

**WHAT
NOW,
PEOPLE?**



RICK RUSKIN

Mr. Landlord

CHARLIE KING

America, Where Did You Go?

BARBARA DANE

Lift Your Hand With The Indian

AMERICAN INDIAN MOVEMENT SINGERS

A.I.M. Song/B.I.A. Song

WILLIE SORDILL

Talking U.F.W. (United Farm Workers)

DEE WERNER

Rosa Parks (No, Sir, I Won't Get Up)

SI KAHN

Sunrise

RED SHADOW

Anything Good

FAST FLYING VESTIBULE

I'm Glad I'm Prepared For The Recession

AMAURY PEREZ VIDAL

Siempre Con Puerto Rico

COVERED WAGON SINGERS

Red Flag Canal

PETE SEEGER

If A Revolution Comes To My Country

KRISTIN LEMS

Women Walk More Determined

DORIE ELZEY

The Ones Who've Gone Before Us

CHRIS IJIMA

Fine Weather

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Some Tips For Listeners (or how RCA Victor puts wax in your ears, as well as on your turntable)

Pete Seeger says his personal test for any song he writes is whether he hears other singers doing it; if it isn't picked up and passed around, the song doesn't satisfy him, no matter how cleverly it's put together. Passing that test might serve as a way of expressing what Paredon Records is about, and particularly what the "What Now, People?" series is about. There is a lot of common sense in this idea for most of us, but it's also an idea which would send the management teams at Columbia and RCA Victor scurrying for their Compoz, since it might just put them out of business if enough people put it into practice.

The main difference between Paredon Records and the commercial labels is that Paredon is in the social change business, not just the music business. That

reflects the different political perspectives held by the people behind the records, but it also shows up in the records themselves, how they're packaged, and how they should be listened to. Music produced to help change the world comes out different from music produced to improve the financial balance sheets of entertainment conglomerates.

RCA Victor promotes stars; Paredon promotes ideas. The success of the star system in music can be measured by how well weak, slapdash albums by established stars sell—automatic, conditioned purchases that tide the accounting department and the artists over through periods when the creative juices are drying up. The fixation on S*T*A*R*S in the music business is reinforced by a small army of

hype writers, music critics, and disc jockeys whose efforts assail our eyes and ears everyday. Besides bringing in the loot, the promotion of stars builds cut-throat attitudes among artists and passivity among listeners. The quality and content of popular music is increasingly sacrificed in the interests of personality cults, the manufacture of instant superstars, and the calculated escalation of music-as-spectacle.

The artists and activists who appear on Paredon are perfectly capable of playing the superstar game. Their songs and their performances appear here rather than on the *Billboard* "Hot 100" on purpose, and not because of a lack of talent. The big commercial labels do their best to avoid politically "controversial" material—although devil-worship and sado-masochism can be perfectly trendy at times. But the singers who record for Paredon also have a commitment to changing the system we are all forced to live in, and the music business is inevitably part of that system. No one is ever going to get rich from Paredon Records, or make the cover of *Rolling Stone*; the goals and satisfactions lie elsewhere.

"What Now, People?" is designed to provide a vehicle for the rebuilding of a political song movement in the United States. Part of that process is the interchange of new songs, the exploration of new approaches, and the presentation of new singers who have something to say. The songs vary widely in focus and perspective, and the singers all define their personal, musical, and political commitments in different ways, but the entire enterprise is bound together by a shared belief that truly popular music must address itself to the real needs and struggles of people and be a force for change in the conditions which frustrate those needs and necessitate those struggles.

All of which means that Paredon records have to be listened to differently: they are designed to be taken seriously. Commercial popular music is a medium for entertainment, for relaxation, for diversion from other parts of the day—alienated work, monthly checkbook crises, the horror stories on the nightly news, traffic jams that seem to go on forever. Popular music is, next to television, the most important escape industry in the country. The possibilities within musical expression are devalued in the process, stripped away relentlessly, trivializing music in the same way that Presidential campaigns trivialize basic political conflicts.

The kind of political song represented on this album can serve the purpose of entertainment, but most people will find that it doesn't make very satisfactory background music. For Americans accustomed to the generally painless lyrics (even when they're apparently about pain) of most pop music, hearing songs about rent strikes or genocide or the CIA or social revolution will be unfamiliar, maybe even irritating. These songs force the listener as well as the singer to think, to reflect, and hopefully even to act. Responding to music in this way means

breaking the passive habits encouraged by commercial popular music. It takes more effort, but it is indispensable to the growth of a musical culture that is politically useful.

"Politically useful" as a criterion for evaluating the arts often sends even veteran activists on the left scurrying for *their* Compoz, followed by a litany of the alleged abuses of Socialist Realism and a plea for artistic freedom. Without denying that the relationship between artistic expression and political judgment has been and remains incredibly thorny, it should be noted that such blanket criticisms miss an essential point. If we are handed a leaflet which is simply an exercise in dogmatic posturing and doesn't really say anything, we say it's a bad leaflet, or that whoever put it out should be criticized for their organizing tactics; we don't decide that leaflets are pointless or that any kind of political organizing is inherently suspect. Similarly, if we hear a song that is all rhetorical flourish and formula, we ought to say it's a bad song—and, in fact, that it's a song that more than likely is *not* politically useful.

Putting together this kind of "song magazine on a record" involves making musical judgments and political judgments, discussing both of these concerns with the singers, and weighing styles, performers, and themes to achieve a balanced album. Most of all, it involves applying the kind of test that Pete Seeger uses for his music: is this song going to be useful for someone out there? Would it sound good on a picket line, or at a march, or at a meeting? Are other singers likely to pick it up, or get an inspiration for another song from it, or finally have the nerve to play it for their friends?

Having this perspective on the "What Now, People?" series is why the albums come with such elaborate (and expensive and time-consuming) booklets inside. Giving the lyrics, the chords, the information on the songs and the singers, and giving an opportunity for people to respond with musical and political feedback is designed to make the series a stimulus for more songs, more singers, and a more vital political song movement. Doing things this way is certainly not supposed to make more money; it's supposed to make more trouble for the people we're all fighting.

And more trouble is what they so richly deserve. It would be bad enough if the corporate-imperialist crowd had only tried to ruin the music business, only starved a lot of good musicians, only deprived people of any control over or connection with their own musical heritages. But we all know that there is much more wrong than just that and much more that needs to be overcome in transforming American society. If art is a weapon that is used against us—and there isn't much doubt about that—it can also be one of our ways of fighting back. If we let Columbia and RCA Victor dominate our ears, we're also letting them dominate our minds. What now, people?

—Tim Patterson

Write For Free Copies Of Our New Women's Catalog!



Peg Averill / LNS

The women of the world are singing out! Like oppressed people everywhere, women are saying that if they are to achieve genuine liberation, and that if their daughters and sons are to live in dignity and freedom, a struggle must be waged. Women have organized, written, fought, bled and died in the front lines of this struggle, and their songs have brought their experiences and ideas to us. No celebrations of people's victories can be complete without these songs.

**Paredon
Records**

**Box 889
Brooklyn, N.Y.
11202**

Note To The Listener:

This record was scheduled to be issued in 1976. Sitting out there on your end of the process it must be hard to understand how it could be a year late. But imagine the problems with trying to locate a dozen different singers and songs of real merit, then get them all recorded (wherever they may be) and get the singers to cough up the texts, chords, credits pictures, biographical material, song introductions, and all the other details which go into the making of a good booklet. Then, just when it's about ready, imagine moving the office (which is incorporated with ten years of living and working in one place) to larger quarters where work could be better organized...and finding that nine months later we're still working out of cardboard boxes!

Not to be daunted by any of this, we intend for you to have this record in your hands right now. And we promise that #3 will follow not far behind. There are too many important issues, too many good songs and fine singers to be heard to drop the ball again. One thing, though. You can help us immensely by letting us know about songs and singers we should consider for future issues. You the listeners are more than passively important to the success of this whole idea. We can't do it without you.

Despite the delay, most all of the songs here are still quite timely and useful. Those minor exceptions will serve as reminders of how quickly "the times are a-changin'" for our side as well as for "theirs." Nixon is long gone down the dusty corridors of history, and the UFW has moved on to a whole new set of problems. The Bicentennial T-shirts have faded but the song means more than ever. Every other idea mentioned on the record, every movement, is a year older and wiser, stronger and more advanced.

And just look what I found in the morning paper: "The woman who almost inadvertently (sic) inspired the bus boycott in Montgomery, Alabama 22 years ago says she is surprised that people in her home town are trying to raise \$50,000 for her. The fundraising campaign was started last weekend by Luther Oliver, a Montgomery City Councilman, who said, 'The time is past that we... (should) help our saint, Rosa (Parks).' Because her feet were tired one evening, Mrs. Parks took a seat in the 'whites only' section of a city bus, and after being arrested she challenged city and state segregation laws. Her action prompted other blacks to boycott the bus line for more than a year, until separate seating laws were held unconstitutional by the Supreme Court. Mrs. Park's husband died in August and she cares for her invalid mother." (See Dee Werner song, Side 1, Band 6.)

We sure would like to thank all the people who contributed to and worked on this issue, but if we did it by name we would have to hold up the issue another three months while we look up all the facts. Let it suffice that we are keenly aware of all the effort it takes to do every step of the singing, writing, coordinating, engineering, etc. and do value all this work more than the treasures of the Pharaohs. Keep in touch and keep the songs coming.

—Barbara Dane



Rick Ruskin:

"Mr. Landlord"

Rick Ruskin is a twenty-eight year old Detroit, now living in Los Angeles. He started playing guitar in 1962, and a year later was performing professionally at local coffee-houses and college concerts.

Rick moved to New York to live and study with Reverend Gary Davis. "Gary would chastise me frequently for paying too much attention to his music and not enough to mine. He even went so far as to refuse to teach me anything new until I'd shown him something that I'd done on my own. He was intent on helping me to develop my own style for which I'll be forever grateful."

Since relocating to Los Angeles in 1969, Rick has put out two albums on Takoma—*Richard Ruskin* and *Microphone Fever*—and a third which will be released in the fall of 1976. He's involved in club and concert work, is a studio guitarist, song-writer, and has played on several movie scores. Most recently he has toured as guitarist with the Olivia Newton-John Band.

This song was written for a landlord I had 6 years ago. I had to do most of the work and I had to browbeat him into doing any. Then he turned around and accused me of owing him a ton of back rent. Sound familiar?

—R. Ruskin

Side 1, Band 1: (2:22)

MR. LANDLORD

Words and Music: Richard Ruskin

© 1975 Lion Dog Music A.S.C.A.P.

1) Mr. Landlord, how are you today?

A B7 F# A B7 F#
Oh, Mr. Landlord, I'm callin' you to say

A B7 E C#7
That this old house ain't got no heat,

F#m B7
And the ceiling's full of leaks,

E C#7 F#
And I think I better see you here real soon.

E F F# E
You know, the toilet it backed up last night,

F# E
The sinks refuse to drain,

F F# E
This house is fallin' off the hill,

F F#
And you're the man I blame

E F F# E
For conditions that are so unsafe

F F# E
My dog just ran away.

F F# E
You'd better come and fix this mess

F D7 A B7
Or I won't pay my rent today.

2) Mr. Landlord, now have I made it clear?

Oh Mr. Landlord, for you I shed no tears.

You can claim your health's a wreck,

But you ain't failed to cash them checks

That I been sending each and every month to you.

You know, I went to take a bath last night,

The hot tap just ran cold.

I wrote you several letters

So I know that you been told.

There are laws in this here county

On what a landlord's s'posed to do.

I think you better learn them all,

Before I sic the law on you.

3) Mr. Landlord, are you still on the line?

Oh, Mister Landlord, tomorrow will be fine.

And I hope you don't object,

But I got the county spec's

And I will supervise until the work is through.

(TAG)

E F F# E F F#
Mr. Landlord, oh Mr. Landlord (etc.)



Charlie King:

“America, Where Did You Go?”

Since **WNP #1** came out, I've been spending more and more time singing at street rallies: Stop the S-I, Fightback Against the Cutbacks, Save Hostos College, Free Tuition and Open Admissions, Stop Grand Jury Abuse and FBI Harrassment, No More Taxes for the Pentagon and on and on. If it's up to the state, we political singers and writers will never run out of material. When the ship is going down, the temptation is to sing “Nearer My God to Thee” and tell everyone to stay calm. Hopefully, **What Now People?** will encourage folks to get rid of the captain and crew and run the ship themselves.

I always wanted to write the great American anthem, like “This Land is Your Land” or something. This is the best I could muster so far. It comes out of the constant shock of comparing the America we read about in our school textbooks with the one we read about in the newspapers every day.

—Charlie

P.S. You might like to know we've produced an entire lp on our own, **Old Dreams and New Nightmares**, which is available for \$5 from CW Records 339 Lafayette St. NYC 10012.

Side 1, Band 2: (3:50)

AMERICA, WHERE DID YOU GO?

Words and music: Charlie King

© 1975 Charlie King

^{Am} America, I tried to write a ^Dlove song to you,

A song ^{Am}like Woody wrote when he walked this ^Dland,

But the ^Gwords just don't come so ^Ceasy ^Danymore.

And your vision is a promise made of ^Gsand. ^C

But, oh, that vision it was ^Fgrand! ^C

America, where did you go? ^F ^C ^{Am}

I remember the people - how they flocked to your shores,

Those huddled masses yearning to breathe free.

But what freedom did you give to your native born - the Indians

When you took their land and gave them democracy?



Barbara Dane:

“Lift Your Hand With The Indian”

*What freedom to the ones at Wounded Knee?
America, where did you go?*

*I remember how you came up the hard way -
revolution.*

*The world watched as you broke the tyrant's
chains.*

*But now your friends are strange to me - the
juntas, the generals.*

Was that bright revolution all in vain?

How long must I sing this refrain?

America, where did you go?

*I remember you were a land of plenty, of
abundance.*

*Where Woody saw them golden wheat fields
wave.*

*But I remember, too, who worked your land,
the landless!*

The sharecropper, the wetback and the slave.

It was a scandal in the home of the brave.

America, where did you go?

*I remember you were a land of beauty,
diamond deserts,*

Golden valleys with streams running free.

*Well now your land is dying, your air is
choked, your rivers stink.*

Your cities kill their children by degree.

I ask this because you're killing me!

America, where did you go?

*America, I've seen your face in Chile,
at Attica.*

*I've seen your face, and I wished it wasn't
there.*

*You count your blessings with reports of body
counts in Vietnam.*

America, did you ever really care?

America, were you ever really there? (2x)

America, where did you go?

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 1964 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.

—Editor

One of the most widely spread songs of the Latin American new song movement is "Cancion de Mi America" or Song of My America, written by Uruguayan composer Daniel Viglietti in the mid-sixties. It was about the time that Ernesto Che Guevara was in Bolivia organizing the guerrilla action that cost him his life. The song reflects a feeling that perhaps seems a bit romantic now, that the native peoples of the Americas would be able to "show us the way." But it also reflects the Guevarist view (that of Bolivar as well) that all of Latin America will have to unite in its struggle for liberation in order to win final victory.

I learned the song at the historic 1967 Cancion Protesta meeting in Cuba, which was attended by political singers from all over the world. I was particularly impressed with the strength and beauty of Viglietti's music, and this was the first song for which I seriously tried to make a singable English lyric. One of the things I discovered was that direct translation (of the first line for example), would have resulted in "Give your hand to the Indian" which to the ears of North Americans might sound patronizing. It was actually years before I found a way to change this without violating Viglietti's meaning and I learned a lot in the process.

Many thanks to Robbie Merkin, piano, and Paul Feldman, saxophone, as well as the other musicians who played on the fine arrangement made by Robbie.

—B. Dane



*Dale tu mano al Indio,
Dale que te hara bien.
Encontrarás el camino
Como ayer yo lo encontré.*

*Now is the copper hour.
Mestizo, rifle and vow.
If the doors won't open,
We will make them open now.*

*Our America cries out warning.
See how the sky is turning bright?
And all the mountains of our morning
Break the sky with their burning light!*

*Our songs want no more owners.
El Patrón no longer commands.
La guitarra Americana
Learns to play with fighting hands!
Will be played with fighting hands!
Now is played with fighting hands!*

The chords given here for this song will be different from those you hear in the piano arrangement on the record. This is to aid the guitar pickers like me who couldn't possibly make the sounds Robbie gets on the piano. Besides, if you can play like that you don't need me to tell you the names of the chords!

-B.D.

Side 1, Band 3: (1:52)

LIFT YOUR HAND WITH THE INDIAN

Music and Spanish words: Daniel Viglietti

English lyric: Barbara Dane © 1970

C G7 Am
Lift your hand with the Indian.

C G7 F
He will show you the way.

G C Am
He will take you with him
E7 Am
Where he took me yesterday.

Lift your hand with the Indian,
Go with him out of the night.
Let him have your arm
And he will show you how to fight.

G C
Red is the hand that shows the path
Am E7 Am
Where all our feet will have to go.

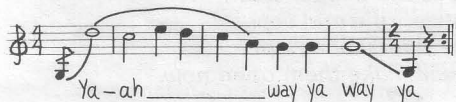
G7 C Am
Red is the color of our wrath,
E7 Am
Red as the blood that still must flow.



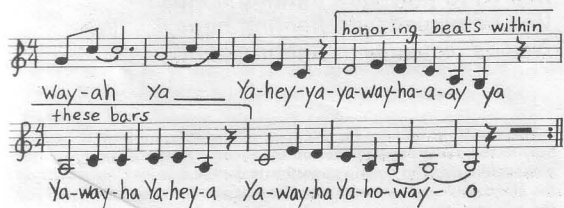
AIM SONG

BIA SONG

This traditional Cheyenne war song has been adopted by chapters of the American Indian Movement (A.I.M.) throughout the land as the official one to be sung at gatherings, rallies and demonstrations. Sung around the big drum, it follows the traditional form of Plains war dances. The lead singer roars out a line which is then repeated by the rest of the singers. According to an article in SING OUT! magazine (Vol. 24, #5) from which we are quoting here, the difference between the style of the Northern Plains people and the Southern is that the northerners use a high falsetto while the southerners do not. Here is the lead line:



The whole group then sings part two in unison, and repeats it. During the repetition you can hear four heavy drum beats, which are called "honoring beats" to let the people assembled feel welcome and to let the singers know that the lead voice will come in again when the repetition is finished. Here is the melody of part two:



When the lead singer comes in to begin the process all over again, he might make the pitch a bit higher and the beat faster. After several times through the song, a sharp break, indicated by heavy drum beats, is followed by one more singing through at a slower pace with even drum beats. We have reprinted the music and photo here from SING OUT! and wish to thank them for their co-operation in loaning the tape of the song. We also recommend their special issue on Native American music and urge you to subscribe to the magazine by writing them at 270 Lafayette St., NYC 10012. We especially thank Vernon Bellecourt of A.I.M. for saying that we could use the songs here.

The B.I.A. song is heard here through the courtesy of PERCEPTION RECORDS, and comes from their album by Native American singer Floyd Westerman. The balance of the album consists of solos by Floyd, songs inspired by the book by Vine Deloria, Jr. of the same name, "CUSTER DIED FOR YOUR SINS." Write to the distributor to get the album or to receive their excellent catalog of Native American music of every description. Their address is: CANYON RECORDS, 4143 16th Street, Phoenix, Arizona 85016.

B.I.A. SONG

B.I.A., don't you blame me for your problems.

I'm not your Indian any more.

You belong to the white man, weya ha ya ya.

B.I.A., you can't change me, don't you try.

We don't want your white man's rules no more.

We can live our own way, weya ha ya ya.

Willie Sordill: “Talking UFW”

For three years now, I've been immersed in working with young kids. I taught for one year on the Turtle Mountain Indian Reservation in North Dakota, and have spent the past two at The Learning Center, a racially and economically integrated alternative school in Ft. Wayne, Indiana. It is our goal here to combine the teaching of academic skills with the teaching of social realities and their possible solutions. Such issues as sexism, racism, and economic exploitation are the central focus of all of our curriculum and our reason to exist as a school.

I've been writing songs and performing them in coffee-houses, alternative celebrations, Farmworker picket lines and rallies, talk shows, living rooms or anywhere else I can get an audience, for a little over a year now. A lot of my songs are about or to kids. This is the first time any of my songs has ever been recorded.

Most of “Talkin’ UFW” was written over a three day period in April of 1976, stealin’ the form from Woody and the countless others that have put it to such good use before, and makin’ up the words on my own. The song was written primarily to be sung at a Food Day dinner and workshop here in Ft. Wayne, Indiana, sponsored by THE FRIENDS OF THE THIRD WORLD and THEATRE FOR IDEAS. I was asked to sing two songs related to the issue of food. My first thoughts were to sing two of my favorite Guthrie songs, “Plane Wreck at Los Gatos” and “Pastures of Plenty,” but after a little consideration, I thought it better to write something myself offering a solution to the vulgar way farmworkers are treated. I wanted to describe something people could see as a way to become involved in positive action.

Many friends gave me encouragement and criticism, which led to some improvements in the song. I'm looking forward to writing one more verse telling of the workers' complete victory over the growers, the minute that becomes a reality!

—Willie

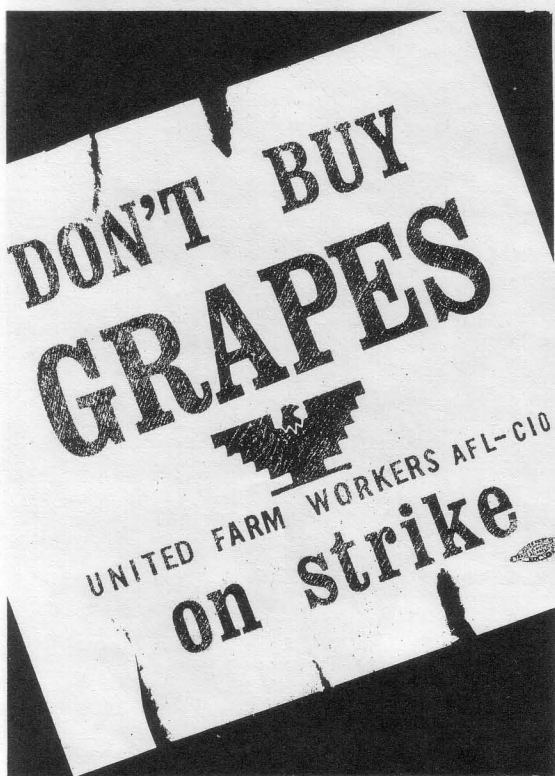


The music to this song is a pretty standard talking blues progression in the key of G. Listen to Willie's way of doing it, and then dig out your Woody Guthrie records or Pete Seeger, etc., to hear slightly different ways of making this form work. The important thing is to let it hang kind of loose, with the punch-line phrases fit to pauses and rhythmic accents which fall toward the end of each verse. The bass line can be stressed on the guitar for a kind of guide for the “narrator,” with maybe another guitar or mandolin or fiddle playing a counter-melody to add musical interest and help to point up the words.

—Editor

**One taste...and
you're not a Gringo
anymore.**

—from a wine ad!



Side 1, Band 5:(4:48)
TALKIN' U.F.W.
 Words: Willie Sordill © 1976
 Music: traditional

^G If there's one thing we can all agree,
^D Everybody's gotta eat food, you see.
^G The thing that's got me nearly beat
^D Is that the folks who pick our food
 ain't got enough of it to eat.
^G It's not that they don't work hard.
^C They're out there in the sun and the bug poison all
 day long,
^D With their short-handled hoes...and their shorter
^G paychecks:
 Course your pay and your health ain't all you miss in
 the field.
 Your human dignity the boss'll try to steal.
 They ain't got latrines like you think they oughta,
 And you just won't find fresh drinkin' water.
 If you think it's cause the growers can't afford to do
 better by the farms workers,
 Well, think again, friend.
 Anybody who can afford to pay goons \$67.50 a day to
 bust up a union
 Can't be doing too bad.

Then along came a man who set out to do
 What no-one before him was able to do.
 He said, "I know maney can pull strings, folks,
 But with the power of the people, we'll pull the
 ropes!"

Cesar Chavez, organized the Farmworker's Union,
 Helpin' people...to help themselves.

So the union got strong and it started to grow,
 'Til the workers won the grape strike of Delano.
 Now the workers not only got a raise in pay,
 They showed that People's Power is her to stay,
 Got a union hiring hall, pesticide regulations,
 Written right into the contract.
 Medical care and toilets!
 Just like workin' people everywhere oughta have.

But the Teamsters stepped in that very same day,
 And signed lettuce contracts givin' labor away.
 Now the Teamsters don't know a hoe from a rake,
 But when UFW contracts ran out, the Teamsters
 ...got grapes!

So the Farmworkers struck and the Teamsters
 got rought,
 'Til Chavez said, "O.K., that's enough!
 We'll carry this fight to the rest of the nation,
 Let YOU help Farmworkers win self-determination.
 We're gonna boycott! Ain't gonna buy any head
 lettuce,
 Ain't gonna buy any table grapes, ain't gonna buy
 any Gallo wine,
 Then we'll see if the growers recognize
 The farmworker's right to choose their own union!"

Sure, I know you like grapes and lettuce too,
 But I know human lives are more important to you.
 With farmworkers riskin' their own lives,
 Head lettuce and grapes are a small sacrifice.
 And as for Gallo, well, you can drink it if you want to,
 That is, if you like drinkin' farmworker's blood!

So when you're shopping and see them scab
 goods on the shelf,
 Raise a little hell, don't keep it to yourself.
 Go up to that manager, tell him how you stand.
 Say, "Get rid of that stuff just as quick as you can!
 Course, he can ignore you if he wants to,
 After all, you're just one person.
 But just tell me how he's gonna ignore a whole
 picket line,
 Marchin' and singin', tellin' the truth about him,
 Right on his front doorstep!

So you see, my friends, right here's a whole lot.
 Put you and me together and look what we got!
 We got more power than money can buy.
 Cause you can't buy a fight for justice, no matter how
 you try!
 So join the boycott! Join the fight!
 And if we all work together, well,
 We'll be just a little bit closer to makin' things
 alright now, won't we?

Dee Werner:

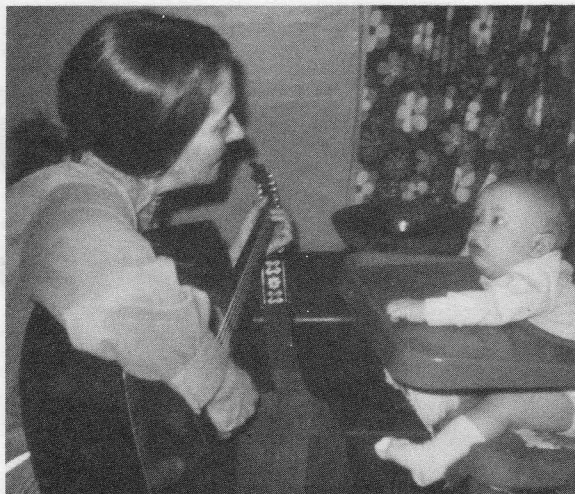
“Rosa Parks (No Sir, I won’t get up)”

Dee Werner lives in St. Louis, makes songs, and probably always will. In her 37 or 40 years she has fallen away as a den mother, church worker, weight-watcher and member of a fast-draw club. Sometimes, now, she sings alone or with other fine musicians in the area: at churches, or universities, or bars: in bluegrass fests or concerts: for human rights, women or grape pickers: for keeping her own mouths fed. Dee is obsessed with gothic, grotesque romance and bawdy escapades, insanities, evils and dying. She possesses a flip affinity for ritual (bar-b-ques and being elected God), growing plants and dialogues, her 12 children, one husband, some lovers and living. “I like babies and I like men,” Dee has commented. This is convenient and not necessarily the social stigma some would have us believe. It is a comment—nothing didactic or profound, not meant to emancipate—something true said simply. As insignificant and real as Rosa Parks that day on the bus.

—Rita Mote

We were all up to our ears in THE EXIT, a Christian coffee-house on Gaslight Square, when Dr. King was killed. We held a memorial service in the coffee-house, and at one point those in attendance were invited to say whatever they felt. A black man named Connie Potts stepped forward and related the Rosa Parks story much as I have retold it in this song. I’ve made one change. As Connie told it, Ms. Parks was 82 years old at the time of the bus incident. I learned later that she was, in fact, a young woman. Connie preceded his story with, “We all know that Dr. King was a fine man, but nobody knows about the woman who really started the civil rights movement in this country.” Liz Frazier put me up to making a song because she, too, felt that Rosa Parks’ story should be known. So here’s to Rosa Parks, one American heroine, no longer unsung.

—Dee



Side 1, Band 6: (2:20)

ROSA PARKS (NO SIR, I WON'T GET UP)

Words and Music: Dee Werner

E A B7 E
In Montgomery, Alabama,

A B7 E
'Bout a long time ago,

B7
A colored lady riding on a bus,

A E
Headed home, she did day work,

A E
She's tired and her feet hurt,

B7 E
And she changed the whole world for us.

(chorus) *G E*
She said, "No sir, I won't get up.

G
I'm tired and I want to sit down

E- B7
And I won't get up!"

E E7
You can sing about Martin Luther King,

A Am
Have demonstrations, anything

E A
You'd best remember who began it:

B7 E
Rosa Parks.

In this wide and wicked world,
Tell me what kind of man
Would tell a nice lady, "Hey, nigger get up?"
She was just like me and you,
But she did what she could do,
She said, "No sir, and I won't get up!"

And someday the south will rise,
Yes she'll rise and recognize
Who her heroes really truly are.
Maybe put away her statues
Of Robert E. Lee,
And raise one up for good old
Rosa Parks.



Si Kahn: “Sun- rise”

Si Kahn is a community organizer in Appalachia and the Deep South. Since the mid-1960's he has worked with cooperatives, consumer rights and grass roots political action groups, and workers' organizations in the textile, coal and timber industries. He is the author of a basic handbook on organizing, **How People Get Power** (McGraw-Hill). He and his wife Charlotte Brody, an organizer and nurse specializing in community and women's health, live with their two children Simon and Jesse in the North Carolina textile community of Roanoke Rapids.

Si performs as part of the **Mountain Musicians Cooperative** which records on **June Appal Records**. **June Appal** is one of the first Appalachia-based recording companies specializing in traditional and contemporary mountain music. It's a recording collective that aims to record and market mountain musicians without the superstar sequin show of the American Pop/Country music industry.

You can reach **June Appal** at Box 743, Whitesburg, Kentucky 41858. An excellent example of their efforts is an album called **Brown Lung Cotton Mill Blues** by the **Mountain Musicians Cooperative, June Appal Records #006**. Proceeds from record sales go to the **Southern Institute for Occupational Health (SIOH)** Box 861 Cayce, South Carolina 29033.

—Editor

As far as information about the song, I can't remember when or where I wrote it, so I'd just as soon let it stand on its own.

The song “Sunrise” is on the **New Wood** album and can be ordered for \$5.00 postpaid from **Cut Cane Associates**, 817 Carolina St., Roanoke Rapids, N.C. 27870.

—Si

Side 1, Band 7: (3:07)

SUNRISE

Words and Music: Si Kahn

^A ^C ^G ^A
Alabama ain't no jubilee.

^A ^G ^A
Carolina moon don't shine on me.

^D ^G ^D
All over the southland

the changes keep ^G ^D comin'.

^G ^D
The old ways are crumblin',

^G ^A
like tenant shacks all fallin' down.

^D ^G ^D
They been damming our rivers

^G ^D
and tearin' up our hills,

^G ^D
And wearin' down our people

^G ^D ^A
in runaway mills in some town.

I've got Georgia's old days on my mind.

Mississippi—magic that I tried to find.

You can hear the soft voices of old people talkin'.

They're only dream walkin'.

The old days just ain't comin' back.

And the storm clouds of color

are comin' together,

Like a turn in the weather,

or lookin' down a long railroad track.

Carry me back to old Virginia dreams.
 Old Kentucky home ain't what it seems.
 The stone walls of fear
 that were built to divide us,
 We're puttin' 'em behind us,
 We're findin' our hearts are the same.
 We're growin' together,
 and talkin' out loud.
 We're strong and we're proud.
 We're callin' each other by name.

T for Texas, T for Tennessee.
 T for tryin' so hard to be free.
 But we're talkin' back now,
 and startin' to fight.
 We're black and we're white.
 We're children and women and men.
 And just like at sunrise,
 we're openin' our eyes.
 You know that we will rise again.

(On the record, this is played with the capo on the 3rd fret.)

More Records From Paredon:

P-2001 WHAT NOW, PEOPLE? #1. The first edition of a new idea: a song magazine on record. Twelve singers with twelve currently relevant, mostly original songs for our times. Accompanying booklet includes complete song texts, guitar chords for each song, with brief biographical and background notes. Artists include Pete Seeger, Chris Iijima, Barbara Dane, Beverly Grant and the Human Condition, Bill Horwitz, Oscar Brand, Bernice Reagon, Holly Near, Charlie King, The Covered Wagon Singers, Al Riate and Redwing. Song titles include "Multinational Corporation Man," "Song to a Child," "Inez Garcia," "It Could Have Been Me," "Here's a Gift from Rocky," "Ballad of an Unknown Soldier," "Red Dawn," and others.
 1-12" LP\$5.00

P-1024 BEVERLY GRANT and THE HUMAN CONDITION: Working People Gonna Rise! The debut record of this outstanding group in a moving and musically rich statement flowing out of the daily lives of working people. Songs: Things Ain't What They Used To Be; Janie's Janie; Charlie's Song; Chain Reaction; Feel Good; Father; Mama, I Remember; Uncle Sam; Clifford Glover; Working People Gonna Rise.
 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

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-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

To Order These Records:

On all orders for less than \$15.00, please add 50c to cover cost of postage and packaging.

Canada: Please make checks payable in U.S. dollars. Add one dollar to the total amount of your order to cover cost of postage and packaging.

Other Countries: Send payment in U.S. dollars via International money order. Due to much higher shipping costs abroad, we must charge \$6.00 per record for all orders being shipped abroad.

NYC residents add 8% sales tax.
 NY State residents add 7% sales tax.

Order from and make checks payable to:

PAREDON RECORDS /
PO BOX 889 / BKLYN, NY 11202



Red Shadow: “Any thing Good”

The group consists essentially of three economists with PhD.s, along with a few of our friends. We consider that the education we were forced to absorb in order to be recognized in our field (and to be able to be employed as such) was not only wrong but destructive. The lp from which this song was taken, “Live at the Panacea Hilton,” is both an analysis and a catharsis, in which we try to show how education of this sort helps to destroy individuals, and how the practice helps destroy society. Listen carefully!

The whole album can be ordered from:
PHYSICAL WORLD
PO Box 125
Cambridge, Ma. 02140

Send \$5.00 and ask for PR21-005. If you are ordering from outside the U.S. send \$6.00 please.

The record label, etc. we call Physical World is a sole proprietorship. This means decisions can be made without extensive debate in long meetings. Otherwise, there is little to say for the form. It has existed for 10 years, produced 4 lps, 1 single 45 rpm, and has 4 more lps waiting in the can for time and money. PW also acts as a recording studio, provides advice and repair to the hi-fi-lorn, and sells recording tape. It is not exclusively political, being the personal vehicle of the owner. But, as the man said (Jacques Ellul, “The Technological Society”, Vintage Books, 1964, p. 88), “We are far from knowing the total possibilities of **The Physical World** (our emphasis)!”

—Stephan Michelson
(Delta X)

Side 2, Band 1 (2:25)

ANYTHING GOOD

Words: © 1975 FIREBREATH MUSIC

Music: Buck Cherry?

*Somewhere up in Cambridge there's an MIT
With experts who know all 'bout the economy.*

*Got lots of graphs and tables and there's
books on their shelves,*

*They're shot up with useless knowledge
but detached from themselves.*

*They make a lot of money while they sit on their ass,,
But they'll never have the knowledge
of the working class.*

(Chorus)

No, No, No, they don't know know know.

No they don't know know know

No they don't know know know

No they don't know know know

Anything good.

In South Chicago there's a university

In the middle of the squalor and the poverty.

*They're scared to leave the campus for the streets at
night*

*Cuz the targets of their theories put 'em too uptight.
They may know how to serve the ruling corporate
brass,*

*But they'll never have the knowledge of the working
class.*

*They say that five percent means everyone's
got jobs,*

To justify the profits that the big firm robs.

*They think that they're a master race that's seen the
light,*

*But the working class don't need them to know things
ain't right.*

And you'll soon run out of time

just as you've run out of gas

*If you cannot learn the knowledge
of the working class.*



Fast Flying Vestibule:

"I'm Glad I'm Prepared For The Recession"

The name of the group is a play on words—no, on initials. First Families of Virginia. These were the first settlers, who later became the basis for the uppercrust, in what is now known as the state of Virginia. The band comes from near Virginia (D.C.) and so there's no connection, and there's their attitude toward all uppercrusts!

The musicians in the band are: Alan Oresky, fiddle; Doug Pell, lead guitar; Terry Winch, tenor banjo; Joe Stork, bass; Jesse Winch, 5-string banjo. They come right out of the Uncle Dave Macon, Stringbean, etc. tradition in their irreverence toward vested authority. One slight addition we would like to see them make: where it says "Rockefeller's ____" you could say "class." One good reason the song is on this record is that one of our editors is a country music nut... and he liked it!

-Editor

We concentrate on old-timey music, although we don't think of ourselves as too orthodox to do a wide range of material. We play a lot in clubs around Washington, D.C., where this song became an underground favorite. This version was recorded March 3, 1976 and our engineer was Curt Wittig. We hope you like it.

-FFV

Side 2, Band 2 (2:25)

I'M GLAD I'M PREPARED FOR THE RECESSION

Words and music: Terence Winch

^C
I'm glad I'm prepared for the Recession,
^G
Cause brother, I've been poor all my life.

^C
I could sit you down and give you a lesson
^G ^C
On how to cope with economic strife.

I don't care about two hundred dollar rebates,
Cause I'm too poor to even own a car.
Detroit can dream up schemes and offer cut rates,
But it's cheaper just to stay right where you are.

(CHORUS)

^F ^C

O my, how will we all get by?

^G
It's hard to find the money for the rent.

^F ^C
I remember when

two nickels was a dime

^G
But a phone call nowadays costs

^C
fifteen cents.

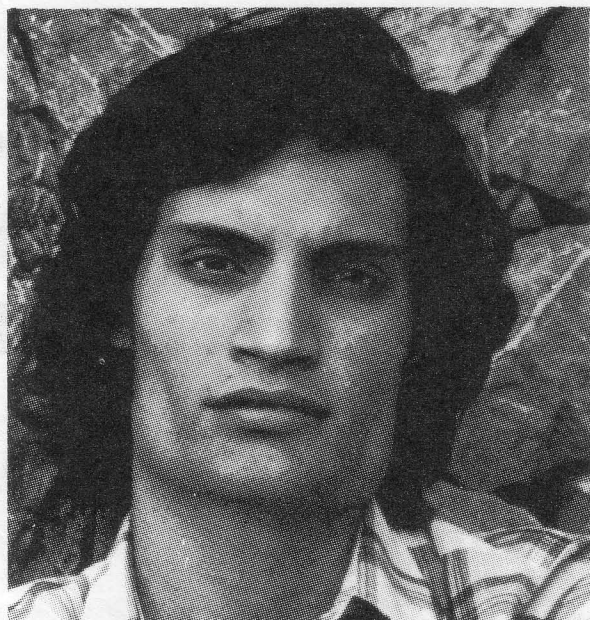
I decided not to eat, it's too expensive,
So I don't go to restaurants anymore,
Supermarkets make me very apprehensive.
You're broke before you're one foot in the door!
There's a man who's living down in San Clemente
Who caused a lot of trouble in his time.
He robbed us till he left our pockets empty,
And he never even had to pay a fine!

(CHORUS)

O Lord, we're stuck with Jerry Ford
And he can't tell the sunshine from the rain
And Henry Kissinger is loose
And I wish we had Dick Nixon back again (!)
(Let's kick 'im around, boys—)

Mr. Ford, you're quite correct you ain't no Lincoln
I'm surprised you can find your way to work
You got a lot of people on to thinking
That if Nixon was a crook, this one's a jerk
There's a whole lot of trouble in our nation
It seems the U.S.A. is out of gas
We got too much unemployment and inflation
You can shove it all up Rockefeller's —

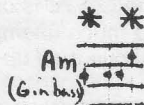
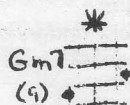
(REPEAT FIRST CHORUS)



Amaury Perez Vidal:

This is the first opportunity for U.S. audiences to hear this brilliant young Cuban singer/songwriter. Recorded at the EGREM studios in Havana, the arrangement was made on the spot for this recording by Pablo Menéndez, who plays 12-string guitar on the bass lines, etc. The harmony singing is by Cuba's greatest singer/composer of the revolutionary generation, Pablo Milanés, who happened also to be at the studio to record another song about Puerto Rico for Paredón's anthology (P-1035 Viva Puerto Rico Libre!) of the best songs about the Puerto Rican struggle for independence. Exemplary of the revolutionary Cuban cultural worker, Milanés casually offered to improvise a harmony part on the younger singer's song. No ego complications or fear of the "competition" because there is plenty of room for everyone in the socialist economy. How much richer our own culture could be if our singers were free to give!

The song was composed for the period in the mid-seventies when Cuba embraced the Puerto Rican independence struggle with renewed energy by hosting the international conference on the subject. In the words of Fidel Castro, Cuba considers the issue of independence for Puerto Rico a non-negotiable demand. The song reflects this determination to stick with "the other wing of the Caribbean bird," as the poet has called it. The spirit of identification with peoples in struggle for liberation remains more important to the Cuban revolution than negotiations with the Goliath to the north.



Side 2, Band 3: (3:15)

SIEMPRE CON PUERTO RICO

Words and music: Amaury Perez Vidal

Em B7 Em
Siempre hubo madrugadas para la noche mas fiera.
Em Bm7 Em
Siempre una primavera borró una huella inernal.
*D * Gm7(9) C * Gm7(9)*
Siempre hubo mariposas para la flor mas ajena,
*C G ** Am B7*
Y para una vida en rejas habrá al final libertad.

Siempre el puño del pueblo tiró gigantes al suelo.
Siempre con la sonrisa venció una mueca feroz.
Siempre con el amor el odio pierde terreno,
Pues hay que ganar terreno pa' cimentar el amor.

(Coro)

¿Y qué dirán los que te engañaban,
Viendo una patria crecer mañana?
Te pedirán, Puerto Rico mio, la compasión.
¿Y qué dirán, cuando la bandera, la Borincana, la
verdadera
Le entregue al aire, pegada al cielo, su corazón?

Esperando ésta la historia, tu salto grande al futuro,
Y el viento tendrá seguro que cosa hacer con tu flor,
Que cosa con la canción y con la nueva esperanza.
Pues, para cada garganta habrá un grito, una ilusión.

(Coro) Y que diran....

Siempre junto a la muerte la vida marcha pareja.
Siempre frente el coraje el miedo pierde color.
Siempre será el dolor el premio de la tortura
Más donde hay espalda dura no tiene sitio el dolor.

(Coro) Y que diran....

"Siempre Con Puerto Rico"

SIEMPRE CON PUERTO RICO (Literal English)

The most fearsome night has always turned into dawn.

Spring always wipes out the tracks of the storms of winter.

The most alien flowers have always had their butterflies,

And for every life behind bars, freedom has come at last.

The fist of the people has always thrown the giants to the ground.

And smiles have always triumphed over the most ferocious snarl.

Love always causes hate to lose ground.

But we have to take territory to give love a foundation.

(CHORUS)

And what will they say, those who would deceive you,

When they see a nation grow tomorrow?

They will ask you, my Puerto Rico, for compassion!

And what will they say when the flag, the Borincana, the true flag,

Gives to the air, close to the sky, its heart?

History is waiting for your great leap into the future.

And the wind will surely touch your flower and your song with optimism.

Then every throat will have its cry of new hope.

(CHORUS) And what will they say....

Always shoulder to shoulder with death life comes marching.

Always courage causes fear to turn pale.

Pain will always accompany torture.

But where backs are strong, there is no room for pain.

(CHORUS) And what will they say...

Related Records from Paredon:

P-1005 TENGO PUERTO RICO EN MI CORAZON (I Have Puerto Rico in My Heart). Songs of the Puerto Rican independence movement sung by Pepe and Flora Sanchez, in Spanish, with instrumental accompaniment. 12 songs of national inspiration, political protest, anti-Yankee satire, etc. Accompanying text includes complete Spanish and English lyrics.

1-12" LP\$5.00

P-1032 ALGO SE QUEMA ALLA AFUERA (Something Is Burning Out There.) 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-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.

1-12" LP\$5.00

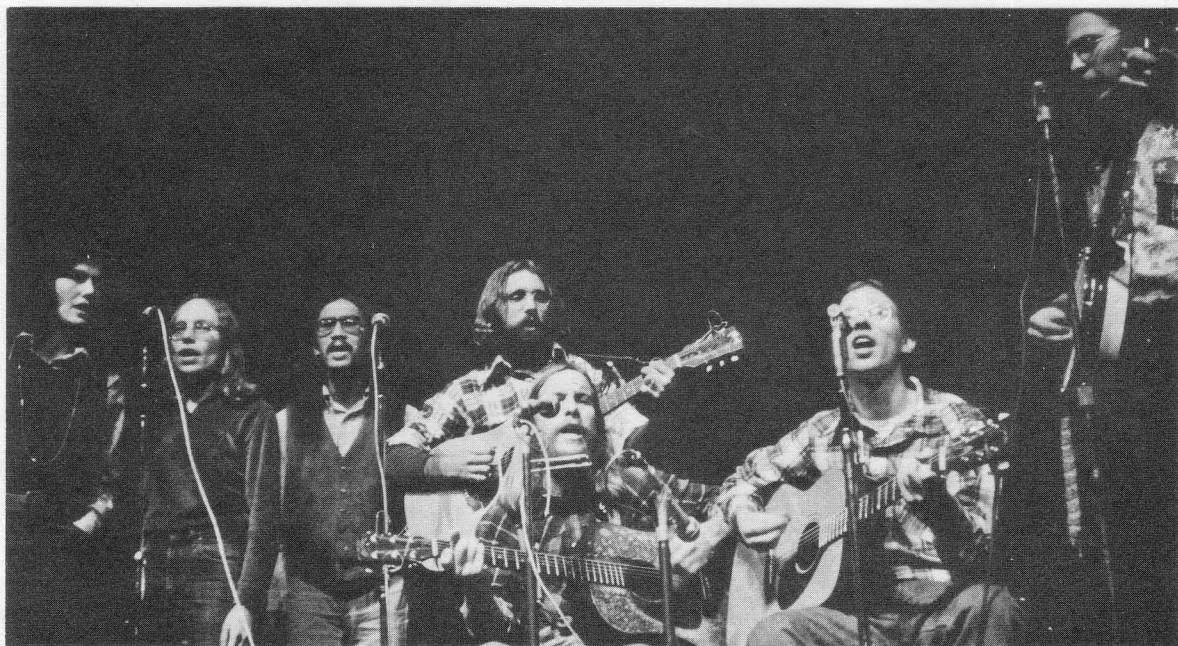
P-1010 CUBA VA!!! Songs of the new generation of Revolutionary Cuba, by Pablo Milanes, Noel Nicola and Silvio Rodriguez, sung in Spanish. Illustrated booklet includes complete Spanish and English texts, notes on the music and the group.

1-12" LP\$5.00

P-1019 CHILE: THE SIEGE OF SANTA MARIA DE IQUIQUE, a People's Cantata sung by QUILAPAYUN. 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

1-12" LP\$5.00

(ordering instructions on page 13)



Covered Wagon Singers: “The Red Flag Canal”

The United States Air Force escalated its technological warfare over Vietnam in 1971. One of the clearest voices of resistance to the carpet-bombing and automated warfare came from the AFB at Mountain Home, Idaho and the “Covered Wagon Musicians.” Many original songs were written at that GI antiwar organizing project, which were sung in the barracks, in the maintenance shops, in the chowlines, on the flight lines, and even in the planes. Away from the base, they were sung after collective meals at the project house, at meetings to plan their GI newspaper, after study groups, during beer blasts, and all over Idaho at rallies, vigils at the Federal Center, on TV and radio, demonstrations and concerts as far from the project as New York and Los Angeles. The songs became important tools for letting the world know that the previously unthinkable idea of GIs organizing against U.S. imperialism (both in the long and short run), and turning their efforts to demands for better working and living conditions, an end to racism, sexism and militarism even inside the armed forces, had become a significant reality. The singers and musicians were: Jim Schaffer, Nancy Rhodes, Dusty Rhodes, Carolyn Mugar, Patrick Henry, Dennis Smith, Vic Pacania,

George Herkert and others. Most of them can be heard here.

One of the civilian organizers (Mark Lane of assassination investigation fame) returned from a visit to the People's Republic of China with a slide show he created to show the GI project people what he had seen and felt. One of the most impressive sights was the Red Flag Canal, an incredible engineering and construction feat which brought water for the first time over a mountain and into a formerly parched and nearly unlivable valley. Professional engineers had said it couldn't be done, yet the farmers and workers, relying on their own knowledge of the land and their experience, had made it happen. Ten years of work, the efforts of 30,000 pairs of hands (both men and women), and the confidence born of revolutionary successes all over China had made it possible. The contour and character of the land were changed, the course of the river was changed, just as the masters of the land had been changed by the revolution from the warlords and exploiters to the masses of people. The lesson for U.S. GIs was clear: we don't have to take anything lying down. We too can fight for our demands, and we can win even against as formidable an opponent as the U.S. military-industrial complex.

Side 2, Band 6 (2:37)

RED FLAG CANAL

Words: Mark Lane, Music: Jim Schaffer

© 1974 Lane-Schaffer

(CHORUS)

Am *G*
We can make the desert bloom,
F *E*
We can move the mountain sides,
Am *G*
We can change the course of rivers,
F *E*
But first we got to change
Am G F E
The course of our lives.

*The Linhsien Valley in the Honan Province,
Located many miles from here,
Was a barren arid land, surrounded by mountains,
And governed by drought,
And by fear.*

*And one day the people, the Chinese people,
Determined to make their land thrive,
By hand they moved those mountains,
and brought in the river,
And now they're the masters
Of their lives.*



This issue of **What Now, People?** was selected, edited and programmed by **Barbara Dane, Kathy Jarvis** and **Tim Patterson**. We want to thank all those who told us about new songs and singers, and helped us make contact. The correspondence was carried out by Kathy and Barbara, who also did the editorial work, paste-up, etc. **Guardian Typesetters** did the typesetting, and **Jonathan Thayer** did the engineering on all New York material. He also did the final mastering of the tapes from all over the country. The time-span required to accomplish all this, roughly, was "the mid 1970's."

Pete Seeger:

"If A Revolution Comes To My Country"

Born May 3, 1919, New York City. Went with his father Charles to a square-dance festival in North Carolina, where he fell in love with the 5-string banjo. Dropped out of Harvard in 1938 to "hobo around the country." Took along his banjo when he served in WWII from 1942-45. Joined up with the Almanac Singers to take part in post-war union organizing. Barnstormed with Progressive Party presidential candidate Henry Wallace.

In 1948 mimeographed 100 copies of his book "How to Play the 5-String Banjo" (I still have the copy he gave me then). Twenty years later it had become the standard text, selling 18,000 copies a year. Taught a whole generation to open their throats and let their voices blend without uptightness. After the death of Huddy Leadbetter, King of the 12-string Guitar, helped to pass on his techniques. Founded People's Songs to build contacts between political singers and help circulate the kind of songs they needed. Founded SING OUT! magazine to help circulate "songs of labor and the American people." Formed The Weavers and this song group took folk songs into pop culture.

Faced the McCarthy-period blacklists with exemplary courage. Travelled all over the world bringing American people's songs to the attention of millions. Made many filmed documentaries of other musicians singing, playing and making their instruments. Helped make "Sesame Street" a part of our childlore. Says he would like to be "an underground ferry-boat man, without a schedule or

regular fares...just someone there to take people from one side of the river to the other when they needed to cross." Keeps right on singing.

Pete wrote this thinking of the rebellions of the inner cities back in the '60s, most likely. Lots of people thought that something really big was coming, and we agree. Maybe not quite as quickly as we thought back then, but it surely won't be in that same spontaneous-combustion way either.

"If only we could learn to share..." sounds like hoping for the day we can let our energies and talents flow out freely because we know the day has passed when it will all go to make one mean guy rich, because we know that the masses of people have the power to turn it to the good use of the majority. It sounds like working for the day when we can stop worrying about individual survival because we've learned to see our real self-interest in the victories of our brothers and sisters. The crucible of revolution will be our teacher.

—B. Dane

Side 2, Band 5: (2:15)

IF A REVOLUTION COMES TO MY COUNTRY

Words and Music: Pete Seeger

© 1971 Tro-Ludlow Music

Em *B $\frac{7}{4}$

If a revolution comes to my country *

Em B $\frac{7}{4}$ Em

Let me remember now

B $\frac{7}{4}$
I mean if a bloody conflict rages

Em B $\frac{7}{4}$ Em

I'd better learn right now

Am
How to catch and skin and cook a rat

Em
How to boil a soup from weeds

Am B $\frac{7}{4}$
And especially learn how to share

Oh, hear the thunder

If a revolution comes to my country

Let me remember now

I mean if civil war breaks down everything

I'd better learn right now

How to sleep ten in one room

How to keep dry outside when it rains

And especially learn how to share

Oh, hear the thunder...

If a revolution comes to my country

Let me remember now

There'll be sickness, epidemic

I'd better learn right now

How long to boil water safe to drink

How to recognize gangrene

And especially learn how to share

Oh, hear the thunder.....

If a revolution comes to my country

Let me remember now

Old dollar bill you won't mean much

I'd better learn right now

What in life has true value

And, oh, if we'd only learn to share

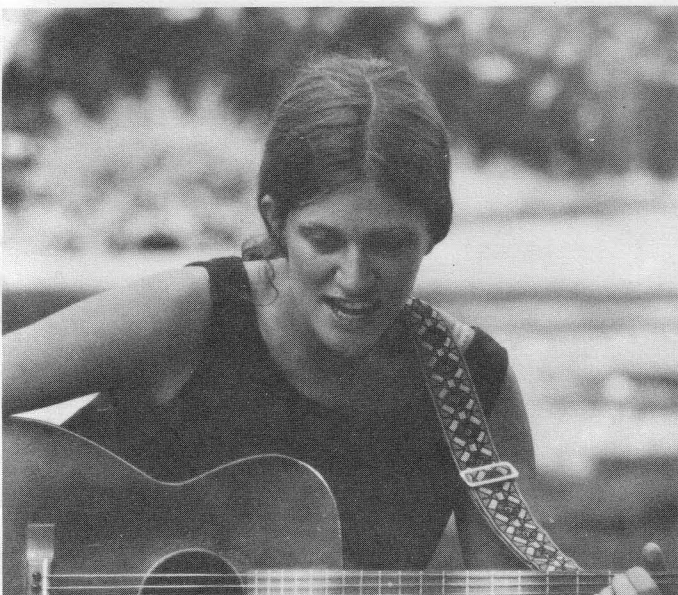
Then, oh, then we'd have the revolution

Oh, hear the thunder.....

If a revolution comes to my country

Let me remember now...





Kristin Lems: “Women Walk More Determined”

This song sprang nearly complete from my feeling-fevered brain! It was partly produced by my awareness that most pop songs either implicitly address “a man’s world” or “skirt” women’s issues. I also wanted to demonstrate that our struggle for social change draws a great deal of strength from our personal resoluteness in improving the quality of our life and love.

—K. Lems

With a musician mother and a travelling businessman for a father, Kristin Lems started out with a keen interest in sharing cultures through language and music. She speaks good Persian, Spanish and French, and some Hebrew, Arabic and Dutch, reflecting some of the places where the family has lived. She graduated from the University of Illinois and stayed on to sing at local coffeehouses and restaurants, as well as to edit a newspaper and present concerts in the area. Kristin was one of the prime movers in a small handful of people with no money, little experience and few contacts who were brave enough try to organize the First Annual Women’s Music Festival at U.I. This festival has survived and become one of the most important gatherings for female musicians. While controversy still surrounds definitions of so-called “women’s music,” there is no doubt that Kristin is a determined woman, and that she believes in the power of song.

—B. Dane

Side 2, Band 6:(3:50)

WOMEN WALK MORE DETERMINED

Words and Music: Kristin Lems © 1974

(CHORUS)

You know, women walk more determined than they
ever have.

Women walk with a stronger stride than they ever
did before.

Take a look sisters and brothers,

Cause you’re gonna find you got another kind of
woman who will

Ask a lot and give a lot

And live a whole lot more!

1) My friend, you and I have come a long way,

And we’re gonna go farther still.

For the more I learn about myself and the world,

You know the more both of us will!

All the ancient fears are comin’ out now,

And I’m gettin’ em under control,

For I realize until I love myself

Nothin’ else is gonna make me whole!

(CHORUS) You know, women walk...

You know, it’s hard to break all the traditions,
And sometimes we wanna give up.

But we gotta keep goin’, gotta keep on growin’
Cause love ain’t gonna let us stop.

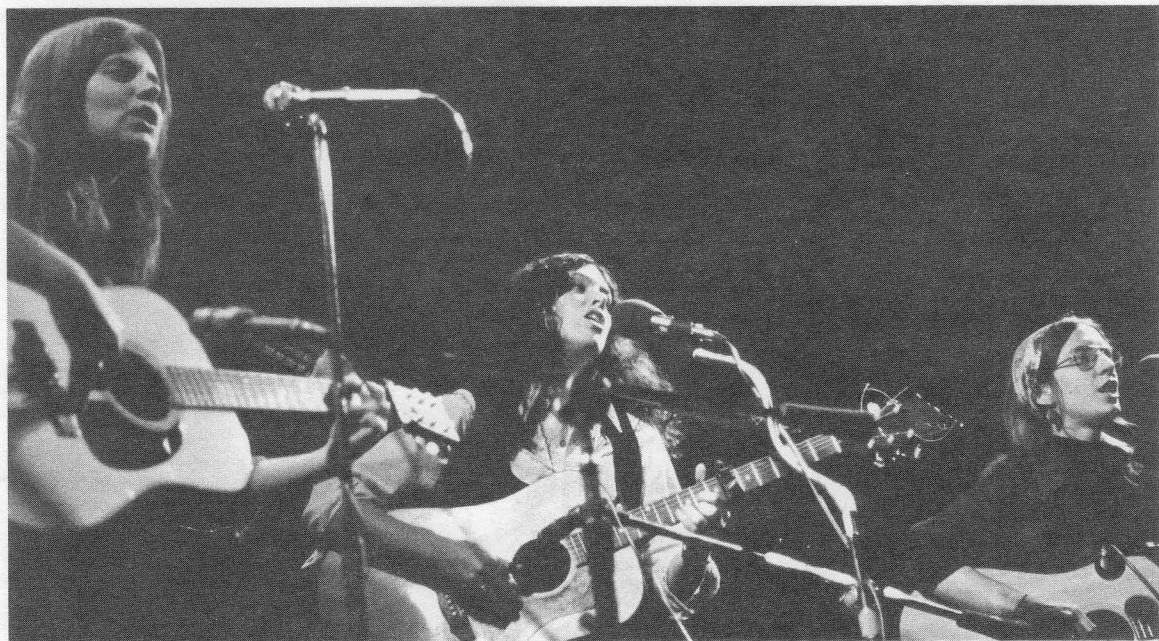
You know, we owe it to each other

To grow as wise as we can get,
And we’ll get to the end, my lover and friend,
We haven’t seen the best of it yet!

(CHORUS) You know, women walk...

3) Do you remember how it used to be now?
All the games we used to play?
Never bringin’ it out, full of defenses and doubt,
Now everything that we believe, we can say.
You’ve hurt me a lot, and I’ve hurt you babe,
And we’ll always bear the scars,
But to learn about love, and everything it’s made of,
You gotta know just who you are.

(CHORUS) You know, women walk...



Dorie Ellzey:

“The Ones Who’ve Gone Before Us.”

I am a singer/songwriter in my mid-twenties, living in Washington, D.C. and making my living as a metal craft worker. I grew up in a family that loved music, from cowboy ballads sung by our Texas branch to church hymns taught by the grandparents on down. Mary Trevor and Jeanne Mackey sing and play acoustic guitar back-up here. With ten years of musical experience behind each of them, they have performed as a team on many platforms.

During the 1970’s, all three of us realized that spirit alone would not solve the deep-rooted problems facing the people of this country. In order to succeed, the movement must be firmly grounded in a knowledge of historical struggles in all parts of the world, and in a clear understanding of the capitalist system that always ends up running over those who make it run.

We sing often for local events and political activities in the D.C. area: rallies, benefits, and special celebrations such as the 26th Anniversary of the People’s Republic of China and International Women’s Day. We toured the midwest on two occasions, singing mainly to college and women’s audiences. Our music includes songs of struggle and celebration of working people, especially women. It ranges in style from blues to folk and folk-rock.

Just like a river, history never moves backward. But there are momentary setbacks, and periods when the odds are stacked against those who are trying to resolve the problems which hold back a new stage of history.

This song expresses what it’s like to look those difficult times in the face and remind ourselves that many people have withstood and overcome similar situations. If we can learn how to turn trying times into lessons, and strength, we will be further along the way of bringing our movement to fruition.

-D. Ellzey

Side 2, Band 7: (5:10)
THE ONES WHO’VE GONE BEFORE US
 Words and Music: Doris J. Ellzey
 © 1975 D.J. Ellzey

A
 There are times
 A7 D
 We reach the edge of a turning point,
 Dm
 Of breaking through,

Chris Iijima:

"Fine Weather"

Chris was born in New York City on December 19, 1948. he attended Music and Art High School, where he learned to play French Horn and where he developed the habit of writing his thoughts into poems. Chris has worked in various organizations including A.S.I. (Asians in the Spirit of the Indochinese), and with the United Asians Communities Center. He appears on the Paredon record **"A Grain of Sand—Music for the Struggle by Asians in America"** (P-1020) which he made along with Nobuko Miyamoto and "Charlie" Chin. He can also be heard on **"What Now, People? #1"** (P-2001) and **"The Legacy of Ho Chi Minh: Nothing is More Precious Than Independence and Freedom"** (P-1033).

—Editor

I just think that one of the lessons of the Vietnam War is that the strength of the people and the strength of a correct political and ideological stand can defeat imperialism no matter how powerful it may seem.

—Chris

Side 2, Band 8: (3:30)

FINE WEATHER

Words: Chris Iijima based on a poem by Ho Chi Minh

Music: Chris Iijima

The wheel of law turns without pause
After the rain in the wink of an eye comes the sun
Ten thousand miles, the land a brocade
Light breezes blowing, the flowers smiling as one
Sing bird of freedom....
Tell of the world to come
Fly bird of freedom....

And high in the trees among sparkling leaves
Together the birds sing revive, reborn are we

And after the sorrow will come the joy
What is more natural? After the sorrow comes joy....

And after the sorrow will come the joy
After the sorrow will come the joy
After the sorrow....

And we know the situation calls
For something new.
There are times
We cannot see what's just ahead,
But still we know
We have a course that's clear,
a path to follow,
And we must go...and we must go.

(Chorus)

And the ones who've gone before us
Will show us the way.
And the ones who follow after
Will welcome the new day.
And the ones who've gone before us
Will join in the chorus when we do,
When we make it through.

There are times
The load seems heavier that we can bear.
But we hold on.
Because we know there is a task at hand
Which must be done.
There are times
Our problems build up, and start to shake us,
Threaten to break us,
Til we remember
It's only struggling through
That will remake us...that will remake us

(Chorus)

There are times
It's almost easier to despair,
To close our eyes,
But when we look around,
we see our numbers growing,
We're on the rise.
There are times
We get so tired of waiting any longer,
But we know
We're building as we grow,
We're getting stronger...we're getting stronger

(Chorus)

What Now, People?

As you may have noticed, Paredon Records is not in the same business as Victor Records. We are not trying to maximize profits out of helping you escape reality, we are trying to maximize your information about real life, maximize your anger about how working people, women and oppressed nationalities are being messed over, maximize your courage and your unity with others like yourself so that we can do something about it in a serious way. We want these records to be *useful*. But they must also be entertaining, because that will help them be *more* useful!

We need your help in developing and improving our work. You can give it by simply taking the time to give us serious answers to the following. We don't want a fan letter. We want a political record review from you.

1. HOW DID YOU FIRST HEAR ABOUT THIS RECORD?
2. WHAT WAS YOUR REACTION TO IT POLITICALLY? Were any songs unclear, weak or misleading? How can the politics be improved?
3. WHAT DID YOU THINK OF THE BOOKLET? What other information would you like to see included? Are we wasting our time putting in so much information?
4. HOW HAVE YOU USED THE RECORD? Have you learned any of the songs? Have you used the record or songs from it at meetings, demonstrations, parties or rallies? Played it for friends? Reactions?
5. WHAT OTHER RECORDS SHOULD BE MADE? What musicians or movements should we cover? What contacts can you help us make? Can you send samples?
6. WHAT NOW, PEOPLE? Will you take the initiative and send us a home made cassette of songs and/or singers to be considered for coming issues? We want this to really be a "song magazine on a record" and cover a wide range of ideas and geography. Without your help, it can't happen.

Some Guidelines:

We place special emphasis on trying to locate *activist musicians of quality*, but these have been the hardest to find. The contradiction is that if they are really activists often they have trouble getting recorded or haven't given much thought to it. If they're really good, they often have illusions about wanting to break into "the big time" in order to get their message across to "the masses." We all think we can be that one exception to being co-opted and corrupted on the way "up", the one who maybe is good enough so that they'll just have to make us stars even though we're "saying something." Old illusions die hard.

The kind of singer/songwriters we need are also going to be really happy to have you speak to them about what we're doing. No other similar outlet now exists for their best efforts. There are damn few ways to circulate a really politically on-target song. So **do** talk to them, wherever you run into them. Do pass on our address, or get theirs and pass it on to us. We have only two basic rules for the contents of the song: 1) Does it go a bit beyond simply describing reality (as lots of pop songs already do) by telling us something about the source of our problems? 2) Does it offer a clue about how we can change things? About the music, we have no limitation regarding styles or "sounds" as you can see by this record. We welcome everything from the most traditional to the most innovative, the most polished to the most home made, as long as it rings true. Of course we want it to be listenable since we expect you to play these records many, many times.

A last important word:

Normal distribution methods don't apply to a record label trying to serve the people instead of the marketplace. You, your organizations, publications, book and record stores supported by your patronage, **these** are our best means of distribution. Some questions about this:

7. WHAT BOOK/RECORD STORES DO YOU RECOMMEND WE CONTACT? Will you speak to them and give them our address?
8. WHAT ORGANIZATIONS WILL YOU CONTACT? Political groups get a special discount of 50% with cash up front, and we guarantee full cash refund for records returned in perfect condition. Many groups have found this an excellent way to raise money for their activities, and raise consciousness at the same time.
9. ARE YOU INTERESTED IN SELLING RECORDS AT MEETINGS YOURSELF? Write for further information. Some people have worked up a nice part-time income this way, and attended a lot more activities to boot.

Thank you for all your work in thinking about this carefully. We know it took work, and we appreciate it. Now fold it up, stamp it and send it to us. We'll follow through and do a better job with your help. You can also include it with your next order for records if you prefer. Meanwhile, keep on asking the question What now people? It's up to us.

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