

SONGS MANY VOICES MANY SONGS MANY VOICES MANY SONGS MANY VOICES MANY SONGS



vol. 2

MANY VOICES MANY SONGS vol.2

I hate a song that makes you think that you're not any good.

I hate a song that makes you think that you're just born to lose; bound to lose; no good to nobody; no good for nothing.

Because you are either too old or too young or too fat or too thin or too this or too that. Songs that run you down or songs that poke fun at you on account of your bad luck or your hard travelling.

I am out to fight those kind of songs to my very last breath of air and my last drop of blood.

I am out to sing songs that will prove to you that this is your world, and that if it

has hit you pretty hard; knocked you for a dozen loops, no matter how hard its run you down and rolled over you; no matter what colour, what size you are how you are built; I am out to sing the songs that make you take pride in yourself and in your work.

And the songs I sing are made up for the most part by all sorts of folks just about like you!

Woody
Guthrie



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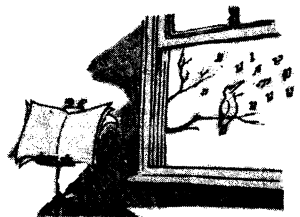
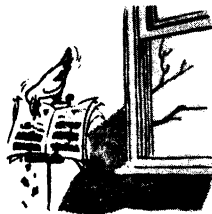
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Inners & Outers

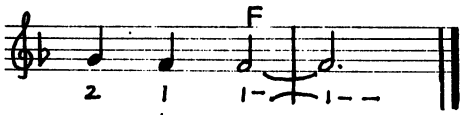
1 = F 4/4

USA.

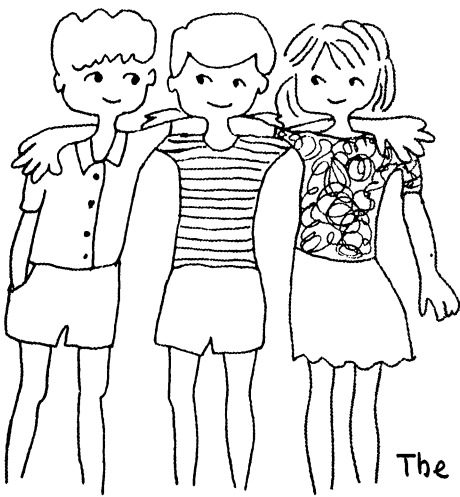
The world would be a diffe-
 rent place if we walked a-round with our
 out-sides down so the insides showed
 to the people we know, A
 mighty strange world in-deed To show your soul they all a-gree is a
 If the in-sides - count so much -
 I have a question I got to ask what
 mighty fine way for a man to be, Eve-ry man should have a heart for
 why are peo-ple out of touch? Fear is why we stand a part you
 cause the fear deep in your heart? Can't you see the strength of your friends
 this they say is the ver-y best part - Makes no diffe-rence
 can't get hurt if you've got no heart - Lots of things to
 are you afraid of the e-ne-my's fangs? or would you want to
 if your shell is cracked and sort of looks like hell. Your
 think a-bout —, prob-blems we can all work out —
 try and break the chains that bind your hands and legs. It



in - sides should be bright and gay this is what the
 Take my hand, look and see, my out-sides down and
 ain't too late to stand up straight the fu - ture we to -



peo - ple say. -
 this is me. -
 ge - ther make. -



The future we together make!

SONG OF MY HANDS

U.S.A.

1=C 3/4

C G₇ C Sec.1. C

This is a song a-bout work-ing hands A lov-er sings of his

F C G₇ C

own true love A sail-or sings of the sea And what can I be

F C G₇

sing-ing of but of my on-ly pro-per-ty I'll

C G₇ C Sec.1. C₇ (variant)

sing a song of my hands Hear the call of the
My two hands they're my

F C G₇

mid-night train Ech-o-ing down in the mind, the
take-home pay They're how much milk at my door. And

C G₇ F C

hiss of the steel and the grind of the crane and the rum-ble of the as-
how ma-ny pounds may my chil-dren weigh. How - will you fi-gure the

G₇ C G₇ C

sem-bly line That is the song of my hands
price be-fore You tell me the price of my hands I'll

Am Dm Am

6. 4 3 3 3 2. 2 4 0 4 3 3/3 3 3 2 1

tell you why, of my hands, I sing. the kid at home eat what my

E7 Am Am Dm

3/4 7. 4 3 2 3 4. 2 4 4 4

hands can bring When towers of steel rose from Bar-ren plains did you
What is the value of my two hands Appraise
Cal-cu-late care-fully Pon-der it well, And

Am E7 Am

3. 3 3 2 1 7. 0 7 6 6 6 3 2 3

see my hands work-ing there A- round us the trac-tors the
them as you've done be-fore, do They That built your fac-tor-ies
re-mem-ber when you do That my - two - hands

Dm C Dm

4 3 2 4 4 4 5 5 5 5 4 3 4 3 3 2 0 2 2

trucks and the trains, we laid stone up-on stone upon stone in the air and on
Till your lands - They made your riches They'll make more
Are mine to - sell They made your ma-chines They'll can stop them too. That

Am E7 Am C D

3 2 1 2 1 7 6. 0 5. 3 5. 3 #4 2 4 0 4

top of the job were my hands 6. 0 My two hands are mighty hands they're

G C E7 Am Dm

5. 5 6. 5 5 - * 5. 5 6. 6 3. 3 5 - 4 0 4

hand they're strong they're free in all the world there's no man can

Am E7 Am

3 4 3 3 - 2 1 1. 0 6. 6. 0 1 1 1 3 -

buy them in sla-ve - ry My hands are for sale

Dm C E7

2 2 2 4 0 3 3 3 3 3 3 3 2 1 7

what will you give what will you pay that my family may live?

Once there was...

Words & Music
by
Dottie Gittelson

1 = G 4/4

Em Am Em Em

1. Once there was land as na - ture had planned,
2. Once there were waters trans - lu - cent and bright,
3. Once there was air fresh, free and fair. To
4. Once there were creatures a - boun - ding with life. And

Em Am Em

White spar - kling sand on the shore, But with the
Teem - ing with life by the score, But we've pol -
breathe when we o - pened the door, But now how
they flou - rished in free - dom be - fore. But where they

Em Em Am Em

pas - sage of time, It's co - vered with slime. And the
lu - ted the lake and the o - ceans o - pague. And the
we choke from the smog and the smoke. And the
once thrived on - ly a few have sur - vived. And the

Am Am Em 1, 2, 3 Em

land that we knew is no more. the land that we
wa - ters we knew are no more. the wa - ters we
air that we knew is no more. the air that we
wild - life we knew is no

Am Em Verse 5

knew is no more. more, no more — 5. Yes
knew are no more.
knew is no more.

Em Am Em Em

Once there were seas and once there were trees in a

Em Am G Em

world to en-joy and ex-plore, And once there was

Am Em Am Em

man who takes what he can and just pro-ceeds to ig-nore.

Em

And there soon will be void where man has des-troyed, for the

Am Em Am

wells keep on dril-ling and the oil keeps on spil-ling, And the

Em Am Em Am

air keeps on fil-ling and man keeps on kil-ling, Well how

Em Am Em Em

long now un-til there's no more.



ANG BANYAN KO (MY NATIVE LAND)

C
 1=C 3/4 1 7 6 6 6 1 | 3-4 3- 6 7 1 3 6 i
 In my golden land of Phi-lip-pines fragrant flowers filled the

C E7
7 6 #5- | 7 i i i 7 6 | #5 7 2. 4
 morning breeze. Loving fingers built a pa-ra-dise, a

C
3 #5 7. 2 | 1 2 3- | 1 7 6 6 6 1
 resting place for human kind. One day foreign ships and

A F
3. 4 3- | 6 #5 | 6 #1 3 6 | 5 4-
 strangers came seeking out her wealth and beauty,

C
4 3 2. 4 | 3 2 1. 3 | 2 1 7 1
 left her people bound in chains, our hearts in mi-se-

A A E7
 6-- || 1=A 3 3 2 2 | i i | 7. i 7-
 ry. Birds go winging freely through the sky,

A E7
i i 7 7 6 6 | 5. 6 5-
 Try to cage them and they sure-ly cry,

5 #4 5 4 5 7 6 5 4-

 Take a-way a peo-ple's li-ber-ty,

4 3 4 3 4 6 5 4 3-

 Sons and daughters live to set them free.

3 3 2 2 1 1 7 1 7 1 1 7 7 6 6

 Soon one day, our trials will be done, Night will fade and golden

5 6 5 6 5 4 5 1 7 1

 morning come. Now, my life and love, I give to

3 2 4 7 1-

 set my country free.



TOO OLD TO WORK

Words + Music By
Joe Glazer

1 = C $\frac{3}{4}$

You work in the fac - to - ry all of your life,
 You don't ask for favours when your life is through,
 They put horses to pasture, they feed 'em on hay,
 There's no easy answer, there's no easy cure,

(Alternate melody) ----- G

try to pro - vide for your kids and your wife _____ .
 you've got a - right to what's coming to you _____ .
 E - ven ma - chines get re - tired some day _____ .
 Dream - ing won't change it, that's one thing for sure _____ .

C F C

When you get too old to pro - duce any - more, they
 Your boss gets a pension when he is too old; You've
 The bosses get pensions when their days are through, Fat
 But fighting to - gether we'll get there some day, And

G₇ C

hand you your hat and they show you the door. (Chorus)
 helped him re - tire - you're out in the cold. (Chorus)
 pen - sions for them, bro - ther, no - thing for you. (Chorus)
 When we have won we will no long - er say. (Chorus)

(CHORUS) F

Too old to work, too old to work, when you're

C G

too old to work and you're too young to die.

C F C

who will take care of you, how'll you get by, When you're

G₁ C

too old to work and you're too young to die?



TOO
OLD
TO
WORK ?

DARK AS A JUNGEON

U.S.A.

1 = A 3/4

3 2 | 1 1 2 | 3 5 5 | 6 i i | 2--

1) Come all you young fel-lows so young and so fine
 2) It's ma-ny a man I have seen in my day
 3) I hope when I'm dead and the a-ges shall roll

2- i | 3 3. 2 | i 5 5 5 | 6 i. i

And seek not your for-tune in a dark drea-ry
 Who lived just to la-bour his whole life a-
 My bo-dy will blac-ken and turn in-to

6 5. 3 2 | 1 1 2 | 3 5. 5 | 6 i i 2

mine. It will form as a ha-bit and seep in your
 way. Like a fiend with his dope and a drun-kard his
 coal. Then I'll look from the door of my hea-ven-ly

2-- 2- 5 5 | 3 3. 2 | i 5 5 | 6 i. i

soul Till the stream of your blood runs as black as the
 wine A - man will have last for the lure of the
 home And pi - ty the mi - ner a diq - qin my

A chorus E7 A

6 5. 5 5 5 2. 3 2 7 5 1 1. 6

coal.
mine. Where it's dark as a dun-geon and damp as the bones.

E7 A

5 - 5 5 5 2. 3 2 7. 5 5 1 1 6

dew Where the dan-ger is dou-ble and the plea-sures are

A7 D E7

5 - 3 2 1 1 2 3 5 5 6 1 1 2--

few. Where the rain ne-uer falls and the sun ne-uer shines

A D A

2 - 5 3 3. 2 1 5 5 6 1. 2 1 - - 1 -

It's dark as a dun-geon way down in the mines



FOR THE PEOPLE

1=C 4/4

Thailand

C

0 5 6 4-1 1 2 3 3 5 3- 0 3 5 6 6 5

taa haak chan gert ben nok ti poo bin dit biit bin bai hai
If I were born a bird with wings to

Em *Dm*

3 3 5 3- 0 5 5 3 2 2 1 1-2.

glai glai suen glai ja kaw ben nok piraab kau
fly far a-way. A white dove I'd be.

G

0 2 3 2 2 1 5 5 5 6 5- 0 5 6 4 1 2

puer chii nam chau-pra-chaa suu sae ri taa haak chan gert ben
The people to freedom I'd lead.— If I were

C *Em*

3 3 5 3- 0 3 5 6 6 5 3 3 5 3-

maet bon na paa ja nam pa kwaan yaen puer tong oaa
born a cloud, O'er the rice field cool shade I would bring,

Dm *Dm* *G7*

0 5 3 5 1 2 3 2- 2 1 1 3 2 1 6 5

haak chan gert ben met sai ja toom gai ben tang puer
And if a grain of sand, cast me, down as a

C *Dm* *Am*

1. 1. 1- 00 5- 5--- 2- 1- 1- 6-

muan chon chi-wa! yawm plii ha-i
path o'er the land. To die for the mas-ses.



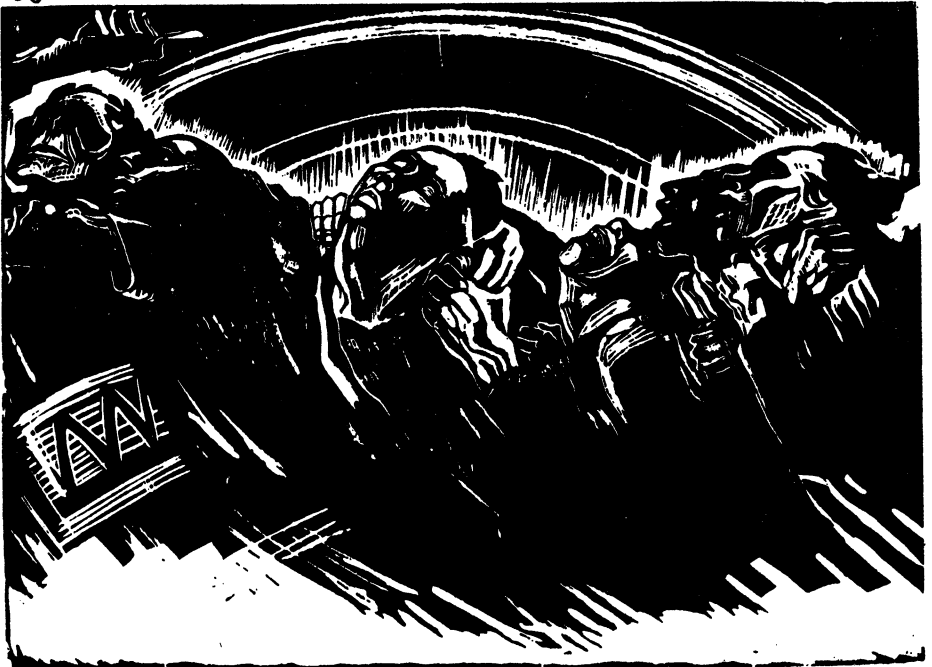
mu - an - chen ti tuk ton kaw plii
 For the people I would glad- ly



don, mai waa ja dai giu krang!
 sa - cri - fice my very life.

This song expresses a person's strong determination to live and die for the people no matter where or under what conditions. "To live" means to live better, to live rightly and to be alive. For a life to be worth living, one must work to help the people, remove their suffering and enable them to live.

This song was first sung and played by the "Kammachon" (workers) Band of Thailand. Nitaya, a Thai student who sang it, was killed on the day of the October 6, 1976 coup d'état. This song was created by Thai students in their struggle between 1973-1976 for the democratization of their country.



Words & Music
By Bill Frederick

and freedom too

U.S.A.

1 = D $\frac{4}{4}$

D A7 D A7

5 5 | 1 3 2 4 | 3 5 5 4 | 3 1 2 7

From the steaming Mekong Delta to the shores of Tonkin
Oh, listen to the screaming a-cross the jungle
It's often I have wondered as I marched to the
We're fighting wars on po-ver-ty throughout the world to-

D Bm G E

1-- 5 | 1 7 1 2 | 3 1 1 3 | 2 1 7 1

Bay, Ad - vi - sers are ad - vi - sing and the peasants romp and
floor, I hear the people shouting - Oh what a lovely
war, What is the use of dying - what are we fighting
day We're kil - ling off poor people in a most ef - fi - cient

A7 D G

2 --- | 1 7 1 2 | 3 3 3 3 | 4 4 1 2

play, Bombs of jellied ga - so - line make night as bright as
war! We're testing our new weapons and we're learning quite a
for? But Ei - sen - ho - wer said it, I saw him on T.
way, We can't lose South East A - sia so we'll bomb it 'til it's

F7 G D A7

3-- 3 | 4 4 4 4 | 3 3 3 1 | 2 1 7 2

day and burning huts and Buddhist monks are there to light our
lot and as they say in Wa - shing - ton it's the on - ly war we've
v. When we took o - ver from the French in nine - teen fif - ty
bare and then I'll start a tung - sten mine and be - come a mil - lion -

D G D

1 7 1 3 | 4 4 4 4 | 6. 6 4- | 3 3 3 3

way. We fight for coal and zinc and man-ga-nese, lumber, fruits and
got.
three.
aire.

A7 D

5 --- | 2 2. 2 3. | 4 4 4 - | 3 2 3 4

rice, rubber, pepper, iron ore, ka-pok, tea and

G D

5 --- | 4 4 4 4 | 6 6 5 4. | 3. 1 3 4

spice, cattle, quinine, bauxite, sugar, all the coun-try

A7

5--5 | 1 5 1 2 | 3 1-- | 0 5 6 7

through, we fight for tin and tung-sten and freedom

D

1 --

too.



OLD MAN RIVER

U.S.A.

1=C 2/2

C C F C

5 4 3 3 5 4 | 3 5 6 1 | 5 4 3 3 5 4 |

There's an old man called Mis-si-sip-pi that's an old man I don't

C G7 C F C

3 1 2 - | 3 2 1 1 3 2 | 1 1 2 4 | 3 2 1 1 3 2 |

like to be what does he care if the world's got troubles what does he care if the

G7 F G7 F C

1 2 1 - | 5 5 4 1 4 | 5 5 6 1 2 | 3 3 2 1 2 |

land ain't free? That old Man Ri-ver, That Old Man Ri-ver, He must know something, But

F C G7 G7 C G7

3 5 6 5 6 | 5 5 3 2 3 | 5 5 3 2 3 | 1 - - - | 1 - 0 5 |

don't say nothing, He just keeps rolling, He keeps on rolling a - long He

G7 F G7 F C F

5 5 6 1 6 | 5 5 6 1 2 | 3 5 6 5 6 |

don't plant taters He don't plant cotton, But them that plant them, Is

C G7 C G7 C G7 C

1 1 1 6 1 | 5 5 3 2 3 | 5 5 3 2 3 | 1 - - - | 1 0 0 0 |

soon for-got-ten, But Old Man Ri-ver, He just keeps rolling a - long

G7 F G7 F G7 F G7 F

7 5 6 1 | 7 5 6 - | 7 7 5 6 6 1 | 7 5 6 - |

you and me we sweat and strain Bo dy all aching and wracked with pain

C D C D C D

5 3 #4. 6 | 5 3 #4 - | 5. 5. 3. 3. #4. 6. 6.

Tote that barge and lift that bale — You show a little grit and you

C G7 G7 F G7 F

5 3 2 - | 5 5 6 1 6 | 5 5 6 1 2

land in jail — But I keep laughing, In- stead of crying, I

C F G7 C G7

3 5 6 5 6 | i i 2 i 2 | 3 3 2 i 2 | 3 3 2 i 2

must keep fighting un-til I'm dy-ing, But Old Man River he just keeps rolling a-

C

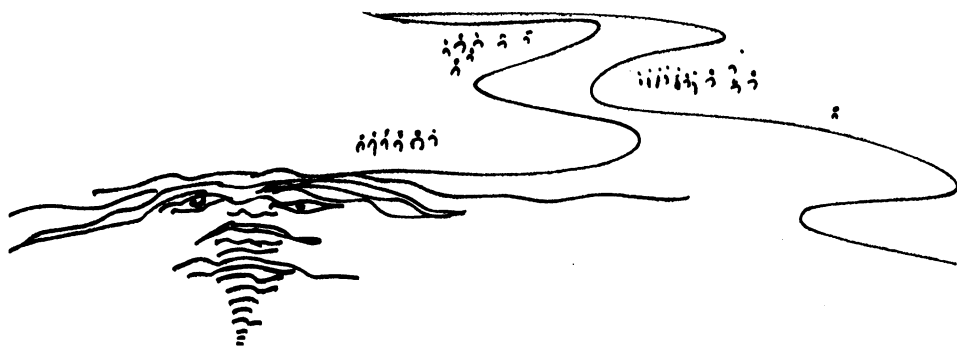
i - - - i o o o

- long. ———

Footnotes:-

- "taters" = potatoes
- "bale" = bale of cotton
- "grit" = to show independence and demand your rights.

Mississippi is the US's biggest river, flowing into the South where the Blacks were kept in slavery for 300 years.



Diggers' Song

England

1 = F $\frac{2}{2}$ Dm

MAIN MELODY 5 6 6 6 5 3-3 5 6-3 3 2 3 2 1 7 6 6 6 5

You noble diggers all, stand up now, stand up now. you noble diggers
 Your houses they pull down, stand up now, stand up now. your houses they pull
 With spades and hoes and ploughs, stand up now, stand up now. With spades and hoes and

2ND PART (HARMONY) 5 6 6 6 7 1-1 7 6-3 3 2 3 2 1 7 6 6 6 7

3-3 5 6 000 7 1 1 1 3 5-4 3 2 2 2 3 2-0 1

all, stand up now. The waste land to main-tain, seeing cavaliers by name. Your
 down, stand up now. Your houses they pull down, To fright poor men in town. But
 ploughs, stand up now. Your freedom to up-hold, Seeing cavaliers are bold. To

1-1 7 6 000 7 1 1 1 3 5-4 3 2 2 2 3 2-0 3

1 1 1 2 1-0 7 7 7 7 1 7-1 7 6-6 5 6 0000

digging does dis-dain, And persons all de-fame, stand up now, diggers all.
 the gentry must come down, And the poor shall wear the crown, stand up now, diggers all
 kill you if they could, And rights from you to hold, stand up now, diggers all.

3 3 3 2 3-0 3 2 2 2 3 2-1 2 3-3 2 3 0000

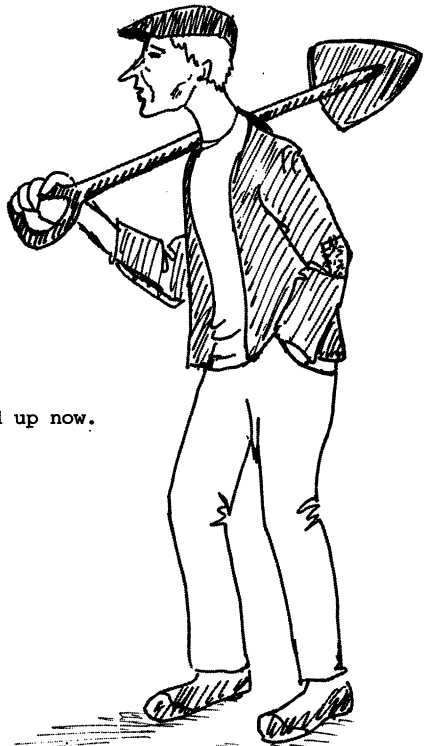
Their self will is their law
Stand up now, stand up now.
Their self will is their law, stand up now.
Since tyranny came in
They count it now no sin
To make a jail a bin
To starve poor men therein,
Stand up now, diggers all.

The gentry are all round
Stand up now, stand up now.
The gentry are all round, stand up now.
The gentry are all round,
On each side are they found
Their wisdom's so profound
To cheat us of our ground,
Stand up now, diggers all.

The lawyers they conjoin,
Stand up now, stand up now.
The lawyers they conjoin, stand up now.
To arrest you they advise,
Such fury they devise,
The devil in them lies
And has blinded both their eyes,
Stand up now, diggers all.

The clergy they come in,
Stand up now, stand up now.
The clergy they come in, stand up now.
The clergy they came in
And they say it is a sin
That we should now begin
Our freedom for to win,
Stand up now, diggers all.

Against lawyers, against priests,
Stand up now, stand up now.
Against lawyers, against priests, stand up now.
For tyrants they are both
Even flat against their oath,
To grant us they are loath
Free meat and drink and cloth,
Stand up now, diggers all.



THE SQUATTERS' RANT

1 = G 3/4

England

Chorus

Hand me my torch and my crow-bar, Pass me my
 map of the town. Why should we be homeless When there's
 plen-ty to go round? plen-ty of houses are emp-ty
 Why should we sleep on the streets? I'm one of the homeless of
 London to-night but I'll have a new home in the morning.

Verse (variable)

1. We've been wait-ing for twen-ty odd years to get to the top of the
2. My old man used to knock us a-bout, he beat up the kids and the
3. We used to live in a fur-nished flat with a land-lord snoo-ping a-
4. Some peo-ple live in a cas-tle — Some peo-ple live in a
5. So here's to the pro-per-ty dea-lers — Here's to Max Rayne & Charles

1. list. E- ven went down to the coun-cil 'Cos I thought that we
 2. cat. I know we're sup- posed to be mar- ried But I'm not put-ting
 3. bout. One day he wrote us a let-ter And he said that we'd
 4. tent. Some peo-ple live by the rules of the game But — the
 5. elore. If e- ver they're stuck for a place to live — there's plen-ty of



1. must have been missed They told us to just keep on wai-ting
 2. up - with that. Made up my mind I was lea-ving
 3. have to move out. He said he was do-ing im-prove-ments
 4. re-ferree is bent. How come - that thousands are home-less
 5. room on our floor. Yes to the bold Har-ry - H - yams



1. they were do-ing their best, they said. So I asked for a
 2. but we had no where to go. Can't get a
 3. Thou - sands of pounds would be spent. But af-ter held
 4. while buil-ders are on the dole. Some - one is
 5. Good Old Joe Le- vy as well. And to all of the



1. transfer to the ce-me-tary list, 'cos be-fore we come up we'll be
 2. place from the coun - cil, so a - squat - ting we - will
 3. done the im - prove - ments, we couldn't af-ford - the
 4. ma-king a for - tune be-cause pro-fits are in - con-
 5. rich spe-cu - la - tors, I hope that they're homeless in



1. dead. So ---
 2. go.
 3. rent.
 4. frof.
 5. hell.



What
did
you
learn
in School ?



C G7

$1=C$
 $4/4$ 1 1 1 3 5 6 5 5 5 | 3 3 3 2 3 4 -

What did you learn in school today, dear little child of mine?
 What did you learn in school today, dear little child of mine?
 What did you learn in school today, dear little child of mine?
 What did you learn in school today, dear little child of mine?

C G7 C

1 1 : 3 5 5 5 5 | 3 3 3 4 2 1 0 5

What did you learn in school to-day, dear little child of mine? I
 What did you learn in school to-day, dear little child of mine? I
 What did you learn in school to-day, dear little child of mine? I
 What did you learn in school to-day, dear little child of mine? I

F C

6 6 6 5 4 5 5 5 5 5 5

learned that mi-nis-ters ne-ver tell a lie, I
 learned that po-lice-men are my friends, I
 learned that cer-ts. are all that count, I
 learned that our go-vern-ment must be strong, It's

F C F C

6. 6 6 4 5 5 5 5 | 6. 6 6 4 5 5 5 5

learned that soldiers seldom die , I learned that ev'ry - bo - dy's free , and
 learned that justice never ends, I learned that murd'ers die for their crimes
 learned that jobs do plenty 'bound, I learned that no more poor can be found
 al - ways right and never wrong, our lea - ders are the finest men , and

F C

6 6 6 6 4 5. 5 5 5

that's what the teacher said to me , And
 ev'n if we make a mis - take some - times And
 tho' I see there're beg - gars all 'round And
 we e - lect them a - gain and a - gain , And

C C G7 C

1 1 1 3 5 5 5 | 3 3 3 4 2 1 -

that's what I learned in school today , that's what I learned in school !
 that's what I learned in school today , that's what I learned in school !
 that's what I learned in school today , that's what I learned in school !
 that's what I learned in school today , that's what I learned in school !



Putting on the Style

1=C 4/4

(local)

C

1. Young man at shop-ping cen-tre Hang-ing round in
2. Sweet teens in the coffee house, Hang-ing round in
3. Bro - thers sis - ters friends & all, Heat me for a

G7

1. style with a pair of Wrang-ler jeans he bor-rowed for a
2. style dressed in groo-vy fash-ion - that lasts on - ly a
3. while you can't forget your trou-bles - by dress-ing up in

C

1. while, He puffs a cig - rette man-ly Just to
2. while, They spent their hard earned mon-ey -
3. style, Pro - blems there are ma - ny get to -

G7

1. catch the sales-girl's smile but she knows he's on - ly
2. Just to keep in style, Trying to get at - ten - tion
3. gether and solve them now, Rather than keeping with fas-hion &

C

Chorus:

1. put - ting on the style poc-kets they are emp-ty yet
2. put - ting on the style poc-kets they are emp-ty yet
3. put - ting on the style pro-blems there are plen - ty

G7

5 5 5 3 | 2 - - - | 2 2 2 3 | 4 - 4 5

1. put - ting on the style that's what all the young folks are
 2. put - ting on the style that's what all the young folks are
 3. get to - ge - ther now that's what all we young folks should be

C

6 6 5 4 | 3 5 5 5 | 1 1 1 2 | 3 5 - 5

1. do - ing all the while. It makes you feel like cry - ing to
 2. do - ing all the while. It makes you feel like cry - ing to
 3. do - ing all the while. solve our pro - blems to - gether for -

G7

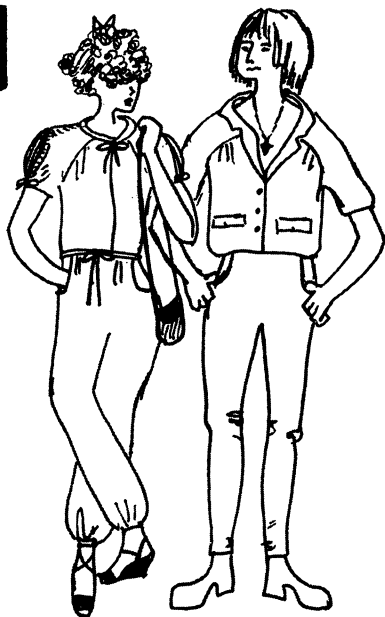
5 5 5 3 | 2 - - - | 5 5 5 6 | 7 - 5 -

1. see them walk a - round, Try - ing to keep with fas - hion
 2. see them walk a - round, Try - ing to keep with fas - hion
 3. get about fas - hion styles, 'Cos it makes us sel - fish and

C

2 2 3 2 | 1 - - -

1. put - ting on the style.
 2. put - ting on the style.
 3. vain — all the while.



UP, UP WITH PEOPLE

1=F 4/4

Local

F B^b G7

5 0 1 2 | 3 1 - 1 | 6 6 2 2 1 6

Up up with peo-ple you meet them wherever you

C F

5 - - 0 | 5 0 1 2 | 3 1 - 1 1 1

go. up, up with people They are the

G7 C F

2 2 2 2 3 | 2 - - 5 | 3 - 3 2 1

best kind of folks we know. If more people were

G7 C

3 - 3 2 1 | 2 2 1 6 | 5 1 2 3

for peo-ple people ev'ry where, there'll be a

B^b F C7

4 4 4 3 2 | 3 3 3 1 0 1 1 | 2 2 4 3 2

lot less people to worry about and a lot more people who

F

1 - - 0 | 1 1 6 5 | 1 1 1 0 1

care. Stu-dents from all campuses and
Stu-dents and the working men u-

G7 C F
 2 2 7 6 | 5 -- 0 | 1 1 6 5
 people with goodwill like a happy
 ni-ting with one goal wip-ing out all

G7 C
 1 1 1 0 0 | 2 2 7 6 | 5 -- 0 |
 fa-mi-ly sharing our i-deals,
 suf-fe-ring building a new world.

F B^b
 1 1 1 2 | 3 3 3 - | 1 2 1 6
 helping one a-no-ther gi-ving and sha-
 working for the peo-ple who la-bour for

C B^b C F
 5 -- 0 | 6 0 7 1 2 | 1 5 - 5
 ring, for we be-lieve people are
 us, for we be-lieve people should

B^b C F
 6 1 7 7 1 2 | 1 0 0 0
 more impor-tant than things!
 gain the wealth that they bring! (Fine)

Footnote: Adapted from a pop number, the lyrics of this song were written by Singapore students during the height of the student movement in 1975.

SO LONG IT'S BEEN GOOD TO KNOW YOU

1 = D $\frac{3}{4}$

I've sung this song but I'll sing it a- gain of the
 Well the dust - storm came and it came like thun- der. It
 Now the tele- phone rang and it jumped off the wall. That was
 Well the churches were jammed and the church- es were packed. That

place that I lived on the wild windy plain. In the
 dust- ed us o- ver it co- vered us under. It
 the prea- cher, he was a- mak- ing his call. He -
 dus- ty old dust storm it blew - so black. The

month of April, the coun- ty called Gray.
 blocked out the traf- fic, it blocked out the sun. And
 said kind friends- this may be the end.
 preacher could not read a word of his text. He

Here's what all of the people there say! Well it's
 straight for home all the peo- ple did run
 You've got your last chance at sal- vation of sin (no chorus here)
 folded his specs, took up coll- ection and said

CHORUS A7

5-- | 3 - 5 | 5 6. 5 | 5 3 - | 4 --

So long, it's been good to know you, so

D

2 - 5 | 5 6. 5 | 5 3 - | 5 - - | i - 7

long, it's been good to know you, so long, it's

B7 D

6 6. 6 | i 7 6 | 5. 5 5 | 5 4 3

been good to know you. This dusty old dust is a

A7

2 2. 2 | 4 - - | 4 3 4 | 5. 6 5 | 4 3 2

getting my home and I've got to be drifting a-

D

1 - - | 1 0

long.

This song by Woody Guthrie is about the Dust storm. The dust storms moved southwards from Canada at a speed of 45 to 70 miles per hour with a ceiling of 7500 feet; they often covered lengths of 600 miles with widths of 100 miles. It moved with "a rolling tumbling appearance, something like a great wall of muddy water."



Daily News

Words. & Music By
Tom Paxton

Daily Blues

1 = G 4/4

G

Civ-il rights lead-ers are a pain in the neck.
Ban - the - Bombers are a - fraid of a fight.

C

Can't hold a can-dle to Chiang Kai - shek.
Peace hurts bus-i - ness and that ain't right.

G | 1. C | D7

How do I know? - I read it in the Dai-ly News.
How do I know? - I

2. C | D | G | G7 | C7 Chorus

read it in the 'Dai-ly News'. 'Dai-ly News.'

G | G7

Dai-ly blues, Pick up a co-py an-y time you choose.

C

Sev - en lit - tle pen-nies in the new's boy's hand And you

ride right a-long to nev-er nev-er land.

We've got to bomb Castro, got to bomb him flat,
 He's too damned successful and we can't risk that,
 How do I know? I read it in the Daily News.
 There's millions of commies in the Freedom Fight,
 Yellin' for Lenin and Civil Rights,
 How do I know? I read it in the Daily News.
 (Chorus)

Seems like the whole damned world's gone wrong,
 St. Joe McCarthy is dead and gone,
 How do I know? I read it in the Daily News.
 Don't try to change my mind with facts,
 To Hell with the graduated income tax!
 How do I know? I read it in the Daily News.
 (Chorus)

John Paul Getty is just plain folks
 The UN Charter is a cruel hoax
 How do I know? I read it in the Daily News.
 J. Edgar Hoover is the man of the hour,
 All that he needs is just a little more power,
 How do I know? I read it in the Daily News.
 (Chorus)



CHEMICAL WORKERS' SONG

$1=A \frac{4}{4}$ 3 5 ||: 6- 3- 6-- i | i i 7 5 6-- i

Chorus: And it's go, boy, go They'll time your ev'ry breath, and

i i 7 7 | 6 6 5. 3 | 3 6 6 5

ev'ry day you're in this place, you're two days nearer

6 - 3 5 | 6---|6-- 6 | 6 6 6 7 | i 7. 7 7

death But you go —

1. A process man am I and I'm
2. I've worked among the spinners, I've
3. There's over - time, there's bonus, op-par

6 6. 6 5 | 6- 0 6 | 6 6 6 7

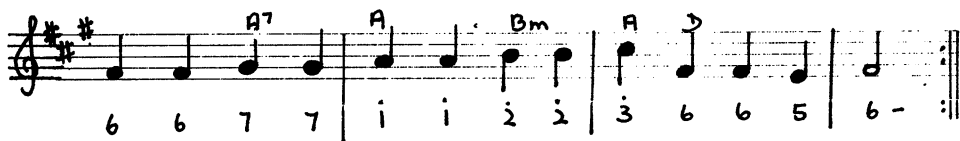
telling you no lie, I've worked and breathed a-
 breathed the ei-ly smoke, I've sho-velled up the
 tu-ni-ties ga-lone, The young lads like the

i 7 i 3 | 3 2 i 2 | 3- 0 3

mong the fumes that trail a-cross the sky. There's
 gyp-sum and it high on makes you choke. I've
 mo-ney and they all come back for more. Ah,



thun-der all a-round me and poi-son in the air There's a
 stood knee-deep in cya-nide, gone sick with the caus-tic burn I've been
 but now you're knocking and look-ing- old-er than you should Aye for



lou-sy smell that smacks of hell and dust all in my hair
 working rough, I've seen e-nough to make your stomach turn
 eve-ry toso made on the job, you pay with flesh and blood



The Pakistan Flood

Words By
John Brunner
Music adapted
from the
traditional
(THE TITANIC)

4/4
1 = D

1. On the isle of Ma-na-pu-na one dark and stor-my night, We a-
2. Well the ra-dio had told us there were gales u-pon the way, So we
3. At the mouth of Mo-ther Gun-ga the ho-ly wa-ters flow, And the
4. Now our rice is foul and rot-ten our cat-tle have all died, There is
5. Well the Bri-tish were our ru-lers a-bout two hun-dred years. So we
6. You are spen-ding by the mil-lions on bombs and guns and arms. We have

1. woke to sounds of thunder and a flash of bril-liant light, And the
2. stored our bit of rice, shut our buf-fa-les a-way, But the
3. land is rich and fertile, And the rice and cat-tle grow, But now
4. cho-le-ra and small-pox and dy-sen-try be-sides, All our
5. asked for help from London as we shed our use-less tears, They send
6. pen-nies to pro-ject us from cy-clones and from storms, But the

1. o-cean came a-shore and the vil-lage was no more, And our
2. warning di-dn't save peo-ple from the ti-dal wave, And our
3. Mus-lims and Hin-dus lie as corp-ses in the ooze, And our
4. homes were made of clay and the storm washethem a-way, And our
5. less than what they pay for their wea-pons e-very day, And our
6. ones we loved are dead so there's no more to be said, And our

dead can-not be coun-ted nor the cost! Count the cost of the

1. lost A hundred thousand dead before the dawn. Husbands and wives lit-tle
2. lost A hundred thousand dead before the dawn. Hun-ger and cold they are
3. lost A hundred thousand dead before the dawn. Mourning and prayer e-cho
4. lost A hundred thousand dead before the dawn. E-very new day takes a
5. lost A hundred thousand dead before the dawn. Mo-ney to Kill. no-thing
6. lost A hundred thousand dead before the dawn. the rich the poor they are

G D A7 D

1. chil - dren lost their lives And the suf - fe - ring goes on and on and on!
2. kil - ling young and old And the suf - fe - ring goes on and on and on!
3. thro' the stin - King air And the suf - fe - ring goes on and on and on!
4. thou - sand more a - way And the suf - fe - ring goes on and on and on!
5. for the help - less ill And the suf - fe - ring goes on and on and on!
6. dead - in the war And the suf - fe - ring goes on and on and on!



4/4
1=C

The Ballad of Sacco and Vanzetti

Words & music
by
Joan Baez &
E. Morricone

Am

Am D Am C

Fa - ther, yes I am a pri - son - er; fear not

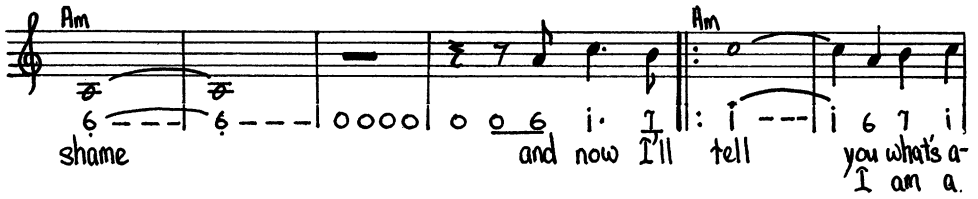
G C Am

to re - lay my crime. The crime is

Am F Am Em

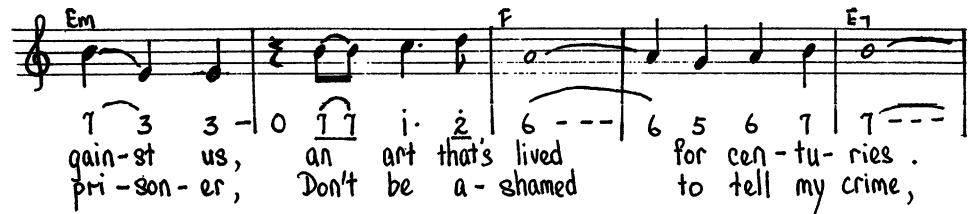
lo - ving the for - sak - en, on - ly si - lence is

Am



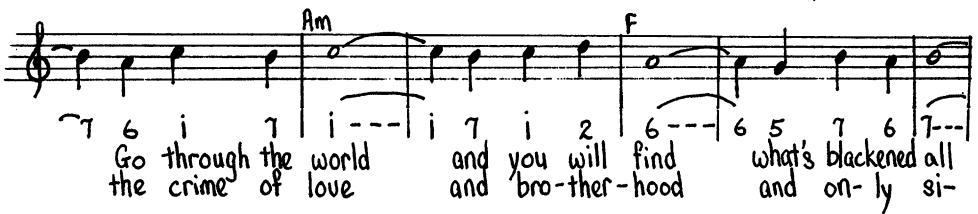
shame and now I'll tell you what's a-
I am a.

Em F E7



gain-st us, an art that's lived for cen-tu-ries.
pri-son-er, Don't be a-shamed to tell my crime,

Am F



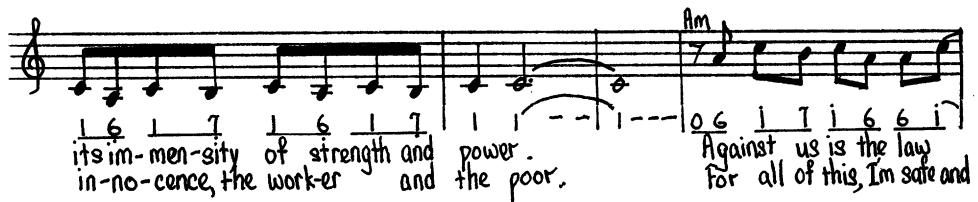
Go through the world and you will find what's blackened all
the crime of love and brother-hood and on-ly si-

Am sus 2 Am



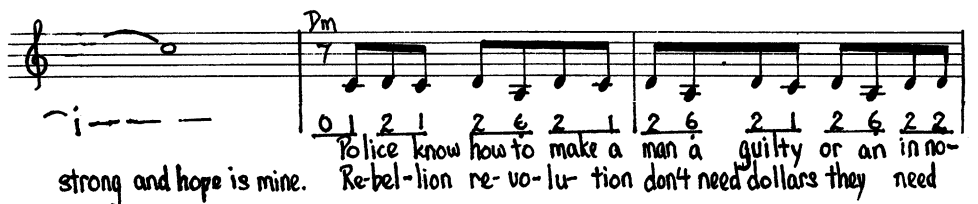
of his-to-ry. lence is shame. Against us is the law with
With me I have my love, my

Am



its im-men-sity of strength and power.
in-no-cence, the work-er and the poor. Against us is the law
for all of this, I'm safe and

Dm



strong and hope is mine. Police know how to make a man a guilty or an in-no-
Rebel-lion re-vo-lu-tion don't need dollars they need

Am

-cent this instead, Against us is the power of police.

0 1 2 1 2 6 2 1 2 6 2

im-a-gin-a-tion suffer-ing light and love and

G C

care for every human being The shameless lies that men have
You never steal, you never

0 1 3 2 3 1 3 2

Am Em

told will ever more be paid in gold.
kill, you are a part of hope and life. Against us is the power
The re-vo-lu-tion goes from

3 1 3 2 3 1 3 2 3 - - 3 - - 0 1 3 2 3 1 3 2

Am Dm

of the gold, man to man and heart to heart
Against us is the racial
and I sense when I look

3 2 3 - - 3 - - 0 6 2 1 2 6 2 1

E7 Am

hatred and the simple fact at the stars that we are. that we're poor,
Death is small

2 6 2 1 2 6 1 2 2 - - - 1 - 7 - 6 - - -

my fa-ther.

6 - - - 0 0 0 0 0 0 6 1 1 0 0 0 0

This Little Light of Mine

Introduction: A song of the Negro freedom movement in the Southern part of the U.S. that has come to stand as a symbol of the militant spirit of the U.S. youngsters who have resolved to keep the light of freedom and pride shining.

4/4
1=G

G

1. This - a lit - tle light of mine, _____
2. We've got the light of free - dom, _____
3. Deep down in the South, _____
4. Eve - ry - where I go, _____

G G7

1. I'm gon - na let it shine, _____
2. We're gon - na let it shine, _____
3. We're gon - na let it shine, _____
4. I'm gon - na let it shine, _____

C

1. This lit - tle light of mine, _____
2. We've got the light of free - dom - _____
3. Deep down in the South, _____
4. Eve - ry - where I go, _____

C1 G

1. I'm gon - na let it shine, _____
2. We're gon - na let it shine, _____
3. We're gon - na let it shine, _____
4. I'm gon - na let it shine, _____

G

1. This lit - tle light of mine, _____
2. We've got the light of free - dom - _____
3. Deep down in the South, _____
4. Eve - ry - where I go, _____

G G

3 3 3 3 2 1 1 1 3

1. I'm gon-na let it shine, _____ Let it shine,
 2. We're gon-na let it shine, _____
 3. We're gon-na let it shine, _____
 4. I'm gon-na let it shine, _____

G G

3-3 2 1 1-2 2 1 1- - - 1- - -

— let it shine, let it shine. —



Ain't Gonna Let nobody turn Us Around

(A Southern Freedom Movement song sung by the Freedom Singers)

U.S.A

1 = E E A E B7

3 3 3 5 5 6 1 3 3 3 3 3 0 2 2 2 2 2 0

1. Ain't go'n let no- bo- dy turn us a-round, turn us a-round,
 2. Ain't go'n let se-gra-ga-tion turn us a-round, turn us a-round,
 3. Ain't go'n let no-shot-guns turn us a-round, turn us a-round,
 4. Ain't go'n let no jail-house turn us a-round, turn us a-round,

E A E

3 3 3 3 3 3 3 5 5 5 3 3 3 3 3 0

1. turn us a-round. Ain't go'n let no- bo- dy turn us a-round,
 2. turn us a-round. Ain't go'n let se-gra-ga-tion turn us a-round,
 3. turn us a-round. Ain't go'n let no-shot-guns turn us a-round,
 4. turn us a-round. Ain't go'n let no jail house turn us a-round,

B7 E6

2 2 #1 2 3 0 2 2 #1 2 3 0 2 2 3 2 1 6 6 - -

Keep on a-wolkin', keep on a-talkin', gon-na build a whole new world.
 (a-marchin' a-long)

Song for Peace

U.S.A.

D *G* *F#m* *Bm* *Em*

1=C
4/4

1 3 1 6 5 5 | 6 6 5 5 6 6 5 5 3 4 2

What did we do when we wanted corn? We ploughed and we sowed from
What did we do when we needed a town? We hammered and we nailed till the

Bm *A7* *Bm* *G* *Dm* *G*

3 1 6 5 5 | 6 1 6 2 5 | 6 7 1 2 2

early morn, For our hands were strong and our hearts were young, and our
sun went down,

D *Bm* *Em* *A7* *D* *D*

3 2 2 3 3 0 | 0 5 - 3 | 1 - - 0 :| 1 3 1 6 5 6

dream was a dreaming a - ges long. What shall we do when its

G *D* *Bm* *Em* *Bm* *A7*

1 6 5 5 5 | 6 5 5 3 3 4 2 | 3 1 6 5

peace we want? When it's more than a fellow can build or plant? We'll

Bm *A7* *D* *Em*

6 1 6 2 5 | 6 7 7 1 2 | 3 2 3 4 2

gather friends from the ends of the earth to lend a hand in its

Musical notation for the first line of the song. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Bm, A7, Bm, Em, Bm, and A7. Fingerings are written below the notes: 3 4 5 5 | 6 - - 5 | 5 - - 4 2 | 3 3 1 6 5.

hour of birth, We'll plough! We'll sow! We'll hammer we'll nail we'll

Musical notation for the second line of the song. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Bm, Em, A7, Bm, and A7. Fingerings are written below the notes: 6 6 6 6 3 | 2 3 4 5 5 5 | 6 1 6 2 5.

hammer all day till peace is real, For our hands are strong and our

Musical notation for the third line of the song. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Bm, G, D, Bm, Em, A7, and D. Fingerings are written below the notes: 6 7 1 2 2 | 3 2 2 3 3 0 | 0 5 - 3 | 1 - - 0.

hearts are young and our dream's been a dreaming a - ges long

THE HOMESTEAD STRIKE introduction

In 1892, the Carnegie Corporation in Homestead, Pennsylvania, a steel mill town, refused to bargain with the Amalgamated Union. They locked out the workers who then broke the locks and took over the plant, saying "If we don't work here, nobody else will." The company hired the Pinkerton detective agency to bring 300 armed strikebreakers to take possession of the plant. At night, the workers knocked on the doors in Homestead. "Get up, get your guns, the Pinkertons are coming on a barge from Pittsburgh." At dawn the barge landed and was met with small arms fire. The shoot-out lasted all day - 10 were killed, 60 wounded - until the Pinkertons surrendered and amid boos and catcalls, marched up to the railroad station and took a train back to Pittsburgh.

- Pete Seeger. → P.T.O.

THE HOMESTEAD STRIKE

U.S.A.

1 = G $\frac{4}{4}$ G

3 4 | 5 5 5 5 3 1 | 5 1

We are asking one another as we
 Now a band of sturdy working-men started
 When a lot of bum de-tectives came with-

C D7

7 6 6 #5 6 1 | 7 7 7 7 7 7 7 6

pass the time of day. Why working men re-sort to arms to
 out at break of day. De-ter-mi-na-tion in their face which
 out au-tho-ri-ty. Like thieves at night while de-cent men were

G

5 5 6 4 3 4 | 5 5 5 5 3 1 7

get their pro-per pay. And why our la-bour un-ions should
 plainly meant to say "No one shall come and take our homes for which
 sleeping peace-ful-ly. Can you wonder why all ho-nest hearts

C D7

7 6 6 #5 6 6 1 | 7 7 7 7 7 7 7 6

not be re-cog-nised whilst the actions of a syn-di-cate must
 we have toiled so long No one shall come and take our place No, it's
 with indig-na-tion burn Or why the worm that treads the ground when trod

G B7

5 5 6 7 1 3 3 | 3 3 3 3 3 3 2

not be cri-ti-cised. Now the troubles down at Home-stead were
 here that we be-long. A wo-man with a ri-fle spied her
 u-pon will turn? When they locked out men at Home-stead, then

Em A7

1 6 6 6 6 2 2 | 2 2 2 2 2 3 2 2 1

brought a- bout this way. When a grasping cor- po- ra- tion had the au-
hus- band in the crowd. She handed him the wea- pon and they cheered
they were face to face with a lot of bum de- te- tives and they

D7 G

7 1 7 6 5 3 4 | 5 5 5 5 2 1 5 1

da- ci- ty to say "you must all re- nounce your unions and for-
her long and loud. He kissed her and said, "Mary, you stay
knew it was their place to pro- tect their homes and fa- mi- lies and

C D7

7 6 6 #5 6. 1 | 7 7 7 7 7 7 7 6

swear your li- ber- ty. And we will give you the chance to live and
home un- til we're through "She answered "No, if you must fight, my
this was neat- ly done. And the public will re- ward them for the

G

5 5 6 7 1 5 1 | 3 3 3 3 3 3 4 3

die in sla- ve- ry,"
place is here with you." Now the man that fights for ho- nor, none can
vic- to- ries they won.

C D

2 6 - 1 | 7 7 7 6 5 5. 4 4

blame him May luck at- tend where - ev - er he may

G

3 - - 5 3 | 3 3 3 3 3 3 4 3

room. And no son of his will e- ver live to

C D G

2 6 - 1 | 7 7 7 6 5 4 3 2 | 1 - -

shame him, whilst Li- ber- ty and Ho- nor rule our home.

Help Each Other

words and music:
local

1 = D $\frac{3}{4}$

(1) When you have pro-blems or in despair, it would
 你 有 困 难 我 帮 你 我 有

be nice to have someone who cares, No man is an island, we've
 困 难 你 帮 我 我 们 生 活

got to learn to share. Al-ways remember to help each other
 在 一 起 谁 有 困 难 就 帮

out. Al-ways re-mem-ber to help each other out.
 谁 谁 有 困 难 就 帮 谁

(2) When you're busy, we help to ba-by-sit, tap lea-king,
 (3) Help each other mend our mis-takes, help each other
 撞 板 破 了 帮 你 修 屋 顶 漏 雨
 有 错 大 家 帮 你 改 跌 倒 扶 你

Em D

5 3 5 2 - 2 - 3 2 3 5 6 6 5 1 6

we help to mend. If you e-ver fall sick and have to
stand up straight. We will love each other like brothers,
帮你补 你是有疾 躺
站起来 兄弟姐妹 躺

G D

5 6 3 2 1 2 3 5 5 3 6 5 3 2 1 -

stay indoors. We will come over and cook the food for you
sis - ters, we will share our burdens and share our suffering
在家 我们给你煮药 泡凉茶
爱护一人 有苦大家 捱

G

3 1 2 3 5 3 2 1 2 6 - 6 1

(4) When you have problems, don't be in despair. Pool your
遇到困难 别害怕, 人多

D

6 6 5 3 5 1 2 3 - 3 2 3 5 6 6 5

efforts, to - ge - ther sort it out. Ev'ry one should try hard to
齐心力量大 只争多力

D

1 6 5 6 3 2 1 2 3 5 5 3

help and learn to share, U - ni - ty is strength, no
大家想 集体力量

A7 D

6 5 3 2 1 - 2 1 2 3 5 5 3

problem is too big U - ni - ty is strength, no
就能打垮它 集体力量

G D

6 5 2 1 -

problem is too big!
就能打垮它!

as long as you've got your health

England

When I was just a kid, er' ry one told me
 When I left school I went to work in a factory
 Ten years or so I've been smoking like a chimney
 I live in a two room flat in a run down property

that God's most precious gift was a heal-ty
 loading machines I was just a me-chani-cal
 when I saw those ads I knew it would make a
 Thirteen people sharing a bath room and

body Eat well to feel well my
 monkey Bending and lifting
 man of me I fell for the call of those
 lavatory The ceiling is peeling and the

mother would say, work hard and play hard was
 all the long day, my arms are on strike and
 cool mountain stream, the glama-rous girls and the
 floor has got mould, the walls have contracted a

my teacher's way "Be clean" said the vicar in
 my back's giving way My ear drums are thunder-ing
 ma-gi-cal dreams I've been saving the free gift
 per-ma-nent cold Even the beetles and bugs

thought word and deed" and preacher and teacher and
 in — my brain over and over and
 vouchers since I was young Its time I collected the
 have got T. B. the rats invite their

mother agreed that if in life you don't succeed
 over again I think I'm probably going insane
 prize that I won I think I'll choose the i-ron lung
 friends in for tea I don't like the way they're looking at me

what does it matter as long as you've got your health?
 But what does it matter as long as you've got your health?
 But what does it matter as long as you've got your health?
 But what does it matter as long as you've got your health?

You don't need wealth. When skies are grey and you've
 You don't need wealth. When your day's work's done and
 You don't need wealth. though you stink of smoke
 You don't need wealth. You wake up with cramp



lost your way and tomorrow's the same as yesterday
 want some fun you're too bloody tir-ed and you're feel-ing numb
 your voice is a croak you cough so hard you nearly choke
 you feel like a tramp the whole of your body's got rising damp



Doesn't matter a jot as long as you've got your health.
 Doesn't matter a jot as long as you've got your health.
 Doesn't matter a jot as long as you've got your health.
 Doesn't matter a jot as long as you've got your health.



COTTON MILL GIRLS

1=C 4/4

U.S.A

C F

I've worked in the cotton mill all of my life, And I
 Us kids worked twelve hours a day, For
 When I die don't bu-ry — me at all, Just

C G7 C

ain't got no-thing but a Bar-low knife, It's hard times, —
 four-teen cents of meas-ly pay, It's hard times, —
 hang me up on the spin-ning room wall. Pic-kle my bones-in

F C G7 C CHORUS

cot-ton mill girls, It's hard times ev'-ry where, It's
 cot-ton mill girls, It's hard times ev'-ry where, It's
 al — co — hol It's hard times ev'-ry where, It's

C F C

hard times, — cot-ton mill girls, It's hard times

G7 C F

cot-ton mill girls, It's hard times, — cot-ton mill girls, It's

C G7 C

hard times ev'ry — where .

JOE HILLan introduction.....

Joe Hill IWW poet and organizer, was framed on a murder charge and executed in November 19, 1915 in Salt Lake City, Utah despite a world-wide campaign to save his life. He was set up by Utah Copper bosses who later formed the Kennecott Copper Corporation. Three generations later, Kennecott played their part in the murder of Chilean poet, Victor Jara, another beloved singer who spoke fearlessly against the theft of his people's labour and natural resources. Joe Hill was a Swedish immigrant who came to America in 1900. Shortly thereafter, he became a member of the IWW and developed a rare ability for songs and parodies to fit the struggle. His songs are known throughout the world and he himself was immortalized in a song. Earl Robinson's 'JOE HILL'. This poetic will was found in his cell following his execution.

- Alan Senauke.

JOE HILL'S WILL

1=A 4/4

My will is ea ——— sy to decide,
 My bo — dy? Oh, if I could choose,
 Per — haps some fa ——— ding flower then,

For I have nothing to divide
 I would to ashes it re — duce
 would come to life and bloom a — gain

my kin don't need to fuss and moan
 And let the mer ——— ry breezes blow
 This is my last and final will

moss does not cling to a mol — ling
 my dust to where some flo — wers
 Good luck to all of you, all of

stone.
 grow.
 you.

REBEL GIRL

by Joe Hill

1 = G $\frac{2}{2}$

Lively

There are wo - men of ma - ny, des -
Yes, her hands may be har - dend from

crip - tions In this queer world as ev - ery one knows.
la - bour And her dress may not be ve - ry fine.

Some are li - ving in beau - ti - ful man - sions And are Warm and
But a heart in her bo - som is beat - ing

wear - ing the fin - est of clothes. There are blue blood - ed
true to her class and her kind. And the graf - fers in

queens and prin - cess - es who have charms made of dia - monds and
ter - ror are trem - bling when her spite and de - fi - ance she'll

B G E7 Am

3 --- 3 0 3. 4 | 5 - 4 3 | 5 4 3 - | 6 - 2 - | 3 - 4 -

pearls. but the on-ly and tho-rough bred La-dy is the
 hurl. For the on-ly and tho-rough bred La-dy is the

Chorus:
 A7 D7 G

3 --- 2 --- | 1 --- | 1 0 5 #5 | 6 --- 5 | 3 - 7 1

Re - bel girl. That's the Re - bel Girl, that's the
 Re - bel girl.

C D D7 G

3 -- 2 | 6 - 7 1 | 3 - 2 - | 6 - 7 1 | 2 1 - -

Re - bel Girl, To the work - ing class she's a pre - cious

D7

5 - 5 6 7 - 1 - | 5 - 1 - | 7 - - - | 7 0 5 6 7 - 1 -

pearl. She brings cou - rage pride and joy To the fight - ing

G C

2 5 - - | 3 - - - | 3 0 5 #5 | 6 - - 5 | 3 - 7 1 | 3 - - 2

Re - bel Boy We've had girls be - fore, but we need some

D C B

6 7 1 #1 | 2 - - #1 | 2. #1 2 #2 | 3 - - - | 3 0 5. #1

more in the In - dustrial work - ers of the world For it's

E7 Am C G D7 G

#7 - 6 - | 3 - 6 - | 5 - 4 - | 1 - 2 - | 3 - - 2 - - | 1 - - - | 1 0

great to fight for free - dom with a Re - bel Girl.

There is Power

Words: Joe Hill
 Music: "There Is Power In the Blood"

1 = G 4/4

G C

5 5 5 5 5 5 | 6 6 6 6 6

Would you have free - dom from wage sla - ve - ry ? Then
 Would you have man - sions of gold in the sky and
 If you've had enough of the blood of the lamb , Then
 If you like slug - gers to beat off your head , Then
 Come all you wor - kers from ev ' - ry — land , Come

D7 G

7 7 7 7 7 | 6 5 #4 5 -

join in the grand in - dus - trial band;
 live in a shack way in the back ?
 join in the grand in - dus - trial band ,
 don't or - ga - nize all u - nions des - pise.
 join the grand in - dus - trial band ;

G C

5 5 5 5 5 5 | 6 6 6 6 6

Would you from mis ' ry and hun - ger be free , then
 Would you have wings up in hea - ven to fly , and
 If , for a change , you would have eggs and ham , then
 If you want no - thing before you are dead , shake
 Then we our share of this earth shall de - mand . Come

come do your share like a man. There is pow'r, there is pow'r in a
starve here with rags on your back?

come do your share like a man.
hands with your boes and look wise.
on do your share like a man!

band of wor-king men when they stand hand in hand. There's a

pow'r, there's a pow'r that must rule in ev'ry land. One in-

dus-trial u-nion grand!



I dreamed I saw Joe Hill

Words By
Alfred Hayes

4/4 I dreamed I saw Joe Hill last night, A - live as you and
Salt lake, "Joe, by God," say I, him stand - ing by my
cop - per bos - ses Killed you Joe. They shot you, Joe, "say
stand - ing there as big as life, and smi - ling with his
Hill ain't dead," he says to me, "Joe Hill ain't nev - er
San Die - go, up to maine in every mine and
dreamed I saw Joe Hill last night, A - live as you and

me, say I "But Joe, you're ten years dead" "I ne - ver died", says
bed, "They framed you on a mur - der charge." says Joe, "but I ain't
I. "Takes more than guns to kill a man," says Joe, "I didn't
eyes, Joe says "what they for - got to kill went on to or - ga -
died, where wor - king men are out on strike, Joe Hill is at their
mill, where wor - kers strike and or - ga - nize," says he, "You'll find Joe
me, say I, "But Joe, you're ten years dead." "I ne - ver died," says

he. "I ne - ver died," says he. "In
dead, says Joe "But I ain't dead." "The
die," says Joe, "I didn't die." And
nize, went on to or - ga - nize." "Joe
side, Joe Hill is at their side." "Joe
Hill," says he, "You'll find Joe Hill"
he. "I ne - ver died," says I

he. "I ne - ver died," says he

Tomorrow Is A Highway

Words: Lee Hays
Music: Pete Seeger

1 = D 4/4

To - mor - row is a - high - way broad and fair, And
Come, let us build a - way for all man - kind. A
Now is the sha - dowed year when ev - il men, when
O; com - rades, come and tra - vel on with me, we'll
To - mor - row is a - high - way broad and fair, And

we - are the man - y who'll tra - vel there. To - mor - row is a
way, to leave this e - vil year be - hind, To - tra - vel on ward
men of e - vil thun - der war a - gain. shall ty - rants once a -
go to our new year of li - ber - ty Come, walk up - right, a -
hate and greed shall ne - ver tra - vel there But on - ly they who've

high - way broad and fair and we are the workers who'll build it
to a bet - ter year. Where love is, and there will be no
gain be free to tread, A - bove our most brave and ho - nored
long the peo - ple's way, from dark - ness in - to the peo - ple's
learned the peace - ful way, Of bro - ther - hood, to greet the com - ing

there, And we will build it there.
fear, where love is and no fear.
dead? Our brave and ho - nored dead.
day. From dark to Sun - lit day.
day. We hail the com - ing day.

first thing on our mind

Local

1=A 4/4

A D A

3 4 5 - 5 5 i - 7 6 6 5 - -

It's a les-son we should be re- vi- sing
We've got reo-sons a plen-ty for car- ing

D A E A

5 - 4 4 3 - - - 3 - 2 2 1 - - -

about our land, about our land.
yes we have, yes we have.

D A

1 - - - 3 4 5 - 5 5 i - 7 6 6 5 - -

In the wink of an eye peo- ple mis- ing
For our peo- ple are stea- di- ly mis- ing

D A E A

5 - 4 4 3 - - - 3 - 2 2 1 - - -

all a- round all a- round.
un-a- afraid un-a- afraid.

E

1 - - - 2 i 2 - 2 2 2 - i i i - i i

Are we so far a- way that our eyes can- not
Let us join with them now 'cos their fight is our

D A E

i - i i i - 7 6 5 - 4 3 2 - - -

see that the rich live in house- s so fine ?
fight let there be not a trace left be- hind.

A D A

2 - i i i - i i i i - 7 6 5 5 5 6

while the poor live in squa- lor in depths of mi- se-
of op- pres- sion cor- rup- tion in our so- cie-

E A

5 - - 3 | 5 - 5 5 5 4 3 2 | 1 - - -

ry That should be the first thing on our mind.
 ty That will be the first thing on our mind.

1 0 0

STEP by STEP

bystepbystepbystepbyst

Words
 from
 United
 Mine
 Workers

1 = F 4/4

Dm Am Dm Gm Dm Gm

6 7 | 1 1 6 5 | 6 - 6 7 | 6 - 6 7

Step by step the long-est march can be won, can be

Dm Am Dm Gm Dm Gm

6 - 7 7 | 1 7 6 5 | 6 - 6 7 | 6 - 6 7

won. Ma-ny stones can form an arch, sing-ly none, sing-ly

Dm Gm

6 - 6 7 | 1 1 2 | 3 - 2 3 | 4 3 2 1

none. And u-niting what we will can be ac-com-plished

A Gm Dm Gm Dm Gm Dm

7 - 6 7 | 1 7 6 5 | 6 - 6 7 | 6 - 6 7 | 6 -

still, drops of wa-ter turn a mill, sing-ly none, sing-ly none.

MIGRANT WORKERS' SONG England

C Am

1=C 5 | 5. 5 5 4 | 4 3 - 2 | 1 1 2 3

$\frac{4}{4}$ From our be-lo-ved coun-try, we were compelled to
 In the vil-la-ges of Tur-key and the high-lands of
 We've tunnelled in Ge-ne-va, made cars in Mi-
 On the building sites of Europe, we la-bour for our
 My friends in the vil-lage, I've had to leave be-
 From our be-lo-ved coun-try, we were compelled to

F C Am C

4. -- 5 | 5 - 5 5 | 5 6 - 5 | 5 - 3 1

go to work in your ci-ties of rain and of
 Spain, we packed up our working clothes, and caught the north-bound
 train, cleared a-way your rub-bish in Co-logne and Am-ster
 pay, Risk-ing our lives some are killed eve-ry
 kind, that qui-et ca-fe — lives on in my
 go to work in your ci-ties of rain and of

G C Am Am

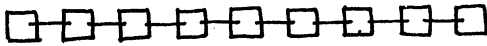
2 -- 5 | 5 - 5 5 | 5 6 - 5 | 1 - 2 3

snow, to work in your ci-ties, so cold and so
 train, from the west coast of Ire-land and the warm Euro-can
 dam, Nursed you in Lon-don and drove your by-sea
 day, for a coun-try man's life — is as cheap as a
 mind, but though I may say — that one day I'll re-
 snow, to work in your ci-ties so cold and so

F C dim C G7 C

4 -- 6 | 6 - 7 6 | 6 5 - 3 | 4 - 3 2 | 1 --

grey, How long must we la-bour, how long must we stay?
 sun and many o-ther pla-ces, us mi-grants have come.
 too and done eve-ry job — that you wan-ted us to do.
 straw; if one falls and dies — there's a-no-ther at the door.
 turn, it's here I must la-bour where the mo-ney can be earned.
 grey, But I'll see my coun-try a-gain some day!



MORE GOOD MEN GOING DOWN By Dave Cohen 1963. U.S.A.

$\text{1} = \text{C } \frac{4}{4}$

F C G C G F C G C

3 4 3 2 1 1 | 2 2 5 - 3 | 4 4 3 2 1 1

A ba-by cries in the morning sun. The mother looks down on her
 And her eyes showed tears of - pain As she looked out thru her
 He died when he was twenty two A young man in his
 The mother will live and the boy will grow in a few more years you'll

G F C G C G

2 2 2 5 - 3 | 4 3 2 1 | 2 2 5 --

father-less one. The res-cue team goes on and on.
 win-daw pane. Her man ain't com-in' home a - gain.
 prime — And he left a wife and a ba-by boy.
 ne - ver know (that mo-ther from those o-ther times)
 (Has lost an-other man to the mines.)

F G

7 5 4 4 # 4 | 5 - 0

Cho: More good men go-ing down. (2 times)

NEVER TURN BACK

U.S.A.

1 = G 4/2

G C D7

1 - 2 - | 3 - 1 - 6 - 1 - 2 | 1 - - - 2 - 2 -

We've been 'buked and we've been scorned, We've been
 We have walked thro the shadows of death, We had to
 We have served our time in jail. With no
 We have hung our heads and cried. Cried for

G C6 C

3 3 5 - 3 - 2 - | 3 2 1 - 2 - 2 - | 3 - 1 - - - 4 1 2

talked a-bail sure's you're bawn. But we'll nev-er turn
 walk all by our - selves —
 mo-ney for to go our bail —
 those like Lee who died —

G D7 G C6 C

1 - - - 2 - 2 - | 3 - 5 - 3 - 2 - | 3 2 1 - 2 - 2 - | 3 - 1 - - - 4 1 2

back, No we'll never turn back un-til We've all been

G D7 G D7

1 - - - 2 - 2 - | 3 - 5 - 3 - 2 - | 3 2 1 - - - (last time) 2 - 2 -

freed and we have e-qual-ity — and we

G

3 - 5 - 3 - 2 - | 3 2 1 - 1 - - - ||

have e-qual-i-ty —



introduction: The internationally-famous playwright, Dominic Behan, wrote this song in 1957. The hero of the song, Fergal O'Hanlon, was a member of the Irish Republican Army. Together with a poet, Sean South, O'Hanlon was shot in an IRA attack on Dunganmon Barracks in May, 1957. The song won The Sing Badge for 1957, an annual award given by Sing magazine in England for new songs. It is reprinted here.

THE
 PATRIOT
 GAME

THE PATRIOT GAME

1. Come all you young re- bels and list while I sing.
2. My name is O' Han- lon I'm just gone six-teen.
3. 'Tis bare-ly two years since I wondered a-way.
4. This Ire-land of mine has for long been half free.
5. They told me how Con- nolly was shot in a chair.
6. I don't mind a bit. if I shoot down po-lice.
7. And now I am dy- ing my bo-dy all holes.

For love of one's coun-try is a ter-ri-ble thing.
 My home is in Mona-ghan and there I was weaned
 with the lo-cal bat-ta-lion of the bold I. R. A.
 six coun-ties are un-der John Bull's ty-ran-ny.
 His wounds from the bat-tle all bleed-ing and bare.
 They're lac-keys for war— never guard-ians of peace.
 I think of those trai-tors who bar-gained and sold.

It ba-ni-shes fear with the speed of a flame,
 I was taught all my life cruel England to blame,
 I read of our he- roes I wanted the same,
 And most of our lea- ders are greatly to blame,
 His fine bo-dy twis- ted all battered and lame,
 But yet at de-ser- ters I've never let aim,
 I'm sor-ry my ri- fle has not done the same,

And makes us all part of the pa-tri-ot game—
 And so I'm a part of the pa-tri-ot game—
 To play up my part in the pa-tri-ot game—
 For shirk-ing their part in the pa-tri-ot game—
 To play my full part in the pa-tri-ot game—
 Those re-bels who sold out the pa-tri-ot game—
 To the trai-tors who sold out the pa-tri-ot game—

Things About Coming my Way

1929 Depression Blue
Negro Folk

slow Blue Rhythm

1 = E 6/8



Ain't got no mo-ney, can't buy no grub
 The pot was emp-ty, the cup-board bare
 The rent was due -, the light was out
 Sis-ter was sick, the doctor couldn't come



Black bone and ra-vel Doing the bel-ly rub,
 I said - ma-ma what's go-ing on here?
 I said - ma-ma what's it all a - bout?
 'cause we couldn't pay him the pro-per sum.



Now af-ter all ——— my hard traw' ling



'Things a - bout coming my way



Oh Had I a Golden thread

! Words & Music by Pete Seeger

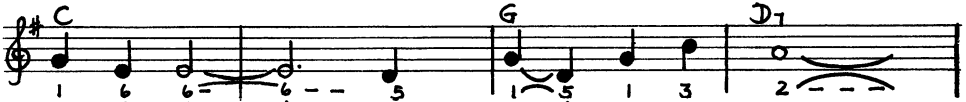
1 = G 7/2



1. Oh _____, had I a gold-en thread and
 2. In it _____ I'd weave the bra-ve-ry of
 3. In it _____ I would weave the rest-less-ness of
 4. Far _____ o-ver the wa-ters I'd
 5. Show my _____ bro-thers and my sis-ters my
 6. Far _____ o-ver the wa-ters I'd
 7. Oh _____ had I a gold-en thread and



nee - dle so fine _____ I'd weave a
 wo-men-giv-ing birth _____ In it I would
 men going ever forth _____ heat of blister
 reach my ma-gic band _____ Through foreign
 rain - bow de - sign _____ Bind up this
 reach my ma-gic band _____ To ev-'ry
 nee - dle so fine _____ I'd weave a



ma-gic strand of rain - bow de - sign _____
 weave the inno-cence of children over the earth _____
 de-sert sands Through blizzards of the north _____
 ci - ties To ev-'ry sin-gle land _____
 sor-ry world with hand, and heart, and mind _____
 hu-man being so they would un-der-stand _____
 ma-gic strand of rain - bow de - sign _____



of _____ rain-bow _____ de-sign.
 of _____ child-ren over _____ the earth.
 Through _____ the fro-zen north.
 To _____ ev-'ry _____ land.
 Hand _____ and heart _____ and mind.
 So _____ they'd un-der-stand.
 Of _____ rain-bow _____ de-sign.

I Have a Dream

Words and music by Louis Horton. (1968)

1 = C 4/4

Am D Am

I have a dream - I have a dream - a thing I

C E D

see and I be- lieve in what I see - I see a 1. land
2. man

Dm E C F

A land that is free -! Where all child- ren walk proudly to -
A man who is free -! I am march- ing a - long on the

ge- ther - and stand, hand in hand, in the sun - light - Where a
high road - with des - ti - ny march - ing be - side me, and there's

5 - 5 5 5 - 5 6 3 3 2 1 1 - 1 6 5 - 5 5
new dawn will rise out of dark - ness. To a na - tion u -
no - bo - dy going to turn me a - round 'till I come to the

G F C Am F

- ni - ted in peace - I have a - dream - road -
end of that

Am

-! I have a dream - A man who is free -

Ab

-! I have a dream this day - , I have a dream!

This world has been a Prison

Words by Aaron Kramer

Music adapted to an Irish Melody by W. Hille

1 = F 4/4

Musical notation for the first line, including a treble clef, a key signature of one flat (F), and a 4/4 time signature. The melody is written on a single staff. Chords F and C₇ are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

This world has been a pri-son too long for me and mine, it's
My veins have nursed your mea-dow my tears have washed your lawn, too
I dreamt my son was break-ing his bond-age, limb from limb, and

Musical notation for the second line, including a treble clef, a key signature of one flat (F), and a 4/4 time signature. The melody is written on a single staff. Chords F and C₇ are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

time the sun were ris-en, I mean to see it shine. One
long I thirst in shad-ow, It's time I shared the dawn. Too
soon as I a - wak-ened I taught that dream to him. This

Musical notation for the third line, including a treble clef, a key signature of one flat (F), and a 4/4 time signature. The melody is written on a single staff. Chords B^b, F(Dm), and C(A₇) are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

night I dreamt my daughter was just as free as you, And
long in mid-night min-ing, I've coaxed your fire with coals, In-
world has been a pri-son, Too long for me and mine, It's

Musical notation for the fourth line, including a treble clef, a key signature of one flat (F), and a 4/4 time signature. The melody is written on a single staff. Chords F and C₇ are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

when I woke I taught her to dream of free-dom too.
side me there's a pin-ing, It's time I fed my soul.
time the sun were ris-en I mean to make it shine.



1 = C 4/4

Domestic Workers' Song

U.S.A.

C

We're coming from the nur-se-ry and from the laun-dry too. We're
Some girls work from nine to five un-til the whistles blow. And
They can see the rows and rows of clothes we hang upon the line. They

D7 G7

coming from the kitchen where there's always work to do. We're
some don't have to work at all 'cause papa's mak-in' dough. No
can al-ways see the tax-nish if the sil-ver need a shine. They can

C

joining hands in friendship and we're joining in this song if we
matter when we start our work, how fast our work we do, no
see a hundred extra jobs They'd like to have us do. why

G7 C

build the league to-ge-ther it will make us strong.
whistles blow for us be-cause we're ne-ver through.
is it they so seldom see our point of-view?

Come on girls join us in the chorus! Come on girls make

D7 G7

the rafters ring! One a-lone can't speak above a whisper, But

G7 C

When we get to-ge-ther they can hear us sing!

The Construction Worker's Song Local

1 = C $\frac{4}{4}$

C F

If you miss me from my home, you will find me in Sin - ga
Sin - ga - pore's bright ci - ty lights Beau - ti - ful scra - pers climb - ing
More I work - less I make, not a roof o - ver my
Toil - ing on at the build - ing site, no time to fight for my hu - man

C F G7

pore; work - ing hard as a le - bour - er — build - ing
high. Have to work in - Sin - ga - pore — build - ing
head. Wish I could re - turn to my dear kam - pong
rights. Friends we can - not - car - ry on — this a

C

homes. Not a shirt on my back, not a
homes. 'le - ven dollars all I make, none I
home. Then one day the plank gave way, one of
way. We must fight for our rights, we must

F C F G7

dol - lar to my name. Have to leave dear Ke - lan -
get on a rai - ny day. Friends I can't — feed my
us was killed that day. An ho - nest man was gone for -
fight both day and night, till this world is turned up -

C

tan, for Sin - ga - pore.
fam, ly this a way.
e - ver this a way.
right — for us all.

Footnote: According to the United Nations' Declaration of Human Rights, our basic rights include the right to work; to security, to freedom of speech; of assembly and of the press.

1=G 6/8

Takin' Turns

When we were kids we were taught to take turns. Now it's
 The big-ger we got the more we took turns. Now it's
 Now we are grown-ups we stopped tak-ing turns. One got
 D'you know the do-good-er who prat-tles and brags. That his
 All of the ones whose turn ne-ver comes, we'll
 Did I hear them pro-mise they'd give us a turn? well this

your turn and now it's mine; we quarrelled sometimes but
 your turn and then it's ours, we ar-qued sometimes but
 rich, the o-thers stayed poor. The one takes all the turns
 work keeps him on the run. Let's rope him and tie him
 get our turn to die, so fi-gure some way to
 I have rea-son to doubt, Been conned till I'm bloody and

play was our thing and we found that we could get along fine, Taking
 the game was the thing and so we spent - ma-ny an hour,
 all of the time and for the rest of us there is no more,
 to a job for a while and he'll get a long with a little less fun,
 live through this day and we'll watch the pa-ra-sites ha-ving a try,
 bled till I'm dry I'm gonna see the long tongues sweat-in' it out,

turns, takin' turns, A little kid remembers what a little kid learns.

let's start a gain takin' turns

I CAN SEE A NEW DAY

Words and music
by Lee Rice. 1962

1=C

C G7

3- 3- 3- 3 5 5- 2- 2- 2 5 5-

I can see a new day a new
I can see a new world a new
I can see a new man a new

C

2- 2- 6 5 3- 3- 3- 5 5 5- 3-

day soon to be when the storm clouds
world coming fast when all men
man standing tall with his head high

F C G7

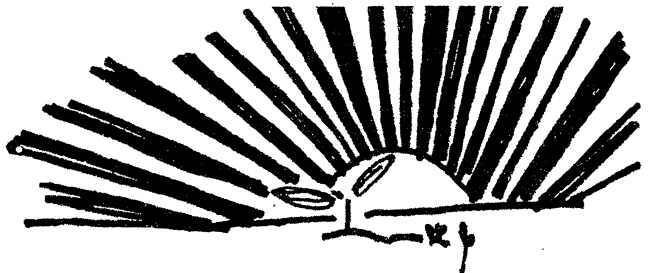
3- i- i- 6- 6- 6 6 5- 3-

are all passed and the sun shines
are brothers and hatred
and his heart proud and afraid of

G7 C

3 2 3 4 3 2 1- 1- 1 0

on a world that is free
for gotten at last
no thing at all



TO BE YOUNG GIFTED AND BLACK!

1=C 4/4



To be young, gifted and black, Oh what a love-ly pre-cious dream.
 "You are young, gifted and black!" We must be-gin to tell our young.
 To be young, gifted and black Oh how I've longed to know the truth.



To be young, gift-ed and black, O-pen your heart to what I mean.
 There's a world wait-ing for you Yours is the quest that's just be-gun.
 There are times when I look back. And I am haunt-ed by my youth-



In the whole world you know- there are a bil-lion boys and girls
 And if you're feeling real low There's a great truth that you should know
 But my joy of to-day Is that we can all be proud to say



who are young, gifted and black! And that's a fact!
 when you're young, gifted and black! Your "souls" in-tact!
 To be young, gifted and black! Is where its at!



WE'LL ALL BE A-DOUBLING

Words + Music - Pete Seeger

1 = G $\frac{1}{4}$

(cho.) We'll all be a doubl-ing a doubl-ing a doubl-ing We'll

all be a doubl-ing in thirty two years we'll thirty two years

5 5. 5 4 3 | 5 - 00 | 5 5 5 4 3 | 5 - 00

Two times two is four	Two times four is eight
Two times sixteen is thirty-two	Twice that is six-ty four
Next comes two hun-dred fifty-six	Twice that is five hun-dred and twelve
Every eight ge-ne-ra-tions	Mul-ti-ply a thou-sand times
Give it ano-ther three hundred years	Your children number a billion
For 2 thousand years we've been praying	oh Lord de-li-ver me please
either people have to get smaller	or the world has to get bigger
I know I shouldn't've been born	I was my ma-ma's third child

5 5 4 3 | 5 1- 3 4 | 5 5 4 3. | 1- 0 2

Two times eight is	six-teen and the hour is get-ting late!
Next comes a hun-dred	twenty-eight and do you want to hear more?
Next one thou-sand	twenty-four Just figure it out your-self.
Six-teen makes it a	mil-lion some people don't like this rhyme.
Keep doubling ano-ther	millie-nium You can have ano-ther quad-rillion.
The Lord helps them that help themselves we better get off our knees.	
or there's a few other possi-bili-ties I'll-leave it to you to fi-gure.	
But now I'm hol-lering round the world and I drive the Bir-chers' wild.	

* Birchers - white racist.

1=C 4/4

THE WILLING CONSCRIPT

U.S.A.



Oh ser-geant I'm a draf-tee and I've just ar-rived in camp. I've
 To do my job o-be-dient-ly is my on-ly de-sire. To
 Oh there are ru-mours in camp a-bout our - e-ne-my. They
 Now there are se-veral les-sons which I have'n't mas-tered yet I
 The hand gre-nade is some-thing which I just don't un-der-stand You've
 O I want to thank-you ser-geant for the help you've been to me For you're



come to wear the u-ni-form and join the mar-tial tramp. And
 learn my wea-pon tho-rough-ly and how to aim and fire.
 say that when you see him he looks just like you and me.
 have'n't got the hang of how to use the ba-yo-net. If
 got to throw it quick-ly or you're apt to lose your hand. Does
 taught me how to slaugh-ter and to hate the e-ne-my And



I want to do my du-ty but one thing I do im-plore. You must
 To learn to kill the e-ne-my and then to slaugh-ter more. I'll
 But you de-ny it ser-geant and you are a man of war.
 he doesn't die at once am I to stick him with it more? Oh I
 it blow a man to pie-ces with its wicked muf-fled roar? Oh I've
 I know that I'll be rea-dy when they march me off to war. And I



give me les-sons ser-geant for I've ne-ver killed be-fore.
 need in-struc-tion ser-geant for I've ne-ver killed be-fore.
 you must give me les-sons for I've ne-ver killed be-fore.
 hope you will be pa-tient for I've ne-ver killed be-fore.
 got so much to learn be-cause I've never killed be-fore.
 know that it won't mat-ter that I've ne-ver killed be-fore (2 times)

PLOP GOES THE MISSILE

1 = D 4/4

D

1. Around and round the weary old world, The muttnik chased the
2. Well up goes one and up goes two. And Uncle Sam re-
3. Un - em - ploy - ment hits the land. Gone are smi - les and

1. sput - nik, And Un - cle Sam joined in the - race
2. lax - es. Un - til he gets the bill and - then
3. chee - ring. Beans on a lot of o - u - r plates

G D 5th Position

1. Built him a Pffutnik. People came from near and far
2. up goes the taxes. still he plays the same old tune
3. are re-appearing. No more fat - no - more lean

G

1. Ca - me - ras did bris - tle A flash of fire A cloud of smoke.
2. Hope the world will whis - tle We must have a bigger moon.
3. Just - bone and gris - tle We - need bread but in - stead.

D F7 D

Plop goes the mis-sle!



Hallo Bandung

This song was written during the Revolution to commemorate the struggle against the British troops who were pursuing a scorch — earth policy in Bandung and the evacuation by the Indonesians on 24th March, 1946. Although it commemorated a defeat, it became a song of resistance.

1 = G 4/4 G Indonesia

Hal - lo hal - lo Ban - dung i - bu - Ko - ta Pe - ri - an - gan.
Hal - lo hal - lo Ban - dung Pe - ri - an gan's most fa - mous

gan. Hal - lo, hal - lo Ban - dung. Kota ke - nang - ke - nan - gan. Su - town. Hal - lo, hal - lo Ban - dung. Place of mem - ry and re - naon 'Tis

dah lama be - ta ti - dak ber - djumpa den - gan kau. Se - ka long since we last met but we have re - so - lu - tion. stern They have

rang te - lah men - dja - di la - ut - an a - pi Ma - ri scorched and ra - vished you with ra - ging seas of fire, Comrades

bung re - but kem - ba - li !
ral - ly we shall re - turn !

400 years ago, a very despotic emperor in Korea was hanging people who opposed him and legend say that 10,000 people were hanged by him atop tall pine trees on top of a hill of Arirang outside Seoul.

One of the condemned man sang a song saying how much he loved his country how beautiful it was and how he hated to say good bye to it. It was picked up by the other prisoners and it became a tradition in Korea that any man ever condemned to death has the right to sing this song before his execution.

About 40 years ago when Japan took over Korea, they abolished singing especially of patriotic songs. Arirang then became a kind of an unofficial anthem. It was sung by guerillas who fought in the hills against the Facist and today it is sung in both North and South Korea, a symbol of unity in an otherwise divided country.

Arirang

(Korea)

1 = F $\frac{3}{4}$

F

5. 6. 5. 6. | 1. 2. 1. 2. | 3. 3. 2. 1. 6. | 5 - -

Chorus: A - ri - rang A - ri - rang A - ra - ri - O -

1. 2. 1. | 3. 2. 1. 6. 5. | 1. 2. 1. | 1 - -

cross-ing the hills — of A - ri - rang - O -

C7

5 - 5 | 5 3 2 | 3 3 2 1 6 | 5 - -

1) In my home-land of three thou- sand- lis
2) Oh my coun-try men why are your voi-ces hushed?
3) None-the-less are the stars twin-king in the night

F

1. 2. 1. | 3. 2. 1. 6. 5. | 1. 2. 1. | 1 - -

Peace and ab- und- ance will flo- wer at last,
On- ly the wa-ter fall and fountain sing free.
End- less the sor- row we know in our life.

1 = 0 3/4

Masters of War

Words and music
by Bob Dylan

Bm

1	Come you mas-ters of war,	You that build all the guns,
2	You that neu-er 've done,	No-thing but build to destroy,
3	Like - Ju-das of old,	You lie and de-ceive -
4	You - fasten the trig-gers,	For the o-thers to fire,
5	You've thrown the worst fear,	That can e-ver be hurled,
6	How - much do I know,	To speak out of turn - ?

You that build the death planes -	You that build the big bombs -
You play with my world like	It's your lit - tle toy.
A World War can be won	You want me to be-lieve.
Then you sit back and watch	As the death count gets higher.
Fear to bring child - ren	In - to the - world.
You might say that I'm young	You might say that I'm un-learned.

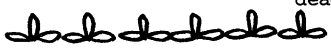
You that hide be-hind walls	You that hide be-hind desks
You put a gun in my hands	Then you hide from my eyes
But I see thru' your eyes	And I see thru' your brains
You hide in your man-sions	As the young peo-ple's blood
For threat-en-ing my baby	Un-known and un-named
But there's one thing I know	Tho' I'm young-er than you

D Em G Bm

I just want you to	know I can see thru' your masks.
And you turn and run	far-ther when the fast bullets fly.
Like I see thru' the	wa-ter that runs thru' my drain
Flows out of their bod-ies	and is bu-ried in the mud.
You're not worth the	blood that runs in your - veins.
That even Je-sus would	ne-ver for-give what you do.

7. Let me ask you one question, is
 your money that good
 Will it buy your forgiveness, do
 you think that it could
 I think you will find when death
 takes its toll
 All the money you made'll never
 back your soul.

8. I hope that you die and your
 death will come soon
 I will follow your casket by the
 pale afternoon
 And I'll watch while you're
 lowered down to your death bed
 Then I'll stand over your grave
 'till I'm sure that you're
 dead.



Carry it on

words and music by
 Gil Turner

1 = c 4/4

C

There's a man by my side a - walking,
 They will tell their ly - ing sto - ries,
 All their lies soon be for - got - ten,
 If you can't can't go an - y lon - ger,

G1 C

There's a voice in - side me a - talking.
 Send their dogs to bite our - bo - dies.
 All their dogs dogs are gonna lie there rot - ting.
 Take the hand held by your bro - ther.

There's a word needs a - say - ing,
 They will lock us in - to pri - son,
 All their prison walls will crum - ble,
 Eve - ry victory gonna bring an - o - ther,

G1 C G1 C

Carry it on, — Carry it on, — Carry it on, — Carry it on. —
 Carry it on, — carry it on, — carry it on, — carry it on. —
 Carry it on, — carry it on, — carry it on, — carry it on. —
 carry it on, — carry it on, — carry it on, — carry it on. —

1 = F 4/4

Drug Addicts

Local



My Home - town has ma - ny drug ad - dicts.
 Drug ad - dicts in - crease from day to day.
 Ad - dicts yearn for chan - ces to es - cape.
 Drug ad - dicts re - flect the so - cial ills
 Ad - dic - tion has on - ly one real cure



Ta - king M - X , gan - ja , he - ro - in.
 Hook - ing young - sters rich and poor a - like.
 From this world of each man for him - self.
 Where - in rich folks on - ly love mo - ney
 Change the sys - tem cau - sing sel - fish - ness



Thro' pot par - ties and pu - shers too
 Gor' ment cam - paigns and mass ar - rests
 To their own world of fun and thrill
 To gain more wealth and po - wer too
 No more rat race nor en - mi - ty



Mind and bo - dy lose con - trol.
 Dri - ving ad - dicts un - der - ground.
 With some job or puff or pill.
 Ca - ring on - ly for them - selves.
 Let's re - gain man's dig - ni - ty.

HANG ON RAMASAMY!

Local

1=G 4/4

5 5̣ 6 1 | 0 3 3 -

1st Chorus: Hang on Ra - ma - sa - my!
1. Work - ing as a lab' - rer

5 5̣ 6 1 | 2 ---

Hang on to your life.
Strug - gling day and night

5 5̣ 5̣ 6 1 | 0 2 2 -

Let's talk a - bout your pro - blems
Find it — hard sur - vi - ring

2 2 3 1 6 | 1 ---

There is no need to die.
I think I wan - na die.

2nd chorus
Hang on Ramasamy
Hang on to your life.
Hang on Ramasamy
There is no need to die.

2nd verse
Money for my family
Prices on the rise.
My wife's driven crazy
Nagging me all the time.

1st chorus

3rd verse
No one cares to help me,
No one would even try.
No one I can turn to
This is a lonely life.

Last chorus
Hang on Ramasamy, Hang on to your life,
To build a world that's better,
Justice and love will thrive!

LOOK AT MY LIFE

Tune - Banks of the Ohio
By Meredith Tax (1970)

C G7

Chorus Look at my life, What have I done?
Verse 1. I was first a daughter, and then a wife,
2. O, if I'd had a daughter, I'd have killed her at birth,
3. Look at the mirror u-pon the wall,
4. O, when I die, and go to hell,

F G7 C

I learned to walk but not to run.
Belonging to somebo-dy else all my life,
'cause I'd have known what her life was worth,
Is that a toy, girl is that a doll?
They'll keep me doin' things I know how to do well,

C F

I learned to walk but not to fly,
I ne-ver learn what I need to know,
Born of a slave tied down with a rope,
Is there any-body there behind the mask?
I'll be cooking and sewin', standing by the sink,

C G7 C

When they tied my wings I be-gan to die.
And I started to die when I started to grow.
Married to a slave, livin' with-out hope.
What's the ans-wer? Are you scared to ask?
Have to die at least twice to get time to think.

WHEN I'M GONE by Phil Ochs (1965)

E **C#m**

I=E 3 3 | 3- 3 3 | 3. 3 3 2 | 1- 6. 6 6 6

There's no place in the world where I'll be - long, when I'm gone
 And I won't feel the flow-ing of the time, when I'm gone
 And I won't breathe the bran-dy air, when I'm gone
 And I won't be run-ning from the rain, when I'm gone
 Won't see the gold-en of the sun, when I'm gone
 And my days won't be dan-ce of de-light, when I'm gone
 And I won't be laugh-ing at the lies, when I'm gone

F#m **B**

6-0 4 | 4 4 4. 3 | 2-3 2 1 2 | 2- 5 5 5

And I won't know the right from the wrong when I'm gone.
 All the plea-sures of love won't be mine when I'm gone.
 And I can't e-ven worry 'bout my care when I'm gone.
 And I can't e-ven suffer from the pain when I'm gone.
 And the e-venings and the mornings will be one when I'm gone.
 And the sands - will be shift-ing from my sight when I'm gone.
 And I can't question how or when or why when I'm gone.

E **G#m** **C#m**

5-0 2 | 3 2 1 1 | 5 5 5 6 | 6- 3 3 3

And you won't find me sing-in' on this song when I'm gone.
 My pen won't pour a ly-ric line when I'm gone.
 Won't be ask-ed to do - my - share when I'm gone.
 And there's nothing I can lose or I can gain when I'm gone.
 Can't be sing-ing louder than the guns when I'm gone.
 Can't add my name-in-to - the fight when I'm gone.
 Can't live - proud - e-nough - to die when I'm gone.

F#m **B** **E**

3- 0 2 3 | 4 3 2 1 | 1 1 7. 6 7. | 1- - - 1-

So I guess I'll have to do it while I'm here.

If I Had a Hammer

words by Lee Hays
Tune by Pete Seeger.

1 = C 4/4

0 1 3 5 6 | 5 - 5 - | 0 6 6 5 3 1 | 3 - 2 -

If I had a ham-mer I'd ham-mer in the mor-
If I had a bell — I'd ring it in the mor-

1 1 3 5 5 3 | 5 - 5 - | 0 6 6 5 6 6 5 5 - | 0 5 6 5 6

-nin. I'd ham-mer in the eve-nin' all o-ver this land. — I'd ham-mer out
-nin. I'd ring it in the eve-nin' all o-ver this land. — I'd ring-out

i 6 i i - | 0 5 6 6 6 5 | i 6 i i - | 0 6 6 5 6

dan-ger — I'd ham-mer out a warn-in' I'd ham-mer out
dan-ger — I'd ring-out a warn-in' I'd ring out

6 0 6 5 5 | 6 6 6 6 5 5 0 | 0 6 - - 6 - 5 6 5 | 3 - - -

love bet-ween my broth-ers and my sis-ters All — o - ver this land.
love bet-ween my broth-ers and my sis-ters All — o - ver this land.

Improvise your own verses - eg:

If I had a song, I'd sing it in the morning etc.

1 = D 2/4

HYMN FOR NATIONS

Words by:
Josephine Bacon

D Em7 D A D A D A7 D

Bro-ther shout your coun-try's an-them sing your land's un-
Hail the sun of peace, now ri-sing, hold the war clouds
Build the road of peace be-fore us, build it wide and

A D Em7 D7 G D A7

dy- ing fame, light the won-drous tale of na- tions
a- ver furled, Blend your ban-ners, O my bro-thers,
deep and long, speed the slow, re-mind the ea-ger,

D A7 D A D A D

with your peo-ple's gold-en name; tell your - fa-ther's
in the rain-bow of the world! Red as - blood and
help the weak and guide the strong. None shall - push a -

A D A7 F#7 Bm E7

no- ble - sto-ry, raise on - high your coun-try's
blue as - hea-ven, wise as - age and proud as
Side an - o - ther, None shall - let an - o - ther

A D Em D G D Em D

Sign. Join - then in the fi-nal glo-ry bro-ther
youth. Melt - your co-lours won-der wo-ven, in the
fall. Work - be-side me O my bro-ther, all for

A7 D A7 D

lift your flag with mine.
great white light of truth.
one and one for all.



1 = D 3/4

SOUP SONG

Written during the 1930 Depression.

U.S.A.

D G D

I'm spending my nights in the o-pen,
 I spend twenty years in the factory,
 I saved fif-ty bucks with my banker,
 I thought that my country would help me,

E7 A7

I'm spending my days on the street.
 I did every thing I was told.
 To buy me a flat and a car.
 I went out to bleet and to die.

D G D

I'm looking for work and I find none
 They said I was lo-yal and faith-ful
 I went down to draw out my money
 I fought in the war for my country

E7 A7 D

I wish I had something to eat.
 Now ev-en be-fore I am old.
 And this is the answer I got.

CHORUS

But this was my country's re-ply.

E7 A7 D

A7 sou-p sou-p. They gave me a bo-wl of soup, soup, soup.

E7 A7 D

hun-gry hun-gry. They gave me a bo-wl of soup.

1=C 2/4

Equal Pay Blues

C G7

3 5 1 3 3 3 2 2: 2 2 4 4 7 2 2

Surai-ni was a factory girl, she worked for a wage in a
 The boss one day to Surai-ni came, he said, "look - here young
 Surai-ni ran and in-creased her speed -, she worked fast very
 Surai-ni became the model worker, union - boss very
 Surai-ni turned with an exhausted smile, the goods she - made grew
 But sad the story I've got to tell, she turned out more than her
 Surai-ni didn't get her equal pay she tried to get it the

C G7

2 1 3 5 1 3 3 2 2 0 2

textile mill Joining threads she ran to and fro for
 what's your name? We're far from pleased with what you do. There's
 fast - in - deed. Very soon she was quick-ly made. The
 pleased with her. Every bo-dy came to see This
 such a pile They filled the room and the room next door. And
 boss could sell. the price came down then came the shock, Su-
 bosses' way. Wisen now she's joined the workers' group too

C

2 4 7 7 2 2 1 1

half the wage of her bro-ther Joe.
 not a chance of equal pay for you."
 cham-pion join-er of textile threads.
 won-der girl called Su-rai-
 o-ver flowed to the basement floor
 kai-ni found she'd lost her job
 She's in the struggle 'gainst equal pay blues.



C G7 C G7 C

3 3 2: 1 7 2 0 4 4 3: 2 1 3 0

Chorus:-
 Keep the thread a spin-ning keep the thread a spin-ning
 Keep the struggle go-ing Keep the struggle go-ing

C7 F G7 C

5 5 i: 7 7 6 0 6 6 5 5 5 5 4 2 1 0

Keep the thread a spin-ning if you wanna get your equal pay.
 Keep the struggle go-ing if you wanna get your equal pay.

River Of My People

Words by
Pete Seeger

1 = C $\frac{3}{4}$ C G7

5 5 1. 7 2 1 1 7 5 5

1. There's a ri-ver of my peo-ple, And its
2. Ma-ny rocks and reefs and moun-tains seek to
3. You will find me in the main-stream stee-ri-
4. For - I have mapped this ri-ver And I
5. Oh - ri-ver of my peo-ple To -

C F

4. 2 5 2 3 - 1 1 6. 5 4 6

flow is swift and strong, Flo-wing to some migh-ty
bar it from its way, But re-lent-less-ly this
sure-ly through the foam, Far be-yond the ra-ging
know its li-ving force, And the cour-age that this
ge-ther we must go, Ha-sten on-ward to that

C G7 C

5 3 5 5 3. 2 4 7 1 - 1 1

o-cean, Though its course is deep and long, Flo-wing
ri-ver seeks its bro-thers in the sea, But re-
wa-ters I can see our cer-tain home, Far be-
gives me will hold me to my course, And the
mee-ting Where my bro-thers wait I know, Ha-sten

F C G7 C

6. 5 4 6 5 3 5 5 3. 2 4 7 1 -

to some migh-ty o-cean Though its course is deep and long.
lent-less-ly this ri-ver seeks its bro-thers in the sea.
yond the ra-ging wa-ters I can see our cer-tain home.
cour-age that this gives me will - hold me to my course.
on-ward to that mee-ting where my bro-thers wait I know.

Waktu Potong Padi

1=C 4/4

Local

C G Am G G C

3 | 5-5 5 6 i | 7 5 6 3 | 5-5 2 3 4 | 3 2 |

C G Am

i i 7 2 | i . 5 3 3 i i 7 . 6 | 5-5 5 3 6 5

Wak-tu po-tong pa-di di-tengah sa-wah. Sam-bil . me-

Dm G C C F

4 . 3 2 2 2 5 . 4 | 3-3 3 3 4 5 | 6 . 5 4-

nya - nyi miah ren-dah. Me-mo-tong pa- di

D G Am Dm G7

4 i i 7 . 6 | 5-5 5 3 6 5 | 4 . 3 2 2 4 3 . 2

bersa-ma sa-ma. Sam-bil me-nya- nyi ri-oh ren-

C C Am Dm D

i- i i 7 i 2 i 7 i | 6 6 3 5 4 | 0 i 7 i 2 i 7 6

dah. Po-tong padi bersama sa-ma di-sa-wah a-ni a-ni di-ter-ja-

G C G G7

5 . 5 3 i | 0 5 3 5 3 5 i | 7 . 6 5 4 2 3 | 4 5 3 . 2

kar se-mu-a. Ji-ka sudah waktu nya ma-ri-lah kawan pu-lang ke-ru-

C

mah.



I've Got To Know

Words + Music
by: Woodie Guthrie

$\frac{3}{4}$ Why do these war ships ride on my wa - ters?
I've got to know this, I've got to know, friends
Why do my boats haul death to my peo - ple
You threw me in jail and you laid me in pri - son

Why do these bombs fall down from the skies?
Hun - gry lips ask me whe - re - ver I go -
Ni - tro ex - plo - sives, can - nons and bombs?
Your hos - pi - tal's packed and your asy - lum is full

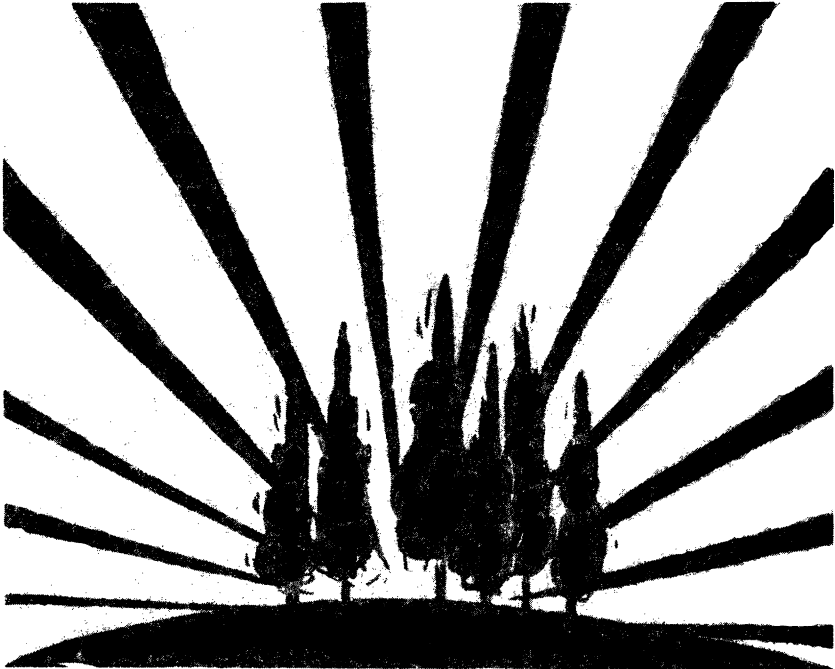
Why do you burn my town and my ci - ties?
Com - rades and friends are fall - ing a - round me
where is my food, my soap and my warm clothes?
Why did your cop kill that trade u - nion wor - ker?

I've got to know, friend, I've got to know.
I've got to know, yes, I've got to know.
I've got to know, friend, I've got to know.
I'd like to know, folks, I've just got to know.

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