular friend, don't accept the tape. All judges are always aware that the decisions are a very important thing in terms of many people's careers. They really work with great strictness to keep it as objective as they can without leaving their hearts out.

PIO: Some people feel that well known artists or artists from well known companies tend to win.

DHG: That is absolutely not true. You cannot know the roars that go up around here when the judges have selected an unknown; a first book, a first tape. There is a special excitement about that, sometimes I think, to the unfairness of the other people. Anybody who sends in something for the awards, if they don't win an award, it doesn't mean they're not going to be reviewed in Parents' Choice.

PIO: Are you interested in having people submit tapes for review?

DHG: Yes.

PIO: When someone submits a tape and they don't win, do you give them any feedback?

DHG: No. Do not expect it. Everything, all the forms that the jurors fill out are absolutely confidential. Sometimes what I can do is listen around, if somebody calls me, and I do. I listen for comments and I pass them on informally but this is not an evaluation for the artist.

PIO: What do you do with the tapes at the end of the judging?

DHG: The same thing that every other review does with them, just let them out, you give them away. You do all the things that you're supposed to do.

PIO: Would you be interested in talking with the CMN steering committee in terms of input from us about the awards?

DHG: Sure. Its a wonderful idea.

PIO: Anything we left out?

DHG: For Parents' Choice, our purpose is not to be a watchdog and tell people all the bad stuff that's out there. Our purpose and hope has been to get some of the wonderful stuff noted by parents. When I say wonderful stuff, it has to be music that reaches the hearts and/or minds of parents and children. Music does that; the REAL music - the song, and the heart of the song.

Parents' Choice Awards can be contacted at 1191 Chestnut Street, Newton, MA 02164. §§§

CMN invites readers to send in letters to the Editor with their opinions and experiences about awards. We will honor requests to withhold names from publication.

sing to, not at my audience, regardless of age. By encouraging participation you can often quickly find out what does and doesn't work with kids. With children even more than with adults, you have to be honest and sincere about what you do, without being gooshy and sappy. We slowly learn to treat kids as the complete and competent beings that they are who have their own set of preferences.

My next thought has to do with gatherings like those of CMN where there are participants of all ages. At a concert recently, an audience member who happened to be a member of PMN was complaining that fewer children are involved these days in the song swaps and workshops of the gathering. Not having been to many recent gatherings, I couldn't comment on this state of affairs but I allowed as how several under-20-types swapped songs at the last CMN gathering. First off, I think it's fine to have adults-only song swaps. It is also fine to include younger people in the swaps, especially if one of the goals of the organization is to interest young people in "our" kind of music. And as I thought about the song swap at the CMN gathering, I remembered the pride I felt for the several younger participants that mustered up the gumption to share a song in a (gasp!) room full of adults. I felt very hopeful that there was a new generation of singers who might pass along these songs we hold so dear. But I remembered also a mild wave of unease that passed through me as I and many others flooded our successors with words of praise and pats on the back, much louder and heartier than we would have for any of our adult peers. Patronizing, perhaps? I began to wonder how such praise is received by these kids. At one level, I'm sure they love it. At another, maybe they're a bit embarrassed. It called to mind my high school compositions played before entreating relatives and adults who, whatever the merits of my performance, were ready to

18 heap praise and adulation upon me. Afterwards, I felt very embarrassed and reluctant to ever sing in that situation ever again. In contrast, another memory finds me in church at about the age of eight. I had been singing hymns at the top of my lungs throughout the service. As I turned to leave at the end, an adult stranger standing next to me turned and quietly said in my ear, "You are a very good singer!" No one but me heard it and I felt so honored and proud that to this day I credit that unknown parishioner with my love for singing.

Now, back to the CMN gathering: when children perform in adult settings, is it possible in our desire to encourage and promote a burning talent, we might go overboard and with our very praise inhibit the talent we hope to encourage? Clearly the answer depends on the child. But I do think it is worth thinking about what motivates our praise in such situations.

This principle can be expanded upon. In adult settings, children are an anomaly and we want to encourage them. But sometimes kids (insert: adults, people with disabilities, people in the minority...) don't want to be treated any differently than the general group population. They don't want to be special or different. They just want to belong like everyone else.

We have been taught since childhood that we have to be nice to people if they are "different" (read: disabled, of an ethnic minority...). But if you ask the person who is "different" how it felt growing up, you might find a reaction contrary to the intentions of parental wisdom. "I didn't want them to be my friend because of my disability/race, etc. I wanted to be liked for who I am."

I recall a conversation with an adult blind friend of mine who was quite active with advocacy programs for people with disabilities. She took exception to a line in Larry Penn's, "I'm a Little Cookie" song. The song is about

a broken cookie that can taste just as good as a regular cookie. She agreed with all but the last chorus which goes, "And I can love back just twice as hard as a regular cookie can." My friend commented that as a person with a disability she felt put out by that line. "Why should someone with disabilities have to love back twice as hard? We have to work twice as hard as normally abled people to do many other things in our lives. But when it comes to questions of character, we are no different from anyone else. We love just as hard, care just as hard, laugh and cry just as hard as anyone else. These are areas where we are not disabled."

And now, the giant leap from wanting to be accepted, to the big "R" word: Racism. Where does it start? How do kids learn it? I will digress a moment to talk about a recording project I was involved in last year. Bill Harley assembled 23 singers of mixed races (including members of the original SNCC Freedom Singers) to put together an album of songs from the Civil Rights Movement. The recording experience was amazing as we essentially held a three-day singing retreat to complete the project. Each of us brought our own issues to the sessions which were talked about and were handled well overall, creating not only an exciting live recording, but a learning, growing experience for many of us adults. At one point, Hollis Watkins gathered the whole group together and spoke bluntly and openly to the bottom line issue of the whole project. To paraphrase his eloquent address, he began like this: We are all racists. To deny it is to deny one of the uglier sides of humanity. But to accept it is to take the first step towards healing our society. It is only by recognizing our own racism on a daily basis that we can begin to eradicate it from our lives and our communities.

These were very heavy thoughts laden with personal responsibility. But if taken seriously we can make change little by little. Where does the fight against racism start? The first answer is, "With me!" §§§

(continued from Page 1 GULF)

same toy, and end up breaking it in half. Two kids wanting the same best friend, and at least one person's feelings get hurt. We talked about violence, what's happening in our cities, our country, our schools, in our own homes. I learned that violence was very much a part of these children's lives, and that their impulse to fight was strong. When I asked if "violence" solved the problem, the children said, "No, but you feel better." I asked how and why a human being's response might be different from that of an animal, and how we might resolve a conflict without using violence. We discussed the subject for three days before writing even one line of the song, "KNOWING HOW TO SHARE".

January 7th I started a residency at a high school. Some of the students were ROTC, one student was in the army. He had been to boot camp just last summer, and "knew where he was goin' after graduation". We talked about the "possibility" of a war, but there was no doubt in their minds that there would be one. I asked if they wanted to write about it, and one woman said, flatly, that she wouldn't write about it because her cousins were "over there". It was too hard to think about. Instead, these students wrote on other subjects, which, at the time, seemed a little easier to discuss. The songs "DRUGS CAN KILL" and "DON'T LET IT SLIP AWAY" were written. The latter is about "taking everything for granted", the air, the water, food, the love of our families, and our freedom. During "The War" this song's message haunted me, and it continues to do so.

The week of the January 15th Deadline, I was in four fourth grade classrooms. Before arriving I had suggested that each teacher choose a song topic. They all chose "The Southeast", their social studies topic. That changed almost immediately when it became evident to all of us, children and adults, that our hearts and minds were focused on the war. We wrote about that instead.

FALL CMN WEEKEND GATHERING REGISTRATION FORM

19

Our First National Children's Music Network Weekend Gathering is scheduled for **October 18 - 20, 1991!** Please fill out this form and return it with your check before **September 15th** if you plan to attend! **It's going to be great!**

PLACE: Lenox Hill Camp, Bantam, CT
 95 mi. from NYC, 1 hr. from Hartford and New Haven
 COST: Members - \$65 for the first person in a household,
 \$55 for each add'l. household member.
 Non-CMN-members - \$75.00
 Cost includes registration info, housing and 6 meals.
 1/2 Weekend (3 meals w/or w/o housing) - \$40 members, \$50 non
 TIME: Gathering starts Friday afternoon and runs 'til Sunday afternoon

NAME/S: _____ Please register ASAP so that we can plan
 ADDRESS: _____ appropriately for housing and workshops.
 CITY, STATE, ZIP: _____ Send this form and a check to CMN to:
 TELEPHONE: _____ Children's Music Network I have enclosed:
 SPECIAL DIETARY NEEDS? _____ P.O. Box 307 # x \$ = \$
 Vegetarians please be specific) _____ Montvale, NJ 07645 + \$ for T's = \$
 TOTAL = \$

TRANSPORTATION: Note-CMN will attempt to help people hook up with others coming from their areas but is unable to provide transportation.

I can drive someone from my area, you can give out my name and # if necessary _____

I need help with transportation from: _____

Please list name/s and age/s of children attending gathering: _____

Things I would like to have happen at the weekend/topics I would like addressed at workshops: (use add'l paper) _____

I can facilitate a workshop on the following topic or I can help with the weekend in the following way: _____

I am enclosing and additional ___ x \$8.00=___ for #___ CMN T-SHIRT/S, size/s child: S M L, adult: S M L XL

In some ways writing songs about war with younger children was easier. They seemed more willing to state their opinions and ask questions. We all shared a common experience because we were watching the war on "prime time" every night! Phrases and words took on new meaning: "Deadline", "Line in the sand", "So dumb insane", gas masks, Scuds, Patriots; and our "job" together was to write songs! The songs "THE DEADLINE", "IF I HAD ONLY ONE WISH", "WAR NO MORE", and "FEELS VERY STRANGE" were written.

At the end of the residency week one teacher commented, "It was great for the children to have the opportunity to express themselves like this. We're all thinking about it anyway. We're all watching it on television every night. There are children in here who have parents that might get called up. Some have relatives over there."

In a very short time I had collected a number of songs about war and related issues. These were not

"Rah Rah America" songs probably because, at the time they were written, the country was deeply divided over whether or not to go to war. Debates that were raging in Congress were also raging in our classrooms. The children were able to capture these controversies in song. I felt privileged to have been an artist in this situation -- a circuit in a creative outlet.

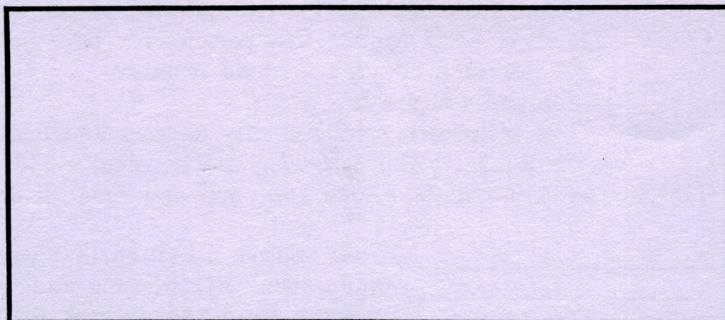
Things are different now. The sentiments are almost unanimously pro-war. These same songs seem more poignant now than ever, and I feel strongly that they should be heard by a wider audience. We must ask ourselves questions about aggression and why we took that path. We must remind ourselves not to take our resources for granted. We must hear the sound of war planes, and concern ourselves with the devastation coming to light in the aftermath of this war. I'm afraid that the country's back-patting, flag waving "euphoria" overshadows our memory of that extremely uncertain period of time, when we questioned the "rightness" of aggressive action.

A RESOURCE FROM SOUND CREATIONS:

I've produced the tape "FOR THE LOVE OF OUR COUNTRY". It is an anthology of five songs, four written by the classes mentioned, and one, inspired by them, which I wrote. My aim is to get these songs into classrooms, and onto the airwaves of children's programming. On the cassette it says, "PLEASE DUPLICATE THIS TAPE; SEND FOR J-CARD". On the "J-Card" (the cover insert) it says: "Unauthorized production of this tape for non-profit reasons is permitted." A suggested contribution of \$4.50 (ppd) will be used to offset production costs. Please send a \$2.00 (ppd) contribution for the J-card. Proceeds will be donated to Middle East relief organizations.

Support for the project has been overwhelming both in my local area and in South Carolina. If you would like to hear these songs please write to: **SOUND CREATIONS, BOX 950, AMHERST, MA 01004 \$\$\$**

Children's Music Network
P.O. Box 307
Montvale, N.J. 07645



TIME TO RENEW YOUR CMN MEMBERSHIP!
ALL MEMBERSHIPS ARE UP FOR RENEWAL ON SEPTEMBER 1ST!
USE THIS FORM FOR NEW MEMBERSHIPS ALSO!

Our membership year starts in **September!** Please renew your CMN membership by September 1, 1991 in order to maintain your membership status and receive all Children's Music Network mailings. For people who sign up after September, we will attempt to provide the most recent issues of "Pass It On", if still available.

Membership in The Children's Music Network includes a subscription to the newsletter, a CMN directory which lists members and individual's resources (available to members only,) and information about regional and national gatherings and resources. While the various regions plan their get-togethers at different times during the year, we tend to have national gatherings in late January, early June and late October.

ANNUAL MEMBERSHIP FEE:

Individual or Family Membership - suggested fee: \$25.00 US / \$30.00 Canadian
(\$15-\$30 sliding scale. We welcome all members. When determining your fee, please note that \$15 does not cover costs.)

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

TO RENEW OR JOIN AS A NEW MEMBER:

Simply fill out the form below and send it with your check or money order made out to:

CHILDREN'S MUSIC NETWORK
POST OFFICE BOX 307
MONTVALE, NEW JERSEY 07645

NAME: _____ ANNUAL MEMBERSHIP FEE ENCLOSED: _____

ADDRESS: _____

_____ DAY PHONE: _____ EVE PHONE: _____

RENEWAL _____ NEW _____ CHANGE OF ADDRESS _____ CLOSEST REGION: (see pp. 6 - 7) _____

DIRECTORY LISTING

I wish to be listed in the next CMN directory ☐ yes ☐ no. Please list as noted above ☐ yes or as follows:

Please supply the following info for inclusion in the directory on a separate sheet. (Note: CMN will not write listings for you or from your promo)

1. Circle letter codes that apply to you: Distributor Educator Media Performer SongWriter YoungPerson Parent PProducer BookingAgent Other:
2. Describe your work or interest in children's music.
3. What are you seeking from other network members?
4. List any resources (records, books, etc.) you have available, include prices.

Directory space is limited; lengthy submissions may be edited.