

BILL HORWITZ  
Multinational Corporation Man

HOLLY NEAR  
It Could Have Been Me

COVERED WAGON MUSICIANS  
Red Dawn

ALFONSO RAY RIATE  
Play Your Guitars, American Friends

OSCAR BRAND  
A Very Nice Country

THE HUMAN CONDITION  
Inez Garcia

BERNICE REAGON  
We've Come A Long Way To Be Together

PETE SEEGER  
How About You?

REDWING  
The Allen-Bradley Clock

CHARLIE KING  
Here's a Gift From Rocky

BARBARA DANE  
Ballad of the Unknown Soldier

CHRIS KANDO IIJIMA  
Song to a Child

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## WHAT IS A SONG MAGAZINE ON A RECORD?

A wise Chinese poet once said that a song is not a song until it reaches the ear of a listener. This new song magazine is an attempt to help liberate the songs we need from the printed page. Every day people are making songs full of information, hope, joy, healthy criticism, unity and love, and we want to help those songs become more easily available to other people.

We are surrounded by an electronic media system that is owned and managed by the very same corporations which squeeze our energy out of us at work and our dollars out of us over the counter every day. It is in their interests to suck us dry of our own culture, reshape and repackage it, and sell it back to us. They make a lot of money that way. But even more important from their

point of view is the fact that they are able to keep us feeling sort of satisfied, in the same way eating a loaf of Wonder Bread would keep you from feeling starved but still let your body destroy itself if that was your daily diet.

Is it any surprise that what passes for social commentary in the songs we hear over the media fails to suggest any sources of the problems or (perish the thought) suggest any solutions? Can we expect Columbia Records to advertise and educate us toward its own doom? This is the reason "their" songs add up to a feeling of despair, frustration, defeat and decay, on those few occasions when

they are capable of making us feel anything at all.

And so, here is one antidote to that kind of poison. Here are singers from people's movements all over the country who have something to say to you. And here also are some words from professional singers who sometimes sing songs too truthful, and therefore too dangerous, for the music monopoly labels to use. There are also some songs from people who don't think of themselves as singers or songwriters at all, but merely people with something on their minds bursting to be said.

**HOW OFTEN WILL W.N.P.? APPEAR?** That depends on how quickly we can gather together enough good new material. A letter has been sent out to as many singers as we could locate, which has also been reproduced in several alternative newspapers. In it, we asked people to send us cassettes of songs, and names and addresses of other singers. We also pledged ourselves to do our best to "eliminate the trite, rhetorical, or mediocre songs, and the singers who are mainly interested in seeking status or exposure." We urge you to help us locate other people who should receive the invitation to participate, and to make any other suggestions which will help us do a better job.

This whole project is possible only because the singers freely offer their work, and because countless hours of volunteer labor are put into coordinating, editing, contacting, etc. by Kathy Jarvis and others. Further, some of the workers whose contact with Paredon has been in the normal course of their employment have gone far beyond what is usually expected because they felt that **WHAT NOW, PEOPLE?** and Paredon had something to do with them.

As you can see by this issue, we won't print the music to the songs, but will depend on your ears to give you that. What we have done is to place the chord changes for guitar (or whatever instrument you play) right over the syllable where it should be made. There is one caution: if you are learning the songs this way, try to get away from the record as quickly as you can. Find your own way of performing the song. Nothing compromises the impact of your communication more than coming out sounding like an imitation of someone else!

**WHAT HOLDS IT ALL TOGETHER?** As you listen to the record, you will hear a variety of musical approaches, accents from all over the country, and points of view that may seem even further-flung. But there is a thread of consistency, a standard by which we have chosen the songs and singers who participated in this record. Let me tell you about some of the singers.

For example, when I was travelling around a few years back, working as a singing organizer for the GI movement, I met **Jim Schaffer** and the **Covered Wagon Musicians**. Later, when I was asked to put together a cultural program for the 25th Anniversary of the Guardian, I invited them to come to New York to sing at the event. I helped work out a tour with stops all along the way, where they could sing for local community organizing groups, meet other

singers, help cover their expenses, and break out of the sense of isolation they were feeling out there in Idaho. Two days before they were to leave, the house which served as their organizing center burned—or was burned—to the ground. This meant an enormous setback for their work, but they insisted on keeping their commitments and making the trip. Their songs were a real high-point of the Guardian evening, and next day we recorded them for what was originally intended to be a one-record roundup of singer-activists. Their musical work is totally integrated with their organizing work, in a way few groups are able to achieve.

I first heard **Al Riate** sing as he stood with two other former POWs on the platform of a rally for amnesty in Washington, D.C. He was simply glowing with the joy of finally being there, saying what he had to say. I immediately asked him if he would record one of the Vietnamese songs for this series. At the rally, Al and the others confirmed the fact that far more fellow POWs felt as they did than identified with the officers who had kept themselves apart in sour disdain of the Vietnamese, with their sights on their future military careers. In a later issue we will include a song Al learned while he was doing KP with the Vietnamese cooks in the early morning hours.

**Bernice Reagon** says that her songs came out of a situation where many friends, having come through separate kinds of political development and social practice, not always having agreed on fundamentals let alone the tactics, finally came together to achieve a common goal. I believe it could become an anthem for many similar situations which, hopefully, will begin to occur all around us. As a Black woman with a rich voice and powerful stage presence, Bernice has been in line for co-optive offers coming in a variety of forms during the recent fashion for tokenizing. With two children to support, she must have been tempted a number of times. But let it here be said that she continues to "keep her eyes on the prize" or in the words of a song by the Red Star Singers, "Don't want no crumbs. We want the whole meal!"

I met **Charlie King** on top of a sound truck in front of the Internal Revenue Service, on April 15. We were both singing at a rally organized by War Tax Resisters, and his straightforward style and pointed song had drawn a good crowd. A later issue will include his CIA song, and we hope that he will be a frequent contributor. His "beat" is currently New York's lower east side.

The group called **Redwing** has been making music for people's causes in Milwaukee for several years. They are generous about giving their time to help organize events where other performers can get a hearing, and have a policy of doing a certain number of benefits every month no matter what other musical matters occupy their time. They also work at jobs, raise families, and do other kinds of political work.

**Chris Iijima** was part of a trio with Nobuko (Joanne) Miyamoto and "Charlie" Chin, who gave the first musical voice to Asian-American political



movements a couple of years back. But when they recorded an album on Paredon called "A Grain of Sand," they were careful to subtitle it "music for the struggle by Asians in America," for that is precisely what they had in mind. These days, Chris is so busy with community organizing and keeping the rent paid that he hardly has time to write songs, but when he does, they are consistently as perfectly constructed and as moving as the contribution he made to this record.

It would be unthinkable to begin this magazine without **Pete Seeger**. He has blazed the trail ahead for so many of us that we would surely have come out at some different place if he hadn't shown us the way. He was a founder of the Almanac Singers in the late 30's and early 40's, conceived as a cultural tool for the wave of union organizing spreading over the land at the time. He created a newsletter called The People's Songs Bulletin, designed to spread the kind of songs he saw as useful in that movement, and was a founder of Sing Out! magazine to continue and expand on what the PSB had started. He still serves on its editorial board. He gave inspiration and financial support to Broadside Magazine when Sing Out! couldn't print the most current songs of "protest" fast enough. He has been the Johnny Appleseed of songs to millions, and one of the best-loved people ever to be held in contempt of Congress (during the McCarthy era witch-hunts by the House Un-American Committee). He belongs with us now and forever. When we asked him to contribute, he dropped over to the studio in his usual understated way and in about 45 minutes gave us a half-dozen wonderful songs to sprinkle through the next few issues.

**IN SHORT, THERE'S A GOOD BUNCH** of people's artists on this record, coming from a wide spread of geographical and ideological places. Some might call themselves basically pacifists or anarchists or feminists or socialists, while others might reject the idea of classification at all. But the unifying thread is that they all share a distaste for the brand of imperialism, racism and sexism that is identified by liberation forces everywhere (and not without deadly reasons) as American. Some of the singers see themselves as extensions of political communities, some as individual artists making their living at music, and others are forging new combinations of cultural/political activity, one time outlaw and another time mainstream, as they respond to tactical considerations. Their statements range from "turn this country around" to "tear this system down." But here on the record/magazine, as at a rally for farmworkers or political prisoners, or a benefit for Vietnam or Chile, we are most aware of what unites the singers and the songs, not what sets them apart from one another. They are angry and loving Americans trying to help set things right in our country.

**IN EACH ISSUE WE HOPE TO HAVE ONE** article which will raise some questions to think about in the cultural/political area. The article in this first issue is by **Irwin Silber**, one of the co-founders of Pa-

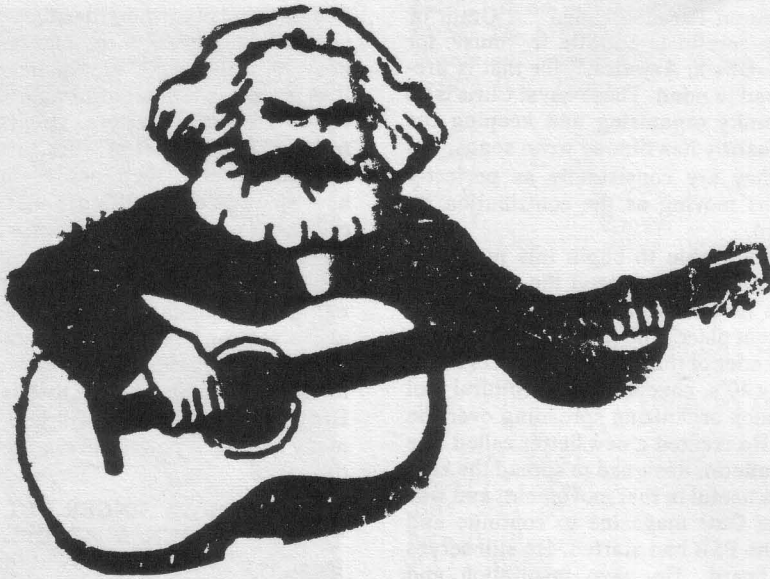
redon Records and Executive Editor of the Guardian. People who read the Guardian—and if you don't, you should, since it's the oldest and best independent radical weekly newspaper we've got—know that Irwin has a thoughtful and provocative point of view on cultural matters. Others may know Irwin from his many years of work in the people's songs movement as the one who produced the hootenannies of the fifties (long before the commercial craze when the NY Times wouldn't even allow the word "hootenanny" to be used in its pages because it had "subversive" connotations) or as the editor—for 17 years—of Sing Out! magazine. He is also a veteran of the wars that radicals of the fifties conducted with the House Un-American Committee, having been hauled before that august body in 1958. His views in this article will help you to see why so many people in power have gotten mad at him over the years.

**WHY DOES A SINGER GET INVOLVED WITH TRYING TO RUN A RECORD LABEL?** Paredon Records was founded in 1970, because we saw that the best of people's culture (as opposed to that stuff circulated by and for the ruling class) lacked ways of reaching out beyond a local audience. Outside the U.S.A., extraordinarily creative music was coming out of Latin American, Asian and African liberation struggle, and in this country the tremendous flow of counter-culture energy, quickly being turned back on itself, seemed to fill up the air so that people couldn't hear it.

As a people's singer in the U.S.A., I was experiencing serious problems reaching even those around me because the music coming from the "company store", the electronic media, was constantly interrupting normal cultural exchanges in our communities, creating a confused set of values and expectations. Neighbors weren't getting together and singing any more. And, by extension, people with similar ideas and cultural needs were not always neighbors anymore.

Another major problem has been the present lack of a coherent center among organizations of the left, or even a coalition of forces among broader groups. The present conditions of rampant sectarianism make it very difficult for cultural workers to find their audiences. If groups can't even agree among themselves, then how can they agree on which songs and which singers will best reflect their struggles and their goals? And yet, communities of interest do exist on the people's side, just as they so obviously do on the side of those who presently hold the power and, through their unity, rule our lives. It seems clear that a strong people's unity must be built as our first line of defense in the face of a crumbling domestic and foreign economy, the aftermath of Watergate, and the shift in foreign policies with the ending of the wars in Southeast Asia. The songs and the singers can be a help in building that unity."

—Barbara Dane



## LEAVING THE SIXTIES BEHIND

For a brief moment in the 1960s, an illusion seemed to be on the verge of turning into a reality.

Rebellion swept the land in those years. If it was not the "Revolution" some of its adherents imagined, neither was it the latter day version of youthful hijinks with which some paternalistic observers dismissed it.

At first the rebellion came from the dashed expectations of the freedom marches and the lunch counter sit-ins which won some gains. Later it was the shock of America's longest, ugliest and most unjust war. But even these major social phenomena were themselves the symptoms of something more fundamental—the qualitative deterioration of a system seemingly so towering it could not see the ground beneath its feet turning into quicksand.

Out of this maelstrom of social collapse and a rising spirit of rebelliousness emerged a cultural expression so at odds with all that had preceded it that it seemed to many as if the anthems of a new age were being written. Even more astounding, the songs, the literature, the plays, the films—far from being confined to esoteric oases of "enlightenment" in an otherwise barren cultural landscape—became the very heart's blood of popular culture.

Once-brave proclamations on the possibilities of "the people capturing the media" suddenly seemed to move from the realm of rhetoric to reality. Dissent—that elusive pariah of the 50s—became a readily merchandisable commodity of the 60s. A music store proprietor in Newport, Rhode Island summed up the moment as well as anyone could have: "Protest is selling well this year," he said in 1967 while Newark was burning.

It didn't start that way. It started with a handful of people—and this writer was among them—who believed that the creation and distribution of "people's songs" would help working people develop the fighting spirit and class unity needed in the struggle for survival and revolutionary change.

And a movement did grow—and did sing. But the years of repression took their toll. The movement shriveled. Many who had fought hard for workers' rights in the early years settled for "careers" in the very unions whose founding required a fierce struggle. Similarly musicians and writers who had aspired to creating a people's culture settled for the security of providing the system with its pretensions to "enlightenment." The left lost not only its roots; it lost communication with a generation. And what wasn't suppressed or destroyed was all-too-frequently lost through error and short-sightedness.

By the sixties, the songs that had once stirred the minds of a generation had become artifacts of militant nostalgia, suitable for entertainment at parties designed to recall the good old days before everything went flat—just as the movement which had given them birth became only a hollow echo of what it once had been.

And then came the new songs—and the new singers. They burst upon America as the musical accompaniment to the New Left—brash, iconoclastic, alienated, yearning to reclaim a vision of what they had been told America might have been. At their best—and one speaks here both of the music and the politics—they were frighteningly original, vertically insightful and fearless. They were unpredictable and challenged the authority not



only of their rulers and their elders, but the very modes of behavior which time and tradition had encrusted into something called "morality."

They challenged the institutions of white racism with a fervor that was not always matched by their comprehension; they challenged a president (and helped drive him from office) because in pursuing a genocidal war in Vietnam he made a mockery of the very pretensions the country had lived by; and they provided the shock troops for that resistance which eventually comprised a second front behind the lines.

This much they did—and more. But for all their personal liberation, they were still a generation imprisoned by a social, economic, political and military apparatus that they understood imperfectly, at best. All too often they thought their enemy was 'straight' America, when in reality it was imperialist America. The failure to understand that difference kept them isolated from the great majority of working people.

Spectacular though their decade was, there was little to show for it when it was over. They created no new permanent forms of political organization. And of the handful of songs they left behind—some now seem pathetically naive while others, it can now be seen, aspired alternately to human celebration or social despair, but lapsed instead into self-indulgence.

It would be unjust to fault the singers and the writers for failing to build a movement that would go beyond the moment. Such a task is not theirs in the first place. Largely left to their own devices, they saw no contradiction between their politics and their careers. At least that is what they said—and so their careers rather than their politics were always in command. Their songs were on the lips of millions and perhaps it is understandable that they should imagine they had a power they never had. If the songs and the singers were commodities, well that's the way politics is sold in America, isn't it?

Or is it?

The point must be conceded. Traditional American politics is merely the sound and fury that accompanies the changing of the guard at Buckingham Palace, even when the guard is occasionally permitted to carry a banner (or a banjo).

But there is another kind of politics. It is a politics which sees the institutions of America as the pillars of a social system which has become as outmoded as it is voracious.

This is a politics which does not believe that the world will be changed by some magic act of personal purification—no matter how widely proclaimed. It is a politics of struggle, of belief that the masses of working people have both the capacity to organize society in a more rational way and the power to seize society from those who hold it in thrall.

This is a politics which believes in organization, discipline, comradeship, political study, internationalism and the creative potential of the people as a whole.

The songs of the sixties are largely irrelevant to such a politics, although many of the songs of earlier times can still inspire it.

But it is a politics requiring a new song and a different kind of singer, one who will be able to see through the illusions that monopoly capitalism renews each day in the minds of its cultural workers.

This new recorded song magazine is an attempt to link up the political demands of this time with what should be its natural musical expression.

IRWIN SILBER

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**SINGERS ON THIS RECORD WHO HAVE COMPLETE LP'S AVAILABLE FROM PAREDON:**

**P-1028 GIVE YOUR HANDS TO STRUGGLE: The Evolution of a Freedom Singer. Bernice Reagon, a founder of the Freedom Singers of SNCC (Student Nonviolent Coordinating Committee), sings all four voices of this "female vocal quartet," and has composed nearly all of the songs. Included are "Joann Little," "Had, Took and Mised" (taken from a speech of Malcolm X), "There's a New World Coming" (written on the day of the Vietnamese victory) and others which will become people's classics for future struggles. Her first record after a break of several years.**

1-12" LP .....\$5.00

**P-1024 WORKING PEOPLE GONNA RISE! Sung by The Human Condition with Beverly Grant. Recently released first album by one of the most exciting contemporary political-music groups includes: Janie's Janie, Charlie's Song, Mama, I Remember and Working People Gonna Rise.**

1-12" LP.....\$5.00

**P-1020 A GRAIN OF SAND: Music for the Struggle by Asians in America, sung by Chris Kando Iijima, Joanne Nobuko Miyamoto, and Charlie Chin. 12 original songs, incl. Yellow Pearl, Wandering Chinaman, We Are the Children, War of the Flea, etc.**

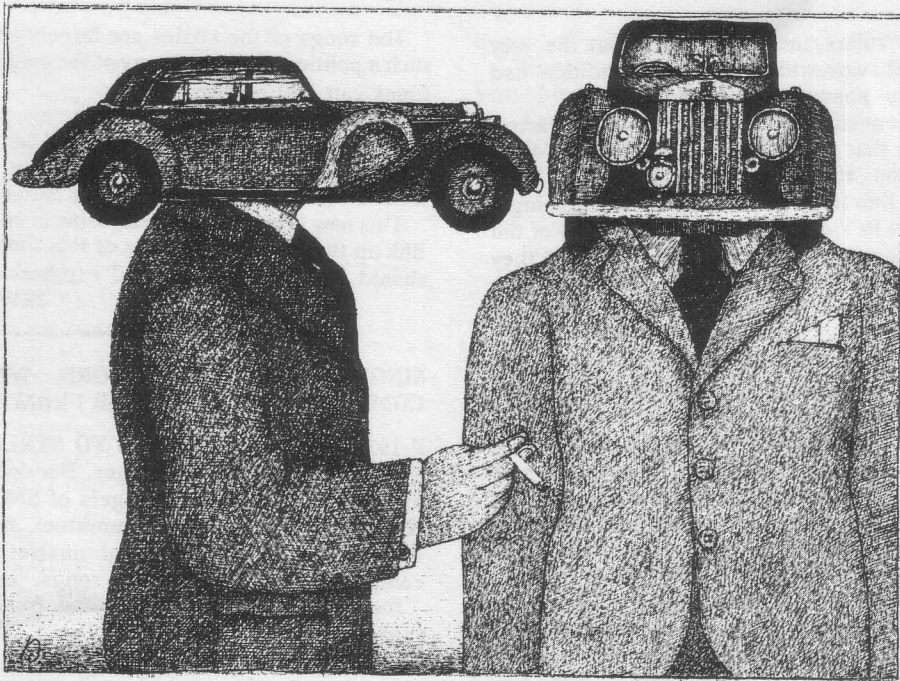
1-12" LP.....\$5.00

**P-1015 WE SAY NO TO YOUR WAR! Antiwar and protest songs written and sung by The Covered Wagon Musicians, active-duty Air Force people, Mountain Home Air Force Base, Idaho, including "Children of the Delta," AAThe People's Thank You" and 11 other original songs; with complete texts and notes on the songs and the GI movement.**

1-12" LP.....\$5.00

**P-1014 I HATE THE CAPITALIST SYSTEM. Songs of the American working class and the struggle against oppression sung by Barbara Dane. Songs of miners, auto workers, migrant workers, anti-war GIs, student protesters, etc. including Ludlow Massacre, I Hate the Capitalist System, Lonesome Jailhouse Blues, Speed-Up Song, Working Class Woman, others. With complete song texts and documentary notes.**

1-12" LP.....\$5.00



Side 1, Band 1: [3:10]

**MULTI-NATIONAL CORPORATION MAN**

Words and music: Bill Horwitz

© 1974 Lox and Hegel's Music

(chorus)

**G** Who owns Exxon?  
**C** Who owns **D G** ITT?  
 Who makes the world go 'round,  
 And **A'** keeps it safe and **D'** free?

**G** Who sells us processed food  
**C** TV's, **D'** cars and **G** sex?

It's the **Em** Multi-National  
**D** Corporation Man.

**C** He always knows what's best. **F** **G**

He does our paper work  
 He saves us all that fuss  
 He sells us merchandise  
 We could never get for less  
 He knows just what we need  
 To keep us quiet and good  
 He's the multi-national  
 corporation man  
 He'd sell you if he could  
 (chorus)

He's really a magician  
 With tricks beyond compare  
 He sells us gasoline  
 That turns to poison in the air  
 He fills our cities with his  
 monuments of power  
 He's the multi-national  
 corporation man  
 He can rent you out by the hour.  
 (chorus)

He picks our wars for us.  
 Tells us who is right.  
 And when one ends  
 He's always got several more to  
 fight  
 But he's so benevolent  
 Cause he'll take care of his poor  
 If the multi-national corporation  
 man  
 Feels danger at his door.  
 (chorus)

You think I'm foolin'  
 You think he isn't real  
 You think I'm handing you  
 Some old communist appeal  
 Well I might be a red  
 But you might be a fool  
 If the multi-national corporation  
 man  
 Keeps making up your rules.  
 (chorus)



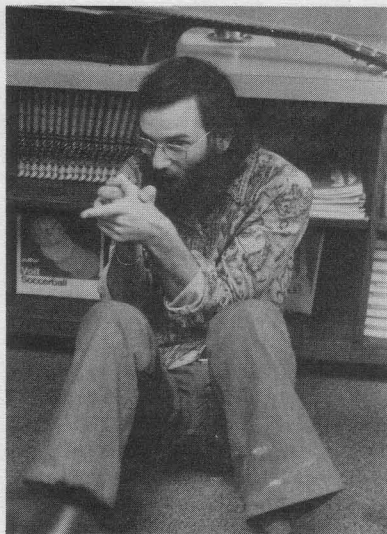
## BILL HORWITZ:

I was born in Boston, but have lived in New Haven for nearly eight years, first in a collective and now with a friend and her six-year-old daughter. My father went to law school on the GI bill. He was very poor and very determined. He often talked about being scared of starving during the Depression. My mother worked at various odd jobs. She was a communist, and the daughter of a salesman.

We moved to Brooklyn, then to the Bronx, and then Manhattan. They got wealthy. I took piano lessons at the age of eight, and kept it up until I was fifteen. I learned the banjo and guitar "on my own" from various pickers, Happy Traum and Barry Kornfeld among them. I've always done a lot of thinking (perhaps too much) and so I guess I've always been concerned with politics.

This song was written a couple of years ago, and I recorded it only recently. In between, it has gone through a change in the balance between music and words. But then, so have I. Looks like the song will still be timely for a while yet, unfortunately.

-Bill Horwitz



Bill Horwitz

## HOLLY NEAR:

When we asked for some biographical notes, Holly said she would prefer to print the following statement:

"The essence of struggle is recorded by natural poets and balladeers. A Vietnamese woman sings about her imprisoned sister in the South. Married couples live out poems of disenchantment. A worker finds the will to live in the rhythm of the labor. A child dances as if no one is watching. It is with proud acknowledgement of these people that I choose to be a cultural worker."

## IT COULD HAVE BEEN ME:

The song started out to be just about the killings at Kent State (see note). I was asked by Dean Kahler (one of the students who was shot but survived) to write a song to be sung at a large memorial event on May 4, 1974. Thus the first verse and the chorus got written. But that same week, a friend returned from a fact-finding trip to Chile (post-coup). He told me about a singer who had been one of the thousands murdered during the take-over. I felt a great need to speak to that singer, to tell him I felt stronger than ever because of his courage in the face of death. The chorus of the Kent song kept invading my mind. . . it could have been me. Verse two.

The third verse happened as the plane landed in Ohio. Necessarily so, it was about a woman, Vietnamese in my mind. But there are jungles all over the world. So the song had grown, and it seemed logical that the song included struggles against a common enemy.

Comment to singers: Since the writing of the song, people have criticized the fact that I mention only the killings of the white students at Kent and not those of Black students at Jackson State, which happened at about the same time. The first line of verse one can be changed to acknowledge this.

-Holly Near

Holly Near's records "Hang in There" and "Holly Near—A Live Album" can be ordered from Redwood Records, 565 Doolin Canyon, Ukiah, Calif. 15482 for \$4.50 per record. The "Hang in There" songbook which contains a melody line of the above song plus 14 others, can be ordered for \$2.50. Jeffrey Langley is Holly's accompanist.

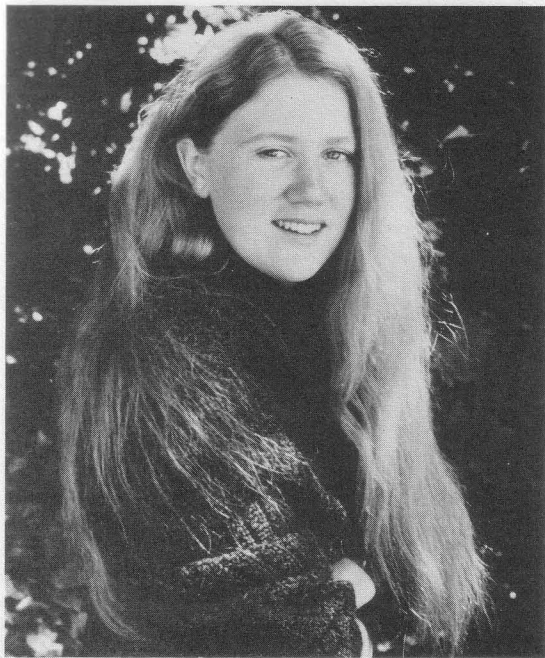
## Notes about the events at Kent State:

On May 4, 1970, during a student demonstration against the U.S. invasion of Cambodia, fifteen students were shot by the Ohio National Guard on the campus of Kent State U. Four of the students, Allison Krause, Geoffrey Miller, Bill Schroeder, and Sandra Scheuer, died of their wounds and others have lifetime disabilities as a result.

Rather than launch an investigation into why the Guard was using lethal ammunition or who gave the order to shoot, the state indicted twenty-five students and one teacher for "inciting to riot." Most of them were found not guilty after a lengthy and costly trial. William Saxbe was U.S. senator from Ohio at the time, and since then his career has taken a decided turn for the better.

The U.S. Justice Department under John Mitchell (later convicted of Watergate crimes and sentenced to jail) and under Richard Kleindeinst, has been sued by the survivors and parents of the murdered students to try to force a new investigation. Up to now the department has steadfastly refused. The Guardsmen involved were sued for damages, and eight were indicted but later found not guilty. At this writing (1975) a suit for civil damages of \$48 million has been lodged by the parents and survivors against former Ohio Governor Rhodes. He was in office at the time of the massacre, later thrown out of office for bribery and other crimes against the state, and recently re-elected (!).

-Editor



Holly Near

Side 1, Band 2: [5:37]  
**IT COULD HAVE BEEN ME**  
 Words and music: Holly Near  
 © 1974 Hereford Music

(chorus #1) Gm/C  
 It could have been me but  
 instead it was you, F  
Gm7  
 So I'll keep doing the work  
 you were doing as if I were  
 two, C7(sus) C7  
Gm7  
 I'll be a student of life, a  
 singer of songs,  
Am7  
 A farmer of food and a righter  
 of wrong,  
Gm7/C  
 It could have been me but  
 instead it was you, F  
Gm7  
 And it may be me dear sisters  
 and brothers before we are  
 through, C7(sus) C7  
F  
 But if you can work\* for

Dm  
 freedom, freedom, freedom,  
G7  
 freedom,  
Gm7 Gm7/C  
 If you can work\* for freedom

I can too. F  
 (verse #1)

Gm F  
 Students in Ohio  
Gm F  
 Two hundred yards away  
Gm F  
 Shot down by nameless fire one  
Bb C7(sus)  
 early day in May,

F Dm  
 Some people cried out angry

You should have shot more of them  
 down

Gm7 Bb  
 But you can't bury youth my

friends

Gm7  
 Youth grows the whole world  
F  
 round.

And it could have been me  
 (chorus #2 replace "\*work"  
 with "die")

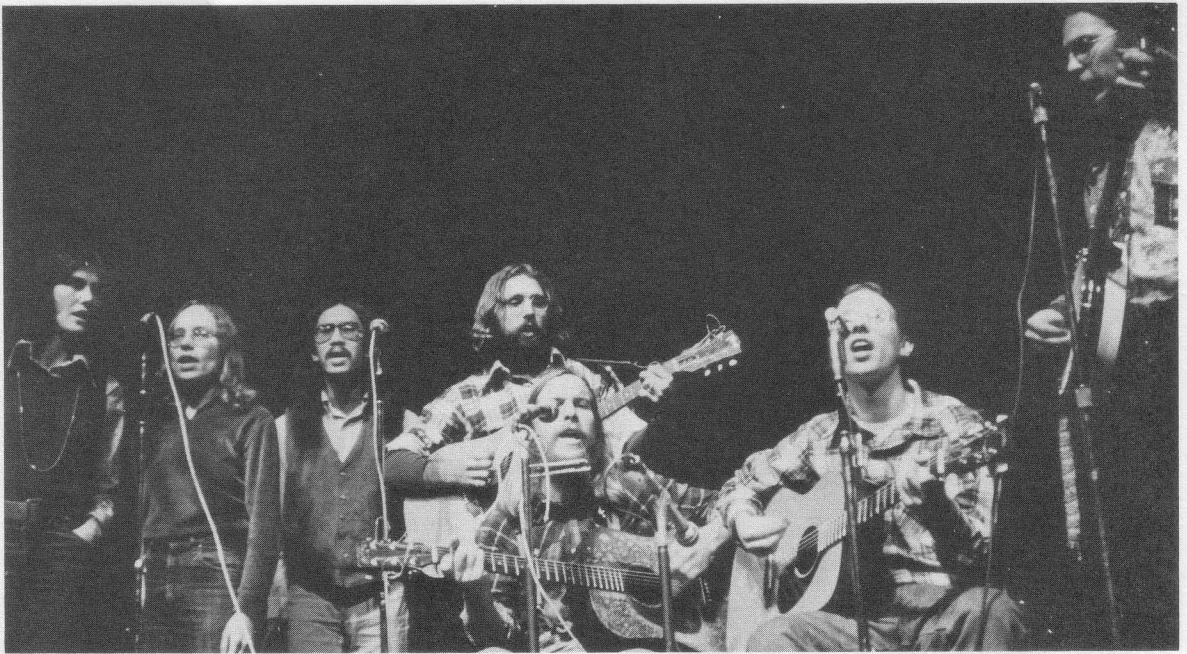
(verse #2)  
 The junta took the fingers  
 From Victor Jara's hands  
 They said to the gentle poet  
 Play your guitar now if you can  
 Well, Victor started singing  
 Until they shot his body down  
 You can kill a man but not a song  
 When it's sung the whole world  
 round.

(chorus #3 replace "\*work"  
 with "sing")

(verse #3)  
 A woman in the jungle  
 So many wars away  
 Studies late into the night  
 Defends a village in the day  
 Although her skin is golden  
 Like mine will never be  
 Her song is heard, I know the  
 words  
 And I'll sing them 'til she is  
 free.

(chorus #4 replace "\*work"  
 with "live")





Covered Wagon Musicians (l to r) Carolyn, Nancy, Vic, Patrick, Dennis, Jimmy, Dusty

**COVERED WAGON MUSICIANS:**

The group came into being in June of 1971, during the escalation of technological warfare by the Air Force, as just one of the voices of GI resistance at Mountain Home Air Force Base, Idaho. Two of the GIs against imperialism in the short—and long—one of the civilian organizers, Mark Lane, wrote the first original Wagon song, "Silver Bird" (about the awesome B-52s and the resistance of the GIs who work on them). Since then, hundreds of GIs, both enlisted and commissioned women and men, together with their civilian friends, have shaped the experiences of the Covered Wagon.

Our songs have been sung everywhere on the base: in the barracks, on the flight line, in the planes, in the maintenance shops, in the chow hall, off the base at the project, after a collective meal, a newspaper planning meeting, beer blasts, study groups and all over Idaho at rallies, on TV, in demonstrations, always spreading the word of GI resistance. The singers and others were organizing GIs against imperialism in the short and in the long range, and building unity around GI demands for their immediate needs: better working and living conditions and freedom from racism, sexism and militarism within the armed forces. In short, we were "making our songs louder than the sounds of the bombs," as the Vietnamese say.

The music on this album was performed by several ex-GIs and military dependents who have worked—or are still working—at the Covered Wagon GI project in Mountain Home, Idaho.

-Jim Schaffer

**RED DAWN:**

On more than one occasion, GIs and civilian organizers from the Covered Wagon went to Wounded Knee and the Pine Ridge Reservation in South Dakota to assist the American Indian Movement and the Wounded Knee Legal Defense/Offense Committee during the 1973 occupation and siege.

This song, written by Mark Lane and myself when we were living there, is an attempt to summarize some reflections, images and concerns of the life one leads while on the Pine Ridge Reservation.

I am singing lead vocal and playing acoustic guitar. Vic Pacania, Patrick Henry, Nancy Rhodes and Dusty Rhodes are also singing, and Dennis Smith adds the eerie, powerful harmonica.

**JIM SCHAFFER**

Side 1, Band 3: [5:10]

**RED DAWN**

Words: Mark Lane. Music: Jim Schaffer

©1973 Lane-Schaffer

I feel the plains are singing

And rolling in the sun

Sandy creeks are humming

And the earth, the sky are one.

The Badlands smile and call to me,

And shadows dance at dawn

Ancient carvings are in the land

But ancient dreams are gone.

(continued on next page)



(chorus)

Red <sup>G</sup>dawn, red <sup>D</sup>sand, red <sup>C</sup>woman,  
<sup>G</sup>red man.

Now it's time to think of sisters  
And of brothers from the land  
Whose dreams once filled this  
empty place  
Whose bones rest in the sand.  
(chorus)

I breathe the pure and sparkling  
air  
Of a thousand years ago.  
I hear the rushing sound of water  
And I see the bubbling, crystal  
flow.  
(chorus)

I see the massive, endless herds.  
I sense the peace of harmony,  
Of creatures that crawl and fly  
and walk,  
With the plains and the grass  
and the sun and the sea.  
(chorus)

Oh, come and take this land again  
The earth you loved must now be  
free  
Give this whole land peace and  
hope again,  
Stand as you stood at Wounded Knee.

#### AL RIATE:

I joined the U.S. Marine Corps in 1964, at the age of 19. The reason I joined was because I wanted a change of pace in my life. Before that, I belonged to a very poor family. My father had come from the Philippines and was working here in the United States as a farm worker, and my mother is a full-blooded Indian from Northern California. I left home at 15, and since that time I worked, went to high school, and graduated. Searching for something different, and feeling patriotic, I joined the Marines in December of 1964. I went through basic training and then spent 16 months at Long Beach Marine Barracks as an MP.

I requested duty twice for Vietnam. The first time, I was rejected because my brother was over there and I was the sole surviving son in the U.S. If he had been killed, I would have never gone over, for sure. But I volunteered a second time, was accepted, and went to Vietnam. When I landed on the battlefield, I was really shocked because I didn't expect to see whole families on the field. I began to realize too what my background was. I was Asian, and these

people I was killing were Asians too. I saw this was the wrong thing and I began to have anti-war feelings. After six months on the battlefield, I was captured. During six years of captivity I learned about the Vietnamese people, their cultural traditions and their 4000 years of history.

-Al Riate

#### PLAY YOUR GUITARS, AMERICAN FRIENDS:

This song was composed in Hanoi in December, 1969, by one of North Vietnam's leading songwriters, after hearing the news of massive demonstrations in Washington, D.C. and all over the U.S.A. by people against the U.S. war of aggression. On a visit to Vietnam in the winter of 1974-75, Barbara Dane reported that this song was known all along her journey, from Hanoi to Quang Tri, and was the first song presented by the young Vietnamese singers in their cultural exchanges with her.

"The Ballad of Ho Chi Minh" refers to the song composed in 1954, after the Battle of Dien Bien Phu, by British singer/composer Ewan McColl. It was



widely sung by the American anti-war movement, and has also been translated and sung in Vietnamese by a leading cultural worker of the North, Quang Hung. It may be found in the Vietnam Songbook, edited and published by Barbara Dane and Irwin Silber, available from Paredon Records. What follows below is a literal translation waiting for someone to rewrite it into singable lyrics to fit the music. If you accomplish this feat, please send it in!  
—Ed.



Barbara Dane and Al Riate

Bette-Marie Miller

Side 1, Band 4: [1:45]

**PLAY YOUR GUITARS, AMERICAN FRIENDS**

Words and music: Pham Tuyen

©1969 Pham Tuyen DRV

“My name is Alphonso Ray Riate. I have served 6 years as an American prisoner of war in Vietnam. During my time in captivity I have learned to sing several songs in Vietnamese. I am going to sing a song that was made for the American people in the year of 1971 about the American people who are working for peace and to resolve the war in Vietnam:”

**GAY DAN LEN, HOI NGUOI BAN MY!**

Oa-sinh-ton dem nay  
Lua tranh dau dang ruc chay,  
Nghe tieng hat anh vang moi noi,  
Chan ly dang toa sang ngoi.  
Song Po-to-mac ngay dem  
Da in bonh ann dep thay,  
Tay gay dan, mieng hat vang,  
Di giu lay cuoc doi!

Gay dan len di, ban oi!  
Cho tieng ca cang vang.

Cho soi len trong mau  
Quyet tam giu lay Mua Xuan,  
Cho khap noi xuong duong di  
Trong khoc ca ket doan.

Cung hat len nhiet tinh  
Bai Ca Ho Chi Minh!

Anh nghe chang dem nay  
Ca nuoc My dang suc soi,  
Oi thong thiet chuong ngan nha tho,  
Giuc gia bao nguoi xuong duong,  
Anh nghe chang ben Viet nam  
Co bao buoc chan cung di,  
Ngan ban tay quan sat nhan  
Di giu gin Hoa Binh.

Gay dan len di, ban oi!  
Theo tieng sung Mien Nam

Di len! Nhan dan My,  
Chung ta hay xiet chat tay,  
Cung dau tranh cho Hoa binh,  
Diet chien tranh xam luoc.

Cung hat len nhiet tinh  
Bai ca dau tranh!

Today in Washington, the fire of  
struggle is burning.  
People everywhere can hear your  
songs, and the truth shines  
through brightly.  
The Potomac River has reflected  
your beautiful image by day and  
by night.  
Playing your guitars and singing  
out loud, you march for life.

Play your guitars, my friends,  
Let the singing resound all  
the louder,

So that it fills your hearts with  
determination to defend the  
spring,  
So that everywhere people will  
march to your ballad of unity

Let us sing the ballad of  
commitment  
The Ballad of Ho Chi Minh!

Have you heard that the whole  
United States is standing up  
with you?

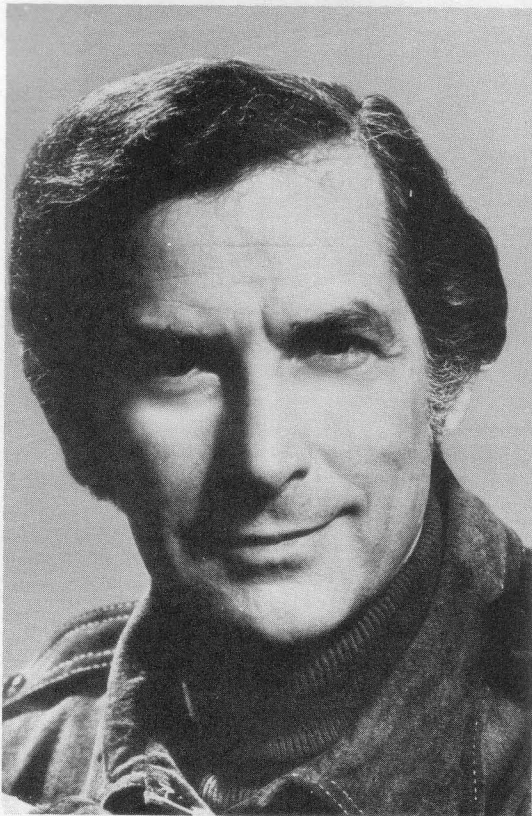
The church bells are ringing  
with compassion, urging the  
people to march.

Have you heard that Vietnam is  
also on the move,  
Holding back the hands of the  
murderers, defending the  
peace?

Play your guitars, my friends,  
To the tempo of the gunfire in  
South Vietnam.

March, American people, and we  
join hands and march with you,  
In the struggle for peace, to  
destroy aggressive war.

Let us sing the ballad of  
our commitment  
The ballad of struggle.



George Pickow

Oscar Brand

**OSCAR BRAND:**

He is a singer who has been around for a long time, and his voice is quite familiar to us. His involvement in the arts during the past 30 years has been extensive, ranging from hosting innumerable folk song programs to creating music and lyrics for Broadway musicals or writing Cheerios commercials. He is vice president of the Songwriters' Hall of Fame, author of ten books and manuals of music, and has recorded 55 LP's. His most recent work has been that of writer-director of "The High Road" at Kennedy Center in New York.

**A VERY NICE COUNTRY:**

"In the mid-60's, I was singing at the Mariposa Festival in Toronto when a small contingent of eager young men asked me for the music and lyrics to my Canadian anthem, 'Something To Sing About'. They explained that they were Americans-in-exile, as opposed to the Vietnam War as I was, but suffering because they were still of draft age. They intended to sing the song until they felt at home in Canada. . . but were not too optimistic about it.

I thought I'd better write a song about them. By now a lot of those young Americans up there may prefer to stay. . . It doesn't make any difference, the choice should be theirs."

-Oscar Brand

**A DRAFT RESISTER ON AMNESTY:**

Which country is "my" country, and what does that mean? Which side am I on? Amnesty is about these important questions in our recent past, and also our long-term future as Americans. Some think of the need for amnesty only in terms of exiles, like the author of this song. Exiles are a romantic novelty. But most of the people who need amnesty are less dramatic and less visible. They are the veterans with the less-than-honorable discharges, lost among the more than ten million jobless here at home.

Bad discharges keep veterans out of VA hospitals and other programs they badly need. The military gave them these life sentences as punishment for saying no to war crimes, and to military repression and racism. Amnesty means winning back for them a chance at life. A problem for the military system is that amnesty would legitimize all forms of popular resistance to our government's imperialist wars. Winning amnesty can help prepare our people—especially the young—to be able to answer the question of the future: which side are you on?

-Dee Knight

(Dee Knight went to Canada in 1968 in order to resist the U.S. war of aggression in Indochina. The draft evasion charges against him were dropped by the state in 1972. He was an editor of AMEX/CANADA magazine, "published by Americans exiled in Canada", until his return to the U.S. in the fall of 1974. He now represents the exile community on the National Council for Universal and Unconditional Amnesty.)

**Side 1, Band 5: [4:05]**

**A VERY NICE COUNTRY**

**Words and music: Oscar Brand**

©1973 Gypsy Hill Music BMI

**A**m **D** **A**m  
I was born in Philadelphia,

**G**  
Not too far from Rittenhouse  
**A**m  
Square

**C** **A**m **E**m **A**m  
Maybe you pass by the place

sometimes,

**D**m **E**7 **A**m  
My family still lives there.

**G** **C**  
But please don't ask them about  
me

**G** **C**  
Especially not my Dad

**F** **C**  
Far as he's concerned,

**F** **C**  
I'm just another bit of

**D**m **E**7 **A**m  
Good luck that went bad.

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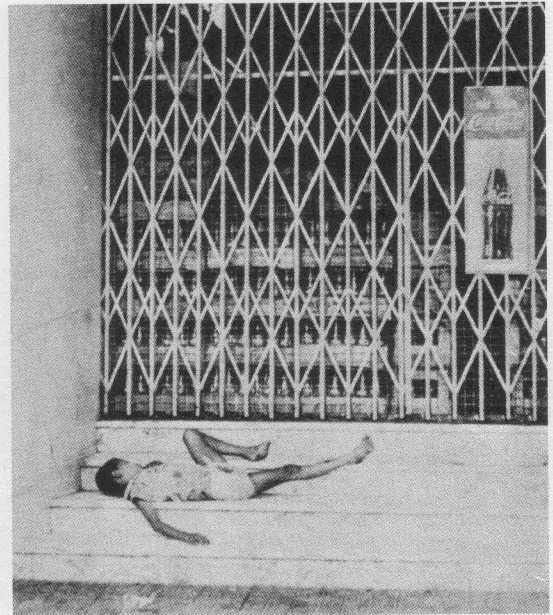


Chorus:

And so I'm living up here in  
Canada,  
Living here all alone.  
A very nice country,  
But not my own.

Funny thing about the people here  
They're just like the people back  
home  
And the buildings look a lot alike  
Not much of that New York chrome  
The streets are a little bit  
cleaner  
And every one has its sign,  
Printed very neatly  
Half a million streets,  
Not one of them mine.  
(chorus)

I keep writing lots of letters  
home  
I get answers once in awhile.  
Saying things like, "Please  
don't catch a cold."  
My Mom always makes me smile.  
They never mention my brother  
Or what he intends to be  
Guess they're all afraid  
If we got too friendly  
He'll turn out like me.  
(chorus)  
Funny thing, the war is over now.  
They're not making anyone go.  
Seems as if they just got tired  
of it.  
And they used to love it so.  
You'd think they'd say, we're  
sorry now,  
And maybe you were right.  
But they won't let us back.  
They say it isn't fair  
To the kids they forced to fight.  
(chorus)  
There are lots of others living  
here,  
Twenty, thirty thousand or so,  
Some of them say they would  
rather stay,  
But I sure would like to go.  
And now they're talking amnesty.  
Just as in Lincoln's times  
We could make a deal  
Let us back and we'll help  
clean up all their crimes.  
(chorus)



Thomas C. Fox

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#### POLICY FOR LIBERATED AREAS

HANOI, North Vietnam, April 4 (Agence France-Presse)—The Provisional Revolutionary Government announced last night over the Hanoi radio the 10 rules it says it intends to apply in areas liberated south of the 17th parallel. They follow:

1. All existing services should continue their work and carry out policy, and the old system must be abolished and all political organizations serving "imperialists and puppets" must be dissolved.
  2. Democratic liberties include equality of the sexes and freedom of conscience and religion.
  3. All activity sowing discord, hatred or suspicion is forbidden.
  4. To have the right to work people must maintain order and security and support the revolution. Any sabotage or counterattack will be thwarted.
  5. All property of the Saigon administration passes under control of the Provisional Revolutionary Government. Other enterprises having no financial link with Saigon are invited to continue.
  6. The property of industrialists and shopkeepers is protected.
  7. It is a national duty to aid orphans and other handicapped or helpless people. The rural population should be helped to develop farming, fishing, salt production and forestry.
  8. Cultural establishments and hospitals and schools will continue their activities in the service of the people.
  9. There must be strict application of orders to give good treatment to soldiers who have left the Saigon ranks; those opposed to the revolution are to be punished.
  10. The lives and property of foreigners are protected.
-



*The Human Condition*

*l to r: Peter Farnese, Gene Hicks, Bev Grant, Jerry Mitnick, Mario Giacalone.*

Federico Sanchez

**THE HUMAN CONDITION:**

The Human Condition is a group of 5 young activist/musicians from N.Y.—Beverly Grant, Peter Farnese, Mario Giacalone, Gene Hicks, and Jerry Mitnick. Coming from white working-class backgrounds, they bring to their music a strong sense of alienation from the economic and social system of this country, and a determination to do something about it. “We would like to see ourselves become more and more integrated with organized struggle, because we feel that cultural tools will play a more and more important role in the people’s efforts to change things in this country”. Their album “Working People Gonna Rise” is available from Paredon Records.

**INEZ:**

Inez Garcia was raped on March 19, 1974, in Soledad, California. On October 4 of the same year, she was convicted of murder in the second degree and sentenced to five years to life because she shot and killed one of the men who helped rape her. The man who actually raped her was the star witness for the prosecution, and he walked away a free man.

The original trial lasted six weeks, and an appeal is now in preparation. Inez Garcia’s action and the subsequent trial has raised for many women the question of our right to self-defense, and a defense committee has formed on her behalf. Her appeal is based on the judge’s refusal to allow the fact of rape to be introduced into the murder trial as justification for what followed. The song is a re-inactment of what took place, and the words are those of the people involved. Poetic license is exercised here and there to make those words rhyme.

Inez Garcia’s case brings to mind Joann Little, who is a Black woman on trial in North Carolina for killing a white prison guard who had entered her cell in order to rape her. The guard was found dead on the floor of her cell, naked from the waist down, with semen on his leg, and Little is being persecuted for refusing to be a passive victim. There are those in our society who consider a woman who defends herself some kind of animal. “We got the right to fight!”

**BEVERLY GRANT**

**Side 1, Band 6: [3:00]**

**INEZ**

**Words and music: Beverly Grant**

**©1975 B. Grant**

<sup>E</sup>It's an early spring day in a  
 California town. A woman home  
 all alone. <sup>G A</sup>  
<sup>E</sup>The doorbell rings, she lets two  
 men in who want to wait 'til  
 her friend gets home. <sup>D A</sup>  
 Well, time drags on, they're  
 drinking beer, next thing you  
 (continued on next page)



know they're gettin' out of  
line.

Then her friend shows, they get  
to trading blows.

The odds are two to one and one's  
behind.

INEZ - jumped up and screamed:  
"Get out of my house!" And  
went out to make sure they'd  
gone,

INEZ - but they waited for her  
and raped her and beat her  
right there on the ground.

INEZ - In a state of rage she  
went for her .22 and then  
went out to track them down.

INEZ - Shot the 300 lb. man who  
helped rape her and he fell  
dead on the ground.

**A** (BRIDGE:)

After a while they brought her  
to trial for murder in the  
first degree.

**B**

The man who had raped her  
testified against her and  
naturally got off scot free

**E**

The defense said: "Your honor,  
this woman was raped. It's  
clear that her crime's justifi-  
fied." **G A**

The judge said: "We're not here  
to judge an alleged rape.  
It's murder for which she's  
being tried." **D A**

The D.A. said: "Inez, did you  
take off your panties? Were  
you wearing a bra? Did you  
like it?"

Inez screamed: "I KILLED HIM  
AND I'M GLAD THAT I DID. If  
the other man died, I'd feel  
fine."

(A man on the jury said: "After  
all, they were just trying to  
show here a good time.")

INEZ..INEZ..INEZ..INEZ..INEZ..  
INEZ..

We got the right, we got the  
right, we got the right to  
fight! (2X)

WOMEN....got the right to fight!

WOMEN..got the right to fight...

I N E Z.....

INEZ..WOMEN..GOT THE RIGHT TO  
FIGHT!





Barbara Dane

Bernice Reagon

**Side 2, Band 1: [3:45]  
WE'VE COME A LONG WAY TO BE TOGETHER**

**Words and music: Bernice Reagon**

©1970 B. Reagon

(best sung unaccompanied)

- 1) We've come a long way  
to be together, you and me. (2x)  
  
(chorus)  
And we'll stay holding to each  
other,  
Fighting and trusting as we  
grow.
- 2) It's been a mighty distance,  
dangerous journey, to be  
here. (2x)  
(chorus)
3. It's taken the sacrifice  
of many of us, to be one. (2x)  
(chorus)

**PETE SEEGER:**

Pete is probably America's best-known folk singer. As a young man with a rich musical background (his entire family is made up of professional musicians and his father Charles is a founding father of the science of investigating a people through its folk song), he travelled the country picking up tunes from everywhere. He teamed up at various times with other singers like Woody Guthrie, Millard Lampell, Will Gear, etc., in the song groups known as the Almanacs and the Weavers. His concert stage has ranged from factory gate to Carnegie Hall. Though blacklisted from the commercial media, he continued singing and bringing his gift of courage to many through the difficult years of McCarthyism. Pete's seemingly endless repertoire reflects a continuing concern for all people and their struggles for a better world. It is fitting that he should be represented on this first issue of "What Now, People?" since he was a founder of the People's Songs Bulletin, Sing Out! Magazine, and a sponsor of Broadside magazine, thereby taking a decisive role in the dissemination of political/cultural materials.

-Ed.

**HOW ABOUT YOU?:**

This song was composed and sung by Jim Garland, a Kentucky coal miner, in 1932. The reason for this song was that after working in the mines for six months he hadn't been able to buy his wife a pair of slippers. He went on strike with the miners and has got an injunction signed by the President. . . against Jim Garland and others, saying that he would have to face the Federal Courts and probably have his furniture thrown onto the highway. Jim says that this was the reason he composed this song from his own feelings.

-Woody Guthrie, from "Hard Hitting Songs."

**BERNICE REAGON:**

I was born in Albany, Georgia, and grew up in the Baptist Church where my father, Reverend Jessie Johnson, was minister. I have linked political struggle with music since 1961, when I joined the Albany Movement in Georgia. It was there as a song leader that I saw first-hand how Black culture has always supported people involved in struggle.

I left home and school in 1962, to sing with the original SNCC Freedom Singers. Later, I moved from the songs of the Movement to the larger area of Black oral culture. Recently, I have received my Ph.D. in Oral History from Howard University. I live in Washington, D.C., with my two children, Toshi and Kwan, where I continue to sing, teach, research, compose, and organize.

**WE'VE COME A LONG WAY:**

I worked with an independent school in Atlanta, Georgia. In 1969 we tried to evolve an alternative to Christmas and came up with a family celebration. Because music was so important for Christmas, this was one of the few times I sat down and tried to write a song for a specific occasion.

The song's basic comment is that in this country, the Black community is plagued with splits and divisions. Any time we find the means to come together and function as a group, we are moving against a history that has hindered our development toward unity. We should look closely at such times and document them. And we should celebrate.

-Bernice Reagon



Side 2, Band 2: [3:30]  
**HOW ABOUT YOU?**  
 Words and music: Jim Garland  
 ©1966 Stormking Music, Inc.

<sup>E</sup>  
 How well do I remember  
 How class <sup>A</sup> struggle brought me  
<sup>E</sup>  
 through  
 I went out on strike in thirty-  
<sup>B7</sup>  
 two.  
 They brought the thugs against  
<sup>E</sup>  
 me,  
 And the state militia too.  
 And they <sup>A</sup> kicked me in the  
<sup>E</sup>  
 gutter  
<sup>B7</sup> <sup>E</sup>  
 How about you?

(chorus)

<sup>A</sup> <sup>E</sup>  
 How about you?

How about you?

Can't you see this

system's rotten through

<sup>B7</sup>  
 and through?

<sup>E</sup>  
 It gives millions to the

bosses,

The capitalistic few,

<sup>A</sup>  
 But enslaves the toiling

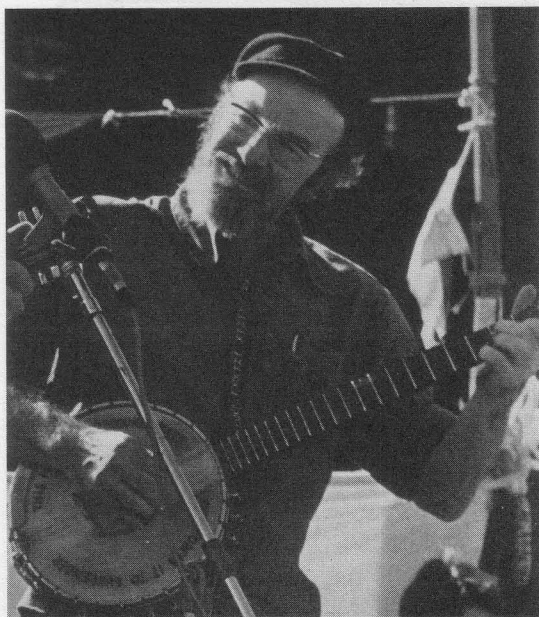
<sup>E</sup>  
 masses,

<sup>B7</sup> <sup>E</sup>  
 Like me and you.

We need a brand new system,  
 That's one thing that is true,  
 The boss will have to work like  
 me and you.

We'll all have homes to live in,  
 And a job to work at, too,  
 But there'll be no boss to rob us,  
 Me and you.

(chorus)



Pete Seeger

Tobey

We know the boss won't like it,  
 To work like me and you,  
 But there's one thing he can  
 always do,  
 He can jump in the lake if he  
 wants to,

And break himself in two,  
 But he cannot rob us workers,  
 Like me and you.

(chorus)

#### REDWING:

We are a group of four people who perform music and poetry to help the poor and oppressed people's struggle for change. The group includes an engine-lathe operator who is the mother of five children, a printer, a former professional musician now trained as a turret-lathe operator, and a woman born into a high-ranking military family who is now entering industrial training. In the two years of the group's existence, we have come from an anarchist to a Marxist perspective. We have performed in many prisons, on picket lines, at rallies for political prisoners, at benefits for community groups, and at anti-imperialist events.

Musically, we are heavily influenced by traditional folk and country music. We use banjos, guitar, autoharp, kazoos, tamborine, and often the high type of harmony associated with country music. The bulk of our material comes from outside sources, but we also perform some original music and poetry.

Cultural work is not our major political activity. Our jobs and the struggles there are our main focus; but we do believe that cultural work is

(continued on next page)



Redwing

an essential part of the struggle for revolution, and we try to participate and learn in this area as well. In the future, we see Redwing being more flexible, performing in different combinations and as individuals, and working more with others in cultural areas.

#### THE ALLEN-BRADLEY CLOCK:

Approaching Milwaukee from any direction, the "world's largest" four-faced clock stands out over the skyline of the city, on the top of a tower over the Allen-Bradley factory. It was built in 1962, with a penthouse directly below it in the tower, where the "tired executives" could stay if they didn't feel up to making the drive out to their estates in the countryside. (The penthouse has since been converted into a restaurant.)

The clock can be seen for miles, and is fully lit during the night. It is a fascinating attraction to tourists, but to the workers in the factory it symbolizes a time that is coming. . . a new time, the workers' time. There was a militant strike at the plant in the late sixties, but it was sold out by union bureaucrats. A little later, the Latin community where the factory is located staged strong protests over the discriminatory hiring practices of the company. This was met with a token affirmative program, but today few Latins work at Allen-Bradley.

All the details in the song are true to life. The company makes stationary electronic parts: transistors, capacitors, resistors, etc. It has plants all over the world. This song was written after meeting workers from the company, who told us how irrelevant to them and their problems the landmark status of the clock is. Indeed, to them it feels like a bad joke, one that is on its way to back-firing. It's the people's time, you know.

-Redwing

Side 2, Band 3: [2:55]  
**THE ALLEN-BRADLEY CLOCK**  
 Words and music: Larry Robbin  
 ©1973 L. Robbin

On the <sup>C</sup> south side of Milwaukee, <sup>F<sup>b</sup></sup>  
<sup>B<sup>b</sup></sup> factory smoke in the <sup>C</sup> air  
 The world's largest <sup>E<sup>b</sup></sup> four-faced  
 clock <sup>B<sup>b</sup></sup> hovers everywhere <sup>C</sup>  
 It's the <sup>C<sup>m</sup></sup> Allen-Bradley <sup>B<sup>b</sup></sup> factory  
 clock

Its hands <sup>C<sup>m</sup></sup> order out the <sup>B<sup>b</sup></sup> time  
 But it's the <sup>C<sup>m</sup></sup> hands of the workers  
 in the <sup>B<sup>b</sup></sup> factory below

That <sup>E<sup>b</sup></sup> move the <sup>G</sup> line  
 Seven thousand people a day work  
 in the factory  
 The clock calls out the hours of  
 their paid slavery  
 A strong hand grabs the paycheck  
 that's supposed to make ends  
 meet  
 The cost of living rises again  
 and the clock keeps the beat.

The Bradley family and their kind  
 like king and queen of old  
 Send poor people to the hardest  
 jobs while they count the gold  
 We're drafted in their armies,  
 have to work in their factories  
 Since the beginning of time they've  
 owned the line and never met our  
 needs.

Now they're moving to Mexico to  
 exploit the workers there  
 South Africa, England, Japan, the  
 clock is everywhere  
 But workers around the world are  
 starting to tell the time  
 We know our freedom can only come  
 when we all own that line.

From the south side of Milwaukee  
 to the hills of Vietnam  
 Poor people banding together are  
 defeating the bosses' bombs  
 The workers are an army, the  
 bosses are the foe  
 A new day is coming, it's the  
 people's time, you know  
 It's the people's time, you know  
 It's the people's time, you know!



Side 2, Band 4:[5:45]

## HERE'S A GIFT FROM ROCK

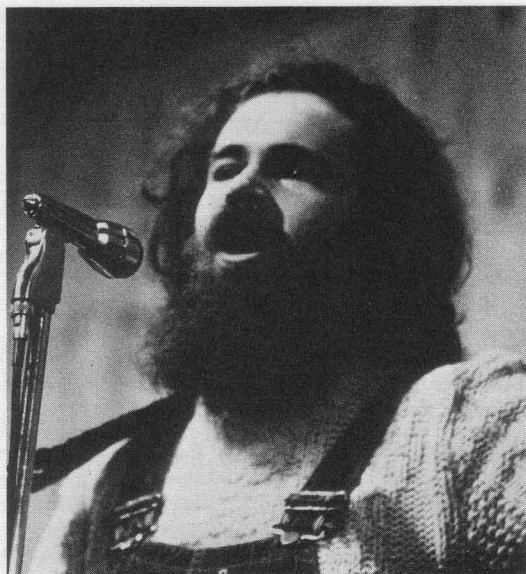
Words and music: Charlie King

©1974 C. King

We've <sup>Am</sup> seen the gifts flow down,  
from Rockefeller's vault.  
He <sup>Dm</sup> tells us that he's <sup>Am</sup> generous,  
<sup>E7</sup> but never to a <sup>Am</sup> fault.  
He's <sup>Dm</sup> on the give, not <sup>Am</sup> on the take,  
well, <sup>Dm</sup> if you think that's <sup>E7</sup> true,  
Let's <sup>Am</sup> take a look at what he gives  
and <sup>E7</sup> who he gives it to. Hey,

### Chorus:

<sup>Am</sup> Here's a gift from Rocky, it's  
the <sup>E7</sup> answer to your <sup>Am</sup> prayer.  
He heard you were in trouble  
and he always does his <sup>E7</sup> share. <sup>Am</sup>  
Just think of him as <sup>Dm</sup> Robin Hood, <sup>Am</sup>  
with <sup>Dm</sup> one important <sup>E7</sup> hitch,  
He's <sup>Am</sup> robbin' from the poor  
folks and he's <sup>E7</sup> givin' to the  
<sup>Am</sup> rich.  
Here's to William Ronan, a half  
a mill and more,  
For takin' care of business on  
the New York-Jersey shore.  
I think of poor Bill Ronan, and  
I shed a salty tear,  
It's hard these days to make ends  
meet on eighty grand a year.  
So,  
(chorus)  
Here's a gift from Rocky, it's  
the answer to your prayer..  
(balance of chorus optional)  
Ah, but New York welfare mothers  
were livin' much too high.  
They needed fiscal discipline  
and Rocky's just the guy.  
So when the unemployment rate  
and the cost of living soared,  
He cut back ADC 15% across the  
board. Sayin'  
(chorus) (continued on next page)



Grace Hedemann

Charlie King

### CHARLIE KING:

About me. . . I'm living on the Lower East Side of Manhattan, getting an education there. I've been singing around New York in coffee houses and Irish blue collar bars, on marches and rallies for about four years now, and wrote most of my songs in the last year. I characterize most of my music as "Fabian Anarchist", whatever that means. I most like to see people building small, decentralized alternatives to the Death system we live in; the wobblies called it building a new society within the shell of the old. I'm most grateful for my political/musical education to folks at the United Farm Workers, the Catholic Worker and the IWW, which is alive and well, and to the great singers of broadsides, blues and ballads that have always sustained the spirit of resistance in this country. It's my ambition to stay in that tradition.

### HERE'S A GIFT FROM ROCKY:

About the song. . . I got pretty angry listening to Rocky at the Senate VP confirmation hearings. I mean madder than usual. Here he was baldly saying that all the money he threw around to political cronies and camp followers was done out of a spirit of friendship and love. It was purely coincidence of course that the recipients were all either powerful political figures or crooks—the distinction is a very fuzzy one—all in a position to do him some good in his political and economic empire building. People here in New York are familiar with the kind of gifts Rocky dishes out to common folk, and now everyone will get a chance to experience his largesse. Good luck! I play it with a capo on the fifth fret, and angrily.

-Charlie King

Here's to Henry Kissinger, in  
friendship and in love,  
A fifty thousand dollar check  
descending from above,  
Expecting nothing in return,  
so Henry, off your knees.  
Just think of good old Rocky  
as you travel overseas. And,  
(chorus)

Subway fares keep risin',  
whoever we elect  
From men who ride in limousines,  
well what can we expect?  
With David's transportation bonds  
and Nelson's corporate flair,  
Another upstate highway and a  
half a dollar fare. Sayin'  
(chorus)

For white folks in South Africa  
it seems there is no peace,  
Apartheid is expensive, some-  
one's gotta pay the police.  
With UN sanctions hurting trade,  
they sure know who to thank,  
When generous investments flow  
from Chase Manhattan Bank.  
Sayin'  
(chorus)

Riots up in Attica, hostages and  
all.  
They want him to negotiate, they  
got a lot of gall.  
And Rocky, he spared no expense  
on the answer to their call,  
Delivered when the troopers opened  
fire from the wall. Sayin'  
(chorus)

Fuel was short last winter, this  
year could be worse.  
But you learn to live with crises  
when they always line your  
purse.  
And if the Arabs cut us off will  
Rocky find us more? Sure!  
A good supply of costly crude  
from Venezuela's shore. Sayin'  
(chorus)

Gas is up; welfare's down: the  
prisons under siege.  
We're doin' good if we survive  
his damned noblesse oblige.  
And the biggest gift is yet to  
come,  
Oh won't we all be floored  
When Rocky, our vice-president,  
should say to Gerry Ford...  
Gerry!

Here's your gift from Rocky, I  
know you won't refuse,  
You'll head the list of all my  
friends, what have you got  
to lose?  
Just think of me as Santa Claus.  
but let's get one thing clear.  
You don't elect a Santa, it's  
the same one every year.

\*\*\*\*\*

(note to singers: If you have  
a live audience joining you,  
you'll probably want to use  
the entire chorus.)

#### **BARBARA DANE:**

Barbara still sings the songs she first sang in front of factory gates in the 40's—expressions of the struggles going on around her during that period. In recent years she has added songs of liberation struggles all over the world. And all the while, she has sung the blues, learning from and building on the strength of women like Ma Rainey, Ida Cox, and Bessie Smith.

As a blues singer, Barbara was headed for the big time. Having taken to commercial work after the collapse of the left in the 50's, she worked with Jack Teagarden, Louis Armstrong, and Muddy Waters. But when the sit-in movement, begun by southern Black students in 1960, signalled a new awakening of the American left, she chose another course. By 1964 Barbara had left the clubs and coffeehouses to take part in the Mississippi Freedom Summer, and later the anti-war movement. She sang at most of the big rallies, but feels she learned the most from her day-to-day work with the GI resistance movement, acting as a singing organizer at bases all over the U.S. and overseas "wherever the stars and stripes were flying."

In 1966, Barbara was invited to Cuba as the first U.S. people's singer to tour that country. In 1974 she sang in Vietnam, from Hanoi down to the liberated areas of Quang Tri. Since 1970 she has devoted much of her time and energy to developing Paredon records, which she sees as an extension of her work as a singer trying to help Americans know about people's movements everywhere. -Ed.

#### **BALLAD OF THE UNKNOWN SOLDIER:**

This song, sent to me in 1969 by Peggy Seeger from England, was written by a weekly visitor to the Singers Club where she and Ewan McColl sing. He had seen a short item in the Manchester Guardian about an American GI who was found dead behind enemy lines dressed in sandals and black pajamas. Jack Warshaw, an American draft resister living in England, cut Shearman's epic-length version down to seven verses. Some GIs heard it, took it to Vietnam, and six months later it travelled back to England in its present form.







Chris Iijima

Side 2, Band 6:[2:47]

**SONG TO A CHILD**

Words and music: Chris Kando Iijima

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Dmaj7 Cmaj7 B<sup>b</sup> maj.7  
 Sleepy child you grow up fast  
 Dmaj7 Cmaj7 B<sup>b</sup> maj.7  
 I'd like to give you words to last  
 Dmaj7 Gmin7 G<sup>9</sup> (sus 4)  
 Not every wrong is righted  
 Dmaj7 Gmin7  
 Some things go undecided  
 Gmaj7 F#min7 Bm7  
 The world at times will seem to  
 E7  
 you vast  
 Gmaj7 F#min7 Bm7 E7  
 But all of this  
 A<sup>b</sup>(sus 4) Dmaj7  
 Will pass.  
 B<sup>b</sup> maj.7  
 Child of mine  
 Dmaj7  
 Work for those who labor  
 B<sup>b</sup> maj.7 Dmaj7  
 Weep with those who cry from pain  
 Gmaj7  
 Fight for children  
 Bm7  
 Weak from hunger  
 E7 A<sup>b</sup>(sus 4)  
 Fight for those bound up in chains

Sleepy child the day is done  
 So many battles to be won  
 Justice has many friends  
 It may sometime pause  
 But never end  
 And sure as the day arrives with  
 the sun  
 A brighter new dawn  
 Will come.

So rest your head  
 And close your eyes  
 The day will come  
 The sun will rise  
 Night is only half the day  
 It comes at night and goes away  
 And sure as the sun will light up  
 the sky  
 We'll light up the world  
 You and I.

**CHRIS KANDO IJIMA:**

Born December 19, 1948, in New York City, Chris went to Music and Art High School in New York. He learned French horn there, and also learned the limitations of a career in music for a Japanese-American. Chris has worked in various organizations in NYC, including Asians in the Spirit of the Indo-Chinese (ASI), and United Asians Communities Center. He appears on the album "A Grain of Sand - music for the struggle by Asians in America" along with Joanne Nobuko Miyamoto and "Charlie" Chin, available from Paredon Records.

**SONG FOR A CHILD:**

The song speaks for itself and we think it will become a classic of its kind.

-Ed.



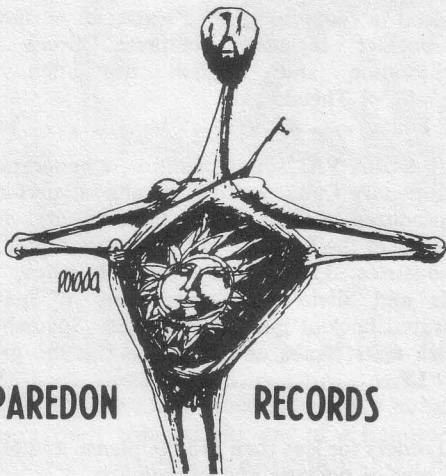


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**CREDITS:**

Engineering (national): too numerous to mention and mostly unknown  
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 Co-ordination: Kathy Jarvis  
 Executive Editor: Barbara Dane



**MOST RECENT RECORDS FALL 1975:**

**P-1030 CHILE: SONGS FOR THE RESISTANCE**  
 This is the first record available in the U.S. of songs from the MIR (Revolutionary Left Movement), performed by some of Chile's most dedicated people's artists. Includes songs reflecting the strength and courage of the popular resistance in Chile today plus songs dedicated to Miguel Enriquez, martyred leader of the MIR, and others. Booklet contains political and cultural introductory material and complete Spanish texts with English translations.  
 1-12" LP .....\$5.00

**P-1031 HAITI: WHAT IS TO BE DONE? [Ki Sa Pou-n Fe?].** Sung by **Atis Indepandan**, these songs help provide some answers to Lenin's famous question in relation to the liberation of Haiti. Here is the expressive music which springs from the most brutally oppressed people in the Caribbean, with words that the tourist could never imagine. "My Father Left on a Boat," "Misery," "Darling," "Look What's Going On," "Singing of My Country," and other songs dealing with racism, sexism, the Tonton Macoute, voodoo superstition, and the dedication to struggle. The title song says, "The future of our country depends on us. No big neighbors will change things for us. The country belongs to us. We ourselves have to put it in order." Sung in Creole. Accompanying booklet includes full texts and translations.  
 1-12" LP .....\$5.00

**P-1032 SOMETHING IS BURNING OUT THERE [Algo se quema alla afuera].** Estrella Artau sings of Puerto Rico, but also of other oppressed peoples in the Caribbean and Latin America. Her texts are taken from the Cuban poet Nicolas Guillen, Dominican poet Pedro Mir, Argentine poet Atahualpa Yupanqui, and Puerto Rican poet Noel Hernandez, but most of them are her own. Includes songs dedicated to martyred Chilean poet Victor Jara, Puerto Rican political prisoner Lolita Lebron, and a recently martyred Dominican woman, Mama Tingo. Booklet includes complete Spanish texts of songs with English translations.  
 1-12" LP .....\$5.00

**P-1018 CUBA: SONGS FOR OUR AMERICA** by **Carlos Puebla and his Tradicionales.** A message from Cuba to the peoples of the western hemisphere, including the people of the U.S. Includes "Guajira for Lolita Lebron," "Ya Te Veremos Libre," (We Will See You Free), "Canto a Puerto Rico," and "Yankee, Go Home!" Puebla is the father of Cuban protest song, and this set also contains his credo, "Soy del Pueblo" (I am of the People). Booklet includes complete Spanish texts and English translations plus biography.  
 1-12" LP .....\$5.00

**P-1027 ARGENTINA: POR EL FUSIL Y LA FLOR/BY THE FLOWER AND THE GUN** sung by **Bernardo Palombo and Cantaclaro.** The title song is one of the best known of its kind in Argentina. Also includes "Cuando Tengo la Tierra" (When I Have the Land), "Cancion para Gabriela" (Song for Gabriela), "Te Digo, Hermano, Que es Tiempo" (I Tell You, Brother, It's Time) and eight others. Complete booklet includes Spanish texts, translations and a brief political history of Argentina with bibliography prepared by N.A.C.L.A.  
 1-12" LP .....\$5.00

**P-1023 THE RED STAR SINGERS: The Force of Life** and other songs of our time written and sung by the popular Berkeley singing group. Songs incl. Belly of the Monster, Still Ain't Satisfied, Vietnam Will Win, Can't Be Free Till Everyboy Else Is, etc. With complete song lyrics and notes.  
 1-12" LP.....\$5.00

**P-1006 THIS IS FREE BELFAST!** Irish Rebel songs of the Six Northern Counties recorded in Belfast by "The Men of No Property," 16 ballads right from the barricades of Belfast and Londonderry; songs protesting the Ulster government and the British troops, songs for the IRA and Bernadette Devlin. Accompanying booklet includes complete song texts with documented commentary on the struggle in Northern Ireland.  
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**P-1019 CHILE: THE SIEGE OF SANTA MARIA DE IQUIQUE, a People's Cantata sung by QUILAPA YUN.** Recorded in Chile before the coup of September 1973 by the most popular singing group of the Popular Unity movement. Words and music by Luis Advis based on an actual event in Chile's history. Sung in Spanish. Complete text and English translation in accompanying booklet.  
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**P-1009 VIETNAM WILL WIN!** Fighting songs of the armies and guerrilla detachments of the National Liberation Front of South Vietnam (NLF) recorded in Vietnam. 14 songs including the national anthem of the Provisional Revolutionary Government of South Vietnam. Accompanying booklet includes complete English texts for all songs plus political-historical commentary.  
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**P-1002 ANGOLA: A VITORIA E CERTA!** (Victory is Certain!) Songs of the Liberation Army of the MPLA (Movimento Popular de Libertacao de Angola) recorded in the liberated zones by members of the Liberation Support Movement. The marching songs, anthems, ballads and personal songs which have grown out of the decade-long struggle against Portuguese imperialism. Accompanying illustrated booklet includes complete song texts (in Chokwe, Kikongo, Kimbundu, Portuguese, and Umbundu) with English translation.  
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**P-1022 PALESTINE LIVES!** Songs of national liberation from the struggle of the people of Palestine. The most popular fighting songs of the liberation movement created by Palestine liberation fighters in the refugee and training camps and sung by a chorus of guerrilla fighters accompanied with traditional instruments. Recorded by Al Fatah. Accompanying booklet includes full texts in Arabic and English translations.  
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**P-1001 CANCION PROTESTA.** Protest song of Latin America as performed by revolutionary artists of Argentina, Chile, Cuba, Peru and Uruguay. Recorded in Cuba during the historic meeting of singers from every continent in July, 1967. Accompanying illustrated booklet includes full texts of all songs in Spanish and English.  
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**P-1007 THE EAST IS RED.** The history of the Chinese People's Revolution in epic ballad opera form. This world-reknonned pageant traces the development of the Chinese Revolution from 1921 through 1949 and the triumph of the Red Army. Performed by more than 3000 workers, peasants, students and soldiers in Peking for the film "The East is Red." Accompanying booklet includes complete English translation of the pageant's over 40 songs and spoken commentary, with explanatory notes.  
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 2-12" LPs .....\$10.00

**P-1010 CUBA VA!** Songs of the new generation of Revolutionary Cuba, written, arranged, performed and produced in Cuba by the Experimental Sound Collective of the Institute of Cinematographic Arts & Industries. 11 songs by Pablo Milanes, Noel Nicola and Silvio Rodriguez, sung in Spanish. Illustrated booklet includes complete Spanish and English texts, notes on the music and the group.  
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