FOLKWAYS FD 5525

Featuring the voices of:

Myoko Harubasa and Joan Takada
Perry Miranda and a Chicago street boy
A Midwest surburban couple
T.P. Amerasinghe
Alexander Eliot
Lillian Smith
The Weavers
Simone de Beauvoir
James Baldwin
Miriam Makeba
Georgia Turner
Gwendolyn Brooks
Bessie Smith
Salvatore Baccaloni
Members of the cast of Brendan Behan's play "The Hostage"
Pete Seeger
William Sloane Coffin, Jr.
Sean O'Casey
Shanta Gandhi
Mahalia Jackson
John Ciardi
Enrico Caruso
Bertrand Russell
Buckminster Fuller
Nicolai Pogodin
Arthur C. Clarke
Harlow Shapley
The writings of J. Bronowski
Carl Sandburg
...and a mother and child

BORN TO LIVE

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FOLKWAYS FD 5525

FOLKWAYS RECORDS FD 5525

# BORN TO LIVE

COMPILED AND EDITED BY STUDS TERKEL, WITH JIM UNRATH / PRODUCED BY RADIO STATION WFMT

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FOLKWAYS RECORDS Album No. FD 5525


# BORN TO LIVE: HIROSHIMA

## Written, compiled and edited by Studs Terkel with Jim Unrath

## Produced by Radio Station WFMT

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### STUDS TERKEL

Few of the guests on Studs Terkel's radio programs bring as varied a range of talents before the microphone as the host himself. After graduating from the University of Chicago law school, Studs became an actor, author, folklorist, lecturer, critic, and broadcaster.

In the theater, he won critical and audience acclaim in the national company of "Detective Story" with Chester Morris, as well as for his appearances in "A View from the Bridge," "Light Up the Sky," and "The Cave Dwellers" with Eugenie Leontovitch. He is also a playwright and short story writer, whose most recent play is "Amazing Grace."

Although a decade has elapsed, Terkel is still remembered for his network TV program, "Studs' Place," described by critic John Crosby as a prime example of the Chicago School. Terkel is a jazz authority whose book "Giants of Jazz" won critical acclaim from such journals as the New York Times and the Saturday Review, and has introduced many young people to jazz.

Terkel is in demand as a master of ceremonies of folk music and jazz events, panel moderator, and lecturer. He was master of ceremonies at the Newport Folk Festival in 1959 and 1960, at the Ravinia Music Festival in 1959, and the University of Chicago Folk Festival in 1961. He has also narrated numerous films including appeals for the Red Cross-Community Fund.

For more than six years Terkel has conducted regular programs on Radio Station WFMT. His morning "Wax Museum," scheduled Monday through Friday from 10 to 11 am, presents interviews, musical and dramatic presentations, and documentaries. Among the guests he has interviewed in 1962 are soprano Elisabeth Schwarzkopf, sitar player Ravi Shankar, playwright Tennessee Williams, singer Eartha Kitt, English economist-humorist C. Northcote Parkinson, jazz artist Louis Armstrong, and folksinger Ewan McColl. Several of Terkel's interviews and roundtable discussions have been released on commercial recordings. "The Studs Terkel Almanac," consisting of choice programs from the "Wax Museum," is broadcast one evening a week on WFMT.

This is the second time in three years that a Studs Terkel "Wax Museum" program has been named a United States Prix Italia entry. In 1959, Terkel's "Eulogy for Three Non-Adjusted Men" was chosen as the United States radio documentary entry. In addition, in 1959, "The Wax Museum" won First Award as the best cultural program in the regional radio category at the Institute for Education by Radio Television, Ohio State University.

WFMT, which this year won the Peabody Award for the nation's best radio entertainment, is devoted entirely to fine arts entertainment and news from sources throughout the world.

### BORN TO LIVE: HIROSHIMA

"Born to Live," the radio documentary which has been chosen to represent the United States as the "East-West Prize" entry in the 14th annual international competition for the Prix Italia, was written and narrated by Studs Terkel and compiled and edited by Studs Terkel and Jim Unrath, both of the Chicago (Illinois) fine arts radio station WFMT.

The program is based upon a general theme that began to form the day Terkel interviewed the girl from Hiroshima whose voice is heard at the beginning of the program describing the explosion of the atomic bomb. Terkel saw a connection between what she said and what a young boy told a Hull House social worker, "You are born to die, that's all." Then he related these two thoughts to a home tape-recording that had been given him, in which a suburban couple spoke, over dinner, about their children's fears of the atomic age.

"Born to Live" begins with these voices, followed by a tapestry of other voices, songs and music, including a collation of comments from the past six years of interviews by Terkel on WFMT. A unified theme develops as people of East and West express a common hope for the future. A reviewer in the Chicago Daily News described it as "a theme of affirmation for a discouraged modern society."

SIDE A:

MYOKO HARUBASA of Hiroshima.
...They were looking up in the sky, trying to spot the airplane...and then she thought that there was a very big flash in the sky, so she hid her face on the ground....She remembers that she must have been blown away by the impact...and when she regained consciousness, she couldn't find most of her friends. They were either blown to bits, or burned, or....She says that all her clothes were torn away except her very undergarment. And her skin where she has all her, you know, burns--the skin was just peeled off and hanging from her body. She has that on her arms and legs and on her face....She said it was such an intense heat that she jumped into the nearby river...the small river that was running through the city...
She says that...that her friends who were in the river...
(pause)...I don't think I can say it.

Rise and shine and give God the glory, glory
Rise and shine and give God the glory, glory
Rise and shine and give God the glory, glory
Children of the Lord.
God said to Noah, There's gonna be a floody, floody
God said to Noah, There's gonna be a floody, floody
Get your children out of the muddy, muddy
Children of the Lord.

MAN AT DINNER TABLE: The fact that you find a nine or a ten-year-old child being gravely concerned about the fact that he's not going to be living in ten or fifteen years because of this atomic war that's coming up--this is the frightening part to me. Heck, when I was nine or ten years old, I was wondering if...

WOMAN AT DINNER TABLE: You were greedy!

MAN: ...Jesus! Is the pond going to have polliwogs in it this year, or something like this. But here these kids are wondering: am I going to be alive?

WOMAN: It bothers them. It really does. And to have these remarks come out at home out of a clear blue sky: "I wish I'd never been born." Oh! It's frightening. No, she just said, "Well, if the bomb is going to hit, I'm going to enjoy life while I can. I'll do what I please." Oh, what an answer! And what do you say?

SECOND MAN AT TABLE: And how old is she? Ten?

WOMAN: Nine.

SECOND MAN: Nine.

PERRY MIRANDA: Well, remember, we talked a little about...about the guys, y'know, thinking over different things. Y'know, putting down their head sometimes, and going back, say, thinking over some memories. What do you think? What are some of the things they think about, or what are some of the things they worry about? (pause) What are some of the things that the guys worry about?

YOUTH: (hardly audible) I don't. I...

MIRANDA: Do you ever worry about what's gonna happen to you when you grow older?

YOUTH: You were born to die, that's all.

MIRANDA: You were born to die?

YOUTH: Yeah.

MIRANDA: What about in between the time you're born and the time you die?

STUDS TERKEL: Born to die? What about in between the time you're born and the time you die?

TERKEL: "Man is a long time coming." To paraphrase the old Chicago poet:

Man may yet win.
Brother may yet line up with brother...
Who can live without hope?
In the darkness with a great bundle of grief the people march.
In the night, and overhead a shovel of stars for keeps, the people march
"Where to? what next?

TERKEL: Two drummers, on the island of Ceylon, engaged in percussive battle:

T.P. AMERASINGHE: That's a favorite pastime of the people on a Sunday afternoon--after work, for example. You will find drummers trying to outdo one another.

TERKEL: How does the audience decide who wins, by the applause?

AMERASINGHE: No, they themselves come together. That's the beauty of it. The two drummers, finding that one cannot outdo the other, play a final duet together.

TERKEL: Oh, that's marvelous! It isn't a question of one beating another. They finally meet and they merge their strength, fuse their strengths, or their arts.

AMERASINGHE: I think that's also an old tradition of a comradely feeling, you see. You have the competition, but at the end, you both meet on equal terms.

TERKEL: An American art critic, observing a Goya hanging in the Prado:

ALEXANDER ELIOT: This picture of the two men clobbering each other in the quicksand in the valley, at the Prado, is first of all a horrible picture; a shocking picture. After that you begin to see it within the context of this magnificent landscape: all a silver, sombre, magnificently harmonious thing...

ELIOT: ...and in the midst of it are these two bloody idiots. And you see that if you could only get through to them somehow, and tell them what they're doing, and how they are denying by their very action the beauty and harmony and the mystery that surrounds them--they're denying the fact that they're equally brothers; somehow they would recognize what Goya so poignantly makes you realize in looking at the picture.

My Lord, what a morning
My Lord, what a morning
My Lord, what a morning
When the stars begin to fall.

LILLIAN SMITH: My father and my mother were quite sincere in believing in human dignity, in democracy, in the Christian beliefs of brotherhood, fellowship, love, mercy, justice; that sort of thing. And yet, at the same time, they accepted what I call the ritual of segregation just as though it were something immovable. And you had to be as decent as possible, you know, within this immovable something. And so, I would go to church, and as a small child--and I was a rather critical small child--I'd hear about Christian brotherhood, and of course none of my little Negro friends were at church. And I would come home and say "why? why?" And always, the questions were gently unanswered...

TERKEL: ...the voice of a novelist from the Deep South...

SMITH: ...and when I would say, "why? why?" and say it too much, they would say, "When you're older, you will understand." Now that was the time when it began to really work in my mind, and I began to feel that part of my mind was segregated from another part of my mind. There was a great split there, you see. A great chasm had already entered my mind, so that I was believing something and I was not living it. And that began to disturb me very much, although in many ways, I was asking what I always call the 'Great Questions': "Who am I?" "Where am I going?" "What is death?" "Who is God?" "Why am I here?" And sometimes I think I worried my mother very much because I said, "Mother, why are you my mother?"

Here now we all ask; children ask, the Greeks ask, and Existential philosophers ask, and every thoughtful person: who am I?

TERKEL: The voice of a novelist from Paris:

SIMONE DE BEAUVOIR: When I was young, I misunderstood the importance of the external world. I believed you could just do what you want and think what you think by yourself. Little by little I learned that my own ideas were the reflection of things going on around me; that my whole life was the reflection of a lot of things going on in the world.

I was not at all a lonely person, and I did not invent or create myself. It depended mostly on circumstance. It was the war which was a big revelation in that respect. And then, going deeper and deeper into the experience provided by the war, I discovered the tightness of the ties which tie me to the whole world.

JAMES BALDWIN: The effort, it seems to me, is if you can examine and face your life you can discover the terms in which you are connected to other lives. And they can discover, too, the terms in which they are connected to other people...

TERKEL: ...the voice of a young novelist from Harlem...

BALDWIN: ...it's happened to everyone of us, I'm sure. You know, when one has read something which you thought only happened to you, and you discovered that it happened a hundred years ago to Dostoevsky. And this is a very great liberation for the suffering, struggling person who always thinks that he's alone.

You'll weep for the rocks and mountains
You'll weep for the rocks and mountains
You'll weep for the rocks and mountains,
When the stars begin to fall.

TERKEL: A singer from South Africa remembers her mother:

MIRIAM MAKEBA: Yes, she never went to school. All she did was work all her life. She started working when she was about ten years old. They used to work in--she was born in Swasiland--and to be able to live they had to work for the white man who owns the farm. They didn't get paid. They just worked for a place to live.

TERKEL: Yet your mother, you say, who had no schooling, no education, knew these songs?

MAKEBA: Oh, yes, she knew most of them...

MAKEBA: ...some of them are not as old as she would be, but most of them are. And she...she used to work for these white people, and she spoke very good Afrikaans, which is Dutch, and she spoke English very fluently. You would never know she never went to school.

TERKEL: An elderly sharecropper from Tennessee laughlingly answers a question about her capacity for work:

GEORGIA TURNER: Did I cut trees? (laughter) I wish you'd seen the trees I cut! You know, I tell you one thing. If you think I'm telling you a story, go in the neighborhood down there.

Now, my sister had a little boy. His name Willie Sheldon, he yet live down there on the place. And he used to haul the wood. He was about ten years old--he wasn't large enough to do much cuttin'. I'd cut, and he'd haul. And he'd give me half of the wood. I cut five loads of wood every day--five loads, and he hauled it. He hauled two loads and a half to my house, and two loads and a half to his house. That's how I got my wood. I cut it! Yeah, cut big loads--couldn't hardly meet your arms around it! Wouldn't take me long. I tell you I'm a good axeman. You ought to know. You don't know what good work in me. I can yet do it! I can yet work!

TERKEL: ...and a Chicago poet quietly recalls her friend's capacity for life:

GWENDOLYN BROOKS: Vit...of course, that wasn't her name...was a friend of mine who had the irrepressibility that just seems unconfinable ...even in death. And that's why I wrote:

Carried her unprotesting out of the door.
Kicked back the casket-stand. But it can't hold her,
That stuff in satin aiming to enfold her,
The lid's contrition nor the bolts before.
Oh. Oh. Too much. Too much. Even now, surmise,
She rises in the sunshine. There she goes,
Back to the bars she knew and a repose
In love-rooms and the things in people's eyes.
Too vital and too squeaking must emerge.
Even now she does the snake-hips with a hiss,
Slops the bad wine across her shantung, talks
Of pregnancy, guitars and bridge-work, walks
In parks or alleys, comes haply on the verge
Of happiness, haply hysterics. Is.

TERKEL: Oh, yeah!

TERKEL: An operatic basso-buffo remembers a celebrated colleague of the past, who was known for his lust for life as well as for his artistry:

SALVATORE BACCALONI: He is the most great actor--the most great personality I know in the world. When he sing the Boris, oh yes, there are many, many Boris around. Some are good, or less good (laughs), but Chaliapin remained the Master. He go down in the street near to death....I remember, he attack the monologo with one little breath of voice.

TERKEL: Chaliapin...

BACCALONI: (Sings) O triste il cor.... He's tremble on the stage, because he is near to fell down. But many Boris today acts (sings again, this time much louder and with less feeling) O triste il cor....What kind of sick man is this? Is no sick at all! (big laugh)

TERKEL: In other words, he actually felt the role. He wasn't just a singer, he was an actor.

BACCALONI: He was no singer, he's not an actor. Chaliapin, when he play Boris was Boris! (laugh)

TERKEL: He was Boris! (both laugh)

These are members of the cast of Brendan Behan's play, "The Hostage". They are discussing the author in a mood of high hilarity. TERKEL points out that Behan is really saying that "There's no place on earth like the world." The cast members decide to sing this song, which Behan had written for the play.

There's no place on earth like the world
There's no place wherever you be.
There's no place on earth like the world,
That's straight up, and take it from me!

Never throw stones at your mother;
You'll be sorry for it when she's dead.
Never throw stones at your mother--
Throw bricks at your father instead!

TERKEL: The voices of laughing men and laughing women. And the tellers of tales, tall and short:

PETE SEEGER: You know once, long, long, long ago there was a little boy. And he like to play the ukelele. Plink, plink, plink! He was always playing the ukelele all over the place. But, you know, the grown-ups say, "Get away, we're working here! Go off by yourself, you're getting in our way!"

Not only that, but the boy's father was a magician. He had a magic wand that he... (fades out)

SEEGER: I'm sorry to say I don't know much about telling stories. Gradually now in my forty-one years I've just barely learned how, just a little bit, to tell a story. But it's taken me all this time to learn.

A child learns how to talk and they talk all the time. A man buys an automobile and he rides and forgets how to use his legs. And the fact is, let's face it--printing was invented and a lot of people forgot how to tell stories. You don't need to tell stories to your children at night. You buy them a twenty-five cent book at the local drugstore, or buy them a phonograph record, or switch on the radio or TV. You don't have to be an athlete anymore. You turn on the TV and watch the best athletes in the world use their muscles, and you sit back and grow a pot belly. You don't need to be witty anymore. You turn on the TV and watch an expert be witty. And of course the crowning shame of it all is for a man and wife to sit back and watch the expert lover pretend to make love on that little screen...

JAMES BALDWIN: I don't ever intend to make my peace with such a world. There's something much more important than Cadillacs, Frigidaires and IBM machines, you know. And precisely one of the things that's wrong is this notion that IBM machines and Cadillacs prove something. People are always telling me how many bought Cadillacs last year, and it terrifies me. I always wonder, is this what you think the country is for? Do you think this is really what I came here and suffered and died for? A lousy Cadillac?

REV. WILLIAM SLOANE COFFIN, JR.: Because we love the world, we pray now, oh Father, for grace to quarrel with it, oh Thou, Whose lover's quarrel with the world is the history of the world...

TERKEL: ...an American University chaplain offering a prayer during commencement exercises...

COFFIN: ...Grant us grace to quarrel with the worship of success and power; with the assumption that people are less important than the jobs they hold. Grant us grace to quarrel with the mass culture that tends not to satisfy, but exploit the wants of people; to quarrel with those who pledge allegiance to one race, rather than the human race. Lord, grant us grace to quarrel with all that profanes, and trivializes, and separates men.

MIRIAM MAKEBA: In South Africa if you don't have a sense of humor, it would be difficult to survive, with all that's going on there.

Every once in a while, maybe once a year, we have a big feast where we slaughter a cow, or maybe two sheep, and we cook and invite all our neighbors and the people around us to meditate to our great grandfathers and mothers who died, and ask them to ask the Lord to help us go on living. And then the people eat and drink and dance, and then they go back to their homes. And so...we sing, and we're happy...we try.

WOMAN'S VOICE: After so many years, you know, in prisons, and camp, and... and many years of this constant humiliation--the SS tried to convince us that there is no hope for us--we really started to believe that there was no hope for us...

TERKEL: ...a former inmate of the Ravensbruck concentration camp...

WOMAN: ...We tried to believe that there would be a liberation some day. Tried and tried and convinced ourselves, and tried to convince the weaker ones that we were sure that the Americans or the British or the Red Army would come very soon to liberate us. But it was so long, you know. Every day for us was like a year. I think I would be right to say that we just lost hope. We tried to convince ourselves that we hoped, but we really didn't. I couldn't imagine when I could lie in a bed again--that I would have breakfast again, and lunch, and be a human being, and walk on the street and listen to music. And then, perhaps, lie in a hospital bed and die like a...like a normal human being.

...I think they were simple people, German people, who believed that they are the Herrenrasse, the...the...

MAN'S VOICE: The Master Race.

WOMAN: ...the Master Race; they were...big people and we were just the...the Untermenschen... (fades out)

SIMONE DE BEAUVOIR: We feel we are guilty. We feel guilty because we have not the power to do what we want, or to prevent ourselves from doing what we don't want, and we feel sad because of that. And then chiefly, because we have felt the Occupation, we have hated the Nazis when they tortured and oppressed us, and we were in the Resistance. We don't understand the people who have been in the Resistance now do the same thing to the Algerians that the Germans did to us. That's very difficult to understand...

DE BEAUVOIR: ...that's not understandable, and anyhow, we don't accept it.

SIDE B:

LILLIAN SMITH: ...the parts of our nature that are torn open; the wound that must not be healed: This in a sense, is what I like to write about. But they would like to say, "This wound has been healed. Therefore we don't even have to read anymore about it." And this is very interesting about people, isn't it? They want to be on the side of truth without ever facing truth. They want to be on the side of virtue without ever knowing what virtue is.

Oh, sinner, what will you do
Oh, sinner, what will you do
Oh, sinner, what will you do
When the stars begin to fall?

A brief recapitulation of the opening: the Japanese girl and the translator saying "They were looking up in the sky, trying to spot the airplane..."; the Japanese children's song; the couple around the dinner table, saying: "Heck, when I was nine or ten year's old, I was wondering if the pond would have polliwogs in it this year..."; once again the American children's song, "Children of the Lord"; followed by PERRY MIRANDA's interview with the youth, and the phrase "You were born to die, that's all"; the Beethoven Ninth theme on banjo once again, and TERKEL repeating MIRANDA's question: "What about between the time you are born and the time you die?"; and then:

SEAN O'CASEY: That's the question, "What is life," my boy, "What is life?" Well, I found life an enjoyable, enchanting, active and sometimes a terrifying experience. And I've enjoyed it completely. A lament in one ear, maybe, but always a song in the other. And to me, life is simply an invitation to live.

TERKEL: ...the Irish playwright who defies the calendar, and is ever young...

O'CASEY: You know, God, or Nature if you like, dumps a little boy at the tick of a clock, maybe, or the dawn of a day, into life and a tick after he dumps a little girl beside him. So the boy and girl meet very early. And God says to the little boy; and God says to the little girl: "Be brave. Be brave. And evermore be brave."

SHANTA GANDHI: In one village, we had an experience which I'll never, never forget in my life...

TERKEL: ...an Indian actress recalls a visit to a village during the Bengal famine...

GANDHI: ...It used to be our practice that after the show we would come out and just appeal for whatever people could give. We used to tell them, in very few words--sometimes through song, even--extra song, we'd appeal to give whatever they could for the people of Bengal. On one such occasion--in a very small village it was--after the show when we came out in the auditorium we found there was tremendous commotion. An old woman--she must be about fifty-five or sixty, she was bent--and she was dragging a cow right into the auditorium! I couldn't understand what was happening, and before I could recover from the surprise, she came up and said "Take this." I had no word to say! What could I say? I said that "Well, well, well," and that's about all I could! All the speech...everything was gone; forgotten. It was the old woman who said, "My child, I have nothing else to give, but take this cow. It still gives milk you know. And as you say the children are starving, without milk; please take this. I'm old woman; I don't need very much milk. And while I live villagers will see that I don't quite starve. You take this cow." And she insisted on giving the cow. What could we say? We didn't want to deprive the old woman of the cow. More than that, it would have been very difficult indeed to take the cow to Bengal. Luckily we hit on some idea, and said to her, "Grandma, please look after the cow for us 'til we are able to make some arrangement to take this cow to Bengal. It is our cow, we know, but you are here. I mean, who can look after the cow better than you?" And that alone persuaded old woman to take the cow. That was the India of that time. And we wanted to depict that India. I am afraid art is very, very pale compared to life sometimes; very pale indeed.

GEORGIA TURNER: If it take me to lay down and get out there and get down on my knees in that water--I had to crawl with the dogs and the hogs and things--so that my children could have a better day, then I don't mind doing it. And if it take me to have to lay down and go on home to my Father, I don't mind doing that, so my children can get their freedom...

TURNER: I don't want my children to have the time I had. I had a time, children, y'all don't know. Don't nobody know what a time I had. Oh, no.

JOHN CIARDI: You have to hear those best voices...

TERKEL: ...says an American poet, as he recalls a childhood experience...

CIARDI: ...when I was a kid, my uncle used to have a tremendous collection of those scratchy old orthophonic Caruso recordings, and especially on rainy days but all the time, I had a passion for Caruso. I heard him a couple of times live, but even on scratchy recordings--I remember him best on scratchy recordings--

CIARDI: ...because my memory of that is the longest. But when you heard this voice, you not only heard the songs being sung, you suffered an expansion of your imagination. You discovered how well it was possible to sing these songs. Your very sense of imagination was enlarged; you had a larger sense of expectation. You couldn't have anticipated these songs could have been sung so well. On two levels: in the first place you'd think just in the animal quality of the singing, Caruso would hit a high note and you'd think this is as much as the human voice can do; you couldn't ask more of the human voice. And then he'd be beyond that; he'd exceed the expectation. But there's another thing: it took centuries to form the kind of consciousness that would sing these songs in this way; the kind of musical intelligence that touched the songs perfectly at every moment. We're enlarged by it.

CIARDI: You have to hear those best voices. You have to open your imagination to Job asking his question, and when you have really heard that question ringing you know the difference between a great question and a lesser one. Then you know the size of a human decision.

BERTRAND RUSSELL: As human beings, we have to remember that if the issues between East and West are to be decided in any manner that can give any possible satisfaction to anybody--whether Communist or anti-Communist, whether Asian or European, or American, whether white or black--these issues must not be decided by war. We should wish this to be understood, both in East and in the West. There lies before us if we choose continual progress and happiness, knowledge and wisdom. Shall we instead choose death, because we cannot forget our quarrels? We appeal as human beings to human beings: remember your humanity, and forget the rest. If you can do so the way lies open to a new Paradise. If you cannot there lies before you the risk of universal death.

TERKEL: ...an eminent British philosopher poses the Great Question; and an American architect-designer recalls how the question came to be:

BUCKMINSTER FULLER: ...I said if Einstein is right, in due course then, he's going to affect the other scientists, and the other scientists are going to affect all technology, and they're finally going to affect society. If that is so, why don't we look ahead? And part of this, earlier, when I spoke to you about a Transcendental position, let's go ahead and see what the world would be like if Einstein is right....That year--let's see, we're talking about 1935--a few months later, Lise Meitner and her associate developed the first concept of fission--very shortly after that comes fission--and Einstein then, when they were pretty sure that they had it, was asked to go to talk to Mr. Roosevelt about it, you may remember: the only man who could probably convince Mr. Roosevelt of its really important aspects. When fission was developed, then it proved Einstein's formula to be right: the amount of energy in the various masses proved to be exactly what his formula said. Therefore the first practical application was a bomb to destroy man. I don't think it hit the people in Hiroshima as hard as it hit Mr. Einstein. I think he was really shocked. And he became, really, the scientist who alone really stood up; he, in his last days, did everything possible to try to make science think about its responsibilities...

ALBERT EINSTEIN: We are gathered here at Princeton;
this institution of research and scholarship represents a spiritual bond encompassing all countries.
I am grateful to all for assisting me in my work...

NICOLAI POGODIN: (speaking Russian; his interpreter translates) We have a series published in the Soviet Union, and I just happened to read the one about Einstein....And after reading this book--it was like a novel to me; I read it day, night, day, night until I finished it--and then I decided I have to write about this man...

TERKEL: ...a Soviet playwright discusses the hero of his forthcoming drama...

POGODIN: ...But I want to say that the image of this great man terribly impressed me as a human being...This man has something in him which is so humane, so superb. The idea which is guiding me in this play is his tragedy, a tragedy in the Greek interpretation of this definition: he is guilty, but he is not guilty. The main idea by which I am guided and which is actually giving the tragedy its sujet is the following: that this great man came to us from the future into the present. It was tragically difficult for this man to live in this troubled world...divided and hostile world. I went to Princeton as a pilgrim goes to Mecca.

SEAN O'CASEY: It's an odd thing: Politics, I don't know why, but they seem to have a tendency to separate us, to keep us from one another, while Nature is always and ever making efforts to bring us closer together. The last gift that Nature has given us, a very extraordinary one, a very dangerous one, is the Atom Bomb. Nature, through the Atom Bomb says: "Here you are: the power of darkness or the power of light. Choose what you wish." And mankind is going to choose the power of light!

ARTHUR C. CLARKE: ...I hope that we will make the wise choice, because everybody has agreed that the choice has to be made; that extinction is the possibility of our generation--the first generation of mankind that's ever had this possibility in front of it...

TERKEL: ...a British writer of science fiction, in a moment of conjecture...

CLARKE: ...When you look at the universe, there are a hundred thousand million suns in this galaxy of ours alone. And if only, say, one in ten has planets, that may mean to every single person on this earth, there's somewhere an inhabited world--that's about the number of inhabited worlds in this universe, one for every man, woman, and child on this earth--well, it seems very unlikely that on many of those there won't be races that will regard us as being somewhere back in the Stone Age.

TERKEL: Superior races, you say. You mean...

CLARKE: Well, I mean morally, intellectually, philosophically, technically...

TERKEL: No wars.

CLARKE: Well, a superior race cannot have war, because war is a self-liquidating activity....I am optimistic, though, about the outcome.

TERKEL: Either to destroy himself or, perhaps, to be more noble than ever, is that it?

CLARKE: Yes.

TERKEL: So the choice is ours.

CLARKE: The choice is ours. And it's really a privilege to be born in this age; the most critical age in the history of mankind. I remember the old Chinese curse: "May you live in interesting times." Well, that curse has been visited upon us, but I don't think it is a curse, really. It's a privilege.

TERKEL: And it could be a blessing, too.

CLARKE: Could be.

HARLOW SHAPLEY: I've often wondered who would inherit the earth. We understand that the meek may inherit the earth; and, of course, that leaves us out. Will it be mammals, or will it be fish, or insects?...

TERKEL: ...a distinguished American astronomer on the subject of man, the elements, and risk...

SHAPLEY: ...In wondering about the future, and without actually trying to make a horoscope of humanity or of life on the earth, I have just tried to list down, sometimes, what are the risks we suffer. What will eliminate man, if he is eliminated from the surface of the earth? Will it be the sun running down, or blowing up; either one of those? Freezing man out or incinerating him? No, because the sun is a good steady star, and as you know is pretty well thermostated to run for, say, ten thousand million years at its present rate. So the sun isn't going to play out. How

about stars colliding with us? No, they're too far apart. Collisions happen too infrequently. Say, in the next thousand centuries: no, no chance of that. I mean a very low chance. Well, what about the earth getting out of its orbit and running away and freezing to death in empty space? Or plunging into the sun and boiling up? No chance. We know from our celestial mechanics that the orbit of the earth is constant, and will stay just about put. And so, I think we're safe from sun, from star, from earth. So now, must I say that it looks pretty safe for man for this future you talk about for the next thousand centuries? Yes? No! Because he has one deadly enemy that I didn't mention; an enemy that's at his throat and may succeed in returning him to the fossils and leaving life on the earth to the cockroaches and the kelp. You know what that enemy is, of course? That's man himself.

Will there be time to find salvation
Will there be time to find salvation
Will there be time to find salvation,
When the stars begin to fall?

ALEXANDER ELIOT: This picture of the two men clobbering each other in the quicksand in the valley, at the Prado, is first of all a horrible picture; a shocking picture. After that you begin to see it within the context of this magnificent landscape: all a silver, sombre, magnificently harmonious thing...

ELIOT: ...and in the midst of it are these two bloody idiots. And you see that if you could only get through to them somehow, and tell them what they're doing, and how they are denying by their very action the beauty and the harmony and the mystery that surrounds them--they're denying the fact that they're equally children of God, equally brothers--somehow they would recognize what Goya so poignantly makes you realize in looking at the picture.

LILLIAN SMITH: Who am I? Where am I going? What is death? Who is God? Why am I here? Here now, we all ask; children ask, the Greeks ask, and Existential philosophers ask, and every thoughtful person: who am I?

My Lord, what a morning
My Lord, what a morning
My Lord, what a morning,
When the stars begin to fall!

TERKEL: A British scientist writes of a particular moment in his life: "On a fine November day in 1945, late in the afternoon, I was landed on an airstrip in Southern Japan. I did not know that we had left the open country until, unexpectedly, I heard the ship's loudspeakers broadcasting dance music...

TERKEL: "Then, suddenly, I was aware that we were already at the center of damage in Nagasaki. The shadows behind me were the skeleton of the Mitsubishi factory building, pushed backwards and sidewise as if by a giant hand. What I had thought to be broken rocks was a concrete powerhouse with its roof punched in. I could make out nothing but cockeyed telegraph poles, and loops of wire in a bare waste of ashes. I had blundered into this desolate landscape as instantly as one might wake among the mountains of the moon. The moment of recognition when I realized that I was already in Nagasaki is present to me as I write as vividly as when I lived it. I see the warm night and the meaningless shapes. I can even remember the tune that was coming from the ship:

TERKEL: "This dissertation was born at that moment. For the moment I recall was a universal moment. What I met was almost as abruptly the experience of mankind. On an evening sometime in 1945, each of us in his own way learned that his imagination had been dwarfed. We looked up and saw the power of which we had been proud loom over us like the ruins of Nagasaki. The power of science for good and evil has troubled other minds than ours. We are not here fumbling with a new dilemma; our subject and our fears are as old as the tool-making civilizations. Nothing happened except that we changed the scale of our indifference to man. And conscience for an instant became immediate to us. Let us acknowledge our subject for what it is: civilization, fact to face with its own implications. The implications are both the industrial slum which Nagasaki was before it was bombed, and the ashy desolation which the bomb made of the slum. And civilization asks of both ruins: (pause) Is you is, or is you ain't my baby?"

REV. WILLIAM SLOANE COFFIN, JR.: Let us pray. (pause) Lord, number us, we beseech Thee, in the ranks of those who went forth from this University longing for only those things for which Thou dost make us long; men for whom the complexity of issues only serve to renew their zeal to deal with them; men who alleviated pain by sharing it; and men who were always willing to risk something big for something good. So may we leave in the world a little more truth, a little more justice, a little more beauty than would have been there had we not loved the world enough to quarrel with it for what it is not, but still could be. Oh God, take our minds and think through them, take our lips and speak through them; and take our hearts and set them on fire. Amen.

GEORGIA TURNER: Sometimes I look up...I don't have to do nothin'...just stand and look up there...and look up towards the Father. When I look up towards the Father, the tears come rollin' down and tie a bouquet under my neck. I say "Lord, here I am." When the storm and the wind get to tossin' the tent from side to side, I call up the Boss and tell Him. I say "Lord, here I am. Ain't even got a shelter, ain't even got a frame around me. But You know me. Remember me, here. Take care." Because I'm striving to make Heaven my home. I'm working to make Heaven my home. I'm bearin' my burden. I'm kneelin' down in the morning, yes, I'm cryin' in the evening sometimes, you know, tryin' to make Heaven my home. That's what it takes. I got to love everbody. I can't hate nobody...

TURNER: ...If you do me wrong, I still don't hate you for it. No. Because I'm on my way. And I don't see nothin' to turn me back. I'm on my way!

CARL SANDBURG: Man is a long time coming.
Man will yet win.
Brother may yet line up with brother:
This old anvil, the people, yes
This old anvil laughs at many broken hammers.
There are men who can't be bought.
There are women beyond purchase.

The fireborn are at home in fire.
The stars make no noise.
You can't hinder the wind from blowing.
Time is a great teacher.
Who can live without hope?

In the darkness with a great bundle of grief the people march.
In the night, and overhead a shovel of stars for keeps, the people march:
"Where to? what next?"
Where to? What next?

There is a slight pause; then we hear a very small child, just learning to talk, calling his mother. She answers; the child says a phrase, the mother echoes it. The child laughs and says:

"Happy. Happy! Happy."

TERKEL: The voices heard were those of:

Myoko Harubasa and Joan Takada
Perry Miranda and a Chicago street boy
A Midwest suburban couple
T. P. Amerasinghe
Alexander Eliot
Lillian Smith
The Weavers
Simone de Beauvoir
James Baldwin
Miriam Makeba
Georgia Turner
Gwendolyn Brooks
Bessie Smith
Salvatore Baccaloni

Members of the cast of Brendan Behan's play,
"The Hostage"
Pete Seeger
William Sloane Coffin, Jr.
Sean O'Casey
Shanta Gandhi
Mahalia Jackson
John Ciardi
Enrico Caruso
Bertrand Russell
Buckminster Fuller
Nicolai Pogodin
Arthur C. Clarke
Harlow Shapley
The writings of J. Bronowski
Carl Sandburg
...and a mother and child.

Freude, schöner Götterfunken,
Tochter, aus Elysium
Wir betreten feuer-trunken
Himmlische, dein Heiligtum!

(Joy, thou source of light immortal,
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come
Thy pure magic frees all others
Held in Custom's rigid rings:
Men throughout the world are brothers
In the haven of thy wings.)

# FOLKWAYS RECORDS

# DEMOCRATIC PROCESS and BROTHERHOOD

FD5252 AMERICAN NEGRO SONGS FROM SLAVERY TIMES: (1619)-1865) Sung by Michel La Rue. 30 Songs. Notes feature background of American Negro Slavery by Ralph Knight and song texts.
1-12" 33-1/3 rpm longplay

FE4500 NEGRO MUSIC OF AFRICA and AMERICA, edited by Harold Courlander. Recorded in Africa and the New World, including South Africa, (Zulu), French Equatorial Africa, Nigeria, Sudan, Zanzibar, Eritea, Ethiopia, Brazil, Columbia, Haiti, Puerto Rico, Cuba, Trinidad and the U.S.
Notes by Harold Courlander and Richard A. Waterman.
2-12" 33-1/3 rpm longplay records

FC7752 THE GLORY OF NEGRO HISTORY; Written and narrated by Langston Hughes with the actual voices of Ralph Bunche and Mary McLeod Bethune recorded especially for this album. Pt. 1 - The Struggle. Complete text.
1-12" 33-1/3 rpm longplay record

FH5590 THE NASHVILLE SIT-IN STORY, a dramatic documentary based on the lunchcounter "sit-in" campaign by Negro students in Nashville, Tennessee; songs, interviews, re-enactment of historic moments by the students themselves. Conceived, coordinated and directed by Guy Carawan; narration by Rev. C. Tindell Vivien. Notes and documentary photographs.
1-12" 33-1/3 rpm longplay

FH5591 WE SHALL OVERCOME; song of the FREEDOM RIDERS and the SIT-INS, spirituals, gospel and new songs sung by The Montgomery Gospel Trio, The Nashville Quartet and Guy Carawan. Song texts, notes, and documentary photographs.
1-12" 33-1/3 rpm longplay

FH5592 WE SHALL OVERCOME! Authorized Recording, Produced by the Council for United Civil Rights Leadership. Joan Baez, President Kennedy, Dr. Martin Luther King, Jr., Marian Anderson, Odetta, Rabbi Joachim Prinz, Bob Dylan, Whitney M. Young Jr., John Lewis, Roy Wilkins, Walter Reuther, Peter, Paul and Mary, Bayard Rustin, A. Philip Randolph. Notes.
1-12" 33-1/3 rpm longplay record

FD5593 THE STORY OF GREENWOOD, MISSISSIPPI Recorded & Produced for S.N.C.C. by Guy Carawan - A documentary recording.
1-12" 33-1/3 rpm longplay, notes

FA2448 BILL McADOO sings with guitar. Accompanied by Pete Seeger, with banjo. I'm Gonna Walk & Talk For My Freedom, I Don't Want No Jim Crow Coffee, Wade In The Water, Caryl Chessman, John Henry, Fare Thee Well, Walk On Alabama, Cold Winter Blues, Let Me Hold Your Hand, I Don't Want To Have a War, Darlin', Eight-Hundred Miles. Notes include song texts of McAdoo's "songs of protest."
1-12" 33-1/3 rpm longplay

FH5511 W.E.B. DUBOIS; a recorded autobiography, interviewed by Moses Asch; Early College Years (Fisk), Harvard, Germany, Atlanta University, NAACP, "The Crisis," World War I, Pan-African Conference, Africa, USA & Russia, NAACP and the UN, Peace Congresses and the Trial, The Negro and Young People, The Negro and Africa of Today. With complete text.
1-12" 33-1/3 rpm longplay

FH5502 THE SIT-IN STORY: The Story of the Lunchroom Sit-Ins presented by Friendly World Broadcasting, Mr. Edwin Randall, narrator, and including the voices of Dr. Martin Luther King, Ralph McGill, Greenfield Pitts, Peggy Alexander, Kelly Miller Smith, Philip Howerton, Dr. John R. Cunningham; Events and personal experiences in the integration struggle in the South by Rev. Ralph Abernathy. Complete texts.
1-12" 33-1/3 rpm longplay

FL9791 ANTHOLOGY of NEGRO POETS: outstanding Negro poets read from their own works; incl. Langston Hughes, Claude McKay, Countee Cullen, Margaret Walker, Gwendolyn Brooks, others. Text.
1-12" 33-1/3 rpm longplay

FL9792 ANTHOLOGY of NEGRO POETS in the USA; selections from outstanding American Negro poets of the past 200 years, incl. Laurence Dunbar, Phyllis Wheatley, Countee Cullen, others; read by Arna Bontemps. Text.
1-12" 33-1/3 rpm longplay

FC7312 THE STORY OF JAZZ for Young People conceived and narrated by Langston Hughes documentary recordings from the Historical Jazz Anthology issued by Folkways Records. Origins and characteristics examples include New Orleans, Blues and Modern Jazz styles.
1-10" 33-1/3 rpm longplay record

EP601 SOUTH AFRICAN FREEDOM SONGS. Sung by Pete Seeger, R. Harter, G. Morris, M. Wright, Guy Carawan, Tina Sizwe, Nkosi Waqcine (God Save the Volunteers), Asikatali, Liyashizwa.
1-7" 45 rpm record

FD5443 THE FREEDOM SONGS OF THE SOMALI REPUBLIC. Recorded in Africa, with Abdullah Kershi and Ahmed Sherif. Vocal, with lute, drum and tambourine accompaniment. Dulkayaga (For Our Own Land); Madafan (The Most Important); Lumumba; Wa Mahad Aleh (Thank God); Ogaada (Take Care); Walatha (Brothers); Raqaat; Alow (O, My God!); Awee (Where?); Alankaa (Blue, Blue Flag). Text.
1-12" 33-1/3 rpm longplay

FH5512 THE MINORITY PARTY IN AMERICA; featuring an interview with NORMAN THOMAS' produced by Howard Langer; The Role of the Third Party, The Two-Party System, Pressure Groups, The Party Platforms, Broadcasting—Politics and Money, Television—Public Relations and Politics, Comments on E. V. Debs, F.D. Roosevelt, Huey Long, Upton Sinclair, Richard Noxon, H.S. Truman, Sen. J. McCarthy, D.D. Eisenhower, The Socialist Party in America. With complete text.
1-12" 33-1/3 rpm longplay record

FC7354 INTERVIEW WITH MARGARET MEAD. The noted anthropologist discusses what motivates the American character. Answers: What is an anthropologist.... discusses what motivates the American character. Answers: What is an anthropologist.... How primitive peoples compare with us: differences, similarities.... American goals; Modern Living; Our Sex and Morals; Relationships. Produced by Howard Langer, managing editor of Scholastic Teacher Magazine. Text.
1-10" 33-1/3 rpm longplay .