
PASS IT ON!

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

ISSUE #9 FALL 1991

CHILDREN AND SONGWRITING

By Tom Hunter

In writing songs with kids, playfulness makes the process fun and significant - playing with words, ideas and sounds, wondering about, lingering with, turning a word, idea or sound over to take another look or listen. There's no particular point to the playfulness, no objective or bottom line. You're just playing, for the fun of it, and for the significance of it, too, because, "If we examine where new ideas come from, we can see without hesitation that they come from 'tinkering' or 'playing around.'" (Selma Wasserman, speech, 4/20/91) It's the same for new words or new sounds. They come from tinkering and playing around.

So if you want to write songs with kids, I think the first step is to be playful. I usually start by singing a song or two that other kids helped write, interrupting along the way to talk about what I remember of the process - "Here we got stuck and someone said this, isn't that a wonderful word?" "A really quiet girl had this idea," etc. I want to let the kids know that the "rules of the game" here are that it's fun, the process is playful. I'm not looking for particular answers, unusual words and ideas are welcome, and I will listen to whatever they want to say. (My experience says loudly that when children know they'll be listened to, "inappropriate" remarks - like hurtful ones or overly obscene ones - decrease dramatically.) I don't give these "rules" directly; I'd rather they just be a part of the process, something for them to get a sense of as we go.

With that sort of context set, I

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HEALING OUR HERITAGE

by Ellen Greist

A few weeks ago I attended an end-of-year choral concert at my daughter's elementary school. The theme was "America's History In Song", and the concert was dedicated to those who fought in Operation Desert Storm. Between songs, a teacher narrated, providing information and transition, painting a picture of the years between 1776 and the present. I sat through "America the Beautiful" and "Yankee Doodle" okay; this was to be expected. But I began to be alarmed as we sailed through the Nineteenth Century. The children sang "Erie Canal" to demonstrate our growth and technological progress, and "My Darlin' Clementine" in celebration of the Gold Rush of '49. Where were the Native Americans? The narrator assured us that the years between 1814 and 1860 were "relatively peaceful". Where were the slaves? I looked around the auditorium for help, but it seemed that everyone else was listening with rapt attention and pride. By the time we got to the Civil War (the kids sang "Dixie", "Battle Hymn of the Republic", and "When Johnny Comes Marching Home"), alarm had turned to anger. I barely heard the section on the early Twentieth Century, which was represented by "Bicycle Built for Two" and made no mention of the Suffragist or Labor Movements. I left frustrated, knowing I had to do something, but unable to formulate a positive, effective response.

Soon afterward, as a delegate to the Unitarian Universalist General Assembly in Florida, I learned of

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THE HAVASUPAI INDIAN CHILDREN:

A MUSICAL TESTIMONY TO JUSTICE

By Ruth Pelham

We are the children of the blue-green water

The Havasupai, guardians of the Grand Canyon

And we sing out: "No uranium mining, we'll fight to save our Canyon"

These song lyrics were composed in April 1990 by eight eighth grade students from the Havasupai Tribe in Arizona. Their song powerfully sings out about the Havasupai's current struggle to stop the development of a uranium mine on their most sacred ancestral lands.

The Havasupais believe that the mine could put an end to life in their canyon through contamination of the water, air and land. They also

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FROM THE EDITORS

Most of the songs selected for this edition of "PIO" have been shared at CMN song swaps around the country. In many ways, they are examples of the diversity we, as a network, represent. It was indeed a pleasure to have had the opportunity to attend the Southern California NAIRD Convention song swap in May and the Pine Bush, NY song swap in June. We hope that all of you are able to get together with others and share songs in your areas of the country; it is truly one of the great benefits of being a part of this network. The idea of sharing songs with others brings up an important issue we would like to pursue in this column.

We would like to discuss the issue of selecting appropriate songs for various audiences. Many of us feel very passionately about the issues presented in our songs. We write about things that need to be said; and we look for songs by others that express just the right sentiments. We want our audiences to ponder new ways of seeing things, hear different points of views, expand their horizons while enjoying the music, beat, and sense of community that singing together can create.

Our concern about song selection was triggered by a disturbing incident. At the People's Music Network (PMN) gathering in June, we attended a workshop on Children's Songs. It took the form of a song swap and we went around the circle, taking turns sharing songs. There was probably an equal number of young and older people present. At one point, someone decided to sing a song he had written about the drug Ritalin, which is often prescribed for children with attention deficit disorders or hyperactivity. It was clearly a subject about which the presenter had a lot of strong feelings and they were quite evident in his song. The song described children not being able to say "NO" to this "drug" and it told of

a child who had been medicated with Ritalin and ended up committing suicide. While we are not sure about the connection between Ritalin and suicides, we were sure that we did not want our children (who were present at the workshop) to leave thinking that kids who take Ritalin commit suicide. Many of the adults present had a very strong reaction while listening. We felt that the children present had been subjected to some kind of abuse. The singer had provided them with a very frightening idea with no opportunity for discussing facts or different viewpoints. It was like dropping a bomb. For all he knew, the singer could have been singing to children who were taking Ritalin. We ended up discussing the song later with some of the children who had heard it. The whole experience has stayed with us.

This is a difficult issue to write about; perhaps because CMN and PMN serve as safe havens for artists' to present their varied ideas in song. But, when an artist performs for a young audience, it seems to us that free speech plays second fiddle to children's rights. We all need to be responsible for the well being of children and we need to keep this in mind when we select our play lists. Children need to be developmentally ready for what they will be taught. We can't ask them to differentiate between opinion and facts when they don't yet have the information to do so. Children have a right not to be put in such a situation. While we might have disagreed with the premises of the "Ritalin" song if performed for adults only, the fact that it was casually performed in the presence of children was irresponsible and could have been damaging.

While this might be a controversial editorial: asking people to limit self expression, and maybe trying to define the boundaries, let's confine the theoretical issue to a dialogue in these pages, and not subject our young listeners to our passions if it is not in their best interests to do so.

Sincerely yours,
Andrea and Ron Stone

"PASS IT ON!"

is the newsletter of
THE CHILDREN'S MUSIC NETWORK.

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

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Extinction's Not For Me

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© 1991 Sandy Byer

This engaging song was presented by Sandy Byer at the national CMN gathering in Massachusetts in January, 1991. We all joined in with gusto and laughter on the chorus! Contact Sandy at 26 Bain Ave., Toronto, Ontario Canada M4K 1E6 for information about her songs and recordings.

The musical score is written on six staves of music. Each staff has a key signature of one sharp (F#) and a common time signature (C). The notes are in a simple, accessible style, with lyrics written below each staff. Chord symbols (C, G, F) are placed above the staves at various points. The lyrics are: The steg - o - saur - us walked this earth in pride Not once im - ag - in - ing that all the di - no - saurs would die But some plan - e - tar - y change re - moved them all from off the range Now they're just mu - se - um bones for us to spy. Chorus: Oh no (Oh no) Oh no (Oh no) You can't bring them back when they go You can get down on your knees, lift your arms and beg "oh please" But wish - ing for it just won't make it so.

The stegosaurus walked this earth in pride
Not once imagining that all the dinosaurs would die
But some planetary change removed them all from off the range
Now they're just museum bones for us to spy.

Chorus: Oh no, (oh no) Oh no, (oh no)
You can't bring them [4th v: "us"] when they ["we"] go
You can get down on your knees,
lift your arms and beg "oh please"
But wishing for it just won't make it so.

They say the dodo wasn't a smart bird
Its wings too small, its big body absurd
But I sometimes wish I'd see the dodo flying over me
Of course I can't, extinction is the word.

There was a whale so large and called the blue
It filled the oceans roaming through and through
But the harpoons and the guns put an end to just about each one
And now remaining there are just a few.

There are animals and plants still disappearing
Through greed and blindness and stupidity
The air and waters choke with toxic waste and too much smoke
I wonder if the next to go is me.

The time has come for everyone to say
That we won't stand by and let ten thousand life forms slip away
We'll petition and we'll fight, all living things have got the right
To grow and flower on a bright clear day.

last chorus: Then we'll say (we'll say) Hooray (hooray)
We're standing for our future on this day
We'll petition and we'll fight,

BOTH SIDES NOW: INTERVIEW WITH REGGIE KELLAND

Conducted by Phil Hoose

For the past year, Reggie Kelland has been the Director of Children's Marketing for A&M Records, by far the biggest children's label. She is in charge of "everything to do with children's music," including signing and developing artists, coordinating the sales force and marketing "product"--CD's, cassettes, videos and anything else they can think of. Reggie has long been in the trenches of children's music. For seven years she managed the career of singer/songwriter Peter Alsop and before that, booked artists with a small DC-based entertainment firm. Even in college she was the one who brought in artists. But it's nurturing artists that she really likes. "I can't sing or play an instrument, but I realized pretty early that I could help promote the people who did have those talents, to help them make the best use of it." By telephone from her Los Angeles office, Reggie spoke with Phil Hoose about the view from the top, offered practical advice for beginning and intermediate artists, and gave her perspective on the state of children's music.

PIO: How much children's music does A&M do?

RK: We're just releasing our 7th audio for this year--that's cassettes or cd's, and we have one video. Next year, we'll have heavier video and lighter audio. A&M has been in children's music for 7 years. We have the biggest roster of performing artists of children's music. Many others have animation.

PIO: How many artists do you work with?

RK: We've got eight right now. We have Sharon, Lois and Bram, Bob McGrath, Shari Lewis, Tom Chapin, Linda Arnold, Frank Capelli, Kim Noah, Fred Penner. And the Raffi videos.

PIO: Are you trying to sign new artists?

RK: Not this year. Now all my time is taken up with the eight artists I'm working with. My responsibility is to them is so great that I don't spend a lot of time looking for new product. We want to develop artists here, over their whole career.

And it's a lot of work. The marketing alone is really a challenge. Just putting something out on a shelf doesn't mean it's going to get sold. The retailer puts your product on the shelf but it's the responsibility of the label to get it off the shelf. There's no network of children's radio stations. If you get a pop hit, there are 500 stations you can send it to. If it gets on their play list, it can get to number one in a couple of weeks. We don't have that.

PIO: What will you be looking for when you are ready to recruit new artists?

RK: When it comes time for me to sign new artists, I'll be looking for people who have been independents and who have been around for awhile. They have developed a following and a level of sales through their own power and initiative. It takes about 5 years to develop a children's artist to the point where they're seeping into anyone's consciousness.

I listen to a lot of children's music. Not with an eye toward signing anyone right now, but I also write a column for a national publication on children's music. I review children's music. And I have heard some wonderful music out there. There are a number of people that I think have great potential. And when the time comes I will definitely sit down and give those people a serious look. There are a lot of folks in CMN with really wonderful product. I could name 20 who are doing a great job as independents. They have great packaging, too, and sometimes that's half the battle.

PIO: Are more and more artists entering the children's music field?

RK: Definitely. Some of them are dabblers, who won't make a career in children's music. Some are movie stars reading stories. It gets

kind of, well, aggravating when people who have dedicated their lives to performing children's music have to compete for shelf space with those people.

PIO: Before we ask you the big question, namely, how do we attract your attention, we'd like your advice about developing careers in children's music. How do you get going?

RK: When I was working as an independent, managing Peter Alsop's career, I never once sat around and figured that a major label would pick us up. It's up to the artist and the label they're on--if they have one--to get out there and beat those bushes on their own. There aren't a lot of labels out there that can sign a lot of artists. Most children's artists will be independents for most if not all of their careers. Being on a major label isn't necessarily best for anyone.

In working with Peter, I felt it was my responsibility to push that company and move that artist as far as we could go. If the stuff wasn't getting there it was because we weren't pushing hard enough or looking creatively enough. My advice to everybody is, 'don't wait for a major label. Make your breaks happen as an independent. Some of the independent labels are getting into good sales figures. It can be done.

Networking propels a lot of folks forward. Sharing information among smaller children's labels. Going to trade shows and sharing booth space. Taking out cooperative advertising. Really being there to support each other emotionally and with information. I was an independent before I got this job, and it was networking that really caused a leap in our business.

PIO: At what point does a performer need an agent?

RK: The most important agent for a children's artist is a booking agent. You may need a manager-type agent if a major label has expressed interest. But get a booking agent as soon as possible. Some artists are trying to do everything: Booking, recording, writing. After

awhile you get burned out quickly.

Here's one thing I've seen work: An artist has someone working with them who is equally talented on the booking side. I worked with Peter Alsop for 7 years. That was a great experience, and successful for both of us. He's a terrific songwriter and performer and I could concentrate on booking and administration. It turned out to be a healthy partnership. We could each concentrate on our area of expertise.

Bill Harley and Debbie Block work the same way. Debbie's as talented in what she does as Bill is in what he does. They are a very successful team. It's well structured.

PIO: How does one find people like you and Debbie to help them?

RK: Two or three artists who complement each other musically and who feel good about working together could hire a booking agent or career agent to do publicity and administration. It's more affordable that way. They'd have to find somebody who was as committed to their careers as they are; that's hard to find.

PIO: What is a fair financial arrangement for that model?

RK: There are a couple of ways you can work it. Mainly, it has to be worth everyone's while financially. You'd really hate to lose somebody who was good and gung-ho because they couldn't afford to work for you.

If I were the agent being hired, I'd need a guarantee in the beginning. A salary. A bi-weekly or monthly check. Especially at the beginning a 10-20 percent cut of all the dates these artists would work wouldn't be enough for the agent to make a living. And expenses would have to be paid. It would be a serious investment.

But once it got rolling, the agent could receive a reduced salary plus a percentage of what they brought in. But you should think it out. Some of the things an agent brings in may be intangible. If he or she plants a story in a parenting publi-

cation about the artist, how do you know how many people that brought to a concert or how many cassettes that story sold? How do you assign a price tag to that? It's cleaner if it's strictly booking. But if it's also publicity, mailings of new releases, that's more of a partnership in somebody's career.

PIO: At any given moment, most of the songs being sung to children are probably being sung by mothers, day care providers and grade school teachers--most of whom are women. And yet most of the money-making performers in children's music seem to be men. Why?

RK: Sometimes I refer to the children's music industry as a bunch of white guys with moustaches. A lot of them came out of a folk music background. And there were more males there than females. More and more women are starting to get into children's music now. We've got Linda Arnold. Marcia Berman, Cathy Fink and Marcy Marxer, Charlotte Diamond, Heather Bishop...there are more and more women.

It will even out, but the men always do seem to get the first look when it's something new. Obviously I have an attitude here. It's unfortunate and unfair, but it happens.

It's just at this point a very heavily white male field. I'm looking forward to having more ethnic diversity in children's music as well. There are exceptions here, too. Jackie Torrence and Bobby Norfolk, Len Cabral are African-American performers. The field is expanding.

PIO: What do you think of CMN?

RK: Until I took this job, I was pretty active in CMN's LA chapter. We've had some really dedicated, committed people in LA here working on different projects. They've provided members with song swaps and day long activities, songwriting workshops, business workshops, concerts. They've done a great job. They've brought in teachers, parents, people who work for record labels, retailers,

media people. This is a real hotbed here. I hope that level of activity will happen throughout the country. I believe it will, too.

I like what I've seen of Pass it On! It contains a lot of information. It's very responsive to what's going on out there. It's a really good publication. I've always said that CMN is one of the best bargains around in terms of what you get for your membership. CMN seems to be exploring a lot of avenues. It's impressive that you hooked up with NAIRD during the convention this year. CMN should consider making contacts into some of the other hotbeds of children's music. Seattle comes to mind as a really fertile area.

PIO: A&M was Raffi's label, and Raffi towers as the Babe Ruth of children's music. How do you evaluate his contribution?

RK: Raffi was a function of time, place and need. And the man was brilliant. He found a niche and grew into many times life size in that niche. We need to credit him. Would a lot of independent labels even be here today if it weren't for Raffi and A&M? They gave us a legitimate \$8.98 list price for children's products. Before that it was a lot of \$2.99 to \$4.99. You couldn't sustain an independent label in competition, with a product costing \$3.99.

He did all of us a service. He got out there with his records under his arm and pushed. He was talented, too. He gave us a children's performer who was not an animated character. Parents and kids could go see a real person in concert. He was a phenomenon, but I don't think he happened in isolation. Folks like Sharon, Lois and Bram are also very successful. Now that Raffi isn't performing for children anymore, you're going to see more moms realizing that there's more than Raffi out there. Other artists will grow into Raffi proportions.

PIO: Will the market grow too?

RK: Yes. More major labels are getting into it. And they're starting

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CHILDREN'S MUSIC AWARDS

**THIS IS THE SECOND AND
LAST ARTICLE IN THE
SERIES ABOUT CHILDREN'S
MUSIC AWARDS.**

ALA NOTABLE CHILDREN'S RECORDINGS

The American Library Association-Association for Library Service to Children's Recording Evaluation Committee consists of approximately 6-9 individuals from across the country who work with children and youth in library settings. Committee members are selected by ALA-ALSC division. Suggestions for individuals to serve on this committee may be made to the division president. Most committee members serve for a two year period, with reappointments often considered. The make-up for the committee should include media specialists, persons working on the grassroots level with youth through the age of 14 in a library setting as well as those with a music/recording background.

All material submitted to the committee must currently be available through a U.S. distributor. Each recording must be released during the year in which it is considered by the committee. (I.e. recordings reviewed this year must have a 1991 release date; a 1990 copyright will be considered if the recording actually was released this year.)

It is the responsibility of the committee to listen to and review, then select, the most notable recordings for children and youth through the age of 14 that were distributed/released during the previous year. (The 1992 Notable Recordings list will consist of recordings released in 1991.) Criteria for selection to the ALA-ALSC Notable Recordings list indicate that these recorded materials are "of especially commendable quality

which respect the child's intelligence and imagination; exhibit venturesome creativity; and in exemplary ways, reflect and encourage the child's interest."

In early Spring, the Chair of the committee sends letters of invitation to submit recordings, recording evaluation verification forms and a list of the entire committee membership to all known (to the committee) recording artists/producers/distributors in the U.S. and Canada whose market is children and youth through the age of 14. This year the Chair sent this information to approximately 400 U.S. and 15 Canadian firms.

This list of firms is divided up among the committee members. Each committee member is the assigned reviewer for approximately 50 such firms. The letters of invitation result in each committee member receiving 50-300 recordings to sift through, looking for the most notable. While each firm is only asked to submit one copy of each recording to the person indicated at the bottom of the information verification form, many elect to send each recording to each member of the committee. It is actually in the best interest of the artist/producer/distributor to submit each recording to as many committee members as possible since obviously, the more ears that hear the recording(s), the greater the range of reviews and interest in the recording. Although many recordings 'make' the 'list' that only were sent to one committee member.

While judging/reviewing recordings, the committee considers aesthetic and technical aspects - the effective use of voices, music, language, sound effects, etc. - creating a unified whole. Adapted materials are considered, but must remain true to, expand, or compliment the original work, while meeting the criteria for excellence. All types of recordings for children and youth, including music and song, storytelling, language lessons, 'read-alongs' (with books included), books on tape, etc. are considered for the Notable's list. All formats of recording, CD, cassette and LP are considered and attention is spent

on the packaging of each recording (liner notes, cover art, lyric sheets, etc.).

The committee makes every attempt to remain unbiased and open to artists of all types and persuasions, as well as experience. Hence, all recordings submitted receive the same level of review interest. New artists go up against 'top' artists, but are judged on their own individual recording merit, not in comparison with Raffi, or Hap Palmer, or Sharon, Lois & Bram. In fact, submission to this committee is a great way for a 'new' artist to gain national recognition.

The competition for this 'award' is not quite as fierce as that for the Caldecott and Newbery book awards, although many librarians and other educators strongly consider selection to the ALA-ALSC Notable Recordings List as strong criteria for selection for purchase. On occasion, an artist/producer/distributor will contact committee members to inquire about the status of their recording(s), send multiple copies to all committee members - thinking more is better, send 'extras' (sunglasses, stuffed animals, etc.) or offer a meeting over drinks or dinner. All such actions are taken with a grain of salt by the committee members and there is no set rule saying such actions should be avoided.

As individuals, the committee members review submissions all year long. The Chair happens to have a two hour drive to and from work daily, so she uses this time to review submissions. The committee gets together twice a year; in the summer at the annual American Library Association meetings and in January at the Mid-Winter ALA meetings. The summer session is spent in part, taking part in the multi-media 'Notables Showcase', in which those books, films, software, filmstrips and recordings that were given 'notable status' by the previous year's committees are presented. The rest of these meetings are devoted to reviewing 'the best' of the recordings submitted to committee members by the 1st of June.

Actual selection of recordings for the annual 'Notables' list is made at ALA's Mid-Winter meetings. At this time, the committee literally spends 8-12 (or more) hours a day for about three days locked in a room listening to and voting on recordings for selection to the current year's Notables list. While there is no limit to the number of recordings that can be selected to each year's list, the average is 20-30 recordings that are indeed the most notable for that given year.

Once the list is finalized, the artist/distributor/producer is notified by telephone and this act is followed up by a congratulatory letter. ALA's PR office spreads this news even further. The April issue of School Library Journal usually features a spread on all the notable selections (books, film, software, filmstrips and recordings). This year for the first time, Notable Seals were made available for purchase through ALA Graphics. (For info on seals, contact ALA Graphics at (800) 545-2433.)

Finally, the deadline for submissions for the 1992 Notable Recordings List (those recordings released in 1991) will be December 15, 1991. All submission inquiries should be made to **Elizabeth M. Simmons, Chair ALA-ALSC Recording Evaluation Committee, Kirkwood Highway Library, 6000 Kirkwood Highway, Wilmington, DE 19808 (302) 995-7663.** Unlike the Parent's Choice and other awards, there are no fees involved in submitting recordings to the Recording Evaluation Committee. The only monetary involvement is the cost of the recordings sent to the committee and the postage.

THE NAIRD INDIE'S

The National Association of Independent Record Distributors and Manufacturers (NAIRD) is a not-for-profit membership organization for companies involved in the recording, production, manufacture, distribution, promotion and sale of independent products. While children's music is one genre serviced by NAIRD, the full spectrum of musical and spoken word genres are also represented. NAIRD has been in existence for

19 years and is governed by a 12 member Board of Trustees who are elected from the general membership. Membership is a pre-requisite for entering the INDIE Awards and for attending the NAIRD Convention. Membership dues for 1991 were \$165/company for new members, and \$125 for renewal. The fees will be restructured for 1992.

The INDIE Awards were first instituted in the late '70's. The INDIES are presented as part of the Awards Ceremony during the annual NAIRD Convention, held in the spring each year. One First Place INDIE and two Honorable Mention Certificates are awarded in recognition of excellence in recorded music by independent labels in 29 genre categories and in 2 non-music categories (Cover Design and Liner Notes). At this time, the NAIRD membership is responsible completely for all rounds of the selection process and only NAIRD members are eligible to receive INDIES. The selection process employs a three-ballot system. There is a nominating round where NAIRD members are eligible to submit nominations (a label may nominate its own recording), a second round - comprised of all eligible entries from the nominating ballot, and a final round comprised of the top 5 vote-getting entries (more in case of tie, fewer in cases of small number of nominations) from the second round ballot.

In a continuing effort to further legitimize the selection and voting processes, the NAIRD INDIES committee is currently considering alternative methods of nominating, screening and voting procedures. Although specific guidelines have not been firmed up, it is certain that the nominating procedure will begin in the fall rather than late December. Under this plan, the bulk of the screening process will have taken place before the holidays and the second round ballot should be ready by mid-January. This new timeframe will allow for all the balloting to be completed well before the convention (however winners will definitely NOT be announced until the Awards Ceremony on May 9, 1992). This will in turn allow the Award Ceremony to be a professional presentation.

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NEW SOUNDS

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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, Canada M4K 1E6.

KIM & JERRY BRODEY: **Let's Help this Planet**

Kim & Jerry's latest cassette is a fun, musical adventure into our environment... and more. The Brodeys use lots of humor and musical styles as they sing us through our oceans, rainforests, orchards and villages right back to our own front yards. Along the way we meet lions and mice, and discover the importance of giving back to our precious mother earth. Cassettes are \$12.50 inc. s+h. Available from Mariposa in The Schools, 68 Broadview Ave. #401, Toronto, Ontario Canada M4M 2E6.

CRAIG 'N' CO.: **Morning 'N' Night**

Craig Taubman's latest release, Morning 'N' Night, has a concept that works in every way. The sheer exuberance of the morning expressed on side A contrasts nicely with the calming, original night-time songs on the flip side. Songs from Disney's "Songs for Us" videos are featured. Craig 'N' Co.'s contemporary sound and heartfelt vocals infuse even the slower songs with positive energy. Cassettes are \$7.95 + \$2 s+h. Available from BPC, 3342 South Sandhill Rd., Las Vegas, NV 89121.

MARK ESKOLA: **Uncle Henry's Farm**

On Uncle Henry's Farm, children of all ages, especially those from 3 to 7, will find many wondrous and delightful things to do and see. They'll find a silly monster living under their bed, and wave from a truck to a passing bicyclist. They'll learn how numbers work and see wondrous things in the clouds passing overhead. You can hear guitars, banjos, drums, violins, harmonicas, people singing and kazoos. Cassettes are \$10.50 inc. s+h. Available from Mark Eskola, 8889 Roberts Dr., Dunwoody, GA 30350.

REGIONAL REPORTS

CANADIAN REGION

Sandy Byer
26 Bain Avenue
Toronto, Ontario Canada
M4K 1E6

Sandy is the reference person for Canada. Information and queries can be directed to her. If Canadian members will be in the area for events of other regions, feel free to attend.

MIDWEST REGION

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

The CMN Midwest Region met Sunday morning, August 11, in conjunction with the Midwest People's Music annual gathering. There was a song circle and a general discussion of children's music. About twenty people attended and many wanted to spend a longer, more focused time together. The possibility of a small regional CMN meeting was discussed for sometime this year. Contact Stuart for more info.

NEW ENGLAND REGION

Joanne Olshansky
11 Marshall Terrace
Wayland, MA 01778
(508) 358-5213

As the national CMN weekend gathering will be held in October, 1991 in Connecticut, we will not have a separate regional gathering this fall. Please contact Joanne Olshansky if you are not yet a CMN member and would like to be notified of future New England gatherings.

NY METRO REGION

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

For clarification, NY Metro

Region includes New York, New Jersey and Connecticut. Anybody who wants to attend from these or other states is welcome! We will be having a gathering on Sat., Sept. 28th at the home of Barbara Wright. If you want to attend, or want to help in the planning, call Barbara.

NORTHERN CAL

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

Northern California is planning another "GATHER SING" on October 6th, 2 PM-8 PM, at the home of P.J. Swift. Song topics are still to be decided. Also, Lisa will be holding a song and info swap at her home sometime in November to share information from the National October Weekend. Call Lisa for more info on both events.

SOUTHERN CAL

Marcia Berman
570 N. Arden Blvd.
Los Angeles, CA 90004
(213) 460-4378

On May 15th, S. Cal. hosted a song swap at the NAIRD Convention, Sheraton Universal Hotel in North Hollywood. We had a big turn out of about 80 people. Earlier in the week CMN members had donated work hours for NAIRD in exchange for being able to include our new CMN brochure in each of the 800 Convention packets to be handed out to participants. A number of NAIRD Convention-goers dropped in at our lively songswap and heard about our activities. Many expressed an interest in knowing more about us. It was special to have Andrea Stone representing our national CMN. She opened by speaking to us about the values of the network. We had many highlights that included songs presented by a number of our young members including: Spencer and Stephanie Stone, The Peace Camp Chorus, Karlo Honig-Silbiger and Casey Muller, and Mara Brener, and many others. It was also nice to have CMN members from Northern Cal, the East Coast, and other parts of the country participating. Gerry Puhara presented

everyone with a copy of the CMN Member Discography, which she produced single-handedly. We appreciate her efforts! Reggie Kelland who participated on one of the NAIRD panels and spoke with many of the NAIRD members, reported that there was positive feedback about our part at the convention. Our next gathering will be on September 28th, from 9:30-4:00PM at Pacific Oaks Children's School in Pasadena. We will have a workshop in the morning entitled, "Selecting and Writing Songs for Children of the '90's" by singer/songwriter, Patty Zeitlin, followed by an afternoon Fall Harvest Song Swap. Contact Marcia for more info.

New Region Forming

MID-ATLANTIC REGION

Valerie Leonhart Smalkin
"Kindersingers"
P.O. Box 3
Monkton, MD 21111-0003
(301) 771-4349

The Kindersingers are a group of two women who recently joined CMN. They are wondering if others from PA, MD, DE, and S. NJ would be interested in helping form a region. Please call Valerie.

People from other parts of the country who would also like to form a new region are encouraged to contact the CMN office for ideas and help in doing so. The office can supply you with lists of members in your area, sample gathering agendas, etc.

NATIONAL NEWS

The site of the October National Weekend has been changed from Lenox Hill Camp to White Memorial Conservation Center in Litchfield, CT. Registration has gone very well with all on-site housing filled. Members from all over the country and Canada have signed up to attend. Registrants will be receiving directions and info in the mail.

We hope that all members have received their new 1991 Directory, which have been mailed recently. Enjoy networking!!!

Peace Is the World Smiling

9

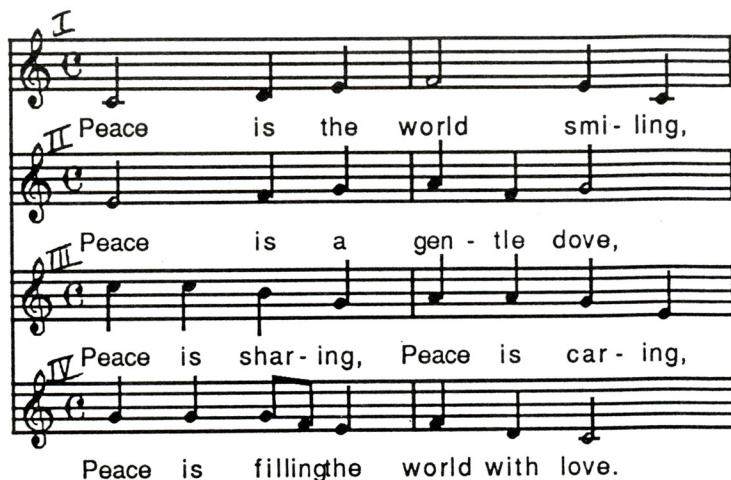
© 1989 Music for Little People

lyrics by Sequoia Butler & Karen Stokes

music by Karen Stokes

This beautiful round was presented by Marcia Berman and the Children's Peace Camp Chorus at the CMN songswap held at the NAIRD convention in Los Angeles, CA in May, 1991. It has been recorded on the cassette Peace Is the World Smiling (MFP 2104) by Music For Little People, PO Box 1460 Redway, CA 95560.

4 part round



ANNOUNCEMENTS

PULSE AND BILLBOARD MAGAZINES FEATURE CHILDREN'S ARTISTS

The Tower Records publication, "Pulse! Magazine" is featuring children's artists/labels in their September issue. Billboard also focused on the Children's Market in one of their August editions. In addition, U.S. News and World Report, July 22, 1991 edition presented an article titled, "Kids' singers of note". A number of our CMN members were mentioned. Also, catch the September issue of "Acoustic Guitar"! Jessica Baron (CMN member) wrote a wonderful article about children's music which also featured a number of our members! Its good to see Children's Music getting more attention in some of these mainstream music biz publications.

INDIE AWARDS ANNOUNCED AT NAIRD CONVENTION

At the 1990 NAIRD (National Association of Independent Record Distributors) Convention which took place in Los Angeles this past May, the winners of the INDIE

awards were announced at the convention banquet. In the Children's category, first place went to "Songs for Little Pickers" by Doc Watson, on the Alacazam!/ Sugar Hill Label and "On the Sunny Side" by Maria Muldaur, on the Music for Little People Label. Honorable Mention went to "Piggyback Planet" by Sally Rogers, on the Round River Label. In the storytelling category, both Honorable Mention Awards went to Bill Harley for his albums, "Come On Out and Play" and "Grownups Are Strange" on his Round River Label. Congratulations to our CMN members, Alacazam!, Music for Little People, Sally Rogers, Bill Harley and Debbi Block of Round River.

MANY THANKS!!

CMN would like to thank Mark Butts, C.P.A. for his generous donation of professional services provided to us in an effort to become a federal non-profit corporation. Thanks, Mark, for being so available to us with answers to all of our questions, etc.

Thank you, Gerry Puhara, from our Southern California Region, for putting together such an impressive Children's Music Network Discography! What a wonderful job!!

GRACE NOTES

Congratulations to Stuart Stotts and partner on the birth of their daughter, Cerisa Clare Obern, born this past June. We wish you all the best!

Congratulations to CMN member, Debbie Block of Round River Records, on becoming a member of the "Sing Out!" Board Of Directors.

NEW RESOURCES

Independent Music Association

The IMA is an association that provides independent labels with information about recording, manufacturing, marketing, and distribution. They have a cooperative marketing program, a catalog which includes members' releases, and a journal which provides information about a variety of issues relevant to independent labels. For information on joining, contact Don Kulak at IMA, 317 Skyline Lake Drive, P.O. Box 609, Ringwood, NJ 07456 or call (201) 831-1317.

RADIO WAVES: Update On Kids' Radio

Three commercial radio stations are currently airing a full-time children's format, more public stations are extending their children's blocks and more new programs are appearing. Inch by inch, despite a scarcity of funds, promotion and research, kids' radio is progressing!

WWTC (Radio AHHS) continues in Milwaukee, KKDS (an Imagination Station) continues in Salt Lake City, and here's a new one: before Kids' Choice Broadcasting Network went off the satellite last February (see Spring "PIO" article), Bob Cox from P.S. Broadcasting had been negotiating to sign WXJO in St. Louis on as an Imagination Station. Having made the commitment to air programming for kids, he licensed the Imagination Station identity and jungles from Kids' Choice and hired Sam Cooper and Brian Epps from WPRD, Orlando (the Kids' Choice flagship station). So now WXJO and KKDS in Salt Lake are two Imagination Stations delivering 24 hours of independent live programming for young audiences. Please support their libraries!

Two public radio stations are increasing their commitments to kids: Community radio KSER 90.7 FM in Seattle is airing 4 1/2 hours per week and KBPS 89.9 FM in Portland, Oregon, owned by the Portland Public Schools, is expanding their block to include more music. Both are looking for music and stories for their libraries.

As teachers and performers of music and stories for kids, there are three things YOU can do to promote and expand radio for kids. First, continue to send your CD's, LP's and/or cassettes to stations and producers. Remember that radio is your only showcase for audio. There is a symbiotic relationship between radio and performers --

we need each other to succeed. Secondly, why not try what Karan Bunin, Willie Sterba, Steve Chaney, Uncle Ruthie and other performers have done -- do your own radio show! This is certainly more involved, but have you ever entertained the thought? And thirdly, keep me posted of any new programs you've heard so I can update our list and pass the knowledge on to the rest of CMN members.

Thanks to Jeff Brown et al at KTOO for the radio list last edition!!! "PIO!" will put out updated lists every so often.

Add to your Children's Radio List: Sam Cooper, Program Director WXJO 95.5 FM, The Imagination Station, 7730 Forsyth, Suite 302, St. Louis, MO 63105 (314) 862-9550.

Elaine Garner and Jackie Loucks, Children's Producers, KBPS, Portland Public Schools, 546 Northeast 12th Ave., Portland, OR 97232 (503) 280-5828.

Holly Cummings, Executive Producer of Children's Programming, KSER 90.7 FM, P.O. Box 507, Lynnwood, WA 98046-0507 (206) 742-4541.

Two new programs for kids should also be added to the list: Karan Bunin, known for her "Karan and the Musical Medicine Show" is taking to the air waves from 8 to 9 Sunday mornings on commercial Q92 in Poughkeepsie, NY. P.O. Box 389, Hughsonville, NY 12537 (914) 896-9359.

Paul Butler is producing a new hour-long program called "Kids' Clubhouse" which is hosted by his two daughters and has a top 40 kind of flavor to it. Keith Talbot (from Kids America) has consulted in its production. Kids' Clubhouse will be aired on Sprouts digital cable radio. (See Kids' Chorus section of this issue for interview and address.)

Let's hear from you! **Jamie T. Deming, Children's Radio Productions, Northern Blvd., East Norwich, NY 11732 (516) 922-7307.**

RADIO CONFERENCE PLANNED FOR 1992

KOPN Radio of Columbia, MO is planning a conference for teachers and audio producers of children's programming, called The New Generation Radio Conference and Performance. Plans are being made for the second conference in July, 1992. Stephens College Child Study Department will be co-sponsoring this event. For information, contact CMN member, **Tina Hubbs, Project Director, KOPN Radio, 915 E. Broadway, Columbia, MO 65201** or call: (314) 874-1139.

NON-PROFIT RADIO SEEKS MATERIAL

New CMN member, Holly Cummings, has recently become the coordinator of Children's Programming at KSER Radio in Lynnwood, WA. She is looking for stories, music, etc. for the station's children's radio library. "Since I have no budget (yet!) I can't offer you much more than respectful, loving, and grateful exposure to an enthusiastic audience of kids 3-12 years old. Anything you have in the way of tapes, CD's, records... scripts, sheet music (we have eager actors and musicians!); any and all material will be accepted gratefully!" Send to Holly at: **KSER-90.7 FM, P.O. Box 507, Lynnwood, WA 98046-0507.**

"SPROUTS" SEEKS MATERIAL

"Sprouts", a national cable audio channel for children, seeks material for its 24 hour service for kids and families. The channel is a non-commercial service of the Digital Planet network, which will bring 90 channels of quality audio into homes across America for a small fee. It will have a national distribution by the latter part of 1991. "Sprouts" is interested in airing limited series, etc. "Sprouts" can offer exposure in exchange for good quality material submitted on open reel or DAT tape. Contact **P.J. Swift, Associate Producer, Sprouts Channel, 305 Dickens Way, Santa Cruz, CA 90564 (408) 427-3980** for more specific details.

MUSINGS ON MUSIC

by Uncle Ruthie Buell
Halfway Down the Stairs
KPFK-FM 90.7 - L.A.

Early one morning I find myself in that wonderfully creative mist between dreaming and waking. I find myself wishing I had not gone to the strange party I went to the night before where someone in a lace blouse, expensive suede skirt and enormous hiking boots expressed shock, dismay and total disillusionment that the ever-pure and ecologically correct Uncle Ruthie would confess to eating and loving prime rib. I remember trying to ease her pain by assuring her that I only ate beef occasionally, seldom, almost never, only at gunpoint, but I live in a rough neighborhood. But now, anger waking me, I plot revenge on this sanctimonious attack on my personal rights.....and in one minute the chorus of a new song has been born:

"The cry of the carrot, the bleat of the broccoli,
The wail of the radishes under my feet
From now on my pledge is to cherish all veggies
And that's why I only eat meat!"

(The rest of the song is finished in three days, but most of my songs are born at dawn, and a lot of my anger is expressed through song-writing.)

A little later I am on the San Bernardino Freeway, still nursing my new beef (pun intended) I pass the ubiquitous MacDonalds, and suddenly a new verse to my "Cow Song" surfaces in my brain. Holding the wheel with one hand I grab an important school document and begin to scribble on the back without taking my eyes off the big rig in front of me,

"Cows are victims of oppression,
So I thought I'd write a verse on
Cows who've opened up a restaurant
Where they'll serve you a Mac Person!"

In school we are busy adjusting wheelchairs, timing seizures and forcing Silvia to use her walker.

"I'm not coming to school tomorrow because you made me get out of my chair."

"Silvia, don't make promises you can't keep!"

There has been no time to think about songs until Gilberto sees the prettiest assistant in the school walking by the door.

Gilberto has loved this 36-year-old married woman for two of his eleven years, and he wants the whole school and world to know of his obsession.

"Oh, God, there she is!!!.....Hello, Jeanette....Bye, Bye, Jeanette...Ay, Ay, Ay, Jeanette!!!!!"

There's something in the rhythm of his lovesick greeting that makes me say, "Gilberto, that sounded just like a song! Shall we make a song out of it?"

We do...it has become the favorite song in Room 31...

"Hello, Jeanette, Bye Bye, Jeanette, Ay, Ay, Ay, Jeanette, I love you!
Hola, Jeanette, Adios, Jeanette, Ay, Ay, Ay, Jeanette, yo te amo!!!!"

There are two funny verses and one serious, sweet one...

I realize, driving home, that many songs and ideas for songs have come from teaching, straight from the mouths and hearts of the kids. On my album "TAKE A LITTLE STEP," the title song was written while teaching little Sandy to walk. "Just You and Me" was inspired by the heartbreak of Jeffrey, an eight-year-old child with Down Syndrome. (Exclusivity and jealousy know no mental or chronological age.) "The Very Best People" was written during a tension headache brought on by the behavior of some very snobbish adults during one of my concert performances. The "Family Song" was composed following the tearful declaration of a ten-year-old girl that she missed her "other mother" who had moved out. "Maria," a song about depression, was the only song that could establish eye contact with its subject. "My Brother" was written about my

brother. The "Super Song" was written about an abused child - me. 11

"But sometimes, when I am just sitting,
I wish you would tell me, 'My dear,
I'm happy you live on this planet..
I like you just 'cause you are here!'"

It goes without saying that a song should have good rhyme, lyrics and musical structure. But a song must be like a person. It must be real, and it must come from life. And it can be serious or humorous, as long as it is honest.

So keep writing, and when we meet we'll share some tunes. And, who knows, if you touch me, or even make me mad, you can be sure I'll write a song about you! If you don't believe me, just ask the man on the next block who allowed his dog to deface my front lawn! He inspired a whole new Uncle Ruthie persona!

"I'm Captain Poop! I'm Captain Poop!
And how dare you take your dog out for a walk without a scoop?
I'm gonna take your picture - and your doggie's - and his mess!
And you'll find it on the front page of your local daily press!"

MORE RESOURCES

Folksong In The Classroom

This is an organization of working teachers of History, Literature, Music and the Humanities who have published a newsletter called Folksong in the Classroom for over ten years now. Being a non-profit organization they are totally financed by their subscribers. Their aim is to provide quality materials to teachers and educators at an affordable rate and encourage them to bring song into the classroom. Contact Diana Palmer, Assistant Editor, at 433 Leadmine Rd., Fiskdale, MA 01518 for more information.

It Feels Very Strange

1520 Calhoon St., Anderson, SC 29621

heavy rock beat

1. To — day dad's worried he'll have to go To the National Guard - he can't say no He may go a-lone or go with a friend. He'll get on a plane, and in the end, He'll have to shoot with a gun And he'll have to run — He thinks about his daughter & his on — ly son Hes been in training on a ri - fle range. But in the desert It feels ve-ry strange 2. To — feels ve-ry strange Bridge: Why do they have to go? I wish they were home and safe. Time seems to go so slow. Noth-ing to do — Noth-ing to say — 3. To — feels very strange feels so strange feels so strange feels so strange.

Today I'm happy 'cause my family's back.
They put their guns back on the rack.
The line in the sand has been washed away.
Peace has come because we hoped and prayed.
They shot with their guns
And they had to run.
They thought about their daughters and their many sons.
They were in training on the rifle range.
But back in their homes, it feels very strange...
It feels so strange.

KIDS HOST NEW RADIO SHOW

An Interview with Nicole and "J" Butler

by Hannah Hoose,
Stephanie and Spencer Stone

KC: How did you get started being co-hosts?

N&J: Our dad just told us one day that we would have a show of our own. We were really happy. (Paul Butler hosts "Imagination Parade" on WFDU-FM, 89.1 in NJ.)

KC: Is your show currently on the air? Where can it be heard?

N&J: Well it's on cable radio now in California. It's not in NY yet, but hopefully, by September. It plays in California about 8 times a day.

KC: What's the radio station?

N&J: It's on the "Sprouts" network of Digital Planet Cable Radio. We're also trying to get it on other stations. So far we're just on Sprouts.

KC: Tell us about Sprouts.

N&J: It's a mix of kid's radio shows. You know "Pickleberry Pie" with P.J. Swift and the Pickleberrys? They're on Sprouts, too.

KC: How do you decide what songs you'll play on your show?

N&J: We have a list of all different kinds of music. We have top 40 music, kids funny novelty songs, and stuff like that. We have to play certain kinds of songs each half hour. So we just pick from our lists.

KC: Jessie, have you ever written any songs?

J: No, not yet.

KC: What is the name of your show and how did it get its name?

N&J: The name of the show is "The Kids' Clubhouse". My dad asked what we wanted the show to be called, so we gave all kinds of names. We thought of the "Clubhouse" part and our father just came up with the "Kids" part.

KC: How many shows have been on the air?

N&J: We've done about 18 shows so far.

KC: Is the show on everyday?

N&J: Yes. Every weekday, but we're not sure about weekends.

KC: Do you get nervous before you do a show?

N&J: Not really. Sometimes we just get hysterical and we can't stop laughing. And we think, "Oh my gosh, I'm gonna burst out and laugh any minute." We don't get shy though or nervous.

KC: Do you pre-record your show or is it on live?

N&J: We record it.

KC: Is it fun?

N&J: Yeah! I like it, I think it's cool. We've asked our friends to help out too. Our show is set up so it takes place in different kinds of rooms. We do features in each room, like a joke room, an animal room, a game room, the guest room, the reviewing room, ... there are seven kinds of rooms. In the guest room we have had all different types of guests. We had our mailman on once.

KC: Where do you do all of your recording?

J: It's in our basement. We have all the equipment. We talk into microphones and we record on DAT (Digital Audio Tape).

KC: Anything else you would like to say?

N&J: We'd like everyone to know that we are interested in doing interviews with people involved with children's music. They should contact us at: **The Kids' Clubhouse, P.O. Box 62, Rye, NY 10580.**

ATTENTION ALL KIDS!!!



CONTEST FOR YOUNG MUSICIANS

The National Society of Musicians for Animals has announced a contest for young musicians (up to age 13). Are you a musician who cares about animals? Whether you're an instrumentalist, a singer or a composer... Whether you've just started lessons or are a seasoned performer... It's time to use your musical talent to help the animals! Give concerts, recitals; compose music -- and enter the contest! Contest categories include songs, one-act musical or opera. For more information and contest rules, contact: **National Society of Musicians for Animals, Contest, P.O. Box 436, Redding Ridge, CT 06876.**

Deadline: 12/31/91 Good luck!!!



LETTERS TO THE KC EDITORS

Dear Kids' Chorus Editors;

I appreciate the Kids' Chorus part of "Pass It On" and hope it continues. As a performing and recording artist for children, I value the feedback they offer about what works/doesn't work for them in the songs they hear. Thanks for being there and doing what you do.

Sincerely,
Lisa Monet
Circle Sound Productions
Arcata, CA

SOUND APPEAL

I like it when my mom plays my favorite songs. My favorite songs are "Old McDonald", "La Bamba", and "Shake Your Boomp". I like the way these songs make me feel. I like it when my family is all together at a concert and singing together. I'd like to give a concert someday. I'd play the bass guitar and have all the children sing together.

Matthew St. Charles-Monet,
age 7
Bayside, CA

The thing I like best about concerts is you get to learn new songs and sing them. I like music. I just

really like music! I'd like to do a concert someday. I'd sing and play the Chinese drum and the recorder.

Celeste Croy-Baker,
age 6
Bayside, CA

KIDS!!!

**LET'S HEAR FROM
YOU! SEND YOUR
ARTICLES, MUSIC,
AND PICTURES TO:
KIDS' CHORUS
PO BOX 307
MONTVALE, NJ 07645!**

Don't Call Names

by Kimmy Sue Denny - age 10, Laura Beth Denny -
age 9, Jean Rohe - age 6 and Jim Rohe - age 37

Jim Rohe and his daughter Jean sang this clever song of "answers" to name calling at the CMN gathering at Camp Thoreau in Pinebush, NY in June, 1991. Jim can be contacted at 19 Entwistle Ave., Nutley, NJ 07110.

The musical score is written on four staves in G major (one sharp). The first staff has a G chord and the lyrics: "If some - bod - y calls you a jerk, this should be your re - ply, 'A". The second staff has a D7 chord and the lyrics: "J.E.R.K. is a Jun - ior Ed - u - cated Rich Kid... so am I Don't call". The third staff has G and A7 chords and the lyrics: "names, it makes peo - ple feel small. If you can't say an - y thing nice, don't". The fourth staff has D and D7 (slower) chords, with a note "last time: D (slower)", and the lyrics: "say an - y - thing at all — — say an - y - thing at all." The word "CHORUS:" is written above the second staff.

If somebody calls you a jerk, this should
be your reply:
"A J.E.R.K. is a Junior Educated Rich
Kid...so am I!"

chorus:

Don't call names, it makes people feel
small.
If you can't say anything nice, don't say
anything at all...

If somebody calls you a pig, this should be
your reply:
"A P.I.G. is a Pretty Intelligent Girl (Guy)
... so am I!"

If somebody calls you a nerd, this should
be your reply:
"A N.E.R.D. is a Never-Ending Radical Dude
... so am I!"

usually ask, "What are you doing these days in here (i.e., your classroom, your school)?" It's an invitation to brainstorm, to play around. I make lists of what they say, on the chalkboard or butcher paper. Often I'll make comments to encourage the process. For example, if someone says, "We write," I might ask "Do you like writing best with a pen or pencil? Do you ever write with crayons? Do you ever get to write on the chalkboard?" Or if someone says, "We get bored," I'll ask, "Really bored or just a little? What's the most boring thing you do?"

A huge part of the process hinges on whether or not we want to listen to what kids have to say. My bias is that if kids know someone really wants to listen to them, they'll talk, they'll engage in the playfulness - not all the time and not every kid, but more often than not, and most kids. So when leading the brainstorming process, it's useful to notice your own impulse to direct the conversation, to accent this idea over that one, to notice these kids and not those. It all has to do with listening, and it's a rare grown-up who listens well to kids. If the brainstorming process goes slowly, I think it means that the kids have had too many experiences of no one listening to them or too much classroom time with rigid objectives and no playfulness. Then the process takes more patience and more priming the pump with questions like, "What are those things on the wall?" or "What did you do at recess?"

I stress this part of the process because the more liveliness there is, the more kids will be involved, the more ideas and words, the more usable song material. Even if a song doesn't come of it, you've created the occasion for the kids to have fun reporting and playing with words, and someone has listened.

Once the brainstorm list is made (when the energy or ideas decrease or when the clock determines the need to move on), I look back over the list to make comments about which items might be grouped together. Action words, describing words, places - whatever connections you or the class can make - help to

review and organize the list and help you begin to put the list into a song.

When it comes to actually making the song, I most often add verses to songs that already exist. For one thing, it's a little easier. It gives the class or group a common focus and context. It also tends to demystify the sense that people who write songs are magically talented and "I'm not one of them." I want song to be experienced as a usable, hands-on, flexible process ("bearing many fingerprints" as Ruth Seeger says), and adding a verse or verses is a manageable way to do that. It also demonstrates that folk songs and folk culture can change and grow. Educationally, it more obviously encourages playing with language and sounds by showing that once you hear the scan of a line and the rhythm of a verse you have a pattern that can be used again and again for shaping your ideas into something you can sing.

All those objectives can happen if you head out into uncharted tuneless waters (and I sometimes do). But currently, I most often add verses. An example is "The Little Blue Top," which I think is just about the best earth song there is. (Thank you, Tony Hughes!):

"Around and around goes the little blue top
Whirling and turning with never a stop,
Dappled with white and dappled with brown,
And the little blue top keeps on turning around."

The rhythm is easily heard. The form is clear. And it's very likely that a lot of things brainstormed from what's happening in the classroom can be connected to that little blue top. I get the kids to identify with me some specifics about the form of the song - how many lines are there? How many measures per line? What's the rhyme scheme? And then we're ready to shape a verse. Sometimes someone will have an idea to get the first line started. Sometimes I'll suggest an idea or a phrase. Most often, by this point, the playfulness has uncovered much more than can be used. And invariably, little by little, you can watch more kids play around

with the rhythm and the sound of words until they fit. 15

Here are two examples of verses added to "The Little Blue Top." From some Kindergartners:

"Water and the sky and berries are blue
Apples are red and strawberries are too.
Flowers are purple and mud is brown.
If we didn't have colors, the animals would frown."

And from third graders:

"Sometimes there's war as the blue top goes 'round
When much more happy ways cannot be found.
It's scary and lots of kids hope it will stop
So peace can come back to the little blue top."

The results - verses added or brand-new songs - need to be shown off! So invite the principal in to hear what the class has done, and the secretaries, and the lunchroom people, or visit another classroom. One useful strategy is to get different groups in the same school - grades, classrooms, whatever - to add verses to the same song. When I've been in a school all day (maximum of 8 sessions), it's fun to end the day with an assembly at which the kids sing what they've written and the whole school joins the chorus.

These suggestions work for writing tunes, too. I always start with words (just a personal preference), and then I brainstorm musical ideas by playing different chords, rhythms, sounds on the guitar. The kids respond by letting me know how they think the song should feel and sound. School songs are fun to work on, but almost any topic will do.

Another thought: I never guarantee that we'll get a new song done during a particular session or day. We might, but not necessarily. It's the process that's important, and the product might come tomorrow. Sometimes creativity, songs, poems, and paintings take time to grow, and I rebel against the dictates of a culture that wants results and conclusions and products right

now. If we don't get the song or verse done today, I'll keep working on it - from their lists of ideas - and send it back to them on tape. They can keep working on it, too, by adding to the lists, by reshaping the lines we've created so the process can continue. Folk songs are never really done. They keep growing. Maybe the best ideas come tomorrow or next month. When the process keeps going and when that process is built on playfulness and listening, then writing songs with kids becomes a time of nourishing those kids into finding their own ideas and creativity, and their own sense of song. It's also likely to lead to some good new verses and songs!

§§§

The Rose and The Apple Tree (Part 2)

by Lisa Garrison

It was 1978, the year of CETA grants, an extraordinary government program that seeded artists and their projects across New York cities to serve communities and awaken the country's latent cultural life. Music Mobile was born in Albany, NY that year. And in New York City, I was producing Musical Patchworks at G.A.M.E., Inc., then a children's art center crammed into a small storefront basement, which in its current incarnation has evolved into the Children's Museum of Manhattan.

Musical Patchworks was a series of nine workshops about women's music, featuring a full gamut of composers and performers (Edwinna Lee Tyler and the Roches, to name a few). The final event of the series was to have been A Tribute to Malvina Reynolds (recently deceased) hosted by performer Diana Davies and the staff of *Sing Out! Magazine*.

A small but devoted audience of women had gathered on the child sized bleachers that Wednesday evening to share Malvina's music

and philosophy. Despite the fact that the staff of *Sing Out!* hadn't arrived, the program was ready to begin. We'd gathered a small circle of brightly painted paper mache animals created by children at G.A.M.E., lit some candles, and were making our way through Malvina's animal songs.

It was during our rendition of "*You Can't Make a Turtle Come Out*", that I saw the vague outline of an exceedingly tall man descending the basement steps. As he bowed his head to make his way through the tiny entryway, he barely avoided colliding with the door frame. A certain awkwardness and irony prevailed as he followed my welcoming directive and settled himself on the shaky bleachers, where he loomed head and shoulders above all others in the crowd.

Although it was never intended or advertised for an exclusive audience, those were the years in which men politely stayed away from women's events. Our stranger seemed oblivious to the unwritten social mores of the day. And despite the incongruous circumstances in which he found himself, his booming bass soon joined in on our chorus and he gave all the appearance of that rare individual who is completely at home with a group of feisty women in a child centered world. Completely at home, anywhere.

The evening rolled along. We interspersed Malvina's songs and stories about her with discussion of her lyrics. As always her seemingly simple phrases were loaded with levels of meaning. "*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...*" Those words of faith in nature as it grows somehow suggest so many concepts: the cultivation of short and long range goals, an aesthetic that simultaneously celebrates fragrance and nourishment, the lasting values as well as the fleeting pleasures of this life.

Our gentleman caller then identified himself as the Reverend

Donald Harrington of the Community Church of New York on Park Avenue and explained to us that he was preparing for his upcoming sermon entitled "*The Ministry of Malvina Reynolds in Song*". By fluke he had learned about our event. "Where can I find out about Malvina's life?" he asked us. "Where can I find her music? I've looked in libraries...I've looked all over with no success."

"It's the folk music movement and the women's movement that keep her work alive", we told him. Still standing in for the absent staff of *Sing Out!*, I explained the dire financial straits in which the magazine found itself and the important work it does in carrying on the messages of songwriters like Malvina. Before he left us that night, he had promised me the free use of the Community Church to do a benefit for *Sing Out!*

When months later, I climbed the winding church stairway in my sneakers to his office, to finalize plans for a benefit concert for *Sing Out!*, I found the waiting room outside his study lined with photographs - the Reverend Harrington with Eleanor Roosevelt, with President Kennedy. It seemed remarkably in keeping with the spirit of Malvina's work that just as the distinguished Reverend descended to a grassroots community basement to find words for his sermon, I ascended to the community church apex to find a place for our concert.

Our stories, the traditions and individuals we have turned to, which in turn have shaped our appreciation and expression of music, need to be remembered and shared. I am proposing that *The Rose and The Apple Tree* be an ongoing column in "*Pass It On*," dedicated to doing just that, and I have agreed to serve as its editor. In the next issue look for an article by Argentinian songwriter and folk artist, Suni Paz about musical memories and influences from her childhood.



to see that we've been around a long time. Bob McGrath has been doing children's music for 23 years. Shari Lewis has been performing for kids for 30 years and going strong. I'm very pleased by the way things are going here. In the nine months that I've been here, we've seen increased overall sales for all of our artists, which is great since we were in the middle of a recession.

PIO: Is there anything to watch out for as we grow?

RK: Yes. Children's music is not really the record industry. The music itself has always had a lot of heart. As the industry is growing, more rising performers are hiring entertainment attorneys and big-time managers. There's nothing wrong with that. I just hope the managers and attorneys have the same kind of heart as the artists. It's special music. I'd hate to see it turn into a scene where people are scrambling over each other to get to the top. I hope we can keep the heart in children's music. I see some signs of trouble.

PIO: Are there topics that should be written about in songs for children that are not being addressed?

RK: Not really. Children's artists have always been on the cutting edge of what's happening in the world. Children's artists were among the first to write songs about the environment. About caring for each other. About caring for yourself as a human being. About building self-esteem. About building tools for living and becoming whole and healthy people, about respecting cultural differences. The more songs we have about such things for people at a young age, the less we'll have to deal with racism and homelessness. We're building a genuine concern for people in such songs, not with what they look like or what they do. When you're providing people with basic tools--a real caring for yourself and for other people--things like racism can't continue to exist. Many kids' artists are helping to provide these tools.

PIO: Alright, the question you've been longing for. You've been on

both sides of the desk now, as an agent trying to get attention for your performer, and now as the gatekeeper to the major leagues. How would you go about attracting the attention of Reggie Kelland?

RK: I'm beginning to feel like a real went blanket. Right now, you can't get my attention. It's because the artists I'm working with have my total attention at this point.

I never realized when I was on the other side of this desk how overwhelming the amount of product someone like me could receive. Almost every day I find myself saying to a wonderful children's performer, 'I don't even have time to listen right now.' I end up telling people, 'don't send me anything...I've got a pile on my floor up to my shoulders. And I don't even have a tape deck in my car.

Next year I think we'll be able to expand our roster. At that point it will be easier to get my attention. And even now I'm accessible by phone. I remember very clearly how it felt to be on the other side of this desk, and wanting to get someone's attention. We do listen. I hope people don't feel brushed aside by me. I respect the artists who call me; these are people who are doing wonderful work. I hope the contact with our office feels supportive. \$\$\$

(cont. from Page 1. HERITAGE)

the movement to counter the upcoming gala Columbus Quincentennial celebrations that are poised to sweep the country, with some truth and consciousness-raising about what this really meant for the indigenous people unlucky enough to be in the path of the "conquistadores". I knew that somehow this had to be a large part of my work in the coming year.

It came together at Rowe Camp's Liberation Week. With the help and support of other staff members, I developed a chapel service which we titled "Healing Our Heritage: Who Discovered America?" The service, ecumenical in nature, takes elements from Native American and pagan ritual, Quaker practice and Buddhist philosophy. It includes chanting, dance, poetry,

meditation, and provides an opportunity for everyone involved to think about and if they wish to, make a personal commitment to be part of the solution. Most important, while it presents harsh, painful facts about what really happened on those lush Caribbean islands during the years after Columbus landed, its message is not to cast blame or to polarize, but to allow the anger, foster the understanding that we are all involved in the process, commit to truly positive action, and begin to heal this wound.

I believe that the people who attended this service in the Rowe chapel were truly moved, and are the seeds of flowers that will grow and spread new seeds wherever they go. This response, along with the feeling of urgency and "rightness" that I had in developing and presenting the service have moved me to want to bring it to more people. "Have service, will travel." If you know of churches, fellowships, temples, synagogues or other groups that might be interested in a service of this kind, please let me know. I can be reached at 3600 Ridge Road, North Haven, CT 06473 (203) 248-4727. Thanks! \$\$\$

(cont. from Page 7. AWARDS)

NAIRD support for INDIE nominees and winners includes stickers (at an approximate cost of \$25/1,000) and print coverage of the final ballot (via Billboard, The Music Independent, NAIRD Notes, The NAIRD Newsletter, etc). An annual CD sampler of INDIE winners has been discussed and is a possibility. For more information about NAIRD and/or the INDIES, you can contact the **NAIRD Office** by mail at **PO Box 568, Maple Shade, NJ 08052**, by phone at **(609) 547-3331** or by fax at **(609) 547-4762**. \$\$\$

LETTERS TO THE EDITOR

Dear "Pass It On!",

My initial reaction to the interview with Diana Huss Green of Parents' Choice (Issue #8, Spring 1991) was

sour grapes; I'm just as good as those people who can afford to shell out the \$73 entry fee and the \$295/1000 labels. I tried writing down my reaction, but it came out as whining.

So I called Andrea. She told me other people had spoken to her with the same problem. Feeling safety in numbers, I can say what I'm feeling: People who care about children, know what is important to and for children, and can use music effectively to express this caring and knowledge, do not necessarily have much money. In fact, they often have very little. It is important for an organization like Parents' Choice to recognize this phenomenon. It is also important for parents to be aware that parents' choices can extend beyond Parents' Choice.

I realize that Parents' Choice faces the money issue, too. But other organizations find ways to recognize quality without putting such a high price tag on the recognition. And so, I congratulate all those (yes, I include myself) who have contributed to the growth of children's music, and ask parents to find new ways to discover what is available.

Sincerely,
Bob Blue

To the Editor:

I think Pass It On is great, but I was disappointed that your recent article/interview about the Parents Choice Award didn't probe more deeply into how their winning tapes are chosen. I have been baffled for years over the choices of such a highly reputed award. I've wanted to believe Parents Choice would be a fair evaluation for "music that reaches the hearts and/or minds of parents and children" (as Diana Green states in your interview). How can I, though, when tapes that are very mediocre emerge as "winners"? I am an avid collector and teacher of children's music and am amazed at some of the wonderful products that are passed over. I'm also increasingly more angry as I purchase tapes because of a Parents Choice award only to be

stuck with another tape that is not interesting or even appealing to listen to. My own children have begun to think that most of children's music is "dumb" or "boring". By giving awards to tapes that are so lacking in quality, Parent's Choice is hurting, not helping, the promotion of quality products for children. We all get turned off and wary of tapes in general. Rumors of 'connections' and 'influence' regarding Parents' Choice abound. After years of disappointment, I now reluctantly believe them. I wish your interview had pressed to uncover more about how exactly their "choices" are made.

Anonymous
(a concerned parent and teacher)

Dear "Pass It On";

I am writing in response to the recent article on Children's Music Awards. I am writing not to comment on specific points raised in the article, which do speak to some very important issues and concerns, but to share some of my experiences with awards in general.

I should say from the onset that my label has won a variety of awards from both Parents Choice and NAIRD in the past 5 or 6 years. I remember thinking before we won our very first award (which was from Parent's Choice) that if only we won this award, we'd be on our way (to where, I'm no longer sure). The point is, that while receiving an award is wonderful, it does not make or break a career, does not automatically triple your sales or create such a stir that major labels are beating down your door. It does help to win an award, but it is only one (possible) step in label/artist development and recognition. I think it is probably more important to develop a good media list and to use it; to develop and maintain good relationships with distributors; to find ways to creatively market your product and to keep your label and artist profile high among the people who count the most (your fans and distributors). These are the folks who buy and sell your product and while winning an award is a nice piece of information to share with them and, yes, it helps

to have award stickers on your product it is not the end all and be all. It is the song, the story and the artist's sincerity and energy that people remember, not whether or not the tape won an award.

The second point I'd like to make is that by its very nature, any award-giving process becomes somewhat political. My feeling is that we can ALWAYS assume that for every award given, there are others equally deserving that were not recognized. As a parent, I sometimes find myself saying to my son, you're right it's not fair...but there's nothing I can do, sometimes life just isn't fair. As an adult I still feel that sometimes life isn't fair and we don't always get the recognition we want so badly and sometimes deserve.

I do encourage everyone to participate in all of the award-giving associations and to enter your recordings. Even if you do not win an official award, there is something to be said for participating and being persistent...I'm sure that people notice when you've submitted something several years in a row. Maintain a positive attitude and try to keep the actual winning in perspective. We have been disappointed more than once in the ten years that we've been around and I'm sure we'll be disappointed again. I also do feel very appreciative of and honored by the awards we have won and do make a point of expressing my gratitude.

There are many children's artists out there with wonderful recordings. Sometimes I listen to a new tape by an artist I've never heard of, and I'm so moved that I want everyone in the world to hear it. Then, I come back down to earth, , and can only hope that somehow this tape (along with all the others) will find its way to the right people and places. The family market, as I see it, is an ever-growing one and I do think that with creativity, hard-work and a long-term commitment, outstanding recordings will always shine through, with or without the awards sticker.

Sincerely yours,
Debbie Block,
Round River Records

It All Turned Blue

19

© 1991 Sally Rogers

This is a delightful new song by Sally Rogers that has not yet been recorded. Contact Sally at P.O. Box 98, Abington, CT 06230 for information about her songs and recordings.

E

1 Oh, I woke up to-day and when I went out to play the

B E

4 world had changed o - ver night. All the

6 birds and the bees and the flowers and trees and the

F# B

8 buses and the cars and the tall street lights and the

E

10 houses and the yards and the driveways and the cars and the

B C#

12 clothes that hung on their racks had

A B E C#mi

14 all turned blue, and my Gram - ma, too and there

F# B E

16 wasn't an - y way to change it back.

Oh, I woke up today and when I went out to play
The world had changed overnight
All the birds and the bees and the flowers and the trees
And the buses and the trucks and the tall street lights
And the houses and the yards and the driveways and the cars
And the clothes that hung on their racks
Had all turned blue (and my gramma, too)
And there wasn't any way to change 'em back.

There was blue underwear, blue tables and chairs
And blue dogs chasing blue cats
There were very blue bears, blue kids with blue hair
Blue bankers and lawyers with big blue hats
And the people on the street had blue hands and blue feet
Blue faces, blue lips and blue eyes
And when I looked in the mirror I was blue ear to ear
I gotta say, it was a big surprise!

The days came and went, blue money we spent
And the radio was playing the blues
I turned on the TV, but all I could see
Was a great big screen where my eyes were glued to
Blue traffic jams, blue wars and blue fans
Cheering wildly for the team in blue
The stars and the stripes were waving that night
We saluted the blue, blue and blue

At the next sunrise when I opened my eyes
I was blinded by a wild display
Of fuchsia and gold, magenta and mauve
Gilded green with silver and a rainbow array of
People gathered 'round, yellow, white, black, and brown
To celebrate the end of our strife
And we all agreed that as far as we could see
Variety's the spice of life

Coast to coast, sea to sea
According to me
Variety's the spice of life.

FOLK MUSIC THERAPY

by Judy Stock

First and foremost, I want to tell you that I am not a certified music therapist. I am a folk music therapist. I use this term because I use folk instruments when I work with children (guitar, banjo, dulcimer, spoons, etc.) I don't do what a certified music therapist might do. I learn from the children and do what they need me to do.

When I visit a classroom, I see the same children during the entire school year, once a week for a half hour. We do a lot of singing. When I play the banjo, the children get up one at a time and improvise a little dance. I also let the children play and touch some of my instruments, and even drool on them.

Let me explain this drooling business. Some of the children are non-verbal but can move around and function on other levels. On one of my first days of working as a folk music therapist, I let Susan touch my guitar, and showed her how to strum it. Well, she also drooled on it. I asked for a tissue, and wiped it off.

Six months later, after the teachers had gotten to know me, Susan's teacher told me she was amazed at how I dealt with the droolers. It seems that the therapist they had had in the past wouldn't let the children touch her guitar, and would have had a fit if a child had drooled on it. I've let children with special needs play almost all of my instruments, and drooling hasn't hurt them a bit. Sometimes I think it may improve the sound. Some people may be horrified at the thought of letting kids touch their instruments, but I've found that it is one of the things kids love the most. You can always pick up an old guitar and let them drool on that one.

I called three-year-old Greg up to play my banjo, and for the first time, after three months of going to his class and inviting him to strum while we all sang "Oh, Susanna", he came up and lightly touched the strings, strummed a couple of times, and as he ran back to his place in the circle,

we all applauded for him; he sat down with a big grin on his face.

There was also Kyle, who is autistic, and four years old, and had never spoken. His first word was "toot-toot!" from "She'll Be Comin' Round the Mountain". Now, over the years, I've become more cautious about letting the kids play my instruments (especially my Guild guitar), but I still let them do it. I see folk music therapy as a way to communicate with children - especially children who have had difficulty with other attempts to communicate. I offer this approach to anyone who is interested in experimenting with the use of music in teaching children with special needs. Please write to me if you want to know more about it, at: 334 Pacific Ave., New Orleans, LA 70114. \$\$\$

MAY YOUR HEARTS BE FILLED WITH MUSIC AND YOUR BELLIES FILLED WITH:

Dave Kinnoin's
Finest Hour Toll House Cookies

(As requested by 99% of the CMN members)

Ingredients: 2 1/4 c. all-purpose flour, 1 tsp baking soda, 1 tsp. salt, 1 c. softened butter, 3/4 c. sugar, 3/4 c. brown sugar, 1 tsp. van. extract, 2 ex. lg. eggs, 2 1/2 c. choc. chips, 4 oz. chopped walnuts, 7 1/2 oz. chopped pecans. Preheat oven to 375°.

1. Ask yourself, "Is my butter soft?" If it isn't, soften it.
2. In the smaller of two bowls, combine flour, baking soda, and salt. Set aside.
3. In the larger bowl, combine butter, sugar, brown sugar, and vanilla extract. Beat until creamy.
4. Beat in eggs.
5. Gradually add flour mixture. Mix well.
6. Stir in chocolate chips and chopped walnuts.
7. Plop the hunks of batter onto ungreased cookie sheets in the size and shape you choose.
8. Bake at 375° for 10 minutes. Don't be concerned that the cookies don't look quite done.

MORE NEW SOUNDS

CHRIS HOLDER:
Storysinger

In the announcement for his new adult album of story songs, called Grasshopper Pie, Chris sent information about his family recording, Storysinger. This collection includes tunes and tales both tall and true and contains such favorites as Johnny Appleseed, Paul Bunyan's Out of the Woods, and new versions of The Cat Came Back, and Derby Ram Tales. Cassettes are \$10 plus \$2 s+h and 7% tax for NY res. Available from

Storysinger Productions, 66 Jenkins Rd., Burnt Hills, NY 12027

JANET & JUDY:

Good Clean Fun

This newest release from Janet and Judy Robinson is an upbeat collection of singable and danceable songs guaranteed to please kids and parents alike. Good Clean Fun includes ten hip (and sometimes hilarious) tunes with subtle messages of motivation and self-esteem that stimulate a child's imagination and promote healthy and positive activities. Cassettes are \$9.95 plus \$1 s+h and 6.5% tax for CA res. Available from Janet & Judy Records, Box 1653, Burbank, CA 91507.

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

fear that the mine will severely impinge upon their religious freedom and cultural traditions. A small tribe of about five hundred people, the Havasupais live in a magnificent side canyon of the Grand Canyon. Access to their remote village of Supai is only by foot, horse or helicopter.

I first hiked the eight mile trail to Supai in 1985. Since that time, my projects with the Havasupais have included cultural exchanges between children from Supai and Albany, New York; the production of a documentary radio program and the creation of "Voices of the Canyon," a cassette featuring the Havasupai children.

One of the songs on "Voices of the Canyon" is "No Uranium Mining" which was composed during a week-long residency that was set up by the Havasupai Tribal Council to give the children a creative vehicle to express their fears about the mine and their pride as Havasupais.

That the eighth graders would pull together to write a wonderful song could never have been predicted. In fact, on the first day I was warned by a teacher that the students were highly unmotivated, very disruptive and that the three best students, the "achievers," would be away the entire week at a Pow-Wow.

When I entered the hot, windowless classroom, the students were seated at narrow desks in two long rows that filled all the available space. Several boys were animatedly drumming along to the reggae music blasting from their Walkmans. The girls were combing each other's hair and feverishly chewing fresh wads of gum.

The teacher introduced me and my Tucson-based friend Nancy Barber, who videoed or tape-recorded the sessions. They responded with shy hellos, peals of laughter and whispers in their Havasupai language. To build rapport, we asked them to tell us about their hairdos and about the

music they were listening to. We suggested that everybody move the desks and chairs closer. Then, I explained that we were going to write a special song together about stopping the uranium mine. They stared at us then, unanimously responded, "No." They murmured that they knew nothing about the mine and that a song wouldn't make a difference anyway.

I told them that they didn't have to write a song if they didn't want to. I agreed that doing something new could be very scary and that I understood why they didn't want to do it. I told them that they probably knew more about the mine than they thought they did and, surely, they knew more than most people outside the tribe. We explained that good songs could travel far and wide to inspire, inform and help people have hope in hard times. Then I asked them if they'd like to hear a song. To our surprise, they said, "O.K." I asked them if they knew "We Shall Overcome" or about the Civil Rights Movement. Again, "No." Then I asked if they'd heard of Martin Luther King. To that, they said, "Yes."

What happened after that was magic. For the next hour, we talked and sang Freedom songs together until it was time for Nancy and me to leave. The students asked us to stay and sing more songs. We reassured them that we'd be back the next day and left the transformed classroom filled with excitement and anticipation of what the next day might bring.

Beginning our second session with words of encouragement, I told the students that writing a song about stopping the mine could be their gift to the tribe.

Being the oldest children in the school, they were the elders, the wise ones. They listened attentively and seemed to take the words to heart.

The students' responses to simple questions, like, "What does the word 'Havasupai' mean?", "What do you love about living in Supai?" and "Describe what you think the

mine looks like" became the foundation for the verses. After an hour, the entire chalk board was filled with information, feelings and images based on the brainstorming session.

They decided that the music should be fast, like "La Bamba." Rather than write a new melody, it occurred to me that they loved "La Bamba" and setting their words to the actual melody would be just right.

The next morning, I asked them if they'd like to hear the few lines that I'd worked on overnight. To draw them in, I asked them to take the lead by snapping their fingers. Then I joined in, playing the guitar and singing the words. They loved it and exclaimed, "Sing it again!" to our delight, the next four verses flowed enthusiastically and easily from the brainstorming work they'd done the day before. When we finished the song, they were so thrilled that they ran out of the room to the Headstart program to find bells, rattles and drums for accompaniment.

In the year that has passed since that fabulous week in Supai, "No Uranium Mining" has been sung by thousands of people of all ages and has been played on seventy-nine radio stations across the country. The Havasupai Tribe is very proud of their children and the role of the song in informing the public about the mine. Inspired by the Havasupai children, concerned people are joining in to speak out about the urgent need to protect the Grand Canyon from the over fifty thousand mining claims that threaten the land and its ancient people. Equally important, the songwriting work of the Havasupai children stands as a musical testimony to justice and a compelling example of the courage, power and creativity of young people.

Proceeds from the sale of "VOICES OF THE CANYON" will be earmarked to support the tribe's efforts to stop the mine and for Havasupai children's educational and cultural enrichment programs (for ordering info see page 22). \$\$\$

No Uranium Mining

© 1990 Silver Crane Music

Words by Havasupai 8th grade 1990

"La Bamba" music adapted by Ruth Pelham

This moving song was first presented at the CMN/PMN June gathering, 1990. A recorded version will soon be available on "Voices of the Canyon", a cassette featuring the Havasupai children singing and narrating songs and stories of the Havasupai Tribe. For information on this project or other songs and recordings by Ruth, contact her at PO Box 6024, Albany, NY 12206.

Handwritten musical score for the song "We Are the Children of the Blue-Green Water, the Havanusapai". The score is written on six staves in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. Chord symbols are written above the staves. The score includes a chorus, verses 1, 2, and 3, and a repeat section for verse 4.

Staff 1: Chords: A⁺/F, E⁺/C, B⁺/G. Lyrics: We are the chil-dren of the blue-green wa-ter, the Ha-va-su-pai,

Staff 2: Chords: E⁺/C, A⁺/F, B⁺/G, E⁺/F, A⁺/F, B⁺/G. Lyrics: em-r-dians of the Grand Can-yan and we sing out No u-ra-ni-um mi-ning, we'll

Staff 3: Chords: E⁺/C, B⁺/G, A⁺/F, B⁺/G. Lyrics: fight to save our Can-yan. No u-Fa-ni-um mi-ning we'll

Staff 4: Chords: E⁺/C, B⁺/G, B⁺/G, B⁺/G, A⁺/F. Lyrics: fight to save our Can-yan. No u-ra-ni-um mi-ning we'll

Staff 5: Chords: E⁺/C, B⁺/G, E⁺/C, A⁺/F. Lyrics: fight to save our Can-yan. No u-ra-ni-um mi-ning we'll

Staff 6: Chords: E⁺/C, B⁺/G, B⁺/G, E⁺/C, A⁺/F, E⁺/C, A⁺/F, E⁺/C, A⁺/F, E⁺/C, A⁺/F. Lyrics: fight to save our Can-yan. Can-yan

We are the children of the blue-green water
The Havasupai, Guardians of the Grand Canyon
And we sing out!

CHORUS 1: No Uranium mining
We'll fight to save our canyon (2x)

We love to swim, ride horses and climb the rocks
Plant corn and peaches for everyone
And we sing out!

CHORUS 1

We won't let the miners scar our land with digging
Contaminate the waters on our sacred land
And we sing out!

CHORUS 1

At Red Butte we gather to sing, to dance, to pray
To fight back for Grandmother Earth
And we sing out!

CHORUS 1 and CHORUS 2 (same words as Chorus 1)
(Repeat verse 1, followed by Chorus 1 and 2)

Children from the Lincoln Elementary School in Schenectady, NY heard this song and made up these motions to accompany the chorus: "No uranium mining" (shake index finger as if angry then pretend to dig a hole with a shovel), "we'll fight" (hug yourself as if fighting with love and songs, not guns or fists), "to save our canyon" (put arms in the air like the high, red walls of the Grand Canyon).

Imagine this Calendar Section bursting its column walls with notices of stimulating, informative and fun-filled regional, national and international events. Perhaps you know of a Children's Music Festival or an Educational Conference that other CMN'ers would give their eye teeth to attend. Maybe someone else knows of a Regional Arts-In-Education Showcase that you've been wanting to present at and finally here's all the information you need to do it. Or maybe a National Children's Performing Group is winding its way across the country and is looking for audiences and local performers to participate in the show.

You can be a vital part of making this Calendar a well-used CMN resource by SENDING IN INFORMATION! If in doubt, SEND IT. For each event, include the title, dates, location, brief description, phone number and the name of a contact person. Information about local, regional, national or international events scheduled within eighteen months of each "Pass It On!" issue will be listed (space providing).

If each of us sent in information once a year about one event, our Calendar would surely bulge at the seams. So please, don't delay. Send in your event listing today, to **Ruth Pelham, Calendar Editor, P.O. Box 6024, Albany, NY 12206.**

Our Calendar section is new and few CMN'ers knew to send in listings in advance of this current issue. Therefore, to make good use of this space, I'm passing on information from the "Encyclopedia of Associations 1992" which is a three volume reference guide that lists the name, address, phone number and description of tens of thousands of associations in the U.S and abroad. Five additional comprehensive volumes listing local and regional groups are also available. The "Encyclopedia" is very easy to use and can be found at your public or university library.

Here is a sampling of organizations and their annual conferences to give you an idea of what's available:

Music Educators National Conference (MENC)

1902 Association Dr.
Reston, VA 22091
(703) 860-4000
Biennial conference April 8-11,
1992 New Orleans 57,000 members,
6 regional groups, 51 state groups

Alliance for Arts Education

JFK Center for the Performing Arts
Washington, DC 20566
(202) 416-8847
October 1991 Conference
Washington, DC

US Society of Education Through Art

c/o State Dept. of Education
Box 2219
Hartford, CT 06145
(203) 566-2169
April 1992 Conference
Appreciation and enhancement of
multicultural programs

American Montessori Association

150 Fifth Ave., Suite 203
New York, NY 10011
Annual Conference but date not
listed. Write for information.

Here are several listings from "SING OUT!" magazine's festival and camp calendar:

National Storytelling Festival

October 4-6
Christopher Taylor Park
Jonesboro, TN
Contact: Carla C. Papy
Box 309
Jonesboro, TN 37659
(615) 753-2171

Children's Fantasy Fest

October 5
Town Point Park
Norfolk, VA 23510
Contact: Kathleen Conroy
120 W. Main St.
Norfolk, VA 23510
(804) 627-7809

Blacksmith House Folk Festival

November 8-10
Site: Harvard Square in Boston, MA
Contact: Barbara Simknowski
CCAE
42 Brattle St.
Cambridge, MA 02238
(617) 547-6789

Finally, as sent in by a member:

1991 National Conference of the American Orff-Schulwerk Association

November 13-17
"Pacific Fusion" (Conference Title)
Town and Country Hotel
San Diego, CA
Contact: 1094 Cudahy Place,
Suite 201
San Diego, CA 92110
(619) 275-3830

Over fifty workshops and performances featuring music and dance from around the world and sessions related to the Orff-Schulwerk approach. Example workshops include "Songs and Dances of Alaskan Natives", "Taiko Drumming", "Bicultural Music Education in New Zealand" and many other fascinating and unique workshops. If you live on the West Coast, definitely check this out. It sounds fabulous.

And mark on your calendars that the **WINTER CMN GATHERING** will take place on **Friday, January 24th, in Albany, NY** prior to the People's Music Network gathering. More info to follow.

CMN National Weekend

Litchfield, CT
October 18-20, 1991
PLEASE NOTE: All on-site housing has been filled!

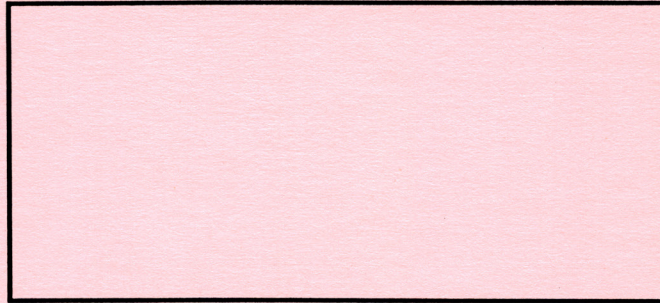
If you are interested in attending, daily registration is available, but you must register in advance. For accommodations in the area, contact **The Super 8 Motel, Torrington, CT at: (800) 800-8000.** Reservations should be made individually, but mention that you are with The Children's Music Network for a discount group rate of \$43.07 + 8% tax per night. Rooms will be held for CMN-ers until October 11th. (If you fill out a VIP form at registration you get an add'l 10% off.)

If you are interested in attending, send registration information and check to the CMN Office. Rates: Saturday- \$35/member, \$50/non Sunday- \$25/member, \$40/non.

Children's Music Network
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CHILDREN'S MUSIC NETWORK MEMBERSHIP RENEWAL FORM

Our membership year starts in **September!** We hope you have renewed your CMN membership so you can 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 Educational Institutions - \$30.00 US / \$35.00 Canadian

Corporations - \$60.00 US / \$70.00 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/S: _____ ANNUAL MEMBERSHIP FEE ENCLOSED: _____

ADDRESS: _____ ADDITIONAL CONTRIBUTION: _____

_____ DAY PHONE: _____ EVE PHONE: _____

RENEWAL ☐ NEW ☐ CHANGE OF ADDRESS ☐ CLOSEST REGION: N.CAL / S.CAL / MIDWEST / NY AREA / N.ENG / CANADA

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: Distributor Educator Media Performer SongWriter YoungPerson PArent PRoducer BookingAgent SToryteller 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.