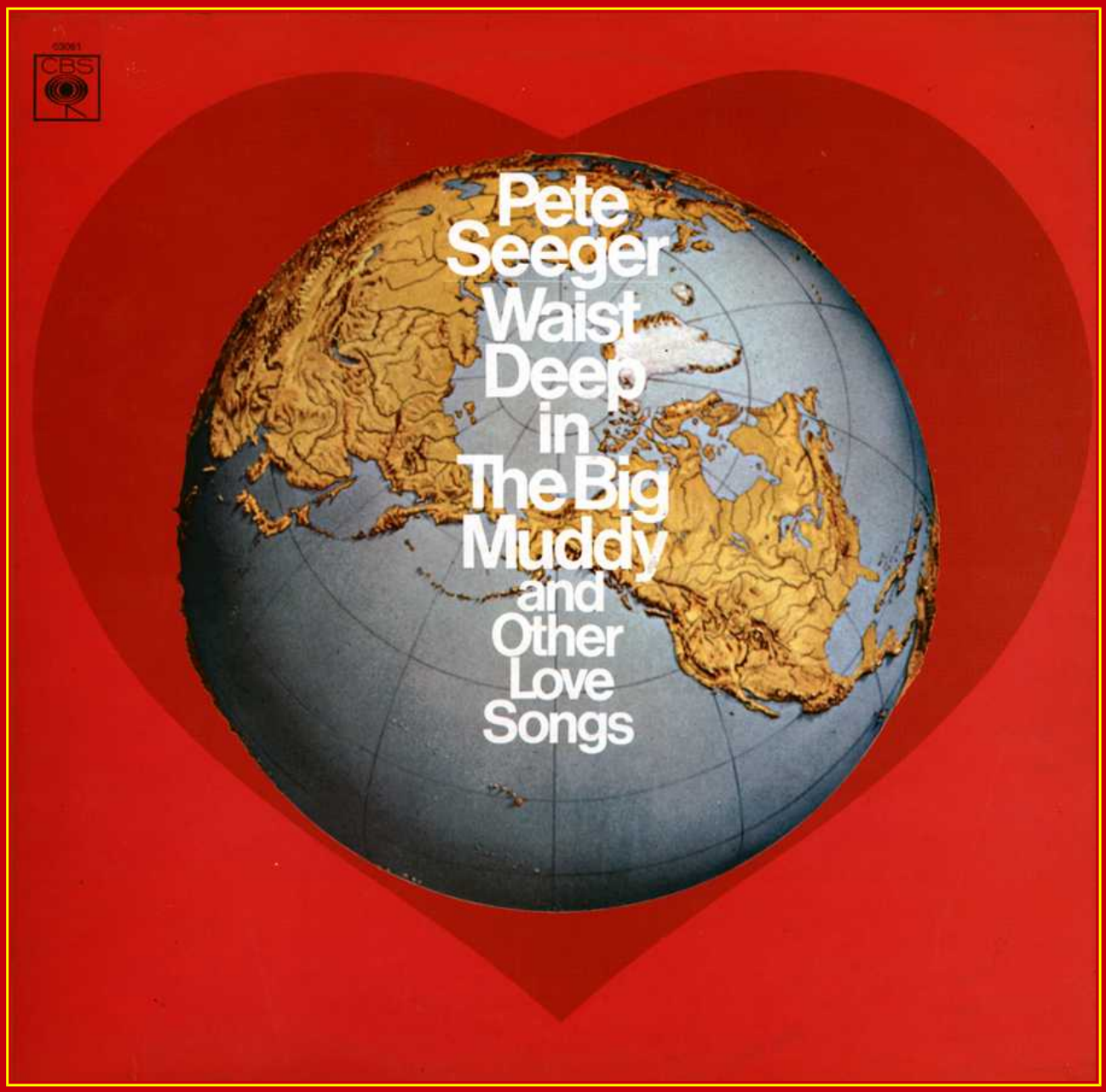
Peace Songs: A documented playlist over 100 years of music

Collected and documented by Holger Terp, The Danish Peace Academy

Fredssange : En dokumenteret spilleliste over 100 års musik

Samlet og dokumenteret af Holger Terp, Det danske Fredsakademi



Fredssange

Saks eller skriv den sangtitel du er interesseret i, ind i din favorit søgemaskine eller i You Tube, så vil det for en stor dels vedkommende være muligt, at høre musikken.

Peace Songs

Cut or write the song title you're interested in, into your favorite search engine or You Tube, so will it to a large extent be possible to hear the music.

Chansons de la paix

Couper ou écrire le titre de la chanson qui vous intéresse, dans votre moteur de recherche favori ou You Tube, ainsi il dans une large mesure être possible d'entendre la musique.

Lieder des Friedens

Ausschneiden oder schreiben Sie die Liedtitel, der Sie interessiert, in Ihrem Lieblings-Suchmaschine oder You Tube, so wird es zu einem großen Teil möglich sein, die Musik zu hören.

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Indledning

Sange om krig og fred er propaganda — eller sange med *en* holdning om liv og død.

Krige er politikkens videreførsel med voldelige, mekaniske midler, hvilket skaber store menneskelige omkostninger i form af død, lemlæstelser og ruin. Denne udvikling er blevet forstærket i takt med krigens industrialisering. I fredstid er store menneskelige tab som regel uacceptabel af moralske, etiske, religiøse og politiske grunde. Der er endda de, der mener, at krig i sig selv er en forbrydelse. Og derfor er militarismens propaganda nødvendig for, at et flertal i befolkningerne i de krigsførende lande accepterer krigsgrundlaget og dermed også underforstået accepterer en ensretning af udtryksformer og politik. En af forudsætningerne for, at denne indoktrinering kan lykkes, er ved anvendelse af myter og propaganda, at skabe fjendebilleder[1].

Propaganda er nøgleordet i forbindelse med denne fremstilling.

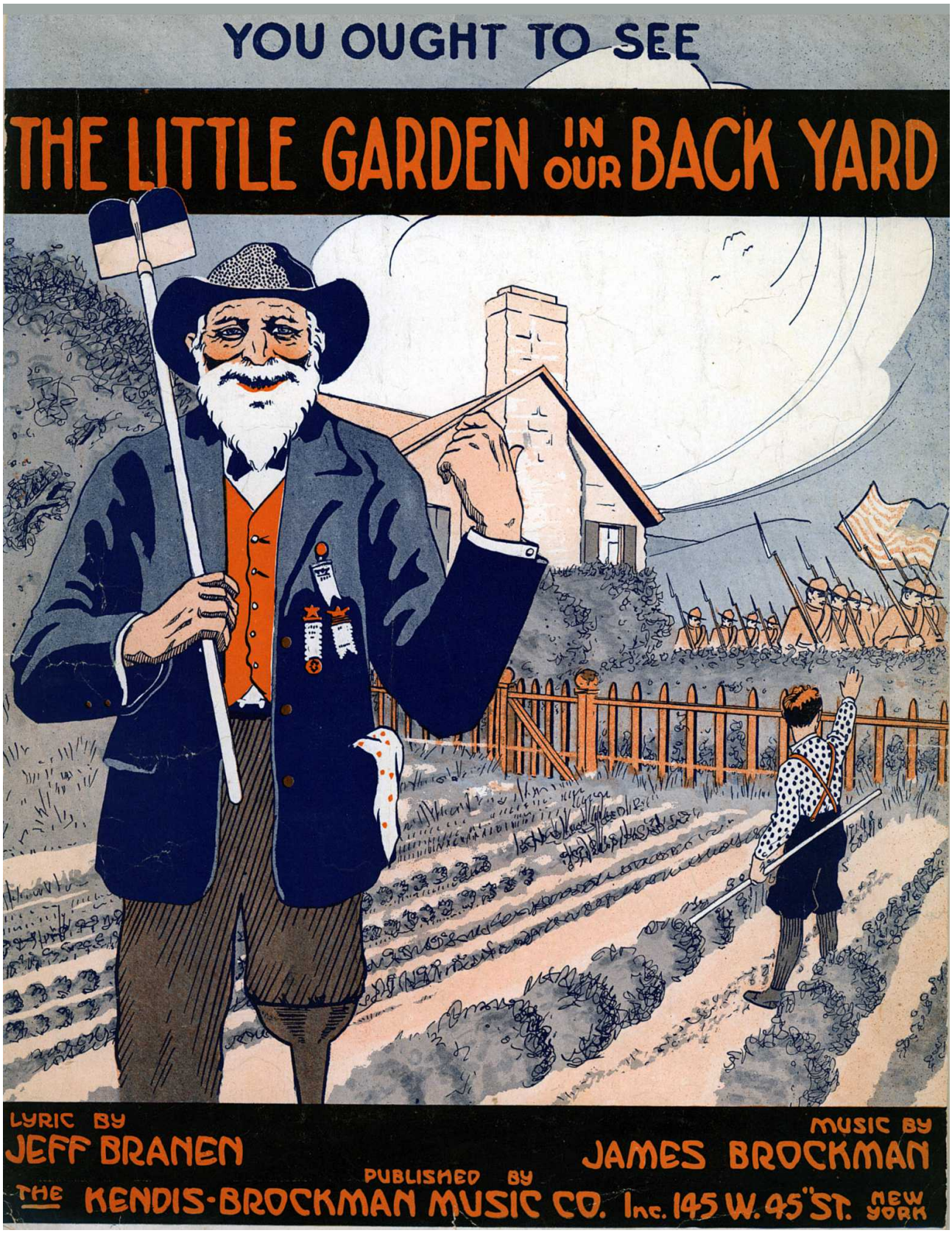
> Propaganda, (lat., af propagare 'udbrede'), systematisk tilrettelagt envejskommunikation, der i frihed over for sagligheden med suggestive midler (ord, gerne billeder og musik) sigter mod at styre modtagernes holdning og adfærd. Hvor saglig argumentation med rod i samtale og debat vil vise, bevise og overbevise, vil propaganda ved demagogi overtale og forføre.
> — Gyldendals store leksikon

> Efter den i 1622 stiftede organisation Congregatio de Propaganda fide 'kongregationen til troens udbredelse', af propagare 'forplante ved podning, stiklinger m.m., udbrede' information, ofte usand eller ensidig, som udspredes for at påvirke andre til at tænke, mene, føle eller gøre noget bestemt.
> — Ordbog over det danske sprog

> Propaganda, fra latin propagare = udplante, udvide, "det, der bør udbredes"...
> Propaganda bruges, når et budskab bliver præsenteret som den hele og fulde sandhed, mens det i virkeligheden har en skjult dagsorden. Den kendes fra reklamer.
> — Dansk Wikipedia

> Propaganda is a form of communication that is aimed towards influencing the attitude of a community toward some cause or position by presenting only one side of an argument. Propaganda is usually repeated and dispersed over a wide variety of media in order to create the chosen result in audience attitudes. — Engelsk Wiki

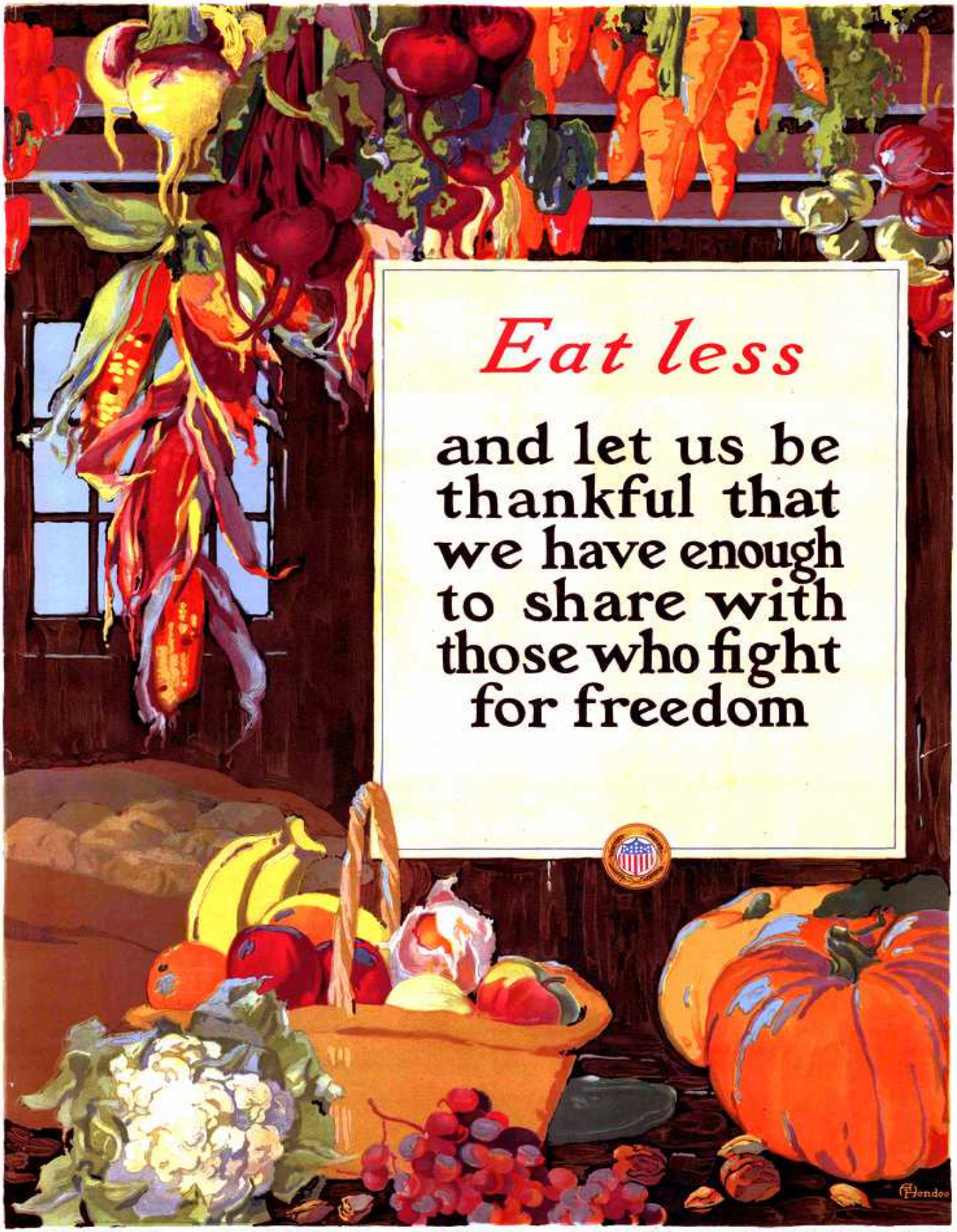
1 Et enkelt af mange eksempler på amerikanske propagandafilm under anden verdenskrig er, U.S. Office of War Information, Bureau of Motion : Our Enemy: The Japanese, 1943.
- http://archive.org/details/OurEnemy1943


YOU OUGHT TO SEE
THE LITTLE GARDEN IN OUR BACK YARD
LYRIC BY
JEFF BRANEN
MUSIC BY
JAMES BROCKMAN
PUBLISHED BY
THE KENDIS-BROCKMAN MUSIC CO. Inc. 145 W. 45TH ST. NEW YORK

YES-

IF YOU EAT LESS BREAD

THE FOOD CONTROLLER'S RATION IS 4LBS OF BREAD, PER PERSON, PER WEEK.



UNITED STATES FOOD ADMINISTRATION

LIBRARY

Why is it necessary to eat less Meat and less Wheat Bread?

THE UNITED STATES FOOD ADMINISTRATION asks you to get behind our soldiers, sailors and Allies by sending them now the most food possible in the least shipping space. Every man, woman and child in America can help by eating less wheat, beef, pork, fats and sugar, more of other plentiful foods which can not be shipped, and by avoiding waste.

What the food situation is

THE men of England, Scotland, Ireland, France, Italy and Belgium are fighting; they are not on the farms. The food production of these countries, our Allies, has therefore been greatly reduced. Even before the war it was much less than the amount consumed. The difference was supplied by the United States, Canada and other countries, including Russia, Roumania, South America, India, and Australia.

This difference is now greater than ever, and, at the same time, food can no longer be obtained from most of the outside countries.

Therefore our Allies depend on North America for food as they have never depended before, and they ask us for it with a right which they have never had before. For today they are our companions in a great war against a common enemy. For the present it is *they* who are doing the fighting, the suffering, the dying—in *our* war.

One million of the finest young men in the United States will soon be fighting side by side with the millions of brave soldiers of France, Great Britain, Belgium, Italy and Russia.

Millions of the men, women, and children of the United States can not go abroad and fight the enemy face to face. But they can fight by helping the fighters fight.

WHY IT IS NECESSARY TO EAT LESS WHEAT BREAD

France, Great Britain, Italy and Belgium must now import sixty per cent of their breadstuffs instead of the forty per cent they imported before the war.

America must supply the greater part of this need. To send them the least that they can live on we must increase our export of wheat from 88,000,000 bushels to 220,000,000 bushels.

We can not send them corn because they have not enough mills to grind it. We can not send them corn meal because it spoils in shipping. The oats, rye, barley, etc. that we send will not support them unless mixed with wheat. WE MUST SEND THEM MORE WHEAT, and to do this WE MUST EAT LESS WHEAT BREAD.

WHY IT IS NECESSARY TO EAT LESS MEAT

Because of the lack of fodder and the increased need of meat to feed the soldiers and war workers, France, Great Britain, Italy and Belgium have on hand today 33,000,000 less head of stock than they had before the war. Their herds are still decreasing in spite of the fact that we are now sending them three times as much meat as we did before the war. We must send them more meat this year than ever before.

WHY IT IS NECESSARY TO EAT LESS FATS

The chief source of fats for eating is in dairy products. We are able to produce no more of these now than before the war. Yet last year we sent our Allies three times as much butter and ten times as much condensed milk as we used to send them. Because their milk cows are still decreasing we must send even more butter and condensed milk this year. Because their Hogs are decreasing we must send them more lard.

WHY IT IS NECESSARY TO EAT LESS SUGAR

Before the war France, Italy and Belgium raised all their own sugar. Great Britain bought sugar from Germany.

Now France, Italy and Belgium can not raise much sugar because their men are fighting and Great Britain can not buy sugar where she used to buy it.

All must now get sugar where we get it, and there is not enough to go around unless we save.

How you can help

EAT LESS WHEAT BREAD

Have at least one meal a day without wheat bread. Use instead corn, oat, rye, barley, or mixed cereal breads.

Eat less cake and pastry.

Order wheat bread from your baker at least 24 hours in advance so that he will not bake too much. Cut the loaf of wheat bread on the table. Use all stale wheat bread for toast or cooking.

If every person in America consumes four pounds of wheat flour a week instead of five, we can ship the 220,000,000 bushels which our soldiers and our Allies must have.

EAT LESS MEAT

Eat fish and other sea food, poultry and rabbits, instead of beef, mutton and pork. Fish, chicken, etc. can not be shipped in compact form like meat, and are more perishable.

Do not use either beef, mutton, or pork more than once a day, and then serve smaller portions. Use all left-over meat cold or in made dishes. Use more soups. Use beans; they have nearly the same food value as meat.

Remember that no grain or other human food was used to feed the fish that gives you nourishment. Save the products of the land.

EAT LESS FATS

Use no butter in cooking except left-overs that would otherwise go to waste. Cook with olive or cottonseed oil instead. Save lard by eating less fried foods.

Try to use up all left-over fats in cooking, but if there is some you can not use save it carefully, make scrubbing soap out of it, or sell it to the soap maker.

If every person in America saves one-third of an ounce of animal fat a day we can ship enough for our soldiers, sailors and Allies.

EAT LESS SUGAR

Cut down on candy and sweet drinks. Eat half as much sweets as before and you are still eating more than the Englishman or Frenchman gets.

Use honey, maple sirup and corn sirup on the breakfast table instead of sugar.

Serve cake without frosting or icing. Eat plenty of fruit.

If every person in America saves an ounce of sugar a day our soldiers, sailors and Allies will be provided for

BURN LESS COAL

The railroads can not carry coal to you and also handle military supplies in the quickest way. Help by burning less coal.

Coal supplies power for electric light and steam heat. Turn off both when you don't need them.

If you can get wood, use it instead of coal.

Eat plenty, wisely, without waste, and help win the war

USDA LIB

UNITED STATES FOOD ADMINISTRATION

No. 7. *Washington, D. C.*

Liberty Bonds are 'Rainy Day Rainbows

Buy Them

A RAINBOW FROM THE U.S.A.

BUY lots and lots of Liberty Bonds! Keep the Rainbow Shining!--shining across the seas, filling the hearts of millions with hope and cheer.

It's a great and wonderful rainbow—whose rays are hosts of marching men, flocks of "fighting birds", rumbling, thundering guns, food to feed hungry mouths and ammunition to feed hungry cannon.

It's a beautiful rainbow—and an irresistible rainbow of force to the utmost, till victory is sure and complete.

And what is making the rainbow? Liberty Bonds! Good old Yankee Liberty Bonds! They buy ships, food, guns and they train men—Liberty Bonds are making this rainbow that has brought "Vive l'Amerique" to the lips of all the world.

Keep it shining—don't let the sun sink. Buy Bonds and more Bonds—keep the rainbow shining till all the clouds roll by and "fair weather" once more covers the earth with warm golden sunshine.

P.S. Nothing so beautifully tells the story of America's rainbow as that song-hit of the Hippodrome, "A Rainbow from the U. S. A."—

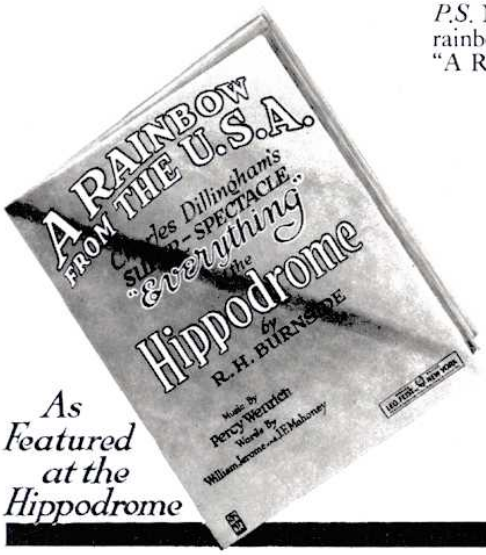
(CHORUS)

"France, there's a rainbow in the sky;
Weep no more, can't you see it shining?
France, brush the teardrops from your eye,
Clouds of war have a silver lining;
See it bending o'er the Western shore,
Growing brighter day by day;
Just see those colors shining through:
It's the old Red, White and Blue,
A Rainbow from the U. S. A."

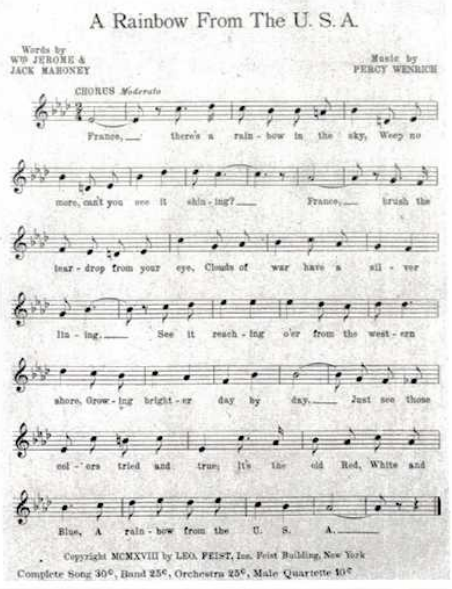
These are the wonderful words of this wonderful song—if you have a piano try the inspiring notes here illustrated. This song is the most beautiful expression of America's achievement the great war has yet developed. You can get the complete sheet music wherever music is sold, price 30 cents. Truly it is a song of the times—and, like Liberty Bonds, should be in every American Home.

Get it for your piano—
Your talking machine—
Your player-piano--

Published by LEO FEIST, Inc., Feist Building, New York City

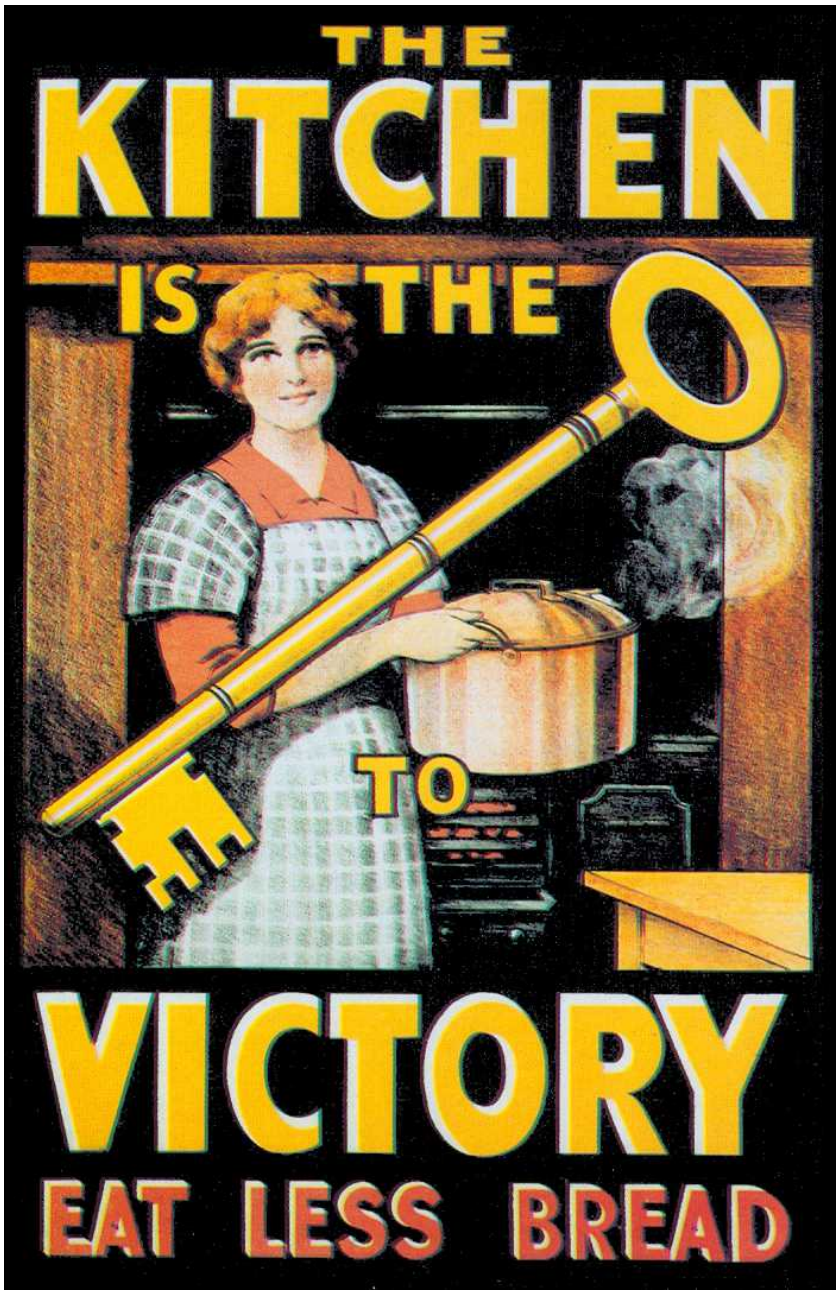


As Featured at the Hippodrome



Prepared by FEDERAL ADVERTISING AGENCY, N. Y.

CREAM of WHEAT
Galen J. Perrett



Da krigen var i gang

Ja, du måler din kedel, måler din hvede
Et halvt pund sukker til en person om ugen.
Folk kunne ikke lide det, de bebrejdede Onkel Sam,
"Jeg skal spare på sukkeret til drengene i Frankrig."

Uden mad og drikke duer helten ikke.

Det er helt elementært igennem historien, at alle krige startes med at nogle lyver om andre.

Betragtes propaganda som anvendelse af massemedier til at fremme en bestemt holdning og adfærd hos målgruppen, er det naturlige spørgsmål at stille sig, hvad har været de mest moderne massemedier i løbet af det tyvende århundredes krige, og hvordan de har de været anvendt til krigsformål? I begyndelsen af århundrede var det aviser, tidsskrifter, kunst, plakater, postkort og underholdningsindustriens nodetryk og grammofonplader. Senere kom radio, film, TV og Internettet til. Her drejer det sig om musikken. Hvorfor musik? Musik er global og appellerer til følelser.

Massemedier kan være statsejede, del af en partipresse og ejet af den borgerlige offentlighed. Dette gælder også for musikindustrien og de videnskabelige forlag. Dette indebærer, at det i massemedierne først og fremmest er borgerlige værdisæt som bestemmer, hvad der skal publiceres. Sensationspressens, Yellow Journalism, bliver almindelig i forbindelse med og efter den spansk-amerikanske krig om Cuba i 1898.

Denne krig er i øvrigt, så vidt vides også den første, hvis hvervesange blev kommercielt indspillet.

Aktionærerne ansætter redaktørerne og personalecheferne som igen ansætter redaktionssekretærerne og journalisterne. Journalisterne producerer deres historier, men det er redaktionssekretærerne og redaktørerne som bestemmer, hvad der skal publiceres, dets prioritering og den form indholdet skal have. Besluttes det, at et kongeligt bryllup eller et cykelløb skal dækkes i flere timer i løbet af en dag, får det den konsekvens, at der desværre ikke er plads i sendefladen eller i avisen til lidt mere seriøst indhold. Når politikerne er enige om at gå i krig, støttes de som regel af den toneangivende del af de borgerlige massemedier. Al debat bortset fra den i partipressen finder sted med deltagernes accept af de præmisser som den borgerlige offentlighed opstiller. Den borgerlige offentligheds værdisæt tillader kun debat og kritik, inden for ganske snævre grænser og rammer, specielt hvis enkeltpersoner eller firmaer træder uden for de accepterede borgerlige værdinormer, samt, politisk mudderkastning. Systemkritik derimod kommer yderst sjældent til orde i de borgerligt dominerede massemedier med det resultat, at alt væsentligt i samfundet forbliver som det er. Forbrugerne i frie samfund har dog en mulighed. Den borgerlige offentligheds massemedier kan fravælges.

Hvad er musik og hvad er sang?

Musik og sang er kulturelt bestemte begreber. Sang og musik kendes i og fra oldtiden og i alle kulturer. Der er grundlæggende to former for musik: Klassisk musik og folkelig musik[2]. Folkelig musik er al den musik som ikke har sit afsæt i den europæiske klassiske musik. Musik spilles med et eller flere instrumenter eller synges og udrykker forskellige grader af glæde og tristhed ofte i forbindelse med bevægelse, dans og march. En forbløffende stor andel af musikproduktionen i det forrige århundrede er

2 Et lidt ældre, men meget grundigt musikalsk opslagsværk er det oprindeligt norske over 2200 sider store *Musikkens verden* : musik fra A-Z De luxe udgave udg. / ved Kjell B. Sandved ; gennemset og revideret af Vagn Kappel ; redaktionssekretær, K. Claussen. - København : A S Musikkens Verden Forlag, 1955.

ren og skær dansemusik.

Kun kopier. Vi har aldrig set eller hørt originalerne.

Arbejder man med ældre historiske primærkilder sidder man som regel på et arkiv eller et forskningsbiblioteks læsesal eller anvender dokumenterede genudgivelser. Altså kopier. Jo sjældnere en publikation er, des flere kopier fremstilles der. Det er der for så vidt intet odiøst i. Kun problemer.

De gamle grammofonplader fra forrige århundredes begyndelse er vanskelige at arbejde med. For det første er det svært overhovedet at anskaffe dem. Findes de på biblioteker, er de ikke til udlån og mange antikvariske musikbutikker er ophørt med at handle med dem. Jeg har selv kun to af originalerne og et par nodetryk fra første verdenskrig i mit arkiv.

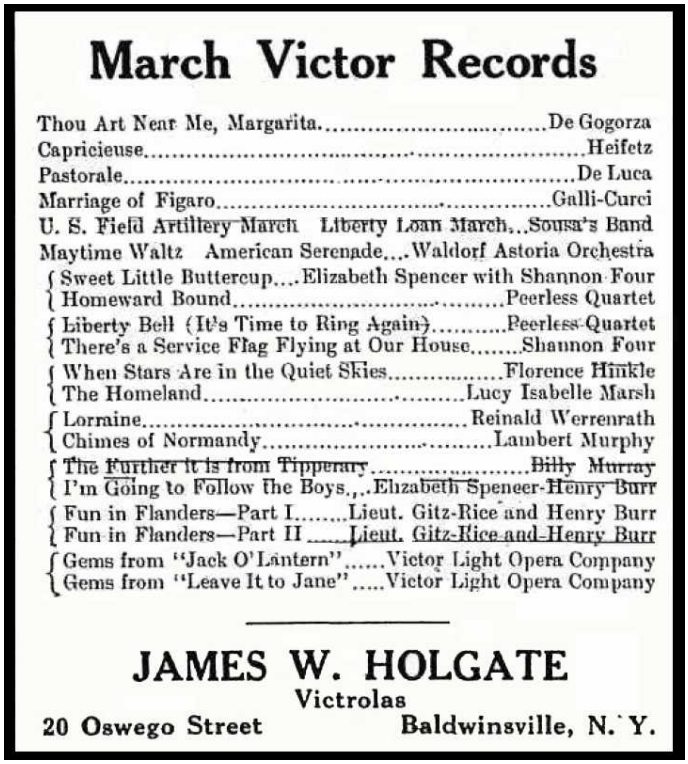
For overhovedet at kunne høre de gamle plader forudsættes det at den interessered også har musikanlæg, der kan afspille dem. Enten de gamle grammofoner eller moderne pladespillere som kan gøre det. Grammofonpladernes afspilningshastighed er også et problem fordi der dengang ikke var vedtagne fælles regler på området. De fleste pladers hastighed var i virkeligheden 78 komma et eller andet – helt op til Edison Diamond Disks 80, og hvis lydteknikeren ikke fanger den rette hastighed lyder resultatet som om at musikerne har sunget ind i en megafon eller at computerens lydkort er gået i stykker. Også grammofonernes nåle og slitage af lakpladerne skaber problemer. På nogle af de tidligste danske pladeudgivelser er det stort set umuligt med normalt udstyr at høre, hvad det er operasangerne synger. Derfor skal genudgivelserne suppleres med tekstgengivelser af sangene. Langt de fleste som arbejder med denne tids musik er derfor nødsaget til at arbejde med genudgivelser på LP, CD eller i Internetbaserede lydformater. Kildekritik af sekundære primærkilder er yderst vigtig for at forstå de sammenhænge, hvori genudgivelserne forekommer.

Det næste problem er, at det er svært at datere de gamle plader når man endeligt har fået fat i dem. Først inden for de sidste 50 år er musikindustrien begyndt at sætte årstal på udgivelserne. Det indebærer, at bibliotekerne ikke sætter årstal på deres registreringer. Så der er som hovedregel ikke meget hjælp at hente på dette område i bibliotekernes databaser.

Musiksøgninger kan være vanskelige

Emnespecifikke musik søgninger er svære er det min personlige erfaring, specielt når det ikke drejer sig om den sidste nye musik.

Der er nu om dage en masse søgemaskiner i Internet tjenester med musikalske databaser som har registreret enorme mængder af musik i alle former for medier. Men i disse store databaser risikerer brugerne at drukne i informationer, således at der ikke kommer et overblik over det eller de emner man søger oplysninger om, så som den store krig og musik. Og det samme er tilfældet med pladeselskabernes kataloger, reklamer og registranter over specifikke musikgenrer.
Litteraturen om disse musik kulturelle emner er også meget begrænset set i forhold til generelle krigsbeskrivelser, og er hovedsagelig engelsksproget — hvilket ikke fremmer søgninger efter den vigtigste musik om krig og fred på andre sprog.


March Victor Records

Thou Art Near Me, Margarita.....De Gogorza
Capricieuse.....Heifetz
Pastorale.....De Luca
Marriage of Figaro.....Galli-Curci
U. S. Field Artillery March Liberty Loan March...Sousa's Band
Maytime Waltz American Serenade....Waldorf Astoria Orchestra
Sweet Little Buttercup....Elizabeth Spencer with Shannon Four
Homeward Bound.....Peerless Quartet
Liberty Bell (It's Time to Ring Again).....Peerless Quartet
There's a Service Flag Flying at Our House.....Shannon Four
When Stars Are in the Quiet Skies.....Florence Hinkle
The Homeland.....Lucy Isabelle Marsh
Lorraine.....Reinald Werrenrath
Chimes of Normandy.....Lambert Murphy
The Further it is from Tipperary.....Billy Murray
I'm Going to Follow the Boys.....Elizabeth Spencer-Henry Burr
Fun in Flanders—Part I.....Lieut. Gitz-Rice and Henry Burr
Fun in Flanders—Part II.....Lieut. Gitz-Rice and Henry Burr
Gems from "Jack O'Lantern".....Victor Light Opera Company
Gems from "Leave It to Jane".....Victor Light Opera Company

JAMES W. HOLGATE
Victrolas
20 Oswego Street Baldwinsville, N. Y.

Reklame fra pladebutik anvendt som primærkilde i orienteringsfasen. Annoncen stammer fra et landboblad og er dateret 28. februar 1918. Der er adskillige nyheder i reklamen

Der er i skrivende stund stort set ingen selvstændig faglitteratur om musikken fra første verdenskrig – bortset fra sangbøger, hverken i danske biblioteker eller andre steder.
På dansk er der kun et par enkelte relevante afsnit i Den europæiske musikkulturs historie, Gyldendals Musikhistorie ; 3, samt, et par enkelte oplysende hjemmesider.
Underligt nok er det, ud over koloniperioden og den amerikanske borgerkrig, først anden verdenskrig og senere krige, der har haft musikhistorikernes interesse[3]. Et godt eksempel herpå er God Bless America: Tin Pan Alley Goes to War af Kathleen E. R.

3 Music of the War of 1812 in America. / : David K. Hildebrand ; Kate Van Winkle Keller. 2010.
- http://www.1812music.org/bibliography.htm
Vedrørende borgerkrigens mange sange og musik, hør og se eksempelvis:
Fremragende BBC radioudsendelse om borgerkrigens historie og musik, formodentlig fra 1962
The Blue And The Gray Songs Of The Civil War.
- http://www.youtube.com/watch?v=COObyW3xoPc
Genudgivet på LP af Val Doonican with George Mitchell Singers. World Record Club – T 629
Songs of the Civil War: New World Records 80202, noter ved Charles Hamm
American Song Sheets—Duke University Libraries Digital Collections - Includes images and text of over 1,500 Civil War song sheets.
Band Music from the Civil War – http://memory.loc.gov/ammem/cwmhtml/cwmhome.html
Selected from the collections of the Music Division of the Library of Congress and the Walter Dignam Collection of the Manchester Historic Association (Manchester, New Hampshire). The collection features over 700 musical compositions.
The Civil War Songbook [Música Impresa]: Complete Original Sheet Music for 37 Songs./
Richard Crawford. Dover Publications, Incorporated, 1977.
Our war songs, North and South. - Cleveland : S. Brainards' Sons, 1887.
- http://archive.org/details/ourwarsongsnorth00sbra

Smith. University Press of Kentucky, 2003. Denne fremstilling som du nu sidder og læser er derfor en primærkilde, specielt til dele af første verdenskrigs kulturhistorie.

Kriteriet for medtagelse her i denne medfølgende database er, at sangene er udgivet på grammofonplade i en eller anden form inden for de sidste 100 år. Udgivelser på noder, i sangbøger og digte er som hovedregel ikke medtaget fordi langt de fleste kan ikke læse noder. Al musik der er publiceret i Internetarkivet betragtes af det amerikanske kongresbibliotek og af udgiverne som offentlig ejendom. De relevante sange i databasen er derfor sammenkædet med udgivelserne i Internetarkivet, hvor det har kunnet lade sig gøre.

Eksempel på post i Internetarkivet:

Billy Bragg Live at Mountain Stage on 1991-04-28 (April 28, 1991)

The Marching Song Of Covert Batallions	Billy Bragg
Accident Waiting to Happen	Billy Bragg
Tank Park Salute	Billy Bragg
Waiting For The Great Leap Forwards	Billy Bragg

Eksempel på søgning i Internetarkivet: (collection: 78rpm OR mediatype: 78rpm) AND -mediatype: collection AND subject:"1918"

Den første søgeterm svarer til hvilket lokale, det man leder efter er i. Den anden parameter er materialevalg. Den tredje afgrænsning er årstal. Denne form for søgninger kan anvendes i stort set alle bibliografiske databaser, når man leder efter musik.

Militærmusik er al den musik der spilles af musikkorps, som er knyttet til de enkelte regimenter i de væbnede styrker, reservister og så videre. Militærmusik kan inddeles i marcher, infanterimusik og kavalerimusik samt sømandssange. Et engelsk eksempel på en søgetern for tidlig militærmusik er, Fife and Drum Music.

Endnu en søgetern er verbunkos som er en ungarsk dans og musikgenre fra det 18. århundrede. Navnet er afledt af det tyske ord Werbung, et navneord afledt af udsagnsordet werben som bl.a. betyder "at rekruttere"; verbunkos-hverver. I slutningen af 1700-t. udvikledes en særlig musikstil, senere benævnt verbunkos ('hvervningsdans'), fordi den hang sammen med rekrutteringen af mandskab til det østrig-ungarske monarkis hær[4]. »Verbunkos«-dansene synes at være opstået som en slags lokkemad ved hvervning af soldater. De blev danset af uniformerede husarer akkompagneret af sigøjner-musikere med det formål at tiltrække ungdommens opmærksomhed; derefter beværtede man de unge mænd godt, og når de så vågnede op af rusen, var de indrulleret i hæren. Indskrevet i 2008 på den repræsentative liste over menneskehedens immaterielle kulturarv.
Der er for eksempelvis intet i den gamle skillingsvise Stakkels Hanne fra 1860erne som antyder, at der her er tale om en soldatervise.[5] Det er en malersvend hun kommer galt i byen med. Det er derfor nødvendigt at se på de sammenhænge som visen først

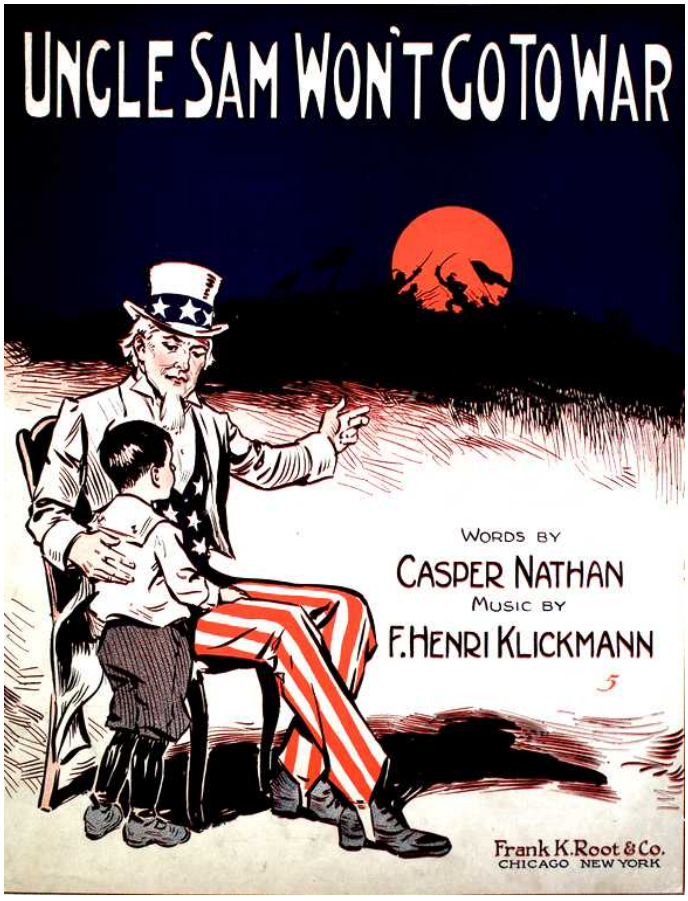
4 Kilde: Dansk Musik Tidsskrift. 1971
5 Stakkels Hanne - Marryat Lauritzen. Gramophone 2-282594, 1911.

anvendes i. Sangen indgik i farcen "Pigernes Jens" som blev spillet fra 1888 til 1931 på forskellige teatre rundt om i landet. Siden er den defineret som en soldatersang.

Før første verdenskrigs udbrud i 1914 er der kun indspillet få salmer med et pacifistisk tema i USA — samt en anelse militærmusik, mest marscher, eksempelvis Military Band Of New York: *Emmet Guard Marching Song*, 1893 og de lidt senere udaterede *Blaze Away March & Colonel Bogey March*.[6]

En af de første soldatersange på dansk indspillet på lakplade kan være de nationalromantiske *Dengang jeg drog afsted / Holmens faste Stok* med Kapelmester W. Larsens Orkester, København Zonophone 70502 fra 1904.

Den anden kan være *General Langsom,* der udkom i 1908 og som, skulle det vise sig senere, i god tid inden Forsvarskommissionen af 1902 endeligt barslede med sin Betænkning til Regering og Rigsdag sammen med de obligatoriske Bilag til betænkning afgiven af Forsvarskommissionen af 1902 til Regering og Rigsdag og Fortrolige Aktstykker : afgivne af Forsvarskommissionen af 1902 til Regering og Rigsdag Afgivet 1908-1909. General Langsom minder om den senere revyvise Hen til kommoden og tilbage igen med tekst af Alfred Kjærulf fra 1936 og Folketingsboogie-woogie med tekst af Jesper Jensen fra 1976.



Der er mig bekendt ingen fredsmusik som vi forstår det i dag som protestsange indspillet før krigen, der skulle ende alle krige. Størstedelen af grammofonpladerne før verdenskrigen bestod af underholdningsmusik: klassisk musik, opera og operetter samt religiøs musik i form af salmer osv. Musikken blev dengang og under verdenskrigen først og fremmest spillet i koncertsale, i kirker og i forskellige former for teatre og revyer. Derfor er mange af de tidlige amerikanske og engelske patriotiske[7], militære hvervesange skrevet til og opført i de populære lystspil, i samtiden kaldet vaudeviller og dermed burde de karak-

6 Regimental Band of H.M. Grenadiers Guards With Raymond Newell, Baritone - Cond. by Lt. Col. George Miller. UK Columbia DB 1885; CA 17624 - CA 17623.

7 Se også kapitlet om, Patriotic and National Music, i: The American history and encyclopedia of music. /: William Lines Hubbard. - New York : I. Squire, 1908.
- http://archive.org/details/cu31924022388569

teriseres og katalogiseres som sådan, altså popmusik. I denne sammenhæng registreres disse sange som viser.

Et andet synonym og dermed søgeterm for den amerikanske popmusik i denne periode er Tin Pan Alley[8]. Tin Pan Alley er kælenavnet på den gade i New York, hvor mange musikforlag virkede i perioden fra 1880 til 1953.

Samtidig blev der udviklet nye populære amerikanske musikformer som jazz[9], blues, ragtime, gospel og noget senere også filmmusik. Blues har sine rødder i den plantage musik, der opstod efter borgerkrigen. Stort set alle radiostationer var dengang statsdrevne og der var forholdsvis lidt musik i sendefladen. Det finder først sted efter etableringen af den britiske radiostation BBC i 1926-1927. Der var dengang meget få kommercielle radiostationer som udelukkende spillede musik — afbrudt af reklamer. Ikke som i nutiden, hvor det visse steder er reklamer der afbrydes af musik.

Hvordan finder man oplysninger om amerikansk musik i denne periode?

USA har, ifølge Mona Madsen, ikke nogen pligtafleveringsordning, men derimod en copyright lov, der administreres af Library of Congress. Ifølge denne lov skal udgivere, der ønsker at erhverve eneret på udgivelse af deres publikationer, såvel boglige som audiovisuelle, aflevere to eksemplarer af disse til The Copyright Office of the Library of Congress.[10]

Der er tilsyneladende ingen samtidige eller retrospektive diskografier, bortset fra værker om enkelte emner og forhandlerkataloger fra enkeltstående eller flere pladeselskaber samt diskografier over enkelte pladeselskabers udgivelser. Kongresbibliotekets ukomplette, Catalog: Music and Phonorecords, starter først i 1953. Det vigtigste opslagsværk over bogtrykt musik er u-tvivlsomt, the Library of Congress: Catalog of Copyright Entries: Musical Compositions.

Kataloget over registreringer af ophavsret er offentliggjort i fire dele. Del 3, indeholder poster over musikalske og musikdramatiske kompositioner, noder og sangbøger. Tilsy-

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8 Den amerikanske underholdningsindustris tidlige historie er udmærket beskrevet i Tin Pan Alley : A Chronicle of American Popular Music af Issac Goldberg. — New York : Frederic Ungar, 1961.

En del af de ældre amerikanske radioudsendelser frem til 1977 dokumenteres og videreformidles af, the Old Time Radio Researchers Group, i antologien, American History Through the Eyes of Radio.

- http://archive.org/details/OTRR_American_History_Singles

9 Den 10. maj 1919, syv måneder før Amerikas "jazz age" officielt indvarsles, meddelte New York World på forsiden, at James Reese Europa, "King of Jazz Music," tragisk var blevet dræbt under hans orkesters optræden i Boston ...

Under krigen stod han i spidsen for det berømte 369. Infantry "Hellfighters" band i den amerikanske ekspeditionsstyrke, som nogle har hævdet først introduceret Frankrig til amerikansk synkoperet musik. På tidspunktet for sin død var James Reese Europe den bedst kendte sorte kapelmester i Amerika.

James Reese Europe and the Prehistory of Jazz. / : R. Reid Badger. American Music Spring 1989 Vol. 7:1 s. 48-67.

10 Dokumentsøgning: Bibliografiske hjælpemidler til manuel og elektronisk dokumentsøgning. / : Mona Madsen. København, Aalborg. Danmarks Biblioteksskole 2006.

neladende ikke grammofonplader. Kataloget indeholder samlinger af ophavsret registreringer, katalogiseret fra juli 1891 til og med december 1977. Nu er det online.

De amerikanske copyright regler gælder også for den udenlandske musik, der er medtaget i opslagsværket.

Eksempel opslag fra New Series, Vol. 11, Part 2 Last Half Of 1916 Nos, 8—13:

> After the war is o'er; words and music by E. Dalzell, of U. S. Philadelphia, M. D. Swisher. [9624 © July 10, 1916; 2 c. July 11, 1916; E 387378; Eleanore Dalzell, Philadelphia.
>
> America wants peace; words by Robert Dunlop and Austin Pierce, music by E. W. McWhood, of U. S. [9640 © 1 c. June 28, 1916; E 387190; Edward W. McWhood, Newark, N. J.

Grammofoner blev først produceret af virksomheder som fremstillede andre husholdningsprodukter så som symaskiner. De tidlige grammofoner gengiver lyd med en nål, hvis mekaniske vibrationer forstærkes ved hjælp af et kegleformet horn. De var drevet af fjeder motorer som krævede tilbagespoling. Den mekaniske eller akustiske periode varer frem til 1925, hvor man gik over til elektrisk forstærkning af lyden.

Efterhånden som højtalerne forbedres og nymodens apparatur som forstærkere og radio tilføjes blev det møbelfabrikkerne specielt i USA, der overtog fremstillingen af pladespilleren, der blev sat ind i kabinetter, kaldet radiogram på engelsk, hvor der også var omend begrænset plads til pladerne. Før verdenskrigen var grammofoner håndlavede. Under verdenskrigen blev de i lighed med biler og telefoner industrielt masseproducerede og dermed billigere — og der blev endda udviklet og fremstillet (mobile) transportable batteridrevne rejsegrammofoner, således, at soldaterne ved fronten kunne høre de sidste nye hits.

Datidens pladeselskaber var ofte ejet af de møbelfirmaer som fremstillede grammofonerne, selv om der også var selskaber som kun fabrikerede grammofonplader som der dengang var to helt dominerende typer af. Valser og lakplader med 78 omdrejninger i minuttet. Forskellen i de to musikalske medieformer har nu betydning primært i forhold til litteratursøgninger.

Studietiden var dengang som nu dyr, hvilket begrænsede mulighederne for at få udgivet sange på grammofonplade. De skulle helst sælge så meget at omkostninger og musikernes løn blev betalt, desforuden pladeselskabernes fortjeneste.

Det normale er at der foretages en godkendt studieindspilning som senere genbruges af pladeselskaberne på forskellig vis. Trompetisten Louis Armstrongs 1957 indspilning af *Down by the Riverside*, er således genbrugt på alle senere genudgivelser med den populære trompetist.

Med mindre andet er angivet er alle oversættelser af Holger Terp.

Nodetryk er anvendt som illustrationer, specielt i kapitlet om første verdenskrig.[11]

Al lyrik medtaget heri dette værk er ikke altid, ligesom al politik og reklamer, lige saglig.

Klaverruller / Piano Rolls har jeg ikke registreret. Der er dog en, *Emblem of Peace. March and Two-Step*, dedikeret til daværende præsident Woodrow Wilson, komponeret af Frank R. Kimball (1816-1910), publiceret i 1908.

Spillelister i kort titel form afslutter hvert kapitel. Den fulde dokumentation er i regneark på hjemmesiden. Diskografien er ikke engang tilstræbt komplet. Dertil er materialet alt for omfattende. Alene i USA udkom der over 9500 nodetryk med verdenskrigen som tema i årene 1914-1920. Sømandssangene fra første verdenskrig er tilsyneladende ikke indspillet. Ifølge, the Naval Institute, Naval History & Heritage Command, er der omkring 200 amerikanske nodetryk 1914-1919 med flåden som tema. En stikprøveundersøgelse viser, at ingen af disse sange udkom på grammofonplade.

Ifølge Barbara Norman, Musikafdelingen, Canadas Bibliotek og Arkiv
- https://www.collectionscanada.gc.ca/sheetmusic/028008-3300-e.html

> 'Blandt Canadas Bibliotek og Arkivs cirka 500 stk. canadiske noder vedrørende første verdenskrig, er der en mærkbar mangel på materiale på fransk. At krigen ikke havde støtte i Quebec , som den har haft det i andre dele af Canada er en historisk kendsgerning, men fransk-canadiske tropper deltog, og komponister som Alexis Contant skrev marcher i ros af de allierede, mens sangskrivere portrætterede efterladte kærester, koner og mødres situation. Mange sange om krigen blev offentliggjort i tidsskrifter såsom *Le Passe Temps* og er derfor ikke repræsenteret i denne database. Desuden blev mange nodetryk, der er offentliggjort i Quebec i den tidlige del af århundredet ikke dateret, og dem uden udtrykkelig krigstidsemner kan have været overset. I det store hele repræsenterede sange produceret i Quebec de samme temaer og bekymringer som dem fra engelsk Canada, med måske med en reduceret vægt

11 Early music prints is intern alia registered in:
Tidlige nodetryk er bl.a. registreret i:
Manuel universel de la littérature musicale; guide pratique et complet de toutes les éditions classiques et modernes de tous les pays / Universal-Handbuch der Musikliteratur aller Zeiten und Völker : Als Nachschlagwerk und Studienquelle der Welt-Musik-Literatur. / Universal handbook of musical literature. / Redacteur en chef: François Pazdírek. - Wien : Verlag des "Universal-Handbuch der Musikliteratur": Pazdírek & Co., 1904-1910.
- https://archive.org/search.php?query=Manuel%20universel%20de%20la%20litt%C3%A9rature%20musicale
'The first part of the Handbook comprises the whole of the available music of all nations, that is to say, all published compositions which at the present time are included in the various catalogers as being still obtainable at the original prices.'
Omfattende boghandlerkatalog over den gang stadig aktuel musik og nodetryk.

på forsvaret af det britiske imperium.'

Enkelte sange er indekseret flere steder og alt gemmes i et elektronisk arkiv.

For langt de fleste er fred noget underligt udefinerbart, i forhold til modsætningen krig. Det gør det vanskeligt at skrive den gode fredssang, hvorfor langt de fleste af den er protestsange i en eller anden form. Krige er udtryk for en mere eller mindre planlagt politik, som rammer en personligt og finansielt. På samme måde som krigen rammer det samfund man bor i. Det er derfor nemmere at skrive krigssange. Listerne er tilstræbt kronologisk og subjektivt udvalgt. Andre vil helt sikkert vælge anderledes.

Mange tak til: Karl Dallas, Jesper Jensen, Davic Rovics, Fred Small for tilladelse til at publicere deres sange og oversættelser. Tak til Morten Hein og Renè Aagaard for yderligere oplysninger om de danske 1941 Lili Marlene udgivelser. Desuden mange tak til Frants Villadsen for kommentarer.

Introduction

Songs about war and peace are propaganda – or songs with an attitude to life and death.

Wars are the continuation of policy with violent mechanical means, producing large human costs in terms of death, mutilation and ruin. This development is has intensified as the wars became industrialized. In peacetime great human loss are usually unacceptable on moral, ethical, religious and political reasons. There are even those who believe that war itself is a crime. And therefore the propaganda of militarism is necessary in order for the majority of the populations of the belligerent countries accept the basis of war and thus implicitly accepts a uniformity of expression and policy. One of the prerequisites for this indoctrination can succeed, is using of myths and propaganda, thus creating enemy images.

About that militarism. What is it?

> 'Militarism is the deliberate extension of military objectives and rationale into shaping the culture, politics, and economics of civilian life so that war and the preparation for war is normalized, and the development and maintenance of strong military institutions is prioritized. Militarism is an excessive reliance ona strong military power and the threat of force as a legitimate means of pursuing policy goals in difficult international relations. It glorifies warriors, gives strong allegiance to the military as the ultimate guarantor of freedom and safety, and reveres military morals and ethics as being above criticism. Militarism instigates civilian society's adoption of military concepts, behaviors, myths, and language as its own. Studies show that militarism is positively correlated with conservatism, nationalism, religiosity, patriotism, and with an authoritarian personality, and negatively related to respect for civil liberties, tolerance of dissent, democratic principles, sympathy and welfare toward the troubled and poor, and foreign aid for poorer nations. Militarism subordinates other societal interests, including health, to the interests of the military.'[12]

Militarism has been called a "psychosocial disease," making it amenable to population-wide interventions.

Propaganda is the key word for this volume.

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12 The Role of Public Health in the Prevention of War: Rationale and Competencies William H. Wiist, DHSc, MPH, MS, Kathy Barker, PhD, Neil Arya, MD, Jon Rohde, MD, Martin Donohoe, MD, Shelley White, PhD, MPH, Pauline Lubens, MPH, Geraldine Gorman, RN, PhD, and Amy Hagopian, PhD American Journal of Public Health, Vol. 104, No. 6, June 2014: e34-e47. e37.- http://scientistsascitizens.org/wp-content/uploads/2014/05/Wiist-paper-AJPH.2013.pdf

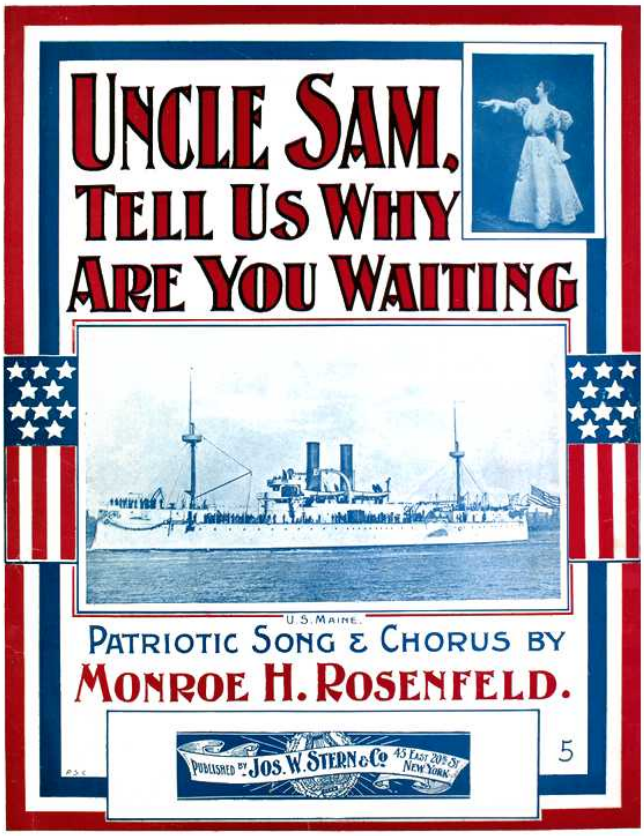
When The War Was On[13]

Yes, you measure your boiler, measure your wheat,
Half a pound of sugar for a person a week.
Folks didn't like it, they blamed Uncle Sam,
"I've got to save the sugar for the boys in France."

You must nourish the ideals which you support.

It is quite elementary through history that all wars start with somebody lying about others.

Is propaganda considered as the use of mass media to promote a certain attitude and behavior of the target audience, the natural question to ask one selves is what have been the most modern mass media during the twentieth century wars and how have they been used for war purposes? At the beginning of the century it were, the newspapers, magazines, art, posters, postcards and the entertainment industry's music prints and records. Later came, radio, film, TV and the Internet. Here it is about the music.



Why music? Music is global and appeals to emotions. Mass media can be state-owned, part of a political party press and owned by the bourgeois public. This also applies to the music industry and to the scientific publishing. This implies that the mass media reflects first and foremost bourgeois values which decide what is to be publish. Sensation of the press, yellow journalism, became common during and after the Spanish-American war over Cuba in 1898.

This war is also, to our knowledge the first, whose recruiting songs were commercially recorded.[14]

Shareholders appoints the chief editors and staff heads which in turn appoints the other editors and journalists. The journalists produce their stories, but it's editorial secretary and the editors which

13 Blind Willie Johnson, 1929 Columbia 14545-D
War time control of distribution of foods, a short history of the Distribution division of the United States Food administration, its personnel and achievements. / : Albert Newton Merritt.
- New York, The Macmillan company, 1920.
- http://archive.org/details/wartimecontrolof00merrrich

decide what's published, its priorities and the form the content is to have. Should it be determined that a royal wedding or a race shall be covered for several hours in the course of a day, it gets the result that unfortunately there is no room during the program or in the newspaper for a little more serious content. When the politicians agree to go to war, they are supported generally by the leading part of the bourgeois mass media.[15]

All debate aside from the party press is planned with its participants acceptance of the premise which the bourgeois public sets. The bourgeois public values only allow debate and criticism within very narrow borders and frames, especially if individuals or firms step outside the accepted bourgeois values and political mudslinging. System criticism on the other hand is an extremely rare voice in the bourgeois-dominated mass media, with the result that the essence of society remains as it is. Consumers in free societies do have a chance. The bourgeois public mass media can be deselected.

What is music and what is the song?

Music and singing are culturally specific concepts. Singing and music is known from the ancient times and in all cultures. There are basically two kinds of music: Classical and popular music. Folksy music is all the music that don't has its starting point in the European classical music. Music is played with one or more instruments or sung and out dent varying degrees of joy and sadness often associated with movement, dance and march. An amazingly large number of the music production in the last century is pure dance music.

Only copies. We have never seen or heard the originals.

If you work with older historical primary sources you usually sit in an archive or in a research library's reading room or use documented reissues. Thus copies. The rarer a publication is, the more copies are made. In this there is so far nothing sinister in. Only trouble.

The old records from beginning of the last century are difficult to work with. Firstly, it is difficult to even obtain them. Do they exist in libraries, they are not to lend and many antiquarian music stores have ceased to trade with them. I have only two of the originals and a few music prints from the First World War in my archive.

For even to be able to hear the old acetate records and cylinders, it is assumed that the interested also has a music system that can play them. Either the old gramophones or modern turntables that can do it. Phonograph records playback speed is also a problem because at that time there was not adopted common rules in the field. Most record rate was in fact 78 point something – up to Edison Diamond Disks 80, and if the sound

14 Uncle Sam, Tell Us why Are You Waiting. Patriotic Song & Chorus. Monroe H. Rosenfeld. - New York: Jos. W. Stern & Co., 1898 & George J. Gaskin 1898 Columbia Phonograph Co. 1898.

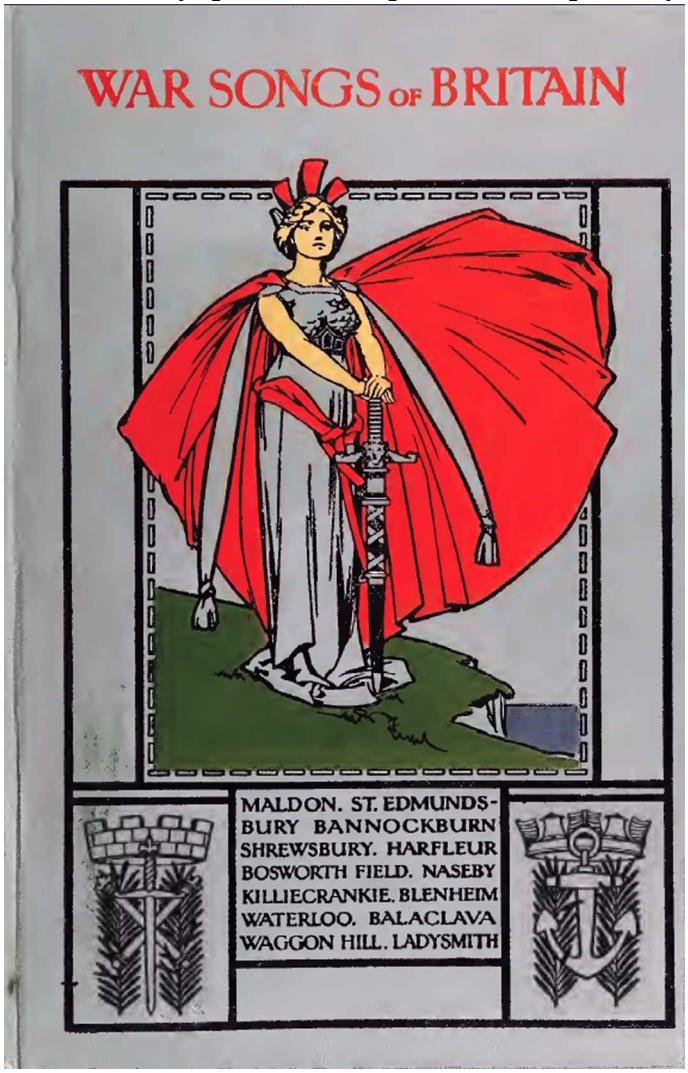
15 When media of a small nation argue for war. / Stig Hjarvard and Nete Nørgaard Kristensen. Media, War & Conflict 2014, Vol. 7(1) 51–69.

engineer does not catch the right speed the result sounds as though the musicians have sung into a megaphone or the computer's sound card is broken. Also the gramophone needles and tear of lacquer plates are causing problems. On some of the earliest Danish record releases is virtually impossible with normal equipment to hear what it is the opera singers is singing. Therefore, reissues must be supplemented with text representations of the songs. The vast majority working with this old music is forced to work with reissues on LP, CD or in Internet-based audio formats. Source criticism of secondary primary sources is extremely important in order to understand the contexts in which the reissues occurs.

The next problem is that it is difficult to date the old records when you finally got your hands on them. Only within the last 50 years or so, the music industry started to put year of publication on the releases. This means that libraries neither put the year on their records. So there is generally not much guidance in this area in the library databases.

Music searches can be difficult

Topic-specific music searches are difficult, it is my personal experience, especially when it is not about the latest music.



There is now a days a lot of search engines Internet services with musical databases that have registered huge amounts of music in all forms of media. But in these large databases risk the users of drowning in information, so that one not get an overview of the body or topics you are looking for information about, such as the great war and music. And it same is the case with the record companies catalogs, advertisements and registrants of specific music genres.

The literature on these cultural music issues are also very limited compared to general war descriptions and is mostly in English – which does not enhance searches for the most important music on war and peace in other languages

In the time of writing there are almost no independent literature on the music from the First World War – except

songbooks, in either Danish libraries or other places

In Danish, there are only a few relevant sections in European music culture history, Gyldendal's Music History, 3, and, a few informational websites. Strangely enough, it is beyond the colonial period and the American Civil War[16], first the Second World War and later wars that have had music historians interest. A good example is God Bless America: Tin Pan Alley Goes to War by Kathleen E.R. Smith. University Press of Kentucky, 2003. This presentation that you now are reading is a primary source, especially for parts of the cultural history of the first world war.

The criterion for inclusion here in the supplied database is that the songs are released on phonograph record in one form or another within the last 100 years. Publications in nodes in song books and poems are generally not included because the vast majority can not read music. All music has been published in Internet archive is considered by the U.S. Congress library and the publishers into the public domain. the relevant songs in the database is linked to the publications in the Internet Archive, where it has been possible.

Example of entry in the Internet Archive

Billy Bragg Live at Mountain Stage on 1991-04-28 (April 28, 1991)

The Marching Song Of Covert Batallions	Billy Bragg
Accident Waiting to Happen	Billy Bragg
Tank Park Salute	Billy Bragg
Waiting For The Great Leap Forwards	Billy Bragg

Example of search in the Internet Archive (collection: 78rpm OR Media Type: 78rpm) AND-media type: collection AND subject: "1918"

The first search term corresponds to where the room, you're looking for is. The second parameter is the choice of materials. The third definition is the year of publication.

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16 The Good Old Songs We Used to Sing, '61 to '65. / Osbourne H. Oldroyd.
- Washington, D.C.: Osbourne H. Oldroyd, 1902.
- http://www.gutenberg.org/files/21566/21566-h/21566-h.htm
'Produced by Bryan Ness, Linda Cantoni, and the Online Distributed Proofreading Team at http://www.pgdp.net (This book was produced from scanned images of public domain material from the Google Print project.) Music transcribed by Linda Cantoni, from The Civil War Songbook (Dover Publications, 1977), and from 19th-Century sheet music in the Library of Congress Civil War and Historic Sheet Music Collections (http://www.loc.gov).'
Songs of the Civil War. / : Irwin Silber. Courier Dover Publications, 1960.
Irwin Silber talks with Studs Terkel 1960.
- https://archive.org/details/popuparchive-1862694
Songs of the Soldiers. / : Frank Moore. New York, G.P. Putnam, 1864.
- https://archive.org/details/songssoldiersarr00moorrich
War-songs for freemen. Dedicated to the army of the United States. / : Francis James Child.
- Boston: Ticknor and Fields, 1862.- https://archive.org/details/warsongsforfreem00chil

Such searches can be used in virtually any bibliographic databases when you're looking for music.

Military music is all the music played by the music corps attached to individual regiments in the armed forces, reservists and so on. Military Music can be divided into marches, infantry and cavalry music and sea shanties. An English example of a search tern on early military music is, Fife and Drum Music.[17]

Yet another search term is verbunkos which is an 18th-century Hungarian dance and music genre. The name is derived from the German word Werbung, a noun derived from the verb werben that means, in particular, "to recruit"; verbunkos—recruiter. Inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity. [18]

There are, for example, nothing in the old broadside ballad Poor Hanne from the 1860s which suggest that this is a soldiers song. It is a house painter she is going wrong with. It is therefore necessary to look at the contexts in which the song is used in. First the song was part of the farce "Pigernes Jens / The girls Johnny" which was played from 1888 to 1931 in various theaters around the country. Since it is defined as a soldier's song.

Before the start of World War I in 1914 there are only recorded a few hymns with a pacifist theme in the United States – as well as a slightly military music, most marches, such as Military Band Of New York: Emmet Guard Marching Song, 1893.

The first soldiers songs in Danish recorded on shellacs may be the national romantic Dengang jeg drog afsted / Holmens faste Stok – Kapelmester W. Larsens Orkester, København Zonophone 70502 from 1904.

The second may be The Grand Old Duke of York, which was published in 1908 and which, as it turned out later, well ahead of the Defense Commission of 1902 who finally gave birth to its report to the Government and Parliament with the mandatory Appendix to the report ceded by Defense Commission of 1902 to the government and parliament and the Confidential records from the Members of the Defense Commission of 1902 to the government and parliament. Emitted from 1908 to 1909.The Grand Old Duke of York is reminiscent of the later revue song Towards to the dresser and back again with text by Alfred Kjærulf from 1936 and Folketing-

17 "Fife and Drum: Music of the American Revolution: Military Music in America series, vol. 1," produced by the Company of Military Collectors & Historians, Washington, D.C
- http://archive.org/details/FifeandDrum3
Music of the American Revolution / : Nathan Hale Ancient Fifes & Drums, CD 2007.
The use of trumpeter is described in the British Rules and Ordynaunces for the Warre 1544 mentioned in the Renaissance Wind Band and Wind Ensemble. Second Edition. / : Dr. David Whitwell. - Austin, TX : Whitwell Publishing, 2011.
18 - http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00147
Music examples: Hungarian Dances of the 16th, 17th & 18th Centuries from Organ, Lute and Keyboard Tablatures / János Sebestyén, Harpsichord. Candide CE 31032, 1971

boogie-woogie with text by Jesper Jensen from 1976

There are to my knowledge no peace music as we know it today as protest songs recorded before the war to end all wars. Most of the gramophone records before the war consisted of light music: classical, opera, operettas and religious music in the form of hymns, etc. Then and during the World War the music was primarily played in concert halls, in churches and in various theaters and revues. Therefore, many of the early American and British patriotic, military recruiting songs written for and performed in the popular comedy shows, at the time called vaudeville and thus they should be characterized and cataloged as such, that is pop music. In this context, these songs are recorded as chansons or vocal songs.

A second synonym and thus search term, of American popular music in this period is Tin Pan Alley. Tin Pan Alley is the nickname of the street in New York, where many music publishers worked in the period 1880-1953.

At the same time were developed new popular American music forms: jazz[19], blues, ragtime, gospel and somewhat later film music. Blues and gospel has their roots in the plantation music which emerged after the Civil War.

Virtually all radio stations was then state-run and there was relatively little music during the program. It happened first after the establishment of the British BBC radio station in 1926-1927. There was then very few commercial radio stations which exclusively played music – interrupted by commercials. Not as in the present, where some places commercials is interrupted by music.

How to find information about American music during this period?
The United States has, according to Mona Madsen, no legal deposit scheme, but a copyright law, which is administered by the Library of Congress. According to this law, publishers who wish to acquire a monopoly on publishing their publications, as well as bookish audiovisual, shall deliver two copies of these to The Copyright Office of the Library of Congress.

There seems to be no concurrent or retrospective discographies, apart from works on single issue and dealer catalogs from single or multiple labels and discographies over record companies releases. Library of Congress incomplete, Catalog: Music and phonorecords, starting only in 1953. The main reference over book printed music is un-questionable, the Library of Congress: Catalog of Copyright Entries: Musical Compositions.

Catalog of Copyright Entries is published in four parts. Part 3 contains records of musical and dramatic music compositions, sheet music and songbooks. Apparently not gramophone records. The catalog contains collections of copyright records cataloged from July 1891 through December 1977. Now it online.

19 Jazz Records A – Z 1897-1942 (Rust) Storyville Publications, 1972.

The U.S. copyright rules also apply to foreign music included in this reference work.

Example look up from New Series, Vol 11, Part 2 Last Half Of 1916 Nos, 8-13:

> After the war is o'er; words and music by E. Dalzell, of U. S. Philadelphia, M. D. Swisher. [9624 © July 10, 1916; 2 c. July 11, 1916; E 387378; Eleanore Dalzell, Philadelphia.
>
> America wants peace; words by Robert Dunlop and Austin Pierce, music by E. W. McWhood, of U. S. [9640 © 1 c. June 28, 1916; E 387190; Edward W. McWhood, Newark, N. J.

Gramophones were first produced by companies that produced other household products such as sewing machines. The early phonographs reproduce sound with a needle, the mechanical vibrations are amplified by means of a cone-shaped horn. They were driven by spring engines that required rewinding. The mechanical or acoustic period lasts until 1925, when it switched to electric amplification.

As speakers improved and new-fangled devices like amplifiers and radio was added, the furniture factories especially in the U.S., which took over production of the record players. The record players was put into cabinets, called radiogram in English, where there was also albeit limited space to the records.[20] Before the world's war turntables was handmade. During the war, they were like cars and phones industrially mass-produced and thus cheaper – and there were even designed and manufactured (mobile) portable battery powered travel gramophones, so that the soldiers at the front could hear the latest hits.

Contemporary record companies were then often owned by the furniture companies which manufactured gramophones, even though there were also companies which only fabricated records which at that time were two dominant types. Cylinders and acetate records with 78 rpm. The difference in the two musical forms of media now has significance primarily in relation to literature searches.

The studio time was then, as now expensive, which limited the possibilities of getting released songs on gramophone records. They should ideally sell so much that costs and the musicians salaries were paid, as well as the record companies profits. Usually is being made one approved studio recording which later are reused by record companies in different ways. The trumpeter Louis Armstrong's 1957 recording of Down by the Riverside, is used in all subsequent reissues by the popular trumpeter.

Unless otherwise stated, all translations are by Holger Terp.

Sheet music is used as illustrations, especially in the chapter concerning the First World War.

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20 Mitchell, Ogilvie: The talking machine industry (1924?)
— http://www.archive.org/details/talkingmachinein00mitcuoft

All lyrics included here in this work is not always, like all politics and advertising, straight substantive.

Play lists in short title form concludes each chapter. The full documentation is in the spreadsheets on the website. The discography is not even sought complete. To this is the material much too extensive. In the U.S. alone there appeared around 9500 sheet music with the world war as a theme in the years 1914-1920. Sailor songs from the First World War is apparently not recorded. According to the Naval Institute, the Naval History & Heritage Command, there are about 200 music prints from 1914 to 1919 with the navy as a theme. A sample survey shows that none of these songs appeared on gramophone record.

According to Barbara Norman, Music Division, Library and Archives Canada
- https://www.collectionscanada.gc.ca/sheetmusic/028008-3300-e.html

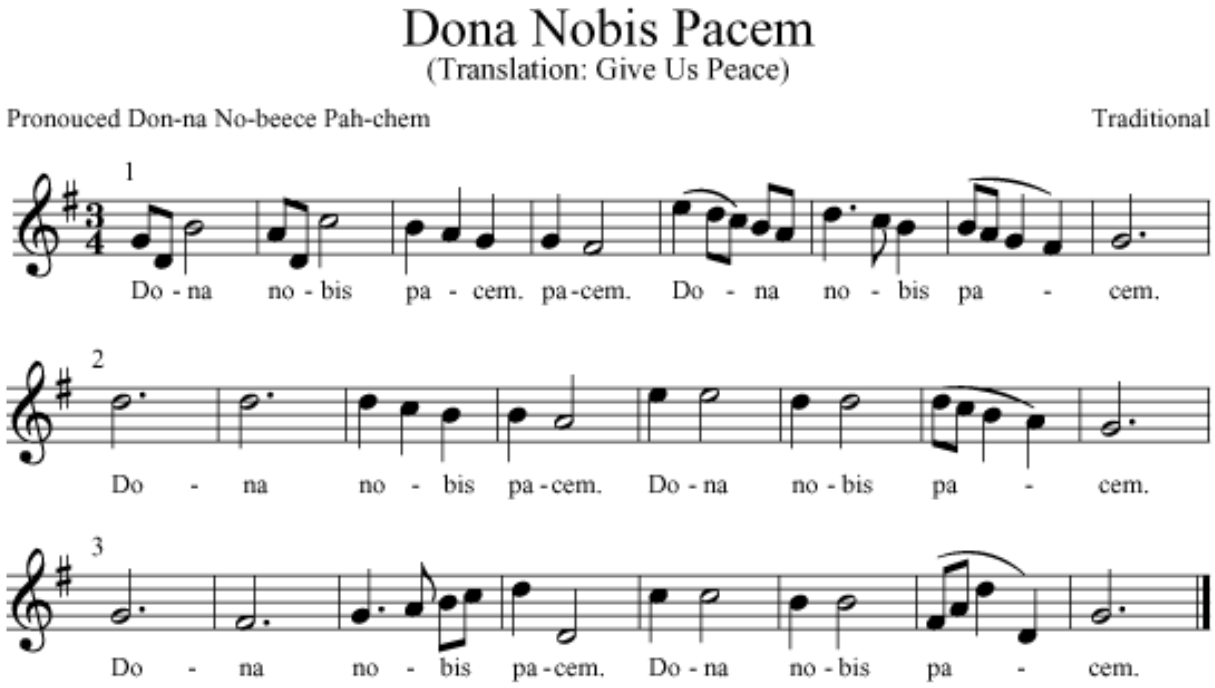
> 'Among Library and Archives Canada's approximately 500 pieces of Canadian sheet music relating to the First World War, there is a noticeable shortage of material in French. That the War did not have the support in Quebec that it enjoyed in other parts of Canada is an historical fact, but French-Canadian troops did participate, and composers like Alexis Contant wrote marches in praise of the Allies, while songwriters portrayed the plight of sweethearts, wives and mothers left behind. Many songs about the War were published in periodicals such as *Le Passe Temps* and are therefore not represented in this database. In addition, many items published in Quebec in the early part of the century were not dated, and those without explicit wartime subject matter might have been missed. By and large, songs produced in Quebec represented the same themes and concerns as those from English Canada, with perhaps a reduced emphasis on the defence of the British Empire.'

For the vast majority peace are something strange indefinable, compared to the contradiction war. This makes it difficult to write the good peace song, so far, most of them are protest songs in one form or another. Wars are an expression of a more or less planned policy that strikes one personal and financially. Just as the war affects the society you live in. It is therefore easier to write war songs. The lists are sought chronological and are subjectively selected. Others will certainly choose different.

Many thanks to: Karl Dallas, Jesper Jensen, David Rovics, Fred Small for permissions to publish their songs and translations. Also Thanks to Morten Hein and René Aagaard for more information on the Danish 1941 Lili Marlene releases. In addition, many thanks to . Francis Villadsen for comments.

Denmark 1943 – Words and Music by Fred Small
Copyright 1988 Pine Barrens Music (BMI)

Præludium



What does a peaceful world look like? Here is a suggestion from an anonymous and undated British broadside.[21]

Hvordan ser en fredelig verden ud? Her er et bud fra et anonymt og udateret britisk skillingstryk

A Song Of Peace

The nations no longer in battles disputes
The drum beat no more and the trumpet is mute
The flag of defiance no more is unfurl'd
The nymphs and the swans now more jocund appear,
An innocent pastime makes festive the year,
The blessings of plenty around shall expand,
While peace with contentment shall walk hand in hand.

21 - http://ballads.bodleian.ox.ac.uk/view/edition/18193

A Farewell to Arms[22]

The helmet now an hive for bees becomes,
And hilts of swords may serve for spiders' looms;
Sharp pikes may make
Teeth for a rake;
And the keen blade, the arch enemy of life,
Shall be degraded to a pruning knife.
The rustic spade

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22 Forfatter: Ralph Knevet ; Indspillet af, Sir Richard Rodney Bennett på: Sea Change : The Choral Music of Richard Rodney Bennett / John Rutter Conductor ; The Cambridge Singers ; Royal Philharmonic Orchestra; Farnham Youth Choir. CSCD521, 1535 ; 2001

Musikken er komponeret i 1926. Nodetrykket er bl.a. registreret i: Twentieth Century Composers: Unit 1: Music Manuscripts of Tippett, Bliss and Finzi Author Index.1945 udgaven.

- http://microformguides.gale.com/Data/Download/2057001A.pdf

Digtet er trykt på engelsk i: The shorter poems of Ralph Knevet; a critical edition. / by Amy M. Charles - [Columbus] Ohio State University Press,1966.

Billedillustration: Andrea Alciato : Livret des emblemes, 1535.

Which first was made
For honest agriculture, shall retake
Its primitive employment, and forsake
The rampires steep
And trenches deep.
Tame conies in our brazen guns shall breed,
Or gentle doves their young ones there shall feed.
In musket barrels
Mice shall raise quarrels
For their quarters. The ventriloquious drum
Like lawyers in vacations, shall be dumb.
Now all recruits
But those of fruits
Shall be forgot; and the unarmed soldier
Shall only boast of what he did while there,
In chimneys' ends
Among his friends.

Et farvel til våbnene

Hjelmen nu et bistade for bier bliver,
Og fæster af sværd kan tjene til edderkoppers væv.
Skarpe spyd kan give
tænder til en rive.
Og den opsatte kniv, ærkefjenden af liv,
skal blive nedbrudt til en beskæringskniv.
Den rustikke spade
som først blev gjort
til ærlig landbrug, skal generobre
dens primitive beskæftigelse og forsage
fortificeringens skridt
og dybe skyttegrave.
Tamme kaniner i vores frække kanoner skal avle,
Eller blide duer deres unger der skal vogte.
I geværløb,
mus skal starte skænderier.
Til deres kvarterer, den bugtalende tromme
ligesom advokater i ferier, skal være stumme.
Nu alle rekrutter
undtagen de af frugter
skal blive glemt, og den ubevæbnede soldat,
må kun prale af, hvad han gjorde dér,
i skorstenens skygge
blandt sine venner.

The next song is by the Danish scientist, mathematician, inventor, designer, author, and poet, Piet Hein 1905-1996, written in 1948.

You Shall Plant a Tree

Unknown translator

Plant a tree to grow tall
Just one deed that's a sapling
To live when your life's had its fall;
A thing that is lasting,
A solace or joy to recall.

Let your heart bear full fruit.
Make your life just one step on a road
That is part of a route;
You shall be one link in a chain
Of existence, one shoot.

You shall blossom, with all
Of your harvest sustaining
Some being, no matter how small;
You are part of a future -
And so, plant a tree to grow tall.

Du skal plante et træ

Du skal plante et træ.
Du skal gøre en gerning,
som lever, når du går i knæ,
en ting som skal vare
og være til lykke og læ.

Du skal åbne dit jeg.
Du skal blive et eneste trin
på en videre vej.
Du skal være et led i en lod,
som når ud over dig.

Du skal blomstre og dræl.
Dine frugter skal mætte
om så kun det simpleste kræ.
Du har del i en fremtid.
For den skal du plante et træ.

Fredssange, generelt

Mallebrock i leding farer	Ukendt
The Diggers Song	Chumbawamba
Mrs. McGrath	Pete Seeger
My Love's in Germany	Silly Wizard
I Ain't Going To Study War No More	Fisk University Jubilee Singers
Down By The Riverside, 1948	Sister Rosetta Tharpe
There 'll Be A Jubilee	Selah Jubilee Quartet
Til Ungdommen / Kringsatt af fjender	Tingluti Studiekoret
Peace, Brother!	Benny Goodman
Den tapre Landsoldat	Osvald Helmuth
Ballad of October 16	Almanac Singers
Billy Boy	Almanac Singers
Stop The War	Wingy Manone & His Orchestra
When the Lights Go On Again ...	Vaughn Monroe & His Orchestra
There's Peace in Korea	Sister Rosetta Tharpe
Le déserteur	Boris Vian
Kys hinanden, 1954	Max Hansen
Brev til Bulganin	Osvald Helmuth
Masters Of War	Bob Dylan
I Ain't Marching Anymore	Phil Ochs
May There Always Be Sunshine	Tamara Miansarova et al.
Talkin' World War III Blues	Bob Dylan
Last Train To Nuremberg	Pete Seeger
With God On Our Side	Bob Dylan & Joan Baez
Where Have All the Flowers Gone?	Pete Seeger
Eve Of Destruction	Barry McGuire
Give Peace A Chance	John Lennon
Peace Train	Cat Stevens
We Hate To See Them Go	Malvina Reynolds
Happy Xmas (War Is Over)	John Lennon et al.
Give Me Love (Give Me Peace)	George Harrison
Military Madness	Graham Nash
Singing for Our Lives	Holly Near
Carry Greenham Home	Peggy Seeger
Cuddle, Cuddle, Cuddle Against The War	Nancy Nicolson
Hard Times Of Old England	Whippersnapper
Don't Sign Up For The War	Aistair Hulett
Flowers Of Peace, 1964	Anne Hills/Pete Seeger
Children Of Abraham	Julie Felix
Song For Rachel Corrie	David Rovics
Ballad Of The Skeletons	Allen Ginsberg et al

La battalia : Das liderliche Schwarmen der Musquetirer, Mars, die Schlacht undt Lamento der Verwundeten, mit Arien initirt und Baccho dedicirt, von H. Biber, Ao. 1673.
Heinrich Ignaz von Biber (1644-1704): La battalia sonate (3 violiner, 4 bratcher, 2 violoner, continuo) (1673).
Jean-Christophe Spinosi, Ensemble Matheus. Live at the festival "Sinfonia en Périgord" 2000, Périgeux
Battalia by Heinrich Ignaz Franz Biber: CMP Teaching Plan / Gary Wolfman
- http://www.wmea.com/proxy.php?filename=files/CMP/teaching_plans/Battalia.pdf

> 'Battalia, edited by Wisconsin native Joel Blahnik, was written in 1673 during the Baroque era. Some historians have attributed this work as Biber's feelings toward the Thirty Year War. This was a religious war fought from 1618-1648 involving most of Europe. It began as a conflict between Protestants and Catholics and spread throughout many European countries. The war often used mercenary armies and created much famine and disease that devastated many countries. Biber might have expressed serious emotions about the war as it was recorded that almost half the male population of German states and over a third of the Czechs were killed. Biber grew up in the Czech area and spent his adulthood in the German state of Austria. Battalia seems to be a statement about all aspects of war, including statements about the social and historical impact of war and the toll on humanity.'

Concerto Nr. 26 i D-dur - La paix (Largo alla siciliana), HWV 351 / La Paix, La Réjouissance / Freden / Royal Fireworks Music / Kongelig Fyrværkerimusik, George Frideric Händel, 1748.

Lullaby of War, for narrator and piano (2007). Haskell Small
'My composition Lullaby of War is both an expression of outrage at our perpetual rationalizations for making war and an offering of compassion for its victims. Set for piano and narrator, it is comprised of six war poems – two from the Civil War era, one from each World War, and two drawn from a contemporary anthology, "Poets Against the War". A prayer theme interconnects the poems as well as opens and closes the work.' - http://www.haskellsmall.com/compositions/2007/lullaby-of-war

Pyotr Ilyich Tchaikovsky. Antal Dorati & the Minneapolis Symphony Orchestra & the University Of Minnesota Brass Band:1812 Festival Overture (Original Scoring) Capriccio Italien, Op. 45: Mercury Olympian Series AMS 16010,1958-1959

Ouverture Solennelle 1812 op. 49 / Peter Iljitsch Tchaikovsky. [Pyotr Ilyich Tchaikovsky (1840-1893)], The Concertgebouw Orchestra, /

director Paul van Kempen, alternatively: The Year 1812, Festival Overture in E flat major, Op. 49 / Conductor: Leonard Bernstein (1918-1990). New York Philharmonic Orchestra.
- https://archive.org/details/Tchaikovsky_496

Give Peace a Chance from somewhere in the Mediterranean....

Avraham "Abie" Nathan 9 April 1927 – 27 August 2008) was an Israeli humanitarian and peace activist. In 1973, he founded the Voice of Peace radio station. He bought a ship with the help of John Lennon, named it the "Peace Ship", and sailed it outside Israeli territorial waters. The station broadcast 24 hours a day, mostly English-language programs that mainly included popular music, while promoting Nathan's political activities. WIKI and – http://thevoiceofpeace.co.il/index.php

Voice Of Peace – Abie Nathan
- http://alexcity.xs4all.nl/voice_of_peace.htm

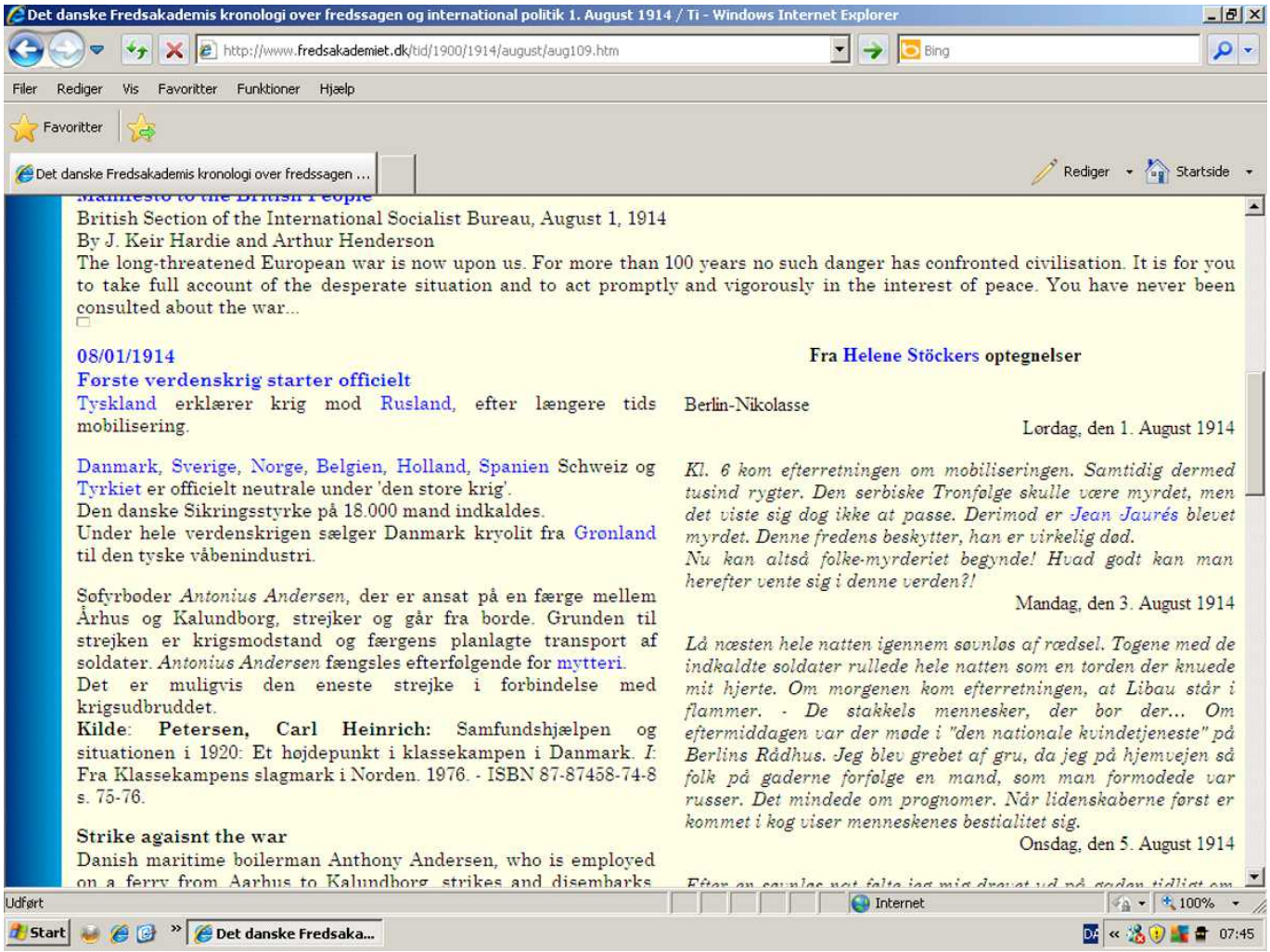
Ein Mann - und sein Traum von einer heilbaren Welt. So könnte die Überschrift über dem Leben des außergewöhnlichen Friedensaktivisten Abie Nathan (1927 - 2008) aus Tel Aviv lauten. Abie Nathan, ehemaliger Kampfpilot und später überzeugter Pazifist, lebte nach dem Motto: "Sei du selbst die Veränderung, die du in der Welt sehen willst." - http://www.youtube.com/watch?v=7K4JWld18no

Avraham "Abie" Nathan 9 April 1927 - 27 August 2008) var en israelsk humanst og fredsaktivist. I 1973 grundlagde han Voice of Peace radiostationen. Han købte et skib

med hjælp af John Lennon, kaldte det "Fredskibet", og sejlede det udenfor israelske territorialfarvand. Stationen sendte 24 timer i døgnet, hovedsagelig engelsksprogede programmer, der hovedsagelig var populær musik, og fremmede samtidig Nathans politiske aktiviteter.

Kapitel 1: Første verdenskrig, 1914-1918 — War Requiem

Jeg har, i parentes bemærket, altid undret mig over betegnelserne første og anden verdenskrig. Efter min bedste overbevisning er den amerikanske uafhængighedskrig, 1775–1783 den første verdenskrig og Napoleonskrigene, 1792–1815 den anden, men for ikke at skabe for meget forvirring hos læserne anvendes de konventionelt accepterede betegnelser i det følgende.



Primærkilder til første verdenskrigs historie findes i Fredsakademiets kronologi for årene 1914—1918. Yderligere litteraturhenvisninger er i Holger Terps Læsevejledning til første verdenskrig. Vilkårene for fredsarbejdet under krigen er dokumenteret på engelsk i Holger Terps Goliath vs David. Kilder til USAs krigsdeltagelse er i Holger Terps Vejledning til USAs historie, kultur og politik, 2012. Blandt arkiver med musik skal fremhæves: The Joseph M. Bruccoli Great War Collection at the University of South Carolina[23].

23 Sudduth, Elizabeth, ed. The Joseph M. Bruccoli Great War Collection at the Unversity of South Carolina: An Illustrated Catalog. Columbia, University of South Carolina, 2005.
— http://www.sc.edu/uscpress/books/2005/3590.html

ARE WE DOWNHEARTED?
NO! NO! NO!

WORDS BY **RAY SHERWOOD** MUSIC BY **WILL DONALDSON**

Featured by the Sensation of Vaudeville THE "SHRAPNEL DODGERS"

F. B. HAVILAND PUB. CO.
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Fakta boks 1

Kongressens forskningstjente publicerede i 2006 en rapport om de menneskelige omkostninger ved USA krigs—deltagelse siden landets grundlæggelse: American War and Military Operations Casualties: Lists and Statistics. Af denne rapport fremgår det s. 5, at der i afrundede tal deltog 4,7 millioner amerikanske soldater i krigen. 116,000 af dem døde og 204,000 blev såret. Opgørelsen stemmer nogenlunde overens med anden udgaven af det amerikanske krigsministeriums, the War With Germany : A Statistical Summary, der udkom i august 1919 s. 120. På s. 130 opsummeres det, at, "The number of American lives lost was 125,500, of which about 10,000 were in the Navy, and the rest in the Army and the marines attached to it."

Storbritannien deltog i hele første verdenskrig som efter en del forberedelse i form af stormagternes kaprustning varede fra 1914 til 1918. USA deltog i årene 1917 og 1918 og Danmark var neutral under hele krigen — og godt med kulturelt og musikalsk. Allerede i 1915 blev de første pacifistiske stumfilm produceret her i landet og den første plade, *Klokke, ring Fred*, så dagens lys samme år.

Ring, klokke, lydt over land, over by,
Meld om en blånende himmel bag sky,
Ring for de sjæle, som stønner i strid,
Klokke, ring fred i vor fejdende tid...

Danske politikere vedtog i december 1917 efter en lang op ophedet politisk debat retten til militærnægtelse. Flertallet af politikerne ville dog ikke acceptere politiske årsager som grundlaget for militærnægtelse, så de indførte begrænsningen af samvittighedsgrunde.

Krigspartiet i USA producerede enorme mængder af propaganda for at drage landet ind i krigen. Reklamefolkene brugte de mest moderne massemedier i form af kunst som plakater og postkort, samt sange og nodetryk. Og der blev fremstillet enorme mængder af disse meget effektive materialer.

Et enkelt eksempel fra 1918 på en ikke indspillet sang fra første verdenskrig.

Chapter 1: The First World War, 1914-1918 - War Requiem

I have, incidentally, always wondered about the terms the first and second world wars. To the best of my knowledge is the American Revolutionary War, 1775-1783 the First World War and the Napoleonic Wars, 1792-1815, the second, but in order not to create too much confusion for the readers the conventionally accepted names are used in the following.

Great Britain took part in the First World War which after some preparation in the form of the great powers' arms race, lasted from 1914 to 1918. The United States participated in the years 1917 and 1918, and Denmark was neutral throughout the war – and well of culturally and musically. Already in 1915, the first pacifist silent movies were produced in this country and the first gramophone record, Bell Ring Peace, was unveiled the same year.

Bell ring loud over land over town
Tell of a bluish sky behind the cloud,
Call for the souls who groan in strife,
Bell, ring peace in our time of feud.

Strongly thou shalt call on the souls,
Mention the soft; we wear in our minds,
Call on all who can agree on peace,
Reversing our hatred to toleration...

Danish politicians adopted in December 1917 after a long up heated political debate the right to conscientious objection. The majority of the politicians would not accept political reasons as the basis of objection, so they introduced a restriction 'for reasons of conscience'.

The War Party in the USA produced huge amounts of propaganda to take the country into war. Advertising people used the most modern mass media in the form of art as posters and postcards, as well as songs and music prints. And there was produced large quantities of these highly effective materials.

During the World War there was also sung earlier peace and soldiers songs. Especially the songs from the American Civil War and the Napoleonic Wars were dusted off and sung round about, but here in this presentation, we deal primarily with the contemporary war songs. Good songs have been reused in all wars. For example songs about the returning soldier as the related Here Mantle So Green[24], the Eighteenth Day of June

24 Mantle so green. Collections: Bodleian Harding(x) - Bod17040. Imprint Names: Moore, J. Imprint Locations: Belfast.Date between 1846 and 1852. Imprint: Moore, Printer, Castle-court
- http://www.fresnostate.edu/folklore/ballads/LN38.html
- http://ballads.bodleian.ox.ac.uk/search/title/Mantle%20so%20green/?query=&f_Collections=Bodleian%20Harding

and the Plains Of Waterloo. The latter sung by Jacqui McShee on the John Renbourn Group's Enchanted Garden album from 1980.

One example from 1918 of a non recorded song from the First World War.

I'd Rather Be A Pimp To A Mexican Whore

I'd rather be a pimp to a Mexican whore
Than a first class sergeant in the Hospital Corpse.

I'd rather be a bull dog in a nigger's back yard
Than the ranking duty general in the National Guard.

[I'd rather be a monkey in the top of a tree
Than the Lieutenant—Colonel in the Q.M.C.[25]]

Jeg vil hellere være en alfons for en mexicansk hore
End en oversergent i Hospitalskorpset.

Jeg vil hellere være en bull dog i en nigger baghave
End øverstkommanderende general i Nationalgarden.

Jeg vil hellere være en abe i toppen af et træ
End oberstløjtnant i forsyningstropperne.

Soldatersange har ofte flere mere eller mindre stuerene tekstvarianter. Eksempler på sangbøger: Der er 95 soldatersange i Tommy's Tunes der udkom i to udgaver.[26]

Under verdenskrigen blev der også sunget ældre fredssange og soldatersange. Specielt sangene fra den amerikanske borgerkrig og Napoleonskrigene blev støvet af og sunget rundt omkring, men her i denne fremstilling beskæftiger vi os primært med krigens samtidige sange og viser. Gode sange er blevet genbrugt i alle krige. Eksempelvis viser om den hjemvendte soldat så som de beslægtede *Her Mantle So Green*, *the Eighteenth Day of Jun*e og *the Plains Of Waterloo*. Sidstnævnte sunget af Jacqui McShee på the John Renbourn Group's Enchanted Garden album fra 1980.

Musikvalse digitaliseringsprojektet i USA har indtil videre registreret 115 valser med første verdenskrig som tema. Enkelte af sangene er udgivet af flere forskellige kunstnere. De fleste relevante danske sange og pladeudgivelser er dokumenteret og

25 The Robert W. Gordon "Inferno" Collection in the Archive of Folk Song, Library of Congress.
26 Tommy's Tunes: A comprehensive collection of soldiers' songs, marching melodies, rude rhymes, and popular parodies, composed, collected, and arranged on Active Service with the B.E.F., by F. T. Nettleingham, 2nd Lt, R.F.C., and published by Erskine Macdonald, Ltd.London. First Published, October, 1917.

registreret i Skjalden sang fredssangen …
Udgangspunktet for registreringen af sangene fra første verdenskrig er den engelske film *Oh What a Lovely War*, der oprindelig blev sendt som radioteater i 1961. Det seriøse lystspil er mig bekendt det første forsøg på at rekonstruere de mest populære sange fra krigen. Filmudgaven af teaterstykket giver de første vigtige emneord til musiksøgninger.

Albert Edward 'Red' Newman, et medlem af den canadiske varité teatergruppe, the Dumbells, sang Oh, It's A Lovely War med stor anmelder ros i sceneshowet "Biff Bing Bang" på Broadway i New York i forsommeren 1921. Denne i tempo noget langsomme version af visen udkom på 78 og på nodetryk i Canada samme år. Pladen er genudgivet på, the Original Dumbells, 1977. Lp'en er i skrivende stund under genudgivelse af,

The Dumbells

They were not only entertainers—they were also sacrilegious, socially aware, sentimental, irreverent, and intensely Canadian—they were *The Dumbells*.

The Dumbells were born in the muck and mire of World War One trenches near Vimy Ridge in France. With the war going on all around them, a group of Canadian soldiers led by Honorary Captain Merton Plunkett, got together a variety show, a rough and ready show that proved to be a great success. These soldiers, none of whom ranked higher than a sergeant, liked to clown, and their friends liked to watch them do it.

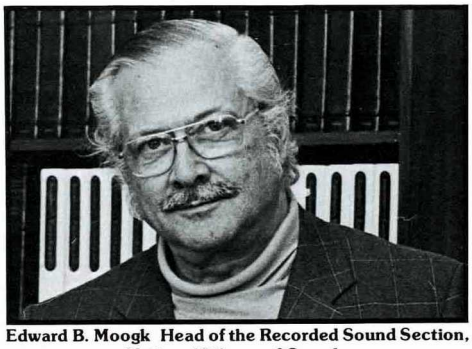
After its initial success, Merton Plunkett received permission to form the Canadian Army Third Division Concert Party —named *The Dumbells* after the divisional insignia. After shaking the mud of Flanders off their hobnailed boots, *The Dumbells* continued to ride high for 10 golden years, in one successful revue after another. Upon their official formation, *The Dumbells* thereafter entertained the Canadian troops on a full-time basis.

In the latter part of 1918, they played a four-week engagement at the Coliseum in London, England, and on October 1st, they gave their first Canadian performance at the Grand Opera House in London, Ontario. It was so successful that impresario, Ambrose J. Small, booked the show for 16 weeks at the Toronto Grand Opera House. The performances were roaring successes, largely attended by servicemen and ex-servicemen who howled, for instance, when Red Newman came out in his old, dirty, ill-fitting, bedraggled uniform, with web gear askew, puttees undone, red wig sticking out under a battered helmet, and patiently searching for cooties. They cheered just to see him.

The Dumbells have been called the phenomenon of Canadian show-business—for here was a concentration of some of the best popular talent ever seen in this country. Such members as comedian Red Newman, ballad singer Al Plunkett, female impersonator Ross Hamilton, pianist and composer, Jack Eyre, Jock Holland, and Stan Bennett, plus many others, became nationally-known figures. They became internationally-known as well, when, in 1921, they invaded the United States, their show running for 12 weeks at the Ambassador Theatre on Broadway. However, Mert Plunkett used to tell the story of how *The Dumbells* were almost scuppered before they opened on Broadway. In the Princess Theatre in Montreal, they had used a joke about General Douglas MacArthur's famous Rainbow Division being the one that, quote, "came out after the storm was all over". Altho this killed the Canadian servicemen, it drew such violent and vociferous protest from a group of American convention wives in the audience that Dumbell's comedian, Ben Allen, didn't dare to appear again that night. Then in New York, on opening night, when everybody was tip-toeing around with fingers crossed, two stern females with blood in their eyes, caught Mert Plunkett and demanded if this was the Canadian show that went around insulting American fighting men. Plunkett piously assured them that the foul joke was in another soldiers' revue, and thus managed to get rid of them. As Capt. Plunkett recalled, shuddering at the memory, "If they had ever made a public fuss, we'd have closed that night, instead of running 12 weeks." As it turned out, they loved *The Dumbells* on Broadway, and the newspaper critics were flattering. *The Dumbells* succeeded in drawing capacity audiences in theatres and halls throughout Canada.

However in time, vaudeville died, and with it, *The Dumbells*, who disbanded in 1929. They're all gone now, but they will be remembered with great affection until the last of the "old sweats" passes from the scene to rejoin their comrades of *The Dumbells*.

Edward B. Moogk



Edward B. Moogk Head of the Recorded Sound Section, National Library of Canada.

Les Dumbells

Ils n'étaient pas seulement spectaculaires, ils étaient aussi sacrilèges, socialistes, romantiques, irrespectueux et profondément canadiens. Leur nom? *Les Dumbells*.

Les Dumbells sont nés dans le repli des tranchées pendant le première guerre mondiale près de Vimy, en France. Encereclé par la guerre, un groupe de soldats canadiens, sous le commandement de l'honorable capitaine Merton Plunkett, mit sur pied un spectacle de variétés lequel obtint beaucoup de succès. Ces soldats, qui n'ont jamais dépassé le grade de Sergent, aimaient rigoler et leurs amis adoraient les regarder.

Suite à leur succès initial, Merton Plunkett reçut la permission de former la troupe de spectacles de la 3ème division de l'armée canadienne, nommée *Les Dumbells* après la consignation de la division. Ayant secoué la boue de leurs bottes à caboche, *Les Dumbells* ont goûté à un succès renouvelé, de revue en revue, pendant dix scintillantes années. Formés officiellement, *Les Dumbells* ont diverti les troupes canadiennes sur une base régulière.

Vers la fin de 1918, ils ont obtenu un engagement d'un mois au Colisée de Londres, en Angleterre et le 1er Octobre, ils produisaient leur premier spectacle canadien au "Grand Opera House" à London, Ontario. Leur triomphe fut si intense que l'impresario Ambrose J. Small leur procura un contrat de 16 semaines au "Grand Opera House" de Toronto.

Leurs célèbres représentations attiraient en grande partie des militaires et des vétérans qui s'esclaffaient lorsque, par exemple, Red Newman surgissait dans son vieil uniforme sale, avec son accoutrement de travers, et sa perruque rouge sous un casque usé, et qui attendait patiemment des foulques. Ils s'égayaient seulement à le regarder. *Les Dumbells* furent proclamés le phénomène du "showbusiness" canadien puisqu'ils réunissaient une pléiade des plus grands talents du pays. Les membres tels que le comédien Red Newman, le chanteur lyrique Al Plunkett, l'expert en personification féminine Ross Hamilton, le pianiste et compositeur Jack Eyre, Jock Holland et Stan Bennett et plusieurs autres sont vite devenus des têtes d'affiches importantes. Puis ils commurent la renommée mondiale quand, en 1921, ils s'attaquèrent aux Etats-Unis en mobilisant leur troupe, pendant 3 mois, au "Ambassador Theatre" sur Broadway. D'autre part, Mert Plunkett a raconté plusieurs fois comment cet engagement sur Broadway a failli être dissout. Lors d'une représentation au théâtre Princess de Montréal, ils avaient fait une blague au sujet de la célèbre division "Rainbow" du Général Douglas Mac Arthur à l'effet qu'elle avait fait surface une fois que la tempête se soit calmée. Bien que des militaires canadiens y périrent, cett blague souleva dans l'auditoire des protestations si violentes de la part d'épouses de congressistes américains que le comédien Ben Allen n'a pas osé se produire ce soir là. Puis, le soir de la première à New York, alors que chacun se croisait les doigts, deux dames rébarbatives interceptèrent Mert Plunkett et lui demandèrent s'il s'agissait du spectacle canadien qui avait insulté les soldats américains. Plunkett tenta de les convaincre que cette plaisanterie de mauvais goût appartenait à une autre revue militaire puis s'en débarrassa. Frémissant à ce souvenir, le Capitaine Plunkett rapporte: "Si elles avaient provoqué une cohue générale ce soir là, nos 12 semaines se seraient par conséquent terminées sur-le-champ."

Au contraire, *Les Dumbells* firent sensation sur Broadway et les critiques de journaux furent très élogieuses. *Les Dumbells* attiraient des foules considérables partout sur leur passage au Canada.

Avec le temps, le vaudeville mourut entraînant dans sa chute funeste la disloquation des *Dumbells*, en 1929. Ils sont tous disparus mais demeurent vivants dans notre mémoire jusqu'à ce que le dernier de leurs membres quitte la scène pour rejoindre ses camarades des *Dumbells*.

Adaptation française: Loraine Cordeau

Side 1

"Red"Newman – O-O-O-OZONE (Carlton-Carter)
Red"Newman – MY OLD DUTCH
Red"Newman – MEDALS ON MY CHEST (Waite)
Albert Plunkett – AND HER MOTHER CAME TOO
"Jock"(Arthur)Holland – I WOULD IF I COULD (Parsons-Relsie-Tracey)
Stan Bennett – ARCHIBALD (Braham)
Capt. Plunkett's Overseas Orchestra – WINTER WILL COME (Plunkett)
Capt. M. W. Plunkett's Dumbell Orchestra – HORSEY! KEEP YOUR TAIL UP (Hirsch – Kaplan)
**Henry Burr – THE ROSE OF NO MAN'S LAND (Caddigan- Brannan)
"Sleepy" Hall's Melody Boys – GOOD-BYE BROADWAY, HELLO MONTREAL (Rose-Dixon-Warren)

Side 2

Al. Plunkett – O GEE! O GOSH! O GOLLY, I'M IN LOVE (Breuer-Olson-Johnson)
Stan Bennett – MY WORD (Sterndale-Bennett)
Ross Hamilton – DARLING I LOVE YOU
"Red" Newman and Charlie McLean – DIRTY WORK (Weston and Lee)
**John Charles Thomas – ROSES OF PICARDY (Weatherly-Wood)
**Edward Hamilton – PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG AND SMILE, SMILE, SMILE! (George Asat- Felix Powell)
**Harry Fay – IT'S A LONG WAY TO TIPPERARY (Jack Judge – H. Williams)
"Red" Newman – OH! IT'S A LOVELY WAR (Long-Scott)
Al. Plunkett – YUM-YUM-YUM-YUM (Weston-Lee-Harris)
"Red" Newman – CANADA FOR CANADIANS (Weston-Lee)
**Not members of The Original Dumbells

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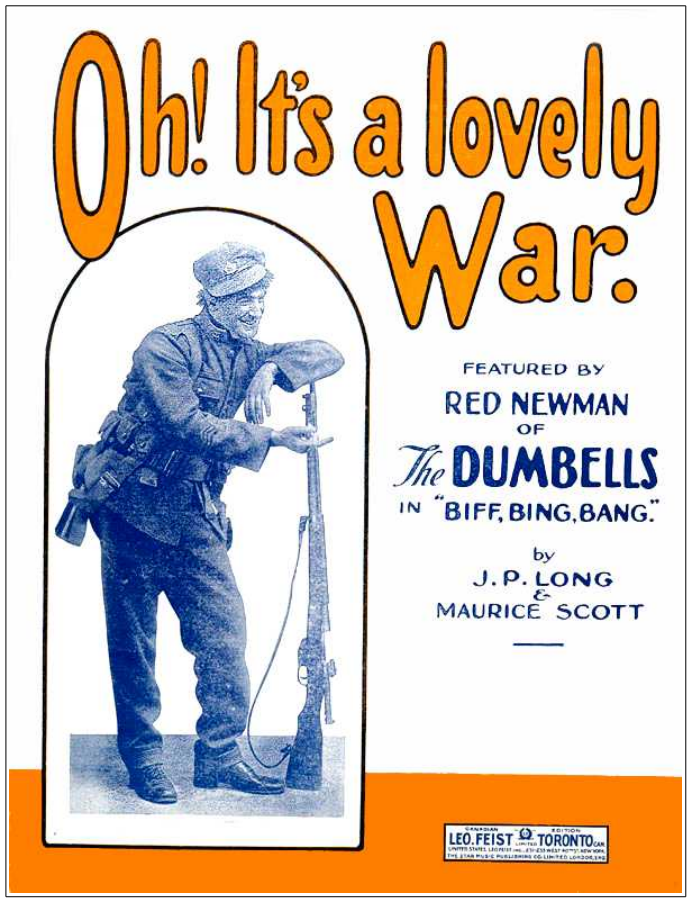
Oh It's a Lovely War

Oh, oh, oh, it's a lovely war,
Who wouldn't be a soldier,
eh? Oh, it's a shame to take the pay;
As soon as reveille is gone,
We feel just as heavy as lead,
But we never get up till the sergeant
Brings us breakfast up to bed.

Oh, oh, oh, it's a lovely war,
What do we want with eggs and ham,
When we've got plum and apple jam?
Form fours, right turn,
How shall we spend the money we earn?
Oh, oh, oh, it's a lovely war.

Up to your waist in water,
Up to your eyes in slush,
Using the kind of language,
That makes the sergeant blush.
Who wouldn't join the army?
That's what we all inquire;
Don't we pity the poor civilian,
Sitting beside the fire...



Åh, åh, åh, det er en dejlig krig

Åh, åh, åh, det er en dejlig krig,
Hvem ville ikke være en soldat,
Hva? Åh, det er en skam at tage hyren;
Så snart reveillen er blæst,
Føler vi os lige så tunge som bly,
Men vi står aldrig op før sergenten
Bringer os morgenmad på sengen.

Åh, åh, åh, det er en dejlig krig,
Hvad skal vi med æg og skinke,
Når vi har fået blomme og æble marmelade?
Dan grupper på fire, drej til højre,
Hvordan skal vi bruge de penge, vi tjener?
Åh, åh, åh, det er en dejlig krig,

Op til din talje i vand,
Op til dine øjne i sjap,
Bruge den slags sprog,
Der får sergenten til at rødme.
Hvem ville ikke slutte sig til hæren?
Det er, hvad vi alle spørge;
Må ikke vi ondt af den stakkels civile,
Som sidder ved siden af kaminen ...

Now it is virtually impossible to find contemporary peace music based on the war in the continental Europe, undoubtedly because of the extensive military censorship in all the belligerent countries which lasted throughout the war. I know of only one French poem from the beginning of the war. Lay Down the Arms! by Marcel Martinet from 1919.

Music composed in enemy territory were generally not played during the war.[27]

Når det nu er stort set umuligt at finde samtidig fredsmusik med afsæt i verdenskrigen i det kontinentale Europa, skyldes det uden tvivl den omfattende militære censur i alle de krigsførende lande som varede hele krigen. Jeg kender kun til et enkelt fransk digt fra krigens begyndelse. Ned med Vaabnene! af Marcel Martinet, i uddrag:

Fattigmand, Arbejder, Bonde,
Side om Side med dem,
der Er Skyld i din Elendighed,
med de Rige, med de Mægtige,
dem, der skød paa dig, naar du strejkede,
og bestemte hvilken Løn, du skulde leve af —
Side om Side med dem, der omkring deres Fabriker
byggede Kirker og Beværtninger for dig
og lod din Kone og dine Børn græde af Sult

27 Music Resource Guide. / United States Academic Decathlon, 2013 - The chapter on the music of World War One..- http://www.mrteverett.com/AcDec/Music-Resource-Guide.pdf

uden en Bid Brød paa Bordet —
Fattigmand, Arbejder, Bonde —
vil du Side om Side med de Rige og de Mægtige,
slaas imod de Plyndrede, de Undertrykte,
imod dine Brødre, imod dig selv? ...

Other continental protests against the war comes later, such as the French, La Butte Rouge, from 1919.

Musik komponeret i fjendeland blev som hovedregel ikke opført under krigen.

Andre kontinentale protester mod krigen kommer først senere, så som den franske, *La Butte rouge,* fra 1919.

Inside the UK the war created the battle of the ale and the bar as David Lloyd George's descided to stamp down on alcohol consumption during wartime, which he argued adversely impacted the rate of industrial and munitions production, both in terms of limiting licensing hours and in weakening the actual alcohol content of beer. Prices and taxes continued to rise and, with the introduction of price control in October 1917 for what was now termed 'Government Ale'. A somewhat similar situation in the spirits area emerged in Denmark.

Lloyd George's Beer

We shall win the war. We shall win the war.
As I said before, we shall win the war
The Kaiser's in a dreadful fury
Now he knows we're making it in every brewery
'Ave you read of it? 'Seen what's said of it?
In the Mirror and the Mail
It's a substitute, and a pubstitute
And it's known as Government ale, or otherwise

Chorus: Lloyd George's Beer. Lloyd George's Beer
At the brewery, there's nothing doing
All the water works are brewing
Lloyd George's Beer. It isn't dear
Oh they say it's a terrible war, oh Lor
And there never was a war like this before
But the worst thing that ever happened in the war
Is Lloyd George's Beer.

Buy a lot of it. All they've got of it
Dip your bread in it. Shove yer head in it.
From January till October

And I bet a penny that you'll still be sober
Get the froth off it. Make your broth with it
With a pair of mutton chops
Drown your dogs in it. Drops some frogs in it
Then you'll see some wonderful hops in that lovely stuff.

Chorus: Lloyd George's Beer. Lloyd George's Beer
At the brewery, there's nothing doing
All the water works are brewing
Lloyd George's Beer. It isn't dear
Said Haig to Joffre 'When affairs looked black
If you can't shift the beggars with your gas attack
Get your squirters out and we'll squirt the devils out
With Lloyd George's Beer.

I Storbritannien skabte krigen slaget om øl og værtshuse da David Lloyd George besluttede at nedbringe alkoholforbruget i krigstid, hvor han argumenterede at alkoholforbruget påvirkede mængden af industri-og ammunitionsproduktionen negativt, og krævede begrænsende åbningstimer og formindskelse af det faktiske indhold af øl alkohol. Priser og afgifter fortsatte med at stige, og med introduktionen af priskontrol i oktober 1917 for hvad var nu kaldes 'Regeringen øl' En noget tilsvarende situation på øl- og spiritusområdet opstod i Danmark.[28]

28 Cohen, Einar: Danmark under den store krig : En økonomisk oversigt. Gad, 1928 s. 118.

England 1914

Night stirs her inky finger in the water of the day,
The tired sun drops slowly in the sky.
And everywhere the gentle air hangs heavy with the day song
Evening calls the lamplight out to come
Children's wooden hoops go clattering down the street
Soon they're called inside, it's getting late.

The grand canal
Now splashed with red
Reflects on swallows wings.
The lamplighter knows the song the evening sings.

But the gas-lamps stand like soldiers
Hiss warnings to the wind
Their evening vespers prophecy a war.

The world divides
And men take sides
The spark bursts into flame
Nothing can be quite the same again.

Dog barks in the distance
Child cries in her sleep
Night waits for the dawn with baited breath.

The old school, the old rule
Rung out on a muffinman's bell[29]
The lamplighter has made his nightly call.

Dreams of hope and peace
Sent clattering down the streets
Empty like the promises they made.
The wars rage on, and different wrongs
Will someone please explain
That peace is not the lamplighter
'Cos he's not coming back again

---

29 "The Muffin Man" is a traditional nursery rhyme or children's song of English origin. It has a Roud Folk Song Index number of 7922.
Do [or "Oh, do"] you know the muffin man,
The muffin man, the muffin man,
Do you know the muffin man,
Who lives in Drury Lane?

England 1914

Natten rører hendes blæksort finger i dagens vand,
Den trætte sol synker langsomt på himlen.
Og overalt lyder i den blide luft dagens sang
Aften kalder på lampelyset
Børns træ bånd går raslende ned ad gaden
Snart kaldes de ind, det er ved at blive sent.

Den store kanal
Nu sprøjtet til med rødt
Reflekteres på svalernes vinger.
Lysmageren kender sangen aftenen synger

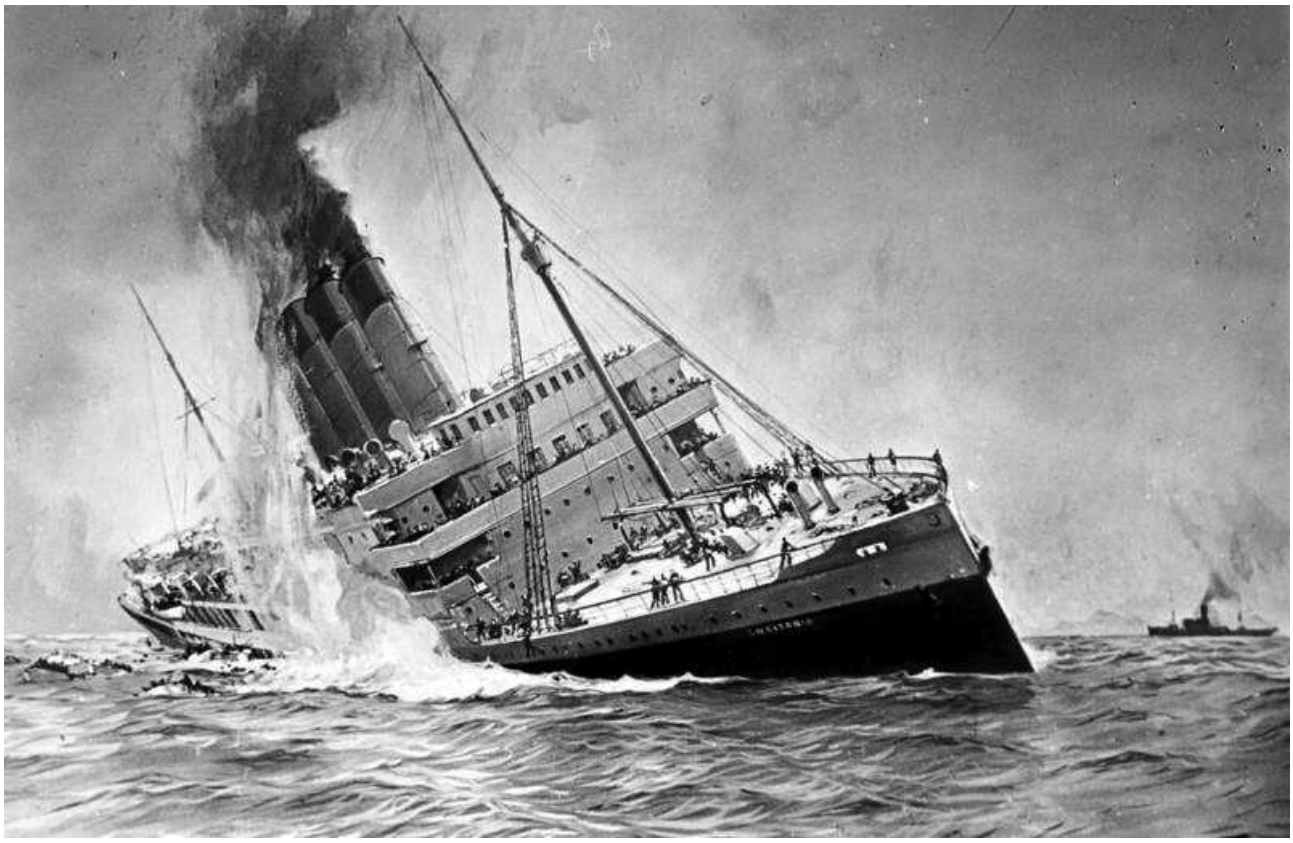
Men gadelygterne står som soldater
Hvæser advarsler til vinden
Deres aftensang forudsiger krig.

Verden deles
Og mænd tager side
Gnisten brister i flammer
Intet kan helt være det samme igen

Hund gøer i det fjerne
Barnet græder i søvne
Natten venter på daggry med tilbageholdt åndedræt

Den gamle skole, den gamle regel
Ringet ud med en kagemands klokke
Lysmageren har råbt sit natlige råb

Drømme om håb og fred
Sendt skramlede ned i gaderne
Tomme ligesom de løfter, de gjorde.
Krigene og forskellig uret raser videre,
Vil nogen venligst forklare
At lysmageren ikke er fred
Fordi han ikke kommer tilbage igen



America was formally neutral in the European war, but exported supplies and ammunition to the UK. The transportation was going on inter alia passenger ships. In May 9115 a German submarine lowers the English passenger ship RMS Lusitania[30] on its way from New York to Liverpool in the Irish Channel and more than half of the some 2,000 passengers and crew are killed.

Amerika var formelt set neutral i den europæiske krig, men eksporterede forsyninger og ammunition til Storbritannien. Transporten foregik bl.a. på passagerskibe. I maj 9115 sænker en tysk ubåd det engelske passagerskib RMS Lusitania på vej fra New York til Liverpool i den irske kanal og mere end halvdelen af de omkring 2000 pas-

30 The Lusitania ("Lucy"), the Shell Crisis and Special Intelligence. / : Patrick Bruskiewich - https://archive.org/details/TheLusitanialucyTheShellCrisisAndSpecialIntelligence

'On May 7th, 1915 a submarine of the German Imperial Navy sank the 32,000 tonne Maritime Fleet Auxiliary Lusitania off the south coast of Ireland. The sinking of this Cunard Line passenger ship resulted in the loss of some 1,200 men, women and children, including 118 Americans, and a number of Canadians as well. Lucy, as Lusitania was affectionately called by the British, was sunk by torpedoes fired at its beam within 20 km of the Old Head of Kinsale, Ireland. The Lusitania was in fact a Royal Navy Auxiliary Cruiser carrying passengers, as well as contraband. She was carrying shells and munitions from America to the UK.'

Horrors and atrocities of the great war, including the tragic destruction of the Lusitania, a new kind of warfare, comprising the desolation of Belgium, the sacking of Louvain, the shelling of defenseless cities, the wanton destruction of cathedrals and works of art, the horrors of bomb dropping, vividly portraying the grim awfulness of this greatest of all wars fought on land and sea, in the air and under the waves, leaving in its wake a dreadful trail of famine and pestilence.

- [Philadelphia, Printed by G. F. Lasher], 1915.- https://archive.org/details/horrorsatrocitie00mars

sagerer og besætningsmedlemmer omkommer.

When the Lusitania Went Down

The nation is sad as can be,
A message came over the sea,
A thousand more, who sailed from our shore,
Have gone to eternity.
The Statue of Liberty high
Must now have a tear in her eye,
I think, it's a shame,
Some one is to blame,
But all we can do is just sigh!

Some of us lost a true sweet-heart,
Some of us lost a dear dad,
Some lost their mothers, sisters and brothers,
Some lost the best friends they had.
It's time they were stopping this warfare,
If women and children must drown,
Many brave hearts went to sleep in the deep,
When the Lusitania went down.

A lesson to all it should be,
When we feel like crossing the sea,
American ships, that sail from our slips,
Are safer for you and me.
A Yankee can go anywhere,
As long as Old Glory is there,
Altho' they were warned,
The warning they scorned,
And now must cry in despair:

Da Lusitania gik ned

Nationen er så trist som overhovedet muligt,
En meddelelse kom over havet,
Et tusinde eller flere, der sejlede fra vores land,
Er gået til evigheden.
Frihedsgudinden den høje
Mål nu have en tåre i øjet,
Jeg synes, det er en skam,
Nogle har skylden,
Men alt, hvad vi kan gøre, er bare at sukke!

Nogle af os har mistet en ægte kæreste,
Nogle af os har mistet en kær far,
Nogle mistede deres mødre, søstre og brødre,
Nogle mistede de bedste venner, de havde.
Det er på tide, de stopper denne krigsførelse,
Hvis kvinder og børn skal drukne,
Mange modige hjerter kom til at sove i den dybe,
Da Lousitania gik ned.

En lektion til alle det skal være,
Når vi har lyst til at krydse havet,
Amerikanske skibe, der sejler sikkert fra os,
Er sikrere for dig og mig.
En Yankee kan rejse alle steder,
Så længe stjernebanneret er der,
Selv om de blev advaret,
Ringagtede de advarslen,
Og nu skal de græde i fortvivlelse

Keep the Home-Fires Burning ('Till the Boys Come Home) is a British patriotic First World War song composed in 1914 by Ivor Novello with words by Lena Gilbert Ford (whose middle name was sometimes printed as "Guilbert"). The song was published first as 'Till the Boys Come Home on 8 October 1914 by Ascherberg, Hopwood, and Crew Ltd. in London. A new edition was printed in 1915 with the name Keep the Home-Fires Burning. The song became very popular in the United Kingdom during the war, along with It's a Long Way to Tipperary. James F. Harrison recorded Keep the Home-Fires Burning in 1915, as did Stanley Kirkby in 1916. Another popular recording was sung by tenor John McCormack in 1917, who was also [one of] the first to record It's a Long Way to Tipperary in 1914. WIKI.[31]

31 Tunes from 1899 to 1913 : as introduced into "Cavalcade", part 1-2 solos, chorus & orch. cond. by Harry Bidgood Broadcast Twelve. Undated. Intro.: Soldiers of the Queen ; Goodbye Bluebell ; Soldiers in the park ; Goodbye Dolly Gray ; Everybody's doin' it now ; Alexander's Ragtime Band ; It's a long way to Tipperary ; There's a long, long trail ; Pack up your troubles ; Keep the home fires

Danish translation and recording 1915. Also recorded in English by Carl Alstrup (1877-1942): Till the boys come home : "Keep the home fires burning". Hamilton Jacksons Vise : af "Rödt og Hvidt" Odeon A 149067.

Keep the Home Fires Burning

They were summoned from the hillside
They were called in from the glen,
And the country found them ready
At the stirring call for men.
Let no tears add to their hardships
As the soldiers pass along,
And although your heart is breaking
Make it sing this cheery song:

Keep the Home Fires Burning,
While your hearts are yearning,
Though your lads are far away
They dream of home.

There's a silver lining
Through the dark clouds shining,
Turn the dark cloud inside out
'Til the boys come home.

Overseas there came a pleading,
"Help a nation in distress."
And we gave our glorious laddies
Honour bade us do no less,
For no gallant son of freedom
To a tyrant's yoke should bend,
And a noble heart must answer
To the sacred call of "Friend."

Skønne lyse tider kommer dog omsider (Naar I kommer hjem) er en britisk patriotisk sang fra første verdenskrig komponeret i 1914 af Ivor Novello med tekst af Lena Gilbert Ford (hvis mellemnavn var undertiden trykt som "Guilbert"). Sangen udkom først som 'Naar I kommer hjem den 8. oktober 1914 af Ascherberg, Hopwood, og Crew Ltd i London. En ny udgave blev trykt i 1915 med titlen Skønne lyse tider kommer dog omsider. Sangen blev meget populær i Storbritannien under krigen, sammen med Der er en lang vej til Tipperary. James F. Harrison indspillede Skønne lyse tider kommer dog omsider i 1915, og det samme gjorde Stanley Kirkby i 1916. En anden populær optagelse blev sunget af tenoren John McCormack i 1917, som også var [en af] den første til at indspille Der er en lang vej at Tipperary i 1914. WIKI.

burning ; Your King and country need you ; Dance little Lady ; Ol' man river ; Land of hope and glory.

ÅH, SIKKEN DEJLIG KRIG

DEN
ENGELSKE
MUSICAL

VELKOMMEN I

FOLKE
TEATRET

Dansk oversættelse og indspilning 1915 også indspillet på engelsk af Carl Alstrup (1877-1942): :Naar I kommer hjem. Hamilton Jacksons Vise: AF "Rödt og Hvidt" Odeon A 149.067.

Naar I kommer hjem

Oversætter Alfred Kjerulf.
Carl Alstrup med Kor og Ork. Akk. Gramophone 2-282849

Raabet gjalded over Vandet,
trængte ind i hvert et Hjem,
næppe kaldte Fædrelandet,
før de Unge-mødte frem!
Men naar de til Fronten drage,
let dem saa den tunge Gang.
Du i Stedet for at klage,
skal dem synge denne Sang:

Kære tapre Drenge.
bliv ej væk for længe!
Husk kun paa den gode Sag,
naar I gaar frem!

Skønne, lyse Tider
kommer der omsider!
Glæd Jer til den store Dag,
Naar I kommer hjem!

Over Havet naaed' Bønner:
Hjælp et Broderfolk i Nød!
Og vi gav de bedste Sønner,
som vor Ære os det bød!
Ingen kaldte os forgæves;
trædes Retten under:Fod,
glad vi ofrer, hvis det kræves.
alt vort bedste Hjærteblod.

The following song in Jutlandish was distributed by its Danish author Jeppe Aakjær (1866-1930) at the Jenle Folk Festival on August 1, 1915 one year after the war began. Program for the day: Jeppe Aakjær: "Denmark's new constitution and peace" Minister for the Interior Ove Rode: "About the work that must be done in the service of peace, when the war is over." Jeppe Aakjær's song: "Tell me, must we of to war?"

Tell Me, Must We Of To War?

Tell me, must we of to war?
Will it draw close to our door?
We are peasants for the Lord,
Therefore preferably live in peace.

Peace must come where something has to grow,
Peace on the field, peace in the barn.
Peace in the house and in the house of the king.
This is how a country is made up.

What the big got figured out
In a moment of hubris.
The small and tiny
Jostle with until they become gray

We will fight, but never war.
Fight it makes sense.
Fight gives strength, life and play.
The war strikes life and man to death

There are other things we have to do,
Also more than kneading our butter.
Make our country so beautiful and free,
So all thrives the best therein.

That must be our daily learning:
Unjust bread should no one taste,
No ride on any man's neck,
Same court in the farm and in the shed!

If a spine was curved with honor,
If one got too much to bear,
Help him a little, and once again;
Then others as well will come to help!

Recently, our law was made equal to all,
Such a law, we will keep.
If violated, then we'll strike a blow
Then they should be embarrassed thereby

Sej mæ, ska vi mej i Kri?

Sej mæ, ska vi mej i Kri?
Kan æ dryw wor Dar forbi?
Vi er Bønder for Worherr,
løwer derfor helst i Fred.

Fred mo te, hwor nøj ska grow,
Fred po Awer, Fred po Low;
Fred i Hus som Kongens Gord,
det er søen, en Land bestor!

Hwad de Stur fæk rejen nied
i en Ywbliks Kowtehied
kan de biel og bittesmo
krassel mej, te de blywr gro.

Vi vil Kamp, men aalle Kri.
Kamp det er der Mjenning i.
Kamp gir Kræfter, Lyw og Spel.
Kri slaar Lyw og Mand ihjel.

Der er andt, vi haar aa gjør,
ogsaa andt end ælt wor Smør:
Gjør wor Land saa skjøn og fri,
te dem bejst kund tryws deri.

Det mo vær wor dawle Lær:
Urets Brød mo ingen tær,
ingen Ridt paa naaen Mands Nakk,
liggud Ret i Gord og Brakk!

Hwis en Ryk bløw krum med Ær,
hwis en fæk formøj aa bær,
len en lidt, og lidt ijen;
dæ vil anner saa gi Len!

Nys wor Low bløw lig for aall,
søen en Low vil vi behold.
Krænkes den, saa slaar vi te,
saa de skal blyw legn derve!

Den følgende sang på jysk blev runddelt af forfatteren Jeppe Aakjær (1866-1930) ved Jenlefesten første august 1915 på årsdagen for krigens start. Dagens program.[32]
'Jeppe Aakjær: "Danmarks nye forfatning og freden"
Indenrigsminister Ove Rode: "Om det arbejde der må udføres i fredens tjeneste, når krigen er omme."
Jeppe Aakjærs sang: "Sej mæ, ska vi mej i Kri?". '

Sig mig, ska vi med i krig?

Danish translation by Frants Villadsen

Dansk oversættelse ved Frants Villadsen[33]

Sig mig, ska vi med i krig?
Kan den komme nær vor dør?
Vi er bønder for Vorherre,
lever derfor helst i fred.

Fred må til, hvor noget skal gro,
fred på ager, fred i lo
fred i hus og kongens gård
det er sådan, et land består.

Hvad de store fik regnet ud
i et øjebliks overmod
kan de små og bittesmå
mase med, til de bliver grå.

Vi vil kamp, men aldrig krig.
Kamp den er der mening i.
Kamp gir kræfter, liv og leg.
Krig slår liv og mand ihjel.

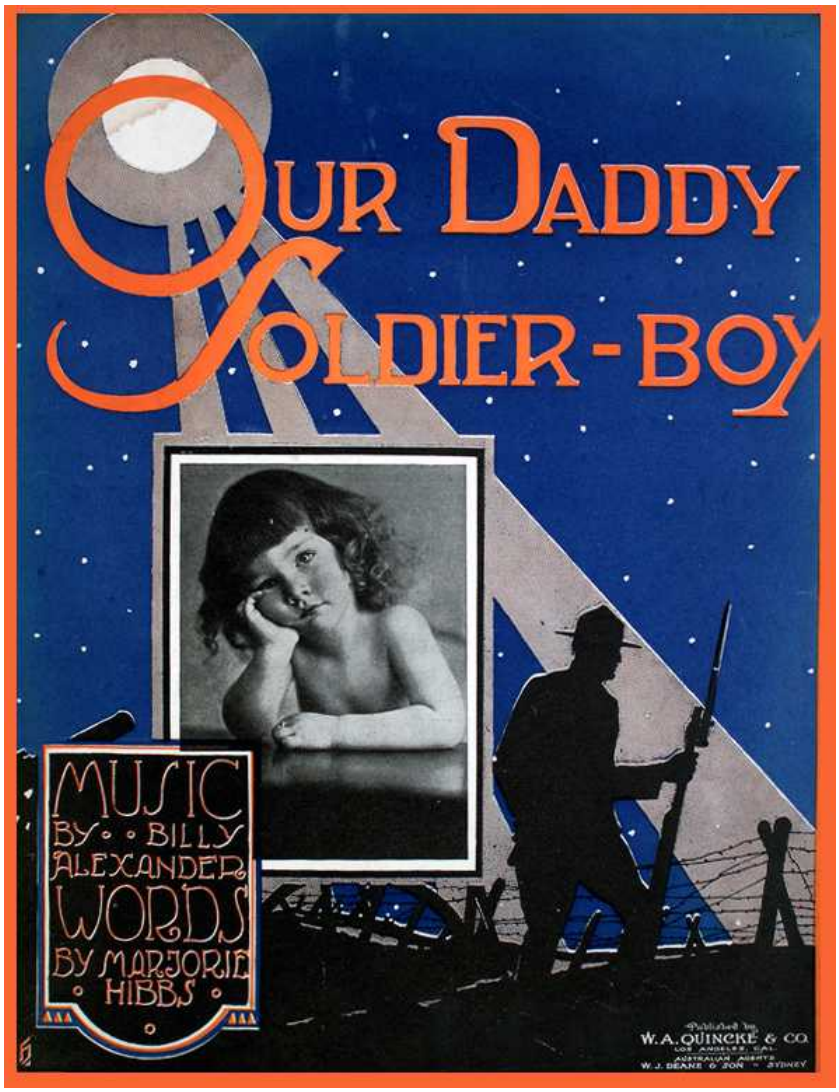
Der er andet, vi har at gøre,
også andet end ælte vort smør:
Gøre vort land så skønt og fri,
så alle bedst ku trivs deri.

Det må være vor daglige lære:
Urets brød skal ingen smage,
intet ridt på nogen mands nakke,
samme ret i gård og skur!

Hvis en ryg blev krum med ære,
Hvis man fik for meget at bære,
Hjælp ham lidt, og nok engang;
Så vil andre også kom til hjælp!

For nylig blev vor lov lige for alle,
sådan en lov vil vi beholde.
Krænkes den, så slår vi til,
så skal de blive forlegne derved

32 - http://www.jenle.dk/ATekst/XUnderTekst.asp?Find=11
33 - www.fredsministerium.dk



Men and children in war

In all the belligerent countries there were both conscripts as well as volunteer soldiers. The majority of the soldiers were young. From 18 years and up to the early twenties. They were skilled and unskilled workers and advanced students. The rank and file came from the lower classes and the officers came from the upper class. The soldiers were so young that they are in some of the songs called the children—and it created problems in the families when they were away from home. But even minor children were recruited as soldiers, Soldier Boy and the Forgotten Soldier Boy, from 1936.

Women In War

The children was partly musicians, trumpeters and drummers[34], the Ragtime Drummer. And, Do not Take My Darling Boy Away, protested Phillips and Helen Clark's pious mother of a boy in 1916, where the women would not have anything to say in the civilian life. The women had then neither voting- or electors rights, but some of them were still socially active and organized in political parties and peace movements such as the U.S., the Women's Peace Party and the Women's International League for Peace and Freedom, founded in the Dutch city of The Hague, in April 1915. Women were exempted from military service, but was heavily courted by the military-industrial complex, What an Army We'd Have If They Ever Drafted the Girls.[35]

34 Complete Instructive Manual for the Bugle, Trumpet, Drum: Containing the Signals and Calls Used in the United States Army, Navy, Marine Corps, Revenue Cutter, National Guard, and Boy Scouts' Service. New York: Carl Fischer, 1916.

35 War sirens: how the sheet music industry sold World War I. / : Kristin Griffeath, Candidate for the Master of Music Degree. University of Missouri-Kansas City, 2011.

Abstract: During World War I the U.S. Committee on Public Information (CPI) sponsored a national culture of war in posters, speeches, and films. Against this war-soaked cultural backdrop, the sheet music industry echoed the pervasive messages of the CPI, often using images of women to appeal to the American people. Connections between sheet music and CPI poster themes reflect the cultural

According to the then prevailing patriarchal mindset should they simultaneously be lovers, mothers, patriotic thinking breeding machines, buyers of up to several war bonds, That's a Mother's Liberty Loan – and even be participants in the war itself. Among other things, as workers in the defense industry, Sister Susie's Sewing Shirts For Soldiers – and volunteers as Red Cross nurses, the Girl Who Wears A Red Cross on here Sleeve, and Stay Down Here Where You Belong Mothers and Daughters, Wives.

The women were invited to sew and knit socks, shirts and bags for the freezing and poorly uniformed soldiers. It is possible, but still surprising that there was not sufficient military dress factories, maybe it was because the war came dumping as something of a surprise to some military planners, which included the humanitarian Red Cross organizations in this patriot production. One can thus observe that the Red Cross organizations in some of the belligerent countries accepted this and actively supported the military apparatus.[36] This employment policy also continued during World War II.

All men, women and children in the U.S. music prints and posters from this period are white. African-Americans, Native Americans and immigrants were not directly targeted for propaganda.

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dominance of war messages, and themes from various CPI-sponsored materials recur as motifs in the era's sheet music. The sheet music covers, lyrics, and musical cues reinforced prototypical roles for women during the war (from angelic nurses to flirtatious tomboy recruits) as established in the poster art, revealing a gendered cultural code. By purchasing sheet music and carrying it into their homes, American citizens literally bought into the war propaganda, heeding the siren call of the female imagery in CPI advertising to invest materially and emotionally in the war effort. Analysis of cover art, titles, lyrics, and musical examples highlights the use of archetypal images of women from poster and advertising traditions, suggesting that the sheet music industry was an unofficial partner of the CPI.

36 Bravely and Loyally They Answered the Call: St. John Ambulance, the Red Cross, and the Patriotic Service of Canadian Women During the Great War. / : Linda J. Quiney. History of Intellectual Culture, 2005. Volume 5:1. - ISSN 1492-7810 - http://www.ucalgary.ca/hic

Women's Voluntary Organizations in World War I. / : Jacqueline de Vries. Women, War & Society, 1914-1918, a Gale Digital Collection, eksempelvis, British Red Cross Needlework and Knitting Instructions for Volunteers

Wilkinson, Mary. "Patriotism and duty: the Women's Work Collection at the Imperial War Museum." The Imperial War Museum Review : 6,1991, s.31-37

Mænd og børn i krig

I alle de krigsførende lande var der både værnepligtige så vel som frivillige soldater. Størstedelen af soldaterne var unge. Fra 18 år og frem til begyndelsen af tyverne. De var faglærte og ufaglærte arbejdere og videregående studerende. De menige kom fra underklasserne og officererne kom fra overklassen. Soldaterne var så unge, at de i nogle af sangene blev kaldt *børn* – og det skabte problemer i familierne når de skulle bort hjemmefra. Men selv mindreårige børn blev rekrutteret som soldater, *Soldier Boy og the Forgotten Soldier Boy,* fra 1936.

Kvinder i krig

Børnene var bl.a. musikere, hornblæsere og trommespillere, *the Ragtime Drummer*. Og, *Don't Take My Darling Boy Away,* protesterede Phillips og Helen Clarks fromme mor til en dreng i 1916., hvor kvinderne ellers ikke havde noget at skulle have sagt i det civile liv. Kvinderne havde dengang hverken stemme— eller valgret, men nogle af dem var alligevel socialt aktive og organiseret i politiske partier og fredsbevægelser så som det amerikanske, Kvindernes Fredsparti og Kvindernes Internationale Liga for Fred og Frihed, der blev grundlagt i den hollandske by, Haag, i april 1915. Kvinderne var fritaget for militær værnepligt, men var dog stærkt ombejlede af det militær— industrielle kompleks, *What an Army We'd Have If They Ever Drafted the Girls*.

Ifølge den dengang herskende patriarkalske tankegang skulle de på samme tid være være kærester, mødre, fædrelandstænkende fødemaskiner, købere af op til flere krigsobligationer, *That's a Mother's Liberty Loan* — og endda være deltagere i selve krigen. Bl.a. som arbejdere i våbenindustrien, *Sister Susies Sewing Shirts For Soldiers* — og som frivillige Røde Kors sygeplejersker, t*he Girl Who Wears A Red Cross on Her Sleeve,* samt *Stay Down Here Where You Belong* og *Mothers Daughters, Wives.*

Kvinderne blev opfordret til at sy og strikke sokker, skjorter og tasker til de frysende og dårligt uniformerede soldater. Man kan i det stille undre sig over, at der ikke var tilstrækkelige militære klædefabrikker, måske var krigen kommet dumpende som noget af en overraskelse for nogle af de militære planlæggere som inddrog de humanitære Røde Kors organisationer i denne patriotiske produktion. Man kan altså konstatere at Røde Kors organisationerne i visse af de krigsførende lande accepterede dette og aktivt støttede militærapparatet.

Alle mænd, kvinder og børn i de amerikanske nodetryk og plakater fra denne periode er hvide. Afroamerikanerne, indianere og indvandrere var ikke direkte målgrupper for propaganda.
Denne beskæftigelsespolitik fortsatte også under anden verdenskrig.[37]

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37 Make Mend For Victory: The Spool Cotton Company, 1942.
- http://archive.org/details/MakeMendForVictory
Makeovers From Men's Suits: U.S. Department of Agriculture

Arthur Fields (6 August 1888 – 29 March 1953)[38]

'He was born Abe Finkelstein in Philadelphia to Mortimer and Elizabeth Finkelstein. He spent most of his early years in Utica, New York, singing solos as a boy in church. He was a professional singer by age 11 or so, singing illustrated songs with Ray Walker at Wackie's moving picture house, Coney Island. Around age 17 he toured with the Guy Brothers Minstrel Show.

Fields also supplied lyrics to "It's A Long Way to Berlin But We'll Get There" (music was by Leon Flatow), which he recorded for Edison and Columbia. The Columbia label (A2383) gives only Flatow credit for writing the song, following the practice of listing composer but not lyricist. The cover of the November 1917 issue of Edison Amberola Monthly features a photograph of Fields, and page 12 states, "At a recent benefit performance at the New York Hippodrome three copies of 'It's a Long Way to Berlin but We'll Get There,' by Arthur Fields, brought $500, $50 and $50. The proceeds were turned over to a relief fund."

Fields collaborated with Morse on "When I Get Back To My American Blighty," sung by Fields on Victor 18495, issued in October 1918.

The baritone recorded many songs of a topical nature. "Stay Down Where You Belong" fit the country's anti-war mood in late 1914 and 1915 (in it, the devil urges his son to remain "down below"--in Hell--rather than venturing up to the earth's surface, where Europeans were fighting viciously), and when America was later engaged in the European conflict, Fields cut songs that reflected that change. Interestingly, the popular "Let's Bury The Hatchet" on Columbia A2617 at first seems to call for peace until the title line is completed in the song's chorus: "Let's bury the hatchet in the Kaiser's head." This remained in Columbia's catalog even after the war was over.

A song associated with the singer is Bob Carleton's 1918 tune "Ja-Da,"

- http://archive.org/details/MakeoversFromMensSuits

38 Tim Gracyk. In: Encyclopedia of Popular American Recording Pioneers: 1895-1925.

which Fields recorded for Victor, Columbia, Edison, and other companies. Victor originally announced to dealers in an advance list of records printed on December 31, 1918, that "Ja-Da" would be issued in March 1919 on the "B" side of Victor 18522, with the "A" side featuring Fields singing a comic stuttering song titled "Oh Helen!" (the list calls it "a good successor to Geoffrey O'Hara's 'K-K-K-Katy'"). "Ja-Da" in fact was issued on 18522 but Billy Murray's "Alcoholic Blues" was on the "A" side.

In 1918, as America suffered its heaviest casualties in Europe, Fields recorded mostly songs that reflected America's involvement in the European conflict. They were incredibly popular and remained available into the 1920s, a few available as late as 1925.

Fields had enjoyed moderate success as a recording artist from 1915 to 1917 but was prominent in 1918 and 1919. Whereas the May 1918 Victor catalog listed only Fields' "Along Came Ruth" and offers no biographical lines, the 1919 catalog lists five more selections, including "When I Send You A Picture of Berlin" (18474) and "Oui, Oui, Marie" (18489). Irving Kaufman recorded a competing version of "Oui, Oui, Marie" on Columbia A2637, but Fields' version proved the more popular. Fields also recorded it for Pathe 20424.

Victor's 1919 catalog states, "When America entered the war, [Fields] promptly placed himself at the service of his country, and did great work in recruiting the old Seventy-first Regiment." He became exclusive to Emerson beginning in September 1919 and was never afterwards an important Victor artist, but Victor for a few years afterwards kept in its catalog the older Fields records that refer to the war. Victor's 1922 catalog lists fifteen titles sung by Fields and adds the cryptic line, "He has gained honestly the great reputation he now enjoys." The last Victor recording featuring Arthur Fields as solo artist was issued in December 1921, "Who'll Be The Next One (To Cry Over You)?" (18821).

Fields recorded for Columbia from 1914 to 1919, and Columbia kept his discs in its catalog for a few years after he ceased recording for the company, offering fifteen titles sung by Fields in its 1921 catalog, two of which duplicated titles that Fields also cut for Victor--the popular "Ja Da" and Irving Berlin's "Oh How I Hate To Get Up In The Morning."

Columbia identified the singer as Eugene Buckley when it issued in July 1918 his performances of "K- K-K-Katy" and "Good Morning Mr. Zip-Zip-Zip" on A2530, the label identifying each song as a "camp song," the two songs being genuinely popular among soldiers. Columbia's use of a pseudonym for the singer at this time is puzzling since in July it also issued "The Yanks Started Yankin'" coupled with "Hunting the Hun" (A2528), with credit given to Arthur Fields. The name Buckley was again used in February 1919 with the release of "Would You Rather Be A Colonel With An Eagle On Your Shoulder, Or A Private With A Chicken On Your Knee?" (A2669)--the reverse side is credited to Arthur

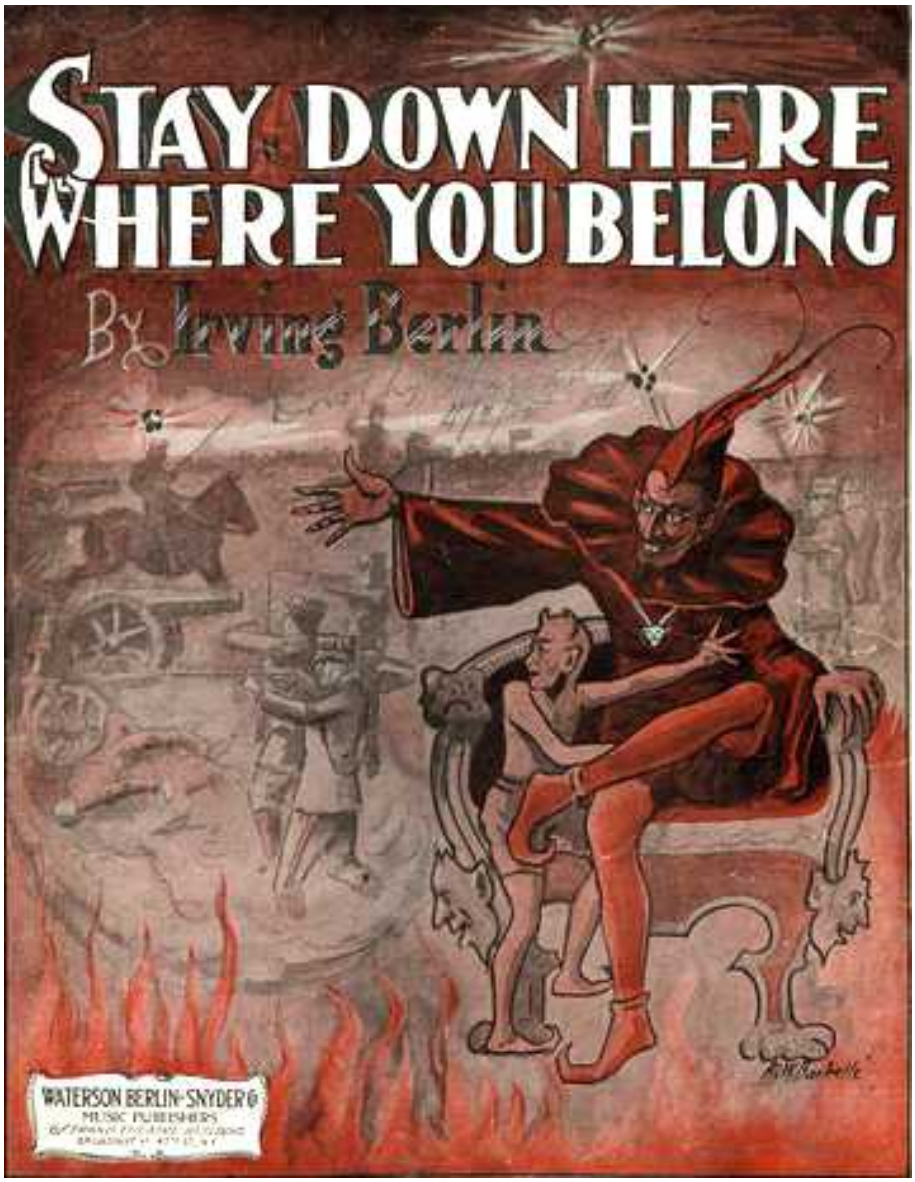
Fields and the Peerless Quartet. (Field cut the same song for Pathe 22018, and credit is given to Arthur Fields.)

He was among the first to record for the new Aeolian-Vocalion label. A catalog issued in 1918 by the Aeolian Company states, "Those who have enjoyed Arthur Fields' agreeable voice in vaudeville productions will be interested in his first Vocalion records, which include two clever patriotic song-hits of his own composition--'It's A Long Way To Berlin, But We'll Get There' (Fields-Flatow) and 'Throw No Stones" (Fields-Morse). Mr. Fields is a member of the 71st Regiment, and has been featuring these selections in a recruiting campaign for the State – assisted by several other enlisted stage favorites and fifty soldiers."

Another song from the World War I era that Fields helped popularize was Walter Donaldson's "How 'Ya Gonna Keep 'em Down on the Farm?" (Victor 18537). Fields' Victor disc competed with Nora Bayes' version on Columbia. Victor backed Fields' "How 'ya Gonna Keep 'Em Down on the Farm" with a title that opens in a similar way: "How Are You Goin' to Wet Your Whistle?," a song about prohibition sung by Billy Murray.

Fields recorded many titles for Pathe, including Dreyer's "When I Send You A Picture of Berlin" (20413), Meyer's "If He Can Fight Like He Can Love, Good-Night Germany!" (20391), Moret's "Mickey" (22077), and "You'll Find Old Dixie Land in France" (20445).'

I 1918, da Amerika led sine hårdeste tab i Europa, indspillede Fields hovedsageligt sange, der afspejlede Amerikas deltagelse i den europæiske konflikt. De var utroligt populære og var til salg i 1920erne, et par var til salg så sent som i 1925.



Stay Down Here Where You Belong

Down below[39]
Down below
Sat the Devil talking to his son
Who wanted to go
Up above
Up above
He cried, "It's getting too warm for me down here and so
I'm going up on Earth where I can have a little fun".

39 Stay Down Here Where You Belong written by Irving Berlin in 1914 is also recorded on the American Tiny Tim's (1932-1996) first LP God Bless Tiny Tim from 1968.

The Devil simply shook his head and answered his son:

Stay down here where you belong
The folks who live above you don't know right from wrong.

To please their kings they've all gone out to war
And not a one of them knows what he's fighting for.

Way up above they say that I'm a Devil and I'm bad
Kings up there are bigger devils than your dad.

They're breaking the hearts of mothers
Making butchers out of brothers
You'll find more hell up there than there is
down below.
Kings up there
They don't care
For the mothers who must stay at home
Their sorrows to bear
Stay at home
Don't you roam
Although it's warm down below,
you'll find it's warmer up there
If e'er you went up there, my son,
I know you'd be surprised
You'd find a lot of people are not civilized.

Bliv hernede, hvor du hører til

Nedenfor
Nedenfor
Sad Djævelen og talte med sin søn
Som ønskede at gå
Ovenpå
Ovenpå
Han råbte, "Det bliver for varmt for mig hernede og så
Tager jeg op på Jorden, hvor jeg kan få lidt sjov ".
Djævelen rystede simpelthen på hovedet og svarede sin søn:

Blive hernede, hvor du hører til
De folk, der bor ovenpå kender ikke forskel på godt og ondt.

For at behage deres konger, er de alle gået i krig
Og ikke en af dem ved, hvad han kæmper for.

Ovenpå siger de, at jeg er en Fanden og jeg er slem
Kongerne ovenpå er større djævle end din far.

De sårer mødres hjerter
Gør brødre til slagtere
Du oplever mere helvede deroppe end der er hernede.

Kongerne ovenpå
De er ligeglade
Med de mødre, der må blive hjemme
Bære deres sorger
Bliv hjemme
Du må ikke strejfe om
Selvom det er varmt hernede, vil du finde det er varmere ovenpå
Går du nogensinde derop, min søn, ved jeg, du vil blive overrasket
Vil du opdage en masse mennesker ikke er civiliserede.

Mothers, Daughters, Wives

The first time it was fathers
the last time it was sons
And in between your husbands
marched away with drums and guns
And you never thought to question
you just went on with your lives
because all they'd taught you who to be
was mothers, daughters, wives.

You can only just remember
the tears your mothers shed
As they sat and read the papers
through the lists and lists of dead
And the gold frames held the photographs
that mothers kissed each night
And the doorframes held the shocked
and silent strangers from the fight

And it was 21 years later
with children of your own
The trumpet sounded once again
and the soldier boys were gone
And you drove their trucks and made their guns
and tended to their wounds
And at night you kissed their photographs
and prayed for safe returns

And after it was over
you had to learn again
To be just wives and mothers
when you'd done the work of men
So you worked to help the needy
and you never trod on toes
And the photos on the pianos
struck a happy family pose

Then your daughters grew to women
and your little boys to men
And you prayed that you were dreaming
when the call-up came again
But you proudly smiled and held your tears
as they bravely waved goodbye
And the photos on the mantelpieces
always made you cry

And now your growing older
and in time the photos fade
And in widowhood you sit back
and reflect on the parade
Of the passing of your memories
as your daughters change their lives
Seeing more to our existence
than just mothers, daughters, wives

chorus

And you believed them

Hustru Datter Mor

gendigtet af Bente Kure

Første gang gik fædrene, sønner sidenhen
Krigen indimellem hentede jeres ægtemænd
men i kendte jeres pladser: Hustru, datter, mor
så i stilled' ingen spørgsmål mens i pløjed' deres jord

I kan svagt erindre stemningen, mødre brast i gråd
læsten listen over faldne mænd og deres heltedåd
Et billed rammed ind i guld blev trykket mod et bryst
De tavse mænd med tomme øjne stod og lytted' tyst

Many mothers protested against the conscription.

As part of the U.S. war preparations were all conscientious objector organizations' activities criminalized, for reasons of national security.[40]

40 Amnesty and Pardon for Political Prisoners. / : United States Congress. Senate. Committee on the Judiciary, Thomas Sterling. — Washington : Govt. print. off., 1921. — 213 s. ; Including WWI Draft cases, Convictions, Date of sentence and Judgment s. 107 ff.).
— http://archive.org/details/amnestyandpardo00stergoog
The Congress in 1920 provides amnesty for political crimes committed in the United States during the World War. All known conscientious objector cases and their convictions are recorded herein.
Kongressen giver i 1920 amnesti for politiske forbrydelser begået i USA i forbindelse med verdenskrigen. Alle kendte militærnægtersager og deres domme er registreret heri.

Don't Take My Darling Boy Away

A mother was kneeling to pray.
For loved ones at war far away.
And there by her side,
her one joy and pride,
knelt down with her that day.

Then came a knock on the door.
Your boy is commanded to war.
»No Captain please, here on my knees,
I plead for one I adore«.

Don't take my darling boy away from me,
Don't send him off to war.
You took his father and brothers three,
Now you've come back for more.

Who are the heroes that fight your war?
Mothers who have no say.
But my duty's done
so for god's sake leave one!
And don't take my darling boy away...

Mange mødre protesterede mod indkaldelserne.

Som et led i de amerikanske krigsforberedelser blev alle militærnægterorganisationers aktiviteter kriminaliseret, af hensyn til statens sikkerhed.

Tag ikke min elskede dreng væk fra mig

En mor lå på knæ for at bede.
For kære i krig langt væk.
Og der ved hendes side, hendes ene glæde og stolthed,
knælede ned med hende den dag.

Så kom en banken på døren.
Din dreng er befalet i krig.
"Nej kaptajn, venligst, her på mine knæ,
Jeg taler for en jeg elsker. "

Du må ikke tage min elskede dreng væk fra mig,
Må ikke sende ham i krig.
Du tog hans far og brødre tre,
Nu er du kommet tilbage efter mere.

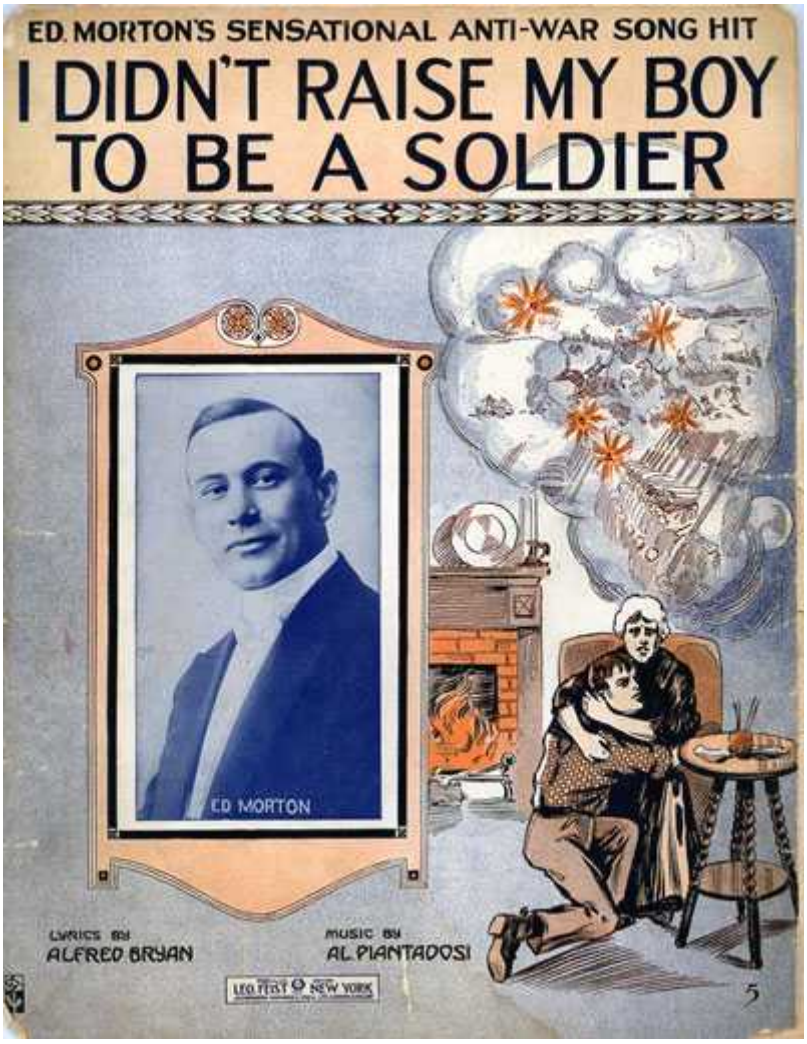
Hvem er heltene, der kæmper din krig?
Mødre, der ikke har noget at sige.
Men min pligt det er, for guds skyld efterlad en!
Og tag ikke min elskede dreng bort...

A few years before had the Peerless Quartet, the Beatles of that time been singing I Didn't Raise My Boy To Be A Soldier, while the U.S. was still neutral in the war and the cause of peace was still popular.

Many listened to the message that was sold in more than 700,000 copies during the summer where the record also became known in the British colonies Australia and in Canada. Thus, though it was a commercial success of the big, the record company Victor pulled the record from the stores in April 1917, shortly before the U.S. entered the war. While the Vietnam War raged, the song was recorded by Eli Radish Band on the LP: I didn't raise my boy to be a soldier. The patriots protested: I did not raise my son as a soldier, but he does it anyway and I did not raise my son as a coward, are some of the contrasted titles.

Et par år før havde the Peerless Quartet[41], datidens the Beatles, sunget *I Didn't Raise My Boy To Be A Soldier*, mens USA stadig var neutral i verdenskrigen og fredssagen stadig var populær.

41 Peerless, den uovertrufne, Kvartetten, oprindeligt dannet i 1890 som Columbia Male kvartetten, fik stor succes begyndende i 1902 med en besætning af tenorerne Henry Burr og Albert Campbell, barytonen Steve Porter og bassangeren Tom Daniels. I 1906, afløste Frank Stanley Daniels, og han blev både forsanger og manager. Arthur Collins afløste Porter i 1909. Efter Stanley død i 1910, blev John Meyer ny bas med Burr som ny leder af sanggruppen. Collins forlod kvartetten i slutningen af 1918 og blev efterfulgt af Frank Croxton. Burr-Campbell-Meyer-Croxton besætningen forblev intakt til 1925, hvor Burr danner en ny Peerless kvartet med tre nye medlemmer indtil gruppens endelige opløsning i 1928. Gruppen indspillede i alt omkring 500 numre, altså cirka 250 grammofonplader.



I Didn't Raise My Boy To Be A Soldier

Ten million soldiers to the war have gone[42]
Who may never return again,
Ten million mothers' hearts must break
For the ones who died in vain.
Head bowed down in sorrow
In her lonely years
I hears a mother murmur thro' her tears.

I didn't raise my boy to be a soldier
I brought him up to be my pride and joy
Who dares to place a musket on his shoulder
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles

42 I Didn't Raise My Boy To Be A Soldier is also recorded in an instrumental version by the Victor Military Band 1915 Victor 35438 ; C-15761/2.

It's time to lay the sword and gun away,
There 'll be no war today
If mothers all would say:
»I didn't raise my boy to be a soldier.«

What victory can cheer a mother's heart
When she looks at her blighted home?
What victory can bring her back
All she cared to call her own?
Let each mother answer
In the years to be
Remember that my boy belongs to me!

Jeg har ikke opdraget min dreng til at være soldat

Ti millioner soldater til krigen er gået
Som måske aldrig vender tilbage igen,
Ti millioner mødres hjerter skal knuses,
For dem, der døde forgæves.
Bøjet hoved ned i sorg,
I sine ensomme år,
Hører jeg en mor mumle tårekvalt

Jeg har ikke opdraget min dreng til at være soldat
Jeg opdrog ham til at være min stolthed og glæde
Hvem vover at placere en musket på hans skulder
At skyde andre mødres yndlingsdreng?
Lad nationerne mægle deres fremtidige problemer
Det er tid til at lægge sværdet og pistolen væk,
Der vil ikke være nogen krig i dag
Hvis mødre alle ville sige:
"Jeg har ikke opdraget min dreng til at være en soldat."

Hvilken sejr kan glæde en mors hjerte,
Når hun ser på sin ødelagte hjem?
Hvilken sejr kan bringe hende tilbage,
Alt hun holdt af at kalde sin egen?
Lad hver mor svare.
I de kommende år,
Husk, at min dreng tilhører mig!

Mange lyttede til budskabet, der blev solgt i mere 700.000 eksemplarer i løbet af sommeren, hvor grammofonpladen også blev kendt i de britiske kolonier Australien og Canada. Selv om det således var en kommerciel succes af de store, trak pladeselskabet Victor pladen fra butikkerne i april 1917, kort før USA gik ind i krigen. Mens Vietnamkrigen rasede blev sangen genindspillet af Eli Radish Band på Lp'en: I didn't raise my boy to be a soldier. Patrioterne protesterede: Jeg har ikke opdraget min søn som soldat, men han gør det alligevel og jeg har ikke opdraget min søn som kujon, er nogle af titlerne på modspillet.

This song is also found in a contemporary Australian edition of a text protesting against the British Empire's war participation. The Australian version has more verses than the original American.

Denne sang findes også i en samtidig australsk udgave med en tekst som protesterer mod Det britiske imperiums krigsdeltagelse. Den australske udgave har flere vers end den den originale amerikanske.

Baggrunden for den australske udgave er den at i 1915 turnerede kvindesagsforkæmperne Vida Goldstein (1869-1949), Adela Pankhurst (1885-1961) og Cecilia John (1877-1955)[43], rundt i Australien for at oprette nye afdelinger af the Women's Peace Army / Kvindernes Fredshær. Cecilia John, en berømt kontraalt, åbnede ofte møderne med en velkendt antikrigs sang, som blev anset for at være en så effektiv erklæring imod krig, at det blev forbudt under krigens censur regler[44] som "til skade for den

43 'Concerned about the indoctrination of children with militaristic ideas, she formed the Children's Peace Army. She also campaigned on behalf of unemployed women and with Ina Higgins, sister of H. B. Higgins, she ran a women's farm at Mordialloc, the Women's Rural Industries Co. Ltd. In 1916 the Woman Voter reported Cecilia's attendance at a rape trial in support of the victim...

Cecilia's pacifist activities were carefully monitored by military intelligence. Although she was never arrested, her letters were opened and her home searched. She often sang at anti-war meetings and was once charged and convicted for failing to keep the aisles clear. She sang 'I didn't raise my son to a soldier' to such effect that the song was banned. The Woman Voter suffered heavy censorship and armed soldiers once threatened to seize the printing equipment of the Women's Peace Army'.

Patricia Gowland, 'John, Cecilia Annie (1877–1955)', Australian Dictionary of Biography, National Centre of Biography, Australian National University,

- http://adb.anu.edu.au/biography/john-cecilia-annie-6849/text11861, accessed 7 July 2013

44 An [Australian] Act to amend the War Precautions Act 1914.

frivillige rekruttering af soldater"[45]. Sangen er bl.a. publiceret i tidsskriftet, Woman Voter, 25 November 1915 og den er indspillet af den skotske folkesanger Hamish Imlach (1940-1996), i 1985. Den australske forfatter er ukendt.

Det første vers i de to versioner er identiske og springes over her.

I didn't raise my son to be a soldier
I brought him up to be my pride and joy
Who dares to put a musket on his shoulder
To shoot another mother's darling boy
Why should he fight in someone else's quarrels
It's time to throw the sword and gun away
There would be no war today
If the nations all would say
No I didn't raise my son to be a soldier.

I didn't raise my son to be a soldier
To go fighting in some far-off foreign land
He may get killed before he's any older
For a cause that he will never understand
Why should he fight another rich man's battle
While they stay at home and while their time away
Let those with most to lose
Fight each other if they choose
For I didn't raise my son to be a soldier.

I didn't raise my son to be a soldier
To go fighting heathens round the Horn
If God required to prove that boys are bolder
They'd have uniforms and guns when they were born
Why should we have wars about religion
When Jesus came to teach us not to kill
Do Zulus[46] and Hindoos
Not have the right to choose
For I didn't raise my son to be a soldier.

I didn't raise my son to be a soldier
I raised him up to be a gentleman
To find a sweet young girl and love and hold her
Bring me some grandchildren when they can
Why can't we decide that the Empire

45 How To Defeat Conscription : A Story of The 1916 And 1917 Campaigns In Victoria By Bertha Walker. / : Anti Conscription Jubilee Committee, [Northcote, Vic.] : 1968.
- http://www.cpa.org.au/resources/classics/solidarityforever.pdf

46 Reference til australierne deltagelse i Boerkrigen i Sydafrika, 1898-1902. Kontinentets første deltagelse i en krig, hvilket var i nogenlunde frisk erindring hos et flertal af befolkning som var imod indførelsen af almindelig værnepligt i landet.

Is just as large as it requires to be
And I'd rather lose it all
Than to see my laddie fall
For I didn't raise my son to be a soldier.

Jeg havde ikke opdraget min søn til at være soldat,
At gå kamp i et fjernt, fremmed land,
Han kan blive dræbt, før han er gammel,
For en årsag, han aldrig vil forstå,
Hvorfor skulle han kæmpe en anden rig mands kamp?
Mens de bliver hjemme, og mens deres tid rinder ud,
Lad dem med mest at tabe,
Bekæmpe hinanden, hvis det er det, de vælger.
For jeg ikke opdraget min søn til at være soldat.

Jeg havde ikke opdraget min søn til at være soldat,
Bekæmpende hedninge ved Afrikas Horn
Hvis Gud forpligtet til at påvise, drenge er modige
Ville de have uniformer og geværer, når de blev født
Hvorfor skal vi have krige om religion?
Når Jesus kom for at lære os ikke at slå ihjel?
Har Zuluerne og Hinduerne
Ikke ret til at vælge?
For jeg ikke opdraget min søn til at være soldat.

Jeg ikke opdraget min søn til at være soldat.
Jeg opdrog ham til at være en herre
For at finde en sød ung pige og elske og have hende
Skaffe mig nogle børnebørn, når de kan
Hvorfor kan vi ikke beslutte, at imperiet
Er lige så stort som det skal være
Og jeg vil hellere tabe det hele
End at se min knægt falde
For jeg ikke opdraget min søn til at være soldat.

How many soldiers who participated in World War I is not known for various reasons. Some war archives have over the years been destroyed, but a conservative estimate says about 65 million. Everyone thought thrilled at the time that the war would be short-lived and that they all wanted to win it. Many signed on to be heroes and come home, promised richly rewarded with large quantities of booty.

When You Come Back

When you come back, yes, when you come back,
You'll hear the Yankee cry, "Ata boy, Jack!"
And when you return remember to bring
Some little thing that you get from the king,
And drop me a line from Germany,
Do, Yankee Doodle, do;
When you come back, And you will come back,
There's the whole world waiting for you.

Hvor mange soldater der deltog i første verdenskrig vides af forskellige årsager ikke. Nogle krigsarkiver er i tidens løb blevet ødelagt, men et forsigtigt skøn siger omkring 37 millioner. Alle troede begejstret i samtiden, at krigen ville være kortvarig og at de alle ville vinde den. Mange mønstrede for at være helte og komme hjem, lovet rigt belønnet med stort krigsbytte.

Når du kommer tilbage

Når du kommer tilbage, ja, når du kommer tilbage,
Vil du høre Yankeerne råbe: "På tide knægt, Jack!"
Og når du vender tilbage, husk at medbringe
En lille ting, som du får fra kongen,
Og send mig en linje fra Tyskland,
hellere end gerne, Yankee Doodle, hellere end gerne;
Når du kommer tilbage, og du vil komme tilbage,
Ligger hele verden åben for dig.

Some more realistic feared that the war would be long, I may be gone for a long, long time, it is worried in 1917.

For the Americans the was going on, Over There, and preferably without thinking too much on the great personal cost of pacification. The past tense form of the sentence, Make your daddy glad to have had such a lad, probably should have gotten someone to wonder The title of the song probably derives from a war depiction from the western front with the subtitle, War Scenes On the Western Front, which appeared in New York in 1914, written by Arnold Bennett. There are now, according to the Congress Library's music department 78 known recordings of the song. Later, Over There, appears in Yankee Doodle Dandy, a 1942 American biographical musical film about the composer George M. Cohan, known as "The Man Who Owned Broadway”.

TIL GEVÆR
(I·GEVÆR)
TEKST:
HENRIK·DAHL
(OVER·THERE)
AMERIKANSK·MARSCH
AF
GEO.M.COHAN
MARINE
FORLAGETS·EJENDOM·FOR·SKANDINAVIEN·&·FINLAND
SKANDINAVISK · MUSIKFORLAG
KJØBENHAVN.
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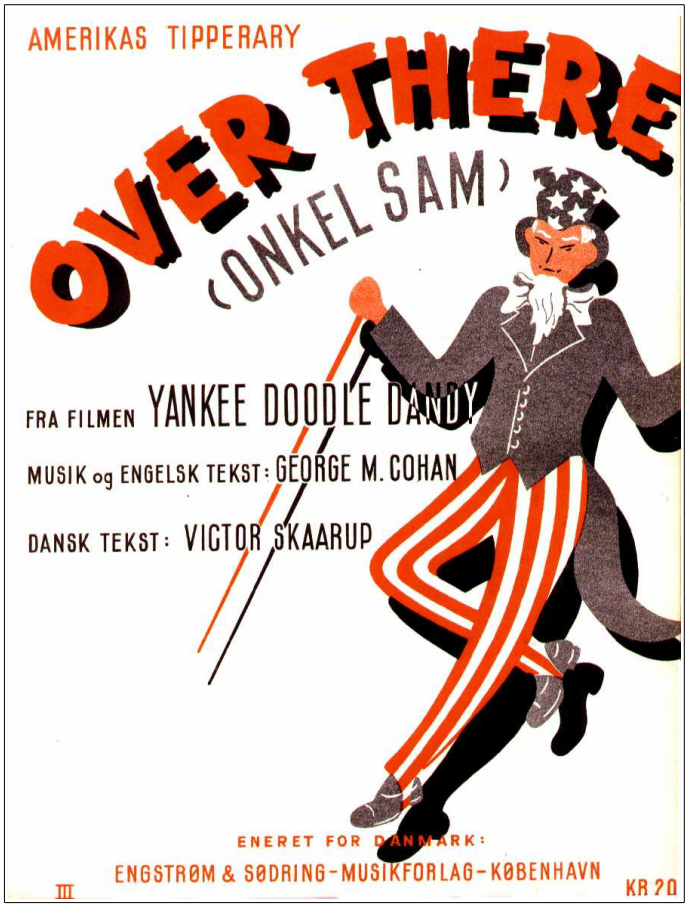
Over There



Johnny, get your gun, get your gun, get your gun.
Take it on the run, on the run, on the run.
Hear them calling you and me,
Every Son of Liberty.
Hurry right away, no delay, go today.
Make your Daddy glad to have had such a lad.
Tell your sweetheart not to pine,
To be proud her boy's in line.

Johnny, get your gun, get your gun, get your gun.
Johnny, show the "Hun" you're a son—of—a—gun.
Hoist the flag and let her fly
Yankee Doodle do or die.
Pack your little kit, show your grit, do your bit.
Yankee to the ranks from the towns and the tanks[47].
Make your Mother proud of you
And the old red—white—and—blue

Over there, over there,
Send the word, send the word over there
That the Yanks are coming, the Yanks are coming
The drums rum—tumming everywhere.
So prepare, say a prayer,
Send the word, send the word to beware —
We'll be over, we're coming over,
And we won't come back till it's over, over there.

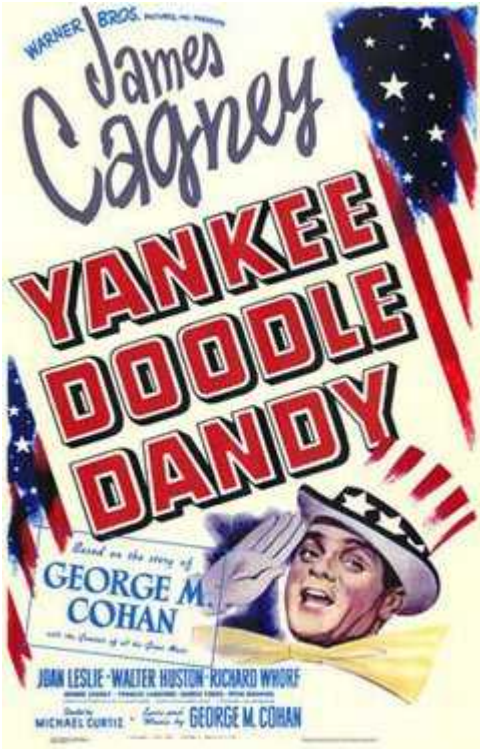
Over there is a wide concept. Far away for most Americans who had never been abroad – and generally was not particularly well informed on foreign policy issues.

Enkelte mere realistiske frygtede dog, at krigen ville blive langvarig, *I may be gone for a long, long time*, bekymres det i 1917.

For amerikanerne vedkommende foregik krigen derovre, *Over There*[48], og helst uden at

47 Små byer, hvis eksistensberettigelse var at have vandbeholdere til forbikørende tog.
48 Der er to danske oversættelser i form af nodetryk af Over There. Det første Til Gevær af Skandinavisk Musikforlag i 1917 og krediteres: Amerikansk Marsch af Geo. M. Cohan, Tekst: Henrik Dahl.

tænke alt for meget på de store personlige omkostninger ved hvervningen. Datidsformen i sætningen, Gør din far glad for at have haft sådan en knægt, burde nok have fået en eller anden til at undre sig. Selve titlen på sangen stammer formodentlig fra en krigsskildring fra vestfronten med undertitlen, War Scenes On the Western Front, der udkom i New York i 1914, skrevet af Arnold Benett. Der er nu, ifølge Kongresbibliotekets musikafdeling 78 kendte udgaver af sangen. Senere anvendes Over There i Yankee Doodle Dandy, en amerikansk biografisk musical film fra 1942 om komponisten George M. Cohan, kendt som "Manden der ejede Broadway.



Derovre

Johnny, tag dit gevær, tag dit gevær, tag dit gevær.
Tag det i løb, i løb, i løb.
Hør dem kalde dig og mig,
Hver Friheds Søn.
Skynd dig nu, uden forsinkelse, gå i dag.
Gør din far glad for at have haft sådan en knægt.
Fortæl din kæreste, ikke at plages,
At være stolt, hendes fyr går i takt.

Pak din lille sæk, vis dit mod, gør din del.
Gør din mor stolt af dig
Og den gamle rød-hvid-og-blå

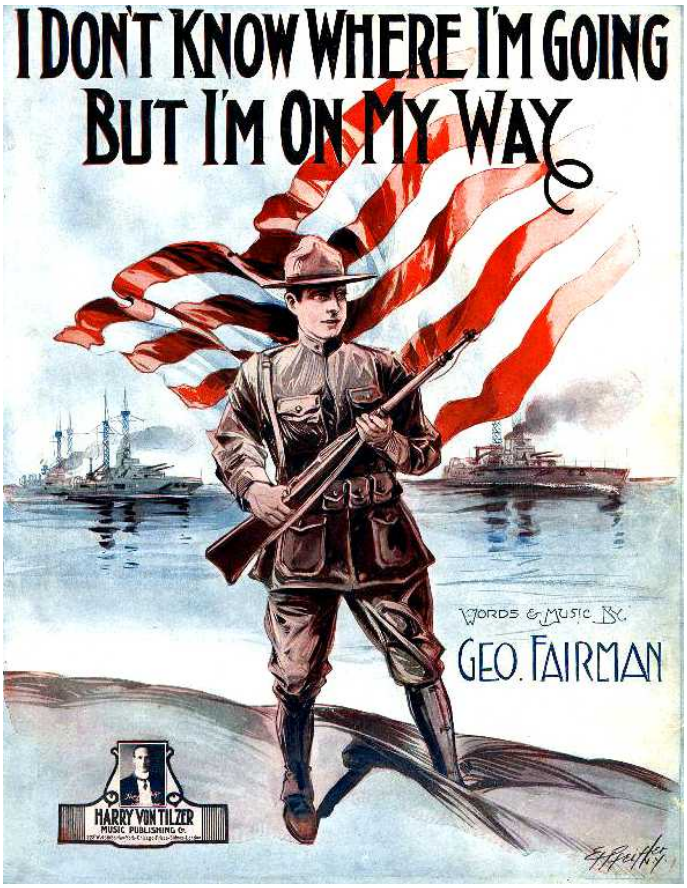
Derovre, derovre
Send budskabet, send budskabet derover
At yankeerne kommer, yankeerne kommer
Trommerne buldrer overalt.
Så forbered, sig en bøn,
Send budskabet, send budskabet, at pas på -
Vi vil være der, vi kommer derover,
Og vi vil ikke komme tilbage før det er overstået, derovre.

Derovre er et vidt begreb. Langt borte for de fleste amerikanere som aldrig havde været udenlands – og generelt set ikke var særlig godt orienteres i udenrigspolitiske problemstillinger.

[Haves: Statsbiblioteket] Til nodeinteresserede skal det nævnes, at der er en dansk 1917 udgave for salon-orkester også udgivet af Skandinavisk Musikforlag. Den anden danske udgave af Over there kom efter befrielsen i 1945, hvor biograferne igen begyndte at importere amerikanske film. Her er teksten oversat af Victor Skaarup: Over there : Amerikas Tipperary (Onkel Sam). Fra filmen Yankee Doodle Dandy, 1952. København : Engstrøm og Sødring, 1945.

I det fjerne Europa. Men hvor på kontinentet lå fronterne? Langt fra, *Tipperary* og *langt fra USA*. Ligeledes meget langt fra suppekøknerne, parodierede fagforeningsagitatoren Joe Hill. *Where Do We Go From Here*?

For de fleste menige soldater betød fronternes geografiske placering ikke så meget.



I Don't Know Where I'm Going But I'm On My Way

Goodbye everybody I'm off to fight the foe
Uncle Sammy is calling me so I must go
Gee I'm feeling fine don't you wish that you were me?
For I'm sailing tomorrow over the deep blue sea.

And I don't know where I'm going but I'm on my way
For I belong to the regulars I'm proud to say
And I'll do my duty-uty night or day
I don't know where I'm going but I'm on my way.

Take a look at me I'm a Yankee thro' and thro'
I was born on July the Fourth[49] in ninety two
And I'll march away with a feather in my hat,
For I'm joining the army what do you think of that?

Jeg ved ikke, hvor jeg skal hen, men jeg er på vej

Farvel alle, jeg skal bort for at bekæmpe fjenden
Onkel Sammy kalder mig, så jeg må gå.
Jamen dog, jeg har det fint; vil du ikke ønske, at du var mig?
For i morgen sejler jeg over det dybe blå hav.

Og jeg ved ikke, hvor jeg skal hen, men jeg er på vej
For jeg hører til de menige, må jeg sige stolt.
Og jeg vil gøre min pligt nat eller dag.
Jeg ved ikke, hvor jeg skal hen, men jeg er på vej.

Tag et kig på mig, jeg er en yankee helt og holdent
Jeg blev født fjerde juli i tooghalvfems.
Og jeg vil marchere bort med en fjer i hatten,
For jeg går ind i hæren, hvad synes du om det?

The town Tipperary turns up several times in Irish music history, for example in The Vow of Tipperary from 1843, a song which is reprinted several times subsequently.[50]

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49 USAs nationaldag.

50 The Spirit of the nation. Ballads and songs by the writers of "The Nation," with original and ancient music, arranged for the voice and piano forte. / : Thomas Osborne Davis. - Dublin: James Duffy. 1843-1845. - https://archive.org/details/spiritofnationba00ppdu

Reprinted in: Hyland's Mammoth Hibernian Songster : A collection of over 500 songs that are dear to the Irish heart, including sheets of selected music and numerous toasts and sentiments.- Chicago: J.S. Hyland, 1901.- https://archive.org/details/hylandsmammothhi00chiciala

The city became further known after the Irish amnesty campaigns in 1869.[51]

Byen Tipperary dukker op flere gange i irsk musikhistorie, eksempelvis i The Vow of Tipperary fra 1843 en sang som genoptrykkes flere gange efterfølgende. Byen bliver yderligere kendt under de irske amnestikampagner i 1869.

The Vow of Tipperary

From Carrick streets to Shannon shore,
From Slievenamon to Ballindeary,
From Longford Pass to Gaillte Mór,
And here I am, alone.
Come hear The Vow of Tipperary.

Too long we fought for Britain's cause,
And of our blood were never chary;
She paid us back with tyrant laws,
And thinned The Homes of Tipperary.

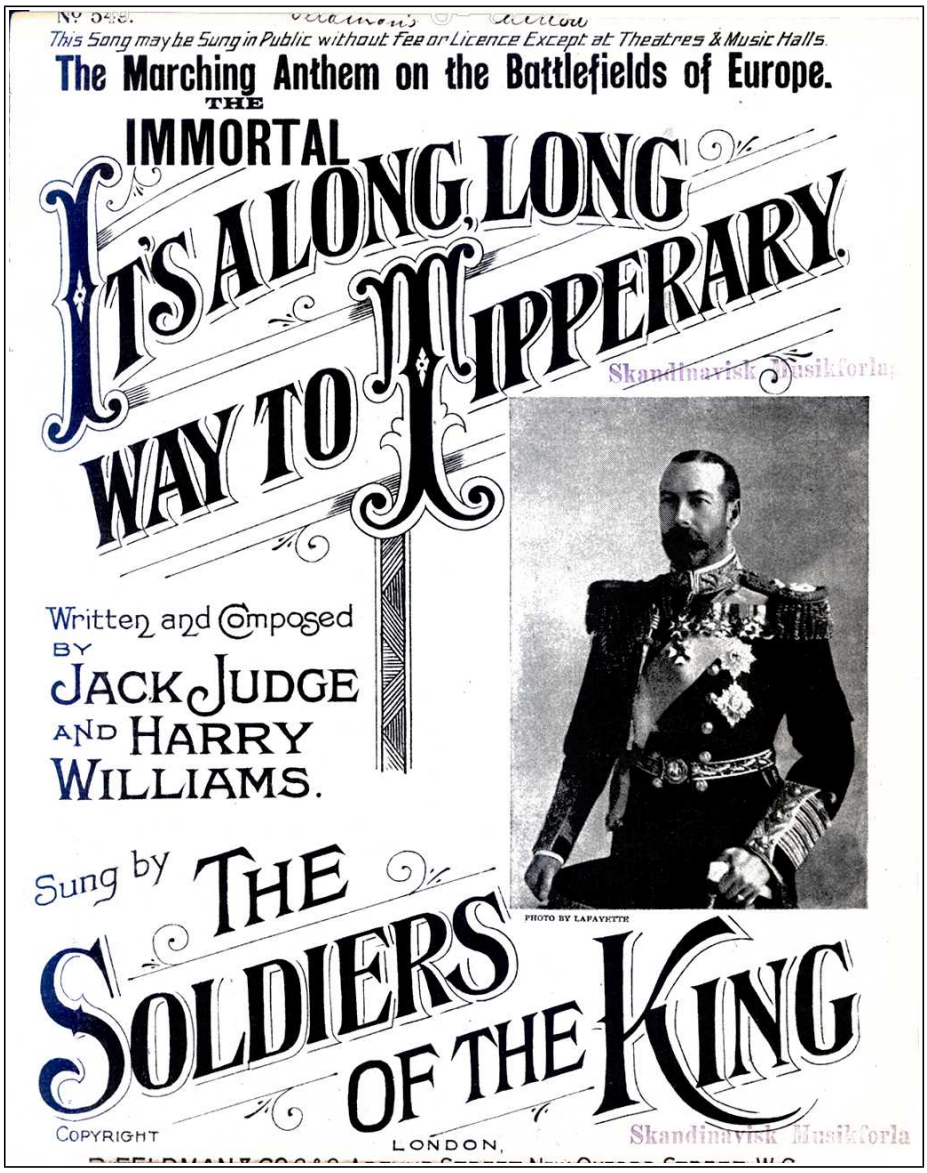
Too long with rash and single arm,
The peasant strove to guard his eyrie,
Till Irish blood bedewed each farm,
And Ireland wept for Tipperary.

But never more we'll lift a hand—
We swear by God and Virgin Mary!
Except in war for Native Land,
And that's The Vow of Tipperary!

Tipperarys løfte

Alt for længe kæmpede vi for Storbritanniens sag,
Og vores blod var aldrig sparsom;
Hun betalte os tilbage med tyranniske love,
Og næsten tømte Tipperarys huse.

51 A new song on the Amnesty meeting in Tipperary. Written by a friend to the cause. P. Brereton Printer 1 Lr Exchange St Dublin [Undated song sheet]. The Great Amnesty Campaign of 1869 - http://irishhistorypodcast.ie/the-great-amnesty-campaign-of-1869/



It's a long way to Tipperary[52]

It's a long way to Tipperary,
it's a long way to go.
It's a long way to Tipperary,
to the sweetest girl I know.
Good-bye, Piccadilly[53],
Farewell Leicester Square.
It's a long long way to Tipperary, but my heart's right there.

There is a Danish recording of It's a long, long way to Tipperary in English from 1945.

52 Tipperary. Lille irsk by i provinsen Munster, i den sydvestlige del af Republikken Irland.
53 I London.

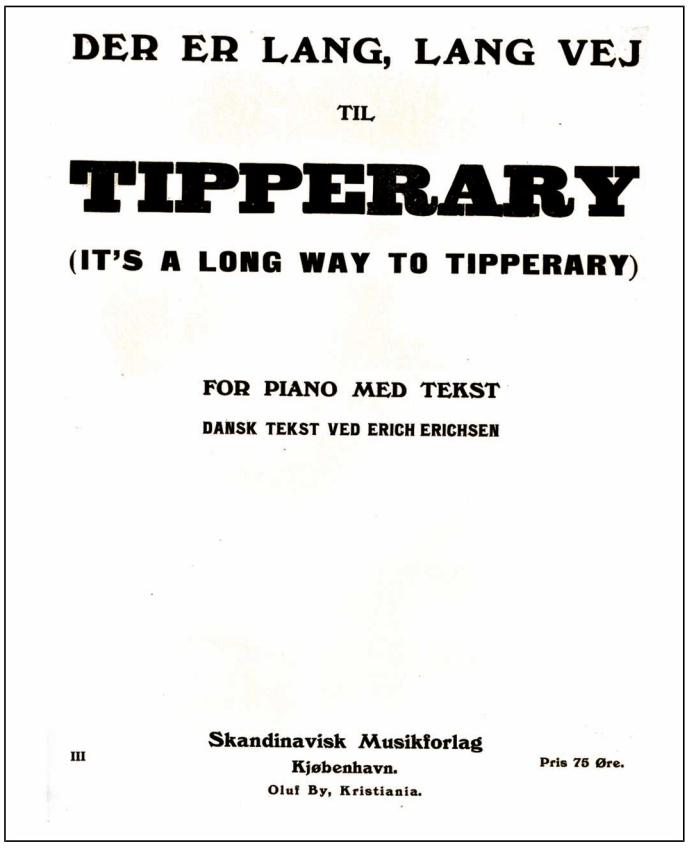
It's a long, long way to Tipperary / Uncle Sam. Sid Merriman with large Concert Orchestra. Song: Helge Leonhard with Cor. Tono Z 18027-2 Uncle Sam is based on Over There. Erich Erichsen's Danish translation has been found as a cover for the original American music print from 1912. At the bottom of the front of the original print is a stamp: Scandinavian Music Publishing. The publication is recorded as follows: It's a long, long way to Tipperary: for Piano with text. /: Danish text by Erich Erichsen. Scandinavian Music Publishing. 1914? The Royal Library in Copenhagen notes about this publication, that it is 'incomplete, the music is missing.'

Der er en dansk indspilning af It's a long, long way to Tipperary på engelsk fra 1945.

It's a long, long way to Tipperary / Onkel Sam. Sid Merriman med stort Koncertorkester. Sang: Helge Leonhard med Kor. Tono Z 18027-2 Onkel Sam er baseret på Over There.

Og på dansk: Der er langt hjem til Tipperary. Skuespiller Oscar Stribolt med kor og orkester akkompagnement.

Erich Erichsens danske oversættelse er fundet som et omslag til det originale amerikanske nodetryk fra 1912. Nederst på forsiden af originalnoden er der et stempel: Skandinavisk Musikforlag Tekstudgaven er registreret således: Der er lang, lang Vej til Tipperary = (It's a long way to Tipperary : for Piano med Tekst. / : dansk tekst ved Erich Erichsen. Skandinavisk Musikforlag. 1914? Det kongelige bibliotek noterer om publikationen, at den er 'Ukomplet, musikken mangler.'


DER ER LANG, LANG VEJ

TIL

TIPPERARY

(IT'S A LONG WAY TO TIPPERARY)

FOR PIANO MED TEKST

DANSK TEKST VED ERICH ERICHSEN

III

Skandinavisk Musikforlag
Kjøbenhavn.
Oluf By, Kristiania.

Pris 75 Øre.

I et skillingstryk i Det kongelige bibliotek er visen kaldet *Der er langt hjem til Tappernøje*:[54] Soldatens farvel til Kæresten: En frisk og fornøjelig Sang paa den raske Soldatermelodi : It's a long, long way to Tipperary, 1914.[55]

I et andet samtidigt skillingstryk i Statsbiblioteket hedder det *Der er lang, lang Vej til Søborgmose*: En rask Soldatersang.[56]

Der er langt hjem til Tipperary

54 Tappernøje: Landsby på Sydsjælland 5 km nordvest for Præstø.
55 Skuespiller Peter Stribolt : En illustreret Diskografi. / René Aagaard, 2012.
56 Søborg mose Vandhul i Gladsaxe.

det er en lang vej at gå.
Der er langt hjem til Tipperary,
til den sødeste pige, jeg kender.
Farvel, Piccadilly,
Farvel Leicester Square.
Der er langt hjem til Tipperary, men mit hjerte er lige der.

The only known person from Tipperary is the blind veteran Patrick Sheehan.

My name is Patrick Sheehan,
My years are thirty-four;
Tipperary is my native place,
Not far from Galtymore.

Den eneste kendte person fra Tipperary er den blinde veteran Patrick Sheehan.

Mit navn er Patrick Sheehan,
Mine år er fireogtredive;
Tipperary er min fødeby,
Ikke langt fra Galtymore.

For the members of the American entertainment industry, the war was only replacing one theater scene with another, according to the smash hit of 1917. On the other hand, there were also A Long, Long Way From Berlin to the United States and To Dear Old Broadway.

Goodbye Broadway, Hello France

Goodbye New York town, good-bye Miss Liberty,
Your light of freedom will guide us across the sea,
Ev'ry soldier's sweetheart bidding good-bye,
Ev'ry soldier's mother drying her eye.
Cheer up we'll soon be there, Singing this Yankee air:

Good—bye Broadway, Hello France,
We're ten million strong,
Good—bye sweethearts wives and mothers,
It won't take us long.
Don't you worry while we're there,
It's for you we're fighting too,
So Good—bye Broadway, Hello France,

We're going to square our debt to you.

Vive Pershing[57] is the cry across the sea.
We're united in this fight for liberty.
France sent us a soldier, brave Lafayette[58]
Whose deeds and fame we cannot forget.
Now that we have the chance
We'll pay our debt to France.

For medlemmerne af den amerikanske underholdningsindustri var krigen kun udskiftning af den ene teaterscene med den anden, ifølge hittet fra 1917: På den anden side var der også meget langt fra Berlin til USA og til kære gamle Broadway, *It's A Long, Long Way To The USA* og *It's A Long Long Way To Dear Old Broadway.*

57 John Pershing (1860 – 1948) amerikansk general som gjorde tjeneste fra 1886 til 1924. Han var i 1918 kommanderende general for the American Expeditionary Forces, Europe.

58 Gilbert du Motier, Marquis de La Fayette (1757 – 1834), fransk general som deltog i USAs uafhængighedskrig på amerikansk side.

Farvel Broadway, velkommen Frankrig,

Farvel New York by, farvel Frk. Frihed,
Dit frihedens lys vil vejlede os på tværs af havet,
Alle soldaters kærester byder farvel
Alle soldaters mødrer tørrer deres øjne.
Op med humøret, vi vil snart være der, syngende denne Yankee sang

Farvel Broadway, Velkommen Frankrig,
Vi er ti millioner i alt,
Farvel kærester, hustruer og mødre,
Det vil ikke tage os længe.
Må ikke bekymre dig, mens vi er der,
Det er også for dig, vi kæmper,
Så Farvel Broadway, Velkommen Frankrig,
Vi kommer til at betale vores gæld til dig.

Leve Pershing er råbet over havet.
Vi forenes i denne kamp for frihed.
Frankrig sendte os en soldat, modige Lafayette
Hvis gerninger og berømmelse vi ikke kan glemme.
Nu, hvor vi har chancen
Betaler vi vores gæld til Frankrig.

The Americans saw their modern music as a weapon

When Alexander Takes His Ragtime Band To France

What's the tune I hear, a ringing in my ear,
Come on along, Come on along, It's a wonderful Idea
It's Alexander's band, from down in Dixieland
He's going over there to do his share

When Alexander takes his ragtime band to France
He'll capture ev'ry Hun, And take them one by one
Those ragtime tunes will put the Germans in a trance
They'll throw their guns away, Hiphooray, And start right in to dance.
They'll get so excited they'll come over the top
Two-step back to Berlin with a skip and a hop
Old Hindenburg[59] will know he has no chance
When Alexander takes his ragtime band to France.

59 Paul von Hindenburg (1847–1934), tysk hærfører under 1. verdenskrig og senere tysk rigspræsident til sin død i 1934.

There's no time to lose,
They'll put on dancing shoes;
They'll glide away, And slide away,
When they hear those weary blues.
The goose step's on the wane,
The two step's in again;
Like they advanced at first, they've just reversed.

Amerikanerne anså deres moderne musik som et våben.

Når Alexander tager sit Ragtime Band til Frankrig

Hvad er melodien jeg hører, ringe i mit øre,
Kom sammen, Kom sammen, det er en fremragende idé
Det er Alexanders band, nede fra Dixieland
Han vil derover og gøre sin del

Når Alexander tager sit ragtime band til Frankrig
Vil han fange alle tyskerne, og tage dem én efter én
Disse ragtime melodier vil sætte tyskerne i trance
De smider deres våben væk, hip hurra og starter at danse.

De bliver så begejstrede, de kommer over bakken
To skridt tilbage til Berlin med et spring og et hop
Gamle Hindenburg vil vide, at han ikke har en chance
Når Alexander tager sit ragtime band til Frankrig.

Der er ingen tid at spilde,
De vil tage danseskoene på;
De vil glide væk, og rutsje væk,
Når de hører disse lede blues.

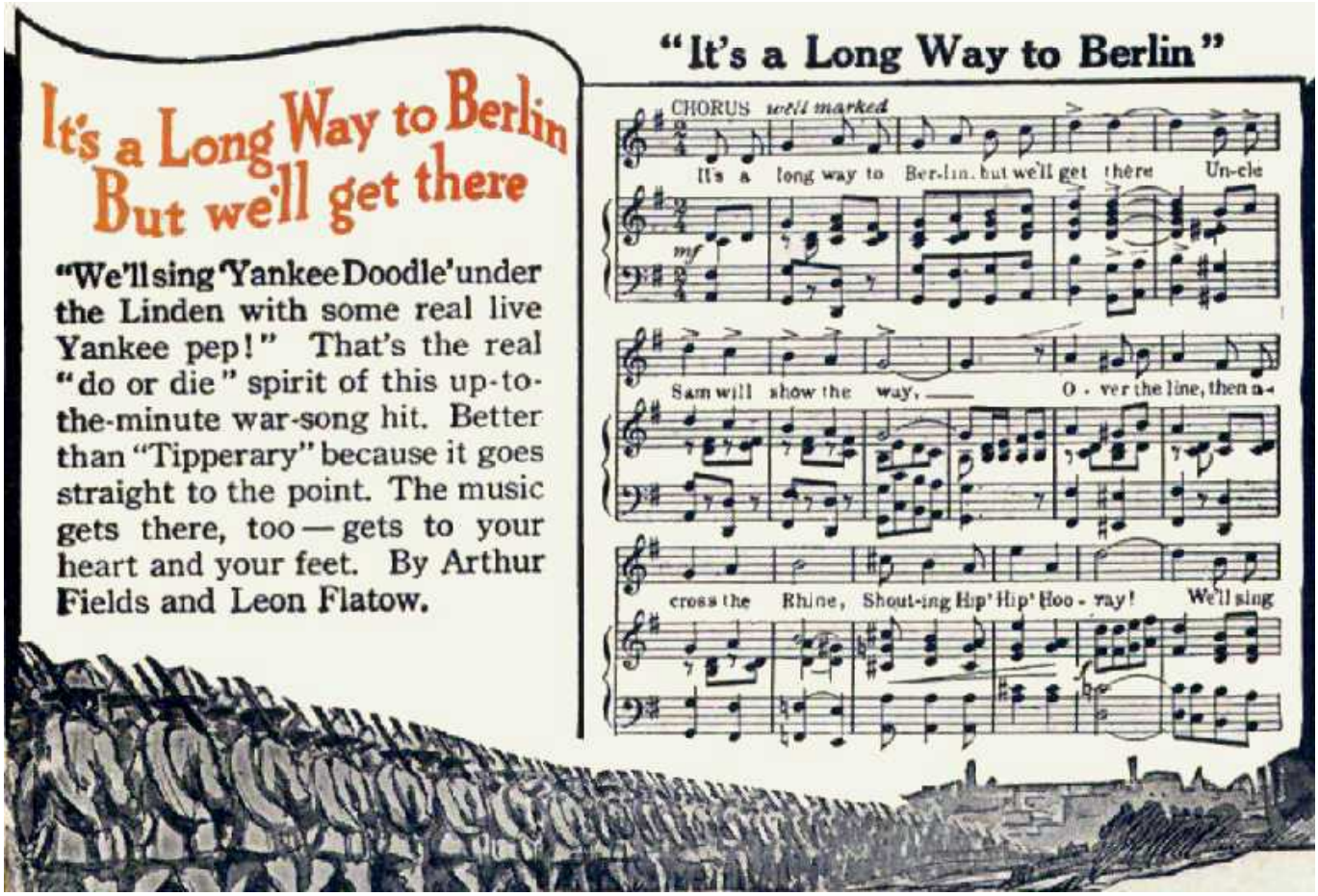
MacNamara's Band

In Ireland popularized MacNamara's Band the Irish music. The song about MacNamara's Band from 1917 is based on an actual band, the St Mary's Fife and Drum Band, formed in Limerick in 1885. In the late 19th century the band featured four brothers, Patrick, John, Michael and Thomas McNamara, and became famous for playing shows all across Ireland. John McNamara served with the Royal Munster Fusiliers during the Second Boer War and First World War. He was killed in action on 9 May 1915. "McNamara's Band" is a popular song recorded in late 1945 by the singer Bing Crosby. A slightly earlier recording of this song appears in the 1945 film The Way to the Stars. Stanley Holloway leads the crowd in a pub close to a Royal Air

Force base during in World War II. The lines of the stanza When the Prince of Wales to Ireland came, he shook me by the hand, were changed to When General Grant to Ireland came, he took me by the hand.[60]

The target the Americans were aimed at was Berlin

Målet amerikanerne sigtede mod var Berlin.



The soldiers would not go to war, but did it anyway and with a certain pride. We Did not want to Fight but by Jingo now we do, sang Stanley Kirkby in 1914, the year when the United States was at war with Mexico, They're on Their Way to Mexico. The U.S. had previously, 1846-1848, been at war with its southern neighbor, General Taylor, called Storm Along, Santy Anna or the Plains of Mexico and Saint Patrick's Battalion. The sailor song, General Taylor, is recorded in 1956 by A. L. Lloyd and Ewan MacColl on Row Bullies Row entitled Santy Anna / The Plains of Mexico and by Fairport Convention in 1977, the Bonny Bunch Of Roses. General Zachary Taylor defeated Mexican General Santa Ana at Buena Vista in February 1847 he thus helping to

60 I 1879. Fiore, Jordan D. (1985). Historical Commentary: "When General Grant to Ireland Came". Bridgewater Review, 3(3), 18-20.

conquer and secure Texas and California for the U.S.. Taylor became president of the United States after the war with Mexico, but died of food poisoning after a short tenure, 1849-185.

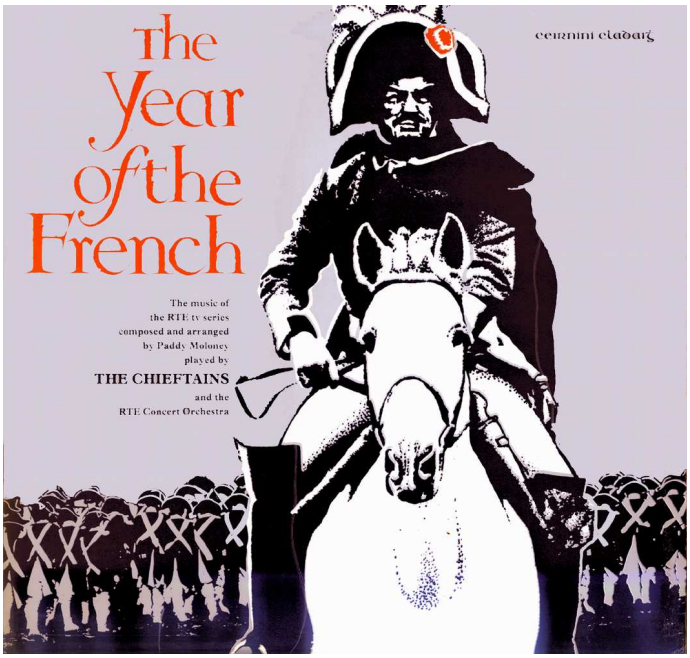
Soldaterne ville ikke i krig, men gjorde det alligevel og med en vis stolthed. *We Didn't want to Fight but by Jingo now we do*, sang Stanley Kirkby i 1914, året hvor USA lå i krig med Mexico, *They're on Their Way to Mexico*. USA havde tidligere, 1846-1848, været i krig med sin sydlige nabo, *General Taylor*, kaldet *Stormalong*, *Santy Anna* eller *the Plains of Mexico* og *Saint Patricks Battalion*. Sømandssangen, *General Taylor*, er indspillet i 1956 af A.L. Lloyd og Ewan MacColl på Row Bullies Row med titlen Santy Anna / The Plains of Mexico og af Fairport Convention i 1977 på, the Bonny Bunch Of Roses. General Zachary Taylor besejrede den mexicanske General Santa Ana ved Buenavista i februar 1847, han bidrog dermed til at erobre og sikre Texas og Californien for USA. Taylor blev præsident i USA efter krigen med Mexico, men døde af madforgiftning efter en kort embedsperiode, 1849-1850[61].

The Bonny Bunch of Roses or Bonaparte's Retreat is a British song which refers to Napoleon's unsuccessful attempts to involve Ireland on the French side in the Napoleonic wars.[62] Short quote.

61 Taylor and his generals : a biography of Major-General Zachary Taylor : And sketches of the lives of Generals Worth, Wool, and Twiggs; with a full account of the various actions of their divisions in Mexico up to the present time; together with a sketch of the life of Major-General Winfield Scott, and an account of the operations of his divisions in Mexico; embellished with portraits and engravings. - Philadelphia : E.H. Butler & Co. ; New York : Burgess, Stringer & Co., 1847
- http://archive.org/details/taylorhisgeneral00inphil

62 Samples of Britisk broadside about Napoleon: Ballads Broadside Ballads Online Bodleian Library Subjects: Napoleon I, Emperor of the French, 1769-1821
- http://ballads.bodleian.ox.ac.uk/search/title/Bonaparte

The Bonny Bunch of Roses eller *Bonaparte's Retreat* / Den smukke buket roser eller Bonapartes retræte er en britisk vise som refererer til Napoleons forgæves forsøg på at inddrage Irland på fransk side i Napoleonskrigene. Kort citat.



Your father raised great armies,
And likewise kings did join the throng;
He was so well provided.
Enough to sweep the world along.

But when he went to Moscow,
He was o'erpower'd by drifting snow;
And though Moscow was blazing
He lost the bonny Bunch of Roses, O.

Din far rejste store hære,
Og også konger deltog i skaren;
Han var så godt forsynet.
Nok til at erobre hele verden.

Men da han drog til Moskva,
Blev han overmandet af fygesne;
Og selvom Moskva brændte
Mistede han den smukke buket roser, åh.

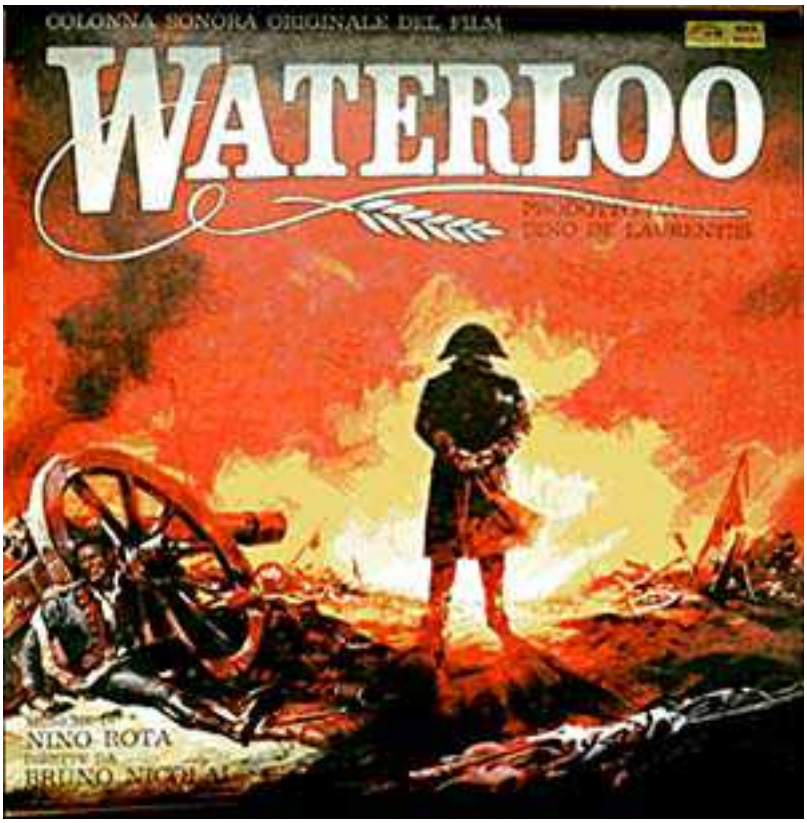
One of the earliest Napoleon songs on gramophone record is with Billy Murray from 1917.[63]

En af de tidligste Napoleon sange på grammofonplade er med Billy Murray fra 1917.

Dansemelodien, *Bonaparte Crossing The Rhine*, kendes i mange varianter, eksempelvis Battle Call Of The Fianna, Battle Of Waterloo, The Battle Of Waterloo, Bonaparte Crossing The Alps, Bonaparte Crossing The Rockies, Bonaparte Crossing The Rocky Mountains, Bonaparte's March, Bonnie's March, County Down, Fare Thee Well Sweet Killaloe, Hot Asphalt, Listowell, Napolean Crossing The Alps, Rohallion, Shermans Maech, The Star Of Columbia, og Sweet Killaloe.

63 Napoleon. Victor 18242; B-19069/2. Republished on Theatre Lyrics of P.G. Wodehouse featuring music by Jerome Kern. Folkways Records FWRFS601 / RF S601, 1961.
Have A Heart. / : Jerome Kern ; Pelham Grenville Wodehouse Guy Bolton. - New York : T.B. Harms, Francis, Day & Hunter, 1917. - https://archive.org/details/haveheart00kern

'Napoléon is a 1955 French historical epic film directed by Sacha Guitry that depicts major events in the life of Napoleon I of France. Yves Montand appears as Marshal Lefebvre and Maria Schell as Marie-Louise of Austria. The film also has cameo appearances by a number of notable actors, particularly Erich von Stroheim as Ludwig van Beethoven, and Orson Welles as Napoleon's British jailor, Sir Hudson Lowe. The English version is a contemporary dub made as part of the original production, but does not run as long as the French version.
- https://archive.org/details/Napoleon_'



'Napoléon er en fransk historisk episk film fra 1955 instrueret af Sacha Guitry der skildrer de store begivenheder i Napoleon I af Frankrigs liv. Yves Montand optræder som marskal Lefebvre og Maria Schell som Marie-Louise af Østrig. Filmen har også optræden af en række bemærkelsesværdige aktører, især Erich von Stroheim som Ludwig van Beethoven, og Orson Welles som Napoleons britiske arrestforvarer Sir Hudson Lowe. Den engelske version er en moderne oversættelse lavet som en del af den oprindelige produktion, men den er ikke så lang som den franske version.'

The Battle Of Waterloo, which began as an instrumental dirge was also recorded by the Scottish folk group the Battlefield Band in 1982 on There's A Buzz. The Scottish folk musician and songwriter Jim Malcolm, wrote a text to the song. A few stanzas from the song:

Surgeon oh surgeon, leave me wi my pain,
Save your knife for others, who will surely rise again,
Surgeon oh surgeon, leave my blood to pour,
Let it drain into the bitter clay once more,

Daughter oh daughter, listen dear tae me,
Never wed a sodger, or a widow you will be
Daughter oh daughter, curse your lad to die,
Ere he catches the recruiting sergeant's eye,

The Battle Of Waterloo, der startede som en instrumental klagesang er bl.a. indspillet af den skotske folkemusikgruppe the Battlefield Band i 1982 på There's A Buzz. Den skotske folkemusiker og sangskriver Jim Malcolm, digtede en tekst til melodien. Et par strofer fra sangen:

Feltskær, åh kirurg, lad mig alene med min smerte,
Gem din kniv til andre, der helt sikkert vil blive raske igen,
Feltskær, åh kirurg, lad mit blod styrte,
Lad det løbe ned i den bitre ler, en gang mere,

Datter, åh datter, lyt kære til mig
Ægt aldrig en soldat eller en enke du vil blive
Datter, åh datter, forband din fyr til at dø,
Før rekrutteringssergentens øje opdager ham

According to the Ballad Index, Napoleon was exiled to the tiny island of Saint Helena (Boney on the Isle of St. Helena). Quote from the song that is believed to be from 1835 and of unknown authorship:

Bonaparte is away from his wars and his fighting.
He has gone to a place he can take no delight in.
He may sit there and dwell on the glories he's seen, oh,
While alone he remains on the Isle of St. Helena.

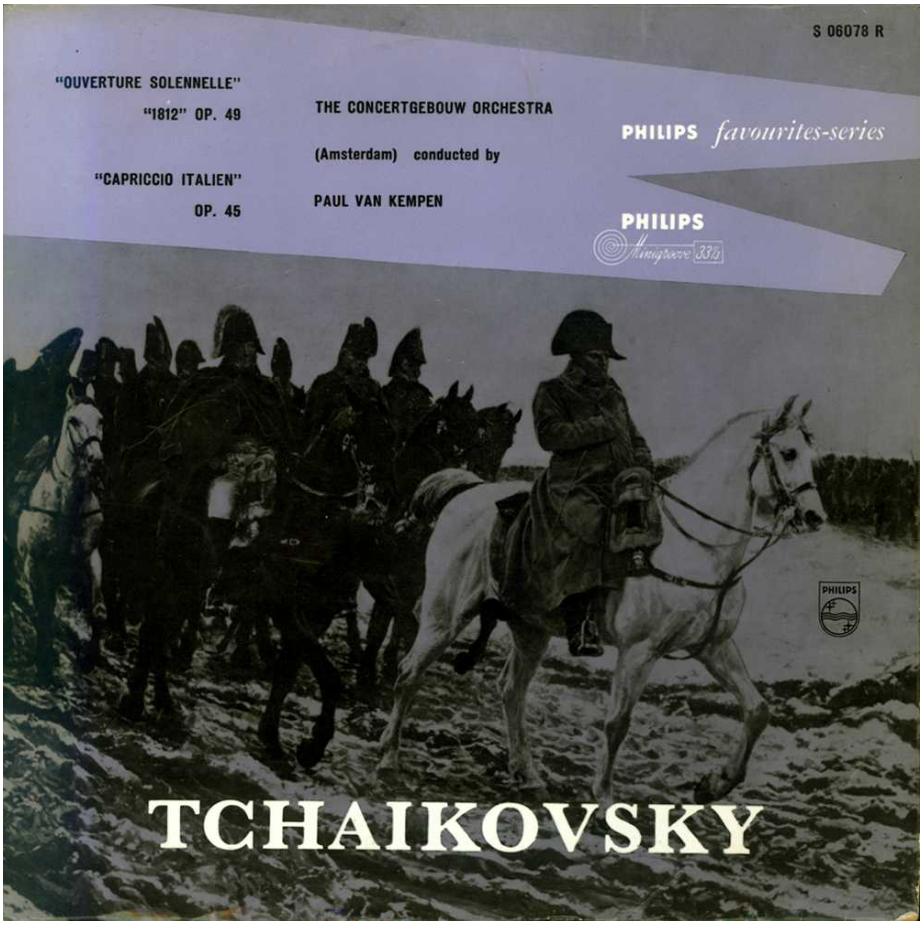
Ifølge, The Ballad Index, forvises Napoleon til den lille ø, Saint Helena (Boney on the Isle of St. Helena). Citat fra visen, der menes at være fra 1835 og af ukendt ophav:

Bonaparte er væk fra sine krige og hans kampe.
Han er taget til et sted, han ikke kan have glæde i.

Han kan sidde der og dvæle ved de herligheder han har set, åh,
Imens forbliver han alene på øen St. Helena.

The Napoleonic Wars were much discussed subsequently.

Napoleonskrigene blev meget debatteret efterfølgende.



The Grand Conversation on Napoleon

First verse

IT was over that wild beaten track a friend of bold Buonaparte[64]
Did pace the sands and lofty rocks of St. Helena's shore,
The wind it blew a hurricane, the lightning's flash around did dark,
The sea-gulls were shrieking, and the waves around did roar;
Ah! Such, rude winds, the stranger cried, a while strange the dreary
Where last a gallant hero his envied eyes did close,
But whilst his valued limbs do rot, his name will never be forgot,
This grand conversation on Napoleon arose.

Denne store samtale om Napoleon opstod

Det var fjernt fra den vilde alfarvej en ven af dristige Buonaparte
Forcerede sand og høje klipper på St. Helenas kyst,
Vinden blæste til orkan, lyn skabte mørke,
Mågerne skreg, og bølgerne brølede
Ah! Sikken barsk vind, råbte den fremmede lidt mærkelig trist
Hvor sidst en galant helt lukkede hans misundte øjne,
Men mens hans værdsatte lemmer rådner, vil hans navn aldrig blive glemt,
Denne store samtale om Napoleon opstod.

The Battle Hymn of the Republic

The Hymn, the Battle Hymn of the Republic, written by Julia Ward Howe in December 1861[65], became popular during and after the Civil War. The psalm is reprinted as

64 A.L. Lloyd recorded The Grand Conversation on Napoleon in 1956 for his Riverside LP English Street Songs. This track was included in 2008 on his 2 CD compilation Ten Thousand Miles Away: English and Australian Folk Songs
- http://mainlynorfolk.info/lloyd/songs/thegrandconversationonnapoleon.html
- http://deriv.nls.uk/dcn9/7489/74893440.9.htm
The Grand Conversation on Napoleon/The Brave Old Oak, 1818,
'Napoleonic Wars (1803-1815)'
- http://digital.nls.uk/english-ballads/pageturner.cfm?id=85447904
Collection of 2,300 broadside ballads, mostly printed in England in the 19th century. Topics range from courtship, crime, disasters and emigration to fashion, theatre, politics, laments sports and old age. Includes ballads on Scotland and Ireland. Part of the Crawford Collections on deposit from the Balcarres Heritage Trust.
The Grand Conversation: Napoleon and British Popular Balladry / : Vic Gammon.RSA Journal Vol. CXXXVII No.5398 September 1989. - http://www.mustrad.org.uk/articles/boney.htm
65 The Story of the Battle Hymn of the Republic. / : Julia Ward Howe. - New York & London, Harper, 1916.- https://archive.org/details/storyofbattlehym00hall

sheet music in 1917. The original theme is Doomsday come. A few verses. The older melody by William Steffe is recycled in a sea of songs right up to and including the Vietnam War. The camps refers to outdoor religious meetings in frontier societies where there was not yet built churches. In 1901 modernises the serious humorist Mark Twain the text of the Battle Hymn of the Republic so that it becomes a critique of the U.S. imperialism on the occasion of the Spanish-American War about the Philippines. Incidentally, it should be mentioned that people musician Jimmy Driftwood (1907-1998) at the beginning of the Vietnam War recorded a Battle Hymn Of Peace on Voice Of The People Monument MLP 8006 1963.

Mine eyes have seen the glory
Of the coming of the Lord
He is trampling out the vintage
Where the grapes of wrath are stored
He has loosed the fateful lightening
Of His terrible swift sword
His truth is marching on

I have seen him in the watch-fires
Of a hundred circling camps
They have builded him an altar
In the evening dews and damps
I can read his righteous sentence
By the dim and flaring lamps
His day is marching on

Hymnen, *the Battle Hymn of the Republic*, skrevet af Julia Ward Howe i december 1861, blev populær under og efter den amerikanske borgerkrig. Den genoptrykkes som nodetryk i 1917. Det oprindelige tema er dommedagens komme.. Et par vers. herfra Den lidt ældre melodi af William Steffe genbruges i et hav af sange helt frem til og med Vietnamkrigen. Lejrene refererer til udendørs religiøse møder i nybyggersamfund, hvor der endnu ikke var bygget kirker. I 1901 moderniserer den seriøse humorist Mark Twain teksten til *the Battle Hymn of the Republic* så den bliver til en kritik af den amerikanske imperialisme i anledning af den spansk-amerikanske krig om Filippinerne. I parentes bemærket skal det nævnes at folkemusikeren Jimmy Driftwood (1907-1998) i begyndelsen af Vietnamkrigen indspillede en Battle Hymn Of Peace, på Voice Of The People Monument MLP 8006 1963.

Originalteksten:

Republikken kamphymne

Mine øjne har set herligheden
Ved Herrens komme
Han tramper ned den årlige høst
Hvor Vredens Druer er gemt
Han har løst det skæbnesvangre lyn
Sit frygteligt hurtige sværd
Hans sandhed marcherer frem

Jeg har set ham i nattevagten skær
I hundredvis af lejre rundt
De har bygget ham et alter
I aftenens dug og damp
Jeg kan læse hans retfærdige straf
Ved de svage og blussende lamper
Hans dag marcherer frem

The Battle Hymn of the Republic, Updated

Mine eyes have seen the orgy of the launching of the Sword;
He is searching out the hoardings where the stranger's wealth is stored;
He hath loosed his fateful lightnings, and with woe and death has scored;
His lust is marching on.

I have seen him in the watch-fires of a hundred circling camps;
They have builded him an altar in the Eastern dews and damps;
I have read his doomful mission by the dim and flaring lamps—
His night is marching on.

I have read his bandit gospel writ in burnished rows of steel:
"As ye deal with my pretensions, so with you my wrath shall deal;
Let the faithless son of Freedom crush the patriot with his heel;
Lo, Greed is marching on!"

We have legalized the strumpet and are guarding her retreat;
Greed is seeking out commercial souls before his judgement seat;
O, be swift, ye clods, to answer him! be jubilant my feet!
Our god is marching on!

In a sordid slime harmonious Greed was born in yonder ditch,
With a longing in his bosom—and for others' goods an itch.
As Christ died to make men holy, let men die to make us rich—
Our god is marching on.

Ajourført republikken kamphymne

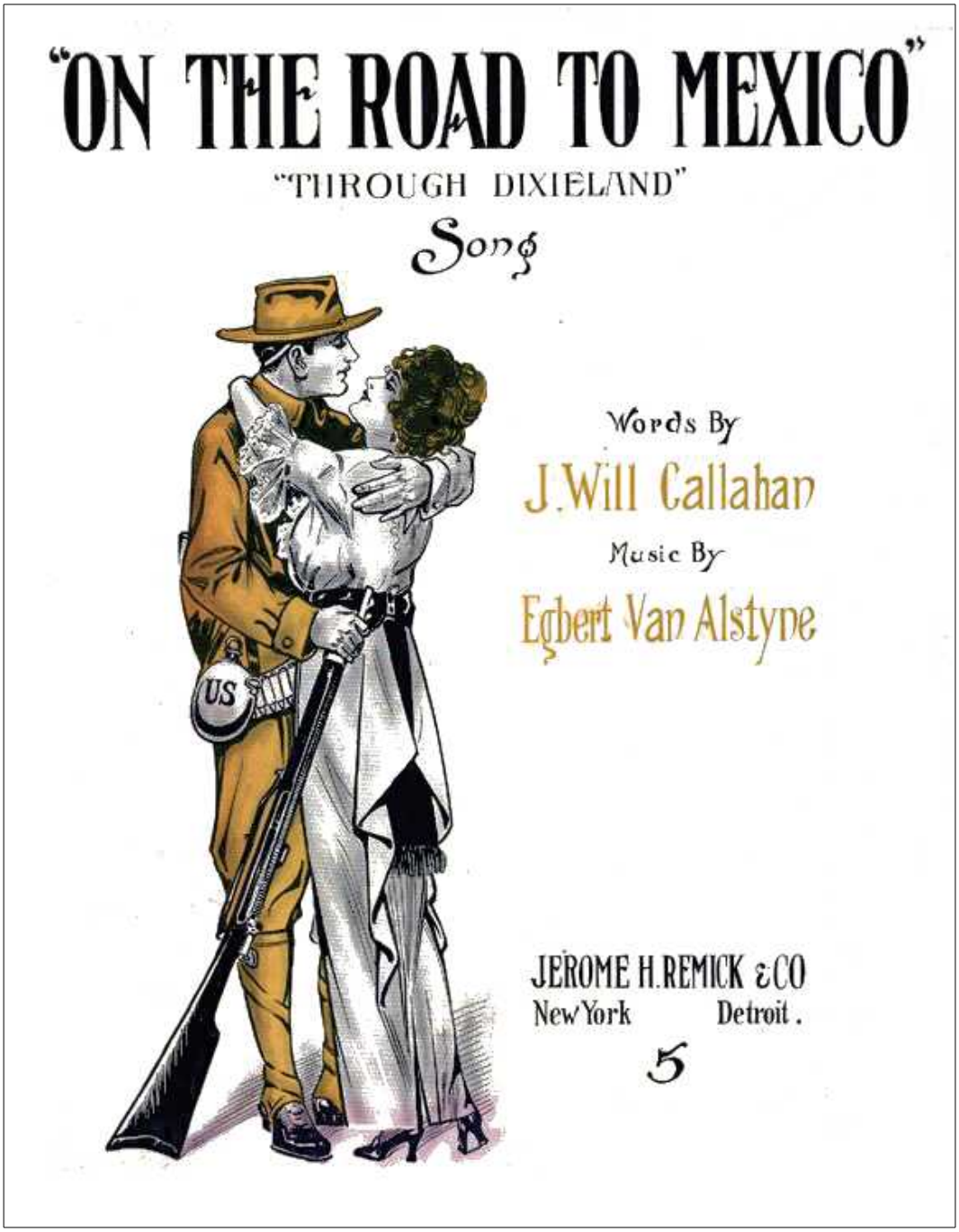
Mine øjne har set orgiet ved lanceringen af sværdet;
Han udsøger skilte som viser, hvor den fremmedes rigdom er gemt;
Han har løsnet sine skæbnesvangre lyn og med ve og død har scoret;
Hans begær marcherer frem.

Jeg har set ham i nattevagten skær i hundredvis af lejre rundt
De har bygget ham et alter i Østens dug og damp;
Jeg har læst hans undergang mission ved svage og blussende lamper
Hans aften marcherer frem.

Jeg har læst hans stævnings slyngel evangelium i polerede rækker af stål:
"Som I behandler mine virksomheder, således skal min vrede behandle dig;
Lad frihedens troløse søn knuse patrioten med sin hæl;
Se, grådigheden marcherer frem!"

Vi har legaliseret luddere og bevogter deres tilbagetog;
Grådighed søger kommercielle sjæle før hans dommersæde;
O, være hurtig, I knolde, svar ham! bliv jublende mine fødder!
Vor Gud marcherer frem!

I en beskidt slimet harmoni blev grådigheden født derovre i grøften,
Med en længsel i hans bryst - og en kløen efter andres varer.
Som Kristus døde for at gøre mænd hellige, lad mænd dø for at gøre os rige
Vor Gud marcherer frem.



Den amerikanske antimexikanske propaganda mytologiseres efterfølgende i filmen, The Martyrs of the Alamo fra 1915, om, *the Ballad Of The Alamo* / Slaget ved Alamo og, *Remember the Alamo,* oprøret i foråret 1836. samt i t*he Ballad of Davy Crockett*. The Ballad of Davy Crockett er en sang med musik af George Bruns og tekst af Thomas W. Blackburn. Sangen blev introduceret i tv miniserien Davy Crockett, hvis første

fjernsynsudsendelse blev sendt den 15. december 1954 på ABC Disneyland.[66] Den amerikanske folkesanger og skuespiller Burl Ives (1909 – 1995) tilføjer to vers til visen. Citat:

He heard of Houston and Austin and so
To the Texas plains he just had to go
Where the land was free and there was room to grow
And he fought and died at the Alamo

Han hørte om Houston og Austin, og så
Til Texas sletter han bare nødes til at gå
Hvor jord var fri, og der var plads til at vokse
Og han kæmpede og døde i Alamo.

Davy Crockett was incidentally the name of a tactical American nuclear weapon during the Cold War.

Davy Crockett var i parentes bemærket navnet på et taktisk amerikansk atomvåben under den kolde krig.

There is a very unusual pacifist song about the paramilitary Texas Rangers during the Civil War, where the Texas Rangers did not fought against the North States troops, but the Indians. The young ranger had a so-called military crack from his war experiences. The song was written and recorded in the 1930s. The concept of military crack originates from German and is an intense experience which causes a soldier or his dependents to become pacifists.

66 In Texas with Davy Crockett; a story of the Texas War of Independence. / McNeil Everett. - London [etc.] W. & R. Chambers, Limited, 1908.
- http://archive.org/details/intexaswithdavyc00mcnerich
Story of the wild West and camp-fire chats : a full and complete history of the renowned pioneer quartette, Boone, Crockett, Carson and Buffalo Bill replete with graphic descriptions of wild life and thrilling adventures by famous heroes of the frontier. A record of exciting events on the western borders pushed westward to the sea; massacres, desperate battles, extraordinary bravery, marvelous fortitude, astounding heroism, grand hunts, savage encounters, adventures by flood and field, rollicking anecdotes, tales of sorrow, droll stories, curious escapades, and a melange of incidents that make up the melodrama of civilization in its march over mountains and prairies to the Pacific, including a description of Buffalo Bill's conquests in England with his Wild West exhibition where royalty from all the European nations, paid him a generous homage and made his wonderful show the greatest success of modern times. / : Buffalo Bill. - Philadelphia : Historical Publishing Co., 1888.
- http://archive.org/details/storyofwildwestc00buffrich

Texas Rangers

Come all you Texas Rangers, wherever you may be,
A story I will tell you that happened to me.
My name is nothing extra. The truth to you I'll tell,
I am a roving Ranger, and I'm sure I wish you well.
'Twas at the age of sixteen I joined this jolly band.

We marched from San Antonio unto the Rio Grande.
Our captain he informed us, perhaps he thought it right,
'Before you reach the station, boys,' said he, 'you'll have to fight!'
I saw the Injuns coming, I heard them give the yell;
My feelings for one moment no tongue can ever tell.

I saw their glittering lances like arrows round my head;
My heart it sank within me, my courage almost fled.
We fought them nine hours before the strife was o'er.
The likes of the dead and wounded I never saw before.
Six as noble Rangers as ever trod the West
Lay buried by their comrades; sweet peace be to their rest.

I thought of my dear old mother, who in tears to me did say.
'Perhaps they are all strangers ; with me you'd better stay.'
But I thought her old and childish and that she did not know;
My mind was bent on soldiering and I was bound to go.
Perhaps you have a mother, likewise a sister too,
And perhaps you have a sweetheart to grieve and mourn for you.
If this be your condition, and you may wish to roam,
I advise you by experience, you'd better stay at home.

Der er en meget usædvanlig pacifistisk vise om de paramilitære Texas Rangers under borgerkrigen, hvor det bevæbnede politi ikke bekæmpede nordstaternes tropper, men indianere. Den unge ranger fik et såkaldt militærknæk af sine krigsoplevelser. Sangen er nedskrevet og indspillet i 1930erne. Begrebet militærknæk stammer fra tysk og er en voldsom oplevelse, som får en soldat eller dennes pårørende til at blive pacifister.

> Jeg så indianere komme, jeg hørte dem råbe;
> I et øjeblik kan ingen tunge nogensinde fortælle mine følelser,.
> Jeg så deres glitrende lanser som pile rundt om mit hoved;
> Mit hjerte sank i mig, mit mod næsten flygtede.
> Ni timer kæmpede vi mod dem, før striden var ovre.
> Synet af de døde og sårede, har jeg aldrig set før.
> Seks så ædle Rangers som nogensinde betrådte Vesten
> Lå begravet af deres kammerater, søde fred være til deres hvile
>
> Jeg tænkte på min kære gamle mor, der i tårer sagde til mig.
> "Måske er de alle fremmede; med mig, må du hellere blive."
> Men jeg synes hun var gammel og barnlig og at hun ikke vidste;
> Mit sind var opsat på at blive soldat og jeg var tvunget ad sted.
> Måske har du en mor, eller ligeledes en søster,
> Og måske har du en kæreste til at sørge og græde for dig.
> Hvis dette er din tilstand, og du ønsker at strejfe om,
> Jeg råder dig gennem erfaring, du må hellere blive hjemme.

There were no known American conscientious objectors who followed the invitation in 1914 to travel to Canada. The traffic went the other way. Canadian conscientious objectors emigrated to the United States during the early years of the war. In the same manner as conscientious objectors had crossed the two countries' border since the American Revolution wars where Quakers fled to Canada. All these men were called "skedaddles."

> 'Then again, up to the United States' entry into the war in April, 1917, that country provided a convenient, easy refuge for Canadians who did not want to enlist or to be called "slackers" for not doing so. In 1917, however, ironically enough for the diffident in both countries, the United States instituted conscription from the beginning of its active participation, thus anticipating the Canadian conscription of that year. Ultimately, early in 1918, the two countries reached an official agreement on methods by which they attempted to control and distribute their man power.'[67]

67 Hansen, Marcus Lee. The Mingling of the Canadian and American Peoples. Vol 1: Historical. The Relations of Canada and the United States, Ayer. - New Haven, : Yale University Press; Toronto, : The Ryerson Press; [etc., etc.] for the Carnegie Endowment for International Peace, Division of Economics and History, 1940. pp 248-249.
- https://archive.org/details/minglingofcanadi00hans

In the United States during World War I, the word "slacker" was commonly used to describe someone who was not participating in the war effort, especially someone who avoided military service, an equivalent of the later term "draft dodger." Attempts to track down such evaders were called "slacker raids." WIKI The invitation to travel north as a conscientious objector became true a couple of generations and wars later. When The War Breaks Out in Mexico have been recorded by Viola McCoy & the Wright's Minstrels in 1916 and by Pete Dailey & His Chicagoans in 1948:

When The War Breaks Out In Mexico

Somebody told Sam Jackson 'bout the War in Mexico.
They said, "Your country needs you now, so grab your gun and go.
Go where the rifles crack and lead each mad attack."
Sam said, "I knew a hero once who got shot in the back,
And after all the folks had read about the charge he led,
They said he was a hero. Ain't it too bad he's dead?
Therefore, I must refuse to help Miss Vera Cruz.
I couldn't go to any war with just one pair of shoes."

Sam Jackson said," my head and heart are very, very brave,
But when I am in battle, my two feet will not behave.
I had a fight one day; my head wanted to stay.
In spite of all my head could do, both my feet ran away.
A soldier on a battlefield can have lots of bad luck,
For when a bullet comes along, he might forget to duck.
So when the bugles blow, and all the soldiers go,
You'll see me going mighty fast, but not to Mexico.

When the war breaks out in Mexico I'm going to Montreal.
On my forty-second cousin up in Canada I'm going to make a friendly call.
I'd like to be a hero in a suit of blue, but my insurance policy is overdue.

When the war breaks out in Mexico I'm going to Montreal.
A postal card will reach me up in Canada; I won't be coming home till fall.
'Bout my patriotism, I don't want to brag,
But I'll lean out of a window and I'll wave a flag.
When the war breaks out in Mexico
Some one else can start fighting
Just break the news to father that I'm going to Montreal.

Der var så vidt vides ingen amerikanske militærnægtere som fulgte opfordringen i 1914 om at rejse til Canada. Trafikken gik den modsatte vej. Canadiske militærnægtere emigrerede til USA i løbet af de første år af krigen. På samme måde som militærnægtere havde krydset de to landes grænse siden de amerikanske revolutionskrige, hvorunder Kvækerne flygtede til Canada. Alle disse mænd blev kaldt "Rømnings-

mænd".

> 'Så igen, op til USA 'indtræden i krigen i april 1917, gav landet et praktisk, nemt tilflugtssted for canadierne, der ikke ønsker at hverves eller at blive kaldt "driverter" for ikke at gøre det. Ironisk nok I 1917 for dissidenterne i begge lande, indførte USA værnepligt i begyndelsen af sin aktive deltagelse, hvilket foregreb den canadiske værnepligt samme år. I sidste ende, tidligt i 1918, indgik de to lande en officiel aftale om metoder, hvormed de forsøgte at kontrollere og fordele deres mandskabsstyrker.'

'I USA under Første Verdenskrig, blev ordet "drivert" almindeligt anvendt til at beskrive en person, der ikke deltog i krigsindsatsen, især en, der undgik militærtjeneste, det svarer til den senere udtryk "militærnægter". Forsøg på at opspore sådanne undvigere blev kaldt "driverter razziaer".' WIKI. *When The War Breaks Out in Mexico* er indspillet af Viola McCoy & the Wright's Minstrels i 1916 og af Pete Dailey & His Chicagoans i 1948: Opfordringen om at rejse nordpå som militærnægter blev først til virkelighed et par generationer og krige efterfølgende. Sam Jackson i denne sang er formodentlig en fiktiv person.

Irland var dengang en del af Det britiske imperium - og der var som altid britiske hverveofficerer på den grønne ø, hvor der ikke var værnepligt.[68]

Her havde man erfaringerne fra irernes deltagelse i den amerikanske frihedskrig, Napoleons-krigene, erobringen af Indien og Sri Lanka og Krimkrigen i frisk erindring via en række stadigt mere populære soldaterviser så som, *Mrs. McGrath* (fra 1815)[69], *Glen Of Aherlow* om *Patrick Sheehan*, *Johnny Has Gone For a Soldier* – med afsæt i middelaldervisen *Siúil A Rún*, *I'll Take You Home Again Kathleen*, *The Kerry Recruit*, *Arthur McBride* og ikke mindst *Johnny I Hardly Knew Ya,* hvor soldaten flygter fra konen og børnene.

Selv den populære irske tenor Josef Locke (1917-1999), der begyndte at udgive grammofonplader efter anden verdenskrig sluttede sin karriere med en fredssang. Den blev udsendt i 1973 efter plader som *I'll take you home again Kathleen* 1947 - med

68 Irske nodetryk og nodetryk fra irske emigranter i USA fra første verdenskrig er bl.a. registreret i / Irish sheet music prints and sheet music prints from Irish emigrants in the US from the First World War are among other things registered in: The Irish Sheet Music Archives in the Ward Irish Music Archives, Milwaukee, Wisconsin.
- http://irishsheetmusicarchives.com/Galleries/Irish-In-World-War-I-Songs.htm
Britisk-irske hverveplakater fra første verdenskrig:
World War I Recruiting Collection, Early Printed Books, Trinity College Library, Dublin
These posters and leaflets were issued by the British Army in Dublin during the war.
- http://digitalcollections.tcd.ie/content/1032/pdf/1032.pdf
They Shall Not Grow Old – Irish Soldiers and the Great War. / : Myles Dungan.
- Dublin : Four Courts Press,1997.
Ireland's Unknown Soldiers: The 16th (Irish) Division in the Great War, 1914-1918. / : Terence Denman. - Dublin : Irish Academic Press, 1992.
The Great War of 1914-18 saw the Irish soldier make his greatest sacrifice on Britain's behalf. Nearly 135,000 Irishmen volunteered (conscription was never applied in Ireland) in addition to the 50,000 Irish who were serving with the regular army and the reserves on 4 August 1914. Within a few weeks of the outbreak of the war, no less than three Irish divisions - the 10th (Irish), 16th (Irish), and 36th (Ulster) - were formed from Irishmen, Catholic, and Protestant, who responded to Lord Kitchener's call to arms. An estimated 35,000 Irish-born soldiers were killed before the armistice came in November 1918. Over 4,000 of those who died were with the 16th (Irish) Division. Yet, in spite of these facts, serious historical study of Ireland's major involvement in the War has been neglected. Indeed Easter 1916 dominates Irish historiography to such an extent that the period 1914-18 is rarely considered as a distinct era in Irish history.'
Provincial recruiting in the First World War: the Glynn's of Kilrush Co Clare. / : Paul O'Brien.
- http://www.militaryheritage.ie/news/2013/August/Paul_OBrien_Miltary_Trust_Article_July_2013.pdf
69 Mrs. McGrath er først indspillet af Pete Seeger på The Weavers' Town Hall Concerts of December 1951 / 1952 genudgivet på Kisses Sweeter Than Wine, 1994.

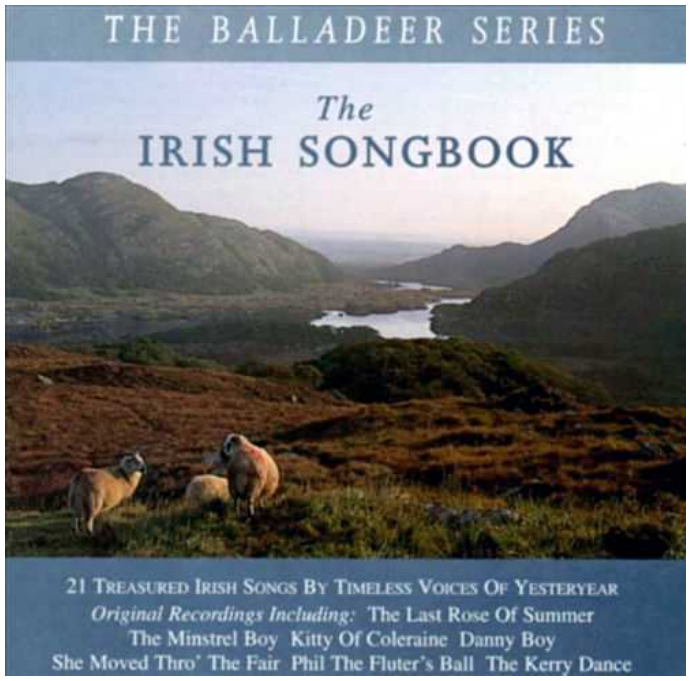
en alternativ tekst, The Soldier's Dream / La Reve Passe 1949, *It's a grand life in the army* 1953 og altså *Let there be peace*, 1973. En stor del af Josef Loches pladeudgivelser er nu i Internetarkivet.

Ireland was then part of the British Empire – and there were, as always, British recruiting officers on the green island.

Here they had the experience of Irish participation in the American War of Independence, the Napoleonic wars, the conquest of India and Sri Lanka and the Crimean War fresh in their memories through a series of increasingly popular soldiers songs, such as Mrs.. McGrath (from 1815), Glen Of Aherlow about Patrick Sheehan, Johnny Has Gone For a Soldier – based on the medieval ballad Siuil A Rún, I'll Take You Home Again Kathleen, The Kerry Recruit, Arthur McBride and especially Johnny I Hardly Knew Ya, where the soldier flees from his wife and children.

Even the popular Irish tenor Josef Locke (1917-1999), who began publishing phonograph records after World War II ended his career with a peace song. It was released in 1973 after record such as I'll take you home again Kathleen 1947 – with an alternative text, the Soldier's Dream / La Reve Passe 1949, It's a grand life in the army 1953 and thus Let there be peace, 1973. A great deal of Josef Loche's record releases are now in the Internet Archive.

A patriotic Irish musician is encouraged by his father to go to war. The harp player is mortally wounded in battle and destroys the harp's strings. The text was written by the Irish poet and singer Thomas Moore (1779-1852). The lament has since often been played at Irish funerals both in Ireland and among Irish emigrants.



The Minstrel Boy is probably first recorded by the Irish tenor Tom Burke (1890-1967) in 1927. Here, in an edition from 2007 by Kray Van Kirk

The Minstrel Boy er formodentligt først indspillet af den irske tenor Tom Burke (1890-1967) i 1927.Her i en udgave fra 2007 med Kray Van Kirk

The Minstrel Boy

Tune: The Moreen

The minstrel boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him;
"Land of Song!" said the warrior bard,
"Though all the world betrays thee,
One sword, at least, thy rights shall guard,
One faithful harp shall praise thee!"

The Minstrel fell! But the foeman's chain
Could not bring his proud soul under;
The harp he loved ne'er spoke again,
For he tore its chords asunder;
And said "No chains shall sully thee,
Thou soul of love and bravery!
Thy songs were made for the pure and free
They shall never sound in slavery!"

En patriotisk irsk musikant opfordres af sin far til at drage i krig. Harpespilleren sårres dødeligt i slaget og ødelægger harpens strenge. Teksten er forfattet af den irske digter og sanger Thomas Moore (1779–1852). Klagesangen er siden ofte spillet ved irske begravelser både i Irland og blandt irske udvandrere.

Den unge Skjald

Melodi: The Moreen

Den unge Skjald er draget i krige,
I dødens rækker, du finder ham;
Hans fars sværd, han har bundet på,
Og hans vilde harpe på ryggen bar;
"Sangens Land"! sagde bardekrigeren,
"Selvom hele verden forråder dig,
I det mindste skal et sværd, dine rettigheder bevogte,
Én trofast harpe skal prise dig! "

Skjalden faldt! Men avindsmanden[70] i rækken
Kunne ikke underkue hans stolte Sjæl;
Harpen han elskede talte aldrig igen,

70 Person, som bærer had eller nag til en; fjende.

For han rev sine strenger sønder;
Og sagde "Ingen lænker skal besudle Dig,
Du sjæl af kærlighed og tapperhed!
Dine sange blev lavet til de rene og fri
De skal aldrig lyde i slaveri! "

'Captain William Kidd (1645 – 23 May 1701) was a Scottish sailor who was tried and executed for piracy after returning from a voyage to the Indian Ocean. Some modern historians deem his piratical reputation unjust, as there is evidence that Kidd acted only as a privateer. Kidd's fame springs largely from the sensational circumstances of his questioning before the English Parliament and the ensuing trial. His actual depredations on the high seas, whether piratical or not, were both less destructive and less lucrative than those of many other contemporary pirates and privateers.' WIKI.

'Captain William Kidd sailed from Plymouth in May 1696 in command of a privateer called the Adventure galley, equipped by private subscription, but with a commission under the Great Seal to seize pirates. Kidd, however, turned pirate himself, was arrested at Boston in July 1699, transmitted to England for trial, and hanged at Execution Dock on May 23, 1701. Captain Kidd's Farewell to the Seas was a popular song and set to a popular tune. The whole ballad is only to be found in Lord Crawford's collection. '[71]

Captain Kidd was the last person to be hung at Execution Dock, Wapping on the Thames. He was sentenced for murder and piracy on the high seas on May 9, 1701 and was hung on May 23. There was a long history of piracy in the British navy. Francis Drake, the second man to circumnavigate the globe, made his profit by preying on the Spanish. The ballad was first recorded in 1954 by American folk singer Dick Wilder on Pirate Songs and Ballads.

71 Captain Kidd Roud 1900. After 1701. - http://www.fresnostate.edu/folklore/ballads/LK35.html Introduction to Naval Songs and Ballads 1908.

The Ballad of Captain Kidd or The Dying Words of Capt. Robert Kidd

YOU captains brave and bold, hear our cries, hear our cries,
You captains brave and bold hear our cries,
You captains brave and bold,
Tho' you seem uncontrol'd
Don't for the sake of gold lose your souls, lose your souls.

My name was Robert Kidd, when I sail'd, when I sail'd,
My name was Robert Kidd when I sail'd
My name was Robert Kidd,
God's laws I did forbid,
And so wickedly I did when I sail'd.

My parents taught me well, when I sail'd, when I sail'd,
My parents taught me well when I sail'd,
My parents taught me well
To shun the gates of hell,
But against them I did rebel, when I sail'd.

I curs'd my father dear when I sail'd, when I sail'd,
I curs'd my father dear when I sail'd,
I curs'd my father dear,
And her that did me bear,
And so wickedly did swear when I sail'd.

I made a solemn vow, when I sail'd, when I sail'd,
I made a solemn vow, when I sail'd.
I made a solemn vow,
To God I would not bow,
Nor myself one prayer allow, when I sail'd.

I'd a bible in my hand, when I sail'd, when I sail'd,
I'd a bible in my hand when I sail'd,
I'd a bible in my hand
By my father's great command,
But I sunk it in the sand when I sail'd.

I murder'd William Moore as I sail'd, as I sail'd,
I murder'd William Moore as I sail'd;
I murder'd William Moore,
And I left him in his gore,
Not many leagues from shore, as I sail'd.

And being cruel still, as I sail'd, as I sail'd,
And being cruel still, as I sail'd;

And being cruel still,
My gunner I did kill,
And his precious blood did spill as I sail'd.

My mate took sick and died, as I sail'd, as I sail'd,
My mate took sick and died, as I sail'd;
My mate took sick and died,
Which me much terrified,
When he call'd me to his bedside, as I sail'd.

And unto me did say, see me die, see me die,
And unto me did say, see me die;
And unto me did say,
Take warning now I pray
There'll come a reckoning day, you must die.

You cannot then withstand, when you die, when you die,
You cannot then withstand, when you die;
You cannot then withstand
The judgements of God's hand,
But bound in iron bands you must die.

I was sick and nigh to death as I sail'd, as I sail'd,
I was sick and nigh to death as I sail'd!
I was sick and nigh to death,
And vow'd at every breath,
To walk in wisdom's ways as I sail'd.

I thought I was undone, as I sail'd, as I sail'd,
I thought I was undone, as I sail'd;
I thought I was undone,
That my wicked glass was run,
But my health did soon return, as I sail'd.

My repentance lasted not, as I sail'd, as I sail'd,
My repentance lasted not, as I sail'd;
My repentance lasted not,
My vows I soon forgot,
Damnation's my just lot, as I sail'd.

I steer'd from sound to sound, as I sail'd, as I sail'd,
I steer'd from sound to sound, as I sail'd;
I steer'd from sound to sound,
And many ships I found,
And most of them I burn'd as I sail'd.

I spy'd three ships of France, as I sail'd, as I sail'd,
I spy'd three ships of France as I sail'd.
I spy'd three ships of France,
To them I did advance,
And took them all by chance, as I sail'd.

I spy'd three ships of Spain, as I sail'd, as I sail'd,
I spy'd three ships of Spain as I sail'd;
I spy'd three ships of Spain,
I fir'd on them, amain,
Till most of them were slain, as I sail'd.

I'd ninety bars of gold, as I sail'd, as I sail'd,
I'd ninety bars of gold as I sail'd,
I'd ninety bars of gold
And dollars manifold,
With riches uncontrol'd, as I sail'd.

Then fourteen ships I see, as I sail'd, as I sail'd,
Then fourteen ships I see, as I sail'd,
Then fourteen ships I see,
And all brave men they be,
And they were too hard for me, as I sail'd.

Thus being o'ertaken at last, I must die, I must die,
Thus being o'ertaken at last, I must die,
Thus being o'ertaken at last,
And into prison cast,
And sentence being past, I must die.

Farewell to the raging main, for I must die, for I must die,
Farewell to the raging main, for I must die,
Farewell to the raging main,
To Turkey, France & Spain,
I shall ne'er see you again, for I must die.

To Newgate now I'm cast, and must die, and must die,
To Newgate now I'm cast, and must die;
To Newgate now I'm cast,
With sad and heavy heart,
To receive my just desert, I must die.

To Execution Dock, I must go, I must go,
To Execution Dock, I must go;
To Execution Dock,
Where many thousands flock,

But I must bear my shock, and must die.

Come all ye young and old, see me die, see me die,
Come all ye young and old, see me die;
Come all ye young and old,
You're welcome to my gold,
For by it I've lost my soul, and must die.

Take warning now by me, for I must die, for I must die,
Take warning now by me, for I must die;
Take warning now by me,
And shun bad company,
Lest you come to hell with me, for I must die;
Lest you come to hell with me, for I must die.

Beretningen om Kaptajn Kidd,

Oversættelse: Erik Kjersgaard

Åh, mit navn var kaptajn Kidd, under sejl, under sejl,
åh, mit navn var kaptajn Kidd, under sejl,
mit navn var kaptajn Kidd,Guds ord
betød så lidt, når man holdt det i mod mit,
under sejl, undersejl, når manholdt det i mod mit, under sejl.

Ak, jeg lærte nok som barn, under sejl, under sejl,
jeg lærte nok som barn at undfly Satans garn;
men jeg kasted mig i skarn, under sejl, under sejl.

For jeg dræbte William Moore, under sejl, under sejl
jeg dræbte William Moore, blod vælded' fra hans sår,
dér hvor kystens brænding går, under sejl, under sejl

Jeg tog massevis af guld, under sejl, under sejl,

jeg tog en masse guld, jeg tror en tønde fuld,
for min lykke var mig huld, under sejl, under sejl.

Hvert et farvand jeg befo'r under sejl, under sejl,
hvert farvand jeg befo'r, og hvor jeg gik ombord,
var der rov og brand og mord, under sejl, under sejl

Og min grumhed kræved' mer', under sejl, under sejl
min grumhed kræved' mer', min brave kanonér
har jeg myrdet grusomt dér, under sejl, under sejl.

Fjorten skibe sås en dag under sejl, under sejl,
de skibe sås en dag, beredt og klar til slag/
og jeg led mit nederlag under sejl, under sejl.

Ud fra Newgate bli'r jeg kørt på en vogn, på en vogn,
fra Newgate bli'r jeg kørt, med hjertet dybt berørt
til min død i galgen ført på en vogn, på en vogn.

Mange tusind ser på mig, der skal dø, der skal dø,
ja mange ser på mig ved galgedokkens kaj,
hvor jeg skræmt og dødsensbleg nu skal dø, nu skal

Tag mig ej til rettesnor, når jeg dør, når jeg dør,
men lyt til mine ord: hold Jer fra rov og mord!
fanden tager mig ombord, når jeg dør, når jeg dør.

Throughout the Middle Ages, shipwreck common due to bad weather and strong storms. In the next English ballad sinks the warship Benjamin before or about 1676 precisely because of a storm, and most of the crew perishes[72]. In another undated dirge recounts one of the forced enlisted sailors on Benjamin about his experiences during the shipwreck. Both the mentioned Admiral Cole and the good ship Benjamin has apparently disappeared from history.

72 The Benjamin's lamentation for their sad loss at sea by storms and tempests : being a brief narrative of one of his Majesty's ships, call'd, the Benjamin, that was drove into harbour at Plimouth, and received no small harm by this tempest. To a new tune, call'd, The poor Benjamin, O, &c. - [London]: Printed for F. Coles, T. Vere, J. Wright, and J. Clarke, [1676?].

The Bold Benjamin or Captain Chilver's gone to sea. The Benjamin's Lamentation for their sad loss at Sea, by Storms and Tempests

Now, Admiral Cole has gone to sea,
Oh, me boys, ohh!
Now, Admiral Cole has gone to sea-o!
Brave Admiral Cole has gone to sea
With all our good ship's company,
On board the Bold Benjamin, ohh!

We set sail for France and Spain,
Oh, me boys, ohh!
We set sail for France and Spain-o!
We set sail for France and Spain,
Our gold and silver to regain,
On board the Bold Benjamin, oh!

We set sail five hundred men,
Oh, me boys, ohh!
We set sail five hundred men-o!
We set sail five hundred men,
And we've come back but fifty-one,
They was lost on Bold Benjamin, oh!

And as we drew near Blackwall,
Oh, me boys, ohh!
And as we drew near Blackwall-o!
And as we drew near Blackwall,
Admiral Cole, loud did call:
"Here comes the Bold Benjamin, oh!"

Hear the mothers weeping for their sons,
Oh, me boys, ohh!
Hear the mothers weeping for their sons-o!
Hear the mothers weeping for their sons,
And the widows for their husbands,
They was lost on Bold Benjamin, oh!

The Benjamin's lamentation 89

'Ah, Betty, when billows do rage and do roar
For want of thy sight I am troubled sore :
Whilst other are troubled with terror and fear,
Yet I am cheer'd up with the thought of my dear.

'No prison is like to the want of thy sight,
Which locks up my bliss, for thou art my delight:
Though distant I am, therefore only opprest,
Yet still my dear Betty doth lodge in my breast.

' In the midst of my sorrows, whilst others do mourn,
'Tis the want of my love that doth make me forlorn ;
Yet [I] would not enjoy thee in this cursed place,
Though for want of thy love my tears trickle apace.

'But be of good cheer, for every one knows
'Tis an ill wind indeed that no comfort blows ;
And again I do hope thee in England to see,
Then who'l be so happy as Betty and me?

'And now, thorough Providence, I am return'd :
By shipwrack I 'scap'd, for our ship it was burn'd;
No torment like mine was when I was a slave,
For the want of my Betty was worse than a grave.'

Op igennem middelalderen var skibsforlis almindelige på grund af dårligt vejr og stærke storme. I den næste engelske ballade synker krigsskibet Benjamin før eller omkring 1676 netop på grund af en storm og størstedelen af besætningen omkommer. I en anden udateret klagesang beretter en af de tvangshvervede søfolk på Benjamin om sine oplevelser under forliset. Både den omtalte admiral Cole og det gode skib Benjamin er tilsyneladende forsvundet ud af historien.

During a British-French naval battle in 1702 in the West Indies the British Admiral Benbow is hit by a French cannonball, by which he lost both his legs. And shortly after he dies. Quote from one of the drinking songs about the brave admiral.

Brave Benbow lost his legs
By chain shot, by chain shot
Brave Benbow lost his legs by chain shot.
Brave Benbow lost his legs,
And all on his stumps he begs,
Fight on my English lads,
'Tis our lot, 'tis our lot.

The surgeon dress'd his wounds,
Cries Benbow, cries Benbow
The surgeon dress'd his wounds, cries Benbow.
Let a cradle now in haste,
On the quarterdeck be placed
That the enemy I may face
'Til I die, 'Til I die.

Under et britisk-fransk søslag i 1702 i Vestindien rammes den britiske Admiral Benbow af en fransk kanonkugle, hvorved han mister begge sine ben. Og kort tid efter dør han. Citat fra en af drikkeviserne om den tapre admiral.

Brave Benbow mistede sine ben
ved lænkekugle[73], lænkekugle
Brave Benbow mistede sine ben ved lænkekugle ramt.
Brave Benbow mistede sine ben,
Og alt på hans stumper tigger han,
Kæmp videre mine engelske knægte,
"Dette er vores parti," dette er vores parti.

Kirurgen behandlede hans sår,
Benbow råber, Benbow råber
Kirurgen behandlede hans sår, Benbow råber.
Lad en vugge nu i hast,
På agterdækket anbringe
Så jeg kan stå over for fjenden
Til jeg dør, til jeg dør.

It does not appear if Paddy in the following song from World War I is a deserter or just a poor soldier. Shirley Kellogg in London in 1915 sings 'Chinatown, My Chinatown' backed with 'On The Road To Dublin Town', Original Cast recordings from the London Hippodrome revue 'Push and Go' on Columbia 557.[74]

On the Road to Dublin Town

Paddy was a soldier and a fighting man was he,
And he was in the thickest of the fight across the sea;
Sure! Ev'ry time they took a wounded comrade to the rear,

73 I Danmark blev lænkekugle projektilerne bl.a. fremstillet i Frederiksværk
Johan Frederik Classen, skaber af Frederiksværk og stifter af det Classenske fideikommis / Camillus: Nyrop. Gad, 1887.
74 Columbia Records Catalogue 1916-17
- http://sounds.bl.uk/related-content/TEXTS/029I-COLXX1916X17-0000A0.pdf

Why, Paddy stopped his fighting just to whisper in his ear:

If you're going back to dear old Dublin
Tell Mavourneen O'Shea
That her Paddy boy of her is thinking
Many miles and miles away.
She is sweet and pretty as a picture
In a plain gingham gown,
And I'm certain that she is still waiting for me
On the road to Dublin town

Paddy got a letter from his sweetheart and she said,
"Please, darlin', will you write me are you injured' are you dead?"
So Paddy wrote his answer, "I'm not injured, sweetheart mine,
Well that is, not exactly I'm just half-shot all the time!"

Finally they made poor Pat a prisoner one day;
They tried him by court martial and he heard the captain say:
"Pat! You'll be shot tomorrow morn at sunrise by my men."
"The deuce I will!" said Paddy, "For I don't get up till ten!"

Det fremgår ikke om Paddy i den følgende sang fra første verdenskrig var desertør eller bare en dårlig soldat. Shirley Kellogg i London i 1915 synger 'Chinatown, My Chinatown' med B siden 'On The Road To Dublin Town', optaget med den oprindelige rollebesætning fra London Hippodrome revyen 'Push and Go "på Columbia 557.

På vej til Dublin By

Paddy var en soldat og en kæmpende mand var han,
Og han var i den hårdeste kamp over havet;
Sikkert var det! Hver gang de tog en såret kammerat fra fronten,
Hvorfor, Paddy standsede hans kamp, blot at hviske i hans øre:

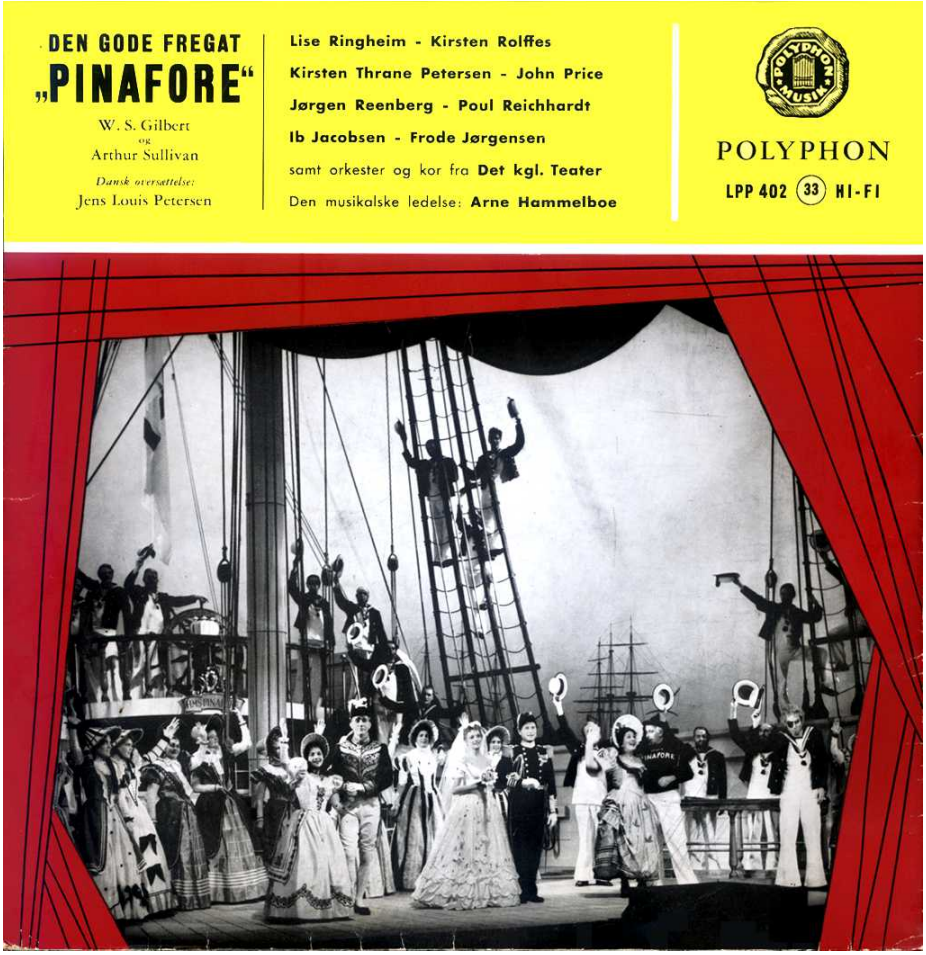
Hvis du går tilbage til kære gamle Dublin
Fortæl Mavourneen O'Shea
At hendes Paddy dreng på hende tænker
Mange kilometer og kilometervis væk.
Hun er sød og smuk som et billede
I en almindelig bomuldskjole,
Og jeg er sikker på, at hun stadig venter på mig
På vej til Dublin By

Paddy fik et brev fra sin kæreste, og hun skrev,
"Sig mig venligst, skat, vil du svare mig: er du såret 'er du død?"
Så Paddy skrev sit svar, "Jeg er ikke såret, kæreste min,
Nå det er ikke helt nøjagtigt, jeg bare halvt skudt hele tiden! "

Endelig fangede de stakkels Pat en dag;
De dømte ham ved krigsret, og han hørte kaptajnen sige:
"Pat! Du vil blive skudt i morgen tidlig ved solopgang af mine mænd."
"Pokker vil jeg!" sagde Paddy, "For jeg står ikke op før ti!"

Another admiral who was about to get into trouble, in his apprenticeship as ship master was the fictional Sir Joseph Porter in fact believed to be the British politician and publicist William Henry Smith (1825-1891). Sir Joseph Porter's Song is from the operetta H.M.S. Pinafore; or, The Lass That Loved a Sailor, with music by Arthur Sullivan and a libretto by W. S. Gilbert or in Danish The good frigate Pinafore..

It is a comic operetta from 1878, and the song is about the noble Admiral Sir Joseph Porter in charge of the navy, but without having any knowledge of it. The figure is rooted in reality, there was actually a year earlier been appointed First Lord of the Admiralty, who had never been to sea, but possessed only administrative abilities. Sir Joseph Porter's Song is best known in this country in Jørgen Reenberg's convincing version, which premiered at the Royal. Theatre in 1955. The Danish records are both recordings from the second setup in 1957. The good civil servant sums up his apprenticeship experience as follows:



Sir Joseph Porter's Song

When I was a lad I served a term
As office boy to an attorney's firm.
I cleaned the windows and I swept the floor,
And I polished up the handle of the big front door.
I polished up that handle so carefullee
That now I am the ruler of the Queen's Navee!

CHORUS. He polished up that handle, etc.
As office boy I made such a mark
That they gave me the post of a junior clerk.
I served the writs with a smile so bland,
And I copied all the letters in a big round hand –
I copied all the letters in a hand so free,
That now I am the ruler of the Queen's Navee!

CHORUS. He copied all the letters, etc.
In serving writs I made such a name

That an articled clerk I soon became;
I wore clean collars and a brand-new suit
For the pass examination at the Institute.
And that pass examination did so well for me
That now I am the ruler of the Queen's Navee!

CHORUS. That pass examination, etc.
Of legal knowledge I acquired such a grip
That they took me into the partnership.
And that junior partnership, I ween,
Was the only ship that I ever had seen.
But that kind of ship so suited me,
That now I am the ruler of the Queen's Navee!

CHORUS. But that kind of ship, etc.
I grew so rich that I was sent
By a pocket borough into Parliament.
I always voted at my party's call,
And I never thought of thinking for myself at all.
I thought so little, they rewarded me
By making me the ruler of the Queen's Navee!

CHORUS. He thought so little, etc.
Now landsmen all, whoever you may be,
If you want to rise to the top of the tree,
If your soul isn't fettered to an office stool,
Be careful to be guided by this golden rule –
Stick close to your desks and never go to sea,
And you all may be rulers of the Queen's Navee!

En anden admiral der var ved at komme galt ad sted i sin praktiktid som skibsfører, var den fiktive Sir Joseph Porter som i virkeligheden menes at være den britiske politiker og publicist William Henry Smith (1825-1891).

Admiralens vise er fra operetten H.M.S. Pinafore eller på dansk Den gode fregat Pinafore af makkerparret Gilbert & Sullivan. Det er en komisk operette fra 1878, og sangen her handler den den adelige admiral Sir Joseph Porter der skal styre, men uden at have noget som helst kendskab til det. Figuren Porter har sin rod i virkeligheden, for der var faktisk året før blevet udnævnt

en overadmiral; selv om at han havde aldrig været til søs, men udelukkende havde administrative evner. Admiralens vise er herhjemme bedst kendt i Jørgen Reenbergs overbevisende udgave der havde premiere på Det Kgl. Teater i december 1955. Direkte morsom og underholdende er også episoden med skibskaptajnens omgangsformer med sit mandskab. Den danske oversættelse og Lp'en stemmer ikke helt overens idet der er tilføjet et kor og bisætningen og var der stjerner til omkvædet. De originale danske grammofonplader er begge indspilninger fra anden opsætningen i 1957.

Efter overtyren hilser den skønne Lille Forglemmigej mandskabet, således

Hej, orlogsgaster - Storbritanniens brystværn!
Nu er al krig og kamp, al blodig dyst fjern;
gør hyren klar - ja, grib i lommens foer,
nu er igen Forglemmigej om bord.

Den gode tjenestemand og overadmiral opsummerer senere i stykket sin lærerpladserfaringer således:

Admiralens vise

Oversat af Jens Louis Petersen[75]

Som grøn konfirmand blev jeg af mor
sat i lære på et officielt kontor.
Jeg svang min kost og pudsed' vinduesfag
og jeg gnubbed' alle hoveddørens guldbeslag.
Han gnubbed' alle hoveddørens guldbeslag.
Fordi jeg gnubbede for dem der sidder højt på strå
så endte jeg med kors og bånd og og var der stjerner på.
Fordi han gnubbede for dem der sidder højt på strå
så endte han med kors og bånd og og var der stjerner på.

75 Den gode fregat Pinafore eller ladyen og matrosen. / : Arthur Sullivan, W. S. Gilbert.
- København : Langkjærs Bogtrykkeri, 1956.
Dansk filmudgave H.M.S. Pinafore DR TV 26.12.1970.
- http://www.dfi.dk/faktaomfilm/film/da/77631.aspx?id=77631
Udgivet 2. oktober 2002 af Nordisk Film.
- http://www.danskkulturarv.dk/dr/h-m-s-pinafore/
Genudgivet på: Danske operette klassikere : Flagermusen, Farinelli, H.M.S. Pinafore, Valsedrømme.
Mogens Dam; Ingolf David; Else Marie.; Elith Foss; Aage Fønss. Nordisk Film ; DR, 2008 og på
Den gode fregat Pinafore. Live-optagelse, Gamle Scene, Det Kongelige Teater, København 22. oktober 1960. Fra Hegermann Lindencrones båndarkiv - Uddrag og scener af Det Kongelige Teaters repertoire. Classico CLASSCD 5003, 2004.

Så blev jeg på grund af al min flid
kontorist på mindre end et halvt års tid.
Min flip var hvid, og mit smil var stift
og blanketterne skrev jeg ud med spids og sirlig skrift.
Blanketterne skrev han ud med spids og sirlig skrift.
Fordi skriften havde retning og stod smukt på skrå
så endte jeg med kors og bånd og var der stjerner på.
Fordi skriften havde retning og stod smukt på skrå
så endte jeg med kors og bånd og var der stjerner på.

Og jeg kom ind i en fin kommission
for i sådan én skal der altid sidde no'n!
På mit klatpapir jeg tegned otte år i træk
brugte stabler af papir og sagde ikke et kvæk.
Brugte stabler af papir og sagde ikke et kvæk.
Efter otte år med lås og slå
Så endte jeg med kors og bånd og og var der stjerner på.
Efter otte år med lås og slå
Så endte han med kors og bånd og og var der stjerner på.

Politisk set var jeg liberal -
socialistisk - højresindet - radikal.
Jeg stemte altid med den største flok
og de tanker, andre tænkte, var mig mer' end nok.
og de tanker, andre tænkte, var ham mer' end nok.
Da mine egne tanker var så små og få
Så endte jeg med kors og bånd og og var der stjerner på.
Da hans egne tanker var så små og få
Så endte han med kors og bånd og og var der stjerner på.

Med strømmen flød jeg stolt min vej
for den der flyder, ja, han synker ej!
Ad små kanaler strømmen foer
til jeg landede på flådens admiralskontor.
til han landede på flådens admiralskontor.
Fordi jeg kendte vejen, som en strøm kan gå
Så endte jeg med kors og bånd og og var der stjerner på.
Fordi han kendte vejen, som en strøm kan gå
Så endte han med kors og bånd og og var der stjerner på.

I landsmænd her, som gerne vil nå op
til vor samfundsstiges allerhøjeste top,
Flyd med, men hold jer i enhver forstand
til stadighed og altid fra det dybe vand.
Til stadighed og altid fra det dybe vand.
Stå aldrig til søs! Lad de andre stå!

I får stribevis af kors og var der stjerner på!
Stå aldrig til søs!. Lad de andre stå!
I får stribevis af kors og var der stjerner på!

LPP 402

LPP 402

DEN GODE FREGAT

„PINAFORE“

Operette af W. S. Gilbert og Arthur Sullivan

Dansk oversættelse: Jens Louis Petersen

Josephine, kaptajnens datter	*Lise Ringheim*
Lille Forglemmigej, en kadrejerpige fra Portsmouth	*Kirsten Rolffes*
Hebe, Sir Josephs overkusine	*Kirsten Thrane Petersen*
Kaptajn Corcoran, chef for Pinafore	*John Price*
Sir Joseph Porter, overadmiral, storkors p. p	*Jørgen Reenberg*
Ralph Rackstraw, letmatros	*Poul Reichhardt*
Dick Dødøje, matros	*Ib Jacobsen*
Bill Bobstay, bådsmand	*Frode Jørgensen*

Orkester og kor fra Det kgl. Teater

Den musikalske ledelse: Arne Hammelboe

Lise Ringheim som Josephine
Poul Reichhardt som
Ralph Rackstraw

Da „Den gode fregat PINAFORE“ den 10. december 1955 første gang satte flag på Det kgl. Teaters Nye Scene i Poul Kanneworffs iscenesættelse og dekoration og under Arne Hammelboes taktstok, fik Det kgl. Teater igen for første gang i mange år en vaskægte operettesuccès med mere end 60 udsolgte aftener i løbet af det næste halve år. Med sæsonens udgang blev forestillingen taget af plakaten; men publikum glemte den ikke, og siden genoptagelsen i december 1957 har der atter været storm på Nye Scene.

På den gode fregat hersker en sand victoriansk ånd (operetten er fra 1878). Ingen banden, endelig ingen banden, men en høflig og venlig omgangstone præget officerer og mandskab, som på det nobleste hilser Lille Forglemmigej — en forladen kvinde i de ubestemmelige fyrrer — velkommen, da hun entrer ombord for at sælge sine varer. Hun får øje på den unge matros Ralph, og hans navn fylder hende med bange anelser.

Ikke uden grund. For denne gemene gast har nemlig fattet kærlighed til kaptajnens datter Josephine. Rent bortset fra, at standsforskellen gør enhver forbindelse umulig, er det kaptajnens håb, at marineministeren, overadmiral Sir Joseph Porter, storkors p. p., vil ægte datteren.

Det vil Sir Joseph hellere end gerne og kommer i den anledning ombord sammen med alle de tanter, kusiner og søstre, som følger ham, hvor han går og står. Ulykkeligvis bryder Josephine sig imidlertid ikke spor om admiralen, og yderligere får Ralph endelig taget sig sammen og frier til hende. Først med ringe held, men da et ærligt hjerte og et godt udseende trods alt vejer tungt mod en nok så tryg tilværelse, ændres alt — ikke mindst efter at Ralph har truet med selvmord.

Medens overadmiralen og kaptajnen tror, at alt vil ende godt, planlægger besætningen at forlade skibet i nattens løb for at få Josephine og Ralph viet i land. Men stykkets skurk med det hæslige navn Dick Dødøje og et tilvarende udseende og ry (men iøvrigt en retlinet og yderst formuftig matros) advarer kaptajnen, som griber den nihalede kat og standser udflugtstoget, netop som det skal gå fra borde.

Uanset at Ralph kan henvise til, at han er det bedste, noget menneske kan være, nemlig en engelskmand, bliver kaptajnen så oprørt, at han ligefrem bander. Straffen er kachot med det samme, og Ralph må umiddelbart efter følge trop, da han er kommet for skade at oplyse, at Josephine og han elsker hinanden.

Alt truet nu med at ende i fortvivlelse, men Lille Forglemmigej redder situationen ved at fortælle, at kaptajnen og Ralph er forbyttede børn, således at Ralph i virkeligheden er kaptajn og kaptajnen en simpel gast.

Herefter kan Sir Joseph naturligvis ikke gifte sig med Josephine, men må nøjes med sin kusine Hebe. Ralph får sin Josephine og kaptajnen Lille Forglemmigej. Så let er det.

Denne LP-plade, som bygger på Det kgl. Teaters rollebesætning ved PINAFORE's genoptagelse i 1957, skulle ved den kronologiske rækkefølge, hvori de enkelte uddrag er optaget, gøre Dem absolut sødygtig, når De nu privat afskiber PINAFORE over Deres pladespiller.

God vind. Louis P.

John Price som kaptajn Corcoran

Øverst: Kirsten Rolffes som Lille Forglemmigej

Nederst: Jørgen Reenberg som Sir Joseph Porter

POLYPHON

★ Denne plade må kun spilles med letvægtspick-up med mikrosafir

LPP 402 (33)

HI-FI

A/S. IMRICHS BOGTRYKKERI

Also generals as contemporary role models takes Gilbert & Sullivan loving care of in the operetta Pirates of Penzance from 1879. The following year after Pinafore premiered. The song is not quite as well known as Sir Harry Porter's song, because it is very difficult to sing, but continued there has been written new verses to the song.

It's hardly a military secret that knowledge of military historically and currently is part of all higher officers regarded education and the same applies to geometry, mathematics and spherical trigonometry, which are prerequisites for knowledge of ballistics, the doctrine of projectiles motion. The Major-General's other skills, especially classical studies appear hobby fitted and may have originated from high school.

I Am the Very Model of a Modern Major-General

I am the very model of a modern major-general,
I've information vegetable, animal and mineral,
I know the kings of England and I quote the fights historical,
From Marathon to Waterloo[76] in order categorical.[77]

I'm very well acquainted, too, with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem, I'm teeming with a lot o' news --
With many cheerful facts about the square of the hypotenuse.

76 Gilbert and Sullivan may refer to: The Fifteen Decisive Battles of the World: from Marathon to Waterloo, Sir Edward Shepherd Creasy, 1851.- New York: London, Harper & Brothers, 1908.
- https://archive.org/details/fifteendecisiveb00crearich

77 1) Battles on land, 1A) Battles before and after the invention of the long bow 2) Sea Battles etc.

I'm very good at integral and differential calculus,
I know the scientific names of beings animalculous,
In short, in matters vegetable, animal and mineral,
I am the very model of a modern major-general.

I know our mythic history, King Arthur's and Sir Caradoc's,[78]
I answer hard acrostics, I've a pretty taste for paradox,
I quote in elegiacs all the crimes of Heliogabalus,
In conics, I can floor peculiarities parabolous.

I can tell undoubted Rafaels from Gerard Dowes and Zoffanys,
I know the croaking chorus of the Frogs of Aristophanes,[79]
Then I can hum a fugue[80] of which I've heard the music's din afore,
And whistle all the airs to that infernal nonsense Pinafore;

Then I can write a washing-bill in Babylonic cuneiform
And tell you every detail of Caractacus' uniform.[81]
In short, in matters vegetable, animal and mineral,
I am the very model of a modern major-general.

In fact, when I know what is meant by "mamelon" and "ravelin",[82]
When I can tell at sight a Mauser* rifle from a javelin,
When such affairs as sorties[83] and surprises I'm more wary at,
And when I know precisely what is meant by "Commissariat".[84]
When I have learnt what progress has been made in modern gunnery,
When I know more of tactics than a novice in a nunnery,
In short, when I've a smattering of elemental strategy,
You'll say a better major-general has never sat agee.

---

78 Caradoc Vreichvras was a semi-legendary ancestor to the kings of Gwent. He lived during the 5th or 6th century. He is remembered in Arthurian legend as a Knight of the Round Table as Carados Briefbras.

79 The frogs of Aristophanes.
- London : G. Allen & sons. 1912.
- https://archive.org/details/cu31924014212686

80 Fugues are polyphonic works, made up of multiple parts. No single person can sing a fugue.

81 Caractacus didn't wear a uniform. He wore blue paint, or dye, technically, called woad.
The son of Cymbeline, he was a Saxon general who fought the Romans around 50 A.D. (The Romans had invaded England in 43 A.D., and Caractacus led resistance to this invasion.) He and his family were captured by the Romans, carried to Rome as captives, and paraded through the streets. Claudius did not execute him or his family but granted them life because he admired Caractacus's courage. - http://web.stcloudstate.edu/scogdill/pirates/caractacus.html

82 A ravelin is a triangular fortification or detached outwork, located in front of the innerworks of a fortress (the curtain walls and bastions). Originally called a demi-lune, after the lunette, the ravelin is placed outside a castle and opposite a fortification curtain.

83 A dash or sally by a besieged garrison upon an investing force.

84 A commissariat is the department of an army charged with the provision of supplies, both food and forage, for the troops. The supply of military stores such as ammunition is not included in the duties of a commissariat. In almost every army the duties of transport and supply are performed by the same corps of departmental troops. An officer of a commissariat is a commissary.

Additional verses

For my military knowledge, though I'm plucky and adventury,
Has only been brought down to the beginning of the century.
But still, in matters vegetable, animal and mineral,
I am the very model of a modern major-general.

I've knowledge in all areas artistic and didactical,
From the utilitarian to totally impractical;
I know the dates of great events both wonderful and sinister,
I even know how short a time John Turner was prime minister.

I know the laws of motion, theoretic and mechanical,
In many ways I am Encyclopaedia-Britannical,
With knowledge as gratuitous as ... how an ancient lute is played,
I'm always in demand whenever Trivial Pursuit is played!

The one thing I don't understand in anything Shakespearean,
Except it's played in theaters that I get very weary in.
But, still in matters vegetable, animal and mineral,
I am the very model of a modern major-general.

I have acquired prowess at communicating verbally,
I know how to personify and blow up with hyperbole,
I've mastered all devices entertaining and rhetorical,
From strict, anaphoristic speech to highly metaphorical;

I form ingenious pangrams, I'm a stickler for synecdoche,
I understand all accents, matters not how dialecticky,
I know our planet's history, from ammonites and belemnites,
To hippies, beatniks, and such current-century-type thelemnites.

The only thing I just don't get is dialects Ebonical,
Except they get debated in the San Francisco Chronicle,
But still in matters vegetable, animal and mineral.
I am the very model of a modern major-general!

Også generalerne som moderne rollemodeller tager Gilbert og Sullivan sig kærligt af i operetten Piraterne fra Penzance fra 1879. Året efter, at Pinafore havde premiere. Sangen er ikke helt så kendt som Admiralens vise, fordi den er meget svær at synge, men der er siden digtet videre på sangen. Det er næppe en militær hemmelighed, at kendskab til militærvæsnet historisk og aktuelt er et led i alle højere officeres uddannelse og det samme gælder for geometri, matematik og trigometri, der er forudsætningerne for viden om ballistik, læren om projektilers bevægelse. Generalmajorens andre kundskaber, specielt oldtidskundskab forekommer hobbybetonet og kan stamme fra gymnasietiden.

Jeg er som en moderne generalmajor, en rollemodel

Jeg er som en moderne generalmajor, en rollemodel,
Jeg har vegetabilsk, animalsk og mineralsk information,
Jeg kender kongerækken forfra og bagfra og jeg kan referere historiske slag,
Kategorisk fra Maraton til Waterloo.[85]

Jeg er også meget godt bekendt med matematiske spørgsmål,
Jeg forstår ligninger, både simple og andengradspolynomium,
Om sandsynlighedsregning, har jeg en masse nyheder -
Med mange muntre fakta om hypotenusens kvadrat.

Jeg er meget god til integreret og differentialregning,
Jeg kender de videnskabelige navne på mikroskopiske dyr ,
Kort sagt, i vegetabilske, animalske og mineralske sager,
Er jeg som en moderne generalmajor, en rollemodel.

Jeg kender vores mytiske historie, kong Arthurs og Sir Caradocs,
Jeg kan fremsige svære akrostikoner[86],
Jeg har en smuk smag for paradokser,
Jeg citerer på græsk alle Heliogabalus forbrydelser,[87]
I keglesnit, kan jeg grundlæggende geometriske parabler.

Jeg kan skelne Rafaels værker fra Gerard Dowes og Zoffanys,
Jeg kender Aristofanes kor af kvækkende frøer,[88]
Og jeg kan nynne en fuga, som jeg svagt kan mindes at have hørt,
Og fløjte alle melodierne fra det infernalske nonsens Pinafore.

Og jeg kan jeg skrive en vaskeregning på babylonsk kileskrift
Samt fortælle dig enhver detalje i Caractacus uniform.

I virkeligheden ved jeg, hvad der menes med "brystværn" og "forter"
Og jeg kan se forskel på en Mauser riffel og et spyd,
Når sådanne anliggender som togter og overraskelser jeg er mere forsigtig
Og jeg ved præcis, hvad der menes med "kommissariat"
Når jeg har lært, hvad der er gjort fremskridt i moderne artilleri,
Når jeg ved mere om taktik end en novice i et nonnekloster,
Kort sagt, da jeg ved en lille smule elementært strategi,
Vil du sige, en bedre generalmajor har aldrig siddet på en hest.

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85 1) Slag på landjorden, 1A) Slag før og efter opfindelsen af langbuen 2) Søslag osv.

86 En akrostikon fremkommer i et digt eller noget andet skriftligt, hvis det første bogstav, stavelse eller ord i hver linje, afsnit eller andet gennemgående træk i teksten ekspliciterer et ord eller en besked.

87 Marcus Aurelius Antoninus (ca. 203 – 222), kendt som Elagabalus eller Heliogabalus. var romersk kejser, han regerede i årene 218 – 222 e.Kr.

88 Komedien Frøerne 405 f. v t.

Johnny I Hardly Knew Ya

While going the road to sweet Athy, hurroo, hurroo
While going the road to sweet Athy, hurroo, hurroo
While going the road to sweet Athy,
A stick in me hand and a drop in me eye,
A doleful damsel I heard cry,
Johnny I hardly knew ye.

With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns,
The enemy nearly slew ye[89]
Oh my darling dear, ye look so queer
Johnny I hardly knew ye.

Where are your eyes that were so mild, hurroo, hurroo
Where are your eyes that were so mild, hurroo, hurroo
Where are your eyes that were so mild,
When my heart you so beguiled
Why did ye run from me and the child
Oh Johnny, I hardly knew ye

Where are your legs that used to run, hurroo, hurroo
Where are your legs that used to run, hurroo, hurroo
Where are your legs that used to run,
When you went for to carry a gun
Indeed your dancing days are done
Oh Johnny, I hardly knew ye

It grieved my heart to see you sail, hurroo, hurroo
It grieved my heart to see you sail, hurroo, hurroo
It grieved my heart to see you sail
Though from my heart you took leg-bail
Like a cod you're doubled-up head and tail
Johnny I hardly knew ye

With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns,
The enemy nearly slew ye
Oh my darling dear, ye look so queer

89 The Kandyan Wars (or the Kandian Wars) refers generally to the period of warfare between the British colonial forces and the Kingdom of Kandy, on the island of what is now present day Sri Lanka, between 1796 and 1818. More specifically it is used to describe the expeditionary campaigns of the British army in the Kingdom of Kandy in 1803 and 1815.

Johnny I hardly knew ye.

Ye haven't an arm, ye haven't a leg, hurroo, hurroo
Ye haven't an arm, ye haven't a leg, hurroo, hurroo
Ye haven't an arm, ye haven't a leg,
Ye're an armless, boneless, chickenless egg
Ye'll have to put with a bowl out to beg
Oh Johnny I hardly knew ye

I'm happy for to see ye home, hurroo, hurroo
I'm happy for to see ye home, hurroo, hurroo
I'm happy for to see ye home,
All from the island of Sulloon (**sometimes sung as 'Ceylon),[90]
So low in flesh, so high in bone
Oh Johnny I hardly knew yeBut sad as it is to see you so, hurroo, hurroo
But sad as it is to see you so, hurroo, hurroo
But sad as it is to see you so,
And I think of you now as an object of woe
Your Peggy'll still keep ye on as her beau,
Johnny, I hardly knew ye

With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns,
The enemy never slew ye
Oh my darling dear, ye look so queer
Johnny I hardly knew ye.

---

90 **All from the island of Sulloon**

In 1796, the 1st Battalion of the Madras European Regiment of the English East India Company disembarked in Sri Lanka. It was part of the expeditionary force that 'Johnny Company' had sent in order to capture Colombo from the Vereenigde Oostindische Compagnie (United East Indies Company), or VOC.

The previous year, following the French Revolution, revolutionary troops had invaded and occupied the Netherlands, ousting the Stadhouder and setting up a 'Batavian Republic'.

The Dutch colony in Sri Lanka had declared for the Batavian Republic against the Stadhouder, an ally of the British. Using this as a pretext, the English East India Company had invaded the colony to seize it from its great commercial rival.

Trincomalee was captured in 1795 and early the next year the British landed troops on the west coast, including the 1st Madras Europeans. The expeditionary force quickly captured Negombo. Following the defection from the VOC of the regiment of the Swiss, de Meuron, Colombo fell as well, making 'Johnny Company' the master of the low country.

The Madras Europeans served for a very short period on the island, several detachments being sent overseas to bloody battles in the Phillipines and elsewhere. There do not appear to be any records of further military action, for example against the rebellion of 1798. Nevertheless, it appears that the regiment's brief sojourn wore a deep groove in the collective memory of the troops.

A large number of the soldiers recruited to the regiment were originally from the county of Kildare in Ireland. Indeed, later during the 19th century, a Militia reserve for the regiment was created in co. Kildare. Several men from the Kildare town of Athy were known to have served in the regiment in the early part of the 18th century. So it is likely that Athy men served in Sri Lanka in the 1790s.

- http://www.colomboherald.com/arts-culture/all-from-the-island-of-sulloon

Hear also: Cannoneer Jabůrek / ***Kanonýr Jab□rek***, 1884.

Johnny, jeg kendte dig næppe

På vej til søde Athy, hurroo, hurroo
På vej til søde Athy, hurroo, hurroo
På vejen til søde Athy,
En stok i min hånd og en tåre i mit øje,
En sørgende ungmø hørte jeg græde,
Johnny, jeg kendte dig næppe.

Med din trommer og kanoner og trommer og geværer, hurroo, hurroo
Med din trommer og kanoner og trommer og geværer, hurroo, hurroo
Med din trommer og kanoner og trommer og pistoler,
Fjenden dræbte dig næsten.
Åh, min kære elskede, du synes så mærkelig.
Johnny, jeg kendte dig næppe.

Hvor er dine øjne, der var så milde, hurroo, hurroo
Hvor er dine øjne, der var så milde, hurroo, hurroo
Hvor er dine øjne, der var så milde,
Dengang du forførte mit hjerte,
Hvorfor har du løbet fra mig og barnet?
Johnny, jeg kendte dig næppe.

Hvor er dine ben, der plejede at løbe, hurroo, hurroo
Hvor er dine ben, der der plejede at løbe, hurroo, hurroo
Hvor er dine ben, der plejede at løbe,
Da du gik for at bære en pistol
Dine dansende dage er ovre
Johnny, jeg kendte dig næppe.
Det bedrøvede mit hjerte at se dig sejle, hurroo, hurroo
Det bedrøvede mit hjerte at se dig sejle, hurroo, hurroo
Det bedrøvede mit hjerte at se dig sejle
Selv fra mit hjerte, løb du væk

Ligesom en torsk fordoblede du hoved og hale
Johnny, jeg kendte dig næppe.I har ikke en arm, I har ikke et ben,
Du er en uden arme, udbenet, æg uden kylling
Du bliver nødt til at sætte en skål ud for at tigge
Johnny, jeg kendte dig næppe.

Jeg er glad for at se jer hjem, hurroo, hurroo
Jeg er glad for at se jer hjem, hurroo, hurroo
Jeg er glad for at se jer hjem,

Alt fra øen Sulloon (** undertiden sunget som Ceylon)
Så mager, kun skind og ben
Johnny, jeg kendte dig næppe.

Men trist som det er at se dig så, hurroo, hurroo
Men trist som det er at se dig så, hurroo, hurroo
Men trist som det er at se dig så,
Og jeg tænker på dig som nu er et objekt for ve
Din Peggy vil stadig holde på jer som hendes kæreste,
Johnny, jeg kendte dig næppe.

Med din trommer og kanoner og trommer og geværer, hurroo, hurroo
Med din trommer og kanoner og trommer og geværer, hurroo, hurroo
Med din trommer og kanoner og trommer og pistoler,
Fjenden dræbte dig aldrig
Åh, min kære elskede, du synes så mærkelig
Johnny, jeg kendte dig næppe.

A very early American text variant is,

Johnny, he got shot in the leg,[91]
Hurrah! Hurrah!
Now he goes on a wooden peg,
Hurrah! Hurrah!
He lost his eyes, he lost his nose,
He [sic] bit off his ears, and lost all his toes,
And we'll all feel gay
When Johnny comes marching home.
Chorus.-- The men will cheer, &c.

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91 This verse appears in:

Army of cripples: Northern Civil War Amputees, Disability, and Manhood in Victorian America. / :Jalynn Olsen PadillaProQuest, 2007. Alcot: Hospital Sketches.

More than 20,000 Union Army soldiers returned from the American Civil War missing an arm or a leg. For decades and even generations after the war's end, Americans' image of the Civil War veteran often included an empty sleeve or pant leg. Although scholars of the Reconstruction and Gilded Age eras have studied the experiences of disabled veterans as recipients of federal pension benefits or as beggars on city streets, only recently have they turned to considering veterans within the framework of disability history. This dissertation examines the readjustment, work, and personal experiences of the most visible group of disabled veterans—amputees—along with the shifting cultural meanings attached to their disabled bodies. Using sources such as census and pension records, literary productions, prosthetic manufacturers' catalogs, and amputees' own writings, it explores how the presence of Civil War amputees forced Northerners to reconsider what it meant to be a "cripple" in Victorian America and how the men themselves adjusted to the loss of physical wholeness. - http://gradworks.umi.com/32/77/3277826.html

Creating a National Home: Building the Veterans' Welfare State, 1860-1900. / Patrick J. Kelly. Harvard University Press, 1997

See also: Hospital Sketches / : Louisa May Alcott (1832-1888). Boston: James Redpath, Publisher, 221 Washington Street, 1863. - http://digital.library.upenn.edu/women/alcott/sketches/sketches.html

According to an email from the folk music researcher Jonathan Lighter of May 2014, there is a verse more:[92]

When this cruel war is over,
Hurrah! Hurrah!
Johnny he'll join the Invalid corps,
Hurrah! Hurrah!
We'll dress him up in a suit of blue,
For he belongs to the fire zous-zous,
And we'll all feel gay
When Johnny comes marching home.
Chorus.-- The men will cheer, &c.

A quote from the poem the common soldier,[93]

See, over yonder all day he stands—
And empty sleeve in the soft wind sways,
As he holds his lonely left hand out
For charity at the crossing ways.

En meget tidlig amerikansk tekst variant er,

Johnny, han blev skudt i benet,
Hurra! Hurra!
Nu går han på en pind,
Hurra! Hurra!
Han mistede sine øjne, han mistede sin næse,
Han [sic] bed hans ører af, og mistede alle sine tæer,
Og vi vil alle blive glade
Når Johnny kommer marcherende hjem.
Kor -. Mændene vil juble, & s.v..

Ifølge en e-mail fra folkemusikforskeren Jonathan Lighter fra maj 2014, er der et vers mere:

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92 Jonathan Lighter quotes in the mail: New and Popular Songs: A Collection of the Most Popular Songs of the Day.... - Philadelphia: Simpson & Co., 1864.
'It prints (pp. 60-61) a text of "When Johnny Comes Marching Home," not in the standard version but "as sung by E. F. Dixey."
To Gilmore's words Dixey has added two new concluding stanzas.
Edward Freeman Dixey (1833-1904) was a prominent Philadelphia minstrel.
The Union Army "Invalid Corps," made up of inform or recuperated soldiers still fit for support duties, was renamed the "Veteran Reserve Corps" early in 1864. The "Fire Zou-zous" was the nickname of several Zouave regiments made up of firefighters from Philadelphia and elsewhere.
93 Anecdotes, poetry, and incidents of the war: North and South. 1860-1865. / ed Frank, Moore. - New York, Publication Office, Bible House, J. Porteus, Agent, 1867 p. 407.
- https://archive.org/details/anecdotespoet00moor

Når denne grusomme krig er forbi,
Hurra! Hurra!
Vil Johnny slutte sig til Invalidekorpset,
Hurra! Hurra!
Vi vil iklæde ham en blå dragt,
For han hører til brandkorpset,
Og vi vil alle blive glade
Når Johnny kommer marcherende hjem.
Kor -. Mændene vil juble, & s.v..

Et citat fra digtet, den almindelige soldat

Se derovre ved vejkrydset står han hele dagen
Og det tomme ærme svajer i den blide vind,
Når han rækker sin ensomme venstre hånd ud,
Til velgørenhed.

The next Irish soldier was not hit quite so bad. After seven years of war participation in the Napoleonic Wars, he sailed home to his old mother without his legs. The song of unknown authorship is believed to be written immediately after the Napoleonic wars ended.[94] Some folk music researchers believe, however, that the song is much younger.

94 'OLochlainn: "Known to every true-born citizen of Dublin. In the years 1913-1916 it was the most popular marching song of the Irish Volunteers."Moylan: "This song of the Peninsular War dates, according to one source, to 1815. The earliest account of it in Ireland seems to be 1876 when Sam Henry's informant learned it in Belfast."

The final verse of the three Bodleian "Teddy O'Gra" broadsides seems to refer to the Peninsular War or the 1830s First Carlist War (which included Irish volunteers):Hoagland's text refers to the First Carlist War: "All foreign wars I do proclaim Between Don John and the King of Spain...."

The following note from John Moulden is quoted with permission:

"I note that all the ballad sheets of this song in Bodley or Madden are English printed. To my almost certain knowledge there is not a single one of Irish popular print origin in those libraries, the British Library, Birmingham University Library or any Irish library in either ballad sheet or 8-page song book form. This suggests that the song originated in Britain and diffused to Ireland only early in the 20th century. This is not the only possibility but the one the evidence most strongly suggests.

- http://www.fresnostate.edu/folklore/ballads/MA126.html

TEDDY O'GRA.

Pitts, Printer, wholesale Toy and Marble warehouse, 6, Great St. Andrew Street, Seven Dials

O come all you sons of Hibernia,
I'll tell you how the world begun
I'll take you where the wars begun [won.
And you shall have a share when the victory's
musha too ra loo.

O Mrs. O'Gra to the captain said,
My son shall be a boatswains mate
And on his head placed a gold lac'd hat,
Here Teddy my child should you like that.

As mistress O'Gra sat watching on the shore,
For the space of seven long years or more,
Till she spied a ship sailing on the sea
Here blood an ounds philleugh clear the way.

O now Teddy's landed without any legs,
For the loss of them he's gained two wooden pegs,
And after she had gave him a kiss or two,
Here Teddy my child it cant be you.

O my Son Teddy was tall and slim,
And he had a leg for every shin,
But now he's got no legs at all
Why the devil didn't you fly from the cannon ball.

O, was you lame, or was you blind,
How came you to leave your two legs behind,
Or was it a walking across the sea,
You wore your two legs down to your knee,

'No I was not lame nor I was not blind,
When I left my two legs far behind,
But it was a fighting on the sea
That I wore my two legs off to my knee.

A mighty war I will proclaim
Against the king and the queen of Spain,
And I will make them rue the day
They shot my son Teddy's legs aw

Mrs. McGrath

Oh, Missis McGrath, the sergeant said,
Would you like to make a soldier out of your son, Ted?
With a scarlet coat, and a three-cocked hat,
Now Missis McGrath, wouldn't you like that?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

Oh Mrs. McGrath lived by the seashore
For the space of seven long years or more;
Till she saw a big ship sail into the bay,
Here's my son, Ted, wisha, clear the way!
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

Oh, Captain, dear, where have ye been
Have you been in the Meditereen?
Will ye tell me the news of my son, Ted?
Is the poor boy livin', or is he dead?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

Ah, well up comes Ted without any legs
An in their place he had two wooden pegs,
She kissed him a dozen times or two,
Saying, Holy Moses, 'tisn't you.
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

Oh then were ye drunk, or were ye blind
That ye left your two fine legs behind?
Or was it walkin' upon the sea
Wore your two fine legs from the knees away?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

Oh, I wasn't drunk and I wasn't blind
But I left my two fine legs behind.
For a cannon ball, on the fifth of May,
Took my two fine legs from the knees away.
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.
Oh, Teddy, me boy, the old widow cried,
Yer two fine legs were yer mammy's pride,
Them stumps of a tree wouldn't do at all,

Why didn't ye run from the big cannon ball?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

All foreign wars I do proclaim
Between Don John[95] and the King of Spain[96]
And by herrins I'll make them rue the time
That they swept the legs from a child of mine.
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.

Den næste irske soldat gik det ikke helt så galt. Efter syv års krigsdeltagelse i Napoleonskrigene sejlede han hjem til sin gamle mor uden sine ben. Sangen af ukendt ophav menes at være skrevet umiddelbart efter Napoleonskrigenes afslutning. Nogle folkemusikforskere mener dog, at sangen er meget yngre.

Fru McGrath

Åh, Fru McGrath, sagde sergenten,
Vil du gerne gøre din søn, Ted til soldat?
Med en rød frakke, og en trekantet hat,
Nu Fru McGrath, skulle du ikke lide det?

Oh Mrs McGrath levede ved kysten
I et tidsrum af syv lange år eller mere;
Indtil hun så et stort skib sejle ind i bugten,
Her er min søn, Ted, gør plads!

Åh, kære kaptajn, hvor har I været
Har I været i Middelhavet?
Vil I fortælle mig nyt om min søn, Ted?
Lever den stakkels dreng, eller er han død?

Åh, frem kommer Ted, uden ben
Og i deres sted, havde han to træpinde,
Hun kyssede ham en halv snes gange eller to,
Siger: du gode Gud, er det ikke dig.

Åh, var I så beruset, eller var I blind
Da I efterlod jeres to fine ben agterud?
Eller var det vandring på havet

95 John of Austria (1547-1578)
96 The Eighty Years' War, or The Dutch War of Independence (1568–1648).

Der sled Jeres to fine ben fra knæene væk?

Åh, jeg var ikke fuld, og jeg var ikke blind
Da jeg efterlod mine to fine ben agterud.
For på den femte maj en kanonkugle,
Tog mine to fine ben fra knæene væk.

Åh, Teddy, mig dreng, råbte den gamle enke
Jeres to fine ben var Jeres moders stolthed,
De stubbe af et træ, de er det ikke,
Hvorfor har I ikke løbet fra den store kanonkugle?

Alle udenlandske krige erklærer jeg
Mellem Don Juan og kongen af Spanien[97]
Og ved Gud vil jeg få dem dem til at angre den stund
Hvor de fejede benene væk fra et af mine børn.

Already the English writer George Farquhar (1678-1707), criticized in the play The Recruiting Officer from 1706 the military enlistment as the adscripted's only legal way to get away from domestic duties. The song is also known later as Sergeants Twa or Twa Recruitin 'Sergeants, about Scots in British military service.

97 Firsårskrigen eller det hollandske oprør varede fra 1568 til 1648 og var Nederlands frihedskamp mod Spanien.

Over The Hills

To wipe his scoundrel Master's Shoes,
For now he's free to sing and play
Over the Hills and far away.
Over the Hills and O'er the Main,[98]
To Flanders, Portugal and Spain,
The queen commands and we'll obey
Over the Hills and far away.

We all shall lead more happy lives
By getting rid of brats and wives
That scold and bawl both night and day -
Over the Hills and far away.
Over the Hills and O'er the Main,
To Flanders, Portugal and Spain,
The queen commands and we'll obey
Over the Hills and far away.

Courage, boys, 'tis one to ten,
But we return all gentlemen
All gentlemen as well as they,
Over the hills and far away.
Over the Hills and O'er the Main,
To Flanders, Portugal and Spain,
The queen commands and we'll obey
Over the Hills and far away.

Allerede den engelske forfatter George Farquhar (1678-1707), kritiserede, i skuespillet The Recruiting Officer fra 1706, den militære hvervning som de stavnsbundnes eneste legale måde, at komme væk fra de hjemlige pligter. Sangen kendes også senere som Twa Sergeants eller Twa Recruitin' Sergeants, om skotter i britisk krigstjeneste.

98 Main, en flod i Tyskland. Den er 524 km lang og flyder gennem delstaterne Bayern og Hessen og er den vigtigste biflod til Rhinen.

Over bakkerne

At tørre sin slyngel mesters sko,
For nu er han fri til at synge og spille
Over bakkerne og langt væk.
Over bakkerne og over Main,
Til Flandern, Portugal og Spanien,
Dronningen kommanderer og vi vil adlyde
Over bakkerne og langt væk.

Vi skal alle føre et lykkeligere liv
Ved at slippe af med møgunger og hustruer
Der skælde og smælder både nat og dag

Mod, drenge vi er en ud af ti,
Men vi vender alle tilbage som herrer
Alle herrer såvel som de.

Quote from Twa Recruitin 'Sergeants

Citat fra Twa Recruitin' Sergeants

Twa recruiting sergeants came frae the Black Watch
Tae markets and fairs, some recruits for tae catch.
But a' that they 'listed was forty and twa:
Enlist my bonnie laddie an' come awa.

To rekrutteringssergenter kom fra regimentet
Til markeder og gøgl, for at fange nogle rekrutter.
Men alt, hvad de hvervede var to og fyrre:
Lad dig hverve min kønne dreng og kom væk.

In the next song's historical signposts: refers to being "sent to France," which could refer to the participation of Ireland in the Glorious Revolution 1688-89 which was the result and culmination of a year-long power struggle between the Crown and Parliament of England, the Nine Years war 1688-1697, called the Williamite War in Ireland - also titled the Jacobite War in Ireland or the Two Kings War (1689-1691). Arthur McBride is known in book printing from the 1840s. It was first recorded by Scottish folk group The Exiles on, Freedom Come All Ye Topic 12 T 143 1966.

Arthur McBride

Oh, me and my cousin, one Arthur McBride
As we went a walking down by the seaside
Now mark what followed and what did betide
For it being on Christmas morning.

Out for recreation, we went on a tramp
There we met Sergeant Napper and Corporal Vamp
And a little wee drummer, intending to camp
For the day being pleasant and charming.

"Good morning, Good morning!" the sergeant did cry
"And the same to you gentlemen " we did reply,
Intending no harm but meant to pass by
For it being on Christmas morning.

But says he, "My fine fellows if you will enlist,
It's ten guineas in gold I will slip in your fist
And a crown in the bargain for to kick up the dust
And drink the King's health in the morning.

For a soldier he leads a very fine life
And he always is blessed with a charming young wife
He pays all his debts without sorrow or strife
And always lives pleasant and charming.

And a soldier he always is decent and clean
In the finest of clothing he's constantly seen
While other poor fellows go dirty and mean
And sup on thin gruel in the morning."

"But", says Arthur, "I wouldn't be proud of your clothes
For you've only the lend of them as I suppose
And you dare not change them one night, for you know
If you do you'll be flogged in the morning."

"And although that we are single and free
we take great delight in our own company
And we have no desire strange faces to see
Although that your offers are charming."

"And we have no desire to take your advance
All hazards and dangers we barter on chance
For you would have no scruples for to send us to France
Where we would get shot without warning".

"Oh now! ", says the sergeant "I'll have no such chat
And I neither will take it from spalpeen or brat
For if you insult me with one other word
I'll cut off your heads in the morning".

Then Arthur and I we soon drew our hods
And we scarce gave them time for to draw their own blades
When a trusty shillelagh came over their heads
And bade them take that as fair warning.

And their old rusty rapiers that hung by their side
We flung them as far as we could in the tide
"Now take them out, Devils!", cried Arthur McBride
"And temper their edge in the morning".

And the little wee drummer we flattened his pow
And we made a football of his row-de-dow-dow
Threw it in the tide for to rock and to row
And bade it a tedious returning.

And we having no money, paid them off in cracks
And we paid no respect to their two bloody backs
For we lathered them there like a pair of wet sacks
And left them for dead in the morning.

And now to conclude and to finish disputes
We obligingly asked if they wanted recruits
For we were the lads who would give them hard clouts
And bid them look sharp in the morning.

Oh me and my cousin, one Arthur McBride
As we went a walking down by the seaside,
Now mark what followed and what did betide
For it being on Christmas morning

I den næste sangs historiske pejlemærker refereres der til at være "sendt til Frankrig", som kunne henvise til Irlands deltagelse i den gloværdige revolution 1688-89 som var resultatet af og kulminationen på en årelang magtkamp mellem kongemagten og parlamentet i England, de ni års krig 1688-1697, kaldet den Pfalziske Arvefølgekrig eller de Vilhelminske Irlandskrige - også betitlet de Jacobinske Irlandske krige eller De to Kongers Krig (1689-1691). Arthur McBride kendes i bogtryk fra 1840erne. Den er først indspillet af den skotske folkemusikgruppe The Exiles på, Freedom Come All Ye Topic 12 T 143 1966.

Arthur McBride

Da vi vandrede nede ved havet
Åh, mig og min fætter, en Arthur McBride
Nu lyt efter, hvad der fulgte og ramaskriget
For det skete på julemorgen

Vi spadserede bare rundt på må og få
Der mødte vi Sergent Lurer og korporal Ruffer
Og en bitte trommeslager var også med
For dagen var rar og dejlig.

"Godmorgen, Godmorgen!" Råbte sergenten.
"Og det samme til jer, de herrer" svarede vi,
Vi ønskede ingen fortræd men ville bare forbi
For det var på julemorgen..

Men han siger, "Mine fine fyre, hvis i vil hverves,
De ti guineas i guld jeg vil glide ned i jeres næver
Og en krone oven i købet for at sparke støv op
Og skåle for kongens helbred om morgennen

For en soldat han fører et maget fint liv
Og han er altid velsignet med en charmerende ung kone
Han betaler al hans gæld uden sorg eller trætte
Og lever altid behageligt og charmerende

Og en soldat han er altid anstændigt og ren
I den fineste tøj er han altidt set
Mens andre stakkels fyre er beskidte og fattige
Og søber tynd vælling om morgenen. "

"Men," siger Arthur, "Jeg ville ikke være stolt af dit tøj
For du har kun lånt det som jeg formoder
Og du tør ikke skifte det én nat, for du ved
Hvis du gør det, vil du blive pisket om morgenen. "

"Og selvom vi er single og fri
Vi tager stor glæde i vores eget selskab
Og vi har intet ønske om at se fremmede ansigter
Selvom at dine tilbud er charmerende. "

"Og vi har ikke lyst til at tage dit forskud
Al risiko og farer, får vi i et risikobetonet forehavende
For du ikke ville have nogen skrupler med at sende os til Frankrig

Hvor vi ville blive skudt uden varsel. "

"Åh nu! "Siger sergenten" Jeg vil ikke have sådan noget snak
Og ej høre det fra slamperten eller møgungen
For, hvis I fornærmer mig med et ord mere
Vil jeg skære jeres hoveder af om morgen ".

Så hurtigt trak Arthur og jeg vores kraftige stokke
Og vi gav dem knapt tid til at drage deres klinger
Så kom en fuldgod knippelsuppe over deres hoveder
Og vi bød dem tage det som retfærdig advarsel

Og deres gamle rustne kårder der hang ved deres side
Vi kastede dem så langt ud i tidevandet, som vi kunne
"Tag nu dem ud, Djævle!", Udbrød Arthur McBride
"Og sløv deres kant om morgenen".

Og vi fladtrykte den bitte trommeslagers paryk
Og vi lavede en fodbold af hans tromme
Smed den i strømmen for at bølge op og ned
Og bød den et kedelig på gensyn.

Og vi uden penge, betalt dem med tæsk
Og vi viste ingen respekt for deres to blodige rygge
For vi slog dem ligesom et par våde sække
Og efterlod dem døende om morgenen

Og nu at indgå og afslutte tvister
Imødekommende spurgte vi om de ønskede rekrutter
For vi var de drenge, der ville give dem hårde klæ
Og byde dem se klart om morgenen.

Da vi vandrede nede ved havet
Åh, mig og min fætter, en Arthur McBride
Nu lyt efter, hvad der fulgte og ramaskriget
For det skete på julemorgen

Enough about recruiting songs this time around. More later.
Below is a Scottish recruiting poster from 1914.

Nok om hvervesange i denne omgang. Mere senere.
Nedenstående er en skotsk hverveplakat fra 1914.

48th Highlanders

1200 MEN
WANTED AT ONCE

FOR THE

134th

HIGHLANDERS

OVERSEAS BATTALION

UNDER LT.-COL. DUNCAN DONALD

PAY

COMMENCES AT ONCE

UNIFORMS ALL READY

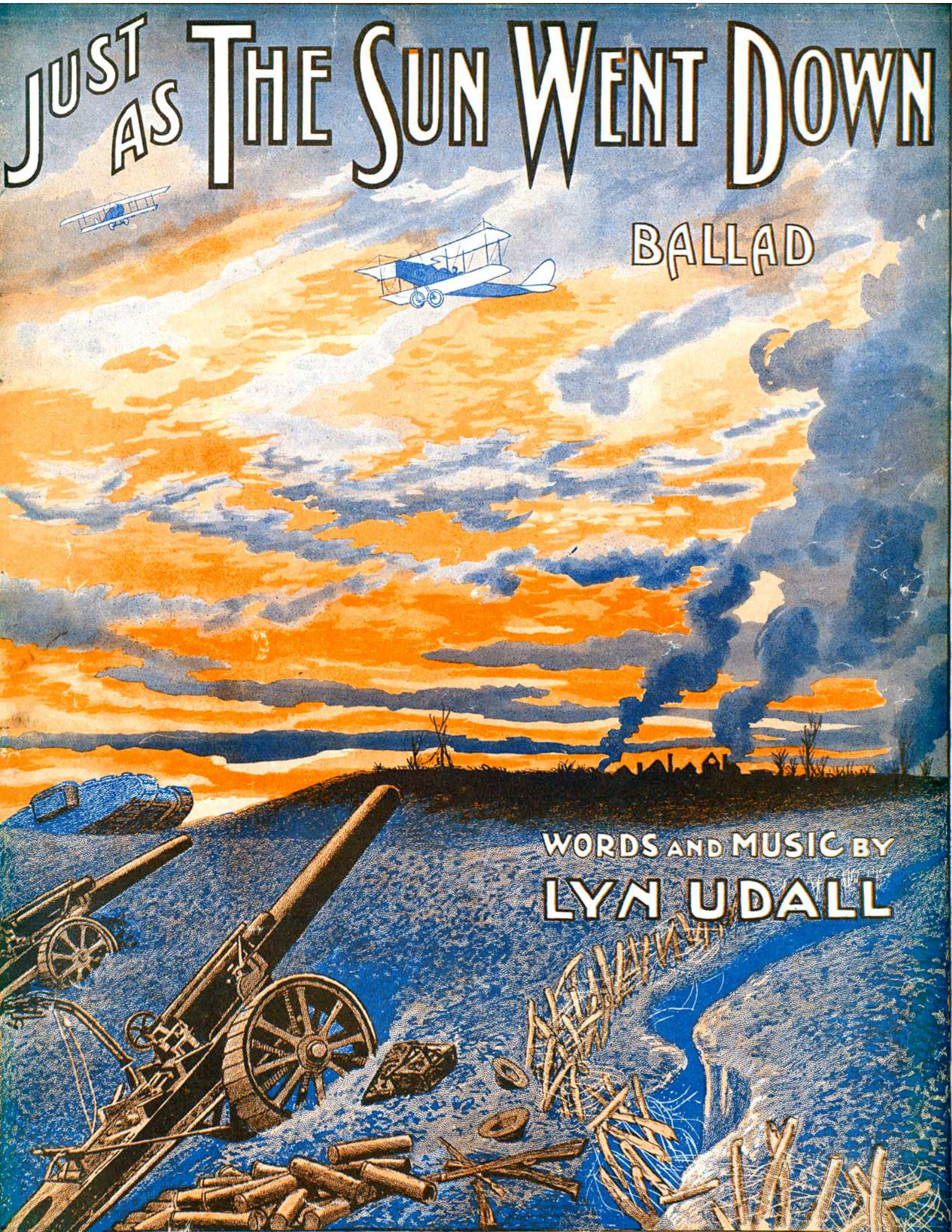
Apply

48th HIGHLANDERS
ORDERLY ROOM
ARMOURIES

Avenge St. Julien

JUST AS THE SUN WENT DOWN

BALLAD



WORDS AND MUSIC BY

LYN UDALL

5te Oplag.

MOR! – ER DET MOR?
(SOLDATENS·SIDSTE·SYN)
TEKST·AF·R.H.
SAT·I·MUSIK·AF ROBERT SÉHOLT

OLUF·BY·
KRISTIANIA

SKANDINAVISK MUSIKFORLAG
KJØBENHAVN

SVALA·OCH·SÖDERLUND
KGL.HOFMUSIKHANDEL
STOCKHOLM

II

NORDISK TRYKKERI
NODESTIK AVINGDSTRES

KR.0,80

We're In The Army Now

From the looks of things, we've got to join the army.
Uncle Sammy means to do just what he says.
It won't be long before we're in the trenches,
A-fighting for the dear old USA,
So when anything goes wrong,
We'll sing this little song:

We're in the army now.[99]
We're not behind a plow.
We'll never get rich a-diggin' a ditch.
We're in the army now.

We're in the army now.
Suppose you wonder how.
But don't you fear. You'll soon be here.
We're in the army now.

Now you see the boys as they go marching by you,
In their uniforms and colors, they look grand.
To the tune of "Yankee Doodle he's a dandy,"
They're marching for the dear old Yankee land.
So when anything goes wrong,
We'll sing this little song

Vi er i hæren nu

Som det ser ud, har vi meldt os til hæren.
Onkel Sam ønsker at gøre netop det, han siger.
Det vil ikke vare længe, før vi er i skyttegravene,
Kæmpende for det kære gamle USA,
Så når noget går galt,
Synger vi denne lille sang:

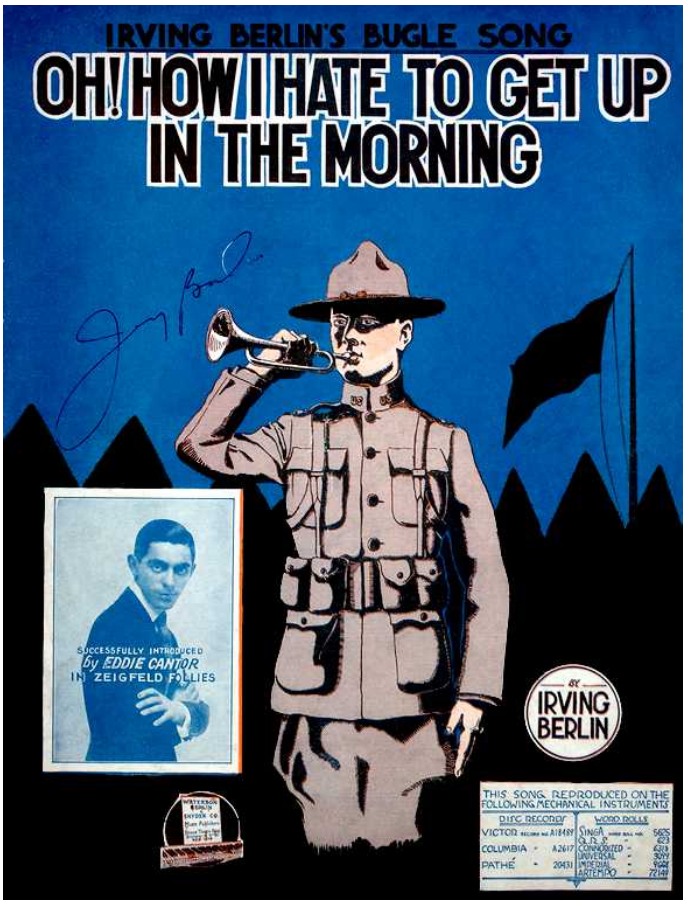
Vi er i hæren nu
Vi er ikke bag en plov;
Vi vil aldrig blive rig af at grave et grøft,
Vi er i hæren nu.
Vi er i hæren nu
Måske, spekulerer du på, hvordan.
Men frygt ikke du. Du vil snart være her.

99 Camp Devens: Described and Photographed. / : Roger Batchelder. - Boston : Small, Maynard & Company, 1918.- http://archive.org/details/campdevens00batc

Vi er i hæren nu

Nu ser du drengene, der går marcherende ved siden af dig,
I deres uniformer og farver, ser de storslået ud.
Til tonerne af "Yankee Doodle, han er vaks,"
De marcherer for det kære gamle Yankee land.
Så når noget går galt,
Synger vi denne lille sang.

Oh! How I Hate To Get Up In The Morning



Oh! how I'd love to remain in bed;
For the hardest blow of all,
Is to hear the bugler call:
You've got to get up,
You've got to get up this morning!

Some day I'm going to murder the bugler;
Some day they're going to find him dead;
I'll amputate his reveille,
And step upon it heavily,
And spend the rest of my life in bed.

A bugler in the army is the luckiest of men,
He wakes the boys at five and then goes back to bed again;
He doesn't have to blow again until the afternoon,
If ev'ry thing goes well with me I'll be a bugler soon.

Åh, hvor jeg hader at stå op om morgenen

Åh! hvor jeg ville elske, at blive i sengen;
For det hårdeste slag for alle,
Er at høre hornblæseren kalde.
Du skal stå op,
Du skal stå op her til morgen!

En dag vil jeg myrde hornblæseren;
En dag kommer de til at finde ham død;
Jeg vil amputere hans reveille,
Og træde på den tungt,
Og tilbringe resten af mit liv i sengen.

Den heldigste mænd i hæren er en hornblæser,
Han vækker drengene klokken fem og går derefter tilbage i seng igen;
Han behøver ikke at blæse igen før om eftermiddagen,
Hvis alt går godt med mig, vil jeg snart være en hornblæser.

Krigen i Europa udviklede sig imidlertid helt anderledes end hvervesangene forudså.

Krigen var blevet industrialiseret og mekaniseret med nye våbensystemer og en teknologiudvikling som var løbet fra krigsplanlæggerne og officererne som stadig befandt sig på fortidens hesterygge og i fortidens væbnede belejringer. De gamle officerer i generalstabene forstod simpelthen ikke den teknologiske udvikling som havde fundet sted i takt med industrialiseringens udbredelse.

Blandt nye våbensystemer som blev taget i anvendelse i stor skala under krigen kan nævnes kemiske våben, flammekastere, fly og ubåde. Der var stillingskrigen med sine skyttegrave. Artillerislagene og de motoriserede eller mekaniske slag til land, søs og i luften.

Bombed last Night og *Down in the U 17 ("A Musical Torpedo")*[100]. Soldaterne døde som resultat af denne udvikling som fluer.

Schulte Cigar Stores Thrift Stamp Series—Poster 6

I Europa forsvandt hvervesangene derfor meget hurtigt fra musikernes og pladeselskabernes repetuare.

100The VICTOR TALKING MACHINE COMPANY: A Comprehensive and Annotated Discography of Billy Murray's Victor Recordings. Part II, 1914—1941. Compiled by Ryan Barna. The Official Website of Billy Murray 1877—1954.

A few years before World War the hit, Just Before the Battle, Mother, from the Civil War was recorded. The song was written, composed and published by George F. Root1 (1820 – 1895) in 1863. And it is about the young soldiers strong emotional attachment to their mothers. A much-used theme in soldiers songs in all wars.

Just Before the Battle, Mother

Just before the battle, Mother,
I am thinking most of you,
While upon the field we're watching,
With the enemy in view.

Comrades brave are round me lying,
Filled with tho'ts of home and God;
For well they know that on the morrow
Some will sleep beneath the sod.

Farewell, Mother, you may never,
you may never, Mother,
Press me to your breast again,
But, oh, you'll not forget me,
Mother, (you will not forget me)
If I'm numbered with the slain.

Hark! I hear the bugles sounding,
'Tis the signal for the fight;
Now, may God protect us, Mother,
As He ever does the right.

Hear the "Battle-Cry of Freedom,"
How it swells upon the air;
Oh, yes, we'll rally round the standard,
Or we'll perish nobly there.

Et par år før verdenskrigen indspilles den populære, *Just Before the Battle, Mother*, fra borgerkrigen. Visen er skrevet, komponeret og udgivet af George F. Root[101] (1820 – 1895) i 1863. Og den handler om de unge soldaters stærke følelsesmæssige tilknytning til deres mødre. Et meget anvendt tema i soldatersange i alle krige.

Lige før slaget, mor

Lige før slaget, mor,
Jeg tænker mest på dig,
Mens på marken, vi ser,
Med fjenden i sigte.
Modige kammerater rundt om mig ligger,
Fyldt med tanker om hjemmet og Gud;
For de ved godt, at den næste dag
Vil nogle sove under græstørv.

Farvel, mor, måske kan du aldrig,
du kan aldrig, mor,
Trykke mig til dit bryst igen,
Men, åh, du vil ikke glemme mig, mor,
(du vil ikke glemme mig)
Hvis jeg tælles blandt de dræbte

Giv agt! Jeg hører signalhornenes kald,
Dette signal til kamp;
Nu må Gud beskytte os, mor,

101George F. Root, Civil War songwriter : a biography / Polly H. Carder..
- Jefferson, N.C. : McFarland ; London : Eurospan [distributor], 2008.
The Story of a Musical Life: An Autobiography / George F. Root.
- Cincinnati : John Church Co.1891.
- https://archive.org/details/storyofmusicalli00root
The Bugle Call / George F. Root.
- Chicago : Root & Cady, 1863.
- https://archive.org/details/buglecall00root
'The bugle-call – Stand up for Uncle Sam, my boys – The harp of the Union band – The Union League – America – Clear the way – God save the nation – The skedaddle rangers – The ship of Union – Gone to the war – Flag of the fearless free – Call 'em names Jeff – Stand by the president – "What's the matter?" – The battle–cry of freedom – Where home is – Toll the bell – "O, wrap the flag around me, boys" – A new ballad of Lord Lovell – Our soldiers stand upon the field – Hail, Columbia – The star–spangled banner (lyrics only) – What's the cause of this commotion – Picking lint – After the battle – Unite – Uncle Sam's funeral – Ho! for the gun–boats – The battle–call – Brave boys are they – Jefferson D., Sir – Come rouse up! brave boys – Never forget the dear ones – Grafted into the army – English neutrality – Fine old Union gentleman (lyrics only) – Watchman, what of the night? – Men that dare! – Kingdom coming – Freedom and Union (lyrics only) – There's a good time coming – Thrice hail happy day – Patriotic anthem – God speed the right'
Just before the battle, Mother : song and chorus / George F. Root.
- Chicago : Root & Cady, 1863.

Da han altid gør det rigtige.
Hør "Battle-Cry of Freedom",
Hvordan den fylder luften;
Åh ja, vi slutte os til fanen,
Eller vil vi omkomme ædelt der

However, the war in Europe evolved, quite different from what recruiting songs had predicted. The war had been industrialized and mechanized with new weapon systems and technology developments which had run ahead from the war planners and officers which was still sitting on prehistoric horse backs and fighting in the pasts armed sieges.

The old officers of the general staffs simply did not understand the technological development which had taken place as the industrialization spread. Among the new weapons systems was implemented on a large scale during the war include chemical weapons, flamethrowers, aircraft and submarines. There was the position-war, with its trenches. Artillery battles and the motorized or mechanical battles on land, in the sea and in the air. Bombed last Night and Down in the U 17 ("A Musical Torpedo"). The soldiers died as a result of this development as flies.

In Europe the recruiting songs therefore disappeared very quickly from the musicians and record companies repetuare.

> For more than two years now, I have been trying to forget those first months of the war. The months when the Black Watch and other regiments of the immortal "contemptible little army" marched into the unknown against the fiercest, most efficient military power the world, up to that time, had known; the months when hidden enemies struck swiftly mystifying blows with strange weapons, the more terrible because we did not understand them and had never imagined their power and numbers.
>
> For more than two years I have habitually sought to keep my mind upon other subjects, yet I can recall those days now in the minutest detail. I can hear the sudden thrum of the masked machine guns like giant partridges drumming; can hear the singing roar of the Prussian airplanes to which, in those days, because of the scarcity of British planes, there could be practically no answer; and I can live again the frightful nights when we made our stand upon the Marne.[102]
>
> I nu mere end to år har jeg forsøgt at glemme de første måneder af krigen. De måneder, hvor Black Watch og de andre regimenter i den udødelige "foragtelig lille hær" marcherede ind i det ukendte mod den

102Joe Cassells: The Black Watch : A Record in Action. New York: Doubleday, Page & Company, 1918 s. 3.

voldsommeste, mest effektive militære magt i verden havde kendt op til det tidspunkt; de måneder, hvor skjulte fjender slog hurtigt mystificerende slag med mærkelige våben, des mere forfærdeligt, fordi vi ikke forstår dem og havde aldrig forestillet deres kraft og antal.

I mere end to år har jeg sædvanligvis søgt at tænke på andre emner, men jeg kan stadig huske de dage i mindste detalje. Jeg kan høre det pludselige trommespil af de maskerede maskingeværer som gigantiske geværsalver; kan høre det syngende brøl af de preussiske flyvemaskiner, som i de dage, på grund af knaphed på britiske fly, der praktisk taget ingen modsvar var til, og jeg gennemlever igen de frygtelige nætter, når vi holdt ud ved Marne.

Bombed Last Night

Bombed last night, and bombed the night before.
Going to get bombed tonight if we never get bombed anymore.
When we're bombed, we're scared as we can be.
Can't stop the bombing from old Higher Germany.

They're warning us, they're warning us.
One shell hole for just the four of us.
Thank your lucky stars there are no more of us.
So one of us can fill it all alone.

Gassed last night, and gassed the night before.
Going to get gassed tonight if we never get gassed anymore.
When we're gassed, we're sick as we can be.
For phosgene and mustard gas is much too much for me.
They're killing us, they're killing us.
One respirator for the four of us.
Thank your lucky stars that we can all run fast.
So one of us can take it all alone.

Bombet i går aftes

Bombet i går aftes, og bombet natten før.
Kommer til at få bomber i aften, hvis vi aldrig får bombet mer'.
Når vi er bombet, er vi så bange som tænkes kan.
Kan ikke stoppe bombningen fra gamle Stortyskland.

De advarer os, de advarer os.
Et granat skjul til blot fire af os.
Tak dine heldige stjerner der ikke er flere af os.
Så en af os kan være der helt alene

Gasset i aftes, og gasset aftenen før.
Kommer til at få gasser i aften, hvis vi aldrig få gas mer'.
Når vi er gasset, er vi syge, som vi kan være.
For phosgen og sennepsgas er alt for meget for mig.

De dræber os, de dræber os.
En respirator til fire af os.
Tak dine heldige stjerner, vi alle kan løbe hurtigt.
Så en af os kan få den hele alene.

Et Dødsfald

[Telegram from War Office.] August 18.
Regret to inform you that Lieut. D. O. Barnett, Leinster Regt. reported wounded 15th August further particulars will be telegraphed when received. Secretary War Office.

[Telegram from War Office.] August 20.
Deeply regret to inform you that Lieut. D. O. Barnett, Leinster Regt. died of wounds 6th August. Lord Kitchener expresses his sympathy. Secretary War Office.

[Telegram from Buckingham Palace.] August 21.
The King and Queen deeply regret the loss you and the army have sustained by the death of Lieut. D. O. Barnett in the service of his country. Their Majesties truly sympathies with you in your sorrow. Keeper of the Privy Purse.

[From the Military Secretary, War Office.]
M. A. 3. (Cas.) War Office, Whitehall, S.W.,
6th September, 1915.
The Military Secretary presents his compliments to Mr. P. A. Barnett and begs to inform him that a report has just been received from Army Head-Quarters in the Field which states that the late Lieutenant D. O. Barnett, Leinster Regiment, was buried in the Cemetery at Poperinghe.
(Ref Sheet 28 Belgium. Square G. 8. c. 6. 8.)

Sakset fra: Denis Oliver Barnett: in happy memory: His letters from France and Flanders, October 1914-August 1915 (1915) s. 221-224

Faktaboks 2

Slagene ved Sonne

Slagene ved Somme var en britisk-fransk offensiv under Første Verdenskrig indledt 1. juli 1916 i nærheden af Albert i Nordfrankrig med 13 britiske og fem franske divisioner. Den øverst ansvarlige på den britiske side var general Douglas Haig, som i modsætning til modstanderen general Erich Ludendorff var modstander af overraskelsesmomentet i krig. Haig gik ind for nedslidning af fjenden, men det medførte i stedet nedslidning af hans egne tropper.
Efter 4½ måneders kamp, hvorunder fronten flyttedes nogle få kilometer, stabiliseredes situationen. Slagets første dag medførte det største enkeltdagstabstal (60.000 – heraf en tredjedel døde) som følge af en krigshandling i den britiske historie. Slaget var primært sat i gang for at lette presset på franskmændene ved Verdun og havde kun ringe militær betydning.
Dansk Wikipedia

Slaget ved Somme, udkæmpet i sommeren og efteråret 1916, var et af de største slag under Første Verdenskrig.
.

Med mere end en million ofre, var det også et af de blodigste slag i menneskets historie. De allierede styrker forsøgte at bryde gennem de tyske linjer langs en 40 km front, nord og syd af floden Somme i Nordfrankrig. Et af formålene med kampen var at trække tyske styrker væk fra Slaget ved Verdun, men ved afslutningen på Somme havde tabene overskredet dem i Verdun ... slaget er bedst husket for sin første dag, 1. juli, 1916, på hvilken briterne led 57.470 tilskadekomne, herunder 19.240 døde den blodigste dag i historien om den britiske hær.
New World Encyclopedia

Forskningsoversigter, primærkilder og fremstillinger:

Van Hartesveldt, Fred R. The Battles of the Somme, 1916: Historiography and Annotated Bibliography Greenwood Press 1996.
Imperial War Museum Viewing Guide: The Battle of the Somme. Undated.
Buchan, John: The battle of the Somme. - New York, George H. Doran company, 1917.

The next song was often sung by British soldiers as they came out of the front line as others were passing, heading for the front.

The Bells of Hell Go Ting-a-ling-a-ling'

Tune: Ting-a-ling-a-ling-ting[103]

The Bells of Hell go ting-a-ling-a-ling
For you but not for me.
For me the angels sing-a-ling-a-ling
They've got the goods for me.

O Death, where is thy sting-a-ling-a-ling?
O Grave, thy victoree?
The Bells of Hell go ting-a-ling-a-ling
For you but not for me!

Alternative

The bells of Hell go ting-a-ling-a-ling
For you and not for me,
And the little devils how they sing-a-ling-a-ling
For you but not for me.

O, Death, where is thy sting-a-ling-a-ling?
O, grave, thy victory?
The bells of hell go ting-a-ling-a-ling,
For you but not for me.

Klokkerne i helvede kimer - ding, dong, dingeling

Klokkerne i helvede kimer - ding, dong, dingeling
For dig, men ikke for mig.
For mig synger englene ding, dong, dingeling
De har godter til mig.

O, Død, hvor er din brod - ding, dong, dingeling?
Åh, grav, din sejr?
Klokkerne i helvede kimer - ding, dong, dingeling
For dig, men ikke for mig.

103Ting-a-ling-a-ling-ting: Harry Dacre. Copyright, 1892, T. B. Harms & Co.
The Vermilion Box / Edward Verrall Lucas George H. Doran Company, 1916 s. 263.
- https://archive.org/details/vermilionbox00lucaiala

”The French Army Mutinies of 1917 took place amongst the French troops on the Western Front in Northern France. They started just after the conclusion of the disastrous Second Battle of the Aisne, the main action in the Nivelle Offensive and involved, to various degrees, nearly half of the French infantry divisions stationed on the western front. The mutinies were kept secret and their full extent and intensity were not revealed until the last third of the twentieth century.”[104] WIKI.

Dans les tranchées de Lagny

En face d'une rivière
Du côté de Lagny
Près des amas de pierres
Qui restent de Lagny,
Dans la Tranchée des Peupliers
Vite on se défile en cachette
Braquant le fusil sur l'ennemi
Prêt à presser sur la gâchette.

Aux abords de Lagny
Lorsque descend la nuit
Dans les boyaux on s'défile en cachette,
Car la mitraille nous fait baisser la tête.
Si parfois un obus
Fait tomber un poilu
Près du cimetière on dérobe ses débris
Aux abords de Lagny.

Le jour on se repose
Après six jours de turbin,
Ce qu'on fait, c'est la même chose
On va se laver un brin.
Aux abord de Metz, c'est ça qui est bath
De regarder tous ces militaires
Se laver, se brosse, se frotter les pattes
Aux effets de la bonne eau claire.

Au village de Lagny
Lorsque descend la nuit,
Après la soupe, devant quelques bouteilles,
Les Poitevins se comportent à merveille.
Allons, mon vieux cabot,

104- http://en.wikipedia.org/wiki/French_Army_Mutinies
See also: Bibliothèque de Documentation Internationale Contemporaine - Les mutineries de 1917. - http://www.bdic.fr/desobeir/les-mutineries-de-1917

Vite encore un kilo
Afin d'nous faire oublier les ennuis
Des environs de Lagny.

V'la la soupe qui s'achève,
On prépare son fourbi,
Car ce soir, c'est la relève,
On va quitter Lagny.
Des provisions et son bidon,
Voilà ce que jamais on n'oublie.
Au petit bois, je connais l'endroit
Où l'on surveille sa patrie.

The next song is associated with this mutiny and the song's chorus is sung in *Oh! What a Lovely War*. The song was banned in France until 1974.

La Chanson de Craonne

Paroles diffusées par Raymond Lefebvre

Chanson: Bonsoir M'Amour (Charles Sablon)

Quand au bout d'huit jours le r'pos terminé
On va reprendre les tranchées,
Notre place est si utile
Que sans nous on prend la pile
Mais c'est bien fini, on en a assez
Personne ne veut plus marcher
Et le cœur bien gros, comm' dans un sanglot
On dit adieu aux civ'lots
Même sans tambours, même sans trompettes
On s'en va là-haut en baissant la tête

Adieu la vie, adieu l'amour,
Adieu toutes les femmes
C'est bien fini, c'est pour toujours
De cette guerre infâme
C'est à Craonne sur le plateau
Qu'on doit laisser sa peau
Car nous sommes tous condamnés
Nous sommes les sacrifiés

Huit jours de tranchée, huit jours de souffrance
Pourtant on a l'espérance
Que ce soir viendra la r'lève

Que nous attendons sans trêve
Soudain dans la nuit et dans le silence
On voit quelqu'un qui s'avance
C'est un officier de chasseurs à pied
Qui vient pour nous remplacer
Doucement dans l'ombre sous la pluie qui tombe
Les petits chasseurs vont chercher leurs tombes

C'est malheureux d'voir sur les grands boulevards
Tous ces gros qui font la foire
Si pour eux la vie est rose
Pour nous c'est pas la même chose
Au lieu d'se cacher tous ces embusqués
F'raient mieux d'monter aux tranchées
Pour défendre leur bien, car nous n'avons rien
Nous autres les pauv' purotins
Tous les camarades sont enterrés là
Pour défendr' les biens de ces messieurs là

Ceux qu'ont l'pognon, ceux-là r'viendront
Car c'est pour eux qu'on crève
Mais c'est fini, car les trouffions
Vont tous se mettre en grève
Ce s'ra votre tour, messieurs les gros
De monter sur le plateau
Car si vous voulez faire la guerre
Payez-la de votre peau

Paroles diffusées par Henry Poulaille

Quand au bout d'huit jours le repos terminé
On va reprendre les tranchées,
Notre place est si utile
Que sans nous on prend la pile
Mais c'est bien fini, on en a assez
Personne ne veut plus marcher
Et le cœur bien gros, comm' dans un sanglot
On dit adieu aux civ'lots
Même sans tambours et sans trompettes
On s'en va là-bas en baissant la tête

Adieu la vie, adieu l'amour,
Adieu toutes les femmes
C'est bien fini, c'est pour toujours
De cette guerre infâme
C'est à Craonne sur le plateau

Qu'on doit laisser sa peau
Car nous sommes tous des condamnés
C'est nous les sacrifiés

Huit jours de tranchée, huit jours de souffrance
Pourtant on a l'espérance
Que ce soir viendra la r'lève
Que nous attendons sans trêve
Soudain dans la nuit et le silence
On voit quelqu'un qui s'avance
C'est un officier de chasseurs à pied
Qui vient pour nous remplacer
Doucement dans l'ombre sous la pluie qui tombe
Nos pauvr' remplaçants vont chercher leurs tombes

C'est malheureux d'voir sur les grands boulevards
Tous ces gros qui font la foire
Si pour eux la vie est rose
Pour nous c'est pas la même chose
Au lieu d'se cacher tous ces embusqués
F'raient mieux d'monter aux tranchées
Pour défendre leurs biens, car nous n'avons rien
Nous autres les pauv' purotins
Et les camarades sont étendus là
Pour défendr' les biens de ces messieurs là

Ceux qu'ont le pognon, ceux-là reviendront
Car c'est pour eux qu'on crève
Mais c'est fini, nous, les troufions
On va se mettre en grève
Ce sera vot' tour messieurs les gros
De monter sur le plateau
Si vous voulez faire la guerre
Payez-la de votre peau

The Song of Craonne, Adieu la vie

Unknown translator.

When at the end of a week's leave
We're going to go back to the trenches,
Our place there is so useful
That without us we'd take a thrashing.
But it's all over now, we've had it up to here,
Nobody wants to march anymore.
And with hearts downcast, like when you're sobbing
We're saying good-bye to the civilians,
Even if we don't get drums, even if we don't get trumpets
We're leaving for up there with lowered head.

Good-bye to life, good-bye to love,
Good-bye to all the women,
It's all over now, we've had it for good
With this awful war.
It's in Craonne up on the plateau
That we're leaving our skins,
'Cause we've all been sentenced to die.
We're the ones that they're sacrificing

Eight days in the trenches, eight days of suffering,
And yet we still have hope
That tonight the relief will come
That we keep waiting for.
Suddenly in the silent night
We hear someone approach
It's an infantry officer
Who's coming to take over from us.
Quietly in the shadows under a falling rain
The poor soldiers are going to look for their graves

Good-bye to life, good-bye to love,
Good-bye to all the women,
It's all over now, we've had it for good
With this awful war.
It's in Craonne up on the plateau
That we're leaving our hides
'Cause we've all been sentenced to die.
We're the ones that they're sacrificing

On the grands boulevards it's hard to look
At all the rich and powerful whooping it up

For them life is good But for us it's not the same
Instead of hiding, all these shirkers
Would do better to go up to the trenches
To defend what they have, because we have nothing
All of us poor wretches All our comrades are being buried there
To defend the wealth of these gentlemen here

Those who have the dough, they'll be coming back,
'Cause it's for them that we're dying.
But it's all over now, 'cause all of the grunts
Are going to go on strike.
It'll be your turn, all you rich and powerful gentlemen,
To go up onto the plateau.
And if you want to make war,
Then pay for it with your own skins.

> "Den franske hærs mytteri i 1917 fandt sted blandt de franske tropper på vestfronten i det nordlige Frankrig. De begyndte lige efter afslutningen af det katastrofale andet slag ved Aisne, den vigtigste del af Nivelle offensiven og involverede i forskellige grader, næsten halvdelen af de franske infanteridivisioner stationeret på vestfronten. Mytteriet blev holdt hemmeligt, og dets fulde udstrækning og intensitet blev ikke afsløret før i den sidste tredjedel af det tyvende århundrede. " WIKI

Den næste sang er forbundet med dette mytteri og sangens omkvæd bliver sunget i Åh! Hvilken herlig krig. Sangen blev forbudt i Frankrig indtil 1974.

Craonne sangen

Når de otte dages hvile er endt
Vil vi gå tilbage til skyttegravene
Vores sted er så nyttig
At uden det tog vi pryglene
Men det er for meget og vi fik nok
Ingen ønsker at marchere længere,
Et tungt hjerte og med en hulken
Sagde vi farvel til de civile,
Også selvom vi ikke får trommer og trompeter
Går vi derop, bøjer hovedet.

Farvel liv, farvel kærlighed, Farvel alle kvinder
Det er for alvor forbi, da denne infame krig aldrig ender

Der er på højdedraget Craonne
Det er os som skal ofres,
Fordi vi alle er dømte,
Vi er de ofrede.

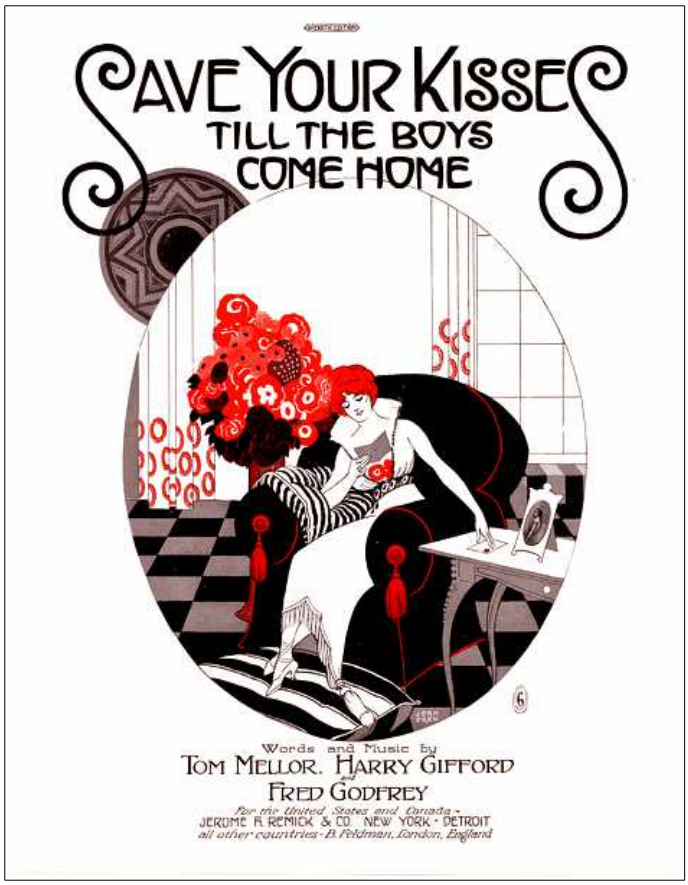
Otte dage i skyttegravene, otte dages lidelser,
Men vi håber,
At det vil slutte i aften
Vi forventer ingen pusterum.
Pludselig i mørket og stilheden
Ser vi en person, der bevæger sig,
Det er en infanteriofficer
Der kommer for at erstatte os.
Stille i skyggen under den faldende regn,
Vil de små soldater finde deres grav.

På de store boulevarder gør det ondt at se
De rige og magtfulde og de succesrige
For dem er livet lyserødt
For os er det ej det samme.
I stedet for at skjule sig, burde sheikerne
Gå til skyttegravene for at forsvare, hvad de har
At forsvare deres ejendom, fordi vi ikke har noget
Vi, de fattige stakler
Kammerater alle er begravet der
For at forsvare den ejendom, disse herrer har.

De som har gysser, vil komme tilbage,
For det er for dem, vi dør.
Men alt er forbi nu,
For alle de menige kommer til at strejke.
Det bliver jeres tur, alle i rige og magtfulde herrer,
At gå op på højdedraget.
Og hvis i ønsker at føre krig,
Så betal for det med eget skind.

Donald McGill
"I WONDER WHO 'S KISSING HER NOW ?"
"Savoir qui l'embrasse en ce moment."

AFTER THE WAR IS OVER
WILL THERE BE ANY "HOME SWEET HOME"
WORDS BY
E.J. POURMON
MUSIC BY
JOSEPH WOODRUFF
Joe Morris Music Co.
145 W. 45th St., New York
FEATURED BY J. WOODRUFF
PFEIFFER ILLUSTRATING CO. N.Y. CITY


SAVE YOUR KISSES
TILL THE BOYS
COME HOME
Words and Music by
TOM MELLOR. HARRY GIFFORD
FRED GODFREY
For the United States and Canada -
JEROME H. REMICK & CO. NEW YORK - DETROIT
all other countries - B. Feldman, London, England

Kærestesorger

In bourgeois ideology on family, the family relationships are an essential part. Voluntary or compulsory service removes family members from home. This also occurs in other professions, such as the transport sector, but the military is special, commercially considered, because it has the largest share of business-related personal injury when there is war. And this is well known by the soldiers and their families.

Romances, girlfriends and soldiers harmonizes generally not well together, especially if they are separated for shorter or longer period. This is a familiar and universal problem of union formation. We start this issue some unknown place in Bulgaria, while the country was occupied by the Ottoman Empire 1396–1878. The folk dance and ballad about the pretty Marie.

I borgerlig ideologi spiller familien og familiesammenholdet en meget stor rolle. Frivillig eller tvungen tjeneste fjerner familiemedlemmer fra hjemmet. Dette finder også sted inden for andre erhverv, så som transportsektoren; men militæret er specielt, erhvervsmæssigt betragtet, fordi det har den største andel af erhvervsrelaterede personskadet når der er krig. Og det ved soldaterne og deres familier godt.

Kærestester og soldater harmonerer som hovedregel ikke godt sammen, specielt ikke hvis de adskilles i kortere eller længere tid. Dette er et velkendt og universelt problem for parforholdsdannelsen. Vi starter denne problematik et eller andet ukendt sted i Bulgarien, mens landet var besat af det Osmanniske rige 1396–1878. Folkedansen og balladen om den kønne Marie.

Девойко Мари Хубава / Devojko Mari Hubava

O pretty girl
Pour me some wine
Wine and white rakija

So we can drink
Tell me your problem.
Whose problems are greater?

Crazy hero, and young,
My problem is greater.
Because I have clothes (a Hope Chest) to make.

My problem is greater, girl,
Because I have (military) duties to perform.
Because I don't have a home built.

My problem is greater.
Because never will we be together.

Soldaternes sange kan inddeles i nogle kategorier: Livet i skyttegravene, hjemve, nostalgi, kærestesorger samt familier, grædekoner og pårørendes klagesange over de i krigen døde soldater. En af de mest kendte klagesange over døde soldater er den skotske, *Flowers of the Forest*, skrevet af Jean Elliot i 1756, som en klagesang over James IV, samt, de mange af hans adelsmænd og de over 10.000 mand, blomsterne i skoven. der døde i slaget ved Flodden Field i det nordlige England i 1513. Grammofonpladeindspilninger og bogtryk af klagesangen kendes fra cirka 1904-1905[105].

Det engelske folk-rock band Fairport Convention indspillede sangen på deres 1970 LP, Full House og den skotsk-australske sangskriver Eric Bogle henviser til *Flowers of the Forest* i hans sang Ingenmandsland, hvor han funderer ved en soldat fra første verdenskrigs grav, og overvejer, om, *Flowers of the Forest*, blev spillet ved soldatens begravelse:

> Slog de langsomt på tromme og spillede piben stille,
> Spillede de dødsmarchen, da de sænkede dig ned?
> Spillede bandet Den sidste post og omkvæd?
> Og spillede sækkepiperne blomsterne i skoven?

Pibe-og-tromme ses dog også i mere officielle situationer, forklarer musikeren og historiefortælleren Poul Høxbro i forbindelse med udgivelsen af CDen Tu tu pan pan i 1995. 'F.eks. som trio ledende en infanterienhed eller på hesteryg i en kongelig festprocession og som lydkulisse til turneringer og jousts... Man inddelte dengang musikinstrumenter i to hovedgrupper afhængigt af instrumentets lydstyrke. De kraftige som f.eks. trompeter, horn og skalmejer kaldtes haut (høje) instrumenter og alle strengeinstrumenter, fløjter og portativ benævntes bas (lave). De to klasser af musikinstrumenter blev som hovedregel holdt klart adskilt og optrådte ikke i samme ensemble. Men her danner pibe-og-tromme tilsyneladende en interessant undtagelse, idet den på de mange afbildninger, hvor den er repræsenteret, det ene sted spiller med trompet, skalmeje og sækkepibe, det andet med harpe, lut, psalterium, rebec og fiddel.'

Det er nu almindelig praksis i det britiske og canadiske militær for at bruge denne melodi til at markere en soldats død i Afghanistan under den officielle mindehøjtidelighed.

Endeligt skal det tilføjes, at den irske folkesanger Pat Woods sammenkæder: *The Green Fields Of France* med melodien til *The Flowers of the Forest*, spillet på fløjte, på The Cream of Irish Folk Vol. 2, Bellevue 1999.

105Se eksempelvis: Scottish Vernacular Discography, 1888-1960. / : William Dean-Myatt. Draft. December 2012. Preview copy. - http://www.nls.uk/media/1056403/section-02-a.pdf

Aching Hearts

The soldiers' songs can be divided into a few categories: Life in the trenches, homesickness, nostalgia, broken hearts and families, mourners and relatives laments over the war dead soldiers. One of the most famous laments over dead soldiers are the Scottish Flowers of the Forest, written by Jean Elliot in 1756, as a dirge about James IV, as well, many of his noble men and about 10,000 men, the flowers in forest. who died at the Battle of Flodden Field in northern England in 1513. Gramophone recordings and prints of the lament is known from about 1904-1905.

The English folk-rock band Fairport Convention recorded the song on their 1970 LP, Full House and the Scottish-Australian songwriter Eric Bogle refers to Flowers of the Forest in his song No Man's Land, where he ponders by a the grave of a soldier from the first World War, and is considering whether, Flowers of the Forest, was played at the soldier's funeral

Did they beat the drum slowly and play the fife[106] lowly,
did they sound the death march[107] as they lowered you down?
and did the band play the last post and chorus?[108]
And did the pipes play the flowers of the forest

It is now common practice in the British and Canadian military to use this tune to mark a soldier's death in Afghanistan during the official memorial service.

Finally, it should be added that the Irish folk singer Pat Woods links the: Green Fields Of France with the melody of The Flowers of the Forest, played on the flute on, The Cream of Irish Folk Vol 2, Bellevue 1999.

106Fløjte.

107Af George Frideric Händel, Saul HWV 53, 1738 ?

108The "Last Post" can be either a B♭ bugle call within British Infantry regiments or an E♭ cavalry trumpet call in British Cavalry and Royal Regiment of Artillery (Royal Horse Artillery and Royal Artillery) used at Commonwealth military funerals and ceremonies commemorating those who have been killed in war. WIKI.

THE FLOWERS OF THE FOREST

THE FAVORITE

SCOTCH SONG

LONDON:
HOWARD & Co.,
28, Gt MARLBOROUGH STREET, W.

75

The Flowers Of The Forest

I've heard the lilting, at the yowe-milking,
Lasses a-lilting before dawn o' day;
But now they are moaning on ilka green loaning;
"The Flowers of the Forest are a' wede away".
As buchts, in the morning, nae blythe lads are scorning;
The lasses are lonely and dowie and wae.
Nae daffin', nae gabbin', but sighing and sobbing,
Ilk ane lifts her leglen, and hies her away.

In hairst, at the shearing, nae youths now are jeering,
The Bandsters are lyart, and runkled and grey.
At fair or at preaching, nae wooing, nae fleeching,
The Flowers of the Forest are a' wede away.

At e'en, in the gloaming, nae swankies are roaming,
'Bout stacks wi' the lasses at bogle to play.
But ilk ane sits drearie, lamenting her dearie,
The Flowers of the Forest are a' wede away.

Dule and wae for the order sent our lads to the Border;
The English, for ance, by guile wan the day:
The Flowers of the Forest, that foucht aye the foremost,
The prime o' our land are cauld in the clay.

We'll hae nae mair lilting, at the yowe-milking,
Women and bairns are dowie and wae.
Sighing and moaning, on ilka green loaning,
The Flowers of the forest are all wede away.

Skovens blomster

Jeg har hørt dem synge til aftenmalkningen
Pigerne synger før dagen gryr.
Nu er der en stønnen på hver en grønne eng.
Skovens blomster er alle visnet bort.

Ved malkestien om morgenen, ingen ubekymrede drenge foragter
Pigerne er ensomme og triste og sorgfulde.
Ingen leger, ingen sladder, kun suk og hulk.
Hver løfter sin mælkespand og så skynder hun sig væk.

Ved aften tusmørket, ingen unge mænd vandrer,
I høstakke med pigerne og leger skjul;
Men hver pige sidder sorgfuld, beklagede hendes kære.
Skovens blomster er alle visnet bort.

I høsten klipning, er der nu ingen hujende unge,
Høstarbejderne er rynket, med hvidt striber hår, eller gråt;
Ingen frieri, ingen sladder på markedet eller ved prædikenen.
Skovens blomster er alle visnet bort.

Ak og ve for ordren som sendte vores drenge til grænsen,
De engelske, ved svig, for en gangs skyld vandt den dag.
Skovens blomster, der kæmpede forrest,
Det fineste i vort land er i den kolde ler.

Vi har ikke mere sang til aftenmalkningen.
Kvinder og børn er triste og sorgfulde,
Sukkende og klagende, i hver en grønne eng,
Skovens blomster er alle visnet bort

Widows are the theme of the next song which takes place in the early 1640s during the English Civil War. The song's age and the authors are unknown. it is on a local history phonograph record Brummagem Ballads from 1976.

> 'The Battle of Camp Hill (or the Battle of Birmingham) took place in and around Camp Hill, during the First English Civil War, on Easter Monday, 3 April 1643, when a company of Parliamentarians from the Lichfield garrison with the support of some of the local townsmen, in all about 300 men, attempted to stop a detachment of Royalists, of about 1,200 cavalry and dragoons and 600 to 700 foot, under the command of Prince Rupert from passing through the unfortified parliamentary town of Birmingham.' WIKI

The Armourer's Widow

When Rupert came to Byrmingeham[109]
We were in sorry plyght
Our blood God's earth ystained by daye,
Our homes in blazing ruins laye
And stained the skye at night.

With matchlock and with culverin,
With caliver[110] and drake,[111]
He battered down our ancient town,
He shot our sons and fathers down,
And Hell on earth did make.

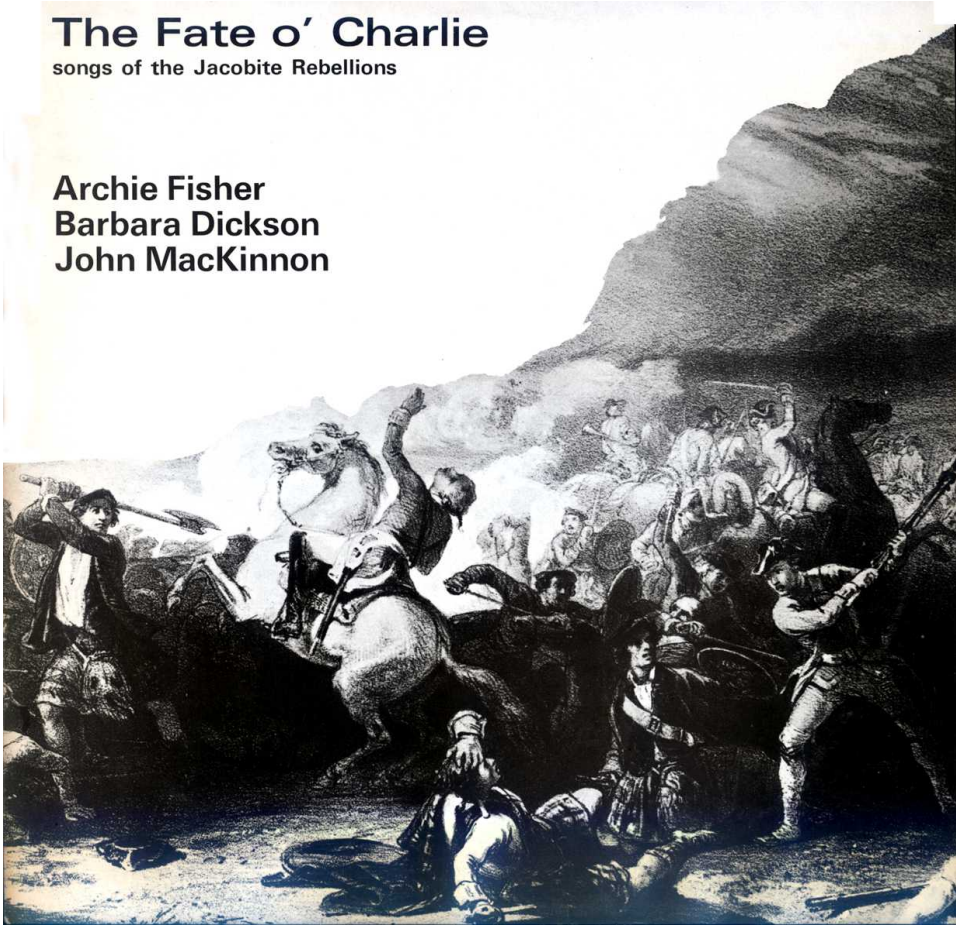
Our children's cries, our widows's prayers,
Ascended with the flame,
And called down the wrath divine
Upon the Royal murderer's line,
And brought his kin to shame.

Enker er temaet for den næste sang som foregår i begyndelsen af 1640erne under den engelske borgerkrig. Sangens alder og ophav er ukendt. den findes på en lokalhistorisk grammofonplade, Brummagem Ballads, fra 1976.

109Tales Of Sutton Town And Chase, With Other Tales, & Some Sketches Collected By "TAU" {pseudonym of Thomas A.Vaughton}, And Now Imprinted For The First Time."Battle of Birmingham: Printed and Published by Hudson and Son, Edmund Street and Livery Street 1904.
-http://www.bgfl.org/bgfl/custom/resources_ftp/client_ftp/teacher/history/jm_jones/jmj_battle_of_birm/index.htm

110An early form of hand gun, variety of the arquebus; originally a gun having a regular size of bore.

111A small cannon, used esp. in the 17th and 18th centuries.



Våbensmedens Enke

Da Rupert kom til Birmingham,
Kom vi i en sørgelig fatning,
Vores blod farvede Guds jord i dagevis,
Vores hjem lå i flammende ruiner,
Og farvede himlen om natten.

Med arkebuse og med musket
Med pistoler og kanoner,
Voldsramte han vores gamle by ned,
Han skød vores sønner og fædre ned,
Og skabte helvede på jorden.

Vore børns råb, vores enker bønner,
Opstegne med flammen,
Og nedkaldte guddommelig vrede
Over den kongelige morder front,
Og bragte hans slægt til skamme.

Aching hearts could also be the cause of the young men became soldiers. Here a quote from the children's song Going to the Mexican War, from 1846:

Pretty little pink, I once did think,
You and I would marry.
But now that you have turned me down,
I'll no longer tarry.

I put my knapsack on my back,
My gun upon my shoulder,
Fly away to Mexico
To be a valiant soldier.

Kærestesorger kunne også være årsag til at unge mænd blev soldater. Her et citat fra børnesangen, *Going to the Mexican War, fra 1846:*

Smukke lille tøs, jeg troede engang,
Du og jeg ville giftes.
Men nu, da du har afvist mig,
Vil jeg ikke længere bie.[112]

Jeg sætter mit tornyster på ryggen,
Min skyder på min skulder,
Flyer væk til Mexico
For at være en tapper soldat

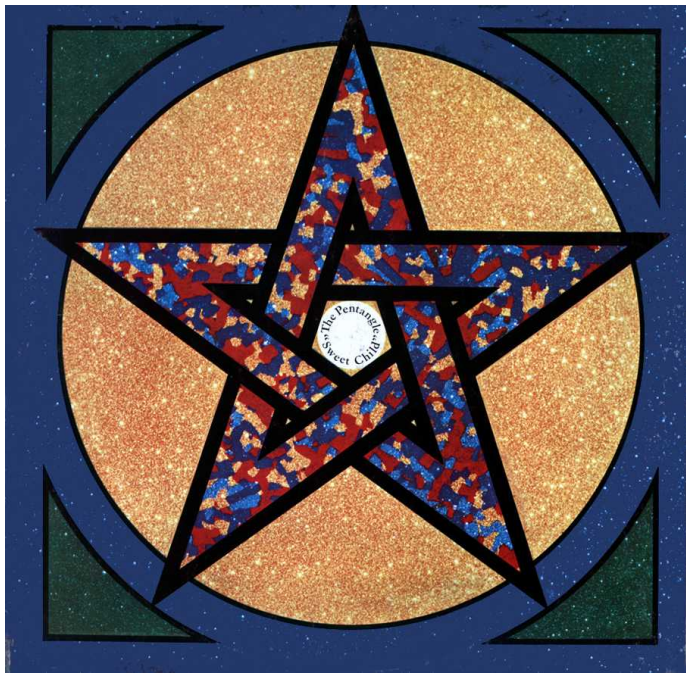
The song is published in Carl Sandburg's American Songbag 1927, and in William Wells Newell, Games and Songs of American Children, 1883, in which there are the text variation:

Sangen er bl.a. publiceret i Carl Sandburgs American Songbag 1927 og i William Wells Newells, Games and Songs of American Children, 1883, hvori der er tekstvarianten:

To march away to Quebec town.

112Vente tålmodigt.

Homesickness and nostalgia among soldiers – described as diseases – is known since the Middle Ages[113]. Aching hearts and laments occurs in all wars throughout history from ancient times to the present. The popular Scottish medieval sailor and love song, So early, early in the spring is recorded by Pentangle on Sweet Child from 1968. A young man muster as a conscript on a warship:



Early, early in the spring
I went on board to serve my king
And left my dearest dear behind,
Who ofttime said her heart was mine.

Text variation in line two

Early, early in the spring,
I was forced on board to serve my king[114]
A-leaving of my dear behind
Who loved and set her heart towards mine.

Hjemve og nostalgi blandt soldater – beskrevet som sygdomme - kendes siden middelalderen[115]. Kærestesorger og klagesange optræder i alle krige gennem historien fra oldtiden til nutiden. Den populære skotske middelaldervise, sømandssang og kærlighedsvise, *So early, early in the spring* er indspillet bl.a. af Pentangle på Sweet Child fra 1968. En ung mand mønstrer som værnepligtig på et krigsskib:

Tekstvariant i linje to:

113Nostalgia: Hometown longing, homesickness.

The nostalgia concept was developed in a medical treatise. The Dissertation, Dissertation Medica oder Heimwehe, which was defended June 22, 1688 by the Swiss physician Johannes Hofer (1669-1752), who described what was then called the Swiss sickness or Swiss illness, mal du Suisse, or Schweizerheimweh. An epidemic of this disease had broken out among young people more or less compulsory recruited Swiss mercenaries in France and in Italy. The cure of the disease was a reduction of the period of service and return.

114California Gold: Northern California Music From the Thirties: Ben Rice "I Was Forced On Board To Serve my King."

- http://www.loc.gov/item/afc9999005.6664 ;
- http://mudcat.org/thread.cfm?threadid=61371

115Nostalgi: Hjemstavnslængsel, hjemve.

Nostalgibegrebet blev udviklet i en lægevidenskabelig afhandling. Afhandlingen, Dissertatio Medica De Nostalgia, oder Heimwehe, blev forsvaret 22. juni 1688 af den schweiziske læge Johannes Hofer (1669-1752), som beskrev, hvad man dengang kaldte den schweiziske syge: mal du Suisse, Swiss illness, eller Schweizerheimweh. En epidemi af denne sygdom var brudt ud blandt unge mere eller mindre tvangshvervede schweiziske lejesoldater i Frankrig og i Italien. Kuren på sygdommen var nedsættelse af tjenestetiden og hjemsendelse.

Tidlig, i det tidlige forår
Gik jeg om bord for at tjene min konge
Og forlod mit kæreste kære agterud,
Som tit og ofte sagde, hun var mig tro.

Tidlig, i det tidlige forår,
Blev jeg tvunget om bord for at tjene min konge
forladende min kære agterud
som elskede mig så hjerteligt

The first U.S. song about military service is from 1862 the time of the Civil War and is written by the renowned songwriter Henry Clay Work.

Grafted Into the Army

Our Jimmy has gone for to live in a tent,
They have grafted him into the army;
He finally pucker'd up his courage and went,
When they grafted him into the army.
I told them he was too young, alas!
At the captain's forequarters, they said he would pass.
They'd train him up well in the infantry class,
So they grafted him into the army.

Oh, Jimmy, farewell! Your brothers fell
Way down in Alabarmy;
I thought they would spare a lone widder's heir,
But they grafted him into the army.

Drest up in his unicorn -- dear little chap;
They have grafted him into the army;
It seems but a day since he sot in my lap,
But they grafted him into the army.
And these are the trousies he used to wear --
Them very same buttons -- the patch and the tear --
But Uncle Sam gave him a bran' new pair
When they grafted him into the army.

Now in my provisions I see him revealed --
They have grafted him into the army;
A picket beside the contented field.
They have grafted him into the army.
He looks kinda sickish -- begins to cry --
A big volunteer standing right in his eye!
On, what if the ducky should up and die

Now they've grafted him into the army.

Den første amerikanske vise om værnepligt er fra 1862, fra borgerkrigens tid og den er skrevet af den kendte sangskriver Henry Clay Work.

Indpodet i hæren

Vores Jimmy er gået for at leve i et telt,
De har podet ham ind i hæren;
Han mandede sig op og gik,
Da de podede ham ind i hæren.
Jeg fortalte dem, at han var for ung, ak!
I kaptajnens kvarter sagde de, at han ville passere.
De ville opøve ham godt i infanteriklassen,
Så de podede ham ind i hæren.

Åh, Jimmy, farvel! Dine brødre faldt
Langt nede i Alabamy;
Jeg troede, de ville skåne en enlig enkes arving,
Men de podede ham ind i hæren.

Klædt på i hans uniforn - kære lille fyr;
De har podet ham ind i hæren;
Det synes, kort tid siden, da han sad i mit skød,
Men de podede ham ind i hæren.
Og det er disse bukser han brugte have på -
De kendte knapper - plasteret og tårer -
Men Onkel Sam gav ham eet helt nyt par
Da de podede ham ind i hæren.

Nu, efter min mening, ser jeg ham afsløret -
De har podet ham ind i hæren;
En vagt ved siden af det tilfredse felt.
De har podet ham ind i hæren.
Han ser lidt sygelig - begynder at græde -
En stor frivillig stående lige i øjet!
Fordi, hvad hvis kæresten skulle gå hen og dø
Nu har de podet ham ind i hæren?

The next song is French translated in English . Unfortunately, I have not been able to find this old French deserter song in French. It's from before 1895.

Den næste sang er fransk i engelsk oversættelse. Jeg har desværre ikke kunnet finde denne gamle franske desertørvise på fransk. Den er fra før 1895.

The [French] Deserter

Translator Alfred M. Williams.

"For eight long years within the troop I served",
Without a furlough to relieve my pain.
The longing took me to desert the ranks,
To my fair land to turn my steps again.

"I had a luckless meeting on my way,
Three grenadiers before me made a halt.
With handcuffs hard and cold they bound my hands,
And led me to Bordeaux to a prison vault.

"Ah, is it then for love of a brown maid,
That in a cell I lie in dismal mood;
My only couch the hard planks of the floor,
Water and black bread my only drink and food."

But when the maiden heard these words of grief,
Both night and day she walked her love to see.
"Courage, my dear love," through the grate she said,
"I will find out a way to rescue thee.

"I will run out, and seek your captain kind,
Your captain kind, and your brave colonel too.
I will beseech them, and implore a pardon,
I will give them gold to free my lover true!"

"I am deeply grieved, my little shepherdess,
That for this grenadier you should moan and cry.
Before the court of war he must soon appear,
And at the drum will be condemned to die!"

When the maiden heard the cruel words he said,
Her cheeks grew white that were so rosy red.
The captain threw his arm around her waist,
And kindly bade her lift her drooping head.

"Fair shepherdess, take me for your lover,
I will love you well, and free your heart from pain."
Tears within her eyes, and kerchief to her face,
"No, no," she said, "I cannot love again."

Also drinking could be the cause of military service, The bold deserter or, Why did I desert?, The Deserter. Here is the original text of the song that is believed to be from

Ireland and is based on a dance tune from the 1790s. It was recorded by Jil Chambless & Scooter Muse on The Low Rock Song, 2011. The Deserter is also a tough poem, written in 1916 by the English poet Winifred Mary Letts (1882-1972) in the anthology Hallow-e'en, and poems of the war, and it is the title of a handful of films, including the Canadian Le Déserteur from 2008. It tells the story of Georges Guenette, one deserter from the Canadian army during World War II who was shot and killed by members of the Royal Canadian Mounted Police.

The Bold Deserter

My parents rear'd me tenderly, I being their only son
Little did they think I was to follow the fife and drum,
At length I courted a pretty girl and she did gain my heart,
She first advised me to list and then for to desert

She was my mother's waiting maid, no fairer to be found,
Her checks were of the rosey red, her hair was lovely brown,
Her skin as white as any snow, her teeth all in a row,
And neat, complete and handsome, but with me would not go.

Once I thought I ne'er should he in this defected state,
A poor forlorn stranger born, to suffer hardships great,
The birds that fly from tree to lite with sorrow striket my heart,
And the morning star alarms me—O why did I desert?

If was curs'd whiskey ruin'd me, from my colours I did fly,
For the want of pay or cowardice, both these I do deny,
It was curs'd whiskey ruin'd me, and bad company too,
So here in pain I must remain, I know not what to do.

My cap, my coat, my scarlet cloak, - I now must trow aside,
And in some silent shady grove my body I must hide:
To these light bobs I'll bid adieu where once I took delight,
My journey far I must pursue, and travel it all night.

My brother he's a sailor bold, he knows not I am here,
Aloud in vain I cry'd to him, his ship to draw near,
The wind and tide forc'd him away, his boats could not lay to,
So here in pain I must remain, I know not what to do.

Now to conclude and make an end of my deserting song
I hope to shine in armour bright, and that before it's long
My officers and serjeants have clothes for me in store,
And if they would but pardon me, desert I would no more.

Også drikkeri kunne være årsag til soldatertjeneste, The bold deserter eller, Why did I desert?, The Deserter. Her er originalteksten til visen, som menes at være fra Irland og er baseret på en dansemelodi fra 1790'erne. Den er indspillet af Jil Chambless & Scooter Muse på The Laverock Sang, 2011. The Deserter er også et barsk digt, skrevet i 1916 af den engelske digter Winifred Mary Letts (1882-1972) i antologien Hallow-e'en, and poems of the war, samt titlen på en håndfuld film, herunder den canadiske Le déserteur fra 2008. Den fortæller historien om Georges Guenette, en desertør fra den canadiske hær under Anden Verdenskrig, der blev skudt og dræbt af medlemmer af Royal Canadian Mounted Police.

Den dristige desertør

Mine forældre opdrog mig ømt, jeg er deres eneste søn
De anede knapt næppe, jeg skulle følge piben og trommen,
Engang bejlede jeg en smuk pige, og hun vandt mit hjerte,
Hun først rådede mig til at indrullere, og derefter til at desertere

Det var forbandet whisky som ødelagde mig; fra min uniform, jeg rendte,
Af mangel på løn eller fejhed, begge disse vil jeg benægte,
Det var forbandet whisky som ødelagde mig, og også dårligt selskab,
Så her i smerte jeg skal forblive, jeg ved ikke, hvad jeg skal gøre.

Min kasket, min frakke, min skarlagenskappe - Jeg skal nu kaste bort,
Og i en tavs skyggefuld lund min krop jeg må skjule:
Infanteriet, hvortil jeg tog hen med glæde, jeg byder adieu
Min lange rejse, jeg skal begynde, og rejse hele natten.

Min bror er han en dristig sømand, han ved ikke, jeg er her,
Forgæves jeg råbte højt til ham, hans skib at komme nær,
Vind og tidevand tvang ham væk, hans både kunne ikke lægge til,
Så her i smerte skal jeg forblive, jeg ved ikke, hvad jeg skal gøre..

Nu, for at konkludere og slutte min deserteringssang
Håber jeg, at skinne i strålende rustning, inden alt for længe,
Mine officerer og sergenter har tøj til mig på lager.
Og, hvis de bare vil tilgive mig, vil jeg ikke desertere mere.

The English singer Sandy Denny (1947 – 1978), sang the medieval ballad the Deserter on Fairport Convention's groundbreaking Liege & Lief from 1969. The song is known in several text variations.

Den engelske sangerinde Sandy Denny (1947 – 1978), sang middelaldervisen the Deserter på Fairport Conventions banebrydende Liege & Lief fra 1969. Visen kendes i flere tekstvarianter.

The Deserter

I'm a rich merchant's son who'd both honour and fame,
And I dwelt in the city called Oxford by name;
Till my parents turned from me and bid me to go,
To seek for a master, which proved my overthrow.[116]

A-drinking, a-drinking, a-drinking went I,
Till a recruiting party came beating down by;
They 'listed me and treated me, until I did not know,
That to the King's barracks they had forced me to go.

The first time I deserted I thought myself free,
But my cruel comrades informed on me;
I was quickly followed after and brought back with speed,
I was handcuffed and guarded, heavily ironed indeed.

The second time I deserted I thought myself free,
Until my cruel sweetheart informed on me;
They came to the house and soon took me away,
To the prison, where heavily ironed I lay.

The third time I deserted I thought myself free,
Until my cruel brother informed on me;
Again they came for me and knocked at the door,
And ironed me safe and to prison me bore.

Court martial, court martial they held upon me -
Three hundred lasses and three score and three;
May the Lord have mercy for such cruelty,
Oh, now the King's duty falls heavy on me.

The fourth time I deserted I thought myself free,
But my cruel father informed on me;
I was soon followed after and was not forgot,
And the sentence passed on me was for to be shot.

Now the day being come and his coffin all fixed,
King George[117] ***he came by in his carriage and six;***
When the coffin he saw he cried, 'Let him go free,
For he'll make a good soldier in his [own] country.'

---

116 Sætningen kendes fra den gamle engelske ballade Reynardine.:
The sentence is known from the old English ballad Reynardine:
'I said my pretty creature don't let your parents know,
For if you do they'll ruin me and prove my overthrow.'
117Kan være George III (1738–1820).

Den dristige desertør

Jeg er en rig købmand søn, både æret og berømt,
Og jeg boede i byen kaldet Oxford ved navn;
Till mine forældre vendte sig fra mig og bød mig at gå,
At søge efter en mester, som bøjede min ret.

Drikkende, drikkende, drikkende jeg gik,
Til hvervene kom trommende forbi
De indrullerede mig og mishandlede mig, indtil jeg ikke vidste,
De tvang mig til at gå til kongens kaserne.

Første gang jeg deserterede, tænkte jeg mig fri,
Men mine grusomme kammerater, sladrede om mig;
Jeg blev hurtigt efterfulgt, og med hast bragt tilbage,
Jeg var i håndjern og bevogtet, faktisk i tungt jern

Anden gang jeg deserterede, tænkte jeg mig fri,
Indtil min grusomme kæreste, sladrede om mig;
De kom til huset, og snart tog mig væk,
Til fængslet, hvor jeg hentærer i jern.

Den tredje gang, jeg deserterede, tænkte jeg mig fri,
Indtil min grusomme bror, sladrede om mig;
Igen kom de efter mig og bankede på døren,
og lænkede mig sikkert, og til fængslet mig bar.

Fjerde gang, jeg deserterede, tænkte jeg mig fri,
Men min grusomme far, sladrede om mig;
Jeg blev hurtigt efterfulgt, og blev ikke glemt,
Og dommen over mig var, at blive skudt

Nu er dagen kommet og hans kiste er klar,
Kong George kom i sin vogn med seks-spand
Da han så kisten, råbte han: "Lad ham gå fri,
For han vil blive en god soldat i hans [eget] land."

The Deserter, 1916

There was a man, - don't mind his name,[118]
Whom Fear had dogged by night and day.
He could not face the German guns
And so he turned and ran away.
Just that – he turned and ran away,
But who can judge him, you or I?
God makes a man of flesh and blood
Who yearns to live and not to die.
And this man when he feared to die
Was scared as any frightened child,
His knees were shaking under him,
His breath came fast, his eyes were wild.
I've seen a hare with eyes as wild,
With throbbing heart and sobbing breath.
But oh! it shames one's soul to see
A man in abject fear of death,
But fear had gripped him, so had death;
His number had gone up that day,
They might not heed his frightened eyes,
They shot him when the dawn was grey.
Blindfolded, when the dawn was grey,
He stood there in a place apart,
The shots rang out and down he fell,
An English bullet in his heart.
An English bullet in his heart !
But here's the irony of life, -
His mother thinks he fought and fell
A hero, foremost in the strife.
So she goes proudly; to the strife
Her best, her hero son she gave.
O well for her she does not know
He lies in a deserter's grave.

---

118 In World War One, the executions of 306 British and Commonwealth soldiers took place. Such executions, for crimes such as desertion and cowardice, remain a source of controversy with some believing that many of those executed should be pardoned as they were suffering from what is now called shell shock. The executions, primarily of non-commissioned ranks, included 25 Canadians, 22 Irishmen and 5 New Zealanders.

A new law passed on November 8th 2006 and included as part of the Armed Forces Act has pardoned men in the British and Commonwealth armies who were executed in World War One. The law removes the stain of dishonor with regards to executions on war records but it does not cancel out sentences. Defence Secretary Des Browne said:

"I believe it is better to acknowledge that injustices were clearly done in some cases - even if we cannot say which - and to acknowledge that all these men were victims of war. I hope that pardoning these men will finally remove the stigma with which their families have lived for years."

- http://www.theguardian.com/uk/2006/aug/16/military.immigrationpolicy

Desertøren, 1916

Der var en mand, - hans navn er ligegyldigt,
Hvem Frygt havde forfulgt både nat og dag.
Han kunne ikke klare de tyske kanoner
Og så vendte han sig og løb væk.
Netop det - han vendte sig og løb væk,
Men hvem kan dømme ham, du eller jeg?

Gud skaber en mand af kød og blod
Hvem længes efter at leve og ikke dø.
Og denne mand, da han frygtede at dø
Var bange, som ethvert skræmt barn,
Hans knæ rystede under ham,
Hans åndedræt var hurtigt, hans øjne var vilde.

Jeg har set en hare med øjne så vilde,
Med dunkende hjerte og hulkende ånde.
Åh! Men, det bringer skam over ens sjæl at se
En mand i ussel frygt for døden,
Men frygt havde grebet ham, så havde døden;
Hans nummer blev trukket den dag,
De kan ikke agte hans skræmte øjne,
De skød ham, da daggryet var gråt.
Bind for øjnene, da daggryet var gråt.

Skuddene lød og ned faldt han,
En engelsk kugle i hans hjerte.
En engelsk kugle i sit hjerte!
Men her er livets ironi, -
Hans mor tror, han kæmpede og faldt
En helt, først og fremmest i kampen.
Så hun går stolt; til skænderier
Hendes bedste, hendes helt søn gav hun.
Åh, godt for hende, at hun ikke ved
Han ligger i en desertørs grav.

Oh Johnny, Oh Johnny, Oh!

Oh, Johnny! Oh, Johnny!
How you can love!
Oh, Johnny! Oh, Johnny!
Heavens above!
You make my sad heart jump with joy,
And when you're near I just
Can't sit still a minute.
I'm so, Oh, Johnny! Oh, Johnny!
Please tell me dear.
What makes me love you so?
You're not handsome, it's true,
But when I look at you,
I just, Oh, Johnny!
Oh, Johnny! Oh!

Recycling from the Second Boer War in South Africa, 1902

Goodbye Dolly Gray

I have come to say goodbye, Dolly Gray,
It's no use to ask me why, Dolly Gray,
There's a murmur in the air, you can hear it everywhere,
It's the time to do and dare, Dolly Gray.

So if you hear the sound of feet, Dolly Gray,
Sounding through the village street, Dolly Gray,
It's the tramp of soldiers' true in their uniforms so blue,
I must say goodbye to you, Dolly Gray.

Goodbye Dolly I must leave you, though it breaks my heart to go,
Something tells me I am needed at the front to fight the foe,
See – the boys in blue are marching and I can no longer stay,
Hark – I hear the bugle calling, goodbye Dolly Gray.

Genbrug fra anden Boer krigen i Sydafrika, 1902

Farvel, Dolly Gray

Jeg er kommet for at sige farvel, Dolly Gray,
Det nytter ikke at spørge mig, hvorfor, Dolly Gray,
Der er en mumlen i luften, kan du høre det overalt,
Det er tid til at gøre, og turde, Dolly Gray.

Så hvis du hører lyden af fødder, Dolly Gray,
Klingende gennem landsbygaden, Dolly Gray,
Det er soldaternes tramp, klædt i deres uniformer, så blå,
Jeg må sige farvel til dig, Dolly Gray

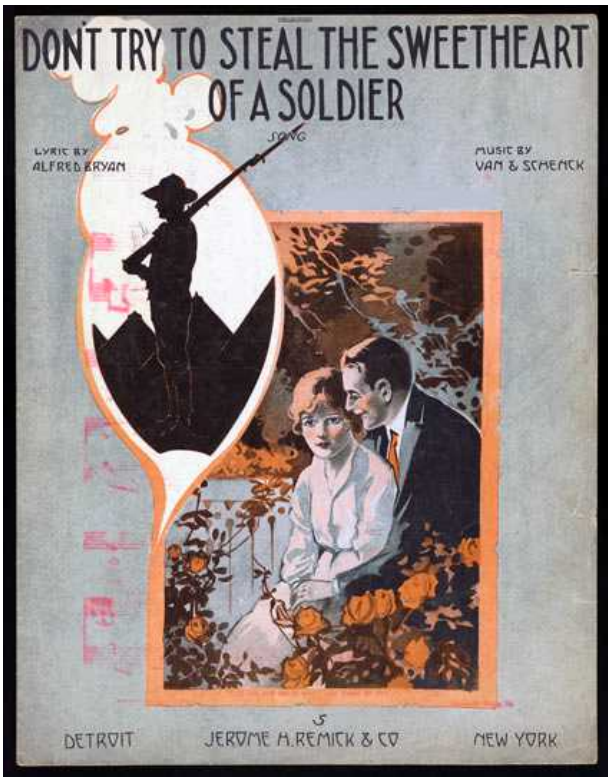
Farvel Dolly, jeg må forlade dig, selvom det knuser mit hjerte at gå,
Noget siger mig, jeg er nødvendig ved fronten for at bekæmpe fjenden,
Se - drengene i blåt marcherer, og jeg kan ikke blive længere,
Lyt - jeg hører signalhornets kald, farvel, Dolly Gray.

Også, *På Samsø Var En Pige...*

Shortly before the start of the Second Boer War (1899-1902), wrote the English poet Alfred Edward Housman (1859-1936) anthology A Shropshire Lad / The English rose with 36 poems published in 1896 for Housman's own expense after several publishers had rejected it. The book sold slowly at first, but during the Second Boer War was Housman's nostalgic depiction of rural life and young men's premature deaths a success among English readers and became a bestseller. Before and during World War

were some of the poems set to music, which further increased their popularity on both sides of the Atlantic. American Edition, John Lane, 1917. The composer George Butterworth (1885-5 August, 1916), is killed during the battles of the Somme. Among the poems are: In summertime on Bredon, The street sounds to the soldiers' tread, and the Lads in their hundred, from here:

The lads in their hundreds to Ludlow come in for the fair[119],
There 's men from the barn and the forge
and the mill and the fold.
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.



Kort før starten på Den anden Boer-krig (1899-1902), skriver den engelske digter Alfred Edward Housman (1859–1936) antologien A Shropshire Lad / Den engelske rose med 36 digte udgivet i 1896 for Housman egen regning efter at flere forlag havde afvist den.
Bogen solgte langsomt i starten, men under Den anden Boer-krig blev Housmans nostalgiske skildring af livet i landdistrikterne og unge mænds tidlige dødsfald en succes og bestseller hos engelske læsere. Før og under verdenskrigen blev nogle af digtene sat i musik, hvilket yderligere øgede deres popularitet på begge sider af Atlanten. Amerikansk udgave, John Lane, 1917. Komponisten, George Butterworth (1885 – 5 August 1916), bliver dræbt under slagene ved Somme.

Blandt digtene kan nævnes: In summertime on Bredon, The street sounds to the soldiers' tread, og The lads in their hundreds, herfra:

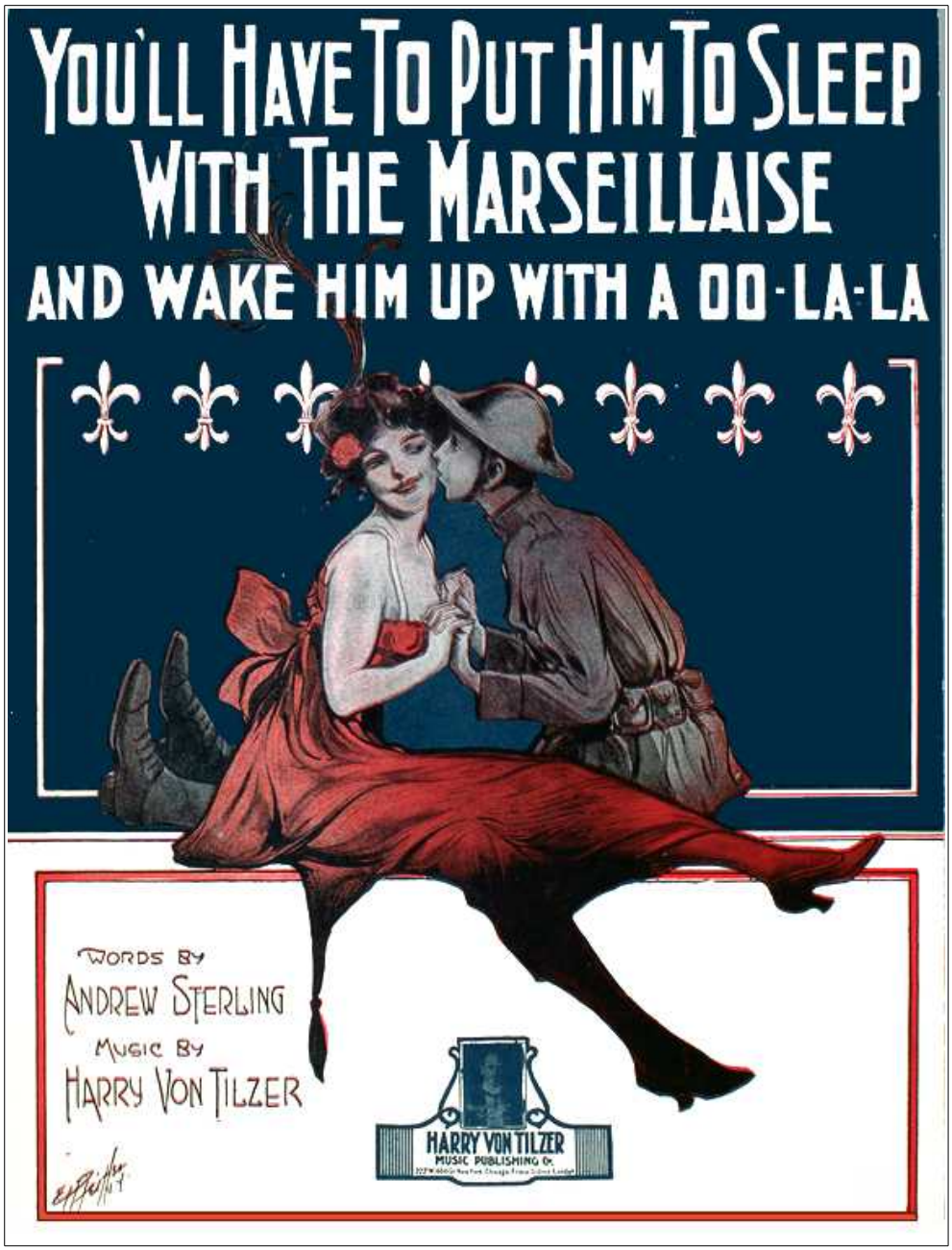
Drengene kom i hundredvis til Ludlow markedet,
Der er mænd fra stald og smedje
og møllen og folden.
Drengene til pigerne og drengene til spiritus er der,
Og der, med resten, er drengene, som aldrig vil blive gamle.

A variation is All the brave soldiers that can not get older, in Crosby, Stills, Nash & Young's, Daylight Again. / En variant er, *All the brave soldiers that cannot get older*, i Crosby, Stills, Nash & Young's, Daylight Again.

119 Ludlow er en købstad i Shropshire, som ligger ved grænsen mellem England og Wales. Ludlow ligger også meget nær grænsen mellem Shropshire og Herefordshire. I Domesday Book var Ludlow en del af Herefordshire. På grund af sin beliggenhed var byen et administrativt og politik centrum i Middelalderen. WIKI.

The American soldiers at the front also had the problem that they could not speak French, When Yankee Doodle Learns To Parlez vous francais, it turned in to, And He'd Say "OO-La-La-Wee-Wee" Wee, wee, Marie (Will You Do This To Me), Hinky pinky parlay-voo or Mademoiselle from Armentieres

De amerikanske soldater ved fronten havde også det problem, at de ikke kunne tale fransk, *When Yankee Doodle Learns To parlez vous francais,* blev det bare til*, And He'd Say "OO-La-La-Wee-Wee", Wee, Wee, Marie (Will You Do This For Me), Hinky pinky parlay-voo eller Mademoiselle from Armentières*.



Wee, Wee, Marie (Will You Do This For Me)

Poor Johnny's heart went pitty pat,
Somewhere in sunny France
He met a girl by chance with ze naughty naughty glance,
She looked just like a kitty kitty cat,
She loved to dance and play,
Tho' he learned no French when he left the trench,
He knew well enough to say:

They walked along the boule boulevard,
He whispered "You for me,
Some day in gay Paree I will make you marry me",
Just then a bunch of bully bully boys,
Threw kisses on the sly,
Marie got wise when they rolled their eyes,
They sang as they passed her by.

Wee Wee Marie, will you do zis for me
Wee Wee Marie, then I'll do zat for you,
I love your eyes they make me feel so spoony,
You'll drive me loony, you're teasing me,
Why can't we parleyvous like other sweethearts do,
I want a kiss or two from Ma Cherie,
Wee Wee Marie, if you'll do zis for me
Then I'll do zat for you, Wee Wee Marie.

Stakkels Johnnys hjerte slog bekymret,
Et eller andet sted i det solrige Frankrig
Han mødte en pige ved en tilfældighed med ze frække frække blik,
Hun lignede en kattekilling,
Hun elskede at danse og spille,
Selv om han intet fransk lærte, da han forlod skyttegraven,
Vidste han godt nok til at sige:

De gik langs boule, boulevarden,
Han hviskede, "Du for mig,
En dag i glade Paree vil jeg få dig til gifte dig med mig ",
Netop da en flok mobbe, mobbe drenge
Kastede kys i smug,
Marie blev vis, da de rullede med øjnene
De sang, da de gik forbi hende.

The naughty version
Den uartige udgave.

Hinky pinky parlay-voo, Mademoiselle from Armentières

A big Marine went over to France,
Parleyvoo,
A big Marine went over to France,
Parleyvoo,
A big Marine went over to France,
With seventeen inches in his pants,
Hinky Dinky Parleyvoo.
And there he met a damsel fair,
Parleyvoo,
And there he met a damsel fair,
Parleyvoo,
And there he met a damsel fair,
With big blue eyes and curly hair,
Hinky Dinky Parleyvoo.

The first three months and all went well,
Parleyvoo,
The second three months she began to swell,
Parleyvoo,
The third three months she gave a grunt,
And a little Marine jumped out of her cunt,
Hinky Dinky Parleyvoo.

The little Marine he grew and grew,
Parleyvoo,
The little Marine he grew and grew,
Parleyvoo,
The little Marine he grew and grew,
And learned to fuck the girlies too,
Hinky Dinky Parleyvoo.

Oh the French they are a dirty race,
Parleyvoo,
The French they are a dirty race,
Parleyvoo,
The French they are a dirty race,
They fight with their feet, fuck with their face,
Hinky Dinky Parleyvoo.

If you don't believe the story I tell,
Parleyvoo,
If you don't believe the story I tell,
Parleyvoo,
If you don't believe the story I tell,

You can kiss my ass and go to hell,
Hinky Dinky Parleyvoo.

All songs about soldiers and their lovers describes exclusively heterosexual relationships, young man and young woman. Everything else was unthinkable back then, at least in print and on gramophone record.

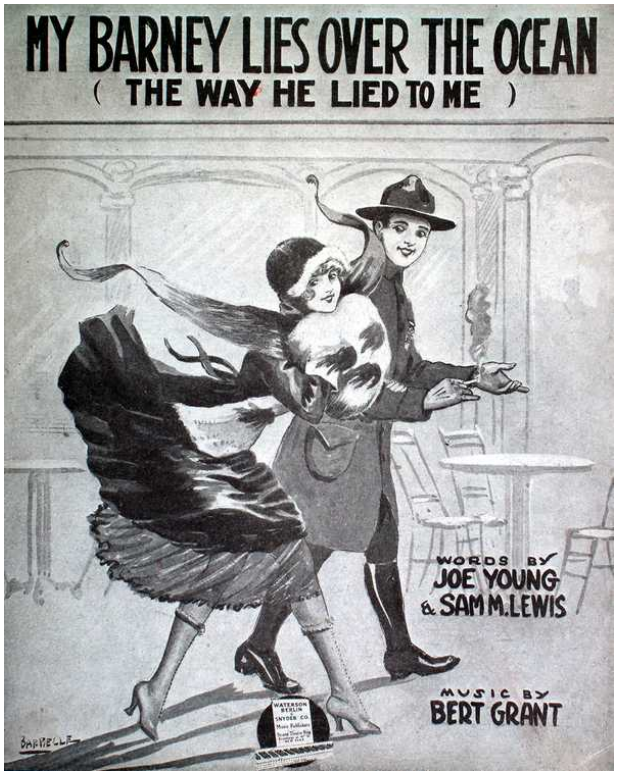
Alle sange om soldater og deres kærester beskriver udelukkende hetrosexuelle forhold, ung mand og ung kvinde. Alt andet var utænkeligt dengang, i al fald på tryk og på grammofonplade.

De franske og belgiske kvinder, *My Belgian Rose,* kunne heller ikke tale engelsk, hvilket dog ikke forhindrede nogle af ungmøerne i at blive gravide og få deres helt eget lille regiment af krigsbørn, *War Children*. Og kæresterne på hjemmefronten var ingenmandsland for alle andre som ikke måtte stjæle soldaternes kærester, *Don't Try to Steal The Sweetheart Of A Soldier*. Almindelig tvivl og jalousi nagede også iblandt,

I Wonder What They Are Doing Tonight (Your Girl And Mine) og *I Wonder Who's Kissing Her Now* – men også på hjemmefronten undrede pigerne sig over, hvad soldaterne lavede, når de var på orlov i det fremmede *og* også storken havde travlt med spædbørnene ovre i det amerikanske.

Boyfriends would, as time passed, have their men home from war. Bring Back My Barnie To Me, they demanded on the basis of the old Scottish sailor song. In World War II sat My Bonnie in a bomber. Turning briefly back to the real world outside of poetry, then it is very likely that My Bonnie was infected with the Spanish flu or were infected with the then incurable widespread disease tuberculosis, My Bonny Has Tuberculosis

Kærester ville som tiden gik, have deres mænd hjem fra krigen. *Bring Back My Barnie To Me,* forlangte de med afsæt i den gamle skotske sømandssang. I anden verdenskrig sad *My Bonnie* i en bombemaskine.



Vender vi et kort øjeblik tilbage til den virkelige verden uden for lyrikken, så er det meget sandsynligt, at *My Bonnie* blev smittet med den spanske syge eller blev smittet med den dengang uhelbredelige folkesygdom tuberkulose, *My Bonny Has Tuberculosis*.

My Bonnie has tuberculosis
My Bonnie has only one lung
She coughs up a bloody solution
And rolls it around on her tongue

Min kæreste har tuberkulose
Min kæreste har kun én lunge
Hun hoster en blodig opløsning op
Og ruller den rundt på hendes tunge

Back to the music.
Tilbage til musikken.

Soldiers who were unfaithful to their girlfriends is a known theme over the world. The next Scottish song was recorded already in 1914.[120]

'The Allan Water is a river in central Scotland. Rising in the Ochil Hills, it runs through Strathallan to Dunblane and Bridge of Allan before joining the River Forth. Two broadside ballads refer to the "Allan Water". According to one, a Scottish ballad, the "Allan Water's wide and deep, and my dear Anny's very bonny; Wides the Straith

120On The Banks Of Allan Water, Edison Blue Amberol: 23156 British series.

that lyes above't, if't were mine I'de give it all for Anny." The other, more familiar, English ballad begins "On the banks of Allan Water" and relates the death of a miller's daughter whose soldier lover proves untrue. This version, popularised by C. E. Horn in his comic opera, Rich and Poor (1812), is sung by Bathsheba Everdene at the sheepshearing supper in Thomas Hardy's novel Far From The Madding Crowd (1874).' WIKI.

On The Banks Of Allan Water

On the banks of Allan Water
When the sweet spring time did fall,
Was the miller's lovely daughter
Fairest of them all
For his bride a soldier sought her
And a winning tongue had he
On the banks of Allan Water
None so gay as she

On the banks of Allan Water
When brown autumn spread his store
There I saw the miller's daughter
But she smiled no more
For the summer, grief had brought her
And the soldier false was he
On the banks of Allan Water
None so sad as she

On the banks of Allan Water
When the winter snow fell fast
Still was seen the miller's daughter
Chilling blew the blast
But the miller's lovely daughter
Both from cold and care was free
On the banks of Allan Water
There a corpse lay she

Soldater som var utro mod deres kærester er et kendt tema over hele verden. Den næste skotske sang blev indspillet allerede i 1914. Floden Allan er en flod i det centrale Skotland. Den starter i Ochil Hills, løber gennem Strathallan til Dunblane og Allan Bro før sammenføjningen med floden Forth. To skillingstryk ballader henviser til floden Allan. Ifølge den første, en skotsk ballade, er floden Allan bred og dyb, og min kære Anny er meget kærlig, Bred er strædet, der løber over det, og hvis det var mit, vil jeg give alt til Anny". Den anden, mere velkendte, engelske ballade begynder med "På bredden af floden Allan" og relaterer til en møllerens datters død, hvis elsker, en sol-

dat er utro. Denne version, populariseret af CE Horn i hans komiske opera, Rige og fattige (1812), synges af Batseba Everdene ved fårehyrdernes aftensmad i Thomas Hardys roman Far From The Madding Crowd (1874). "

På bredden af floden Allan

På bredden af floden Allan
Når det søde forår kom,
Var møllerens dejlige datter
Skønnest af dem alle
For sin brud en soldat søgte hende
Og en vindende tunge havde han
På bredden af floden Allan
Ingen så glad som hun

På bredden af floden Allan
Når det brune efterår spreder sin pragt
Der så jeg møllerens datter
Men hun smilede ikke mere
Sommeren, havde bragt hende sorg
Og soldaten han var falsk
På bredden af floden Allan
Ingen så trist, som hun

På bredden af floden Allan
Mens vintersneen hurtigt faldt
Blev møllerens datter stadig set
Isnende føg blæsten
Men møllerens dejlige datter
Både fra kulde og pleje var fri
På bredden af floden Allan
Der et lig, lå hun

The question was, of course, when will the soldiers return and what will happen then? When You Come Back. One of the battlefields of the Western Front was Flanders in Belgium, Fun in Flanders, There's a Green Hill Out In Flanders and In Flanders Fields.

The poppies in Flanders

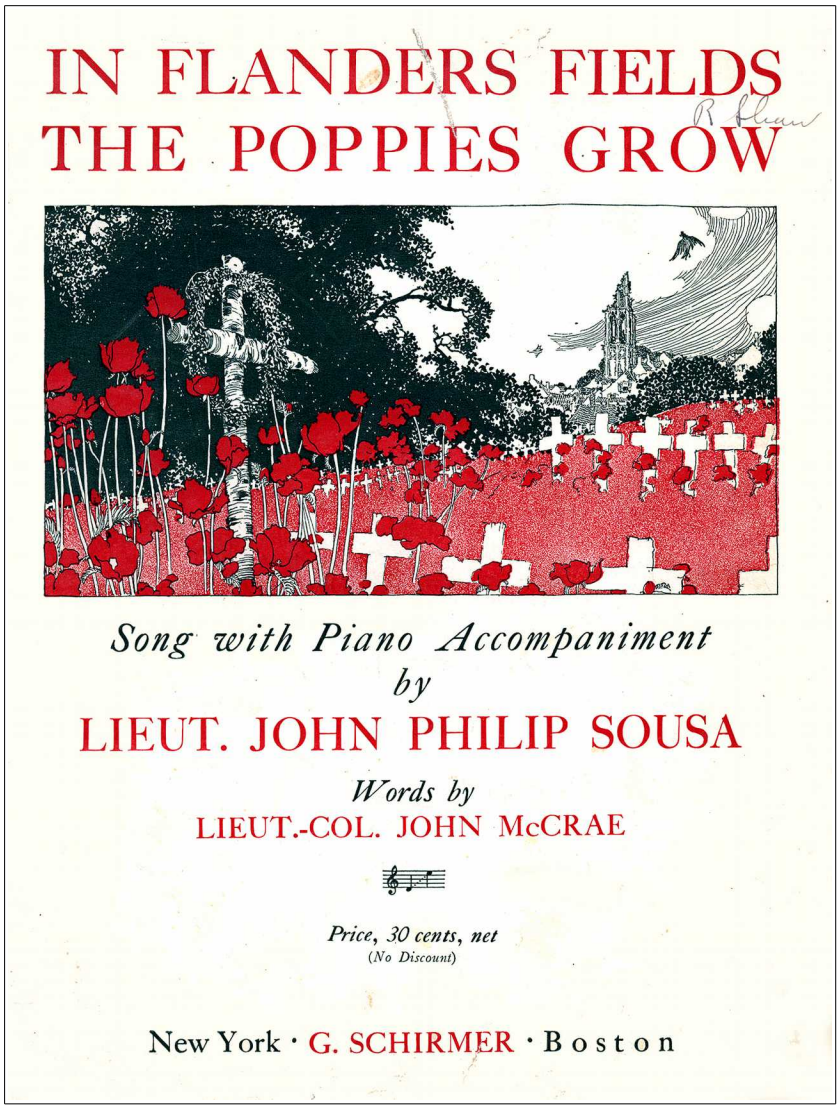
Flanders is a region of Belgium, the name comes from a medieval state that included parts of what is now Belgium and northern France. However recalled the soldiers in the First World War often to their service on the Western Front as "France", whether it was in France or even Belgium. The main town, around which the fighting in Flan-

ders revolved was Ypres. This region was fought over in October 1914 to nearly the end of the war in November 1918.

Spørgsmålet var naturligvis, hvornår kommer soldaterne tilbage og hvad vil der så ske? *When You Come Back*. En af krigsskuepladserne på vestfronten var Flandern i Belgien, *Fun in Flanders*, *There's a Green Hill Out In Flanders* og *In Flanders Fields*.

Valmuerne i Flandern

Flandern er en region i Belgien, navnet stammer fra en middelalderlig stat, der omfattede dele af det, som nu Belgien og Nordfrankrig. Imidlertid henviste soldaterne i Første Verdenskrig ofte til deres tjeneste på Vestfronten som "Frankrig", hvad enten det var i Frankrig selv eller Belgien. Den vigtigste by, omkring hvilken kampene i Flandern kredsede var Ypres. Denne region blev der kæmpet om fra oktober 1914 til næsten slutningen af krigen i november 1918.



In Flanders Fields[121]

In Flanders fields the poppies grow
Between the crosses, row on row
That mark our place: and in the sky
The larks still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

121 In Flanders Fields by John McCrae [Canadian Poet, 1872—1918]. With an Essay in Character by Sir Andrew Macphail. New York, 1919.
John McCrae, physician, soldier, and poet, died in France. Lieutenant—Colonel with the Canadian forces.

Take up our quarrel with the foe:
To you from failing hands we throw
The Torch: be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

I Flanderns Jord

I Flanderns jord valmuer gror,
hvor kors på kors og døden bor.
Der er vort sted; hvor højt fra sky
man lærkers sang i morgengry
knapt høres for kanoners kor.

Vi er de døde; kort før nu
vi var, så solens gang som du,
elsket, blev elsket, ligger nu
i Flanderns jord.

Tag vor kamp med fjenden op,
Til dig fra svigtende hænder vi kaster,
du faklen får før frem vor trop!
For svigter du, vi som dør,
ej søvn vi får, om end valmuer gror
i Flanderns jord.

The battles of Flanders are described poetically in A Song of the Guns in Flanders, by Gilbert Frankau.[122]

Turn sideways from your lover,
Shudder and swerve and run,
Tilt; stagger; and plunge over
Ablaze against the sun,—
Doves dead in air, who climb to dare
The hawks that guide the gun.

Slaget ved Flandern er beskrevet poetisk i, A Song of the Guns in Flanders, af Gilbert Frankau.

122New York, Federal Printing Company, 1916.

Vend sidelæns fra din kæreste,
Gys og sno sig og kør,
Vip, vakle, og spring i løb
Op mod solen, —
duerne døde i luften, stigende op for at udfordre,
Høgene der styrer geværerne.

We know of two original Swedish songs based on the First World War. In one of them, the Most Beautiful Song About Love, or as Eddie Skoller in 1977 shortens the title to The Most Beautiful Song, den vackraste visan on kärleken, laments the Swedish journalist and idealist Ture Nerman (1886-1969) all the potential cultural and poetry which were lost simultaneously with the dead soldiers. The song from 1916 was set to music in 1939 and was recorded respectively in 1941 and 1944. The first recording is with Eva Helena Grill & Sven Arefeldts orchestra. The orchestra is also used in the other recording where the singer is Ander Börje.

The most beautiful song about love

Translated by Roland von Malmborg

The most beautiful song about love, my dear,
was never written down.
It dwelled in the heart of a shy young man
in a little country town.

It would have glown over all countries bright
and made sweet spring flowers bow.
Igniting a spark in the hearts of men
to leave the gun for the plow.

He would have walked under the starlight
with his wide-eyed compassionate girl,
And each verse of violets and loving
would have glown like a precious pearl.

The most beautiful song about love, my dear,
was never written down.
It died with a young man, sent as soldier[123]
to a distant border Town.

Der kendes to originale svenske sange med afsær i første verdenskrig. I den ene, Den smukkeste vise om kærlighed, eller som Eddie Skoller i 1977 forkorter titlen til Den

123Read: It was buried in a mass grave in Flanders.

Smukkeste Vise[124], Den vackraste visan om kärleken, begræder den svenske journalist og idealist Ture Nerman (1886-1969) al den potentielle kultur og poesi der gik til samtidig med de døde soldater. Sangen fra 1916 blev sat i musik i 1939 og blev indspillet i henholdsvis 1941 og 1944. Den første indspilning er med Eva Helena Grill & Sven Arefeldts orkester. Orkesteret bruges også i den anden indspilning, hvor sangeren er Ander Börje.

Den vackraste visan om kärleken

Den vackraste visan om kärleken
kom aldrig på pränt.
Den blev kvar i en dröm på Montmartre
hos en fattig parisstudent.

Den skulle ha lyst över länderna
och bringat en vår på knä,
och en värld skulle tryckt till sitt hjärta
en ny, en ny Musset.

Han skulle ha vandrat längs kajerna
med en blåögd liten Lucile
och diktat violer och kyssar
nu en natt i april.

Men den vackraste visan om kärleken
kom aldrig på pränt.
Den begrovs i en massgrav i Flandern
med en fattig parisstudent.

The soldiers were killed by the enemy, were mutilated, were shell-shocked and the war dragged on.

It is from the hospitals, psychiatrists and cemetery agree burial grounds the truth about the war's wounded, maimed, insanity and death is experienced. This is also where the war's long-term effects are to be found. The archives of the German insane asylums are still today shocking evidence of the world wars horrors.[125] For some families, ended the First World War mot until generations later.

Soldaterne blev dræbt af fjenden, blev lemlæstet, fik granatchok og krigen trak ud[126].

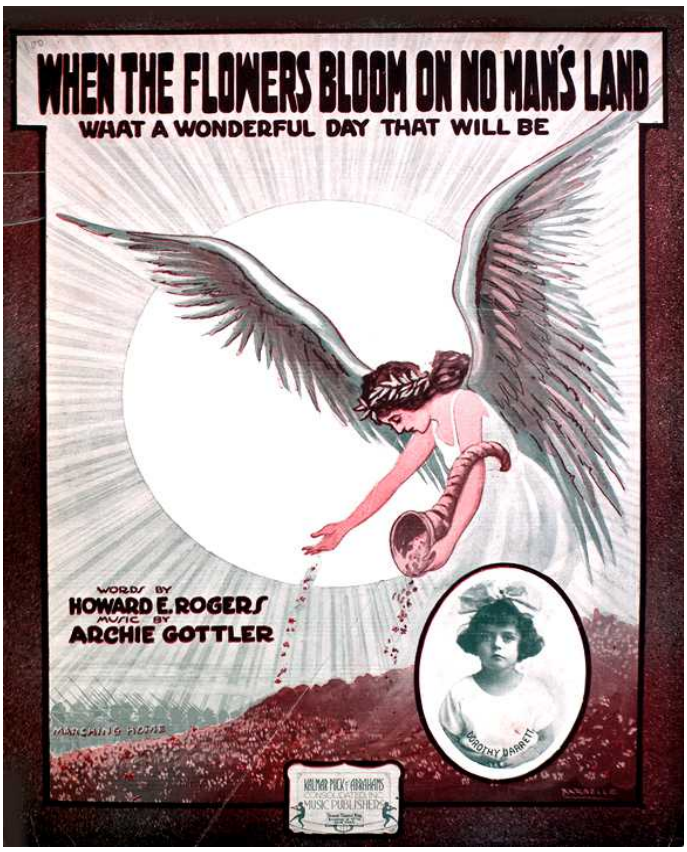
---

124 En Aften Med Eddie Skoller - Eddie Skoller. EMI - 6C 058-39225, 1977

125 Krieg dem Kriege (Im Original: Krieg dem Kriege! Guerre à la Guerre! War against War! Oorlog aan den Oorlog!) ist ein erstmals 1924 erschienenes Buch des Antimilitaristen Ernst Friedrich.

126 Se eksempelvis: Trauma—induced dissociative amnesia in World War 1 combat soldiers. Onno van der Hart et al. Australian and New Zealand Journal of Psychiatry, 1999; 33:37—46.

Det er fra hospitalerne, psykiaterne og kirkegårdenes gravpladser sandheden om krigens sårede, lemlæstede, sindssyge og døde erfares[127]. Det er også her krigens langsigtede virkninger skal findes. Arkiverne fra de tyske sindssygeanstalter er en stadig i dag chokerende dokumentation af verdenskrigens rædsler. For nogle familiers vedkommende sluttede første verdenskrig først generationer senere.



På grund af den manglende motorisering blev krigen til en udmarvende skyttegravskrig med et ingenmandsland mellem hærene på vestfronten, som de tilbagevæ rende børn ikke forstod meget af, mens mor græd, når de var gået i seng, En aften fik telefonistinden en besked fra et bekymret barn: Jeg vil gerne ringe til far i ingenmandsland, *Hello Central! Give Me No Man's Land*. Et andet bekymret barn er så velinformeret, at det ved at ingenmandsland er et eller andet sted i Frankrig for, *Somewhere In France Is Daddy*.

127 Ellen La Motte: The Backwash of War. The Wreckage If the Battlefield as Witnessed by an American nurse. New York: G. P. Putnam's Sons, 1916.

Hello Central, Give Me France

A little girl woke when the dawn was near,
And the nurse said "See your new brother, dear,"
She went to her mother with wondering stare
And their thoughts were of Dad who's "over there."
The little girl crept down the stairs all alone,
And this love call she sent through the telephone:

The little girl smiled, then the clock struck one,
As the Central called White House, Washington,
The President heard and he understood,
Like the father of this great country should.
He cabled in code every word Central said;
In the trenches in France the proud Daddy read:
Hello, Central, give me France,
I want to talk to Daddy dear,
Because I'd like to tell him while I got the chance,
The stork brought a brand new baby here.
Won't you say that its "me"
And he'll answer you'll see;

So hurry, please, and get him on the phone,
Hello, Central, give me France,
'Cause we want our Daddy dear back home.

Hej telefoncentral, giv mig Frankrig

Hej Central, giv mig Frankrig
En lille pige vågnede, da daggry var nær,
Og sygeplejersken sagde "Se din nye bror, du kære."
Hun gik hen til sin mor med undrende stirren
Og deres tanker gik til far, der er "over there".
Den lille pige krøb ned ad trappen helt alene,
Og dette kærlighedsbudskab sendte hun via telefon:

Den lille pige smilede, da klokken slog et,
Centralen kaldte Det Hvide Hus, Washington,
Præsidenten hørte og han forstod,
Ligesom dette store lands far burde.
Han telegraferede i kode hvert ord Centralen sagde;
I skyttegravene i Frankrig den stolte far læste:

Hej, Central, giv mig Frankrig,
Jeg vil tale med kære farmand,
Fordi jeg vil gerne fortælle ham, mens jeg har muligheden,
Storken bragt en helt ny baby her.
Vil du ikke sige, at det er "mig"
Og han vil svare, vil du se;
Så skynd dig, venligst, og få ham til telefonen,
Hej, Central, giv mig Frankrig,
For vi vil have vores kære far herhjemme.

And now to the rough version of the ballads on this theme, written and composed by the Swedish-American union agitator Joe Hill.

Don't Take My Papa Away From Me

A little girl with her father stayed, in a cabin across the sea,
Her mother dear in the cold grave lay; with her father she'd always be --
But then one day the great war broke out and the father was told to go;
The little girl pleaded -- her father she needed.
She begged, cried and pleaded so:

Don't take my papa away from me, don't leave me there all alone.
He has cared for me so tenderly, ever since mother was gone.
Nobody ever like him can be, no one can so with me play.
Don't take my papa away from me; please don't take papa away.

Her tender pleadings were all in vain, and her father went to the war.
He'll never kiss her good night again, for he fell 'mid the cannon's roar.
Greater a soldier was never born, but his brave heart was pierced one day;
And as he was dying, he heard some one crying, A girl's voice from far away.

Og nu til den barske udgave af balladerne inden for dette tema, skrevet og komponeret af den svensk-amerikanske fagforeningsagitator, Joe Hill.[128]

Tag ikke mit far væk fra mig

Tværs over havet boede en lille pige med sin far i en hytte,
Hendes kære mor i den kolde grav lå; hun ville altid være hos sin far,
Men så en dag brød den store krig ud, og faderen blev beordret bort,
Den lille pige tryglede - hun havde brug for sin far.
Hun tiggede, græd og bønfaldt så:

Tag ikke mit far væk fra mig, lad ikke mig helt alene.
Han har passet mig så ømt, siden mor blev borte.
Ingen kan nogensinde være som ham, ingen kan således lege med mig.
Tag ikke mit far bort fra mig, tag ikke far bort.

Hendes kære bønner var alle forgæves, og hendes far gik i krig.
Han vil aldrig kysse hende godnat igen, for han faldt under kanonernes brøl.
En større soldat var aldrig født, men hans tapre hjerte blev gennemboret en dag;
Og da han var ved at dø, hørte han nogens gråd, en piges stemme langt borte fra.

128Udgivet som nodetryk af den syndikalistiske fagforening, Industrial Workers of the World, 1916. Indspillet på CD, To Fan the Flames of Discontent: The Living Songs of Joe Hill, Udateret.

The sweetest Child Song ever written.

I WANT TO KISS DADDY GOOD NIGHT

by

GORDON V. THOMPSON

WRITER OF
"WHEN YOUR BOY COMES BACK TO YOU,"
"KHAKI"—"WHEN JACK COMES BACK" ETC.

PUBLISHED FOR
BAND 50¢
ORCHESTRA 50¢

THOMPSON PUBLISHING CO.
75 BAY ST. TORONTO.

OH! HOW I WISH I COULD SLEEP UNTIL MY DADDY COMES HOME

WORDS BY
SAM M. LEWIS
& JOE YOUNG

MUSIC BY
PETE WENDLING

SUCCESSFULLY INTRODUCED BY
AL. JOLSON

Åh! Hvor ville jeg ønske jeg kunne sove indtil min far kommer hjem, *Oh! How I Wish I Could Sleep Until My Daddy Comes Home*, fortsætter et tredje barn.

A girl celebrates her birthday sad. She misses her father. A theme that recurs in American songs right up to and including the Vietnam War.

Bring Back My Daddy To Me

A sweet little girl, with bright golden curls,
Sat playing with toys on the floor,
Her dad went away, to enter the fray,
At the start of this long bitter war;
Her mother said, "Dear your birthday is near,
Tomorrow your presents I'll buy."
The dear little child, quickly looked up and smiled,
And said with a tear in her eye:

"I don't want a dress or a do-ly,
'Cause dollies get broken 'round here,
I don't want the skates, the books or the slates,
You bought for my birthday last year;
If you'll bring the present I ask for,
Dear Mother, how happy I'll be;
You can give all my toys To some poor girls and boys,
But bring back my Daddy to me!"

En pige fejrer trist sin fødselsdag. Hun savner sin far. Et tema der går igen i amerikanske sange helt frem til og med Vietnamkrigen

Skaf min far tilbage til mig

En sød lille pige med lyse gyldne krøller,
Sad og legede med legetøj på gulvet,
Hendes far gik bort, for at komme med i kampen,
Ved starten af denne lange bitre krig;

Hendes mor sagde, "Kære din fødselsdag er nær,
I morgen vil jeg købe dine gaver. "
Det kære lille barn, kiggede hurtigt op og smilte,
Og sagde med en tåre i hendes øje:

"Jeg vil ikke have en kjole eller en dukke,
fordi dukker går itu her omkring,

Jeg ønsker ikke skøjter, bøger eller tavler,
Du har købt til min fødselsdag sidste år;
Hvis du vil give gaven jeg beder om,
Kære Mor, hvor glad jeg vil være;
Du kan give alt min legetøj til fattige piger og drenge,
Men skaf min far tilbage til mig! "

Just A Baby's Prayer At Twilight (for Her Daddy Over There)

I've heard the prayers of mothers,
Some of them old and gray
I've heard the prayers of others
For those who went away

Oft times a prayer will teach one
The meaning of good bye
I felt the pain of each one,
But this one made me cry

Just a baby's prayer at twilight
When lights are low
Poor baby's years
are filled with tears

There's a mother there at twilight
Who's proud to know
Her precious little tot
Is Dad's forget-me-not

After saying "Goodnight, Mama"
She climbs up stairs
Quite unawares
And says her prayers

"Oh! kindly tell my daddy
That he must take care"
That's a baby's prayer at twilight
For her daddy, "over there"

The gold that some folks pray for,
Brings nothing but regrets
Some day this gold won't pay for
Their many lifelong debts.

Some prayers may be neglected

Beyond the Gold Gates.
But when they're all collected,
Here's one that never waits;

Just a baby's prayer at twilight
When lights are low
Poor baby's years
are filled with

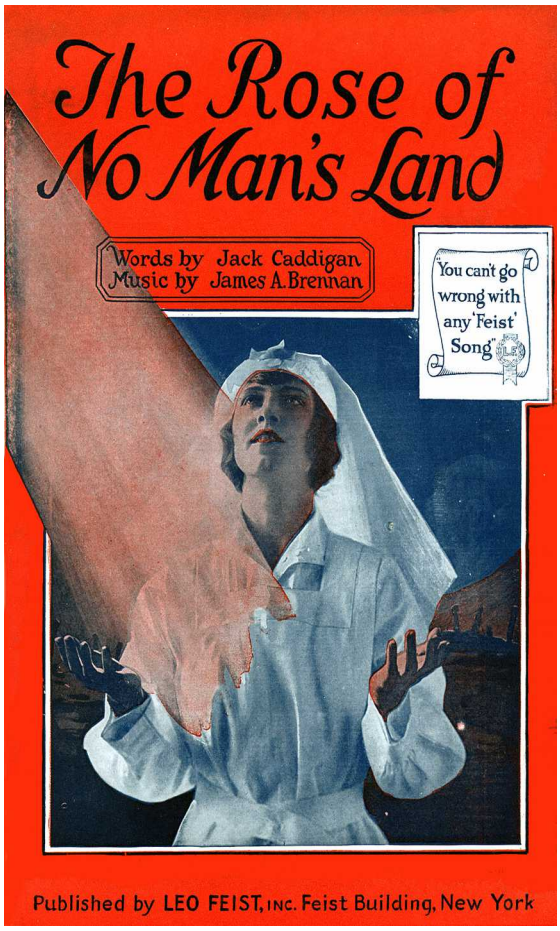
There's a mother there at twilight
Who's proud to know
Her precious little tot
Is Dad's forget-me-not

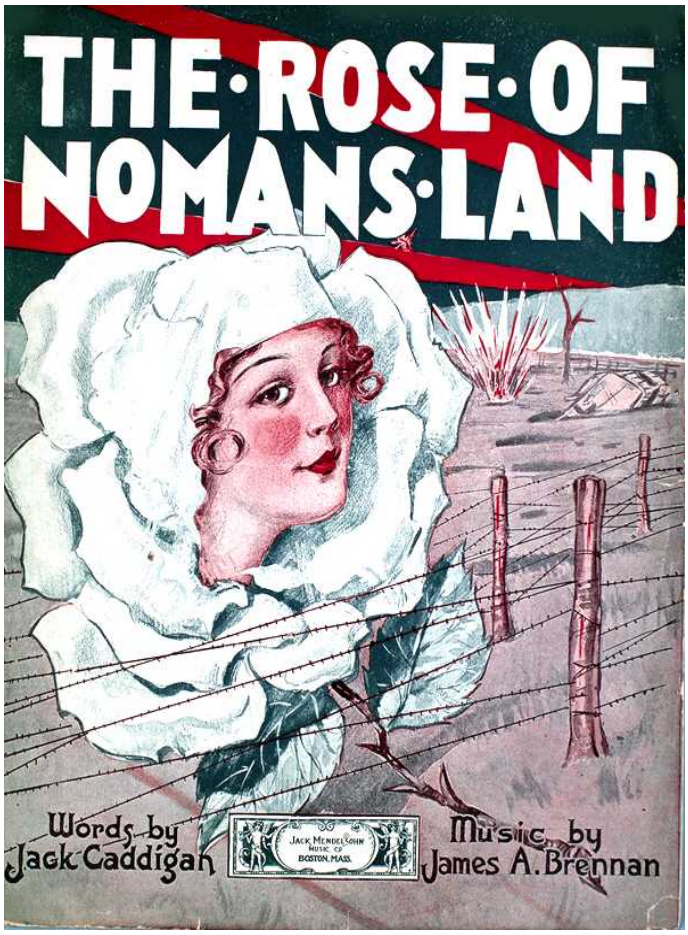
After saying, "Goodnight, Mama"
She climbs up stairs
Quite unawares
And says her prayers

"Oh! kindly tell my daddy
That he must take care"
That's a baby's prayer at twilight
For her daddy, "over there"

In No Man's Land Christmas is celebrated in 1914, Christmas truce in no man's land, tells the Danish, Lars Lilholt Band, many years later. The soldiers were thoroughly tired of war and hated getting up in the morning. Oh! How I Hate To Get Up In The Morning, notify the composer Irving Berlin (1888-1989) and the singer Eddie Cantor in 1917. The song is from the theatrical performance Yip, Yip, Yaphank, 1918. The song is re-used in the theatrical performance and in the movie, This is the Army, during World War II.

I ingenmandslandet fejres julen 1914, *Jul i ingenmandsland*, beretter Lars Lilholt Band mange år senere. Soldaterne var grundigt trætte af krigen og hader at stå op om morgenen. *Oh! How I Hate To Get Up In The Morning*, meddeler komponisten Irving Berlin (1888-1989) og sangeren Eddie Cantor i 1917. Sangen er fra teaterforestillingen Yip, Yip, Yaphank, 1918. Visen genbruges i teaterforestillingen og filmen, This is the Army, under anden verdenskrig.





One bright spot, however, is that there were roses between the barbed wire, the Rose Of No Mans Land, who also appeared in a French edition, C'est la Rose des Boulets. The roses were Red Cross nurses. Some of their personally experienced the reports were censored during the war.

I've seen some beautiful flowers,
Grow in life's garden fair,
I've spent some wonderful hours,
Lost in their fragrance rare;
But I have found another,
Wondrous beyond compare.

There's a rose that grows on "No Man's Land"
And it's wonderful to see,
Tho' its spray'd with tears, it will live for years,
In my garden of memory.

It's the one red rose the soldier knows,

It's the work of the Master's hand;
Mid the War's great curse,
Stands the Red Cross Nurse,
She's the rose of "No Man's Land".

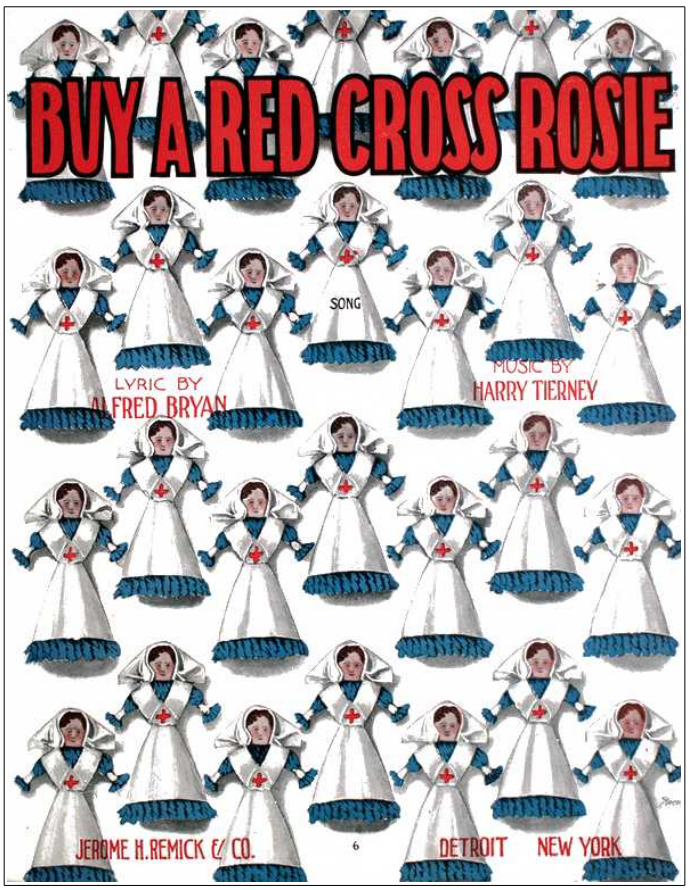
Et lyspunkt var det dog, at der var roser mellem pigtråden, *the Rose Of No Mans Land*, som også udkom i en fransk udgave, C'est la Roses des Boulets. Roserne var Røde Kors sygeplejersker. Nogle af deres personligt oplevede beretninger blev censureret i samtiden.

Hun er ingenmandslands rose

Jeg har set nogle smukke blomster
Vokse i livets smukke have
Jeg har tilbragt nogle dejlige timer
Fortabt i deres sjældne dufter
Men jeg har fundet en anden
vidunderlig uden sammenligning ....

Der er en rose, der vokser i ingenmandsland
Og den er dejlig at se
Selvom den er tilsprøjtet med tårer,
vil den leve i årevis
I min haves hukommelse

Det er den ene røde rose soldaten kender
Det er arbejdet i Mesterens hånd
I krigen store forbandelse
står en Røde Kors sygeplejerske
Hun er ingenmandslands rose

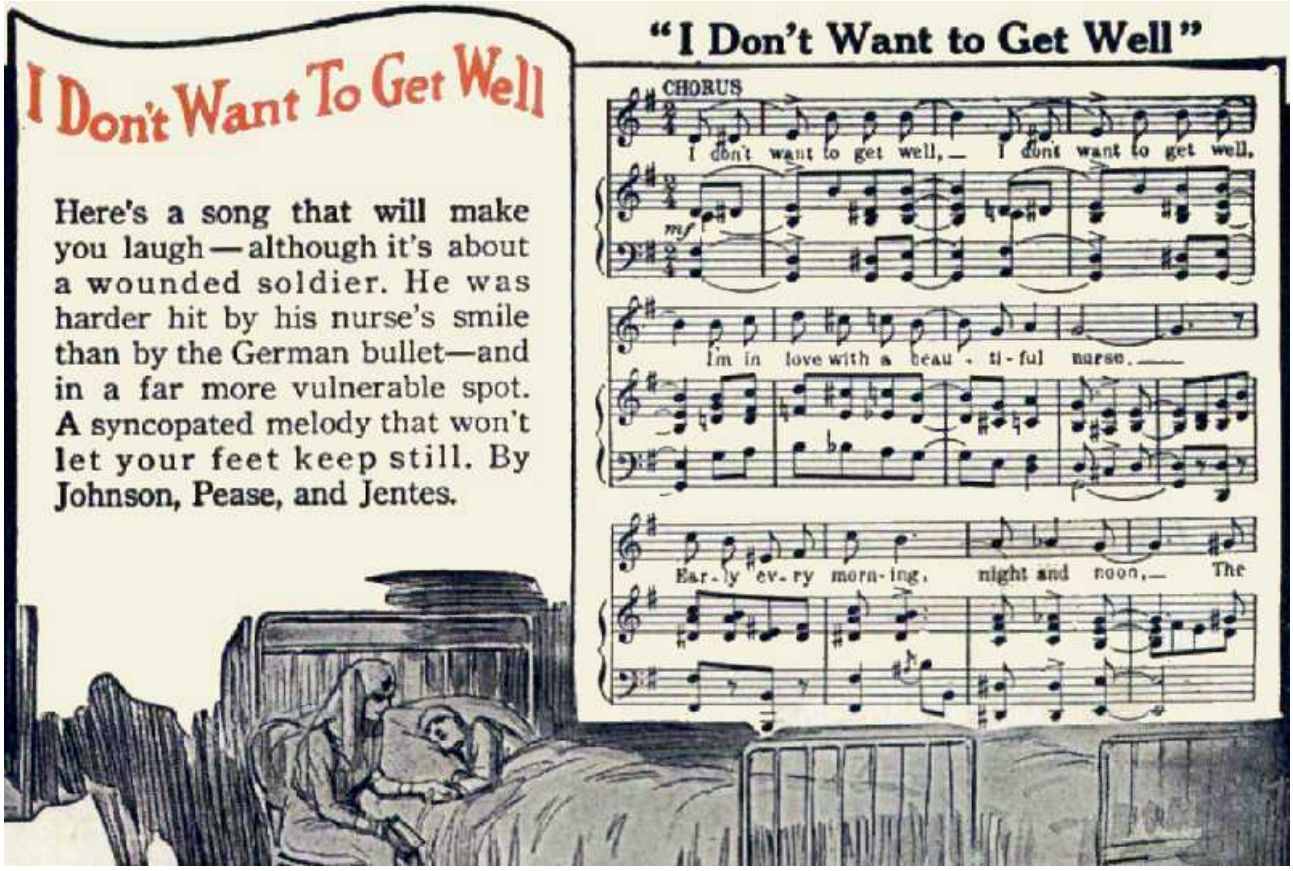


The international Red Cross received the Nobel Peace Prize for 1917 and again for 1944.

Det internationale Røde Kors modtog Nobels Fredspris for 1917 og igen for 1944.

Litteratur: History of the American Field Service in France, "Friends of France," 1914-1917, I-III. - Boston ; New York: Houghton Mifflin Company, 1920.

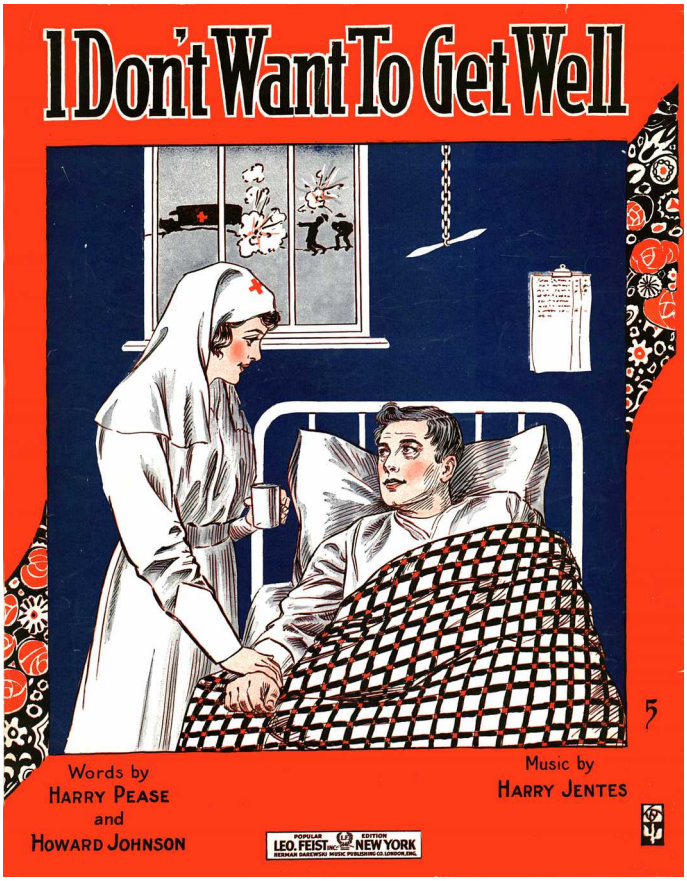
The soldiers were so pleased with doctors and nurses care that they would not be cured and thus return to the front.



I Don't Want To Get Well

I just received an answer to a letter
that I wrote,
From a pal who marched away,
He was wounded in the trenches
somewhere in France
And I worried about him night and day,
"Are you getting well," was what I wrote,
This is what he answered in his note:

I don't want to get well,
I don't want to get well,
I'm in love with a beautiful nurse.
Early every morning, night and noon,
The cutest little girlie comes
and feeds me with a spoon;
I don't want to get well,
I don't want to get well,



I'm glad they shot me on the fighting line, fine,
The doctor says that I'm in bad condition,
But Oh, Oh, Oh, I've got so much ambition,
I don't want to get well,
I don't want to get well,
For I'm having a wonderful time.

Soldaterne blev så glade for lægerne og sygeplejerskernes omsorg, at de ikke ville helbredes og dermed tilbage til fronten.

Jeg ønsker ikke at blive rask

Jeg har lige modtaget et svar på et brev, som jeg skrev,
Fra en kammerat, der marcherede væk,
Han blev såret i skyttegravene et eller andet sted i Frankrig
Og jeg blev bekymret for ham nat og dag,
"Har du godt," var, hvad jeg skrev,
Dette er hvad han svarede i sit notat:

Jeg ønsker ikke at blive rask,
Jeg ønsker ikke at blive rask,
Jeg er forelsket i en smuk sygeplejerske.
Tidligt hver morgen, middag og aften,
Kommer den sødeste lille pige og mader mig med en ske;
Jeg ønsker ikke at blive rask,
Jeg ønsker ikke at blive rask.

Jeg er glad for de skød mig på frontlinjen, fint,
Lægen siger, at jeg er i dårlig stand,
Men Åh, åh, åh, jeg har fået så meget ambition,
Jeg ønsker ikke at blive rask,
Jeg ønsker ikke at blive rask,
For jeg har en vidunderlig tid.

The daily life of the ordinary soldiers in the trenches created homesickness. Both soldiers missing their families and lovers – and the families and girlfriends were missing the soldiers at the fronts, Roses of Picardy. A single soldier does not even have a family to say goodbye to on departure, complained the Canadian-American tenor Henry Burr in, I Wish I Had Someone to Say Goodbye To, from 1918.

Hverdagen for de menige soldater i skyttegrave skabte hjemve. Både soldaterne savnede deres familier og kærester — og familierne og kæresterne savnede soldaterne ved fronterne, *Roses of Picardy*. En enkelt soldat har ikke engang en familie at sige farvel til ved afrejsen, klagede den canadisk—amerikanske tenor Henry Burr i, *I Wish I Had Someone to Say Goodbye To,* fra 1918.

There were roses in Picardy recalls the soldiers.

Der var roser i Picardy, mindes soldaterne.

Roses Of Picardy

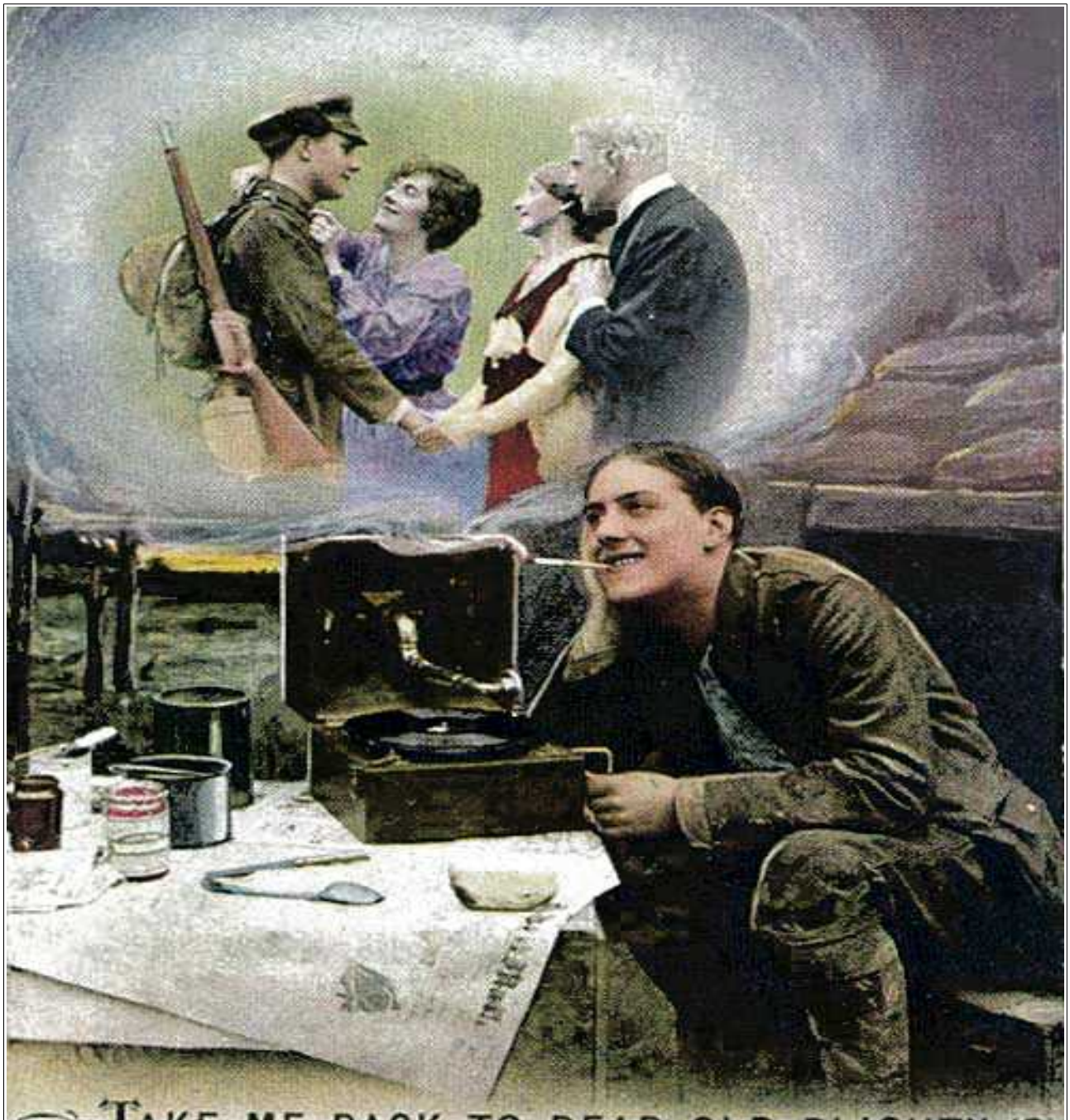
She is watching by the poplars
Colinette with the sea blue eyes
She is watching and longing and waiting
Where the long white roadway lies
And a song stirs in the silence
As the wind in the boughs above
She listens and starts and trembles
'Tis the first little song of love

Roses are shining in Picardy
In the hush of the silver dew
Roses are flowering in Picardy
But there's never a rose like you
And the roses will die with the summer time
And our roads may be far apart
But there's one rose that dies not in Picardy
'Tis the rose that I keep in my heart

And the years fly on forever
Til the shadows veil their sighs
But he loves to hold her little hand
And look in her sea blue eyes.
And he sees the rose by the poplars
Where they met in the bygone years
For the first little song of the roses
Is the last little song she hears

She is watching by the poplars
Colinette with the sea blue eyes
She is watching and longing and waiting
Where the long white roadway lies
And a song stirs in the silence
As the wind in the boughs above
She listens and starts and trembles
'Tis the first little song of love.

Fear of what the future brought to them of suffering and grief also had its light-hearted moments. The British soldiers would away from the front, no matter where. To Liverpool, Leeds or even to Birmingham



TAKE ME BACK TO DEAR OLD BLIGHTY. (2).

Take me back to dear old Blighty, put me on the train —
for London town,
Take me over there, drop me anywhere,
Birmingham, Leeds, or Manchester—well, I don't care!
I should love to see my best girl, cuddling up again we
soon shall be;
Whoa! Tiddley-iddley-ighty, hurry me home to Blighty—
Blighty is the place for me.

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Take Me Back To Dear Old Blighty

Jack Dunn, son of a gun, over in France today,
Keeps fit doing his bit up to his eyes in clay.
Each night after a fight to pass the time along,
He's got a little gramophone that plays this song:

Take me back to dear old Blighty![129]
Put me on the train for London town!
Take me over there,
Drop me ANYWHERE,
Liverpool, Leeds, or Birmingham, well, I don't care!

Angst for, hvad fremtiden bragte med sig af lidelser og sorg havde også sine muntre sider. De britiske soldater ville væk fra fronten, lige meget hvor. Til Liverpool, Leeds eller endda helt til Birmingham.

Tag mig tilbage til kære gamle England!

Skiderikken Jack Dunn er i Frankrig i dag
Passer sin pligt og gør sin del i mudder op til halsen
Hver nat, efter en kamp for at få tiden til at gå
Har han en lille grammofon, der spiller denne sang:

Tag mig tilbage til kære gamle England!
Sæt mig på toget til London by!
Tag mig derover,
Drop mig overalt,
Liverpool, Leeds, eller Birmingham, ja, jeg er ligeglad!

The veterans often traumatic war experiences are summarized in the working song I Ain't Going to Study War No More, which the Fisk University Jubilee Singers issued in December 1920.

Veteranernes ofte traumatiserende krigserfaringer opsummeres i arbejdersangen *I Ain't Going to Study War No More,* med Fisk University Jubilee Singers udsendt i december 1920.

129Arabisk, persisk: Provinsen Britanien.

I Ain't Going To Study War No More

I'm going to lay down my sword and shield,
I'm going to lay down my sword and shield,
Down by the riverside, down by the riverside,
I'm going to lay down my sword and shield.

Omkvæd:

I ain't gong to study war no more
I ain't gong to study war no more
I ain't gong to study war no more
I ain't gong to study war no more.[130]

Jeg har tænkt mig at sætte mit sværd og skjold,
Jeg har tænkt mig at sætte mit sværd og skjold,
Nede ved flodbredden, nede ved ved flodbredden,
Jeg har tænkt mig at sætte mit sværd og skjold.
Jeg vil aldrig studér krig mer'.
Jeg sætter mit sværd og skjold,
Jeg sætter mit sværd og skjold,
Nede ved flodbredden, nede ved flodbredden
Jeg vil aldrig studere krig mer'.

A similar conclusion is that in Sir Harry Lauder Do not Let Us Sing Any More About War. The soldiers did not want war no more, nor even sing about it:

When the cry of peace went ringing through
the ranks of the English-speaking race
There were shouts of joy from ev'ry soldier boy
and a big smile on his face
Then they all gathered 'round the old dugout
where their home has been for long
Then cried, "Hurray! we've won the day! Let us sing this song!

CHORUS: "Hurray! The war is over! Hurray! The fight is won!
Back from the life of a rover, back from the roar of the gun,
Back to the dear old Homeland, home with the peaceful dove,
Don't let us sing anymore about war; just let us sing of love."

When the cry of peace went ringing through the ships
and the crowds began to throng,
There were shouts of joy from ev'ry sailor boy
and their cheers were loud and long.
Then they all gathered 'round the old canteen

130 Moderniseret retskrivning.

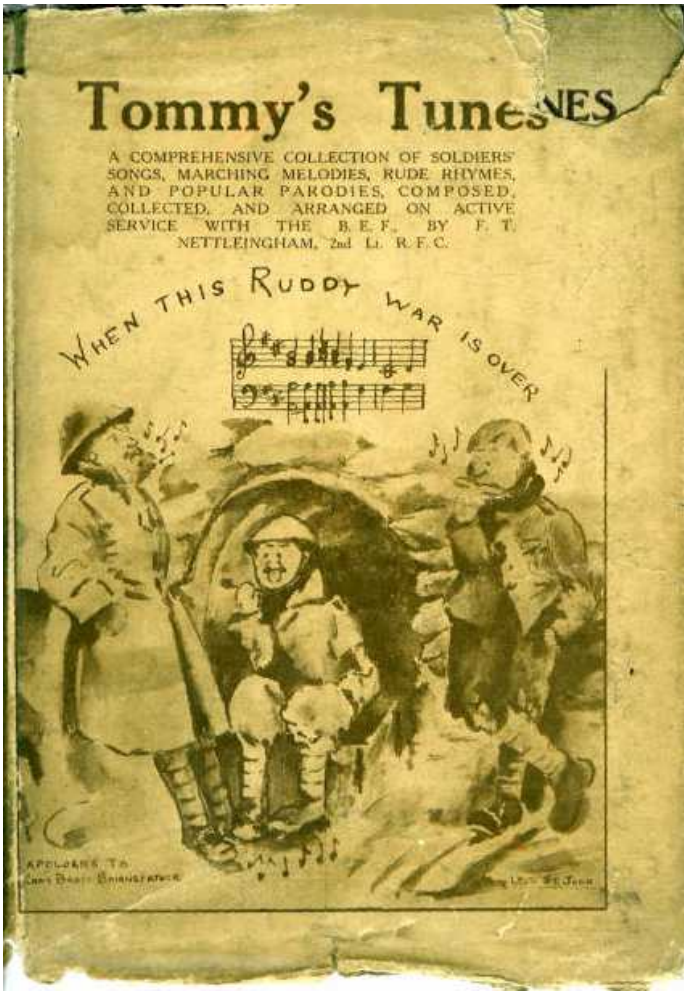
where they sometimes all get wet,
Then cried, "Hurray, hurray!
We'll be home by Christmas yet."

En lignende konklusion er der i Sir Harry Lauders *Don't Let Us Sing Any More About War*. Soldaterne ville ikke krig mere, ej heller endda synge om den:

Da råbet om fred kimede gennem det engelsktalende folks rækker
Kom der glædesråb fra hvert en soldat, og et stort smil på hans ansigt
Så samledes de alle i den gamle pæreskude, hvor deres hjem har været i lang tid
Og råbte: "Hurra vi har sejret! Lad os synge denne sang!

The officers, both during and after the war ring were esteemed low by the soldiers for their military, that is professional incompetence. Even junior officers, the private's immediate superiors, was struck hard against in a British march from 1929, available in numerous variants.

Hanging on the Old Barbed Wire



If you want to find the Sergeant,
I know where he is,
I know where he is,
I know where he is.
If you want to find the Sergeant,
I know where he is,
He's drunk on the dug-out floor.

cho: I saw him,
I saw him,
Drunk on the dug-out floor,
I saw him,
Drunk on the dug-out floor.

If you want to find the Captain
He's off on a seven-day leave

If you want to find the Colonel
He's pinning another medal on his chest

If you want the old battalion,
We know where they are,
We know where they are,

We know where they are.

If you want the old battalion,
We know where they are,
They're hangin' on the old barbed wire.

We've seen them,
We've seen them,
Hangin' on the old barbed wire,
We've seen them,
Hangin' on the old barbed wire.

Officererne blev både under og efter krigen ringagtet af soldaterne for deres militære, altså faglige inkompetence. Selv underofficererne, de meniges nærmeste overordnede, gik det hårdt ud over i en britisk march fra 1929, der kendes i et utal af varianter.

Hængende på det gamle pigtrådshegn

Hvis du ønsker at finde sergenten,
Ved jeg, hvor han er,
Ved jeg, hvor han er,
Ved jeg, hvor han er.
Hvis du ønsker at finde sergenten,
Ved jeg, hvor han er,
Han er beruset, på udskiftningsbænken.

The exit hymn from the First World War could be varied in the title and text, depending on the temperament and needs.

Udgangssalmen fra første verdenskrig kunne varieres i titlen og teksten, alt efter temperament og behov.

When This Lousy War is Over

When this lousy war is over,
No more soldiering for me,
When I get my civvy clothes on,
Oh, how happy I shall be!
No more church parades on Sunday,
No more putting in for leave,
I shall kiss the sergeant—major,
How I'll miss him, how he'll grieve!
Amen.

Text variation from Tommy's Tunes.
Tekstvariant fra Tommy's Tunes.

When This Ruddy[131] War Is Over

When this ruddy war is over,
O! how happy I shall be!
When this ruddy war is over
And we come back from Germany.
No more blooming kit inspection,
No more church parade for me.

When this ruddy war is over,
You can have your R.F.C.
When this ruddy war is over,
Oh! how happy we shall be!

When this ruddy war is over
And we come back from Germany.
Roll on, when we go on furlough;
Roll on, when we go on leave,
Then well catch the train for Blighty,
Though well leave the girls bereaved.

131Rødmossede, blodige—. Indspillet af Ewan MacColl & Peggy Seeger på Barrack Room Ballads, 1958.

Når denne blodige krig er forbi
Og vi kommer tilbage fra Tyskland,.
Ruller videre, når vi går på orlov;
Ruller videre, når vi går på orlov,
Så vil vi tage toget til Blighty,
Selvom vi efterlader pigerne berøvet

En tredje tekstvariant, When This Blasted War Is Over:

When This Blasted War Is Over[132]

When this blasted war is over, oh, how happy I shall be
When I get my city clothes on, no more soldiering for me

No more church parades on Sunday, no more asking for a pass
I shall tell the sergeant-major to stick his passes up his ***

When this blasted war is over, oh, how happy I shall be
When I get my city clothes on, no more soldiering for me

I shall sound my own reveille, I shall make my own tattoo
No more NCOs to curse me, no more bleeding army stew

NCOs will all be navvies, privates ride in motorcars
NCOs will smoke the wood pipes, privates puff their big cigars

No more standing to entrenches, only one more church parade
No more shivering on the fire step, no more Ticklers Marmalade…

Når denne elendig krig er forbi

Når denne elendig krig er forbi,
Ikke mere soldaterliv for mig,
Når jeg får mine civile klude på,
Åh, hvor glad jeg bli'r!
Ikke flere kirkeparader om søndagen,
Ikke mere slås for orlov,
Jeg skal kysse oversergenten,
Hvor jeg vil savne ham, hvor vil han sørge!
Amen.

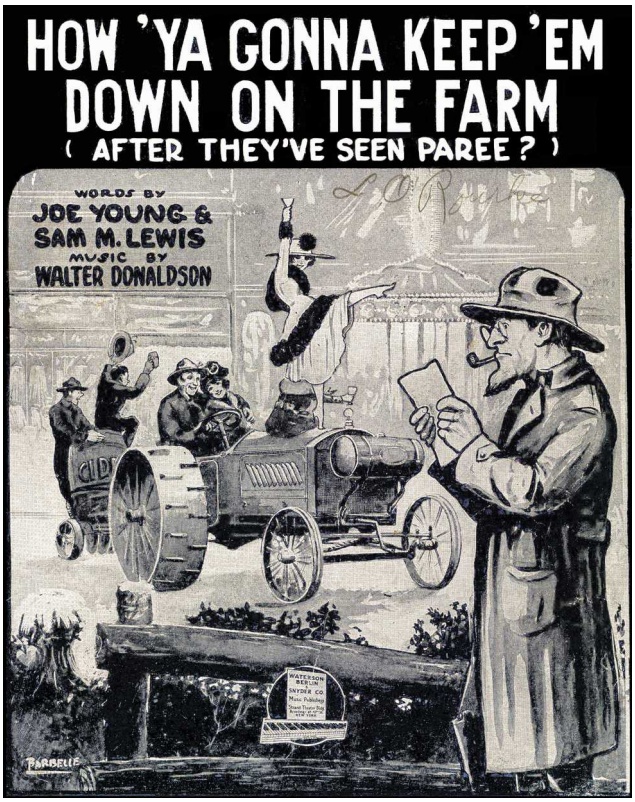
132Når denne udbombede krig er ovre

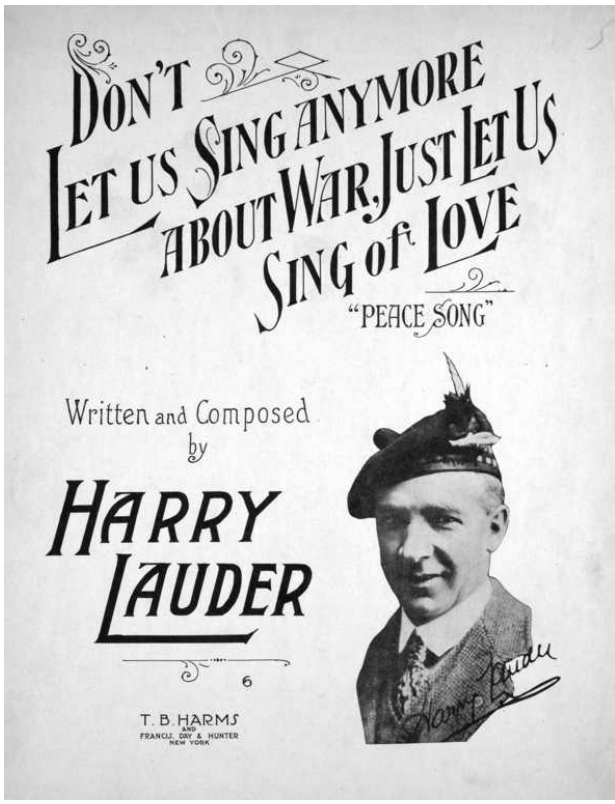
They Were Only Playing Leapfrog

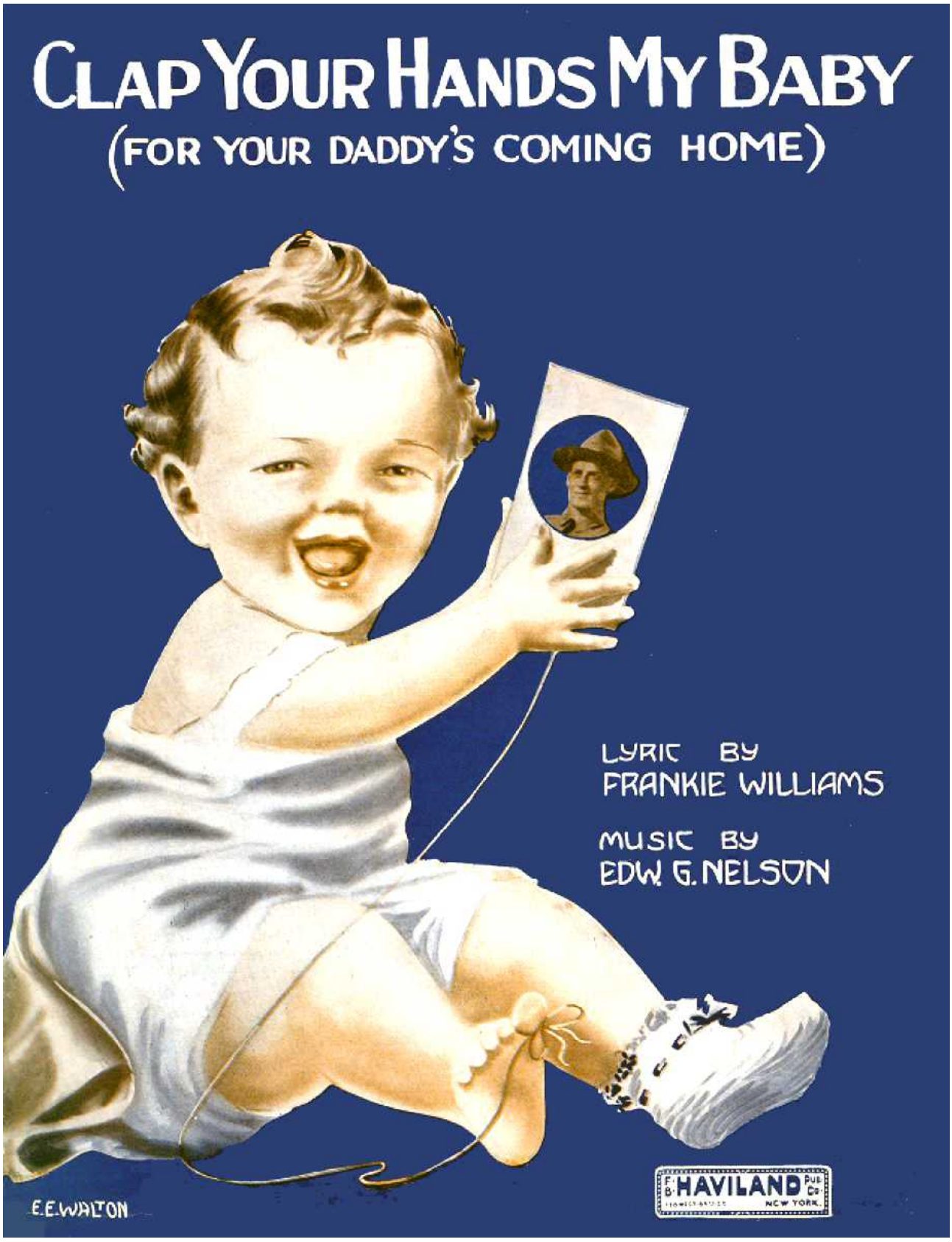
One staff officer jumped right over another staff officer's back.
And another staff officer jumped right over that other staff officer's back,
A third staff officer jumped right over two other staff officers' backs,
And a fourth staff officer jumped right over all the other staff officers' backs.
They were only playing leapfrog,
They were only playing leapfrog,
They were only playing leapfrog,
When one staff officer jumped right over another staff officer's back.

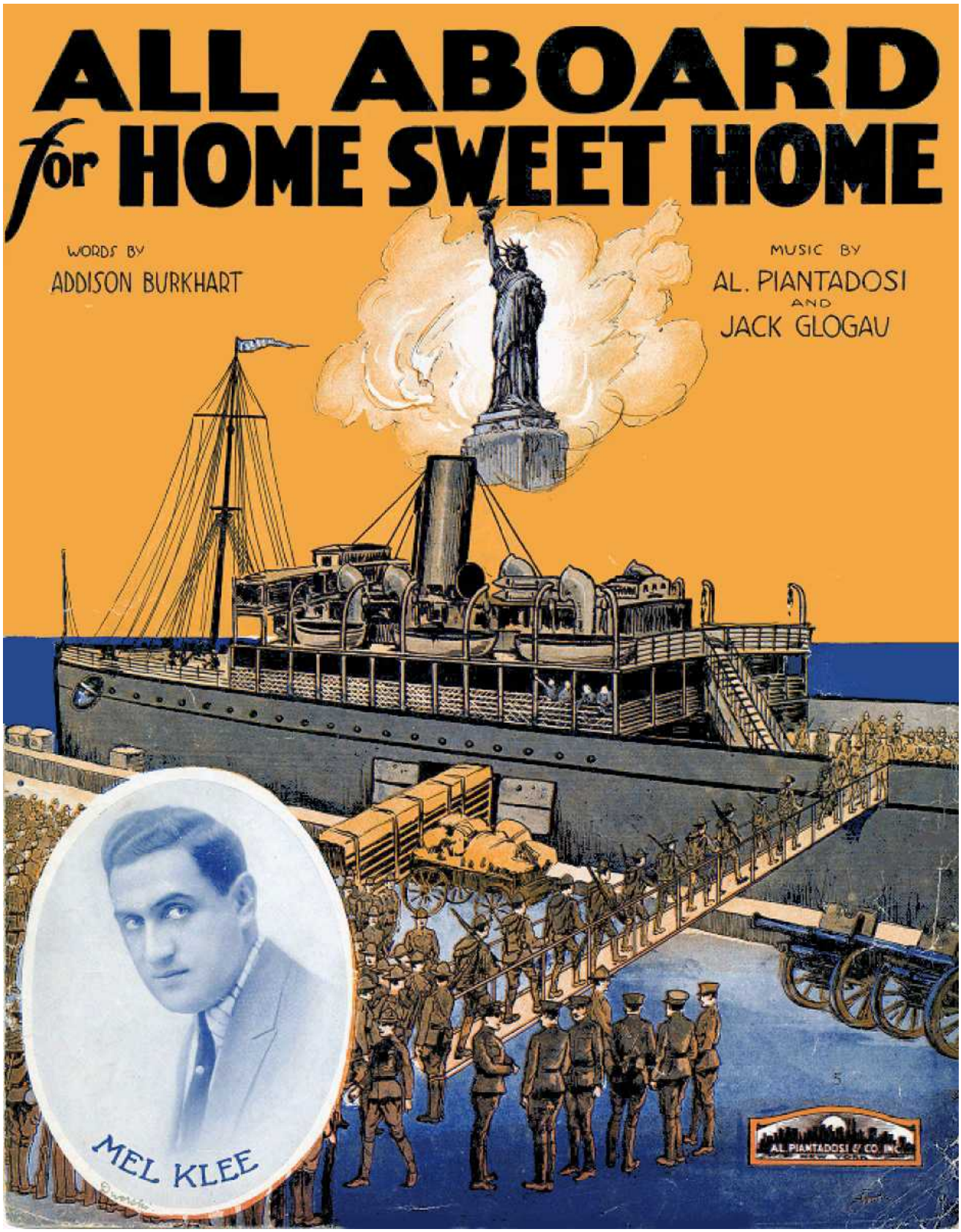
De legede kun, spring buk

En stabsofficer sprang hen over en anden stabsofficers ryg.
Og en anden stabsofficer sprang hen over en tredje stabsofficer ryg,
En tredje stabsofficer sprang lige over to andre stabsofficerer rygge,
Og en fjerde stabsofficer sprang højt over alle de andre stabsofficerers rygge.
De legede kun, spring buk,
De legede kun, spring buk,
De legede kun, spring buk,
Når en stabsofficer sprang hen over en anden stabsofficer ryg.






CLAP YOUR HANDS MY BABY
(FOR YOUR DADDY'S COMING HOME)
LYRIC BY
FRANKIE WILLIAMS
MUSIC BY
EDW. G. NELSON
E.E.WALTON
F.B. HAVILAND PUB. CO.
NEW YORK.


ALL ABOARD
for HOME SWEET HOME
WORDS BY
ADDISON BURKHART
MUSIC BY
AL. PIANTADOSI
AND
JACK GLOGAU
MEL KLEE
AL. PIANTADOSI & CO. INC.

When the war ended, there were over two million American and Canadian soldiers in Europe, All Aboard For Home Sweet Home. They were all, whether they were healthy, sick or injured to sail back home from the European war.[133] After September 1919, the majority of the soldiers had returned home. However,

> 'American soldiers remained in Europe for some time as the demobilization continued, guarding against renewed hostilities. A newly activated Third Army crossed the French border into Germany on December 1, 1918, to occupy the region around Koblenz, between Luxembourg and the Rhine River. Eight U.S. divisions organized into three corps participated in the occupation of Germany. American occupation forces encountered no unusual difficulties with the populace, and their numbers were rapidly reduced after the Paris Peace Conference ended in May 1919. They numbered only about 15,000 by the beginning of 1920. After rejecting the Treaty of Versailles that resulted from the peace conference, the United States technically remained at war with Germany until a separate peace was signed in the summer of 1921. Occupying forces gradually withdrew after that, until the last thousand troops departed on January 24, 1923.'
> - http://www.eur.army.mil/organization/history.htm

All aboard for Home Sweet Home

Cheer up mothers, dry your tears
He's coming back to you.
Sweethearts you'll hear the cheers,
For your hero true,
Battles roar hell hear no more,
Soon he'll sail from France's shore,
When he's paid the debt,
He owes to Lafayette,
He will say goodbye and cry.

When our boys sail up the Bay
A great day that will be,

133Carrying Canadian Troops: The Story of RMS Olympic as a First World War Troopship. / : David R. Gray. Canadian Military History, Volume 11, Number 1, Winter 2002, pp.54-70.

A history of the transport service; adventures and experiences of United States transports and cruisers in the world war. / : Albert: Gleaves. - New York : George H. Doran Company, 1921.

- https://archive.org/details/historyoftranspo00glea

'C Report by months of transport duty performed by U.S. Navy and all other ships, U. S. and foreign, in returningtroops and other passengers to U. S. prior tosigning of armistice.

D Report by months of transport duty performed by U. S.Navy and all other ships, U. S. and foreign, in returning troops and other passengers to U. S. since signing of armistic.'

Hospital Ships Material in the National Museum of Health and Medicine compiled by Michael Rhode, 1996. - http://www.medicalmuseum.mil/assets/documents/collections/archives/ahospital.pdf

They'll be more than proud to say,
Hello Liberty,
With joy our hearts will be filled,
Soon our France we will re-build,
For you have been true blue,
So now we say to you,
"au Revoir" but not "goodbye"

All aboard for Home Sweet Home again to the girl I left behind,
I go sailing 'cross the foam again,
What a welcome there I find,
And the day that I return to her,
I will make that girl my own,
Hello dear home town,
I'm homeward bound,
All aboard for Home Sweet Home.
All a home.

The cease-fire also created social and labor market policy problems for the mustered veterans who had experienced the world outside the United States. How Ya Gonna Keep 'Em Down On the Farm After They've Seen Paree, from 1919. A little joy, however, came after the repatriations from the world war. I've Got My Captain Working For Me, rejoices Al Jolson.

After the war an Australian veteran was sitting on his veranda and licked the sunshine as he recalled the time when he lost both his legs in Turkey. The Turks had before the war bought guns of good British and Russian quality and was adept at using them against the attacking Australian soldiers. The veteran daydreamed himself into the city's festive ballroom, where he called Mathilda to waltz, And The Band Played Waltzing Matilda.

The young veterans disability benefits was only a poor consolation.

For the U.S. and UK, the war continued as the Allied intervention in the Russian Civil War which lasted until 1922. Especially the British soldiers protested against the lack of repatriation after the war, but this new war which was a result of the communist revolution in Russia in 1917, did not seem to lead to new music.

The propaganda worked therefore convincing. The inexperienced but highly popular and patriotic second-generation immigrant, Billy Boy, went to war during the First World War. In the second he had become more experienced and wiser and stayed at home with his old mother.

Da krigen sluttede var der over to millioner amerikanske og canadiske soldater i Europa, *All Aboard For Home Sweet Home*. De skulle alle, hvad enten de var raske, syge eller sårede sejle hjem igen fra den europæiske krig. Efter september 1919 var størstedelen af soldaterne kommet hjem.

Alle ombord til Hjem Kære Hjem

Op med humøret mødre, tør jeres tårer
Han kommer tilbage til dig.
Kærester I vil høre jubel,
For jeres sande helte,
Kampbrøls helvede høre ikke mere,
Snart vil han sejle fra Frankrigs kyst,
Når han har betalt gælden,
Han skylder Lafayette,
Vil han sige farvel og græde.

Når vores drenge sejle op ad bugten,
Vil det være en stor dag,
De vil være mere end stolte af at kunne sige,
Hej Frihed,
Vores hjerter vil blive fyldt med glæde,
Snart vores Frankrig vi vil genopbygge,
For du har været sandt blå,
Så nu siger vi til dig,
"au Revoir"[134], men ikke "farvel"

Alle ombord til Hjem Kære Hjem igen, til pigen jeg efterlod,
Jeg sejle over skummet igen,
Sikke en velkomst jeg finder der,
Og den dag, jeg vender tilbage til hende,
Vil jeg gøre den pige min egen,
Hej kære hjemby,
Jeg er på vej hjemad ,
Alle ombord til Hjem Kære Hjem.
Alle hjemme.

'Amerikanske soldater forblev i Europa i nogen tid, da demobilisering fortsatte, med bevogtning mod fornyede fjendtligheder. En nyligt aktiveret tredje hær krydsede den franske grænse til Tyskland den 1. december 1918 for at besætte området omkring Koblenz, mellem Luxembourg og Rhinen. Otte amerikanske divisioner organiseret i tre korps deltog i besættelsen af Tyskland. Amerikanske besættelsestropper fandt ingen usædvanlige vanskeligheder med befolkningen, og deres an-

134På gensyn.

> tal blev hurtigt reduceret efter Fredskonferencen i Paris sluttede i maj 1919. Antallet var kun omkring 15.000 i begyndelsen af 1920. Efter at have afvist Versaillestraktaten, der var resultatet af fredskonferencen, forblev USA teknisk set i krig med Tyskland indtil en separat fred blev underskrevet i sommeren 1921. Besættelsesstyrkerne trak sig gradvist efterfølgende, indtil de sidste tusind soldater afgik 24 januar 1923.'

Våbenstilstanden skabte også sociale og arbejdsmarkedpolitiske problemer for de afmønstrede veteraner, der havde oplevet en verden uden for USA. *How Ya Gonna Keep 'Em Down On the Farm After They've Seen Paree*, fra 1919. Lidt glæde er der dog efter afmønstringerne fra verdenskrigen. *I've Got My Captain Working For Me*, jubler Al Jolson.

Efter krigen sad en australsk veteran på sin veranda og slikkede solskin, mens han mindes om dengang han mistede begge sine ben i Tyrkiet. Tyrkerne havde inden krigen købt kanoner af god britisk og russisk kvalitet og var dygtige til at bruge dem mod de angribende australske soldater.[135] Veteranen dagdrømte sig ind i byens feststemte balsal, hvor han opfordrede *Mathilda* til vals, *And The Band Played Waltzing Matilda*.

Den unge veterans invalidepension var kun en fattig trøst.

For USAs og Storbritanniens vedkommende fortsatte verdenskrigen som fortsættelseskrigen mod Sovjetunionen som varede frem til 1922. Specielt de britiske soldater protesterede mod de manglende hjemsendelser efter verdenskrigen, men denne nye krig som havde sin baggrund i den kommunistiske revolution i Rusland i 1917, gav tilsyneladende ikke anledning til ny musik.

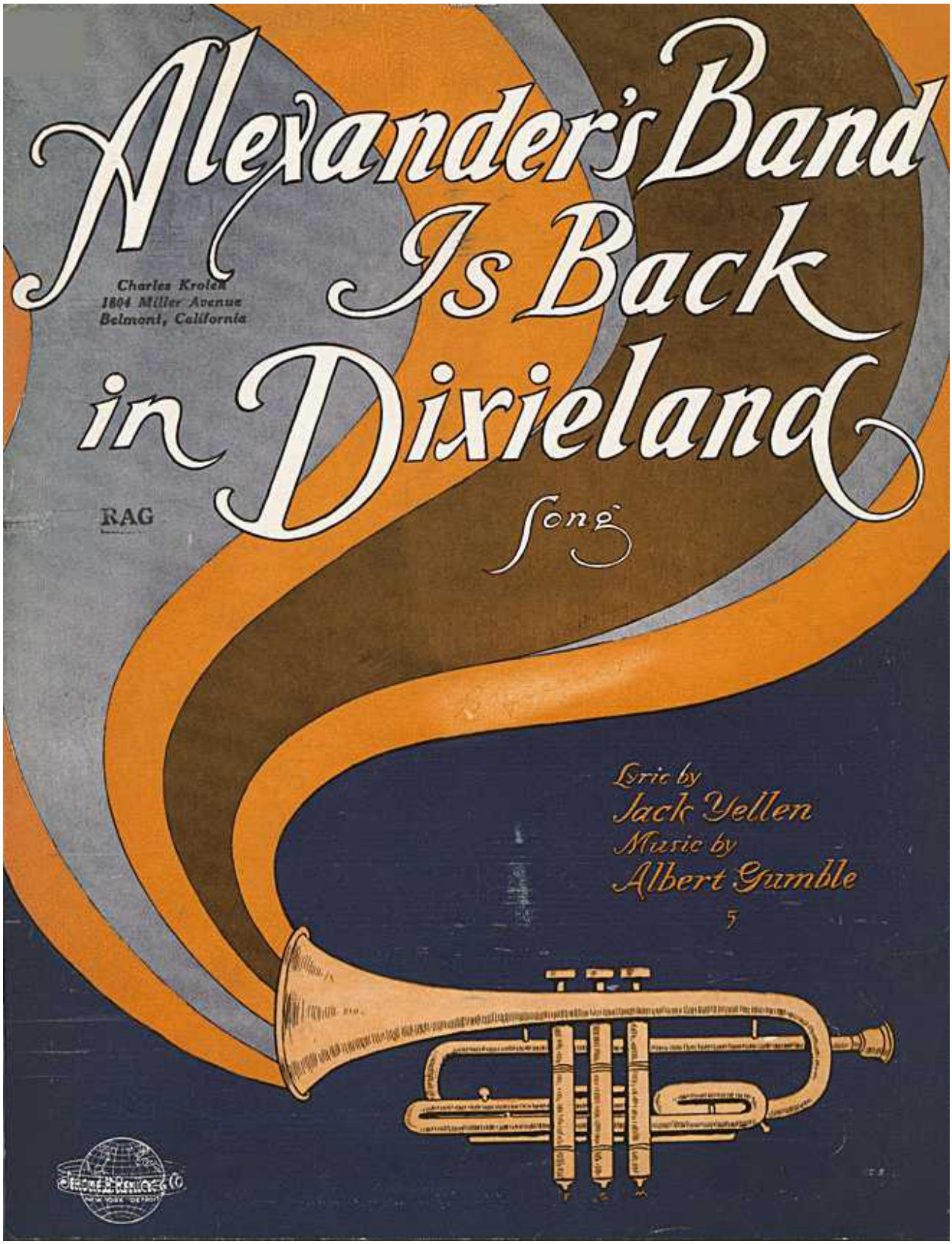
Propagandaen virkede altså overbevisende. Den uerfarne, men yderst populære og patriotiske andengenerationsindvandrer, *Billy Boy,* gik i krig under første verdenskrig. I den anden var han blevet mere erfaren og klogere og blev hjemme hos sin gamle mor.

135'The year 1914 saw the arms trade dominated by four dynasties Vickers-Armstrong, Schneider-Creusot, Krupp and Stumm, and Putiloff. Hardly a one was not represented on the directorates of the others. The results were starkly tragic. In the World War, Russian and British soldiers were slain by the thousands by guns supplied Austria and Turkey by Russia and England; Austrian infantrymen were slaughtered by Russian guns, which, a few months before, had been put in repair in Austrian factories... In 1919, a British battleship was sunk in the Dardanelles by a Turkish mine which had originated, from primer to explosive content, in England. One may find sardonic amusement in the fact that profits of the sale of this British mine were practically exempt from taxes on the grounds that mine-manufacturing was an essential industry. The question essential to whom, Briton or Turk was not asked.' Zaharoff High Priest Of War (1934). pp 99-100. / : Guiles Davenport. - Boston : Lothrop, Lee And Shapard.
- http://archive.org/details/zaharoffhighprie011222mbp

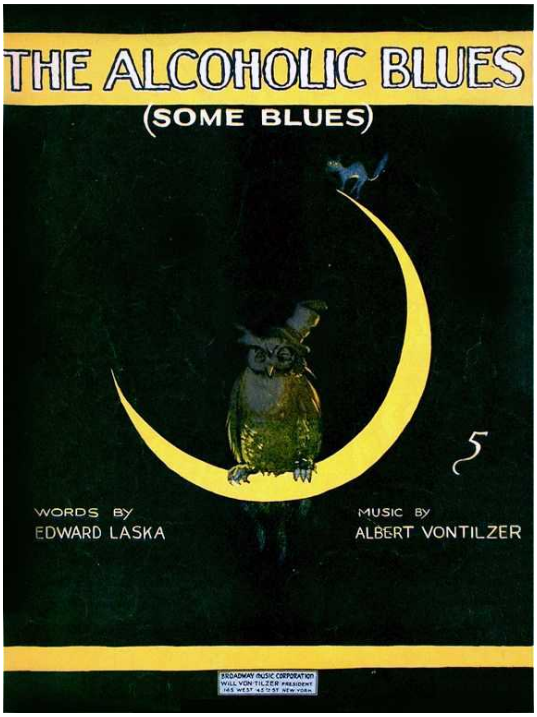
Billy Boy, 1917

Billy Boy, Billy Boy
you're a soldier of renown
Billy Boy, Billy Boy
in a uniform of brown
What a grand old sight
As you battle for the right

Billy Boy, Billy Boy
with a heart so fond and true
for the Red, White and Blue,
you are loyal thro' and thro'
you put the "Brave" in Bravery
you are my pride and joy
Now let the bugle blow,
come on come on let's go
"Atta" boy my Billy Boy.
Billy Boy.


Alexander's Band
Is Back
in Dixieland
Charles Krolek
1804 Miller Avenue
Belmont, California
RAG
Song
Lyric by
Jack Yellen
Music by
Albert Gumble
5

Some of the soldiers became alcoholic as a result of their war experiences and was given a new problem with the alcohol prohibition in the United States (1920-1933), Alcoholic Blues also known as Winnsborow Cotton Mill Blues. And the common people were also in short supply in the early twenties, Yes We Have No Bananas.



The Alcoholic Blues

I love my country, 'deed I do,
But oh, that war has made me blue.
I like fighting; that's my name,
But fighting is the least about the fighting game.
When Mister Hoover[136] said to cut my dinner down,
I never even hesitate, I never frown.
I cut my sugar, I cut my coal,
But now they dug deep in my soul.

I've got the blues. I've got the blues.
I've got the alcoholic blues.
No more beer my heart to cheer.
No more whiskey. You used to make me frisky.
So long, highball[137]. Goodbye, gin.
Oh, tell me when you comin' back agin
Blues—I've got the blues
Since they amputated my booze.
Lordy, Lordy, war is, well,
you know, so I don't have to tell.
Oh, I've got the alcoholic blues, some blues.

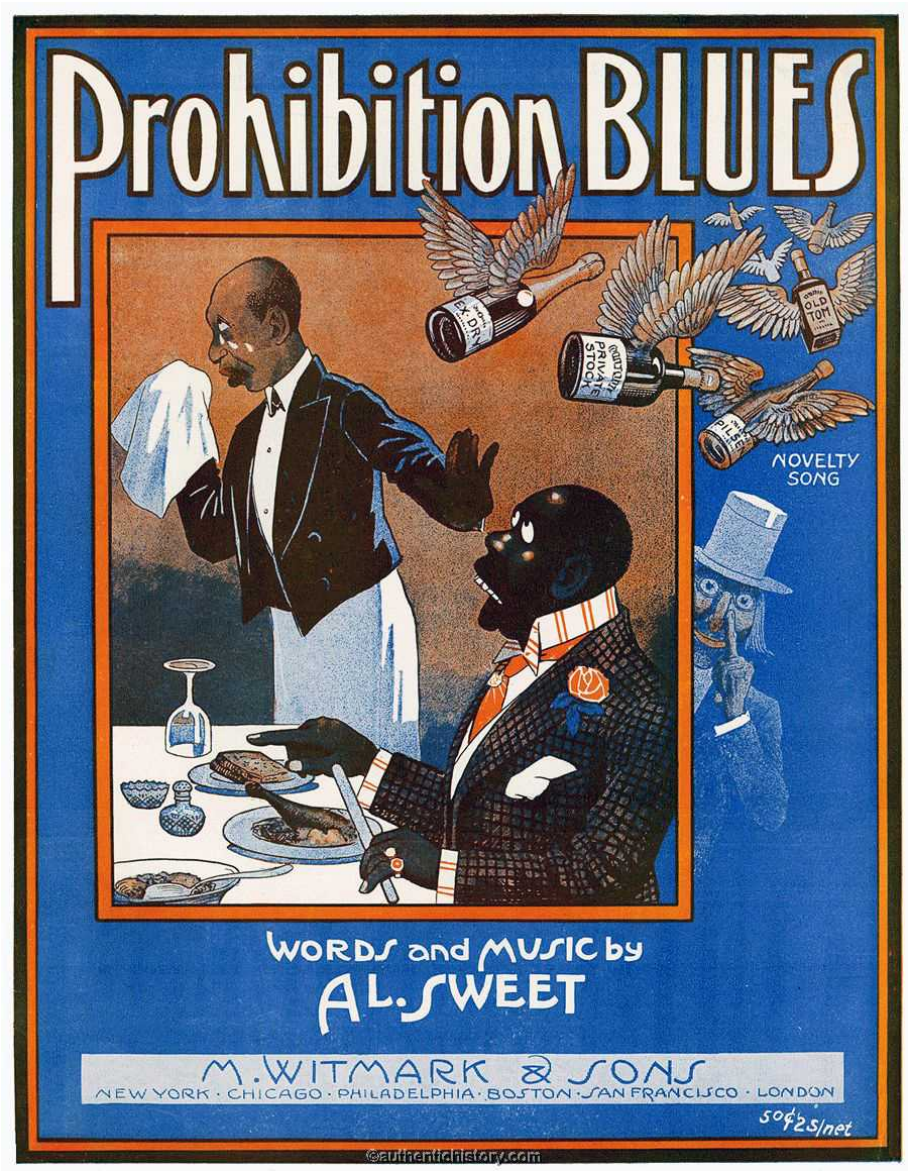
136John Edgar Hoover (1895 – 1972) var chef for det amerikanske forbundspoliti FBI i 48 år fra 1924 til sin død i 1972.

Ackerman, Kenneth D. (2007). Young J. Edgar: Hoover, the Red Scare, and the Assault on Civil Liberties. Carroll & Graf.

- http://archive.org/search.php?query=John%20Edgar%20Hoover

137Highball is the name for a family of mixed drinks that are composed of an alcoholic base spirit and a larger proportion of a non-alcoholic mixer. Originally, the most common highball was made with Scotch whisky and carbonated.

Prohibition, that's the name.
Prohibition drives me insane.
I'm so thirsty, soon I'll die,
I'm simply going to 'vaporate, I'm just that dry.
I wouldn't mind to live forever in a trench,
Just if my daily thirst they only let me quench;
And not with Bevo[138] or Ginger ale[139],
I want real stuff by the pail.



138Bevo var en ikke-alkoholisk malt drik, lig øl, brygget i USA af Anheuser-Busch virksomheden begyndelsen i det tidlige 20. århundrede.
139Ingefærøl er en kulsyreholdige læskedrik.

En del af soldaterne blev alkoholiseret som en følge af deres krigsoplevelser og fik sig et nyt problem med spiritus forbudet i USA (1920-1933), *Alcoholic Blues* også kendt som *Winnsborow Cotton Mill Blues*. Og for almindelige mennesker var der også mangelvarer i begyndelsen af tyverne, *Yes We Have No Bananas*.

Alkoholikerens blues

Jeg elsker mit land, ja, jeg gør,
Men åh, har denne krig gjort mig nedtrykt.
Jeg kan godt lide at kæmpe, det er mit navn,
Men kampene er den mindste del af krigsspillet.
Når Hr. Hoover beordrer, at nedskære min aftensmad,
Jeg selv aldrig tøver, jeg rynker aldrig på panden.
Jeg nedskære mit sukker, jeg nedskærer mit kul,
Men nu graver de dybt i min sjæl.

Jeg har fået den blues. Jeg har fået den blues.
Jeg har alkoholikerens blues
Ikke mere øl til at gøre mit hjerte ømt.
Ikke mere whisky. Du plejede at gøre mig sprælsk.
På gensyn sjusser. Farvel gin.
Åh, fortæl mig, hvornår i kommer tilbage igen
Blues-Jeg fik den blues,
Efter de fjernede mit sprut.
Herre, Herre, krig er, ja,
du ved, så jeg ikke behøver at fortælle.
Åh, jeg har fået alkoholikerens blues, sikke en blues.

Forbud, det er navnet.
Forbud gør mig sindssyg.
Jeg er så tørstig, jeg vil snart dø
Jeg kommer simpelthen til at fordampe, så tør er jeg.
Jeg ville ikke noget imod at leve evigt i en skyttegrav,
Hvis bare min daglige tørst de lod mig slukke;
Ikke i hvidtøl og citronvand.
Jeg vil ha den ægte vare i spandevis.

1812 festival ouverture i E ♭ dur Op. 49, 1812 Overturen eller Overture 1812 af Pyotr Ilyich Tjajkovskij. Her i en amerikansk indspilning fra 1941 med Cleveland Orchestra, Columbia X-MX-205.

Leo Tolstoj: Krig og fred, roman, film.
War and Peace (Audrey Hepburn et al) (1956)
Dansk titel: Krig og Fred
Sergej Bondartjuk: Vojna i mir (1967)
Dansk titel: Krig og Fred

Spilleliste til første verdenskrig

Oh! What a Lovely War, 1961

Se filmen i Youtube.

Overture: Girls and Boys Come Out to Play	The Band Of The Irish Guards
Oh! It's a Lovely War …	
Belgium Put the Kibosh on the Kaiser	The Rita Williams Singer. Vocals: Jean Pierre Casse
Medley: We Don't Want to Lose You	The Rita Williams Singers.
(Your King and Country Need You)	Vocals: Penny Allen
Goodbye—ee	Vocals: Corin Redgrave, Joe Melia
Silent Night	The Rita Williams Singers
Oh! It's a Lovely War	The Band Of The Irish Guards
Oh! It's a Lovely War	The Band Of The Irish Guards
Hush! Here Comes A Whizzbang	The Rita Williams Singers
Adieu la Vie	Vocals: Pia Colombo
They Were Only Playing Leapfrog	The Rita Williams Singers
When This Lousy War Is Over	Vocals: Maurice Arthur
I Want to Go Home	The Rita Williams Singers
Bells of Hell	The Rita Williams Singers
Far, Far From Wipers	Vocals: Richard Howard
Pack up Your Troubles	The Rita Williams Singers
Keep the Home Fires Burning	Vocals: Joanne Brown
Over There	The Rita Williams Singers
They Didn't Believe Me	The Rita Williams Singers

War Requiem Opus 66. Benjamin Britten / Vishnevskaya, Fischer-Dieskau & Pears, with the London Symphony Orchestra conducted by Benjamin Britten, 1963. Decca MET 252/3.
Britten's Requiem of the horrors of war: Benjamin Britten's 'War Requiem' is a timeless masterpiece, an attack on man's endless barbarism and an indictment of the initiators to it / Valdemar Lønsted. In: Information, 10/25/2013.
'The 'Danish Broadcasting Corporation marked Benjamin Britten's 100th day with two performances of his War Requiem, the second on Friday on the anniversary itself.'

Brittens dødsmesse over krigens gru : Benjamin Brittens '*War Requiem*' er et tidløst mesterværk, et angreb på menneskenes endeløse barbari og en anklage mod initiativtagerne til det / Valdemar Lønsted. *I*: Information, 25.10.2013.
'Danmarks Radio markerede Benjamin Brittens 100-års-dag med to opførelser af hans War Requiem, den anden i fredags på selve fødselsdagen.'

Over There! American Songs And Marches Of The Great War - 1917-1918, Vol. 1

The Stars And Stripes Forever	Sousa's Band
Over There	Enrico Caruso
From The Battlefields Of France	General Pershing
How Ya Gonna Keep 'Em Down On The Farm?	Harry Fay
K-K-K-Katy	Billy Murray
Just Before The Battle, Mother	Ernest Pike
Keep Your Head Down, Fritzi Boy	American Quartet
Tell That To The Marine	Al Jolson
Hunting The Hun	Arthur Fields
You Can't Beat Us (If It Takes Ten Million More)	Arthur Fields
Good Morning, Mr. Zip-Zip-Zip!	Arthur Fields & Peerles Quartet
I May Be Gone For A Long, Long Time	Peerless Quartet
What Has Become Of Hinky Dinky Parlay Voo	Al Bernard
Goodbye Broadway, Hello France!	American Quartet
I'm Gonna Pin My Medal On The Girl I Left Behind	Peerless Quartet
Hello Central! Give Me No-Man's Land	Henry Burr
Au Revoir But Not Goodbye, Soldier Boy	Peerless Quartet
They Were All Out Of Step But Jim	Van & Schenck
I'm Crazy Over Every Girl In France	Avon Comedy Four
The Coloured Patrol	The Wingates Temperance Band
We'll Do Our Share (While You're Over There)	Peerless Quartet
When Tony Goes Over The Top	Billy Murray
Would You Rather Be A Colonel With An Eagle On Your Shoulder Or A Private With A Chicken On Your Knee?	Eugene Buckley
The Yanks Started Yankin'	Arthur Fields
I Ain't Got Weary Yet!	Arthur Fields
The Victorious Stars	

Barrack Room Ballads, 1958

Join the British Army	Ewan MacColl & Peggy Seeger
The Ghost Army of Korea	Ewan MacColl & Peggy Seeger
The Ballad of Wadi Maktilla	Ewan MacColl & Peggy Seeger
The Young Trooper Cut Down in his Prime	Ewan MacColl & Peggy Seeger
Bless 'em All	Ewan MacColl & Peggy Seeger
Any Complaints	Ewan MacColl & Peggy Seeger
The Second Front Song	Ewan MacColl & Peggy Seeger

Seven Years in the Sand	Ewan MacColl & Peggy Seeger
Farewell to Sicily	Ewan MacColl & Peggy Seeger
Browned off	Ewan MacColl & Peggy Seeger
When this Ruddy War is Over	Ewan MacColl & Peggy Seeger

Soldatersange

Parade, optog, honnørmarch, tappenstreg / taptoe eller militært tattoo. Musikeksempler::
/ Parade, honour march, procession tap toe or military tattoo. Music examples:
Searchlight Tattoo at the White City Stadium [London] 1955 HMV DLP 1098.

Alle tiders soldatersange : 23 festlige sange. Den Kongelige Livgardes Musikkorps; dirigent: John Frandsen. Danica DCD 8136 1990.

Reveille
Fanemarch Ib Hansen, sang
Stakkels Hanne Ove Verner Hansen, sang
Ser I, hvem der kommer her Christian Sørensen, sang
Kong Christian stod ved højen mast Jørgen Klint, sang
En svensk konstabel fra Sverrig Ove Verner Hansen, sang
Retræte Nielsen, Carl, f. 1865:
Alle gamle garderminder Ib Hansen, Ove Verner Hansen, Jørgen Klint og Christian Sørensen, sang

Horneman, Emil: I går jeg fik min trøje Christian Sørensen, sang
Holmens faste stok Christian Sørensen, sang
I natten klam og kold Jørgen Klint, sang
Kongernes Konge Ib Hansen, sang
Dengang jeg drog afsted Ib Hansen, sang
Heise, Peter: Det var på Isted Hede Christian Sørensen, sang
Krøyer, H. E.: Der er et yndigt land Ove Verner Hansen, sang
Gebauer, J. C.: I alle de riger og lande Ib Hansen, sang
Clemmensen, Niels, f. 1900: Kunzes kompagni Ove Verner Hansen, sang
Bousquet, M.: Jægersborgsangen Ib Hansen, sang
Clausen, Henrik: 3. kompagnis slagsang Jørgen Klint, sang
Hye-Knudsen, Johan: Der rider en konge Jørgen Klint, sang
Riis-Magnussen, Adolf: En lærke letted' Christian Sørensen, sang
Rygaard, Georg: Der er ingenting, der maner Ib Hansen, sang
Frederiksen, Axel, f. 1894: Københavnermarch Jørgen Klint, sang

American Revolutionary War Songs to Cultivate the Sensations of Freedom / Arthur F. Schrader Folkways Records FH 5279, 1976.

Bless 'Em All and other British Army Songs / Ewan MacColl Riverside RLP 12-642, 1957.
1. Bless 'Em All
2. Tell Me Boys Have You Any Complaints
3. The Dying Soldier
4. The Ballad of Wadi Maktilla
5. The Trooper Cut Down in His Prime
6. Hand Me Down Me Petticoat
7. All You Maidens Sweet and Kind
8. Columbo
9. Seven Years In the Sand
10. Join the British Army
11. When This Ruddy War is Over
12. The Second Front Song
13. Browned Off
14. McKaffery
15. The Fortress Song
16. The D Day Dodgers
17. On the Move
18. The Ghost Army of Korea

The Boy's Percy, Being Old Ballads of War. / Thomas Percy ; Sidney Lanier.
- New York, C. Scribner's sons, 1882.
- https://archive.org/details/boyspercybeingol00perc

Danske Marcher / Prinsens Livregiments Musikkorps. Naxos 8.554959 1998.

Dybbøl 1864 og andre sange om soldaterlivet. / **Fin Alfred** DEC 2214, 2014.

The fate o' Charlie; Songs Of The Jacobite Rebellions / Archie Fisher; Barbara Dickson; John MacKinnon. Leader Records LER 3002, 1969
Side One
01. Cam Ye O'er Frae France (sung by Archie Fisher)
02. The Three Healths (sung by Archie Fisher, Barbara Dickson and John MacKinnon)
03. Wha Wadna Fight For Charlie (sung by Archie Fisher)
04. The White Cockade (sung by Barbara Dickson)
05. My Bonny Hieland Laddie (sung by John MacKinnon)
06. The Highland Widow's Lament (sung by Barbara Dickson)
07. Prestonpans (instrumental)
8a. The Battle Of Prestonpans (sung by Archie Fisher)
8b. Killicrankie (instrumental)

Side Two
01. O'er The Water To Charlie (sung by Barbara Dickson)
02. Prince Charlie (instrumental)
03. Highland Harry (sung by Barbara Dickson)
04. The Fate o' Charlie (sung by John MacKinnon)
05. The Highlander's Lament (sung by Archie Fisher)
06. O'er The Water (instrumental)
07. The Flowers o' the Forest (sung by Barbara Dickson)

Four Albums Of Military Song From Oscar Brand: Collectors' Choice Music, 2006.

Fremad march / 8. Regiments Musikkorps, Kastellet; dirigent: Henrik Madsen. Classico CLASSCD 621, 2005.
01 Hass, E.: For konge, folk og land: tilegnet heltene fra 9. april 1940
02 Bruun, Chr. Å.: 1. Livgarde Bataljon march; 2. Livgarde Bataljon march
03 Madsen, Hans, f. 1884: Christiansborg march
04 Høyer, N. F.: Gatchina march; Jubilæumsmarch
05 Frederiksen, Axel, f. 1894: March danoise
06 Olsen, Carl, f. 1878: Dansk honnør march
07 Dahl, Baldouin: Dronning Olga march
08 Makwarth, Ludvig: Slagelse tappenstreg; Nu kommer garden
09 Ernst, Jacob S.: Sangermarch
10 Bergmann, Julius: 12. Bataljons 200 års jubilæumsmarch; March til 8. Regiment
11 Beyer, Å. V.: Jyske Flyveafdelings march
12 Lumbye, H. C.: Mac Mahon march
13 Larsen, Christian, f. 1879: Nu kommer garden
14 Tofft, Alfred: Fremad march
15 Møller, C. C.: Ungarsk husarmarch
16 Lindebro, Ricard: Orlogsmarch

French Military Marches[140] **Olympic Records OL 6131 1976**
01 Claude-Joseph Rouget de Lisle: La Marseillaise
02 Victor Clowez: Marche de la 2e D.B
03 Alsace Lorraine-march
04 Marche consulaire
05 Marche de la Gendarmerie
06 Marche du 1er Regiment des Chasseurs Ardennais
07 A. Turlet: Sambre-et-Meuse
08 Étienne Nicolas Méhul: Le chant du départ
09 Hymne de l'Infanterie de Marine
10 Jean Alazard: Saint-Cyr
11 Marche de la Légion
12 Marche des Parachutistes
13 Marche du 1er Régiment des Carabiniers

The Garland: A collection of English, Irish, Scotch, naval, and other songs by the best writers.- Montreal : Armour & Ramsay; 1844.
- https://archive.org/details/cihm_60236

Das große Platzkonzert der Bundeswehr. / Heeresmusikkorps 6 Hamburg Leitung: Major Johannes Schade. Florett 948 888 1970?
01 Atlantik-Marsch, E. Abromeit
02 Beliebte Marschmelodien aus Alt-Wiener Operetten: Zigeunerbaron, J. Strauss, Bettelstudent, K. Millöcker, Boccaccio, Fr. v. Suppe, Frühlingsluft, J. Strauss, Vogelhändler, K. Zeller
03 Der Dessauer Marsch (Mit drei Solo-Posten für Trompete)
04 Jäger-Märsche (in Jägerbesetzung mit Fürst-Pless-Hörnern): Kleines Halali, Marsch der freiwilligen Jäger, Hörnermarsch - Jäger- und Schützenlocke, Der Jäger aus Kurpfalz
05 Sportkameraden, R. Pesch
06 Flotte Bursche, Ouvertüre, Fr. v. Suppe
07 Die Post im Walde (Solo für Cornett) H. Schäfer
08 Erinnerung an Zirkus Renz - Galopp (Solo für Xylophon) G. Peter
09 Glückskinder Marsch, R. Pesch

Horse Guards Parade / The Band & State Trumpeters of the Royal Horse Guards (The Blues) Conductor Major J.E. Thirtle. Concert Hall SVSC 2669 1970

01 Westminster Fanfare
02 Thunderer
03 Two Troupers
04 La Belle Hélène

140 On Colonial Textuality and Difference: Musical Encounters with French Colonialism in Nineteenth-Century Algeria. / : Kristy Barbacane. Columbia University 2012.
'Topics include how violent tactics and events during the 1840s infiltrated the early musical compositions of Reyer and how music may be considered an act of violence.'

05 Fandango
06 Nimrod
07 Marche Militaire
08 Regimental Slow March
09 Aida
10 Washington Post
11 Scottish Medley: Westering Home/Come o'er the Stream Charlie/Comin' Thro' the Rye
12 Tarantella
13 Cavalry of the Steppes
14 College of Heralds
15 Abide With Me/Last Post

The Jacobite Rebellions / Ewan MacColl with Peggy Seeger. Topic 12T79, 1962.
1. Ye Jacobites By Name
2. Such a Parcel of Rogues in a Nation
3. Will You go to Sherrifmuir
4. Wae's me for Prince Charlie
5. Charlie is my Darling
6. Haughs o' Cromdale
7. Bonnie Moorhen
8. Johnnie Cope
9. Cam Ye o'er frae France
10. There's Three Brave Loyal Fellows
11. This is No my Ain House
12. Piper o' Dundee
13. Donald MacGillavry
14. MacLean's Welcome
15. Will Ye No Come Back Again

Jeanne d'Arc au bûcher / : Arthur Honegger Phillips A 01128-9 L 1953

Arthur Honegger 1892-1955, schweizisk komponist:: **Jeanne d'Arc på bålet**: Live-optagelse, Gamle Scene, Det Kongelige Teater, København 18. november 1956 (velgørenhedsforestilling i anledning af Ungarnshjælpen). På omslag: Fra Det Kongelige Teaters operarepertoire.

The Rambling Soldier: Life in the lower ranks 1750-1900 through soldier songs / Roy Harris Fellside Recordings FE017 1979

01.Balaclava (Roud 1443)
02.McCafferty (Roud 1148)
03.Muddley Barracks (Roud 1735)
04.The Rambling Soldier (Roud 518)
05.I Would That the Wars Were All Done (Roud 2036)
06.The Young Recruit or, Thirteen Pence a Day (Roud 12878)

07.The Scarlet and the Blue (Roud 163)
08.Lass of Swansea Town (Roud 1416)
09.The Drum Major (Roud 1678)
10.The Hungry Army (Roud 1746)
11.Banks of the Nile (Roud 950; Laws N9)
12.Chelsea Quarters

Soldats, conscrits et déserteurs : 20 chansons sur les militaires de toutes les époques. Paris: Universal music SA, 1996
-http: www.chansons-net.com mil mil140.html
01 Réveillez vous Picards (Anonyme) Chanson de guerre 1470
02 Je me suis engagé Berry, XVIIIème
03 Non, non, plus de combats (Anonyme) Choeurs 1917
04 Le départ du conscrit Anonyme, Langudoc 1810
05 Dans les tranchées de Lagny (Anonyme - V.Scotto) Francis Lemarque
06 La tempête (Traditionnel - Anjou)
07 La Milice (Traditionnel - Anjou)
08 Conscrits, égayons nos 20 ans (Traditionnel - Doubs)
09 La partance (Traditionnel - Quebec)
10 Le conseil de guerre (Traditionnel - Vendee)
11 Ce sont trois jeunes garçons (Traditionnel Haute-Bretagne)
12 Villa de Chambery (Traditionnel - Savoie)
13 Adieu Marie (Traditionnel Val de Loire)
14 Auprès de ma blonde (Joubert)
15 Le lettre de Pelot de Betton (Traditionnel Haute-Bretagne)
16 L'homme armé (Traditionnel)
17 Trois jeunes tambours (Traditionnel)
18 Le soldat mécontent (Traditionnel)
19 A Biribi (Aristide Bruant)
20 Quand Madelon (Louis Bousquet-Camille Robert)

A Soldier's Life for Me The Folk Songs of Britain Volume 8:
Caedmon Records TC1164 1961
Topic Records 12T196 1970

Side 1
1.List, Bonny Laddie (Roud 3098) John Strachan, Fyvie, Aberdeenshire
2.Swansea Barracks (Roud 1416) Phil Tanner, Llangennith, Glamorgan
3.The Dying Soldier (Roud 2; Laws Q26/B1) Mary Doran, Waterford, Co. Waterford
4.Willie O'Reilly (Roud 714; Laws N38) Robert Cinnamond, Belfast
5.The Banks of the Nile (Roud 950) Sidney Richards, Curry Rivel, Somerset
6.The Bonnet o' Blue (Roud 819) Jean Matthew, Longside, Aberdeenshire
7.The Recruiting Song (Roud 520; Laws J8) William Rew, Sidbury, Devon
8.William Taylor (Roud 158; Laws N11) Harold Covill, March, Cambridgeshire
9.Johnny Harte (Roud 2929) Mrs. Maguire, Belfast
10.The Soldier and the Sailor (Roud 350) Arthur Lenox, Aberdeen

11.Bold General Wolfe (Roud 624; Laws A1) Bob Scarce, Blaxhall, Suffolk

Side 2
1.Muddley Barracks (Roud 1735) Jumbo Brightwell, Leiston, Suffolk
2.Handsome Polly-O (Roud 545) Thomas Moran, Mohill, Co. Leitrim
3.The Deadly Wars (Roud 7284) Jeannie Robertson, Aberdeen
4.McCaffery (Roud 1148) Peter Reilly, Cullyhanna, Co. Armagh
5.Drink Old England Dry (Roud 882) Carol Singers, Haxey, Lincolnshire
6.Prince Charlie Stuart (Roud 3099) Brigid Tunney, Beleek, Co. Fermanagh
7.My Son Tim (Roud 678) Timothy Walsh, Devonport, Devon
8.Napoleon Bonyparte (Roud 3084) Robert Cinnamond, Belfast
9.The Bonny Bunch of Roses-O (Roud 664; Laws J5) Louise Holmes, Dinedor, Heefordshire
10.Napoleon's Dream (Roud 1538) Sam Larner, Winterton, Norfolk
11.The Forfar Soldier (Roud 2857) Jimmy MacBeath, Aberdeen

Department of Defense: **Song of the soldier**.
- https://archive.org/details/gov.dod.dimoc.30213
'This "Big Picture" was produced by my father, LTC Edward J. Caputo, who died in 2010. In 1968 it received an "Emmy" Award from the Academy of the Television Arts and Sciences; the first production of the DOD to do so.'

Songs of Two Rebellions: The Jacobite Wars of 1715 and 1745 in Scotland / Ewan MacColl & Peggy Seeger Folkways FW08756, 1981.

Songs Of Our Country Soviet Army Song and Dance Ensemble Mezhdunarodnaya Kniga Д 012753 – 12754 (a) 1963

A1 Moscow Radio Choir: The Internationale
A2 Moscow Radio Choir: March Bravely Comrades
A3 State Russian Folk Choir: Varsovienne
A4 State Russian Folk Choir: You Fell Victims
A5 Moscow Radio Choir: Red Banner
A6 State Russian Folk Choir: The Execution Of The Communitarians
A7 Soviet Army Song And Dance Ensemble: We Shall Go Bravely Into Battle
B1 State Russian Choir: We Are Smiths Of Happiness
B2 State Russian Choir: Our Locomotive
B3 Choir Of Russian Songs: The Seeing-off Of A Recruit
B4 State Russian Choir: Far Away, Across The River
B5 Song Ensemble:In The Seas, In The Waves
B6 V. Petrov, Song Ensemble: First Mounted Troops Army
B7 E. Semenkina, A. Frolova, Choir: Going Afar
B8 Soviet Army Song And Dance Ensemble: Chapæv, The Hero Fought In Ural
B9 Soviet Army Song And Dance Ensemble: Hey, On Our Way

The Valiant Sailor: Songs & Ballads of Nelson's Navy. / : Frankie Armstrong,

Roy Harris, A.L. Lloyd, Martyn Wyndham-Read. Topic 12TS232 1973
1.Adieu Sweet Lovely Nancy (Roud 165)
2.The Banks of the Nile (Roud 950; Laws N9)
3.Here's the Tender Coming (Roud 3174)
4. The Press-Gang
5.The Seventeen Bright Stars
6.The Nightingale (Roud 1093; Laws M37)
7.The Old Ramillies (Roud 523; Laws K1)
8.The Sailor Laddie (Roud 506)
9. Nelson's Victory at Copenhagen
10.Nelson's Death (Roud 1552)
11.The Valiant Sailor (Roud 811)
12. Liberty for the Sailors (Roud 3179)
13.On Board a Ninety-Eight (Roud 1461)
14.The Sailor Boy (Roud 273; Laws K12)
15. Poor Jolly Sailor Lads (Roud 1664)

Tekster til mange ældre tyske soldater- og krigssange er her:
/ The lyrics to many older German soldiers and war songs are here:
/ Songtexte für viele ältere deutsche Soldaten und Kriegslieder sind hier
Deutsche Volkslieder Archiv: Kriegslieder und Soldatenlieder: Lieder von Soldaten und vom Krieg. - http://www.volksliederarchiv.de/soldatenlieder

The Soldier's Poor Little Boy	Dr. Patrick W. Gainer
Just As The Sun Went Down, 1898	Edna Florence
Break The News To Mother, 1897	Steve Porter
I'll Be with you when the roses Bloom again	Vernon Dalhart ; Samuel Raitz ; Andy Sannella
The Soldier's Sweetheart eller Once I had A Sweetheart, 1927	Jimmie Rodgers
The Dying Soldier, 1928	Buell Kazee
The King's Horses, The King's Men, 1930	Milt Shaw & His Detroiters
When The Soldiers Get Their Bonus, 1936	Cripple Clarence Lofton & Red Nelson
Two Brothers On Their Way Blue And Gray, 1951	Irving Gordon
The Unknown Soldier, 1953	Elton Britt
The Ballad of Davy Crockett, 1954	
Remember The Alamo, 1955	Tex Ritter
Admiral Benbow	Paul Clayton
The Young Trooper Cut Down In His Prime, 1958	Ewan MacColl & Peggy Seeger
The Kerry Recruit, 1957	Richard Dyer-Bennet
A Scottish Soldier, The Green Hills Of Tyrol, 1961	Isla St Clair, Gordon Walker
Universal Soldier, 1961	Buffy St. Marie
The Cruel War, 1962	Peter Paul & Mary
Some Fool Made A Soldier Of Me	The Kingston Trio
Where Have All The Flowers Gone, 1962	Marlene Dietrich
Where Have All The Flowers Gone, 1962	Howard Morrison Quartet
Where Have All The Flowers Gone, 1962	Svend Asmussen & Ulrik Neumann
Where Have All The Flowers Gone, 1963	Pete Seeger
Where have All The flowers Gone, 1969	Nina & Frederik
The Unknown Soldier, 1968	The Doors
Arthur McBride eller Arthur McBride And The Sergeant, 1969	Martin Carthy
Little Soldier Boy, 1970	The Yardbirds
Soldier From Our Town, 1970	Iron Butterfly
Tinker, Tailor, Soldier, Sailor, 1970	The Yardbirds
Sky Pilot	The Boondoggling Yobbos
Soldier, 1972	Neil Young
Tin Soldier Man, 1972	The Kinks
Billy, Don't Be Hero, 1974	Paper Lace
The Bonny Bunch Of Roses, 1977	Fairport convention
General Taylor, 1977	Fairport convention
Soldier Without Faith, 1985	Yngwie Malmsteen
Too Long A Soldier, 1988	Pat Benatar
The Queen And The Soldier, 1985	Suzanne Vega
When A Soldier Makes It Home, 1996	Arlo Guthrie
High Germanie	Ewan MacColl
Johnny, I Hardly Knew Ye, 1993	Joan Baez
Remember Solferino, 1993	Ian Walker & Sétanta

The Soldier's Return (The Deadly Wars)	Ian Walker & Sétanta
Soldier Of Love, [1963], 1994	The Beatles
Requiem For A lost cause, 2006	Layman Potter
I Don't Wanna Be a Hero	Johnny Hates Jazz
Tramp Tramp Tramp (The Boys Are Marching)	Charles Harrison & Columbia Quartette
The War Was In Color, 2006	Carbon Leaf
Yes, Let Me Like a Soldier Fall, 1913	Charles Hackett

Broadside Ballads on the Crimean War, 1853-1856 Broadside Ballads Online from the Bodleian Libraries

A new song called Crimea, or Ding dong da
A new song concerning our army in the East
A new song on the proclamation of peace between the allied powers & Russia
And do I meet thee once again
Be friendship the watchword of England & France
Briton's rejoice, the war is over
Capture & Destruction of Sebastopol
Cheer, boys cheer, for the fall of Sebastopol
Christmas with old friends at home
Conversation of Old England in 1854
Down by the dark arches
The execution of Bernard Cangley, at the front of Cavan gaol, on the 4th of April, for the barbarous and inhuman murder of Peter
Reilly, on the 22nd of January last
For Honor's Sake
France and England must conquer the Russians
Gallant escape of Pat Mc'Carthy from the Russians
Glorious victory over the Russians! With the taking of Alma & Sebastopol
God defend the right
The great war song
The Heroes of the Crimea, or The assault of Sebastopol
The Irishman's ramble
John Bull & the Russians
Lines on the probable war between England Russia
The Maids Lamentation
New war song. A broadside from the Black sea
On guard
Pat Mc. Carthy
Paudheen Rhu's adventures to the Crimea
Peace for the land that we love!
Russia and Turkey!
The Russian war. Britain, France & victory
The Russians are coming!
Sebastopol
Shouther tae shouther. Or, the Kilties in the Crimea
The Soldier's Letter to His Mother, 1859
Song called the Bouchleen dhoun
Song on the Irish brigade
The standard of England and banner of France
The state of poor old England
Sufferings of the British army in the camp at Sebastopol
The valiant soldier

We have nicely licked the Russians
What will they say in England?
Welcome home our gallant soldiers
The Young Irish Soldier
The Young soldier's letter to his mother

Diskografien over første verdenskrig er opdelt i tre klumper: Før, under og efter USAs deltagelse i krigen. Den første skæringsdato er april 1917 og den anden er november 1919. Da udgivelsesdatoer ikke er registreret her, opfattes hele 1917 som et krigsår for USAs vedkommende og det samme er tilfældet for 1919 vedkommende.

The discography of the First World War is divided into three chunks: Before, during and after the U.S. participation in the war. The first cut-off date is April 1917 and the other are November 1919. Since release dates are not registered here, throughout 1917 are regarded as a whole year of war in the U.S. case and the same is true for the 1919 case.

USA før første verdenskrig / United States before World War I

Denne EP er meget sjælden. / This EP is very rare.

Ballads of the American Revolution and the War of 1812: a program of early American songs from collection of John Allison: Ballad Of Bunker Hill / The Death Of Warren / Johnny Has Gone For a Soldier / Riflemen's Song At Bennington / John & Lucy Allison with Sawyer's Minutemen, [1940] - Victor P-11.

	1899
Break The News To Mother	Henry Burr & Columbia Stellar Quartette
	1909
I Wonder Who's Kissing Her Now	Peerless Quartet
Just Before the Battle Mother	Harry Anthony, James F. Harrison
	1912
It's A Long Way To Tipperary, 1912	Jack Judge & Harry Williams
It was not so to be	Frank Croxton
	1913
A Day With the Soldiers	Peerless Quartet
Oh, it's a Lovely War	Jolly Old Fellows
War songs	Victor Male Chorus
	1914
Across the Rio Grande	Heidelberg Quintet & Billy Murray
Are We Downhearted	Arthur Boyton
Fleur De Lys, Flower of France Bloom Again	
I Didn't Raise My Boy To Be A Soldier	Peerless Quartet
Jimmy Trigger Returns From The War	Billy Golden & Joe Hughes

Keep Your Eye on Uncle Sammy	Peerless Quartet
Let Us Have Peace	Reinald Werrenrath
Sister Susies Sewing Shirts For Soldiers	Billy Murray
Stay Down Here Where You Belong	Irving Berlin, Henry Burr
They're on Their Way to Mexico	Heidelberg Quintet & Billy Murray
We All Went Marching Home	The Black Diamonds Band
Your King and Country Want You	Edna Thornton

1915

A Concientious Objector	Alfred Lester
Keep the Home Fires Burning, 1919	Reed Miller & Frederick Wheeler
Belgium Put The Kibosh On The Kaiser	Mark Sheridan
Hello, Who's Your Lady Friend?	Soldiers of the King
If War is What Sherman Said It Was	Billy Murray
I'm On My Way To Dublin Bay	Peerless Quartet
Soldier Boy	The Four Fellows
We Didn't want to Fight but by Jingo now we do	Stanley Kirkby
You'll Be There	You'll Be There

1916

Are You Half the Man Your Mother Thought You'd Be?	Walter Van Brunt
Back From War	Jacob Silbert
Don't Take My Darling Boy Away	Phillips & Helen Clark
Is There Still Room For Me 'Neath the Old Apple Tree	Peerless Quartet
Rose Of No-Man's Land	William Thomas
There's a Long, Long Trail	
There's a Quaker Down in Quaker Town	Peerless Quartet
War Babies	Al Jolson

USA under første verdenskrig

World War I Patriotic Acoustical Phonograph Recordings: / Daniel J.B. Mitchell. - http://archive.org/details/WorldWarIPatrioticAcousticalPhonographRecordingsPart1

1917

America Here's My Boy	Peerless Quartet
A Bachelor Gay	Peter Dawson
After the War Is Over (Will There Be Any Home Sweet Home?)	Joseph Woodruff
Apres La Guerre /After the War!	Elsie Janis & Her "Gang"
Au Revoir, But Not Good-Bye (Soldier Boy)	Peerless Quartet
Belgian Rose	Madeleine Harrison
Bring Back My Daddy to Me	Madge Evans
Bring Back the Kaiser to Me	American Quartet
Captain Willie Brown	Cheridah Simpson

The Dixie Volunteers	American Quartet
The Dream of A Soldier Boy	Edward Earle
Don't Try to Steal The Sweetheart Of A Soldier	Anna Chandler; Tom Kelly
For Me And My Girl	Billy Murray
For Your Country And My Country	Peerless Quartet
God Be With Our Boys To-Night	John McCormack
Good-bye Broadway, Hello France	Arthur Fields & Chorus
Good-Bye, Good Luck, God Bless You	Nora Bayes
Good-Bye France	Nora Bayes
(Here Is Your) Daddy's Boy	Ed "Tip" Handley
I May Be Gone For A lLng, Long Time	Shannon Quartet.
If I Had A Son for Each Star In Old Glory	Larry Comer, Ben Davis
I'll Come Back to You When Its All Over	Henry Burr
I'm Going to Follow the Boys	Gladys Leslie
It's A Long Long Way Back to Mother's Knee	Sterling Trio
It's Been a Long, Long Time Since I've Been Home	Billy Murray
It's Time For Every Boy To Be A Soldier	Charles Hart
Joan of Arc, They Are Calling You	Vernon Dalhart
Keep The Home Fires Burning	John McCormack
Laddie In Khaki	Joseph Phillips
Let’s All Be Americans Now	American Quartet
Life In A Trench In Belgium	Henry Burr& Gitz Rice
My Belgian Rose	Campbell & Burr
My Own United States	Raymond Dixon & Orpheus Quartet
Oh! How I Hate To Get Up In The Morning	Eddie Cantor
Oh, It's A Lovely War	Courtland & Jeffries
Pack Up Your Troubles In Your Old Kit Bag And Smile Smile Smile	Murray Johnson
The Ragtime Volunteers Are Off To War	Van & Schenck
So Long, Mother	Peerless Quartet
Someday They're Coming Home Again	Al Jolson
Somewhere In France Is Daddy	Charles H. Hart tenor with orchestra
Till the Clouds Roll By	Ann Wheaton & James Harrod
Take Me Back To Dear Old Blighty, 1917	Jolly Old Fellows
Vision of war	Harry E. Humphrey
We Are Going Over	Peerless Quartet
When I Get Back To The USA	Billy Murray
When The War Is Over Maggie	Ernest Pike

1918

America, He's For You	Andrew B. Sterling
The Americans Come!	
A Battle In The Air	Peerless Quartet
All Aboard For Home Sweet Home	Arthur Fields Baritone solo--orchestr accompaniment
Aloha Soldier Boy	Sidney Carter
The Americans Come!	Reinald Werrenrath

Any Old Place the Gang Goes (I'll Be There)	Arthur Fields & the Peerless Quartet
Au Revoir But Not Good-Bye, Soldier Boy	Peerless Quartet
The Battle Song of Liberty	New York Military Band
Bing!, Bang!, Bing 'Em on the Rhine	Blanche Ring
Bring Back My Soldier Boy To Me	Olive Kline
Cheer Up Father	Peerless Quartet
Cheer Up Father; Cheer Up Mother	Lewis James
Come on Papa	Wellington Cross; Eddie Cantor
Dear Old Pal of Mine	John McCormack
The Dixie Volunteers	Peerless Quartet
Don't Trifle With a Soldier's Heart	Frederick V. Bowers
Dreaming Of Home Sweet Home	Sterling Trio
Everybody's Happy Now	Billy Clason
For Your Boy And My Boy	Peerless Quartet
From the North, South, East and West	Sir Harry Lauder
Fun In Flanders	Peerless Quartet
France (we have not forgotten you)	Lambert Murphy
France, We'll Rebuild Your Towns For You	Peerless Quartet
Give a Little Credit to the Navy	Bud DeSylva & Gus Kahn
Give My Regards to Broadway	Geo. M. Cohan
Good Bye Boys	Al Johnson
Hello Central, Give Me France	Peerless Quartet
Hello Central, Give Me No Man's Land	Al Jolson
Homeward Bound	Peerless Quartet
How I Hate To Get Up In The Morning	Arthur Fields
I'm Crazy About My Daddy in a Uniform	Sophie Tucker
I Can Always Find a Little Sunshine in the Y.M.C.A.	Lambert Murphy & Orpheus Quartet
I Don't Know Where I'm Going But I'm On My Way	Peerless Quartet
I Don't Want To Get Well	Arthur Fields & Grace Woods.
I'd Like To See the Kaiser With a Lily in His Hand	Henry Lewis
I May Stay Away A Little Longer	Peerless Quartet
I Wish I Had Someone to Say Goodbye To	Henry Burr
If He Can Fight-Like He Can Love, Goodnight Germany	Santly & Norton
I'm Going to Follow The Boys	Henry Burr & Elizabeth Spencer
Just a baby's prayer at twilight!	Homestead Trio
Just Like Washington Crossed The Deleware (General Pershing Will Cross the Rhine)	Arthur Fields & Peerless Quartette
Keep the Trench Fires Going for the Boys Out There	Peerless Quartet
Keep the Trench Fires Going for the Boys Out There	
The Last Long Mile	Charles Hart & the Shannon Four
Liberty Bell	Peerless Quartet
Le tombeau de Couperin	Maurice Ravel
Let's Bury the Hatchet	Arthur Fields
Look What My Boy Got In France	Irving Kaufman
Madelon	Amparito Farrar

Mother Here's Your Boy	Lewis James & Shannon Four
My Baby Boy	Lewis James
The Navy Will Bring Them Back	Peerless Quartet
On the Road to Home Sweet Home	Percy Hemus
A Rainbow From the U.S.A.	Peerless Quartet
A Soldier's Day : The Way Army	Geoffrey O'Hara
Somewhere in France is Daddy	Charles Hart
Somewhere In France Is the Lily	Charles Hart
A Submarine Attack	Billy Murray
Sweet Little Buttercup	Elizabeth Spencer & Shannon Four
The worst is yet to come	Billy Murray
They Were All Out of Step but Jim	Irving Berlin
Three Wonderful Letters From Home	Henry Burr with orchestra accompanimen
Tom, Dick and Harry and Jack (Hurry Back)	Shannon Four
We Don't Want The Bacon (What We Want Is A Piece Of The Rhine)	Peerless Quartet
We Stopped Them At The Marne	Peerless Quartet
We'll Do Our Share, While You're Over There	Peerless Quartet
What Did You Do In The War, Daddy	Tom Clare
When Alexander Takes His Ragtime Band to France	Marion Harris
When I send you a picture of Berlin	Billy Murray
When You Come Back	Raymond Dixon & Orpheus Quartet
Will You Remember	Alice Green & Raymond Dixon
The Yanks Are at It Again	American Quartet & Billy Murray

1919

After You've Gone	Rachael Grant & Billy Murray
Bring Back My Bonnie to Me	Alma Gluck & Orpheus Quartet
Bring Me a Letter from My Old Home Town	Billy Jones
Don't Let Us Sing Any More About War	Sir Harry Lauder
Down The Lane And Home Again	Samuel Ash
Here We Are, Here We Are Again	F Wheeler
If I'm not at the roll-call, kiss mother "good-bye" for me	Harvey Wilson [i.e. Harvey Hindermeyer].
I've Got My Captain Working For Me Now	Al Jolson
Jim, Jim, I Always Knew That You'd Win	Athur Fields
La butte rouge, 1919	Montéhus
Mother, Here's Your Boy	Vernon Dalhart
Peace and Plenty Rag	James Scott
The Rose Of No Mans Land	Moonlight Trio
Tell That To The Marines	Billy Murray
Till We Meet Again	Charles Hart & Lewis James
While You're Away (Pack Up Your Cares in a Bundle of Joy)	Peerless Quartet
The Worst Is Yet To Come	Sir Harry Lauder

Ikke færdigregistreret:

Aba Daba Honeymoon	Arthur Collins & Byron G. Harlan
All Of No Man's Land Is Ours	Jim Europe's 369th Infantry Hell Fighter Band
America Needs You Like a Mother. Would You Turn Your Mother Down?	
America Prepare	
And He'd Say "OO-La-La-Wee-Wee"	
The Angel God Sent From Heaven	
Angels of the Cross of Red	
Answer Mr. Wilson's Call	
At The Dixie Military Ball	
Battle in the Sky	
Battle That Wasn't	Jolly Jesters
The Beast of Berlin (We're Going To Get Him)	
Belgium Dry Your Tears	
The Boys From Yankee Land	
Boys in Khaki, Boys in Blue	F. Wheeler
The Boys Who Won't Come Home	Charles Hart
Bring Back a Belgian Baby to Me	
Bring Back the Kiss That I Gave	
Buy a Bond, Buy a Bond For Liberty	
Buy a Red Cross Rosie	
The Call of the U.S.A.	
The Call to Arms	
Christ In Flanders	Lambert Murphy
Cheer Up, Mother	
Clap Your Hands My Baby (For Your Daddy's Coming Home)	
Colonel Bogey March	Henri Miro
Do Something	Arthur Fields
Dress Up Your Dollars in Khaki (And Help Win Democracy's Fight)	
Each Stitch Is a Thought of You Dear	
Every Boys a Hero in this War Now	
Follow Me To Germany (And Victory)	
For "God," America & You	
For the Sake of Humanity	
France, We Have Not Forgotten You	
Freedom For All Forever	
Frenchy Come to Yankee Land	
The Further It Is From Tipperary	Peerless Quartet
General Pershing Song	
Go Lad and May God Bless You	
God Be With My Wandering Boy-To-Night	
God Bring You Safely to Our Arms Again	
Good-Bye Comrades	

Good-Bye, Little Girl, Good-Bye	
Good-Bye My Soldier Boy	
Have A Little Regiment Of Your Own	James F. Harrison
Have You Heard of My Boy Jack?	Louise Kirkby-Lunn
He Died on the Fighting Line	
Home Again, Boys, Home Again, Back Across the Sea	
I'd Be Proud To Be the Mother of a Soldier	
I Didn't Raise My Boy To Be A Coward	Ted Yorke
I Didn't Raise My Boy To Be a Slacker	
If They Feel Like a War Let Them Keep It Over There	
I'm Going To Raise My Boy To Be a Soldier and a Credit to the U.S.A.	Billy Murray
I'm Sure I Wasn't Raised To Be a Soldier (But I'll Fight for Dear Old Red, White and Blue)	
I Dreamt My Daddy Came Home	
If You Want To Find The Sergeant Major, 1929	Tuli Kupferberg
If You Were The Only Girl In The World	Roosters Concert Party
I'll Wed the Girl I Left Behind	Arthur Fields
I'm Going to Be a Soldier and Fight for the U.S.A.	
I'm Going to Pin a Medal on the Girl I Left Behind	
It's A Long Way to Berlin But We'll Get There	Arthur Fields
It's A Long Long Way to the USA ...	Sterling Trio
Khaki Bill	
The Khaki Boys of U.S.A.	
The Laddies Who Fought and Won	Billy Murray
Lloyd George's Beer	
Long Boy	Steve Porter & Ada Jones
Lorraine My Beautiful Alsace Lorraine	Byron G. Harlan
Oh Frenchy	Arthur Fields
Roses Of Picardy	
Send Me Away With A Smile	Arthur Fields
So Long Mother	Columbia Quartet
The Bravest Heart of All	
While They Were Dancing Around	
The Girl Who Wears a Red Cross on Her Sleeve	Charles Hart
The Little Grey Mother Who Waits All Alone	William Barnes
There's a Green Hill Out in Flanders	
There's A Vacant Chair In Every Home Tonight	Peerless Quartet
They Didn't Believe Me	Alan Turner
They'll Be So Proud in Dixie Of Their Old Black Joe	Shannon Four
Throw No Stones in the Well That Gives You Water	Gladys Rice & Walter Van Brunt
What A Wonderful Message From Home	
What Are You Going to Do to Help the Boys	Henry Burr
When the Guns Are Rolling Yonder	
When Uncle Sammy Leads The Band	Arthur Fields & Peerless Quartet
When You Come Back	
When You Come Back and You Will Come Back	Peerless Quartet

Where Do We Go From Here	Raymond Dixon
Your Lips Are No Mans Land But Mine	
Yankee Doodle Boy	Billy Murray

Udvalgt Peerles Quartet Diskografi

A Day With The Soldiers	1913
A Rainbow From The U.S.A.	1918
Alamo Rag	1911
America, Here's My Boy	1917
Arrah Go On, I'm Going Back To Oregon	1916
At The Devil's Ball	1913
Au Revoir But Not Good-Bye, Soldier Boy	1918
Call To Arms	1909
Don't Forget The Salvation Army (My Doughnut Girl)	1919
Don't Take My Darling Boy Away	1915
For Your Boy And My Boy	1918
For Your Country And My Country	1917
Goodbye France	1919
Goodbye, Summer, So Long, Fall, Hello, Wintertime	1913
Good Morning, Mr. Zip-Zip-Zip!	1918
He's Had No Lovin' For A Long, Long Time	1919
Hits Of Days Gone By (Parts 1 & 2)	1920
Homeward Bound	1918
I Didn't Raise My Boy To Be A Soldier	1915
I Don't Know Where I'm Going But I'm On My Way	1917
I Hate To Lose You	1918
I May Stay Away A Little Longer	1918
I Think I'll Wait Until They All Come Home	1918
I Think We've Got Another Washington (And Wilson Is His Name)	1915
I'm Gonna Pin My Medal On The Girl I Left Behind	1918
I'm On My Way To Dublin Bay	1915
I'm Proud To Be The Mother Of A Boy Like You	1915
Is There Still Room For Me 'Neath The Old Apple Tree	1916
Just A Letter For A Boy Over There, From A Gray-haired Mother Over Here	1917
Just Like Washington Crossed The Delaware, General Pershing Will Cross The Rhine	1918
Keep The Trench Fires Going For The Boys Out There	1918
Let Me Linger Longer In Your Arms	1926
Liberty Bell (It's Time To Ring Again)	1918
Merrily We'll Roll Along	1918
My Dream Of The Big Parade	1926
Pick Me Up And Lay Me Me Down In Dear Old Dixieland (Coon	1922

Song)	
Ragtime Dream	1914
Say A Prayer For The Boys Out There	1917
Schmaltz's German Band	1915
So Long, Mother	1917
Submarine Attack	1918
The Aeroplane Slide (That Aeroplane Glide)	1912
The Battle In The Air (World War I Song & sketch)	1918
The Lights Of My Home Town	1916
The Makin's Of The U.S.A.	1918
The Man Behind The Hammer And The Plow	1917
The Navy Will Bring Them Back	1918
The Red, White And Blue	1914
The Statue Of Liberty Is smiling (on The Hearts Of The World To-day)	1918
The son Of God Goes Forth To War	1911
The Submarine Attack Somewhere At Sea (World War I Song & sketch)	1918
Tell That To The Marines	1918
There's A Quaker Down In Quaker Town	1916
We'll Do Our share (while You're Over There)	1918
We Don't Want The Bacon, What We Want Is A Piece Of The Rhine	1919
We'll Do Our Share, While You're Over There	1918
We're Going Over	1917
What kind Of An American Are You?	1917
When I send You A Picture Of Berlin (You'll Know It's Over 'Over There,' I'm Coming Home)	1918
When The Roll Is Called Up Yonder	1926
When Uncle Sammy Leads The Band	1917
While You're Away (Pack Up Your Cares In A Bundle Of Joy)	1919
Who'll Take The Place Of Mary	1920
You'll Be There	1915
Young America, We're strong For You	1916

Første verdenskrig retrospektivt

1920	
I Ain't Gonna Study War No More	Fisk University Jubilee Singers
I'd Love To fall Asleep and Wake Up in My Mammy's Arms	Peerless Quartet
In Flander's Fields The Poppies Grow	John McCrae
Down the Trail to Home Sweet Home	Charles Hart, Lewis James
Stony Broke In No Man's Land	Frank Miller
1921	

Hinky Dinky Parlay Voo?	Jack Ryan
	1923
It was not so to be	Lambert Murphy
Yes We Have No Bananas	Athur Fields
	1926
My Dream of the Big Parade	Peerless Quartet & Billy Murray
	1927
The Soldier's Sweetheart	Jimmie Rodgers
	1928
Put It There (Shag Nasty)	McKinney's Cotton Pickers
	1930
Daisy Bell, 1892	Gerald Adams
Harry Lauder Medley	Harry Lauder, Orchestra
	1958
When This Ruddy War Is Over	Ewan MacColl & Peggy Seeger
	1976
And The Band Played Waltzing Matilda, 1971	Eric Bogle ; June Tabor
No Man's Land (The Green Fields Of France / Willie McBride)	Eric Bogle
	1982
All Quiet on the Western Front	Elton John
	1991
1916	Motörhead
	1999
1917	Linda Ronstadt

Chapter 2: The inter-war years, 1919-1938

The sales of vinyl records in the United States grew significantly during the World War and during the first decade after the war. In the mid-twenties exceeded sales of records the number of sold music prints. The ailing music publishers bought the film industry which sat heavy on the rights to the songs. As the economic crisis grows from late twenties the sale of radios increase because they were cheaper than phonographs and records.

In the U.S., what happens in peculiar after the war, is that political issues largely disappear from the entertainment music.

The First World War left especially Africa, the Middle East and Eastern Europe in a geopolitical chaos with bleeding borders.

Based on the experience of the First World War is established the War Resister's International in the early twenties and the Danish branch, Aldrig mere Krig, is founded in 1926.

Within international politics the League of Nations is established in 1920.

From the basis in the German agriculture starts a global economic crisis in 1928. In the U.S., the Negroes were free, but not much more recount the singer Sippie Wallace, accompanied by Perry Bradford's Jazz Phools.

The next dirge was written and composed in 1865 related to the closure of the American Civil War. It was also recorded at the beginning of the Korean War, at the beginning of the Vietnam War and shortly after the Iraq war started. The first recording is from 1928, witth pastor, banjo player and folk singer Buell H. Kazee (1900-1976). The second issue is with the New Zealand Country & Western band the Tumbleweeds and the third edition from 1964 is with Mother Maybelle Carter.

Kapitel 2: Mellemkrigsårene, 1919-1938

Salget ag grammofonplader i USA voksede markant under verdenskrigen og i løbet af de første ti år efter krigen. I midten af tyverne overstiger salget af grammofonplader antallet af solgte nodetryk. De kriseramte musikforlag opkøbes af filmindustrien som sætter sig tungt på rettighederne til sangene. I takt med den økonomiske krise vokser fra slutningen af tyverne stiger salget af radioapparater, fordi de var billigere end grammofoner og grammofonplader. De relevante danske sange er registreret i Skjalden sang fredssangen... Se også: Kulturradikalismens musik. / Fjeldsøe, Michael. Museum Tusculanums Forlag, 2013.

I USA sker der det besynderlige efter verdenskrigen, at politiske emner stort set forsvinder fra underholdningsmusikken.

Første verdenskrig efterlader specielt Afrika, Mellemøsten og Østeuropa i et geopolitisk kaos med blødende grænser.

Inden for international politik etableres Folkeforbundet i 1920. Med afsæt i erfaringerne fra første verdenskrig etableres Krigsmodstandernes Internationale i begyndelsen af tyverne og den danske afdeling, Aldrig mere Krig, grundlægges i 1926.

Med udgangspunkt i det tyske landbrug starter en verdensomspændende økonomisk krise i 1928. I USA var negerne frie, men så heller ikke meget mere beretter sangerinden Sippie Wallace akkompagneret af Perry Bradfords Jazz Phools.[141]

Den næste klagesang blev skrevet og komponeret i 1865 i forbindelse med afslutningen af den amerikanske borgerkrig. Den blev også indspillet i starten af Koreakrigen, i begyndelsen af Vietnamkrigen samt kort tid efter Irakkrigens start. Den første indspilning er fra 1928 med præsten banjospilleren og folkesangeren Buell H. Kazee (1900-1976). Anden udgaven er med det New Zealandske Country & Western band the Tumbleweeds og tredjeudgaven fra 1964 er med Mother Maybelle Carter.

141 Okeh 8232-B, 1925.

Faded Coat of Blue

My brave lad he sleeps in his faded coat of blue
In a lonely grave unknown lies the heart that beat so true
He sank faint and hungry among the famish'd brave
And they laid him sad and lonely within a nameless grave

No more the bugle calls the weary one
Rest, noble spirit, in thy grave unknown
I'll find you, and know you among the good and true
When a robe of white is giv'en for the faded coat of blue

He cried, give me water and just a little crumb
And my mother she will bless you through all the years to come
Oh, tell my sweet sister, so gentle, good, and true
That I'll meet her up in heav'n in my faded coat of blue

He said, my dear comrades, you cannot take me home
But you'll mark my grave for mother, she'll find me if she comes
I fear she'll not know me, among the good, and true
When I meet her up in heaven in my faded coat of blue

No dear one was nigh him to close his sweet blue eyes
And no gentle one was by him to give him sweet replies
No stone marks the sod o'er my lad, so brave and true
In his lonely grave he sleeps in his faded coat of blue

Long, long years have vanished, and though he comes no more
Yet my heart will startling beat with each footfall at my door
I gaze o'er the hill where he waved a last adieu
But no gallant lad I see, in his faded coat of blue

Den falmede blå frakke

Min modige dreng, han sover i sin falmede blå frakke
I en ensom ukendt grav ligger det levende liv
Han sank svag og sulten blandt de udhungrede modige
Og de lagde ham trist og ensom i en navnløs grav

Slut med signalhorn kalder den trætte ene
Hvil, ædle ånd, i din ukendte grav
Jeg finder dig, og ved du er blandt de gode og sande
Når en robe af hvidt er givet for den falmede blå frakke

Han græd, giv mig vand og lidt krummer
Og min mor hun vil velsigne dig i alle de kommende år
Åh, fortæl min søde søster, så blid, god og sand
At jeg vil møde hende oppe i himlen i min falmede blå frakke

Han sagde, mine kære kammerater, i kan ikke tage mig hjem
Men vil i markere min grav for mor, vil hun finde mig, hvis hun kommer
Jeg frygter, hun vil ikke kende mig, blandt de gode og sande
Når jeg møder hende op i himlen i min falmede blå frakke

Ingen kære var nær ham til at lukke hans søde blå øjne
Og ingen eneste blide var ved ham for at give ham søde svar
Ingen sten markerer græstørv over min dreng, så modig og sand
I sin ensomme grav sover han i sin falmede blå frakke

Lange, lange år er forsvundet, og selv om han ikke kommer mere
Alligevel slår mit hjerte overraskende slag med hver fodtrin ved min dør
Jeg stirrer over bakken, hvor han vinkede et sidste farvel
Men ingen galant dreng ser jeg i sin falmede blå frakke

Section Hand Blues

If my captain ask for me
Tell him Abe Lincoln done set us free.
Ain't no hammer on this road
Gonna kill poor me.

This ole hammer killed John Henry,
But this hammer ain't gonna kill me.

I am heading for the shack,
With my shovel on my back.
Although money's what I lack,
I'm goin' home.

Håndarbejdets blues

Hvis min kaptajn spørger efter mig
Sig til ham, Abe Lincoln har sat os fri.
Ingen hammer på denne vej
Skal dræbe stakkels mig.

Denne gamle hammer dræbte John Henry,
Men denne hammer slår ikke mig ihjel.

Jeg er på vej til hytten,
Med min skovl på min ryg.
Selvom penge er, hvad jeg mangler,
Tager jeg hjem.

Poor Man's Blues

Mister rich man, rich man, open up your heart and mind,
Mister rich man, rich man, open up your heart and mind,
Give the poor man a chance, help stop these hard, hard times.

While you livin' in your mansion, you don't know what hard time means,
While you livin' in your mansion, you don't know what hard time means,
Poor workin' man's wife is starvin', your wife is livin' like a queen!

Please listen to my pleading, 'cause I can't stand these hard times long,
Oh listen to my pleading, 'cause I can't stand these hard times long,
They'll make an honest man do things that you know is wrong.

Poor man fought all the battles, poor man would fight again today,
Poor man fought all the battles, poor man would fight again today,
He would do anything you ask him in the name of the U S A.

Now the war is over, poor man must live the same as you,
Now the war is over, poor man must live the same as you,
If it wasn't for the poor man, mister rich man, what would you do?

Fattig mands blues

Hr. rig mand, rig mand, åbn dit hjerte og sind,
Hr. rig mand, rig mand, åbn dit hjerte og sind,
Giv den fattige mand en chance, hjælp med at stoppe disse hårde, hårde tider.

Mens du bor i dit palæ, ved du ikke, hvad hårde tider betyder,
Mens du bor i dit palæ, ved du ikke, hvad hårde tider betyder,
Fattig arbejdsmands kone er sulten, din kone lever som en dronning!

Lyt til min bøn, for jeg kan ikke holde ud disse lange hårde tider,
Lyt til min bøn, for jeg kan ikke holde ud disse lange hårde tider,
De vil få en ærlig mand til at gøre ting, som du ved er forkert.

Fattig mand kæmpede alle kampe, fattig mand ville kæmpe igen i dag,
Fattig mand kæmpede alle kampe, fattig mand ville kæmpe igen i dag,
Han ville gøre alt du beder ham i USAs navn.

Nu er krigen slut, skal fattig mand leve lige som som du,
Nu er krigen slut, skal fattig mand leve lige som som du,
Hvis det ikke var for den fattige mand, mister rige mand, hvad ville du så gøre?

Brother, Can You Spare a Dime

They used to tell me I was building a dream, and so I followed the mob,
When there was earth to plow, or guns to bear, I was always there right on the job.
They used to tell me I was building a dream, with peace and glory ahead,
Why should I be standing in line, just waiting for bread?

Once I built a railroad, I made it run, made it race against time.
Once I built a railroad; now it's done. Brother, can you spare a dime?
Once I built a tower, up to the sun, brick, and rivet, and lime;
Once I built a tower, now it's done. Brother, can you spare a dime?

Once in khaki suits, gee we looked swell,
Full of that Yankee Doodly Dum,[142]
Half a million boots went slogging through Hell,
And I was the kid with the drum!

Say, don't you remember, they called me Al; it was Al all the time.
Say, don't you remember, I'm your pal? Buddy, can you spare a dime?

Bror, kan du undvære en skilling

De plejede at fortælle mig, jeg var ved at bygge en drøm, og så fulgte jeg pøblen,
Når der var jord at pløje, eller våben at bære, var jeg der altid lige på jobbet.
De plejede at fortælle mig, jeg var ved at bygge en drøm, med fred og herlighed forude,
Hvorfor skal jeg stå i kø, bare vente på brød?

Engang byggede jeg en jernbane, fik den til at køre, i kapløb mod tiden.
Engang byggede jeg en jernbane, nu det er gjort. Bror, kan du undvære en skilling?
Engang byggede jeg et tårn op mod solen, mursten, nitte og kalk;
Engang byggede jeg et tårn, nu er det er gjort. Bror, kan du undvære en skilling?

Én gang i khaki dragter, jamen vi så godt ud,
Fuld af denne skøre Yankee Doodle melodi,

En halv million støvler gik trætte gennem helvede,
Og jeg var knægten med trommen!

142The Bonus Army was the popular name of an assemblage of some 43,000 marchers—17,000 World War I veterans, their families, and affiliated groups—who gathered in Washington, D.C., in the spring and summer of 1932 to demand cash-payment redemption of their service certificates. Its organizers called it the Bonus Expeditionary Force to echo the name of World War I's American Expeditionary Force, while the media called it the Bonus March. It was led by Walter W. Waters, a former Army sergeant. WIKI.

Sig, du ikke kan huske, de kaldte mig Al, det var Al hele tiden.
Sig, du ikke kan huske, jeg er din ven? Kammerat, kan du undvære en skilling?

From the movie Palm Springs 1936 there is a popular show about the person who would not be hero. The word play in the lines I hear a call to arms, But sentimental arm can not be directly translated into Danish.

Fra filmen Palm Springs fra 1936 er der en populær vise om personen som ikke ville være helt. Ordspillet i linjerne I hear a call to arms, But sentimental arms, kan ikke direkte oversættes til dansk.

I Don't Want To Make History (I Just Want To Make Love)

Columbus took a chance
And I would take a chance
As long as there's a moon up above
But I don't want to make history
I just want to make love

Napoleon took a chance
But when I think of France
It's Josephine that I'm thinking of
Cause I don't want to make history
I just want to make love
We all can't be heroes
We all can't be great
Right now I'll settle for a love affair,
And the dickens with affairs of state

I hear a call to arms
But sentimental arms
My banner is the moon up above
For I don't want to make history
I just want to make love

Jeg ønsker ikke at skabe historie (jeg vil bare elske)

Columbus tog en chance
Og jeg ville tage en chance
Så længe der er en måne op over
For jeg ønsker ikke at skabe historie
Jeg vil bare elske.

Napoleon tog en chance
Men når jeg tænker på Frankrig
Er det Josephine, som jeg tænker på
For jeg ønsker ikke at skabe historie
Jeg vil bare elske.

Vi alle kan ikke være helte
Vi alle kan ikke være store
Lige nu vil jeg nøjes med en kærlighedsaffære,
Og give pokker om statsanliggender

Jeg hører en opfordring om bevæbning
Men sentimentale arme
Mit banner er månen op over
For jeg ønsker ikke at skabe historie
Jeg vil bare elske.

In the late thirties there was, after all, a breeding ground for some optimism and joy.

I slutningen af trediverne var der trods alt grobund for en vis optimisme og glæde.

Peace, Brother!

Peace brother, ain't you glad you're young and able?
Peace brother, chicken's on the table.
Peace brother, trouble's just another fable,
So they say!

Peace brother, ain't you glad you're through with hoein'?
Peace brother, cabin light's a-glowin'.
Peace brother, lover's waitin' and you're goin'
Right that way!

Don't you get enough to eat?
Don't need shoes for your big feet!
Got a smile from ear to ear,
Don't let it disappear,
You can't be beat!

Peace brother, all your sins can be forgiven,
Peace brother, ain't you glad you're livin'?
Peace brother, up to heaven you'll be driven
On that judgment day!

Fred, bror

Fred, bror, er du ikke glad for, du er ung og godt i stand?
Fred , bror, kyllingen er på bordet.
Fred, bror, besvær er bare en anden fabel
Så siger de!

Fred, bror, er du ikke glad for, at du er færdig med hakningen?
Fred, bror, hyttens lys gløder
Fred, bror, elskeren venter, og du kommer
Lige derhen!

Får du ikke nok at spise?
Behøver ikke sko til dine store fødder!
Fik et smil fra øre til øre,
Lad det ikke forsvinde,
Du kan ikke overvindes!

Fred, bror, alle dine synder kan blive tilgivet
Fred, bror, er du ikke glad for, du lever?
Fred, bror, op til himlen vil du blive kørt,
På den dommedag!

Be it remarked in passing that there was already in 1911 in the Danish Island of Læsø composed a dance tune entitled The Striking General. The tune is composed by the most diligent DTS Bjerregaard, who calls it "A Striking General Schottisch" and or Rheinlander. Recordings includes the folks musicians Haugaard & Høirup on Om sommeren Go 'GO 0203 2003. Haugaard & Høirup writes in the notes to the dance tune that they have no idea what this delicate little tune refers to. I have not been able to find information about a single striking general, so maybe the title refers to the then current critical defense policy debate and Jeppe Aakjærs simultaneous poem Militarism.

The General's Fast Asleep

You won't see any big parade
There won't be any bugle playing
Sad to say, no war today, 'cause the General's fast asleep

Soldiers broiled in a mighty row
They've been told they're to fight the foe
Sad to say, no war today, 'cause the General's fast asleep

The colonel's mad and the major's blue
The captain's sad and the sergeant too
Guess this war will a-have to keep
It's enough to make an army weep

Look oh look at the curly head
Time to take him away to bed
Sad to say, no war today, 'cause the General's fast asleep

It seems an awful shame
That his victory won't go down to fame
Sandman's here to dim the light[143]
Little general, good night

I parentes bemærket blev der allerede i 1911 på Læsø komponeret en dansemelodi med titlen Den strejkende general..Melodien er komponeret af den yderst flittige D.T.S. Bjerregaard, som kalder den "En Strejkende General Schottisch" og eller en rheinlænder. Den er bl.a. indspillet af folkemusikerne Haugaard & Høirup på Om sommeren Go' GO 0203 2003. Haugaard & Høirup skriver i noterne til dansemelodien, at de ikke har nogen anelse om, hvad denne fine lille melodi refererer til. Jeg har ikke

143The Sandman is a mythical character in central and northern European folklore who brings good dreams by sprinkling magical sand onto the eyes of children while they sleep at night
/ Ole Lukøje eller Jon Blund er en eventyrfigur fra nordisk og tysk folkedigtning. Ole Lukøje har til opgave at få børn til at sove. Figuren fremstilles som en lille mand eller nisse, der drysser sand i børns øjne for at få dem til at lukke øjene og drømme sødt. WIKI.

kunnet finde oplysninger om en eneste strejkende general, så måske referes der til den dengang aktuelle kritiske forsvarspolitiske debat og til Jeppe Aakjærs samtidige digt Militarismen.

Generalens sover trygt og godt

Du vil ikke se nogen store parade
Der vil ikke spille nogen signalhorn
Beklager venner, ingen krig i dag, fordi generalens sover trygt og godt

Soldater sveder i en mægtig række
De har fået at vide, at de er til for at bekæmpe fjenden
Beklager venner, ingen krig i dag, fordi generalens sover trygt og godt

Obersten er gal og majoren er nedtrykt
Kaptajnen er trist og det er sergenten også
Gætter på, at denne krig, må vente
Det er nok til at få en hær i gråd

Germany

Germany was economically in ruins after the lost World War One. The wartime military censorship is abolished and the Republic is introduced. The Northern part of South Jutland becomes after a referendum Danish again in 1920. The relevant German and record releases recorded in Skjalden sang fredssangen, Tysktime 1 The German Nazis seized power in 1933. It is the autumn of 1928, we are heading to the opera in Berlin, to a modernized version of the Beggar's Opera[144], The Threepenny Opera. A socialist society satire whose focal point is the cooperation between the capitalists and the criminals.

144John Gay & John Pepusch: The Beggar's Opera. / : Accademia Monteverdiana with Denis Stevens. Musical Heritage Society MHS 4011/12, 1979.

Kanonen Song / Cannon Song / Chant des Canons

John war darunter und Jim war dabei
Und George ist Sergeant geworden.
Doch die Armee, sie fragt keinen. Wer er sei
Und marschierte hinauf nach dem Norden

Soldaten wohnen auf den Kanonen von Cap bis Couch Behar[145].
Wenn es mal regnete und es begegnete
Ihnen 'ne neue Rasse, 'ne braune oder blasse,
Dann machen sie vielleicht daraus ihr Beefsteak Tartar.

Johnny war der Whisky zu warm
Und Jimmy hatte nie genug Decken.
Aber Georgie nam beide beim Arm
Und sagte „Die Armee kann mich verrecken".

Soldaten wohnen auf den Kanonen von Cap bis Couch Behar.
Wenn es mal regnete und es begegnete
Ihnen 'ne neue Rasse, 'ne braune oder blasse,
Dann machen sie vielleicht daraus ihr Beefsteak Tartar.

John ist gestorben und Jimmy ist tot
Und George ist vermisst und verdorben.
Aber Blut ist immer noch rot,
Für die Armee wird jetzt wieder geworben!

Soldaten wohnen auf den Kanonen von Cap bis Couch Behar.
Wenn es mal regnete und es begegnete
Ihnen 'ne neue Rasse, 'ne braune oder blasse,
Dann machen sie vielleicht daraus ihr Beefsteak Tartar[146].

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145 Cooch Behar var en af de fyrstelige stater i Bengalen-provinsen i britisk Indien i hvad der nu er delstaten Vestbengalen.
/ Cooch Behar war einer der Fürstenstaaten der Provinz Bengalen von Britisch-Indien im heutigen Bundesstaat Westbengalen.

146 Members of the State Opera Orchestra, Berlin Conductor Otto Klemperer / Mitglieder der Staatskapelle Berlin: Kleine Dreigroschenmusik Für Blasorchester (Weill): Nr. 5a Tango-Ballade / Nr. 6 Kanonen-Song / Cannon Song No. 6 / Chant des Canons Polydor 24173-B - Polyfar R IV [2]

The Cannons Song

Johnny and Jimmy were both on the scene
And George had his promotion order
For the Army doesn't ask what a man has been:
They were all marching north to the border.
The Army's story1
Is guns and glory
From the Cape to Cutch Behar.
When they are at a loss
And chance to come across
New and unruly races
With brown or yellow faces
They chop them into little bits of beefsteak tartare!

Warm whiskey went to Johnny's head
And Jimmy was cold every night,
But George took them both by the arm and said:
The Army lasts forever, and might is right.
The Army's story
Is guns and glory
From the Cape to Cutch Behar.
When they are at a loss
And chance to come across
New and unruly races
With brown or yellow faces
They chop them into little bits of beefsteak tartare!

Now Jim is missing and George is dead
And whiskey has sent Johnny barmy
But blood is blood and still runs red--
They're recruiting again for the army!!
[they all sit there, marching with their feet]2
The Army's story
Is guns and glory
From the Cape to Cutch Behar.
When they are at a loss
And chance to come across
New and unruly races
With brown or yellow faces
They chop them into little bits of beefsteak tartare!

In the Threepenny Opera there is still a relevant song. There are at least two German songs from the interwar period titled Kriegslied / War Song. In addition to the one in

the Threepenny Opera that apparently have not been put in music, it is Erich Mühsam's song by the same name from 1921.

War Song, 1928

And they went into the war
And they must have cartridges
And there came all kinds of nice people
Who gave them the cartridges.
"Without ammunition, no war."
"That you shall have, my son!
You go for us into the battlefield
We make for you ammunition. "

And they made a bunch of ammunition
And then they lacked even a war
And there came all kinds of nice people
The made sure that he got.
"On, on, my son, into the field!
The Fatherland is in danger!
Up, up for mothers and sisters
For throne and altar!"

Tyskland

Tyskland lå økonomisk i ruiner efter den tabte første verdenskrig. Krigstidens militærcensur ophæves og republikken indføres. Det nordlige Sønderjylland bliver efter en folkeafstemning dansk igen i 1920. De relevante tyske sange og pladeudgivelser i denne periode er registreret i Skjalden sang fredssangen i kapitlet Tysktime 1. De tysk nazister erobrede magten i 1933. Det er efteråret 1928 og vi er på vej til operaen i Berlin til en moderniseret udgave af Tiggeroperaen fra 1728, Laser og Pjalter[147]. En socialistisk samfundssatire, hvis omdrejningspunkt er samarbejdet mellem kapitalister og kriminelle.

Det er en regel at de store
slås og kriges for en tid,
Men så enes om at plyndre
fattigmand til sidste hvid

Husk på, at teaterstykket foregår i London. Derfor de engelske soldaternavne.

Kanonsangen

Oversætter: Sven Møller Kristensen.

John var i trøjen og Jim ligeså
og Georgie som fik en medalje.
Ingen gør forskel på store og små,
når en hær drager ud til batalje.
Soldater troner
højt på kanoner
fra Cap til Couch Behar,
i dynd og plørevejr
mod kulørte folkefærd,
sorte såvel som gule,
man banker dem først en smule
og laver dem så til plukkefinker[148] og bøf tartar.

John ku li whisky og så løb han varm,
men Jim og andre frøs som hunde.
Georgie tog hver især under arm

147Den er *ikke* medtaget i romanen Kun i velstand har man det rart. Steen Hasselbalchs forlag, 1935.
Danske udgaver af Skillingsoperaen:
Skillingsoperaen. / : Bertolt Brecht, Tage Hind, Sven Møller Kristensen, Ivan Malinovski. Gyldendal 1963.
Bertold Brecht, Kurt Weill, Peter Eszterhás, Folketeatret, Radio-teatret,
Danmarks Radio. Hørespilarkivet, 1972.
Skuespillerskolen i Århus.; Århus Teaters prøvesal 1985.
148Læs: Finker.

og så: en hær går aldrig til grunde.
Soldater troner
højt på kanoner
fra Cap til Couch Behar,
i dynd og plørevejr
mod kulørte folkefærd,
sorte såvel som gule,
man banker dem først en smule
og laver dem så til plukkefinker og bøf tartar.

Johnny er død nu, og Jimmy blev væk,
og Georgie han blev slået fordærvet,
men blodet er rødt og ungdommen kæk,
soldater kan man altid få hvervet.
Soldater troner
højt på kanoner
fra Cap til Couch Behar,
i dynd og plørevejr
mod kulørte folkefærd,
sorte såvel som gule,
man banker dem først en smule
og laver dem så til plukkefinker og bøf tartar.

I Laser og pjalter er der endnu en relevant sang. Der findes mindst to tyske sange fra mellemkrigsårene med titlen Kriegslied. Ud over den fra Laser og pjalter, der tilsyneladende ikke er sat i musik[149], er det Erich Mühsams sang med samme navn fra 1921

Kriegslied

Und sie zogen hinein in den Krieg
Und sie mußten Patronen haben
Und es fanden sich allerhand nette Leute
Die ihnen Patronen gaben.
»Ohne Munition kein Krieg.«
»Die sollst du haben, mein Sohn!
Ihr zieht für uns ins Feld
Wir machen für euch Munition.«

Und sie machten einen Haufen Munition
Und dann fehlte ihnen noch ein Krieg
Und es fanden sich allerhand nette Leute
Die sorgten dafür, daß er stieg.
»Auf, auf, mein Sohn, ins Feld!
Das Vaterland ist in Gefahr!
Auf, auf für Mütter und Schwestern
Für Thron und für Altar!«

Krigssang

Oversætter Otto Gelsted

Så drog de af sted i krig,
og de måtte ha' ammunition,
og straks var der nok af pæne folk,
der sørged for hver patron.
»Uden kugler og krudt ingen krig!«
»Det skal du få, min søn!
I drager i felten for os,
vi skaffer jer kugler og krudt.«

De laved et bjerg ammunition,

149Die Songs aus der Dreigroschenoper. / Kurt Weill; Bertolt Brecht; John Gay. - Wien : Universal Edition No.13832, 1931?

så mangled der bare en krig,
og straks var der nok af pæne folk,
der rejste et vældigt skrig:
»Drag ud i felten, min søn,
for nu står verden i brand!
Op, op for mødre og søstre,
for trone og fædreland«

Kriegslied, 1921

Sengen, brennen, schießen, stechen,
Schädel spalten, Rippen brechen,
spionieren, requirieren,
patrouillieren, exerzieren,
fluchen, bluten, hungern, frieren ...
So lebt der edle Kriegerstand,
die Flinte in der linken Hand,
das Messer in der rechten Hand -
mit Gott, mit Gott, mit Gott,
mit Gott für König und Vaterland.

Aus dem Bett von Lehm und Jauche
zur Attacke auf dem Bauche!
Trommelfeuer - Handgranaten -
Wunden - Leichen - Heldentaten -
bravo, tapfere Soldaten!
So lebt der edle Kriegerstand,
das Eisenkreuz am Preußenband,
die Tapferkeit am Bayernband,
mit Gott, mit Gott, mit Gott,
mit Gott für König und Vaterland.

Stillgestanden! Hoch die Beine!
Augen gradeaus, ihr Schweine!
Visitiert und schlecht befunden.
Keinen Urlaub. Angebunden.
Strafdienst extra sieben Stunden.
So lebt der edle Kriegerstand.
Jawohl, Herr Oberleutenant!
Und zu Befehl, Herr Leutenant!
Mit Gott, mit Gott, mit Gott,
mit Gott für König und Vaterland.

Vorwärts mit Tabak und Kümmel!
Bajonette. Schlachtgetümmel.

Vorwärts! Sterben oder Siegen!
Deutscher kennt kein Unterliegen.
Knochen splittern, Fetzen fliegen.
So lebt der edle Kriegerstand.
Der Schweiß tropft in den Grabenrand,
das Blut tropft in den Straßenrand,
mit Gott, mit Gott, mit Gott,
mit Gott für König und Vaterland.

Angeschossen - hochgeschmissen -
Bauch und Därme aufgerissen.
Rote Häuser - blauer Äther -
Teufel! Alle heiligen Väter! ...
Mutter! Mutter!! Sanitäter!!!
So stirbt der edle Kriegerstand,
in Stiefel, Maul und Ohren Sand
und auf das Grab drei Schippen Sand -
mit Gott, mit Gott, mit Gott,
mit Gott für König und Vaterland.

War Song 1921

Scorching, burning, shooting, stinging,
Skull cracking, breaking ribs,
Spying, requisition,
Patrolling, exercising,
Cussing, bleeding starving, freezing ...
So lives the noble warrior class,
The gun in his left hand,
The knife in his right hand -
With God, with God, with God,
With God for King and Fatherland.

Krigssang 1921

Svidende af, brændende, skydende, stikkende,
Flækkende kranier, brydende ribben,
Spionerende, rekvirerende,
Patruljerende, eksercerene,
Bandende, blødende, sultende, frysende ...
Således lever den ædle krigerklasse,
Pistolen i sin venstre hånd,
Kniven i sin højre hånd -
Med Gud, med Gud, med Gud,
Med Gud for Konge og Fædreland.

Kennst du das Land, wo die Kanonen blühen? 1928

Kennst du das Land, wo die Kanonen blühn?
Du kennst es nicht? - Du wirst es kennen lernen.
Dort stehen die Prokuristen stolz und kühn
in den Büros, als wären es Kasernen.

Dort wachsen unterm Schlips Gefreitenknöpfe,
und unsichtbare Helme trägt man dort.
Gesichter hat man dort, doch keine Köpfe,
und wer zu Bett geht, pflanzt sich auch schon fort.

Wenn dort ein Vorgesetzter etwas will,
- und es ist sein Beruf, etwas zu wollen -
steht der Verstand erst stramm und zweitens still,
die Augen rechts und mit dem Rückgrat rollen.

Die Kinder kommen dort mit kleinen Sporen
und mit gezog'nem Scheitel auf die Welt.
Dort wird man nicht als Zivilist geboren,
dort wird befördert, wer die Schnauze hält.

Kennst du das Land, es könnte glücklich sein,
es könnte glücklich sein und glücklich machen.
Dort gibt es Äcker, Kohle, Stahl und Stein,
und Fleiß und Kraft, und andre schöne Sachen.

Selbst Geist und Güte gibts dort dann und wann,
und wahres Heldentum - doch nicht bei vielen.
Dort steckt ein Kind in jedem zweiten Mann,
das will mit Bleisoldaten spielen.

Dort reift die Freiheit nicht, dort bleibt sie grün.
Was man auch baut, es werden stets Kasernen.
Kennst du das Land, wo die Kanonen blühn?
Du kennst es nicht? - Du wirst es kennen lernen.

Do you Know the Land Where Bloom the Guns?

Unknown translator

Do you know the land where bloom the guns?
You do not know? You'll know it!
There, the attorney standing proud and bold
in the offices as if they were military barracks.

There are growing under the tie Corporal buttons.
Helmets and invisible to wear there.
Faces have been there, but no heads.
And who goes to bed planted, also continued on!

If a manager wants something there
- And his job is to want something -
the mind is only the second tight and quiet.
The Eyes right! And roll the spine!

The children come there with small spores
and with bills drawn on the world crown.
There are not born as a civilian.
There is transported, who keeps his mouth shut.

Do you know the country? It could be happy.
It could be happy and make happy!
There is arable land, coal, steel and stone
and diligence and strength, and other nice things.

There's even spirit and kindness there and then!
And true heroism. But not many.
There, a child is in every second man
It wants to play with toy soldiers.

Matures there is not freedom. There they will remain green.
What also builds – there are always barracks.
Do you know the land where bloom the guns?
You do not know? You'll know it!

562

Dat Leed van den Häftling Nr. 562

En pacifistisk publicist og redaktør, *Carl von Ossietsky (1889-1938)*, blev nazisternes første storpolitiske nederlag. Også selv om de myrdede ham med tuberkulose efter at han var blevet tildelt Nobels Fredspris. Visen er skrevet af den hollandsk-tyske forfatter Oswald Andrae (1926 - 1997), som skrev på plattysk. Her en smagsprøve fra første vers:

En halv Dusend
un fief Dutzend
un denn noch
twee mal Een.
Kind, mien Kind,
tell dat tosamen,
denn hest de Tahl,
de ik meen.

Her oversat til engelsk som sunget af den skotske folkesanger Dick Gaughan.

Prisoner Nr. 562

Half a thousand, half a hundred
Six times two, pick up your pen
Child, my child, count it up now
That's the number that I mean

It's a number, just a number
One of hundreds, a sign of shame
Each man's jacket had a number
Men had numbers, none had names

Hitler's system took their freedom
Took them prisoner, one by one
For the courage of their convictions
They were tortured, gassed and burned

They took communist, they took pacifist
They took social democrat
Jew and Christian all were prisoner
In the concentration camp

To the camp of Esterwegen[150]

150Lejren Papenburg-Esterwegen nær ved Holland.
Carl von Ossietzky : Fredshelten i Koncentrationslejren. / : Kurt D. Singer.Frem-Forlag. København.

Listen child and understand
They took Carl von Ossietsky
And broke his body – but not his mind

In Berlin upon the 4th. of May
19 hundred and 38
The Gestapo with its treatment
Signed his death certificate

Five-six-two his prison number
Listen, child, I beg you please
Keep in mind, always remember,
He got the Nobel Prize for Peace

In the struggle against injustice
He fought hard and he fought long
Child – remember Ossietsky
Peace won't come by words alone

Fange Nr. 562

En halv tusinde, et halvt hundrede
Seks gange to, hent din pen
Barn, mit barn, tæl det nu op
Det er det nummer, som jeg mener

Det er et tal, bare et nummer
En af hundreder, et tegn på skam
Hver mands jakke havde et nummer
Mænd havde numre, ingen havde navne

Hitlers system tog deres frihed
Tog dem til fange, én efter én
For deres overbevisnings mod
Blev de tortureret, gasset og brændt

De tog kommunister, de tog pacifister
De tog socialdemokrater
Jøder og kristne alle var fanger
I koncentrationslejrene

Til lejren Esterwegen
Lyt barn og forstå

1936. - http://www.fredsakademiet.dk/library/carl/carl8.htm

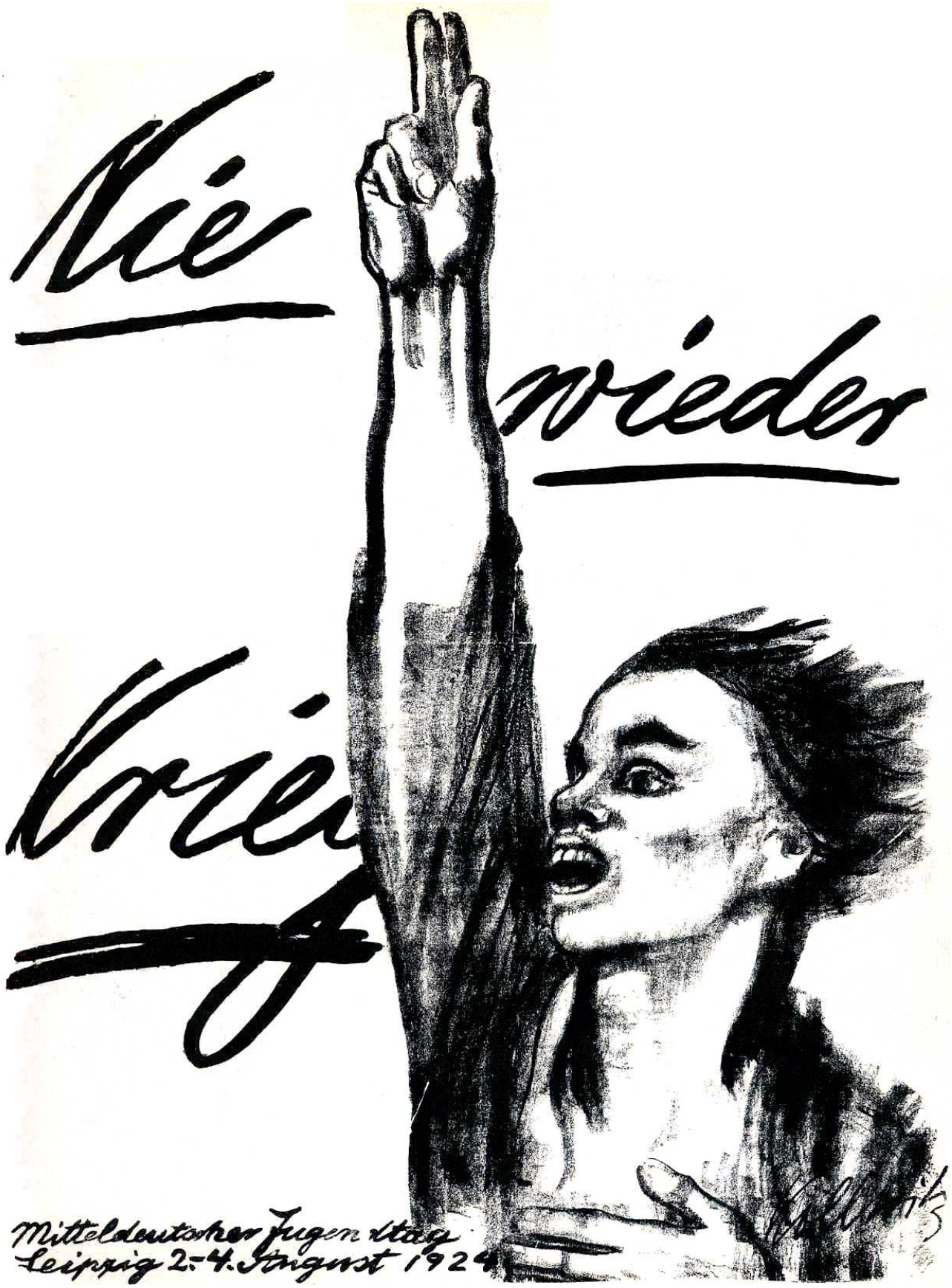
De tog Carl von Ossietzky
Og sønderbrød hans krop - men ikke hans sind

I Berlin, på den 4. maj
19 hundrede og 38
Gestapo, med sin behandling
Underskrev hans dødsattest

Fem-seks-to, hans fængselsnummer
Hør, barn, jeg beder dig venligst
Husk, altid husk,
Han fik Nobels fredspris

I kampen mod uretfærdighed
Kæmpede han hårdt, og han kæmpede længe
Barn - husk Ossietzky
Fred kommer ikke med ord alene

In East Germany was published in a period in the mid-1960s a number of historical record releases of amazing high quality, since East Germany then saw themselves as manager of the anti-Nazi resistance. And herein these releases came some of the music related to the First World War, for example:


Nie
wieder
Krieg
Mitteldeutscher Jugendtag
Leipzig 2.-4. August 1924

Fantasie von Übermorgen

Und als der nächste Krieg begann,
da sagten die Frauen: Nein!
und schlossen Bruder, Sohn und Mann
fest in der Wohnung ein.

Dann zogen sie, in jedem Land,
wohl vor des Hauptmanns Haus
und hielten Stöcke in der Hand
und holten die Kerls heraus.

Sie legten jeden übers Knie,
der diesen Krieg befahl:
die Herren der Bank und Industrie,
den Minister und General.

Da brach so mancher Stock entzwei.
Und manches Großmaul schwieg.
In allen Ländern gab's Geschrei,
und nirgends gab es Krieg.

Die Frauen gingen dann wieder nach Haus,
zum Bruder und Sohn und Mann,
und sagten ihnen, der Krieg sei aus!
Die Männer starrten zum Fenster hinaus
und sahen die Frauen nicht an....

Fantasy on the Day after Tomorrow

Unknown translator

And when the next war started,
The women said: No!
And they locked brother, son and husband
Tight in the apartment.

Then they went, in every country,
To the generals house
And held sticks in the hand
And dragged the guys out.

They laid every one over the knee,
Who ordered this war:
The lords of the banks and industry,
The minister and general.

Many a stick broke in two.
And some bigmouth kept silent.
In all countries happened screamings,
And nowhere happened war.

Then the women went back home,
To brother and son and husband,
And told them, the war was over!
The men stared through the windows
And didn't look at the women...

I Østtyskland udkom der i en periode i midten af 1960erne en række kulturhistoriske pladeudgivelser af forbløffende høj kvalitet, idet man så sig som forvalter af den antinazistiske modstand. Og heri disse udgivelser kom noget af musikken med relation til første verdenskrig, eksempelvis:

Fantasi om i overmorgen

Oversat af Jesper Jensen

Da næste krig brød ud,
da svor kvinder at sige:
Nej! og låste søn og mand og bror inde
hver for sig.

I alle lande drog de hen
med hver sin lange stok
fandt frem til alle magtens mænd
der aldrig ku få nok.

Og alle dem, der ville krig
dem gav de en dragt prygl.
Snart lød fra bank og industri
og generaler hyl.

Og mange stokke gik itu
på mangen herskers ryg.
Der var lidt skrig og skrål endnu
men freden gjorde tryg.

Og så gik kvinderne hjem igen
og sagde, at krigen var slut!
Befriede brødre og sønner og mænd
som alle stirred mod vinduet hen
og følte sig forskudt...

Sometimes military establishments are abolished because of political reasons. The next Danish song comes from 1870 and it has been recorded by Danish Royal Household Hussar Band in 1936.

Nogle gange afskaffes militære etablissementer af politiske årsager[151]. Den næste sang stammer fra 1870 og den er indspillet af Gardehusarregimentets Musikkorps i 1936.

151 Den danske hær i sommeren 1870 / : Helge Klint
Historisk Tidsskrift, Bind 12. række, 5 (1971) 1

Borgervæbningens Ophævelse

Rundtom i Landet er en Sorg saa stor,
Danmark har mistet nu sit Borgerchor!
Dette stolte Regiment
Som fra Arilds Tid omtrent
Omkap med Køerne paa Nørrefælleden har rendt.
Hvor ofte saae
Vi dem ei gaae
Saa raske,
Og traske
Fra Grønningen
Til Fælleden
Med Taske og Flaske.
De gik saa smaat passiarene
Og damped' paa Cigarerne,
Imens de Øie holdt med Drikkevarene!

Og naar i Frederik den Sætes Tid
Han og de Fjendtlige de stormed hid;
Kan De huske da hvor stolt
Borgerne paa Volden holdt,
Og afslog alle Angreb med et Mod der var saa koldt.
Trods al den Røg
De fremad fløi
I Heden,
Og Vreden
Den blussed' op
I hver en Krop
Tillige med Sveden.
De fyred med Kanonerne,
Skjøndt løse var Patronerne,
Og det var meget godt for Borgerkonerne.

Dengang da havde de en Uniform,
Som de skul' bære baade i Regn og Storm;
Det kan hænd's sig den var fjong,
Hvide snevre Pantalon
Sad snøret over Maven saa den ligned en Gongong;
Og Kjole rød
Der sad saa sød
Paa Fatter,
Rabatter
Saa lyseblaa,
Og Skjøder smaa

Paa Hælene ham tjatter.
I Krukken der sad Fjærene
Og nikked til Geværene,
Det Syn! - ja det var form'lig hjerteskjærende!

Ak, Herregud, de Tider er forbi,
Nu var de Alle i et nyt Lib'ri.
Hvilket Syn en Sommerdag,
Saadan ret i Ro og Mag,
At see den kjække Borgervæbning stillet op til Slag.
Mens Linien
Gik ud og ind
Med Bulder
Paa Skulder
Geværet røg,
Saa Heste fløi
Omkring og fik Kuller.
Ja var de først opstablede,
De stod som var de naglede,
Om ogsaa Sveden ned af Panden haglede.

Og naar en Storm der skulde foreta'es,
Saa skul' De bare see, hvor de kun sla'es.
Var end Veien nok saa drøi,
Ei de skaaned' deres Tøi,
Nei, de gik lige paa igennem Ko= og Hestemøg.
Med Skrig og Skraal
Og blanke Staal,
Rabalder
Og Skvalder,
Paa Maa og Faa
De stikker, slaae
Mens Hurra de skralder!
I Spidsen Fanen vinkede
Hvor Bajonetter blinkede,
Og bagved Choret hele Staden hinkede.

Naar saa at Stormen den var lyk'lig endt,
Og Fjenden bort fra Vibenshuus var rendt,
Blev der kommandeert omkring,
Og med høire, venstre Sving
Marschered de tilbage, li'som det var Ingenting.
Med faste Skridt
Det gik i Trit,
Gen'ralen
I Sa'len

Sad paa sin Hest,
Det sølle Best,
Og saa holdt han Talen:
"Jeg takker Bataillonerne,
"Paa Flugt de jog Kujonerne,
"Omkring! - Hold Hvil! - der har vi Sælgekonerne."

Dermed var Krigens Rædselsscener glemt,
Og nu var Alle saa gemytlig stemt,
Rundt omkring i Græsset sad
Mutter med en Kurv med Mad
Og med en Lærke, hvorfor Fatter var saa kisteglad!
Hun rækker ham
En lille Dram,
Han ligger
Og drikker
Imens han seer
Til Køerne,
Der glad' til ham nikker.
Musikken lystigt spillede,
Og Mutter Ægget pillede,
Mens Fatter og de Smaa i Græsset trillede.

Havde saa Fatter faaet Tørsten slukt,
Dandsed en Rundtenom med Mutter smukt
Med Geværet i sin Arm
Og med Mutter ved sin Barm,
Saa stilled han, mens Ungerne holdt fyrgterlig Allarm.
Til fuld Musik
Det hjemad gik
Med Spasen
Og Fjasen,
Man skreg Hurra,
Og stak saa a';
Og endt var saa Stadsen!
Ak! det er nu det Svundene;
Men hvem kan sige Grundene
Hvorfor at Væbningen er gaaet i Hundene?

A Danish commentary on the Civil War in Spain (1936-1939 with text by: Poul Sorensen, Politiken. Melody: the composer and theater director Aage Stentoft (1914-1990). The Ballad was lectured by Oswald Helmut in Ludwig Brandstrup's revue: Morning, Noon and Night, in the Phoenix Theatre and radio broadcasted in February 1937. It was released on Polyphon XS 4326 1937. The brave soldier was published in the magazine the Pacifist, April 1937 p.91. Also the folk musician Fin Alfred recorded the song. The title of the song comes from a national romantic Danish poem by Peter

Faber from the beginning of the Danish-German three-year war (1848-1850).

The Brave Soldier

So, what conditions, what things we read about.
Spain, they are trapped.
Armaments are rising in Moscow, Berlin and Rome,
Oh, we have it very nice at home.
What happens in the Mediterranean, it's not of my business.
I can not be bothered, God, I can not, no.
For if the war purely by chance coming this way,
Then there namely one thing we must not forget.

So it is me who is the brave soldier,
When we wake up in a blast of a grenade.
So it is me who is on the spot
And must cross the bayonet
With my German or French buddy
There is no one who asks me if I want to.
I just have to meet when being said so.
In addition to the bullets and the gas,
Like a pig for slaughter.
Yes, with fife and with drums.

The world's great men is showing teeth and want to fight.
Yes, but who is it that attaches the body, it is us.
It is me, who is the brave soldier.
I shall just shut up and get ready.
I am a cog in the machine, I'm not myself anymore,
Not human beings, only human material.
Yes, it sounds crazy when you see me for myself.

Admittedly, I have strong fists,
But I have not the heart really to beag the Christmas fly to death
Or give my office boy a butt.
No, I go around and fit my at holiday and weekday,
Feed my canary and caring for the flowers.
Yes, but then again. You would think that it was a lie,
Think me here in a dressing gown and my slippers on.

It is me who is the brave soldier.
It does not matter what I am in private.
But when the drum swirl echoes
And a war minister calls,
It is I who must have the bombs ready.
I'll head out and take care of my canon.
Day and night there is enough ammunition.
I will burn away the scavenged,
If I'm not myself is being burnt,
Butcher and cattle in one person.

I will not be commended for my courage in song and poetry.
I'm really scared, but they say that it is my duty.
It is me who is the brave soldier.
That's my job, I get paid by my state.
I get 19 cents a day to let me kill;
Not human beings, only human material.

If a man has hurt me in action and in words,
And I give him a proper one on the head,
It is the improvement house, even as it is obvious murder
If the pig dies of it
But if it's a stranger who never specifically
Have made me and mine mischief in any field,
I'm no murderer, I am rather a hero.
I can surely tell the difference, damn it.

It is me who is the brave soldier.
I can kill whoever I want and get away with it.
There is nothing sacred,
Only the language is different,
And my sacrifice is thus from another state.
Here you go, just turn up and hack and slash and fire.
And you not only want to, you shall.

The same priest who gave me the baptism,
Has also blessed my arms,
So I follow therefore only a holy calling.
Shoot I the cannon, so the grenade goes against the sky,
Shatter children and women in a remote and unfamiliar city.
So true, I am the brave soldier.
Kills at a distance as a slot machine.
Never mind the collateral damage, they're like myself
Not human beings, only human material.

People like you and I, we never use big words.
It does dictators all the more.
Uphold the state's honor with his blood on enemy soil,
Translated in simple English – die.
The kind of big men always speak the same language,
Just on with the mitten and get the blood put to boil.
But they saw themselves to the front, are you crazy.
No, they should not take the fucking risk.

No, you and I we are the brave soldier.
Hits the battle, we must only take it.
Then the kids and the wife
Since must starve on the pensions
If not they also meet a grenade.
We get eulogies, with many sobs and sniffles
By an officer who never even tried,
To have the soul worn in tufts
Between lice and filth and rats,
And finally be destroyed in a trench.

We are only pawns in the large lumpen game.
We are nothing but the large crowd it takes.
Not human beings, only human material.
A canon need something to kill.
We know that soon the next war is ready,
But probably by then the brave soldier strikes.

En dansk kommentar til borgerkrigen i Spanien (1936-1939 med tekst: af Poul Sørensen, Politiken. Melodi: komponisten og teaterdirektøren Aage Stentoft (1914-1990). Visen blev foredraget af Oswald Helmut i Ludwig Brandstrups revy: Morgen, Middag og Aften, i Fønix teateret. Visen blev radiotransmitteret i februar 1937 og udkom på Polyphon X.S. 4326 1937. Den tapre landsoldat er publiceret i Pacifisten, april 1937 s. 91. Moderniseret retskrivning. Også folkemusikeren Fin Alfred har indspillet sangen. Titlen på sangen stammer fra et nationalromantisk digt af Peter Faber fra begyndelsen af treårskrigen (1848-1850). Også fra denne krig stammer *Slumrer sødt i Slesvigs jord*. I øvrigt skal det her lige nævnes, at *Mor! Er det Mor? (Soldatens sidste Syn)* fra 1919 blev udgivet af Holck og Peters' Harmonikaorkester, med sang: af Helge Leonhard i 1938. Harmonikaorkesteret lavede senere en ny udgivelse af denne i 1943. Tono T 21268. I mellemtiden var sangen også udgivet af "Det syngende X" akk. af Elo Magnussen og hans Stryge Orkester på Polyphon N.S. 92258.[152]

152 Sanger og pianist Johannes Wahl: En illustreret diskografi Samlet af René Aagaard og Lars Bang Andersen og Tina Christiansen 2012.

Den tapre landsoldat

Altså sikke forhold, sikke ting man læser om.
Spanien, de er vel nok i klemme.
Rustningerne stiger i Moskva, Berlin og Rom,
nåh, vi har det meget godt herhjemme.
Hvad der sker i Middelhavet, det rager ikke mig.
Jeg kan da være ligeglad, gu kan jeg ikke nej.
For hvis krigen rent tilfældigt kommer denne vej,
så er der nemlig en ting, vi ikke må glemme.

Så er det mig, der er den tapre landsoldat,
når vi vågner ved et drøn af en granat.
Så er det mig, der er på pletten,
og skal krydse bajonetten
med min tyske eller franske kammerat.
Der er ikke nogen, der spørger mig, om jeg vil.
Jeg skal bare møde, når der blir sagt til.
Ud til kuglerne og gassen,
som et svin til slagtepladsen.
Ja, med trommer og med piber og med spil.

Verdens store herrer viser tænder og vil slås.
Ja, men hvem er det der lægger krop til, det er sgu os.
Det er mig, der er den tapre landsoldat.
Jeg skal bare holde mund og stå parat.
Jeg er et tandhjul i maskinen, jeg er ikke mere mig selv,
ikke menneske, kun menneskemateriel.
Ja, det lyder tosset, når man ser mig for mig selv.

Ganske vist, jeg har solide næver,
men jeg nænner såmænd ikke at slå julefluen ihjel
eller give min kontordreng øretæver.
Næh, jeg går rundt og passer mit ved helligdag og søgn,
fodrer min kanariefugl og pusler om levkøjen.
Ja, og så alligevel. Man skulle tro at det var løgn,
tænk mig her i slåbrok og i slæver.

Det er mig, der er den tapre landsoldat.
Det er lige meget, hvad jeg er privat.
Men når trommehvirvlen gjalder
og en krigsminister kalder,
så er det mig, der skal have bomberne parat.

Jeg skal roligt stå og passe min kanon.
Der er døgndrift, der er nok ammunition.
Jeg skal brænde løs på klunset,
hvis jeg ikke selv bliver flunset,
slagtersvend og slagtekvæg i en person.

Jeg vil ikke roses for mit mod i sang og digt.
Jeg er egentlig bange, men de siger at det er min pligt.
Det er mig, der er den tapre landsoldat.
Det er mit arbejde, jeg bliver lønnet af min stat.
Jeg får 19 øre om dagen for at lade mig slå ihjel,
ikke menneske, kun menneskemateriel.

Hvis en mand har skadet mig i handling og i ord,
og jeg giver ham en ordentlig en på goddagen,
så er det til forbedringshus, ja for så er det oplagt mord
dersom svinet han kreperer af den.

Men hvis det er en fremmed mand, der aldrig specielt
har gjort mig og mine spor fortræd på noget felt,
så er jeg ingen morder, så er jeg tværtimod en helt.
I kan vel se forskel, da for fanden.

Det er mig, der er den tapre landsoldat.
Jeg kan myrde hvem jeg vil og slippe fra det.
Der er intet, der er helligt,
bare sproget er forskelligt,
og mit offer er altså fra en anden stat.
Værsgo, bare slå og hug og stik og knald.
Og du ikke alene gerne må, du skal.

Samme præst, som gav mig dåben,
har velsignet mine våben,
så jeg følger altså kun et helligt kald.
Løsner jeg kanonen, så granaten går mod sky,
splintres børn og kvinder i en fjern og fremmed by.
Ikke sandt, jeg er den tapre landsoldat.
Slår ihjel på afstand som en automat.
Pyt med dem, der går i løbet, de er jo ligesom jeg selv
ikke mennesker, kun menneskemateriel.

Folk som I og jeg, vi bruger aldrig store ord.
Det gør diktatorer desto mere.
Værne statens ære med sit blod på fjendens jord,
oversat på simpelt dansk - krepere.
Den slags store herrer fører altid samme sprog,

bare på med vanten og få blodet sat i kog.
Men skal de så selv til fronten, er du rigtig klog.
Næh, det skal de sgu ikke risikere.

Næh, du og jeg vi er den tapre landsoldat.
Falder slaget, så må vi alene tage det.
Så kan ungerne og konen
siden sulte på pensionen,
hvis de da ikke også møder en granat.
Vi får mindetaler, godt med hulk og snøft
af en embedsmand, der aldrig selv har prøvet,
at få sjælen slidt i totter,
mellem lus og skidt og rotter,
for til sidst at ligge smadret i en grøft.

Vi er kun styrvolter i det store lumpne spil.
Vi er ikke andet end den kødrand, der skal til.
Ikke mennesker, kun menneskemateriel.
En kanon skal jo have noget at slå ihjel.
Vi ved godt at inden længe er den næste krig parat,
men så strejker nok den tapre landsoldat.

Den nästa sång från 1935 är svenska och är något så ovanligt som en röst från graven. Det har spelats in från 1965 och framåt.

Den okände soldaten

Här vilar ja, den okände soldaten
inunder en triumfbågars vita marmor-valv.
Man hittade min kropp - nå ja - åtminstone en halv,
och jag fick en fin begravning utav staten.

Jag slets itu av tyskarnas granater .
Det var på sista tampen - sen blåstes "eld upphörs."
ty det ska vara tyst och lugnt när som et mänska dör
- den regeln gäller även for soldater.

Jag plockades ihop utav kamrater
och lades i en kista, som var förfärlig fin.
Min vänstra arm har suttit på en jude från Berlin -
men sånt, det spelar inte nån teater.

Nu blir jag hyllad utav diplomater,
och en och annan furste han lägger ner en krans
och ber en bön för ruttet kött från landet "Ingenstands"
och pratar stort om mina hjältedater.

Här ligger jag, den sanne demokraten,
och skrattar ganska gott med min skalles döda flin.
Ett ben från Prag, en arm från Kiel och en ifrån Berlin,
det kallar dom Den okände soldaten.

The next song from 1935 is Swedish and is something as rare as a voice from the grave. It has been recorded from 1965 onwards.

The Unknown Soldier

Here, indeed, is the unknown soldier
Under a triumphal arch of white marble arches.
They found my body – oh well – at least the half,
And I got a nice funeral by the state.

I was torn apart by the Germans shells.
It was at the last minute – then the whistle called "cease firing."
For there's to be silent and quiet when a person dies
- This rule applies even for soldiers

I was amassed by my comrades
And placed in a coffin, which was awful nice.
My left arm has been sitting on a jew from Berlin -
But such does not matter ..

Now I'm celebrated by diplomats,
And some prince laid a garland
And prays for the rotten meat from "No Man's Land"
And talking big about my heroic deeds.

Here I lie, the real democrat,
Laughing pretty good with my dead skull grinning.
A bone from Prague, an arm from Kiel and one from Berlin,
That's what they call the Unknown Soldier

Den næste sang fra 1935 er svensk og er noget så sjældent som en røst fra graven. Den er indspillet fra 1965 og fremefter.

Den ukendte soldat

Her ligger ja, den ukendte soldat
under en triumfbues hvide marmorbuer.
Man fandt min krop - oh godt og vel - mindst det halve,
og jeg fik en fin begravelse af staten.

Jeg blev revet fra hinanden af tyskernes granater.
Det var i sidste øjeblik - så blæstes "stop skydningen".
For at der kan være tyst and stilfærdigt når et menneske dør
- Reglen gælder også selv for soldater.

Jeg blev samlet sammen af kammerater
og lagt i en kiste, som var frygtelig fin.
Min venstre arm har siddet på en jøde fra Berlin -
Men den slags spiller ingen rolle..

Nu fejrede jeg af diplomater,
Og en eller anden prins lagde en krans
Og beder en bøn for råddent kød fra "ingenmandslandet "
Og taler stort om mine heltegerninger.

Her ligger jeg, den sande demokrat,
Griner temmelig godt med mit kranies døde grin.
En knogle fra Prag, en arm fra Kiel og en fra Berlin,
Det kalder de Den ukendte soldat.

Spilleliste til Mellemkrigsårene

Play list to the Inter-war years

Ernst Busch Singt Erich Mühsams Soldatenlied vom Oktober 1916	Ernst Busch
Legende vom toten Soldaten, 1918	Ernst Busch
Weihnachten, 1918	Ernst Busch
Krieg Dem Kriege, 1919	Gisela May
Soldaterlied, 1920	Ernst Busch
Der Graben, 1926	Ernst Busch
Die Kaserne winkt	Ernst Busch

Ernst Busch 3. Singt Und Spricht Texte Von Erich Kästner Pläne S 77103, 1975?

01 Helden In Pantoffeln
02 Die Tretmühle
03 Stimmen Aus Dem Massengrab
04 Sergeant Waurich Musik von Hanns Eisler
05 Kennst Du Das Land Musik von Günther Freundlich
06 Das Führerproblem
07 Die Andere Möglichkeit
08 Fantasie Von Übermorgen
09 Denn Ihr Seid Dumm
10 Der Eingeseifte Barbier
11 Hymnus Auf Die Bankiers Musik von Wolf Simoni
12 Der Gordische Knoten
13 Brief An Meinen Sohn
14 Der Busen Marschiert Musik von Walter Goehr
15 Wiegenlied, Väterlicherseits Musik von Rolf Lukowski
16 Dem Revolutionär Jesus Zum Geburtstag 1930
17 Der Oktober
18 Elegie Mit Ei
19 Epigramme gelesen von Erich Kästner

Kurt Weill: Berliner Requiem, 1928, herunder, Erster und Zweiter Bericht über den unbekannten Soldaten unter dem Triumphbogen / Første og anden beretning om den ukendte soldat under Triumfbuen.[153]

Kurt Weill: Johnny Johnson musical 1936.[154]

153 Randbemærkninger til Kurt Weills radiokantate Berliner Requiem. / : Niels Krabbe.
Nærværende artikel er en videreførelse og udbygning af min præsentation af Berliner Requiem i en mere pædagogisk sammenhæng i Finn Gravesen (udg.): Musikken har ordet. 36 musikalske studier, København 1993.
154Musical play in two (originally three) acts. Book and lyrics by Paul Green.

Sangliste

Over in Europe
Democracy's Call
Up Chickamauga Hill
Johnny's Song (one verse only)
Aggie's Song
Oh, Heart of Love
Farewell, Goodbye
The Sergeant's Chant
Captain Valentine's Song
Song of the Goddess
Song of the Wounded Frenchmen
The Tea Song
Oh, the Rio Grande
Song of the Guns
Music of the Stricken Redeemer
Mon Ami, My Friend
The Allied High Command
The Laughing Generals
In Times of War and Tumult
The Psychiatry Song
Asylum Chorus
Hymn to Peace
Johnny's Song

The Sinking of the Lusitania, released in 1918, is an animated short film by American artist Winsor McCay. It features a short 12 minute explanation of the sinking of RMS Lusitania after it was struck by two torpedoes fired from a German U-boat. The film was one of many animated silent films published to create anti-German sentiment during World War I. McCay illustrated some 25,000 drawings for the production. The film is stylized as a documentary, informing viewers on details from the actual event, including a moment by moment recap, casualty list, and a list of prominent figures who were killed. - http://archive.org/details/Sinking_of_the_Lusitania

Jaroslav Hasek. Den gode Soldat Svejks Eventyr under Verdenskrigen 1-3.

- http://kwf.org/kurt-weill/weill-works/28-weill-works/weill-works/160-n4main
Kurt Weill Edition (Series I, Volume 13): Johnny Johnson, ed. Tim Carter (New York: Kurt Weill Foundation for Music / European American Music Corporation, 2012). Main Volume: 348 pp.; Critical Report.
Tom Lehrer on Kurt Weill.
- http://www.youtube.com/watch?v=vPdAm1Wn8XM
- http://www.youtube.com/watch?v=sdHEOpW5_Pk
Brechtian Philosophy without Brecht: Johnny Johnson as Gestic Theatre. Michael Patrick Nolan. Florida State University, 2004.
- http://etd.lib.fsu.edu/theses/available/etd-04122004-124639/

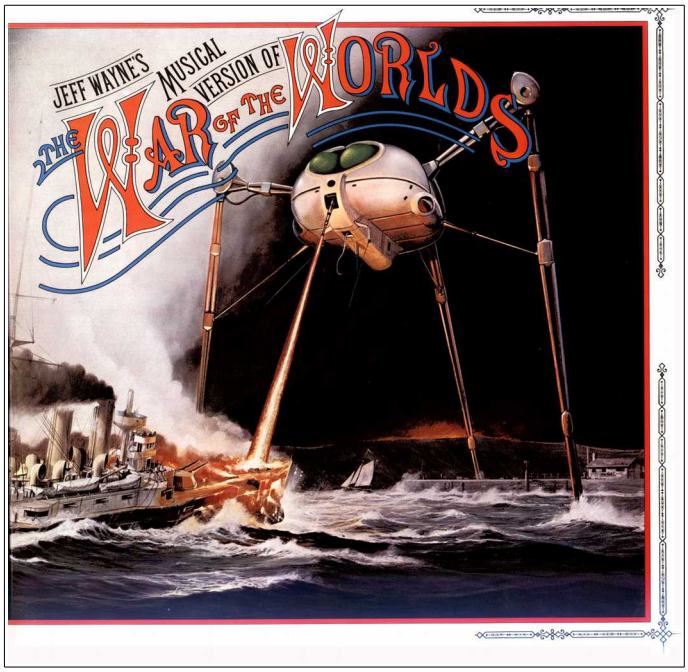
Nyt Nordisk Forlag Arnold Busck, København 1930-31.

Jaroslav Hasek. Die Abenteuer des braven Soldaten Schwejk während des Weltkrieges. Aus dem Tschechischen übertragen von Grete Reiner. Illustriert von Josef lada. Neue revidierte Ausgabe. Verlag Adolf Synek, Prag/Praha/Prague 1929.

Der brave Soldat Schwejk: Heinz Rühmann
- https://archive.org/details/DerBraveSoldatSchwejkHeinzRuehmann
»Der brave Soldat Schwejk« stellt eine antimilitaristisch-satirische Tragikomödie aus dem Jahre 1960 dar, frei nach dem Schelmenroman gleichen Titels von Jaroslav Hašek (1883 - 1923), mit dem legendären Heinz Rühmann in einer herausragenden Paraderolle, in der er den schlitzohrigen Hundehändler Schwejk spielt. Dieser repräsentiert einen typischen Prager Charakter, welcher sich mit List und Witz durchs Leben schlägt und nach Kräften bemüht ist, seiner allfälligen Kriegsdienst-Verpflichtung als Soldat der österreichisch-ungarischen Armee im Ersten Weltkrieg voller Dreistigkeit zu entfliehen, obgleich er bereits den Marschbefehl in Händen hält ...

Giacomo Puccinis opera Madame Butterfly is used in The Toll of the Sea, 1922.
"The Toll of the Sea is a 1922 American motion picture, directed by Chester M. Franklin, produced by the Technicolor Motion Picture Corporation, and released by Metro Pictures in 1922, featuring Anna May Wong in her first leading role. It was the eighth color feature film, the second Technicolor feature, the first color feature made in Hollywood, and the first color feature anywhere that did not require a special projector to be shown."
- https://archive.org/details/TheTollOfTheSeanovember261922

Lidt uden for emnet skal nævnes *The War of the Worlds*, 1898 af H. G. Wells & Orson Welles. I radioteater udgaverne af Klodernes kamp fra 1938 kan man høre noget af populærmusikken fra før anden verdenskrig. Klodernes kamp er genudgivet i Internetarkivet som 'A live recreation of the 1938 Mercury Theater radio play, as done by the Crosley Radio Players on the 71st anniversary of the original broadcast.



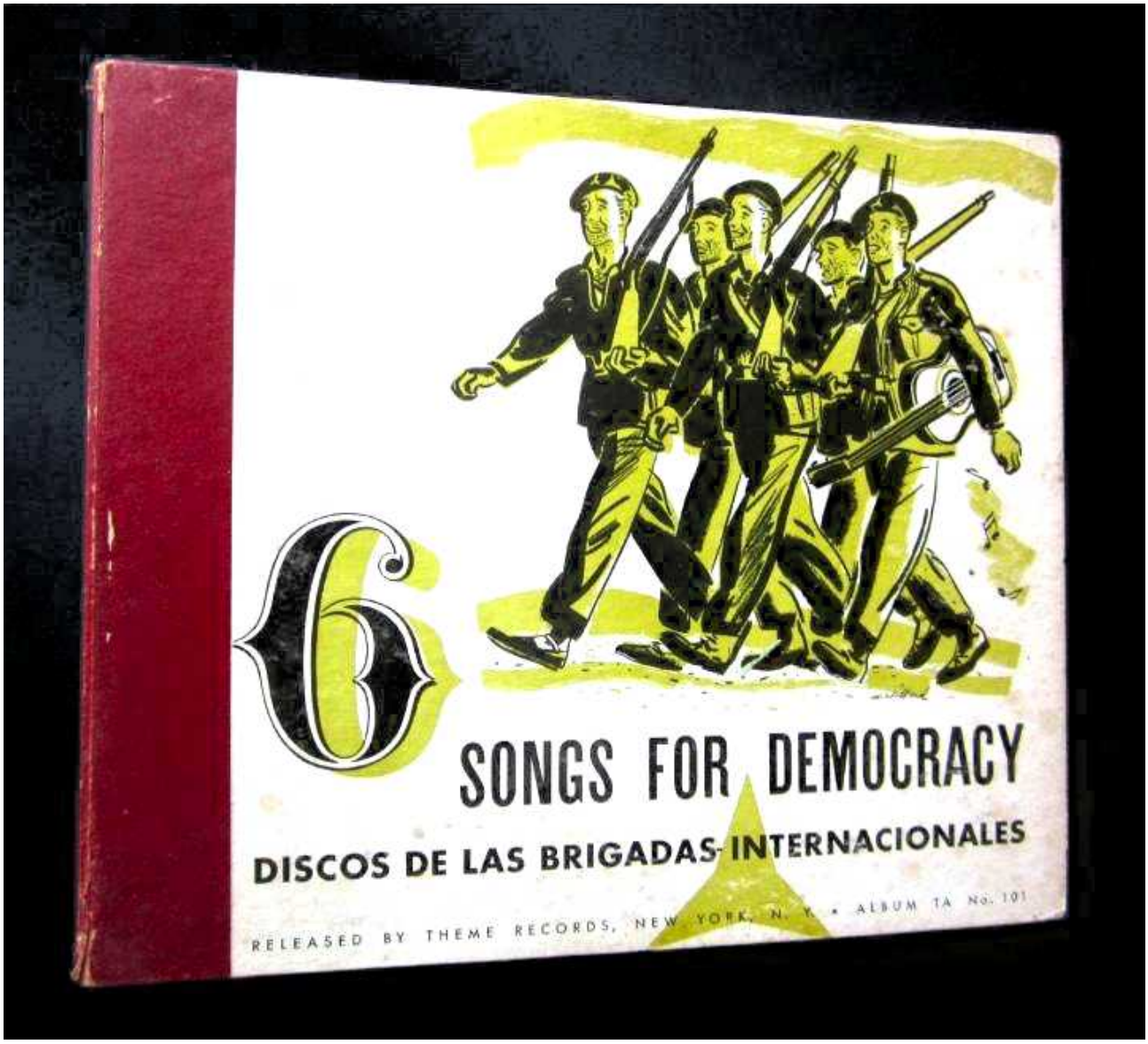
Most of the sound effects were also recreated live. All music by the Ramon Raquello and Bobby Millette orchestras was also done live on stage by a 17 piece orchestra. All microphones and sound equipment was authentic to 1938'.

'At the end of July [2011], I[155] posted a lacquer 78 rpm lacquer set of the famous Mercury Theatre on the Air broadcast of "War of the Worlds" on my blog. I transferred the discs and posted the audio file thinking it was likely a "dub" - the fact that the disc set might be an original surviving master copy was just something I just couldn't believe. Since my original post, I've dived into researching the background on the set, surviving copies of the broadcast, and have concluded this set is, indeed, a "live" master, probably ordered up by Mercury actor and associate producer Paul Stewart.'

I 1978 udkom *Jeff* Wayne's *Musical Version Of The War Of The Worlds,* på en dobbelt LP.

155 War of the Worlds - An Update on the Paul Stewart lacquer set / Randy A. Riddle
- http://randsesotericotr.podbean.com/e/war-of-the-worlds-an-update-on-the-paul-stewart-lacquer-set/

Songs of the Spanish Civil War



The first known shellacs recordings of songs from the Spanish Civil War is with Ernst Busch & Die Weintraub Syncopators, from Moscow 1936. Now we know of about 300 songs with the civil war in Spain as the theme. Like the northern and southern states in the American Civil War had both the Republican government troops and their voluntary supporters and the Franco rebels their own songs, according to the Spanish Civil War: Songs and Marches. Military Archives Records 2006. Apparently there is only one original contemporary Danish contribution of songs about the Civil War in Spain. The author Martin Jensen (1908-1945): A Greeting to You, Comrades which was printed in the young Social Democratic journal Forward 1937 and recorded by the DKU-noder on Clarté / Tiden TDLPS 7301 1975.

Die ersten bekannten Schellack-Aufnahmen von Songs aus dem spanischen Bürgerkrieg ist mit Ernst Busch & Die Weintraub Syncopators, aus Moskau 1936.[156]

Las lacas primera conocidas grabaciones de las canciones de la Guerra Civil española es con Ernst Busch & Die Weintraub Syncopators, desde Moscú 1936.

De først kendte lakplade indspilninger med sange fra den spanske borgerkrig er med Ernst Busch & Die Weintraub Syncopators, fra Moskva 1936. Nu kendes der omkring 300 sange med borgerkrigen i Spanien som tema. Ligesom nord- og sydstaterne i den amerikanske borgerkrig havde både de republikanske regeringstropper og deres frivillige støtter og Franco oprørerne deres egne sange, fremgår det bl.a. af Spanish civil war : Songs and marches. Military Archives Records 2006. Der er tilsyneladende kun et originalt samtidigt dansk bidrag af sange om borgerkrigen i Spanien. Forfatteren Martin Jensens (1908-1945: En hilsen til jer kammerater som blev trykt i det ungsocialdemokratiske tidsskrift Fremad 1937 og indspillet af DKU-noder på Clarté/Tiden TDLPS 7301 1975.

Ernst Busch & Die Weintraub Syncopators:

1A Einheitsfrontlied Gramplasttrest 3529
1B **Die Moorsoldaten** Gramplasttrest 3539

2A Kominternlied Gramplasttrest 3634
2B **Thälmann-Lied (Für den Kameraden Thälmann: Hoch die Faust!)** Gramplasttrest 3635

3A. **Bandera roja** Gramplasttrest 3636
3B **UHP - Unión Hermanos Proletarios** Gramplasttrest 3637

4A.Alabama-Song Gramplasttrest 4524
4B Ballade von den Säckeschmeißern Gramplasttrest 4525

156 Vorwärts und nicht vergessen! Ernst Busch-Gesellschaft e.V Mitteilungen 1. Halbjahr 2014 - http://www.ernst-busch.net/images/EBG_I_14.pdf

Discos de las brigadas internacionales, España / Ernst Busch. Ernst Busch, with guitar acc. (1st, 3rd works), with piano acc. (2nd work), with the choir of the 11th brigade (4th-6th works), and the orchestra of the 11th brigade (4th work).- New York : Theme Records ; Keynote Recordings, [1940]. 3 sound discs : analog, 78 rpm Originals made by Odeon in Barcelona, Spain 1938.

1 A Los cuatro generales
1 B Lied der Einheitsfront / [words by] Brecht ; [music by] Eisler,

2A Lied der internationalen Brigaden / [words by] EricWeinert ; [music by] Palacio Espinosa,
2B Die Thaelmann-Kolonne / [words by] Karl Ernst ; [music by] Peter Daniel,

3A Hans Beimler / [words by] Ernst Busch ; [music by] Friedrich Silcher,
3B Lied der Moorsoldaten.

Behind the Barbed Wire Six Songs of the Concentration Camp. / :

Bartholomeus van der Schelling & The Exiles Chorus directed by Earl Robinson.[157]
- New York League of American Writers, Exiled Writer's Committee QB 1750, 1941

01 Wie Hinterm Draht (Behind the Barbed Wire) (Composed in French internment Camp of Gurs by Eberhard Schmitt)
02 Au Vante la Vi (Toward the new Life - Au Devant de la Vie (French) - Music by Dmitri Shostakovich)
03 La Joven Guardia (Spanish) - The Young Guard - Text by Montheus ans Aragon - Music by Saint-Gilles
04 The Thälmann-Bataillon (German) - Text by Karl Ernst - Music by Peter Daniel
05 Els Segagors (Catalan) - The Reapers (Les Moissonneurs est l'hymne officiel de la Catalogne)
06 La Guardia Rossa (Italian)

Songs of the Lincoln Battalion – Almanac Singers Asch 330 1944. The Almanac Singers then were Baldwin 'Butch' Hawes, Bess Lomax Hawes, Pete Seeger and Tom Glazer. 3 shellacs recordings.

1.Viva La Quince Brigada (Long Live the 15th Brigade)
2. Jarama Valley
3. Spanish Marching Song
4. Cookhouse: The Young Man From Alcala
5. Quinto Regimento (Fifth Regiment)
6. Quartermaster Song

157 The Singing Dutchman of the Lincoln Brigade / : Yvonne Scholten. The Volunteer, the journal of the Abraham Lincoln Brigade Archives. September 14, 2013
- http://www.albavolunteer.org/2013/09/the-singing-dutchman-of-the-lincoln-brigade-bart-van-der-schelling/
'World War II has yet to produce a great song, but last week some of its saddest were heard in the U.S. The League of American Writers produced an album of records ($2.75) called Behind the Barbed Wire—six songs of the French, Spanish, Italian and German anti-Fascists who now rot in the French concentration camps of Gurs, Vernet d'Ariège, Argelès-sur-Mer.
The six songs were recorded in Manhattan by a Netherlands-born fighter in the Spanish Civil War, Bart van der Schelling. He wears his chin in a brace, is called "official singer" for the U.S. survivors of the International Brigades of the Loyalists. Singer van der Schelling is backed by an "Exiles Chorus" directed by Earl Robinson (Ballad for Americans). Some of the songs—the Spanish Joven Guardia, the Italian Guardia Rossa, the German Thaelmann-Bataillon, the French Au Devant de la Vie (music by Soviet Composer Dmitri Shostakovich)—were composed during the Spanish War. Most of them are in rough, plodding march time.' Time Magazine, 4th August 1941:

Songs of the Spanish Civil War, Vol. 1: Songs of the Lincoln Brigade, Six Songs for Democracy./ Pete Seeger & Group; Ernst Busch & Chorus Folkways FH 5436

01 Jarama Valley Tom Glazer & Group
02 Cookhouse / Young Man From Alcala (medley) Pete Seeger
03 Quartermaster's Store Pete Seeger
04 Viva La Quince Brigada / Long Live the 15th Brigade Pete Seeger
05 El Quinto Regimiento / The Fifth Regiment Pete Seeger
06 Sí Me Quires Escribir Pete Seeger
07 Los Cuatro Generales / The Four Generals Ernst Busch & Chorus
08 Die Thaelmann-Kolonne / The Thaelmann Column Ernst Busch & Chorus

09 Hans Beimler Ernst Busch & Chorus
10 Das Lied Von Der Einheitsfront / Song of the United Front Ernst Busch & Chorus
11 Lied Der Internationalen Brigaden / Song of the International Brigader Ernst Busch & Chorus
12 Moorsoldaten / Peat Bog Soldiers Ernst Busch & Chorus

Songs of the Spanish Civil War, Vol. 2 Folkways FH 5437 1962

01 Jarama Woody Guthrie
02 On the Jarama Front Ernst Busch
03 Ballad of the XI Brigade Ernst Busch
04 Hans Beimler, Comrade Ernst Busch
05 The Thaelmann-Column Ernst Busch
06 Santa Espina n/a
07 Sevilllanos n/a
08 The Road to Aviles n/a
09 La Guardia Rossa Bartholomeus van der Schelling
10 Wie Hinterm Draht Bartholomeus van der Schelling
11 La Joven Guardia Bartholomeus van der Schelling
12 Devant de la Vie, Au Bartholomeus van der Schelling

Al Tocar Diana / At the Break of Dawn: Songs From a Franco Prison. / : Max Parker Folkways FW05435 1962.

Spanien – Venceremos. Aurora 5 85 023 1972 / : Ernst Busch. Rundfunkchor Leipzig. Konduktor Adolf Fritz Guhl. Großes Rundfunkorchester Leipzig.

A1 Riego-Hymne
A2 Söhne Des Volks
A3 Las Compañias De Acero
A4 Halt' Stand, Rotes Madrid
B1 Wenn Das Eisen Mich Mäht
B2 Hans Beimler, Kamerad
B3 Abschied Von Der Front
B4 Es Wird Die Neue Welt Geboren
Spain in My Heart: Songs of the Spanish Civil War. Appleseed Recordings 611587107428 2003.

George & Ruth: Songs and Letters of the Spanish Civil War. / : Tony Saletan, Sylvia Miskoe, Dan Lynn Watt, Molly Lynn Watt 2004

Spanish civil war : Songs and marches. / : Francisco Franco. Military Archives Records MAR SCW 3639 2006
Himno de Riego ; Himno Republican ; Cancion de Sexta Dicision ; Canto a la Flota Republicana ; Marcha del Quinto Regimiento ; Las Puertas de Madrid ; La Santa Espina ; El Paso del Ebro ; Cara al Sol ; Cancion del Falangista ; Prietas las Filas ; Al

venir del Companeto ; El Novio de la Muerte ; Himno a los Legionarios ; Himno de los Artilleros ; Los Voluntarios ; Marcha de Cadiz ; La Cancion del Legionario ; A las Barricadas ; No Pasaran ; Unios, Hermanos Proletarios ; Viva la F.A.I ; Hijos de Pueblo ; La International Anarquista ; Oriamendi ; Els Segadors ; Arriba Espana (Italian Fascists) ; Reveremarsch (Legion Condor) ; General Franco speech ; Himno national.

Reissues / Neuausstellungen / Genudgivelser:

Lieder der Arbeiterklasse & Lieder aus dem spanischen Bürgerkrieg. / : Ernst Busch. Pläne 88642 ; 1986 ; 2006.

Also a bit non category is the anthology,

Også lidt uden for kategori er antologien,

KZ Musik

med undertitlen, Encyclopedia of Music Composed In Concentration Camps,1933-1945 1 / 24 på det italienske pladeselskab Licenza Estera, 2008.

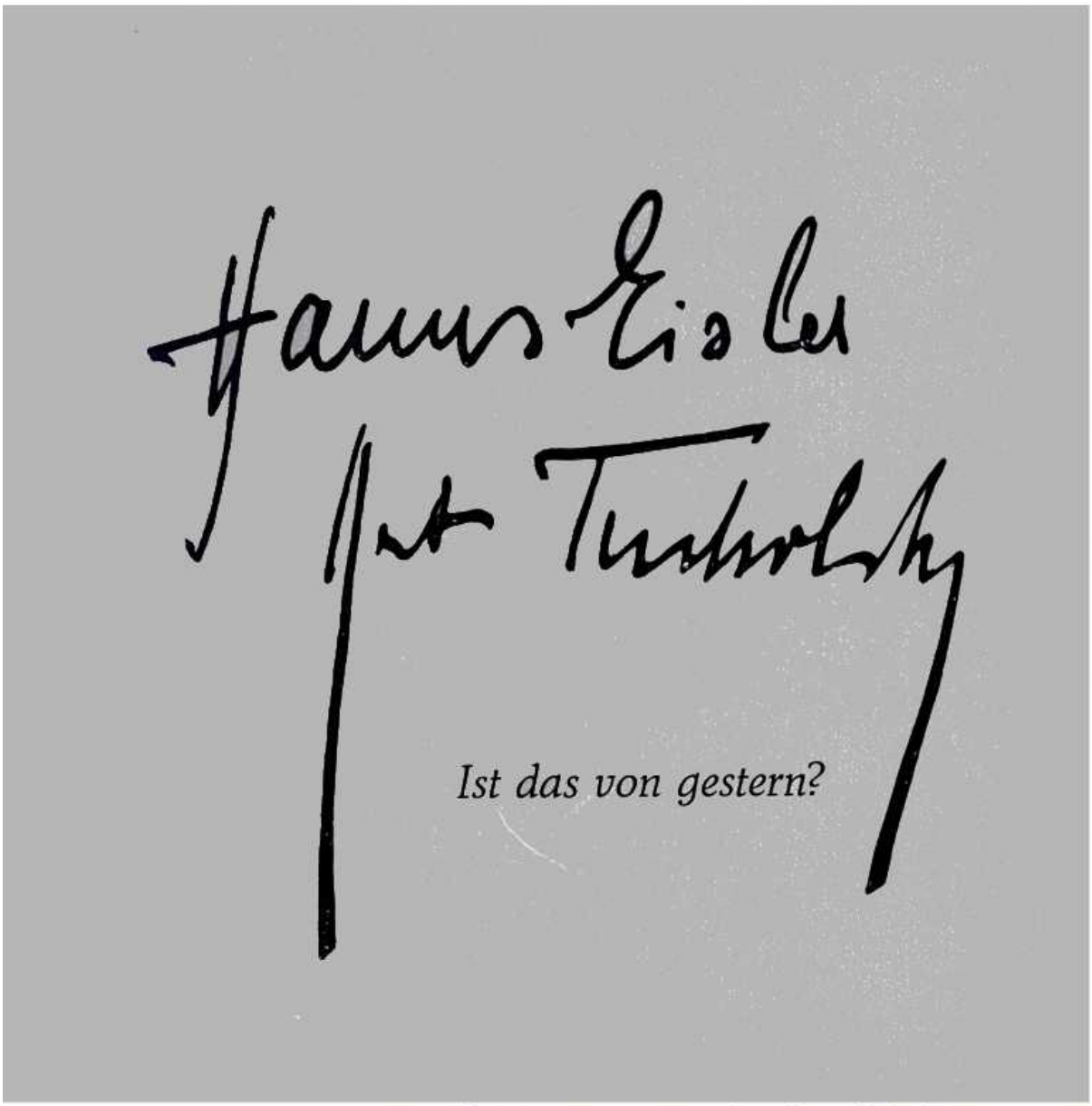
KZ Musik beskrives som den mest komplette og opdaterede leksikon udgivelse, som indeholder de tilstræbt fuldstændige musikværker (opera og symfoniske værker, kammermusik, instrumental musik, klavermusik, Lieder og koral musik, kabaret, jazz, religiøse salmer, populær og traditionel musik, fragmentariske værker eller arbejder stykket sammen efter krigen) skrevet mellem 1933 (året for åbningen af Dachau og Börgermoor lejrene) og 1945 af musikere, som blev fængslet, dræbt, og deporteret, samt af overlevende fra koncentrationslejre, og fra alle nationaliteter, uanset social og religiøs baggrund. Det er resultatet af det musikvidenskabelige arbejde udført af den italienske pianist og musikalske leder Francesco Lotoro.

I denne forbindelse skal også nævnes:

In this respect should also be mentioned:

We Will Never Die / Ben Hecht & Kurt Weil, 1944.
- http://archive.org/details/WeWillNeverDieBenHechtKurtWeill

Ernst Busch



auf Aurora-Schallplatten

Prelude to World War II

This highly dramatic and rarely performed work was written for a Festival of Music for the People and first performed on 5 April 1939 at the Queen's Hall, London, conducted by Constant Lambert. It is another of Britten's passionate outbursts against the waste and horror of war which had already engulfed Europe once earlier in the century and was about to do so for the second time. The text is written by Randall Swingler and Wystan Hugh Auden

John Martin (1789-1854), "Destruction of Sodom and Gomorrah", 1852.

Ballad Of Heroes, op.14

It's farewell to the drawing-room's civilised cry,
The professor's sensible whereto and why,
The frock-coated diplomat's social aplomb,
Now matters are settled with gas and bomb.

The works for two pianos, the brilliant stories
Of reasonable giants and remarkable fairies,
The pictures, the ointments, the frangible wares
And the branches of olive are stored upstairs.

For the devil has broken parole and arisen,
He has dynamited his way out of prison,
Out of the well where his papa throws
The rebel angel, the outcast rose.

The behaving of man is a world of horror,
A sedentary Sodom and slick Gomorrah;[158]
I must take charge of the liquid fire,
And storm the cities of human desire.

For it's order and trumpet and anger and drum
And power and glory command you to come;

The fishes are silent deep in the sea,
The skies are lit up like a Christmas tree,
The star in the West shoots its warning cry:
'Mankind is alive, but Mankind must die.'

So good-bye to the house with its wallpaper red,
Good-bye to the sheets on the warm double bed,
Good-bye to the beautiful birds on the wall,
It's good-bye, dear heart, good-bye to you all.

Præludium til anden verdenskrig

Dette meget dramatiske og sjældent opførte værk blev skrevet til en Festival of Music for the People og uropføres den 5. april 1939 i Dronningesalen, London, dirigeret af Constant Lambert. Den er det andet af den klassiske komponist Benjamin Brittens (1913 – 1976) værker mod krigens spild og gru, som allerede havde omspændt Europa, og var ved at gøre det igen. Teksten er skrevet af Randall Swingler og Wystan Hugh Auden.

158 Genesis 19.

Heltenes vise

Det er farvel til dagligstuens civiliserede råb
Professorens fornuftige, hvortil og hvorfor,
Den kjoleklædte diplomats sociale selvsikkerhed,
Nu afgøres sager med gas og med bomber.

Værkerne for to klaverer, de strålende historier
Om rimelige giganter og bemærkelsesværdige feer,
Billeder, salver, de skrøbelige ting
Og oliventræsgrene er gemt ovenpå.

For Djævelen har brudt æresord og opstod,
Han har sprængt sig vej ud af fængslet,
Ud af brønden, hvor hans papa kastede
Den oprørske engel, den udstødte rose.

Menneskets opførsel er en verden af rædsel,
Et statisk Sodoma og smart Gomorra;
Jeg må tage ansvaret for den flydende ild,
Og storm byernes menneskelige begær.

For sin ordre og trompet og vrede og tromme
Og magt og herlighed, befaler jeres komme;

Fiskene er tavse dybt i havet,
Himlen lyser op som et juletræ,
Stjernen i Vesten skyder sin advarselsråb:
'Menneskeheden er i live, men menneskeheden må dø. "

Så farvel til huset med dets røde tapet,
Farvel til tæpperne på den varme dobbeltseng,
Farvel til de smukke fugle på væggen,
Det er farvel, kære hjerte, farvel til jer alle.

Chapter 3: The Second World War, 1939-1945

World War II hit ordinary people in different ways. There was a shortage of goods, substitutes and ordered blackout at night. Blackout legislation is known from the first world war Britain[159] and in the interwar period included blackout partly in Danish, British and German civil defense exercises, as well as in the legislative work in case of war or mobilization. In Denmark included the planning of blackout the Ministry of Interior, the Ministry of Justice and the Ministry of War. Blackout was required by the belligerents in World War II starting in 1939 and in Denmark with the German occupation 9 April 1940. Businesses and shops began subsequent the manufacture and sale of blackout curtains and other products relating to the blackout. It ended with the liberation and by end of the World War.

During the war radio had replaced the phonograph markets as the most popular and used mass media in the populations. That meant everything else being equal, that during this World War there was sold far fewer records and sheet music than during the first. Some of the songs from the Great War was reused in the second.

Record Salvage Campaign Opens 1942

> "The Second World War brought a shortage of shellac and the need to recycle existing shellac discs to produce new records. This meant that millions of discs all over the world were fed into the melting pot. War is a great leveller. Whether the record was a ploughed-up, played out, worthless item by an unimportant artist performing a trivial piece, or a beautifully preserved, seldom seen example of an unusual performance by a little-recorded musician, once it had been accepted for salvage, there was no appeal against the death sentence thus pronounced."
> - Brian Rust, The American Record Label Book

The fact that the people were passive radio listeners resulted in relation to the First World War a large drop in production and sales of sheet music, and thus crisis in parts of the music industry. Radio, film and television archives is therefore important sources of World War II music and entertainment.

One example is Betty Grables, I'll Be Marching To A Love Song, from 1942 and 1945 found on film and in a radio archive, but not originally released on vinyl record.[160]

159 The Blackout in Britain and Germany during the Second World War. / : Marck Patrick Wiggam. University of Exeter, 2011. - https://ore.exeter.ac.uk/repository/handle/10036/3246

160 I'll Be Marching To A Love Song – Sung and danced by Betty Grable, Victor Mature, John Payne, chorus. Footlight Serenade, 1942. The song was re-released on Hollywood Movie Audio Outtakes – Volume One, 1976.

Kapitel 3: Anden verdenskrig, 1939—1945

De relevante danske sange og pladeudgivelser er registreret i Skjalden sang fredssangen …

Min Soldat eller Min lille Soldat blev bl.a. indspillet af Aase Ziegler. Tekst og musik: Niels Perne [Jokern]; dansk tekst: Knud Pheiffer. Nodetryk: Engstrøm & Sødring Musikforlag, 1940.

Anden verdenskrig ramte almindelige mennesker på forskellig vis. Der kom knaphed på varer, erstatningsvarer og påbud om mørklægning om natten. Lovgivning om mørklægning kendes fra første verdenskrigs Storbritannien og i mellemkrigsårene indgik mørklægning dels i danske, britiske og tyske civilforsvarsøvelser, samt i lovforberedende arbejder i tilfælde af krig eller mobilisering. I Danmark omfattede planlægning af mørklægning Indenrigsministeriet, Justitsministeriet og Krigsministeriet. Mørklægning blev påbudt i de krigsførende lande ved anden verdenskrigs start i 1939 og i Danmark med den tyske besættelse 9. april 1940. Virksomheder og butikker begyndte efterfølgende fremstilling og salg af mørklægningsgardiner og andre produkter i forbindelse med mørklægningen. Den ophørte med befrielsen og for de andre landes vedkommende ved anden verdenskrigs afslutning.

Under krigen havde radioen afløst grammofonerne som det mest populære og anvendte massemedie i befolkningerne. Det betød alt andet lige, at der under denne verdenskrig blev solgt langt færre grammofonplader og nodetryk end under den første. En del af sangene fra den store krig blev genbrugt under den anden.

Det forhold, at folk blev passive radiolyttere medførte i forhold til første verdenskrig et stort fald i produktion og salg af nodetryk, og dermed krise i dele af musikindustrien. Radio, film og TV arkiver er derfor vigtige kilder til verdenskrigens musik og underholdning. Et eksempel herpå er Betty Grables[161], *I'll Be Marching To A Love Song*, fra 1942 og 1945 der findes på film og i et radioarkiv, men ikke oprindeligt er udgivet på grammofonplade.[162]

161 Betty Grable (1916–1973), amerikansk skuespiller, sanger og danser.

162 Footlight Serenade, 1942. Sangen er genudgivet på Hollywood Movie Audio Outtakes - Volume One, 1976. - https://archive.org/details/HollywoodMovieAudioOutakes-VolumeOne

JOHN PAYNE
BETTY GRABLE
VICTOR MATURE
FOOTLIGHT SERENADE
Jane WYMAN
James GLEASON · Phil SILVERS · Cobina WRIGHT Jr. · June LANG
A 20th CENTURY-FOX PICTURE
20th CENTURY FOX
Directed by GREGORY RATOFF
Produced by William LeBaron

On the Allied side beginss WWII musically in a theater in London about the outbreak of war. The popular duo Flanagan and Allen, strikes a blow for animal protection with the song, Run Rabbit Run. The People's wit quickly changes rabbit to Adolf, the German dictator's name. The B side of their record is, The Washing On The Siegfried Line.

Run Rabbit Run!

On the farm, every Friday
On the farm, it's rabbit pie day.
So, every Friday that ever comes along,
I get up early and sing this little song

Run rabbit – run rabbit – Run!
Run! Run! Run rabbit – run rabbit – Run! Run! Run!
Bang! Bang! Bang! Bang! Goes the farmer's gun.

Run, rabbit, run, rabbit, run.
Run rabbit – run rabbit – Run! Run! Run!
Don't give the farmer his fun! Fun! Fun!
He'll get by without his rabbit pie
So run rabbit – run rabbit – Run! Run! Run!

På de allieredes side starter anden verdenskrig musikalsk i et teater i London omkring krigsudbruddet. Den populære duo, Flanagan and Allen, slår et slag for dyrebeskyttelse med visen, Run Rabbit Run, Løb kanin, løb. Folkeviddet ændrer hurtigt kanin til Adolf, den tyske diktators fornavn. B siden af deres plade er, *The Washing On The Siegfried Line*.

Løb, kanin, løb, kanin, løb.
Løb, kanin - Løb kanin - Løb! Løb! Løb!
Må ikke give landmanden hans sjov! Sjov! Sjov!
Han vil klare sig, uden sin kanin steg
Så løb kanin - løb kanin - Løb! Løb! Løb!

We're Going To Hang Out The Washing On The Siegfried Line.

We're going to hang out the washing on the Siegfried Line[163].
Have you any dirty washing, mother dear?
We're gonna hang out the washing on the Siegfried Line.
'Cause the washing day is here.

163 Siegfriedlinjen tysk befæstningsanlæg, som blev bygget i 1916-17. Efter Hitlertysklands indmarch i Rhinlandet i marts 1936 blev den udvidet. Den havde en længde på 650 km, fra den hollandske grænse til Schweiz og bestod bl.a. af bunkers og række af beton-tankspærringer.

Whether the weather may be wet or fine.
We'll just rub along without a care.
We're going to hang out the washing on the Siegfried Line.
If the Siegfried Line's still there.

Vi vil hænge vasken op på Siegfried Linen

Vi vil hænge vasken op på Siegfriedlinen.
Har du nogen snavset vask, kære mor?
Vi vil hænge vasken op på Siegfriedlinen.
Fordi det er vaskedag.

Hvorvidt vejret er vådt eller fint.
Vi vil bare skrubbe det uden bekymring.
Vi vil hænge vasken op på Siegfried Linen.
Hvis Siegfriedlinjen stadig er der.

The Germans conquered France and the German forces arrived in an undefended Paris on 14 June.1940. From the film "Lady Be Good" (1941).

Last Time I Saw Paris

A lady known as Paris, Romantic and Charming
Has left her old companions and faded from view
Lonely men with lonely eyes are seeking her in vain
Her streets are where they were, but there's no sign of her
She has left the Seine
The last time I saw Paris, her heart was warm and gay,
I heard the laughter of her heart in every street caf,

The last time I saw Paris, her trees were dressed for spring,
And lovers walked beneath those trees and birds found songs to sing.
I dodged the same old taxicabs that I had dodged for years.
The chorus of their squeaky horns was music to my ears.

The last time I saw Paris, her heart was warm and gay,
No matter how they change her, I'll remember her that way.
I'll think of happy hours, and people who shared them
Old women, selling flowers, in markets at dawn

Children who applauded, Punch and Judy in the park
And those who danced at night and kept our Paris bright
'til the town went dark.

Tyskerne erobrede Frankrig og de tyske styrker ankom til et uforsvaret Paris den 14. juni 1940. Fra filmen "Lady Be Good" (1941).

Den sidste gang jeg så Paris

En dame kendt som Paris, romantisk og charmerende
Har forladt sine gamle følgesvende og er falmet ud af syne
Ensomme mænd med ensomme øjne forgæves søger hende
Hendes gader er hvor de var, men der er ingen tegn på hende
Hun har forladt Seinen

Den sidste gang jeg så Paris, var hendes træer klædt på til forår,
Og kærester gik under disse træer og fugle fandt sange at synge.
Jeg smuttede rundt i de samme gamle taxaer,
som jeg har knebet mig ind i årevis.
Koret fra deres pibende horn var musik i mine ører.

Den sidste gang jeg så Paris, var hendes hjerte varmt og glad,
Ligegyldigt hvordan de ændrer hende, således vil jeg huske hende.
Jeg vil tænke på glade timer, og folk, der delte dem
Gamle kvinder, der sælger blomster, på markeder ved daggry

Børn, der klappede, Punch og Judy i parken
Og dem, der dansede om natten og holdt vores Paris lyst
Indtil byen gik i sort.

On April 9th 1940, Denmark and Norway was occupied by the Germans. They binds us on hand and foot commented the architect and writer Poul Henningsen (1897-1967) in May 1940. The third verse was removed by the censors in 1940. The ballad that has a tango melody by Kai Normann Andersen, were included in the revue comedy Dyveke on the Royal. Theater in Copenhagen from May 31st , 1940. Dyveke was a modernized Lysistrata.

They Binds Us On the Mouth and Hand

Grabbing after shining things
Will each greedy little child
Tie others with a ring
Does the able-bodied
Think about how you have often stood
And shared a window's paradise
Dibs, dibs, it's mine!
And life goes on the same way

They binds us on the mouth and hand
With habit thousand taut band
And it is difficult to flaunt them off
We play hide with someone who knows
To shield us from loneliness
With the sweet contracts we lull us into

Could we ban those three words: I promise you
Certainly we were in love a more honest way
The words we swore with hand and mouth
They apply only these brief moments
To the joy is gone and everything past

Love and marriage
What have they in common?
Boredoms empty gap
To the jaw is out of joint
Love is the wild flower
In the gardener's hands it goes out
Shielded she gets her comeuppance
But flourishes in hot winds and sleet

They binds us on the mouth and hand,
With habit thousand taut band,
But no one can be owned. We flutters us free
Every caress is an escape,
The red senses wild flight
From duty's busy beaten path

You can not own me, I own not you
All my kisses are not yes, not no
The words we swore with hand and mouth
Apply only in the dizzy moment
It is precisely the kiss from you I like

Even when ship on the ship goes down
Country after country is deleted out
Trades one of honesty
And pray to each God.
Treaty of Peace and Friendship Pact
They are papers that costs blood.
Weakness arms itself against power
In anxiety desperate courage
This is true in love and war
That all promises are fraud
and no one can trust mankind's words.
What helped the handshake which ye gave
The one who stands by the man's grave?
A human being is zero against the holy land.
Fear of our enemies? Yes, but more anxiety for the
superpower that will help us and call themselves our friend.
This applies to all time war,
That all promises are fraud
And no one can rely on the states' words.

Meeting what awaits us
And no one knows how it goes
Carrying fate without spite
What then will come
Happy at every kindness
But without thinking that it continue
Searching peace, as we know,
That we have no right to peace

They binds us on the mouth and hand
But they can not bind the spirit
And no one is trapped when thought is free
We have an inner fortress here
Strengthened in his own worth
As long as we fight for what we like
If one has the soul erect, one can never be a slave
No one can govern what we decide
We promise with hand and mouth
In the dark before the time of the morning
The dream of freedom is never over.

Den 9. april 1940 blev Danmark og Norge besat af tyskerne. *Man binder os på hånd og mund* kommenterede arkitekten og forfatteren Poul Henningsen (1897-1967) i maj 1940. Tredje vers blev fjernet af censuren i 1940. Visen, der har en tango melodi af Kai Normann Andersen, indgik i revykommedien Dyveke på Det Kgl. Teater 31. maj 1940. Dyveke var en moderniseret Lysistrata.

Man binder os på hånd og mund

Gribe efter blanke ting
vil hvert et grådigt lille barn
Binde andre med en ring
gør man som helbefar'n
Tænk, hvor har man stået tit
og delt et vindu's paradis
Helle, helle, det er mit!
Og livet går på samme vis

Man binder os på mund og hånd
med vanens tusind stramme bånd
og det er besværligt at flagre sig fri
Vi leger skjul hos en som ved
at skærme os mod ensomhed
med søde kontrakter vi luller os i
Kunne vi forbyde de tre ord: jeg lover dig
var vi vist i kærlighed på mere ærlig vej
De ord vi svor med hånd og mund
de gælder kun den korte stund
til glæden er borte og alting forbi

Kærlighed og ægteskab
hva' kommer de hinanden ved ?
Kedsomhedens tomme gab
til kæben går af led
Elskov er den vilde blomst
i gartner hænder går den ud
Skærmet får den sin bekomst
men blomstrer hedt i storm og slud
Man binder os på mund og hånd,
med vanens tusind stramme bånd,
men ingen kan ejes. Vi flagrer os fri
I alle kærtegn er en flugt,
de røde sansers vilde flugt
fra pligternes travle fortrampede sti
Du må ikke eje mig, jeg ejer ikke dig
Alle mine kys er ikke ja og ikke nej
De ord vi svor med hånd og mund
de gælder kun den svimle stund
det netop er kysset fra dig jeg ka' li'

Sel' når skib på skib går ned
og land på land bliver slettet ud

handler man af ærlighed
og ber til hver sin gud.
Fredstraktat og venskabspagt
det er papir, der koster blod.
Svaghed væbner sig mod magt
i angstens desperate mod.
Det gælder kærlighed og krig
at alle løfter kun er svig,
og ingen kan stole på menn'skenes ord.
Hva' hjalp de håndslag som I gav
den der står ved mandens grav?
Et menn'ske er nul mod den hellige jord.
Angst for vore fjender? Ja, men mere angst for den
stormagt som vil hjælpe os og kalder sig vor ven.
Det gælder alle tiders krig,
at alle løfter kun er svig
og ingen kan stole på staternes ord.

Møde hvad der venter os
og ingen ve' hvordan det går
Bære skæbnen uden trods
hvad der så forestår
Glad ved hver en venlighed
men uden tro, at det bli'r ved
Søge fred, idet vi ved,
at vi har ingen krav på fred
Man binder os på mund og hånd
Men man ka' ikke binde ånd
og ingen er fangne, når tanken er fri
Vi har en indre fæstning her
som styrkes i sit eget værd
når bare vi kæmper for det, vi ka' li'
Den som holder sjælen rank, kan aldrig blive træl
Ingen kan regere det, som vi bestemmer sel'
Det lover vi med hånd og mund
i mørket før en morgenstund
at drømmen om frihed bli'r aldrig forbi.

The Battle of Britain

The Battle of Britain in the summer and autumn of 1940 and with repercussion until May 1941 was a German air offensive to win air supremacy over England, so Operation Sea lion, the German invasion of England, could be launched. The secondary objective was to destroy the country's aerospace and thus threaten the nation to neutrality or surrender. Early in November 1940 the British actor and comedian Arthur Askey (1900 – 1982), recommended, that the civilian population sought shelter during the German air raids. The Germans later lost the Battle of Britain.

Get In Your Shelter

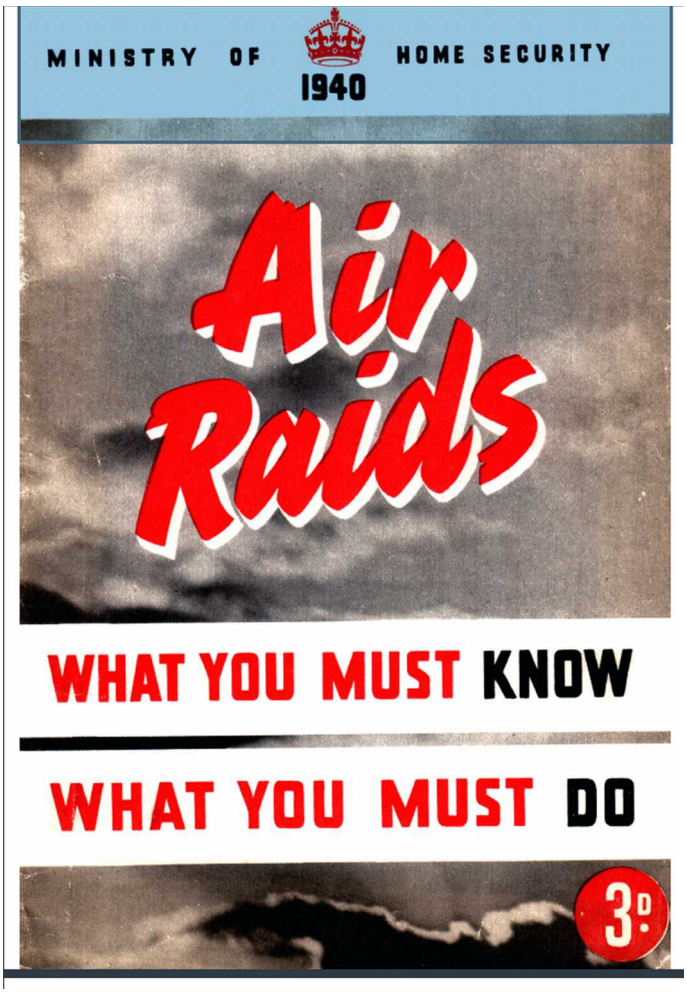
Bomb, bomb, get in your shelter
Bomb, bomb, don't helter skelter
Get yourself right underground
When those nazis fly around

Bomb, bomb, get in the habit
Bomb, bomb, just like a rabbit
Get yourself right underground
When those nazis fly around

Our AA gunners know their onions[164]
They'll protect the town
Our airmen make the Gerries frown
Tat-a-tat-a-tat there's another one down

Bomb, bomb, hats may be pinned up
Bomb, bomb, don't get the wind up
Get yourself right underground
When those nazis fly around

When the sirens wail
Don't you all get worried
Just let calm prevail
Don't get hot and flurried
Just collect your family
And quickly lead the way
Simply shout out, "Bob's your uncle"
And to them just say



164 Anti-aircraft gunners.
Air raids: what you must know, what you must do. UK Ministry of Home Security, June 1940.
- https://archive.org/details/AirRaidsWhatYouMustKnowWhatYouMustDo

Bomb, bomb, get in your shelter
Bomb, bomb, don't helter skelter
Get yourself right underground
When those nazis fly around

Bomb, bomb, get in the habit
Bomb, bomb, just like a rabbit
Get yourself right underground
When those nazis fly around

Our AA gunners know their onions
They'll protect the town
Our airmen make the Gerries frown
Tat-a-tat-a-tat there's another one down

Bomb, bomb, hats may be pinned up
Bomb, bomb, don't get the wind up
Get yourself right underground
When those nazis fly around

Our AA gunners know their onions
They'll protect the town
Our airmen make the Gerries frown
Tat-a-tat-a-tat there's another one down

Bomb, bomb, hats may be pinned up
Bomb, bomb, don't get the wind up
Get yourself right underground
When those nazis fly around
Get yourself right underground
When the dirty devils are around

Slaget om England

Slaget om England i sommeren og efteråret 1940 og med efterdønninger frem til maj 1941 var en tysk luftoffensiv for at vinde luftherredømmet over England, så Operation Seelöwe, tyskernes invasion af England, kunne sættes i gang. Det sekundære mål var at ødelægge landets flyproduktion og dermed true nationen til neutralitet eller overgivelse. WIKI. Den engelske skuespiller og komiker Arthur Askey (1900 – 1982), anbefalede i begyndelsen af november 1940, at civilbefolkningen søgte dækning i beskyttelsesrum, under de tyske luftbombardementer. Tyskerne tabte slaget om England.

Kom i dit beskyttelsesrum

Bomber, bomber, kom i dit beskyttelsesrum
Bomber, bomber, vær ikke forvirret
Kom ned under jorden
Når disse nazister flyver omkring

Vores antiluftskyts artillerister er erfarne
De vil beskytte byen
Vore flyvere giver tysken panderynken
Tat-a-tat-a-tat der kom endnu en ned

Bomber, bomber, få som vane
Bomber, bomber, ligesom en kanin
Kom ned under jorden
Når disse nazister flyver omkring

The United States during World War II

The U.S. participated in World War II between December 1941 to 1945 after the Japanese attack on the naval base Pearl Harbor. Pearl Harbor Blues. The propaganda was organized with the creation of the National Wartime Musical Committee. The War Department and the entertainment industry cooperated in a series of 15 minutes of music broadcasts entitled G.I. Jive. G.I. Jive was produced and released by the U.S. government through the Armed Forces Radio Service radio network which circulated the songs to radio stations on their label V Records.

G.I. is a term applied to ordinary soldiers, ordinary infantry in the U.S. forces or parts of their equipment. Previously referenced the acronym G.I. to galvanized iron and equipment produced by this material, such as ammunition boxes, jerry cans, stores cans, etc., which are part of the U.S. Army's inventory and equipment. The phrase expands over time as an adjective to all those connected with the army. G.I. Jive is, then, the dancing soldier or the dancing soldiers.

Early G.I. shows had a number of hosts such as Frank Nelson, Lester Jay and popular pin-up girls such as the Republican actress Donna Reed (1921-1986) was the guest DJs. In 1943, G.I. Jill (Martha Wilkerson) took over the microphone, and according to AFRTS Archive blog was GI Jive, the most popular show on AFRS. The broadcasts continued, so far as is known, until 1950. The broadcasts are now digitized in the Internet Archive, from where they can be heard and downloaded – a lot of good and free jazz and light music. Another military entertainment program during the World War was The Jubilee Radio Show which, was broadcast on the Armed Forces Radio Service, and particularly emphasized the "negro" artists. The Swedes Carl A. Hallstrom and Bo F. Scherman made in 2005 a sought complete discography over The Jubilee! Radio Show, based on Rainer E. Lotz and Ulrich Neuert earlier manuscripts from 1985. From Rainer E. Lotz introduction:

One of the reasons that there are not published as much patriotic American music in this period is that the musicians went on strike from August 1942 to November 1944. The musicians in the strike took only part in the recording of the V records which at that time was not available to the public. Therefore played films and film music an increasingly important role in the U.S. war mobilization.

Some of the film music also appeared on records.

Four American Broadway theater performances was produced in 1942 to strengthen the morale of the soldiers in the Army and in the Air Force. In the following years they were produced the as cinema movies. These are the shows: This Is the Army, Call Me Mister, Thousands Cheer and Winged Victory. The music of these performances and movies were released on contemporary records and later reissues albums.
Based on the theatrical performance Yip, Yip, Yaphank 1918 the dancer Jerry Jones (George Murphy) is wounded in World War I and finding his opportunities in the en-

tertainment industry limited and becomes a producer. 25 years later he draws up a soldiers revue based on Irving Berlin songs. One of This Is the Army's highlights is the composer Irving Berlin, who himself sings his song "Oh, how I hate to get up in the morning," a song from the First World War.

From the summer of 1941 the Soviet Union took part in the war on the Allied side after Nazi Germany had attacked the country.

In the fascist-Nazi occupied countries emerged a new genre of music during World War II: Partisan songs, especially in France and in the Eastern European countries such as Yugoslavia and the Soviet Union. Part of the Soviet partisan songs and battle songs from World War II, called the Great Patriotic War, is digitized on the website, Lyrical songs of the War.

There is an example of an American song from 1943 translated into Russian and recorded by a duo with a good swinging Russian jazz orchestra: Excellent jazz. The vocal group Song Spinners a Capella, Coming In On The Wing And A Prayer, recorded in 1942 and released the following year.

USA under anden verdenskrig

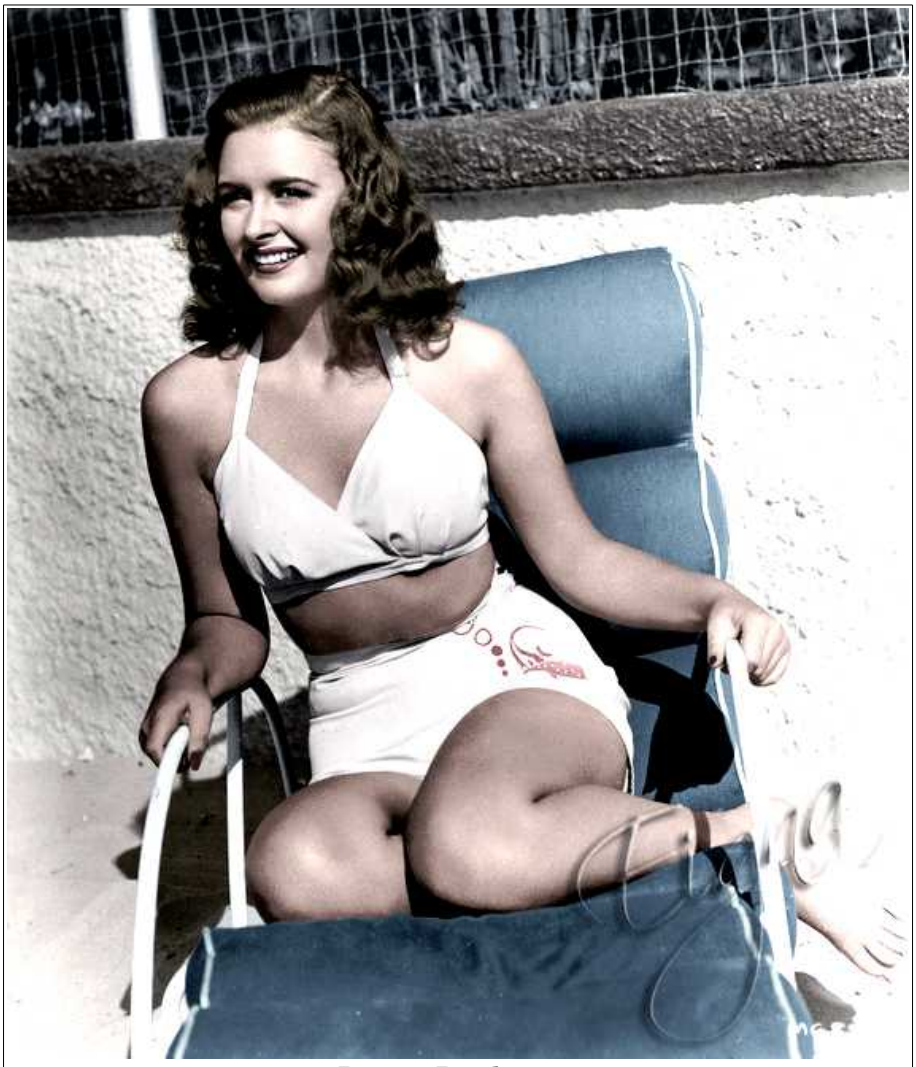
USA deltog i anden verdenskrig fra december 1941 til 1945 efter det japanske angreb på flådebasen Pearl Harbor. *Pearl Harbor Blues*. Propagandaen blev sat i system med oprettelsen af the National Wartime Musical Committee. Krigsministeriet og underholdningsbranchen samarbejdede i en række 15. minutters musikudsendelser med titlen G.I. Jive. G.I. Jive blev produceret og udsendt af den amerikanske regering via the Armed Forces Radio Services radionetværk som rundsendte sangene til radiostationerne på deres pladeselskab V Records.

G.I. er et udtryk anvendt på menige soldater; almindeligt infanteri i de amerikanske styrker eller om dele af deres udstyr. Tidligere refererede akronymet G.I. om galvaniseret jern og udstyr, som er produceret af dette materiale, eksempelvis ammunitionskasser, benzindunke, proviant dåser osv., som indgår i den amerikanske hærs inventar og udstyr. Udtrykket udvides med tiden som et tillægsord til alt som har forbindelse med hæren. G.I. Jive er altså, den dansende soldat eller de dansende soldater.

Tidlige G.I. shows havde en række værter så som Frank Nelson, Lester Jay, og populære pin-up piger så som den republikanske skuespiller Donna Reed, (1921–1986) var gæste-DJs.[165] I 1943 overtog G.I. Jill (Martha Wilkerson) mikrofonen, og ifølge AFRTS Archive blog, blev GI Jive det mest populære show på AFRS. Udsendelserne fortsatte, så vidt vides, frem til 1950. Udsendelserne er nu digitaliseret i Internetarkivet, hvorfra der kan høres og downloades en masse god og gratis jazz og underholdningsmusik.

165I 1967 blev Reed fredsaktivist og næstformand for fredsgruppen, Another Mother for Peace, da hendes søn skulle indkaldes til militærtjeneste under Vietnamkrigen.

Et andet militært underhholdningsprogram under verdenskrigen var The Jubilee! Radio Show. Radioprogrammet blev sendt på De væbnede styrker radio tjeneste / the Armed Forces Radio Service, og det fremhævede især "neger" kunstnere.



Donna Reed, 1945

Svenskerne Carl A. Hällström og Bo F. Scherman udarbejder i 2005 en tilstræbt komplet diskografi over The Jubilee! Radio Show, baseret på Rainer E. Lotz and Ulrich Neuert tidligere manuskripter fra 1985. Fra Rainer E. Lotz forord:

> "In 1951 Theodore Stuart DeLay, Jr. wrote "An Historical Study of the Armed Forces Radio Service to 1946" as a dissertation presented to the Faculty of the Department of Speech, University of Southern California. It remains unpublished. Since then, only Richard S. Sears' "V-Discs – A History And Discography," published in 1982, deals with the roots of AFRS and its operation (programming, technical production, broadcasting, administration, etc). Apart from his book, virtually nothing has appeared in print on the subject, except for my own "AFR&TS Gold Label Transcription Library" label listing, published in 1978. It is, therefore, perhaps worth reflecting a little about the historical background of the "Jubilee" series

and AFRS, which still exists today as the Armed Forces Radio & Television Services."

- http://archive.org/details/AfrsJubilee
- http://home.swipnet.se/dooji/jubilee.htm

Den amerikanske regering finansierede oprustningen og krigsdeltagelsen ved optagelse af krigsobligationer under og efter krigen. Efter krigen blev disse obligationer kaldet victory bonds

En af grundene til, at der der ikke udkom lige så meget patriotisk amerikansk musik i denne periode er, at musikerne strejkede fra august 1942 til november 1944. Musikerne deltog under strejken kun i indspilningerne af V pladerne der dengang ikke var offentlige tilgængelige. Derfor spillede film og filmmusik en stadig vigtigere rolle i den amerikanske krigsmobilisering.

Noget af filmmusikken udkom også på grammofonplader.

Fire amerikanske Broadway teaterforestillinger blev produceret i 1942 for at styrke moralen hos soldaterne i hæren og i luftvåbnet. I de følgende år produceres de som spillefilm. Det drejer sig om forestillingerne: This Is the Army, Call Me Mister, Thousands Cheer og Winged Victory. Musikken fra disse teaterstykker og film blev udgivet på samtidige grammofonplader og senere opsamlingsalbums.

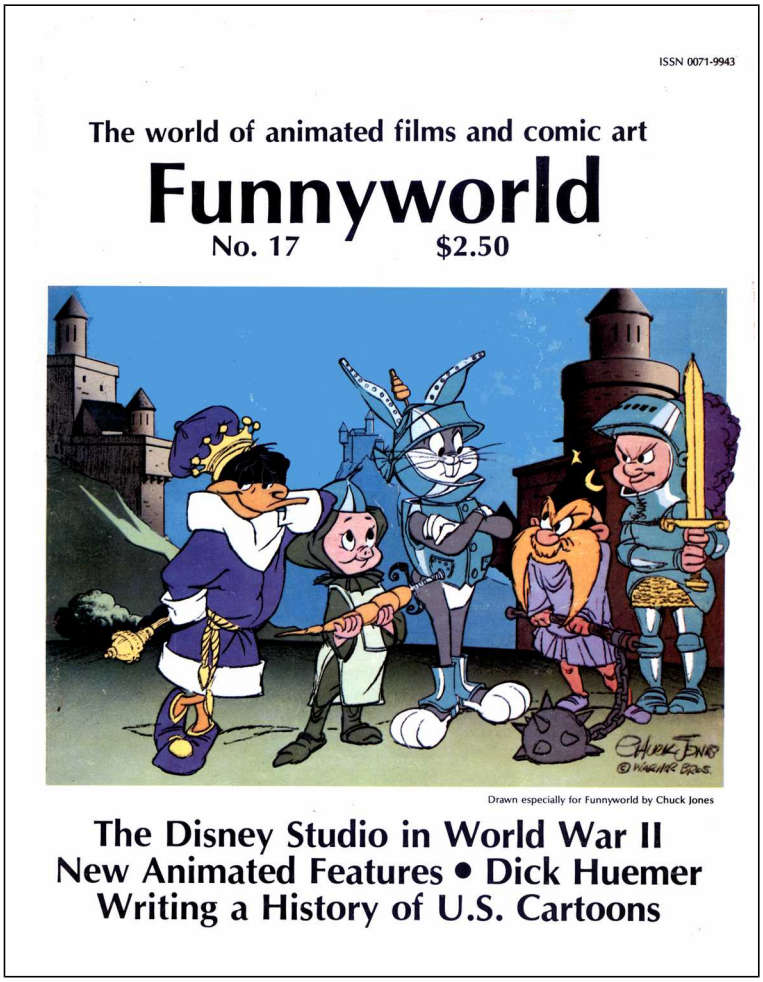
Med afsæt i teaterforestillingen Yip, Yip, Yaphank fra 1918 såres danseren Jerry Jones (George Murphy) i første verdenskrig og finde hans muligheder i forlystelsesbranchen begrænsede og bliver producent. 25 år senere udarbejder han en soldaterrevy baseret på Irving Berlin sange. En af This Is the Armys højdepunkter er komponisten Irving Berlin som selv synger sin sang "Åh, hvor jeg hader at stå op om morgenen," en sang fra første verdenskrig.

Fra sommeren 1941 deltog Sovjetunionen i krigen på de allieredes side, efter at Nazityskland havde angrebet landet.

I de fascistisk-nazistiske besatte lande fremkom der en ny musikgenre under anden verdenskrig: Partisansange, specielt i Frankrig og i de Østeuropæiske lande så som Jugoslavien og Sovjetunionen. En del af de sovjetrussiske partisansange og kampsange fra anden verdenskrig, kaldet den store fædrelandskrig, er digitaliseret på hjemmesiden, Lyrical songs of the War. - http://www.sovmusic.ru/ .

Cartoon Characters in war

American propaganda cartoons produced during World War II. They were banned after the war. Below are listed a few of the many cartoons which apparently is not recorded ind filmographies. As I am writing I do not know how many of these films have been translated into Danish, so I have kept the English descriptions of the films. Some of the film music were released on 78 shellac records during the war. An incomplete list is here:[166]



Tegnefilm figurer i krig

Amerikanske propaganda tegnefilm produceret under anden verdenskrig. De blev forbudte efter krigen. Her er opremset nogle få af de mange tegnefilm som der tilsyneladende ikke findes filmografier over. Da jeg i skrivende stund ikke ved, hvor mange af disse film der er oversat til dansk, har jeg beholdt de engelske beskrivelser af filmene. Noget af filmmusikken udkom på grammofonplader under krigen. En ukomplet liste er her: List of World War II short films,

På dansk findes der et udemørket speciale om emnet, forfattet af Jonas Arboe Harild og Casper Falbe Sørensen, Roskilde Universitetscenter i 2006: Animerede Patrioter: Amerikanske propagandategnefilm fra 2. Verdenskrig.

Walter Lantz: Boogie Woogie Bugle Boy (1941)
- http://archive.org/details/BugleBoy1941

The Thrifty Pig (1941)

Any Bonds Today? (1942)
Bugs Bunny and friends sing and dance to promote the sale of government bonds in support of the war effort.

166 - http://en.wikipedia.org/wiki/List_of_World_War_II_short_films

Tex Avery: Blitz Wolf (1942)
Three little pigs battle the big, bad, Nazi wolf
- http://archive.org/details/BlitzWolf

The Draft Horse (1942).
A farm horse sees a poster that says the U.S. Army needs horses. The horse goes to the recruiting station and tries to volunteer, but is eventually rejected, labeled "44-F". Leaving the station dejected, he wanders into a war games situation, and the flying bullets frighten him so much he makes a dash for home. At the end, he is serving the war effort in another way, knitting "V for Victory" sweaters for the boys overseas.

The Ducktators (1942).
Hitler, Mussolini, and Hirohito all come of age, as ducks!
- http://archive.org/details/BannedCartoonTheater3

Food Will Win the War.
In 1942 Walt Disney produced this short film for the U.S. Department of Agriculture. It stresses the importance of high American agricultural output.
- http://archive.org/details/FoodWillWinTheWar

Der Fuehrer's Face (1942). Donald Duck in Nutziland. Donald Duck dreams he is a Nazi. He works at an ammunition factory and consistently hails Hitler whenever his face appears. This causes him to loose his sanity within the dream. Eventually he wakes up dressed in patriotic pajamas, hugs a miniature statue of liberty and proudly pronounces America. - http://archive.org/details/DerFuehrersFace

Japoteurs Superman (1942)
Japoteurs is the tenth of seventeen animated Technicolor short films based upon the DC Comics character of Superman, originally created by Jerry Siegel and Joe Shuster. The first Superman cartoon produced by Famous Studios (the successor to Fleischer Studios), Japoteurs covers Superman's adventures stopping Japanese spies from hijacking a bomber plane and bringing it to Tokyo. This cartoon does not bear the Famous Studios name because that company had not yet been fully organized after Max Fleischer was removed by Paramount Pictures from the studio which bore his name. The cartoon was originally released to theaters by Paramount Pictures on September 18, 1942.[1] The word "Japoteurs" is a portmanteau of the words "Japanese" and "Saboteurs".

Mr Hook—Tokyo Woes
Animation produced for the US Naval Department encouraging enlisted naval officers to purchase savings bonds.
- http://archive.org/details/mr_hook_tokyo_woes

Out of the Frying Pan Into the Firing Line
In 1942 Walt Disney made this short film for the U.S. War Production Board (a now-defunct agency of the federal government during WWII). It stresses the importance of

saving waste fats, which are made into explosives, for the war effort.
- http://archive.org/details/OutOfTheFryingPanIntoTheFiringLine

The New Spirit
In 1942 Walt Disney Studios created this short film for the US Treasury Department. Donald Duck learns that his tax dollars are going toward the war effort.
It was nominated for an Academy Award in 1943 for Best Documentary
- http://archive.org/details/TheNewSpirit

You're a Sap, Mr. Jap (1942). Popeye battles sneaky Japs in the Pacific
- http://archive.org/details/WorldWarIiPropagandaCartoons

Donald Duck - The Spirit Of '43 (1942)
- http://archive.org/details/TheSpiritOf43_56
Education for Death: The Making of the Nazi (1943) or Hitler's Children. Walt Disney animated short about Hitler Youth. Features book burning, anti-Catholic persecution, Nazi indoctrination, etc. "Walt Disney Goes to War". Life magazine: August 1942.p. 61–69. - http://archive.org/details/EducationForDeathTheMakingOfTheNazi

The Last Round Up (1943). Gandy Goose and Sourpuss battle Hitler (a pig) and Mussolini (a monkey)

Popeye (1943) A Jolly Good Furlough
- http://archive.org/details/AJollyGoodFurlough

Popeye (1943) Spinach Fer Britain
- http://archive.org/details/WorldWarIiPropagandaCartoons

Scrap Happy Daffy (1943). The German high command sends out the word—destroy Daffy's scrap pile!

Daffy – The Commando (1943). Daffy parachutes behind enemy lines to wreak havok on the Nazis - http://archive.org/details/BannedCartoonTheaterCollection1

Private Snafu: Spies (1943)
- https://archive.org/details/private_snafu_spies
- https://archive.org/search.php?query=Private%20Snafu
'This is one of 26 Private SNAFU ('Situation Normal, All Fouled Up) cartoons made by the US Army Signal Corps to educate and boost the morale the troops. Originally created by Theodore Geisel (Dr. Seuss) and Phil Eastman, most of the cartoons were produced by Warner Brothers Animation Studios - employing their animators, voice actors (primarily Mel Blanc) and Carl Stalling's music.'

Seein' Red, White and Blue (1943). Bluto tries to avoid the draft, but Popeye is determined to bring him in. Along the way they encounter some Axis spies disguised as orphans.

Tin Pan Alley Cats
Banned 1943 Cartoon by Bob Clampett featuring a caricature of Fats Waller as a cat. Salvaged from poor quality copies and digitally restored for Historical and Educational purposes. - http://archive.org/details/TinPanAlleyCats1943

Tokio Jokio (1943).
A satirical look at the Japanese home front
- http://archive.org/details/TokyoJokyo

Bugs Bunny Nips The Nips (1944). Bugs battles the Japanese on a remote Pacific island

Hell-Bent For Election (1944)
- https://archive.org/details/Hell-bentForElection
'An animated film sponsored by the United Auto Workers for the 1944 Presidential elections. Roosevelt is a powerful express train, while Dewey is a broken-down steam engine. Music is by Yip Harburg. Directed by Chuck Jones.'

Plane Daffy (1944).
Daffy matches wits with the Nazi "Queen of Spies," Hatta Mari

Russian Rhapsody (1944). Hitler is defeated by the "Gremlins from the Kremlin," symbolizing the Soviet Union.
Herr Meets Hare (1945). Bugs takes on Hitler and Goering, just before the war ends.
- http://archive.org/details/HerrMeetsHare

Uncle Sam Speaks, Ca. 1987
"This video recording is a compilation of U.S. savings bond and stamp promotions; some in the form of public service announcements, some short scripted campaign messages delivered by television show casts or individual characters. The video was used in a National Archives and Records Administration (NARA) exhibit entitled 'Uncle Sam Speaks: Posters and Broadsides' and includes celebrities such as Bing Crosby and John Wayne; cartoon characters such as Bullwinkle and Bugs Bunny; and the casts of 'Cheers,' 'WKRP in Cincinnati,' 'Father Knows Best,' and 'Lassie.'"
National Archives and Records Administration
- http://archive.org/details/UncleSamSpeaks

The U.S. government funded the armament and war participation by raising war bonds during and after the war. After the war, these bonds was called victory bonds.

> 'The US federal deficit soared from $4.9 billion in 1941 to over $54.5 billion in 1943 before dropping back slightly to $47.5 billion in 1944 and 1945. The deficit could be financed in only two ways, by borrowing or by printing money. The latter expedient was dangerous because it could cause hyperinflations like those suffered by the new nation during the

Revolution, the South during the Civil War and, more recently, Weimar Germany. So Treasury extended mass bond marketing techniques developed during the Civil War and World War I to sell as many bonds as possible to as many individuals and financial institutions as possible.

Treasury offered two major classes of bonds during the war, one for individuals and the other for institutional investors. The former were composed of bonds like Series E savings bonds (nicknamed "Baby Bonds"), which were discount bonds with denominations as low as $25 that could be purchased with stamps or via a payroll deduction. "We wanted the ownership of America," Treasury Secretary Morgenthau explained, "to be in the hands of the American people." By war's end, over 85 million Americans, out of a population of 140 million, owned a piece of the nation and contributed about a quarter of the money the government borrowed during the war.'
Museum of American Finance

A country is missing in this song. Why?

Any Bonds Today?

The tall man with the high hat and the whiskers on his chin
Will soon be knocking at your door and you ought to be in
The tall man with the high hat will be coming down your way
Get your savings out when you hear him shout "Any bonds today?"

Any bonds today?
Bonds of freedom
That's what I'm selling
Any bonds today?
Scrape up the most you can
Here comes the freedom man
Asking you to buy a share of freedom today

Any stamps today?
We'll be blest
If we all invest
In the U.S.A.
Here comes the freedom man
Can't make tomorrow's plan
Not unless you buy a share of freedom today

First came the Czechs and then came the Poles
And then the Norwegians with three million souls
Then came the Dutch, the Belgians and France
Then all of the Balkans with hardly a chance
It's all in the Book if only you look
It's there if you read the text
They fell ev'ry one at the point of a gun
America mustn't be next

Any bonds today?
All you give
Will be spent to live
In the Yankee way
Scrape up the most you can
Here comes the freedom man
Asking you to buy a share of freedom today

Et land savnes i denne vise. Hvorfor?

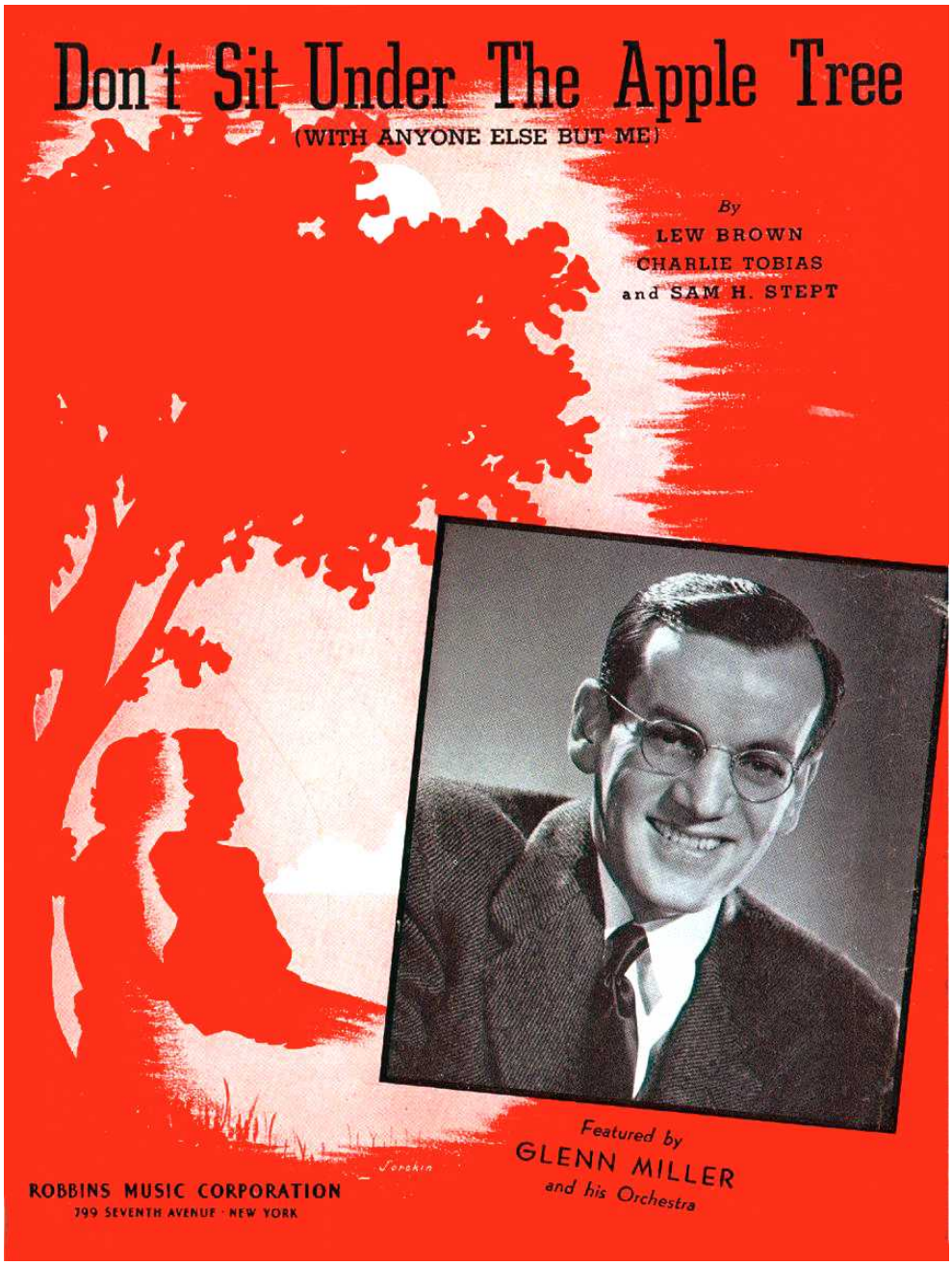
Nogle obligationer i dag?

Den høje mand med den høje hat og bakkenbarter på hans hage
Vil snart banke på din dør, og du burde være hjemme
Den høje mand med den høje hat vil komme hjem til dig
Få din opsparing ud, når du hører ham råbe: "Nogle obligationer i dag?"

Nogle obligationer i dag?
Frihedens obligationer
Det er, hvad jeg sælger
Nogle obligationer i dag?
Skrab sammen, alt du kan
Her kommer frihedsmanden
Beder dig om at købe en andel af frihed i dag

Nogle mærker i dag?
Vi vil være velsignet
Hvis vi alle investerer
I U.S.A.
Her kommer frihedsmanden
Kan ikke gennemføre morgendagens plan
Ikke medmindre du køber en andel af frihed i dag
Først kom tjekkerne og så kom polakkerne
Og så nordmændene med tre millioner sjæle
Så kom de nederlandske, belgierne og Frankrig
Lige så Balkan med næppe en chance
Det er alt i bogen, hvis blot man ser
Det er der, hvis du læser teksten
De faldt hver enkelt ved våbenmagt
USA skal ikke være den næste

Nogle obligationer i dag?
Alt, du giver
Vil blive brugt til at leve
På Yankee måde
Skrab sammen, alt du kan
Her kommer frihedsmanden
Beder dig om at købe en andel af frihed i dag



'Don't Sit Under the Apple Tree (With Anyone Else but Me)" is a popular song that was made famous by Glenn Miller and by the Andrews Sisters during World War II. Its lyrics are the words of two young lovers who pledge their fidelity while one of them is away serving in the war. Originally titled "Anywhere the Bluebird Goes", the melody was written by Sam H. Stept as an updated version of the nineteenth-century English folk song "Long, Long Ago". Lew Brown and Charles Tobias wrote the lyrics and the song debuted in the 1939 Broadway musical Yokel Boy. After the United States entered the war in December 1941, Brown and Tobias modified the lyrics to their current form, with the chorus ending with "...'till I come marching home".In February 1942, the Glenn Miller Orchestra recorded the song with vocals by Tex Beneke, Marion

Hutton, and The Modernaires.' WIKI.

'While in New York Glenn Miller and a number of other name band-leaders made a series of "spot" recordings in the WMCA studios to promote the sale of defense bonds and stamps. Each leader paid about $100.'[167]

Don't Sit Under the Apple Tree (With Anyone Else but Me)

Don't sit under the apple tree with anyone else but me
Anyone else but me, anyone else but me
No! No! No!
Don't sit under the apple tree with anyone else but me
Till I come marchin' home

Don't go walkin' down Lover's Lane with anyone else but me
Anyone else but me, anyone else but me
No! No! No!
Don't go walkin' down Lover's Lane with anyone else but me
Till I come marchin' home

I just got word from a guy who heard from the guy next door to me
The girl he met just loves to pet and it fits you to-a-tee
So, don't sit under the apple tree with anyone else but me
Till I come marchin' home

Don't give out with those lips of yours to anyone else but me
Anyone else but me, anyone else but me
No! No! No!
Watch the girls on the foreign shores, you'll have to report to me
When you come marchin' home

Don't hold anyone on your knee, you better be true to me
You better be true to me, you better be true to me
Don't hold anyone on your knee, you're gettin' the third degree
When you come marchin' home

You're on your own where there is no phone and I can't keep tab on you
Be fair to me, I'll guarantee this is one thing that I'll do
I won't sit under the apple tree with anyone else but you
Till you come marchin' home

Don't sit under the apple tree with anyone else but me
I know the apple tree is reserved for you and me

167 Moonlight Serenade: A Bio-discography of the Glenn Miller Civilian Band . / John Flower, 1972.

And I'll be true till you come marchin' home

'"Sid ikke under æbletræet (med nogen andre, end mig)" er en populær sang, der blev gjort berømt af Glenn Miller og af Andrews Sisters under anden verdenskrig. Dens tekst er to unge elskende ord, idet de pantsætter troskab, mens en af dem er væk på tjeneste i krigen. Oprindelig titel "Anywhere Bluebird Goes". Melodien blev skrevet af Sam H. Stept, som en opdateret version af det nittende århundrede engelske folkesang "Længe, længe siden." Lew Brown og Charles Tobias skrev sangteksten og sangen debuterede i 1939 Broadway musicalen bondeknold, dreng.
Efter at USA gik ind i krigen i december 1941 ændrede Brown og Tobias teksten til dens nuværende form, med omkvædet som slutter med "... 'til jeg marcherer hjem." I februar 1942 indspillede Glenn Millers orkester sangen med vokal af Tex Beneke, Marion Hutton og the Modernaires.'WIKI.

'Imens i New York lavede Glenn Miller og en række andre kendte dirigenter en række" spot "optagelser i WMCA studierne for at fremme salget af forsvarsrelaterede obligationer. Hver leder betalte omkring 100 dollars.

Sid ikke under æbletræet med nogen andre end mig

Sid ikke under æbletræet med nogen andre end mig[168]
andre end mig, andre end mig
Nej! Nej! Nej!
Sid ikke under æbletræet med nogen andre end mig
Til jeg marcherer hjem

Gå ikke ned af kærlighedsstien med nogen andre end mig
nogen andre end mig, nogen andre end mig
Gå ikke ned af kærlighedsstien med nogen andre end mig
Til jeg marcherer hjem

Jeg har lige fået besked fra en fyr, der har hørt fra min nabo
Den pige, han mødte bare elsker at kæle og passer perfekt til dig
Så sid ikke under æbletræet med nogen andre end mig
Til jeg marcherer hjem

Udlever ikke dine læber til nogen andre end mig
andre end mig, andre end mig
Nej! Nej! Nej!
Pas på pigerne på de fremmede kyster, du skalt rapportere til mig
Når du marcherer hjem

Sæt ikke nogen på dit knæ, vær tro mod mig
vær tro mod mig, vær tro mod mig
Sæt ikke nogen på dit knæ, du bliver forhørt
Når du marcherer hjem

Du er på egen hånd hvor der er ingen telefon, og jeg kan ikke holde fast i dig
Være rimeligt mod mig, jeg vil garantere dette er én ting, jeg vil gøre
Jeg vil ikke sidde under æbletræet med nogen andre end mig
Før du marcherer hjem

The next song sung by Pete Seeger and the Almanac Singers dates from the period of World War II, when the United States officially was strictly neutral, but had begun armament and the first U.S. peacetime National Service was adopted Saturday, September 14th. 1940. On October 16th. 1940 it was announced that 16.5 million men had registered themselves as conscripts.

168 Original dansk nodetryk og oversættelse: Under Bedstemors Æbletræ. Dansk tekst: Peter Spar. København : Tempo, 1942

Ballad Of October 16th

Melody: The Ballad of Jesse James.

It was on a Saturday night and the moon was shining bright
They passed the conscription bill[169]
And the people they did say for many miles away
'Twas the President and his boys on Capitol Hill.[170]

Oh, Franklin Roosevelt[171] told the people how he felt
We damned near believed what he said
He said, "I hate war, and so does Eleanor
But we won't be safe 'till everybody's dead."

When my poor old mother died I was sitting by her side
A-promising to war I'd never go.
But now I'm wearing khaki jeans and eating army beans
And I'm told that J. P. Morgan[172] loves me so,
I have wandered over this land, a roaming working man
No clothes to wear and not much food to eat.
But now the government foots the bill
Gives me clothes and feeds me swill
Gets me shot and puts me underground six feet.

Why nothing can be wrong if it makes our country strong
We got to get tough to save democracy.

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169 In 1940.

US National Archives and Records Administration: World War II Army Enlistment Records, created, 6/1/2002 - 9/30/2002, documenting the period ca. 1938—1946—Record Group 64.

Richard G. Wood, comp., Records of the Selective Service System, 1940-47 PI 27 (1951); Patricia Andrews, comp., Supplement to Preliminary Inventory No. 27, Records of the Selective Service System, 1940-, NM 32 (1964); supplement listing accessioned microfilm in National Archives microfiche edition of preliminary inventories.

Kleber, Victor: Selective service in Illinois, 1940-1947 : a complete history of the operation of the Selective Service System in Illinois from its inception on September 16, 1940 to its termination on March 31, 1947. - [Springfield]: Printed by authority of the state of Illinois, 1948.

- http://archive.org/details/selectiveservice00kleb

United States. Selective Service System: Selective service (1941).

- Washington, D.C. : National Headquarters, Selective Service System.
- http://archive.org/details/1selectiveservice11119417

170 Capitol Hill en metonym for den amerikanske kongres.

171 Franklin Delano Roosevelt, amerikansk præsident 1933 – 1945.

172 JPMorgan Chase & Co. er en amerikansk bank med hovedkvarter i New York.

'After America entered the war in 1941,U.S. commercial banks again became the leading distributors of War Bonds, which were sold in denominations as small as $10. By war's end, more than 60% of the American population had bought War Bonds, with total purchases coming to $186 billion.'

The History of JPMorgan Chase & Co.: 200 Years of Leadership in Banking. s. 14. JPMorgan Chase & Co. 2008.

- http://www.jpmorganchase.com/corporate/About-JPMC/document/shorthistory.pdf

And though it may mean war
We must defend Singapore
This don't hurt you half as much as it hurts me.

Den næste sang sunget af Pete Seeger og the Almanac Singers stammer fra den periode af anden verdenskrig, hvor USA officielt var strengt neutral, men var begyndt oprustning og den første amerikanske fredstid værnepligtslov vedtages lørdag den 14. september 1940). Den 16. oktober 1940 blev det meddelt, at 16.500.000 mænd havde registreret sig som værnepligtige.

Visen om 16. oktober

Det var en lørdag aften, og månen skinnede lyst
De vedtog værnepligt lovforslaget[173]
Og folket sagde langt væk fra
"Det var præsidenten og hans drenge på Capitol Hill."

Åh, Franklin Roosevelt fortalte folk, hvordan han følte
Forbandet troede vi næsten på, hvad han sagde
Han sagde: "Jeg hader krig, og det gør Eleanor[174]
Men vi vil ikke være sikker før alle er døde. "

Da min stakkels gamle mor døde, sad jeg ved hendes side
lovede, at i krigen ville jeg aldrig gå.
Men nu er jeg iført kaki bukser og spiser hærens bønner
Og jeg har fået fortalt, at sådan elsker J. P. Morgan mig..

Jeg har vandret i dette land, en strejfende arbejdsmand
Ingen tøj til at bære, og ikke meget mad at spise.
Men nu betaler regeringen regningen
Giver mig tøj på og fodrer mig køkkenaffald
Får mig skudt og bringer mig seks meter under jorden .

Derfor kan intet være forkert, hvis det gør vores land stærkt
Vi skal være hårde for at redde demokratiet.
Og selvom det kan betyde krig
Skal vi forsvare Singapore[175]
Dette gør ikke halvt så meget ondt på dig som det gør mig ondt.

173 I 1940.
174 Eleanor Roosevelt (1884 – 1962) var præsident Franklin D. Roosevelts hustru.
175 Britisk koloni til 1942, hvor øen blev besat af det kejserlige Japan.

The political apathy spread in the United States with the military calls to duty, The Dodger Song. Quote from the song which originating from the agriculture crises, there was the aftermath of the civil war. The song is recorded by the Almanac Singers in 1941.

Oh, the candidate's a dodger, yes, a well-known dodger,
Oh, the candidate's a dodger, yes, and I'm a dodger too.
He'll meet you and treat you and ask you for your vote,
But look out, boys, he's a-dodgin' for your vote.
We're all a-dodgin',
Dodgin', dodgin', dodgin'.

Oh, the general, he's a dodger, yes, a well-known dodger,
Oh the general, he's a dodger, yes, and I'm a dodger, too.
He'll march you up and he'll march you down,
But look out, boys, he'll put you under ground.

Politikerleden bredte sig i USA i takt med indkaldelserne, *The Dodger Song*. Citat fra visen som stammer fra landbrugskriserne, der var efterdønningerne fra borgerkrigen. Visen er bl.a. indspillet af the Almanac Singers i 1941.

Platuglesangen

Åh, kandidaten er en platugle, ja, en velkendt platugle,
Åh, kandidaten er en platugle, ja, og jeg er også en platugle.
Han vil møde dig og forkæle dig og bede dig om din stemme,
Men pas på, drenge, han slår plat for din stemme
Vi slår alle plat,
Plat, plat, plat...

Åh, generalen, han er en platugle, ja, en velkendt platugle,
Åh, generalen, han er en platugle, ja, og også jeg er en platugle
Han marcherer dig frem og han marcherer dig tilbage
Men pas på, drenge, han vil få dig ned i jorden

War Time Blues

Did you hear about the news up north
And it was everybody's Santa Claus?
Now, and every time I pick up a paper
I could read something about the war.

Now, it ain't no use you worryin', buddy,
That ain't goin' to help you none
Now, if you can't fly no airplane,
Maybe you'll be able to carry a gun

Now, I'm gonna be up in my airplane,
I'm gonna be sailin' all around
Now, but I believe I spied something below
And I'm goin' head in toward the ground

Now, look at that big gun yonder,
That big gun hid out in the wood,
Well, I believe I'll drop a bomb,
Because my machine gun won't do no good.

Krigstidsblues

Har du hørt nyhederne op fra nord
Og de var alle om julemanden?
Nu, og hver gang jeg henter en avis
Kan jeg læse noget om krigen.

Nu kammerat, du skal du ikke bekymre dig,
Det kommer ikke til at hjælpe dig noget
Nu, hvis du ikke kan flyve en flyvemaskine,
Måske vil du være i stand til at bære et gevær.

Nu bliver jeg i mit fly,
Jeg kommer til at flyve rundt omkring.
Nu, men jeg tror, jeg opdagede noget nedenfor
Og jeg har tænkt mig at flyve mod jorden.

Nu, se på den store kanon derovre,
Den store kanon skjult i skoven,
Tja, jeg tror jeg vil smide en bombe,
Fordi mit maskingevær ikke vil gøre nogen gavn.

Stop The War (The Cats Are Killing Themselves)

(war sound effects)
Man, stop that war, them cats are killing themselves!
Put away the guns, put the bombs on a shelf
Stop this war the cats are killing themselves!
Boy, they're shootin' 'em up, and shootin' 'em line
They even got wings and they're shooting them fine

A big bomb hit a boat out in the sea
The sailors jumped up, hollered "Whatcha doin' to me?"

Boy they bring'em down lower than low
When the bomb hits the ground those cats have got to go

(bomb sound effect)
Boy, that sounds like one of those incendiary bombs
Where'd you get that word Wingie?
Boy, I dug it out of the dug out.

Stop krigen (kattene dræber sig selv)

(Krigslydeffekter)
Mand, stop denne krig, kattene dræber sig selv
Læg kanonerne bort , sæt bomberne på en hylde
Mand, stop denne krig, kattene dræber sig selv
Dreng, de skyder dem op, og skyde dem ned
De har endda vinger, og de skyder dem fint

En stor bombe ramte en båd ude på havet
Matroserne sprang op, brølede "Hvad gør du mod mig?"

Dreng, de bringer dem ned, lavere end lavt
Når bomben rammer jorden er disse katte nød til at gå

(bombe lydeffekt)
Mand, det lyder som en af disse brandbomber
Hvor fik du det ord fra, Wingie?
Mand, jeg gravede det ud af graven.

Pearl Harbor Blues

December the seventh, nineteen hundred and forty one,
On December the seventh, nineteen hundred and forty one
The Japanese flew over Pearl Harbor, dropping bombs by the ton.

This Japanese is so ungrateful, just like a stray dog on the street,
Yes, the Japanese is ungrateful, just like a stray dog on the street
Well he bite the hand that feeds 'm, soon as he get enough to eat.

Some say the Japanese is hard fighters, but any dummy ought to know,
Some say the Japanese is hard fighters, but any dummy ought to know
Even a rattlesnake won't bite you in your back,
he will warn you before he strikes his blow.

I turned on my radio and I heard Mister Roosevelt say,
I turned on my radio and I heard Mister Roosevelt say
We wanted to stay out of Europe and Asia, but now we all got a debt to pay.

We even sold the Japanese brass and scrap iron,
and it makes my blood boil in the vein,
We sold the Japanese brass and scrap iron, and it makes my blood boil in the vein
Cause they made bombs and shells out of it,
and they dropped it on Pearl Harbor just like rain.

Pearl Harbor Blues

Syvende december nitten hundrede en og fyrre,
Den den syvende december nitten hundrede en og fyrre
Fløj japanerne over Pearl Harbor, kastede bomber i tonsvis.

Disse japanere er så utaknemmelig, ligesom en omstrejfende hund på gaden,
Ja, japanerne er utaknemmelige, ligesom en omstrejfende hund på gaden
Tja, han bider den hånd, som fodrer ham, så snart han får nok at spise

Nogle siger, at japanerne er hårde kæmper, men ethvert fjols burde vide
Nogle siger, at japanerne er hårde kæmper, men ethvert fjols burde vide
Selv en klapperslange bider ikke i ryggen, han vil advare dig, før han slår sit slag.

Jeg tændte for min radio, og jeg hørte Hr. Roosevelt sige,
Jeg tændte for min radio, og jeg hørte Hr. Roosevelt sige,

Vi ønskede at være udenfor Europa og Asien, men nu fik vi alle en gæld at betale.
Vi har endda solgt japanerne messing og skrot af jern,
og det sætter mit blod i venen i kog,
Vi solgte japanerne messing og skrot af jern, og det sætter mit blod i venen i kog
Fordi de lavede bomber og granater ud af det,
og de kastede dem over Pearl Harbor ligesom regn

Coming In On A Wing And A Prayer is also recorded by the Bahamian master guitarist Joseph Spence (1910-1984) on Music of the Bahamas Volume One: Bahamian Folk Guitar Folkways Records FS 3844 1959.

Coming In On A Wing And A Prayer

One of our planes was missing, two hours overdue
One of our planes was missing, with all its gallant crew
The radio sets were humming, they waited for a word;
Then a voice broke though the humming and this is what they heard:

Coming In On A Wing And A Prayer
Coming In On A Wing And A Prayer
Though there's one motor gone, we can still carry on,
Coming In On A Wing And A Prayer

What a show, what a fight
Yes, we really hit our target for tonight!
How we sing as we limp through the air
Look below, there's our field over there
With our full crew aboard and our trust in the Lord
We're Coming In On A Wing And A Prayer.

Der er et eksempel på, at en amerikansk sang fra 1943 oversættes til russisk og indspilles af en duo sammen med et godt svingende russisk jazzorkester: Fremragende jazz. Det er vokalgruppen Song Spinners a Capella, Coming In On The Wing And A Prayer, indspillet i 1942 og udsendt året efter. Undervejs med en knækket propel er også indspillet af guitarvirtuosen Joseph Spence (1910-1984) fra Bahamasøerne på Music of the Bahamas Volume One: Bahamian Folk Guitar Folkways Records FS 3844 1959.

Original oversættelse, ukendt oversætter udgivet 1945.[176]

Undervejs med en knækket propel

Undervejs med en knækket propel.
Undervejs med et sønderskudt stel.
Kun en motor i gang, mens vi synger vor sang,
og om lidt har I os med lidt held.

Sikken en tur og sikken en kamp,
vi ku' hverken se for ild og røg og damp,
men I kan tro vi ku' find' en tobak.
Han sa' hverken farvel eller tak.
Vi fik splintret et ror, men er alle om bord.
Undervejs med en knækket propel.

176 Engelske og Amerikanske Soldatersange. Musikforlag Tempo. 1945.

Kommer ind på en vinge og en bøn

En af vore fly manglede, to timer forsinket
En af vore fly manglede, med al dens tapre besætning
Radioerne summende, de ventede på et ord;
Så brød en stemme igennem, og dette er, hvad de hørte:

Kommer ind på en vinge og en bøn
Kommer ind på en vinge og en bøn
Selv om der er gået én motor, kan vi stadig fortsætte
Kommer ind på en vinge og en bøn.

Sikke et show, hvilken kamp
Ja, vi ramte virkelig vores mål for i aften!
Sådan synger vi, mens vi halter gennem luften
Kig nedenfor, derovre er vores landingsbane.
Med hele besætningen om bord og vores lid til Herren
Kommer ind på en vinge og en bøn.

Billy Boy, 1941

Will you go to the war, Billy boy, Billy boy?
Will you go to the war, charming Billy?

It's a long ways away, they are dying every day.
He's a young boy and cannot leave his mother.

Can you use a bayonet, Billy boy, Billy boy?
Can you use a bayonet, charming Billy?
No, I haven't got the skill to murder and to kill...

Don't you want a silver medal, Billy boy, Billy boy?
Don't you want a silver medal, charming Billy?
No desire do I feel to defend Republic Steel...

Don't you want to see the world, Billy boy, Billy boy?
Don't you want to see the world, charming Billy?
No, it wouldn't be much thrill to die for Dupont in Brazil...

Girls would like your uniform, Billy boy, Billy boy.
Girls would like your uniform, charming Billy.
They wouldn't get much chance to love me with six feet of earth above me...

Are you afraid to fight, Billy boy, Billy boy?
Are you afraid to fight, charming Billy?
You can come around to me when England's a democracy...

Will they take you from my side, Billy boy, Billy boy?
Will they take you from my side, charming Billy?
Don't you worry, mother dear, I'm a-stayin' over here...

Unge Billy

Vil du ikke at gå i krig, Billy Boy, Billy Boy,
Vil du gå i krig, charmerende Billy?
Den er langt, langt væk, de dør hver eneste dag.
Jeg er en ung fyr, og kan ikke forlade min mor.

Kan du bruge en bajonet, Billy boy, Billy boy?
Kan du bruge en bajonet, charmerende Billy?
Nej, jeg har ikke evnerne til at myrde og dræbe.
Jeg er en ung fyr, og kan ikke forlade min mor.

Vil du ikke vinde en sølvmedalje?
Intet ønske har jeg om
At forsvare Republik Steel.
Jeg er en ung fyr, og kan ikke forlade min mor.
Jeg er en ung fyr, og kan ikke forlade min mor.

Vil du ikke at se verden, Billy Boy, Billy Boy
Vil du ikke at se verden, charmerende Billy?
Det vil ikke være særligt spændende
At dø for DuPont i Brasilien
Jeg er en ung fyr, og kan ikke forlade min mor.

Piger vil elske din uniform, Billy boy, Billy boy.
Piger vil elske din uniform, charmerende Billy.
De ville ikke kunne elske mig med seks meter jord over mig.

Er du bange for at slås, Billy boy, Billy boy?
Er du bange for at slås, charmerende Billy?
Du kan få mig med, når England er et demokrati.

Vil de tage dig fra min side, Billy boy, Billy boy?
Vil de tage dig fra min side, charmerende Billy?
Du må ikke bekymre dig, kære mor, jeg bliver her.

Also the American pianist and big band band leader Count Basie (1904-1984), was in 1940 against the imposition of military service with a good advice to the women.

Draftin' Blues

Now if you've got a loving man
You'd better love him while you can
Perhaps he'll have to do his share
To help defend this dear old land

They're draftin' many men right now
To give Democracy a hand
Before they call your man I'll say
These words you ought to understand:

When Uncle Sam calls out your man
Don't say it, don't cry
Because you know he can't refuse
To hold him back might make him slack
Just say you've got those draftin' blues.

Også den amerikanske pianist og big band orkesterleder Count Basie (1904-1984), var i 1940 imod indførelsen af værnepligt med et godt råd til kvinderne.

Hvervningsblues

Nu, hvis du har fået en kærlig mand
Må du hellere elske ham, mens du kan
Måske vil han nødes til at gøre sin del
At forsvare dette kære gamle land.
De hverver mange mænd lige nu
For at give Demokrati en hånd.
Før de indkalder din mand, vil jeg sige
Disse ord, du bør forstå:

Når Onkel Sam indkalder din mand
Protester ikke, græd ikke.
Fordi du ved, at han ikke kan nægte
At holde ham tilbage kunne få ham til at svigte
Bare sig, du har fået hvervnings blues

The folk singer Woody Guthrie's Sally was concerned about his call to service in the merchant marine.

Quote from Sally, Don't You Grieve

I just got my army call
And I run down to the army hall.
Sally come a-runnin' like a cannonball
And I told her not to grieve after me.

Folkesangeren Woody Guthries Sally var bekymret over hans indkaldelse til tjeneste i handelsflåden.

Sally, sørg du ikke

Jeg har lige fået min indkaldelse fra hæren
Og jeg stak ned til hærens kontor
Sally sprang som en kanonkugle
Og jeg sagde til hende, sørg ikke for mig.

The so far known last protest against conscription in the United States during World War II is published in May 1945, while the war in Europe was about to sing the last verse.

Albinia's Blues

Ain't it hard to love another woman's man,
Women, ain't it hard when you love another woman's man,
We can't get him when we want him, have to take him when we can!

What you women gonna do? Uncle Sam's taken our men to war!
What you gonna do? Uncle Sam's taken our men to war!
Some of you gals'll drink muddy water, some will sleep in all alone!

Now if you women lose your money, gals don't lose your mind!
If you lose your money, gals don't lose your mind!
Now Uncle Sam take away your good man, please don't bother mine!

Now if you can't sleep easy, gals listen here to me!
If you can't sleep easy, listen here to me!
You better wait for your sweet man, best let my good man be!

So Lord, men so long so alone,
So Lord, men so long so alone,
Now if anyone ask you who sing these blues,
Tell them it was old Albinia Jones!

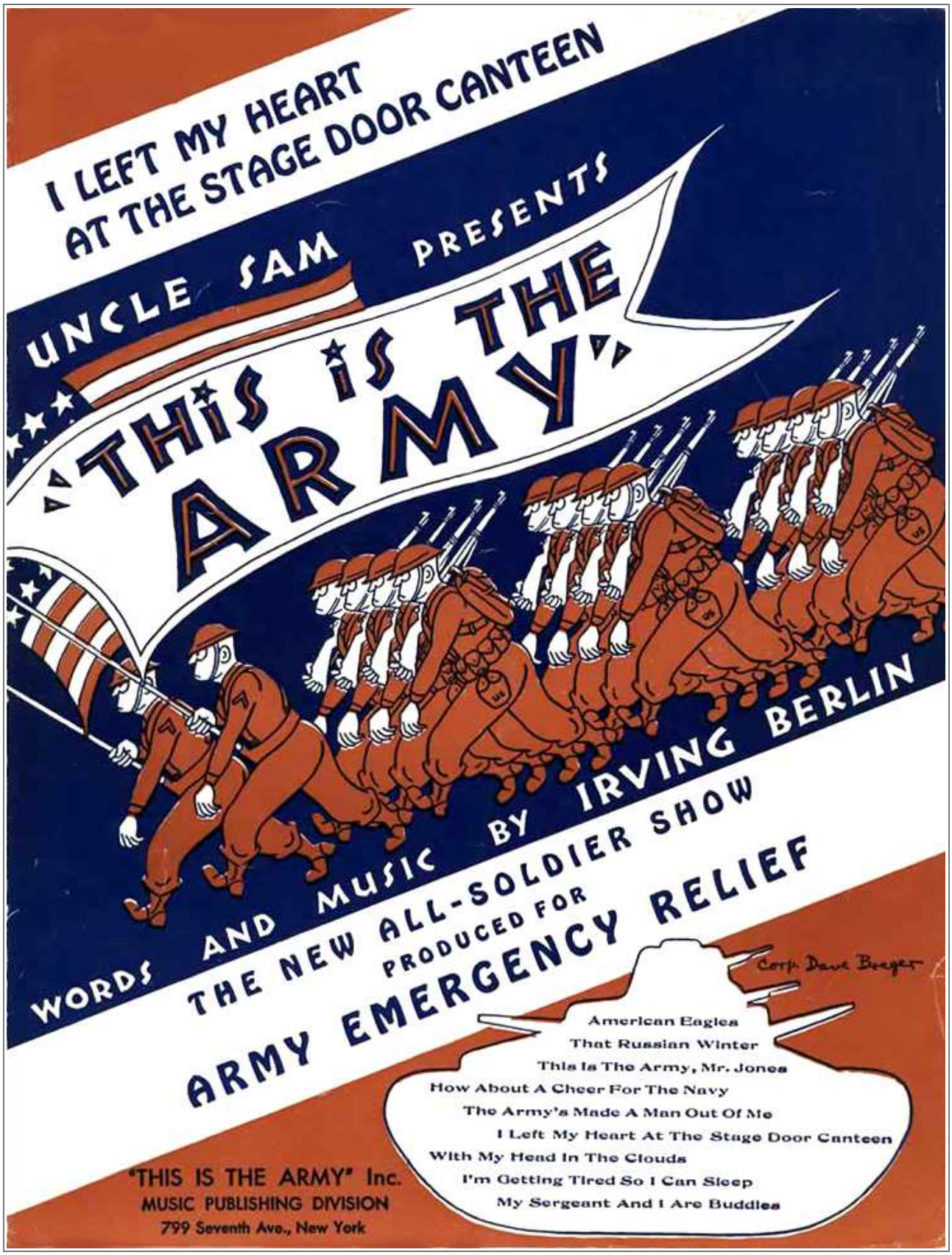
Den så vidt vides sidste protest mod værnepligten i USA under anden verdenskrig udkommer i maj 1945, mens krigen i Europa er ved at synge på det sidste vers.

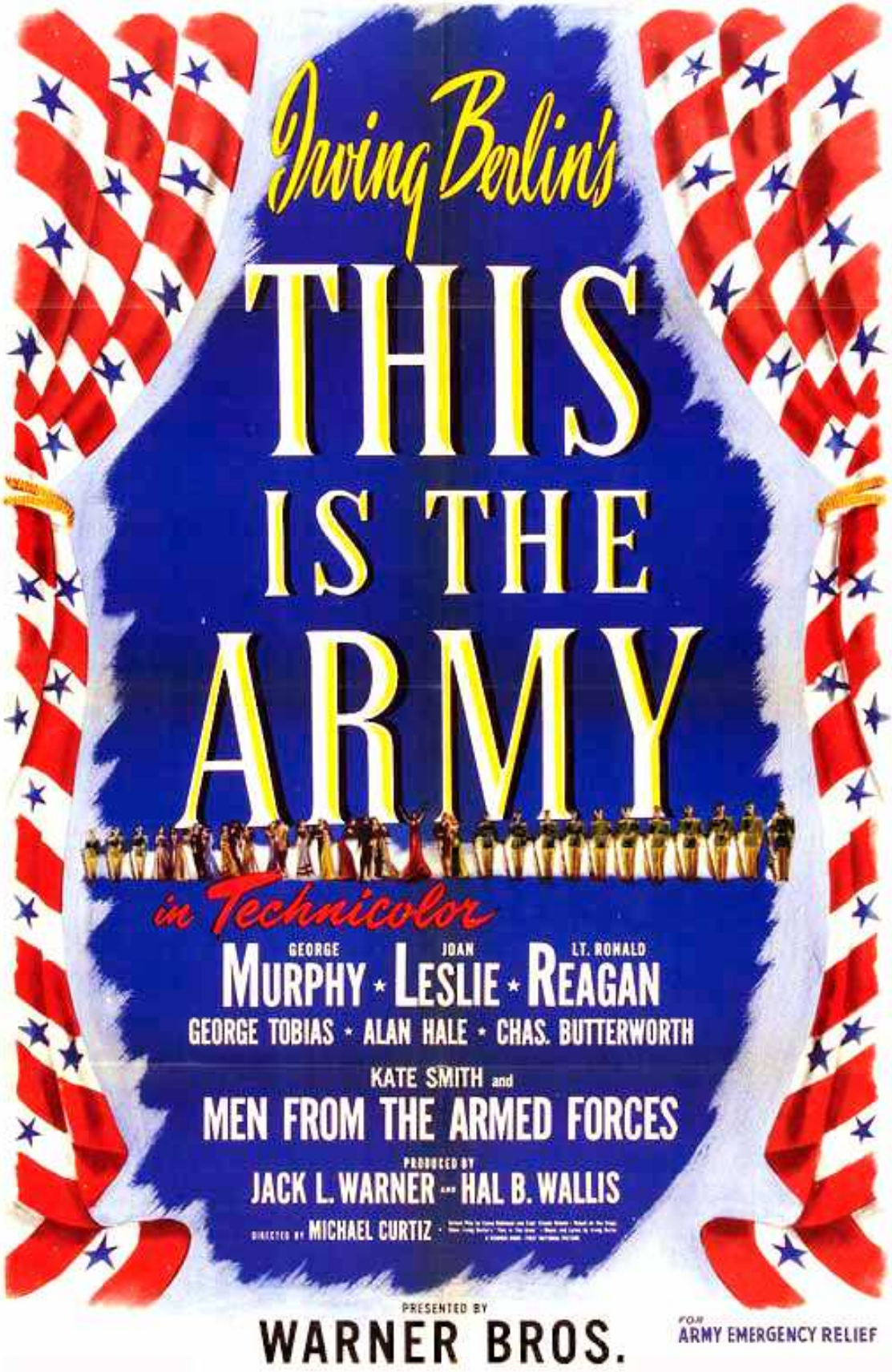
Hvad vil jer kvinder gøre? Onkel Sam har taget vores mænd i krig!
Hvad vil du gøre? Onkel Sam har taget vores mænd i krig!
Nogle af jer piger drikker mudret vand, nogle vil falde i søvn helt alene!

Så Herre, mænd, så længe så alene,
Så Herre, mænd, så længe så alene,
Nu, hvis nogen spørger dig, hvem der synger denne blues,
Fortæl dem det var gamle Albinia Jones!

Hornblæseren, *Boogie Woogie Bugle Boy* og Hr. Jones meldte sig til tjeneste i hæren og opdagede på kasernen, en for dem ny og anderledes verden.

The Horn Player, Boogie Woogie Bugle Boy and Mr. Jones enlisted to the serve in the army and discovered in the barracks, one for them new and different world.


I LEFT MY HEART
AT THE STAGE DOOR CANTEEN
UNCLE SAM PRESENTS
"THIS IS THE ARMY"
WORDS AND MUSIC BY IRVING BERLIN
THE NEW ALL-SOLDIER SHOW
PRODUCED FOR
ARMY EMERGENCY RELIEF
Corp. Dave Berger
American Eagles
That Russian Winter
This Is The Army, Mr. Jones
How About A Cheer For The Navy
The Army's Made A Man Out Of Me
I Left My Heart At The Stage Door Canteen
With My Head In The Clouds
I'm Getting Tired So I Can Sleep
My Sergeant And I Are Buddies
"THIS IS THE ARMY" Inc.
MUSIC PUBLISHING DIVISION
799 Seventh Ave., New York


Irving Berlin's
THIS IS THE ARMY
in Technicolor
GEORGE MURPHY ★ JOAN LESLIE ★ LT. RONALD REAGAN
GEORGE TOBIAS ★ ALAN HALE ★ CHAS. BUTTERWORTH
KATE SMITH and
MEN FROM THE ARMED FORCES
PRODUCED BY
JACK L. WARNER ... HAL B. WALLIS
DIRECTED BY MICHAEL CURTIZ
PRESENTED BY
WARNER BROS.
FOR
ARMY EMERGENCY RELIEF

This Is The Army Mr. Jones

You thought that many, many years ago
You saw the last of every soldier show
But here we are, yes, here we are again
A lot of water's gone across the dam
Since we put make-up on for Uncle Sam
To treat you as our fathers treated you then
We were drafted by our President
And we march with banners unfurled
We were drilled and trained to represent
The greatest army in the world
Yes, the greatest army of actors in the world

Now don't get us wrong
We're not here for long
Our stay in the theater is brief
We're here with the show
To help get some dough
Some dough for the Army Relief[177]
The much needed Army Relief

But beneath the powder and beneath the paint
There's a soldier brave and true
If some guy in Congress tells you that we ain't
Let him do what we had to do
And go through what we went through
We all have been selected from nearby and from far
They asked us lots of questions, they jabbed us in the arm
We stood there at attention, our faces turning red
The Sergeant looked us over and this is what he said

This is the Army Mister Jones,
No private rooms or telephones,
You had your breakfast in bed before,

177Army Emergency Relief

'This nonprofit corporation, known also as AER, was organized in the District of Columbia as an integral part of the War Department in February 1942. It assumed on an enlarged scale the functions of the Army Relief Society, founded in 1900, and the Army Air Forces Aid Society, founded in 1941. AER administered a welfare fund and made loans from it to persons in the Army in need of money and to their dependents. Money for this fund was obtained from voluntary contributions, from the profits of "This Is the Army" and other Army-produced shows. Records.--The wartime records of Army Emergency Relief, including correspondence, financial and loan records, and receipts, are in the custody of that organization. A one-volume unpublished history of AER, prepared in its headquarters, is on file in the Army's Historical Division.'

Federal Records Of World War II, Volume II, Military Records: Part Two, The War Department and the Army. - http://www.ibiblio.org/hyperwar/ATO/FRWW2-II/FRWW2-2.html

But you wont have it there any more.

This is the Army Mister Green,
We like the barracks nice and clean,
you had a housemaid to clean your floor,
but she wont help you out any more.

Do what the buglers command,
They're in the army and not in a band.

This is the Army Mr. Brown,
You and your baby went to town.
She had you worried but this is war,
and she wont worry you any more.

Dette er hæren Hr. Jensen

Du troede, at mange, mange år siden
Så du den sidste soldater forestilling
Men her er vi, ja, her er vi igen
En masse vand er løbet i åen
Da vi sidst lagde makeup på for Onkel Sam
For at traktere dig som vore fædre trakterede dig dengang
Vi blev hvervet af vores præsident
Og vi marcherer med udfoldede bannere
Vi blev uddannet og trænet til at repræsentere
Den største hær i verden
Ja, den største hær af skuespillere i verden.

Nu, misforstå os ikke
Vi er her ikke alt for længe
Vores ophold i teatret er kortfattet
Vi er her med showet
For at hjælpe til med til at skaffe nogle gysser
Lidt gysser til Hærens hjælpeorganisation
Den meget tiltrængte Hærens hjælpeorganisation.

Men under pudderet og under farverne
Er der en soldat, modig og ægte
Hvis en fyr i longressen fortæller dig, at vi ikke er
Lad ham gøre, hvad vi måtte gøre
Og gå gennem hvad vi gik igennem
Vi er alle blevet udvalgt fra nær og fra fjern
De spurgte os masser af spørgsmål, de stak os i armen

Vi stod der i retstilling, vores ansigter blev røde
Sergenten mønstrede os an, og dette er, hvad han sagde

Dette er hæren, Hr. Jensen,
Ingen private værelser eller telefon,
Du fik din morgenmad på sengen før,
Men det får du ikke mer.

Dette er hæren, Hr. Grøn,
Vi kan godt lide kasernen pæn og ren,
Du havde en stuepige til at rense dit gulv,
Men hun hjælper dig ikke mer.

Gør hvad hornblæserne kommanderer
De er i hæren og ikke med i et band.

Dette er hæren, Hr. Brun,
Du og din kæreste tog til byen.
Hun gjorde dig bekymret, men dette er krig,
og hun vil ikke bekymre dig mer.

Teksten er baseret på filmudgaven. Grammofonpladen indeholder kun de sidste fire vers.

According to the animated film, The Draft Horse, Warner Bros. 1942 one became not rich by recruitment in the army. The march is played by the United States Army Band and the following text appears in an eye test with different font sizes. However, the soldiers paid no income tax of their wages from the Pentagon in the years 1941-1945.[178]

You're In The Army Now

You're in the Army now,
You're not behind a plow;
You'll never get rich
A-digging a ditch,
You're in the Army now.

You're in the Army now,
You're in the Army now,
You'll never get rich
On the salary which
You get in the Army now.

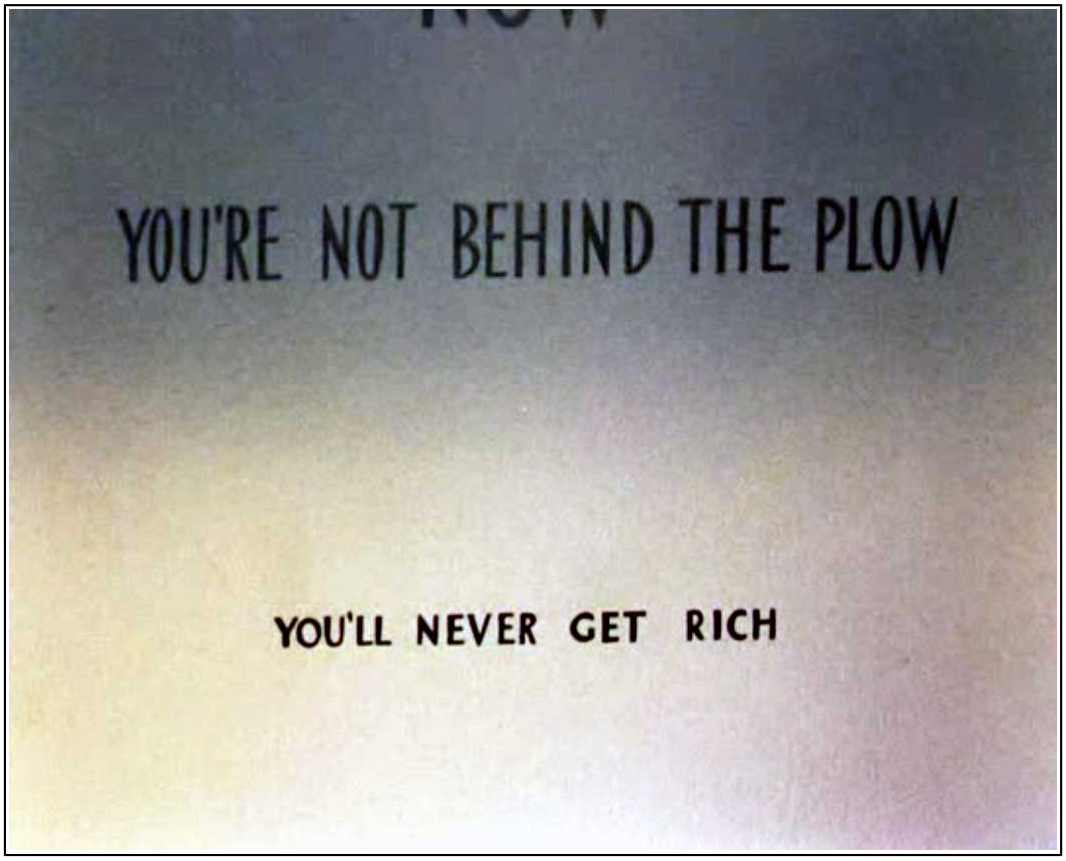
178 Questions and Answers Explanatory of the Federal Income Tax Laws with Respect to Members of the Armed Forces of the US in World War II, 1945.

Ifølge tegnefilmen, The Draft Horse, Warner Bros. 1942, blev man ikke rig ved ansættelsen i hæren. Marchen spilles af the United States Army Band og den følgende tekst vises i en synsprøve med forskellige skriftstørrelser. Soldaterne betalte dog ikke indkomstskat af deres hyre fra Pentagon i årene 1941-1945.

Du er i hæren nu

Du er i hæren nu
Du er ikke bag en plov;
Du vil aldrig blive rig
Af at grave et grøft,
Du er i hæren nu.

Du er i hæren nu
Du er i hæren nu
Du vil aldrig blive rig
Af den løn, som
Du får i hæren nu



Also The folk singer Lead Belly (1888-1949)[179], complaints about the wages in the army and want to go home. This is a very popular American interpretation from 1942 of a British song from first world war and it was sung by conscripts in all departments. The song is also known in a scout version.

Gee, But I Want To Go Home

They say that in the army
The coffee's mighty fine
Well, it's good for cuts and bruises,
But it tastes like turpentine!
Oh, I don't want no more of army life
Gee Ma, I wanna go home!

179Leadbelly: Complete Recorded Works 1939-1947 In Chronological Order, I-VI, Document Records 1994.

The chicken in the army,
They say is mighty fine,
A drum rolled off the table
And squashed a pal of mine!
Oh, I don't want no more of army life!
Gee Ma, I wanna go home!

The clothing that they give us
They say is mighty fine
Well, me and half my regiment
Can all fit into mine
Oh, I don't want no more of army life
Gee Ma, I wanna go home!

The salary that they pay us,
They say is mighty fine
They give you thirty dollars
And take back forty-nine
Oh, I don't want no more of army life
Gee Ma, I wanna go,
Gee Ma I gotta go,
Gee Ma, I wanna go home!

Alternative vers og omkvæd:[180]

The biscuits in the Army
They say are mighty fine,
One rolled off the table
And killed a pal of mine.

They say that in the Army
The food is mighty fine
A bean rolled off the table
And killed a pal of mine!

Oh, I don't want no more of Army life
Gee Ma, I wanna go
Back to Ontario[181]
Gee Ma, I wanna go home!

They say that in the army
The girls are mighty fine

180Barry Pearson: The Soldiers' Point of View (Part One).
- http://faculty.buffalostate.edu/fishlm/articles/pearson_01.htm
181I Canada.

I asked for Betty Grable
They gave me Frankenstein![182]
They say that in the army
The booze is mighty fine
I asked for Scotch-n-Soda
They gave me turpentine!

The coffee in the Air Force,
They say is mighty fine,
Looks like muddy water,
And tastes like turpentine.

Også folkesangeren Led Belly (1888-1949), klager over lønnen i hæren og vil hjem.

Dette er en meget populær amerikansk fortolkning fra 1942 af en britisk vise fra første verdenskrig og den blev sunget af værnepligtige i alle tjenestegrene. Visen kendes også i en spejder-version.

Jamen, jeg vil hjem

De siger, at i hæren
Er kaffen majet fin
Tja, det er godt for sår og blodudtrædninger,
Men smager som terpentin!
Åh, jeg ønsker ikke ikke mere af hærens liv
Jamen mor, jeg vil hjem!

Kyllingen i hæren,
Siger de, er majet fin,
En bønne tromlede fra bordet
Og knuste en af mine kammerater!
Åh, jeg ønsker ikke ikke mere af hærens liv
Jamen mor, jeg vil hjem!

Det tøj, som de giver os
Siger de, er majet fint
Nå, mig og halvdelen af mit regiment
Kan alle være i mit
Åh, jeg ønsker ikke ikke mere af hærens liv
Jamen mor, jeg vil hjem!

182 Skønlitterært monster og videnskabsmand. Frankenstein er en senere filmatiseret roman fra 1818 af den engelske forfatter Mary Shelley.

Den løn, de betaler os,
Siger de er majet fin
De giver dig tredive dollars
Og tage tilbage niogfyrre

Åh, jeg ønsker ikke ikke mere af hærens liv
Jamen mor, jeg ønsker at tage af sted
Jamen mor, jeg vil af sted
Jamen mor, jeg vil hjem!

The veterans recalled instinctively that they had been happy for eating beans during the Civil War

Veteranerne mindes uvilkårelig, at de havde været glade for at spise bønner under borgerkrigen

Army bean

There's a spot that the soldiers all love,
The mess-tent is the place that we mean,
And the dish that we like to see there
Is the old-fashioned, white Army bean.

'Tis the bean that we mean,
And we'll eat as we ne'er ate before
The Army bean, nice and clean;
We will stick to our beans evermore.

Now, the bean in its primitive state
Is a plant we have all often met,
And, when cooked in the old army style,
It has charms we can never forget.—Chorus.

The German is fond of sauer kraut,
The potato is loved by the Mick,
But the soldiers have long since found out
That thro' life to our beans we should stick.—Chorus.

Beans for breakfast,
Beans for dinner,
Beans for supper,
Beans! Beans!! Beans!!!

A song with a similar theme is Quartermaster's Store or Quartermaster Song. A song that was known connection with the Spanish Civil War and the beginning of World War II where it was recorded by American country group The Hill Billies with their own novelty acc. in 1940 at Camp choruses, party 1-2 which comprises of Oh, Mrs.. Rafferty; Quartermaster's stores; Old King Cole; Blue pencil song; A troopship was leaving Bombay; I've got sixpence; and Shop assistant song..Regal Zonophone UK. MR-3383. The next known version is by Pete Seeger and the Almanac Singers recorded in 1942 and released on Songs of the Spanish Civil War, Vol 1: Songs of the Lincoln Brigade, Six Songs for Democracy, 1961. And in Danish: Buster Larsen Here in the camp from 1960.

Quartermaster's Store or Quartermaster Song

Tunes: There is Power in the blood, power in the blood! or Queens Own – Pathan War March, Zakhmi Dil (Wounded Heart)

There is cheese cheese that brings you to your knees, in the store, in the store,
There is cheese cheese that brings you to your knees, in the quartermaster's store.

My eyes are dim I can not see,
I have not bought my specs with me,
I have not bought my specs with me.

There is tea tea but not for you and me...
There are beans beans that make fill your jeans...
There's a chief chief who never brings us beef...
There were flies, flies, eating all the pies,
There was flour flour, but only for an hour
There was ham, ham, mixed up with the jam,
There were horses, horses, wearing women's corsets
There are rats rats in bowler hats and spats...
There was rice, rice, full of bugs and lice,
There was butter, butter ... the scrapings of the gutter...
There were rats, rats ... As big as pussy cats,

Beer... makes you feel so queer.
Brandy... makes you feel so randy.
Bread... as hard as clumps of lead.
Bugs...big as deep-sea tugs.
Celery...enough to fill a gallery.
Cheese...green as garden peas.
Eggs...running round on legs.
Fleas...all with housemaid's knees.
Gin...that brings a girl to sin.

Gravy...enough to sink the navy
Meat...soled your boots a treat.
Mice...trying to catch the lice.
Phil...fiddling the till.
Port... turns a prude into a sport.
Slugs...drinking from army mugs.
Whiskey...makes you feel so frisky.

En sang med et tilsvarende tema er Quartermaster's Store eller Quartermaster Song. En sang der blev kendt forbindelse med den spanske borgerkrig og fra starten af anden verdenskrig, hvor den er indspillet af den amerikanske country gruppe The Hill Billies with their own novelty acc. i 1940 på Camp choruses, part 1-2 som består af Oh, Mrs. Rafferty; Quartermaster's stores; Old King Cole; Blue pencil song; A troopship was leaving Bombay; I've got sixpence; Shop assistant song. Regal Zonophone UK. MR 3383. Den næste kendte udgave er med Pete Seeger & the Almanac Singers indspillet i 1942 og udgivet på Songs of the Spanish Civil War, Vol. 1: Songs of the Lincoln Brigade, Six Songs for Democracy, 1961. Og på dansk: Buster Larsens Her i lejren fra 1960.

Her i lejren

Oversætter Johannes Rasmussen

Vi har en mat, en mat, en rigtig psykopat,
Her i lejren, ja her i lejren.
Vi har en mat, en mat, en rigtig psykopat,
Her i lejren, hvor vi bor.
Hans øjne er sløred', han kan ikke se,
Han har ikke fået sine solbriller med,
Han har ikke fået sine solbriller med.

Vi har en chauffør, en chauffør, han kører trillebør,
Vi har en korporal, en korporal, han er fuld af pral,
Vi har en kontor, en kontor, de laver ikke spor,
Vi har en lotte, en lotte, en rigtig lille godte,
Vi har en generel, en generel, en rigtig arrig ka'l,

Another reason why Leadbelly got the blues during the World War was that his women – who had been recruited into the arms industry left him after she had started to earn her own money.

Women in the US National Defense World War II

> 'The history of women serving with or in the U.S. military varies by service. (E.g.,women were assigned as lighthouse keepers as early as

the 1830s.) In 1908, Congress enacted language which led to the creation of the Navy Nurse Corps. In 1918, the Secretary of the Navy allowed women to sign up for clerical duties in the Marine Corps. In 1918, the Secretary of the Navy allowed women to enroll for clerical duty. In 1942 Congress opened the Naval Reserve to women. In 1942, the Coast Guard created the women reserves know as SPARs. On May 14, 1942, the Women's Army Auxiliary Corps was created "for noncombatant service with the Army of the United States for the purpose of making available to the national defense when needed the knowledge, skill, and special training of the women of this Nation." Over one year later, the Women's Army Corps (WAC) was made a part of the regular Army on a temporary basis. The Marine Corps Women's Reserve was established in 1943.'[183]

'For many women, World War II brought not only sacrifices, but also new jobs, new skills, and new opportunities. America's "secret weapon" was the women who voluntarily mobilized to meet every challenge. U. S. government and industry expanded dramatically to meet the wartime needs. Most "Rosie the Riveters"[184] had prewar experience in the labor force. Other women, even those who were married, joined the assembly lines. For the first time in their lives, many women performed jobs that were now viewed by the public as necessary and valuable.

Wages in munitions plants and aircraft factories averaged more than those for traditional female jobs. Women abandoned traditional jobs, particularly domestic service, to work in war production plants offering 40 percent higher wages. Women who entered war production were primarily working-class wives, widows, divorcees, and students who needed the money.'
National Women's History Museum

National defense blues is also recorded on Blues From The Roundhouse, credited to Alexis Korner's Breakdown Group featuring Cyril Davies, recorded in February 1957.and on Alexis Korner's Blues Incorporated Featuring Cyril Davies EP with the same name 1959.

183 CRS: Women in Combat: Issues for Congress / David F. Burrelli, 2013.
- http://www.fas.org/sgp/crs/natsec/R42075.pdf

184 Rosie the Riveter is a cultural icon of the United States, representing the American women who worked in factories during World War II, many of whom produced munitions and war supplies. The term "Rosie the Riveter" was first used in 1942 in a song of the same name written by Redd Evans and John Jacob Loeb. WIKI.

National Defense Blues

I had a little woman workin' on that National Defense
I had a little woman workin' on that National Defense
That woman got to the place, where act like she did not have no sense
Just because she was workin', makin' so much dough
Just because she was workin', makin' so much dough
That woman got to the place, did not love me no more

Every payday would come, her check was big as mine
Every payday would come, her check was big as mine
That woman thought that Defense was gonna last all the time

That Defense is gone, just listen to my song
That Defense, it is gone, just listen to my song
Since that Defense been gone, that woman done lose her home

SPOKEN:
Yes, she is ... yeah .... well all right, then

I will tell you the truth and it's got to be the fact
I will tell you the truth and it's got to be a fact
Since that Defense has gone, that woman losed her Cadillac

En anden grund til at Lead Belly var deprim under verdenskrigen var, at hans kvinde - som var blevet ansat i våbenindustrien skred, efter at hun var begyndt at tjene sine egne penge.

> 'Historien om tjenstgørende kvinder med eller i det amerikanske militær varierer med tjenestegrenene. (F.eks., blev kvinder tildelt tjeneste som fyrtårnpassere så tidligt som i 1830'erne.) I 1908, vedtog Kongressen lovgivning, som førte til oprettelsen af flåden sygeplejerske korps. I 1918 tillod flådeminister kvinder at melde sig til kontorarbejde i Marinekorpset. I 1942 tillod Kongressen kvinder i flådens reserver. I 1942, skabte Kystbevogtningen den kvindelige reserveenhed kendt som SPARS. Den 14 maj 1942 blev hærens korps af Hjælpeansatte Kvinder skabt for non kombattant tjeneste[185] i Amerikas Forenede Staters hær med henblik på stille til rådighed for det nationale forsvar, når der er brug for viden, dygtighed og særlig uddannelse fra kvinderne i denne nation. Over et år senere blev Kvindernes hærkorps (WAC) gjort til en del af den regulære hær på midlertidig basis. Kvinders Reserve i Marine korpset blev etableret i 1943.
>
> 'For mange kvinder, bragte Anden Verdenskrig ikke kun ofre, men også nye arbejdspladser, nye færdigheder, og nye muligheder. Amerikas

185Person, der er knyttet til hæren, men ikke tager aktivt del i kampen (læger, sygeplejere osv.).

"hemmelige våben" var de kvinder, der frivilligt mobiliseres for at møde hver udfordring. Regeringen og industrien udvides drastisk for at opfylde krigstidens behov. De fleste "Rosie Riveters" havde førkrigserfaring i arbejdsstyrken. Andre kvinder, selv de, der var gift, sluttede sig til samlebåndene. For første gang i deres liv, udførte mange kvinder job, der nu ses af offentligheden som nødvendigt og værdifuldt

Lønningerne i ammunition anlæg og flyfabrikker var i gennemsnit højere end i traditionelle kvindelige arbejdspladser. Kvinder opgav traditionelle arbejdspladser, især husarbejde for at arbejde i krigs produktionsanlæg tilbudt 40 procent højere løn.

Kvinder, der indgik i krigsproduktion var primært arbejderklassens hustruer, enker, fraskilte og studerende der havde brug for pengene.'

Våbenindustri Blues

Jeg havde en lille kvinde arbejdede i våbenindustrien
Jeg havde en lille kvinde arbejdede i våbenindustrien
Da den kvinde blev ansat, handlede hun tåbeligt
Bare fordi hun arbejdede, tjente mange penge
Bare fordi hun arbejdede, tjente mange penge
Efter kvinden blev ansat, elsker hun mig ikke mere

Ved hver lønningsdag, var hendes løn den samme som min
Ved hver lønningsdag, var hendes løn den samme som min
Den kvinde troede, at forsvaret ville vare evigt

Forsvaret er væk, bare lyt til min sang
Forsvaret er væk, bare lyt til min sang
Siden forsvaret forsvandt, har kvinden mistet sit hjem

TALT:
Ja, hun er ... ja ... . godt alt i orden, så
Jeg vil fortælle dig sandheden, og det er nødt til at være en kendsgerning
Jeg vil fortælle dig sandheden, og det er nødt til at være en kendsgerning
Siden forsvar forsvandt, har kvinden mistet hendes Cadillac

Quotes from Rosie the Riveter

All the day long, whether rain or shine
She's a part of the assembly line
She's making history, working for victory
Rosie, brrrrrrrrrrr, the riveter

Rosie's got a boyfriend, Charlie
Charlie, he's a Marine
Rosie is protecting Charlie
Workin' overtime on the riveting machine

Citater fra Metalarbejderen Rosie

Hele dagen lang, uanset regn eller solskin
Er hun en del af samlebåndet
Hun skaber historie, arbejder for sejr
Metalarbejderen Rosie, brrrrrrrrrrr

Rosie har fået en kæreste, Charlie
Charlie, han er en mariner
Rosie beskytter Charlie
Overarbejder ved nittemaskinen[186]

When all the young men are gone to war, it can be even very difficult to find a boyfriend in the appropriate age notify the young singer and actress Dinah Shore (1916-1994) in the musical movie, Thank Your Lucky Stars, from 1943. Either the remaining male species are too young or too old.

186 Maskine, der enten fremstiller nitter eller udfører nitning.

They Are Either Too Young Or Too Old

You rushed away and left this house as empty as can be
And I am like the driftwood in a deadly calm at sea
I can't sit under the apple tree with anyone else but thee
For there is no secret lover that the draft board didn't discover

They're either too young or too old
They're either too gray or too grassy green
The pickings are poor and the crop is lean
What's good is in the Army, what's left will never harm me

They're either too old or too young
So, darling, you'll never get stung
Tomorrow I'll go hiking with that Eagle Scout unless
I get a call from grandpa for a snappy game of chess

They're either too warm or too cold
They're either to fast or too fast asleep
So, darling, believe me, I'm yours to keep
They're isn't any gravy, the gravy's in the Navy

They're either too fresh or too stale
There is no available male
I will confess to one romance I'm sure you will allow
He tried to serenade me, but his voice is changing now

They're either too bald or too bold
I'm down to the wheelchair and bassinet
My heart just refuses to get upset
I simply can't compel it to, with no Marine to tell it to

I'm either their first breath of spring
Or else, I'm their last little fling
I either get a fossil or an adolescent pup
I either have to hold him off or have to hold him up

The battle is on, but the fortress will hold
They're either too young or too old

Når alle de unge mænd er draget i krig, kan det være endda meget svært at finde en kæreste i en passende alder, meddeler sangerinden og skuespilleren Dinah Shore (1916-1994) i musical filmen, Thank Your Lucky Stars, fra 1943. Enten var de tilbageværende hankønsvæsner alt for unge eller alt for gamle.

De er enten for unge eller for gamle

Du stak af med krudt i røven og efterlod huset gabende tomt
Og jeg er ligesom drivtømmer i et dødsensfarlig roligt hav
Jeg kan ikke sidde under æbletræet med nogen andre, end dig
For der er ingen hemmelig elsker sessionskontoret ikke har opdaget.

De er enten for unge eller for gamle
De er enten for grå eller for græsgrønne
Kagen er ringe og afgrøden er mager
Hvad er godt, er i hæren, hvad der er tilbage vil aldrig skade mig

De er enten for gamle eller for unge
Så, skat, du vil aldrig blive svigtet
I morgen vil jeg gå vandretur med en spejder, medmindre
Jeg får et opkald fra bedstefar til et bidsk spil skak

De er enten for varme eller for kolde
De er enten for hurtige eller for hurtigt i søvn
Så, skat, tro mig, jeg forbliver din
Der er ikke nogen sovs, saucen er i flåden

De er enten for friske eller for gamle
Der er ingen tilgængelige mænd
Jeg vil indrømme en romance, jeg sikker på du vil tillade
Han forsøgte at serenade mig, men hans stemme er i overgang

De er enten for skaldet eller for dristige
Jeg ned til kørestolen og bassinet
Mit hjerte bare nægter at hidse sig op
Jeg kan simpelthen ikke nøjes med det, uden en mariner at fortælle det til

Jeg er enten deres første pust af forår
Eller også, jeg er deres sidste lille affære
Jeg kan enten få et fossil eller en teenager hvalp
Jeg er enten nødt til at holde ham væk eller er nødt til at holde ham op

Slaget er begyndt, men fæstningen vil holde
De er enten for unge eller for gamle.

Hør også: Maren og Gardisten eller Peer og Maren af Erik Bøgh, 1860.

Also Ella Fitzgerald uses in 1944 her imagination in the men's absence

I’m Making Believe

I'm making believe that you're in my arms though I know you're so far away
Making believe I'm talking to you, wish you could hear what I say
And here in the gloom of my lonely room we're dancing like we used to do
Making believe is just another way of dreaming, so till my dreams come true

I'll whisper "Good night", turn out the light, and kiss my pillow
Making believe it's you
I'm making believe that you're in my arms though I know you're so far away
Making believe I'm talkin' to you, wish you could hear what I say

And here in the gloom of my lonely room we're dancing like we used to do
Making believe is just another way of dreamin', so till my dreams come true
I'll whisper "Good night", turn out the light, and kiss my pillow
Making believe it's you

Jeg lader som om

Jeg lader som om, at du er i mine arme, selvom jeg ved, du er så langt væk
Jeg lader som om, jeg taler til dig, ønsker du kunne høre, hvad jeg siger

Og her i mit ensomme dystre rum danser vi som vi plejede at gøre
Lader som om det er bare en anden måde at drømme, så indtil mine drømme opfyldes
Vil jeg hviske "godnat", slukke lyset, og kysse min hovedpude
Lader som om det er dig

Also Bing Crosby is daydreaming about leave during Christmas 1943.

I'll Be Home For Christmas (If Only In My Dreams)

I'll be home for Christmas
You can plan on me
Please have snow and mistletoe
And presents on the tree

Christmas Eve will find me
Where the love light gleams
I'll be home for Christmas
If only in my dreams

Også Bing Crosby dagdrømmer om orlov i julen 1943.

Jeg kommer hjem til jul (om det så kun er i mine drømme)

Jeg vil være hjemme til jul
Du kan stole på mig
Sørg for at have sne og mistelten
Og gaver på træet

Juleaften er jeg
Hvor kærlighedens lys glimter
Jeg vil være hjemme til jul
Om det så kun er i mine drømme

And the result of the draft for war service:

The Strange Death Of John Doe

I'll sing you a song and it's not very long.
It's about a young man who never did wrong;
Suddenly he died one day.
The reason why, no one would say.

He was tall and long and his arms were strong,
And this is the strange part of my song;
He was always well from foot to head,
And then one day they found him dead.

They found him dead so I've been told,
His eyes were closed, his heart was cold;
Only one clue to why he died -
A bayonet sticking in his side

Og resultatet af indkaldelserne til krigstjenesten:

Jens Hansens mærkelige død

Jeg vil synge en sang for dig, og den er ikke særlig lang.
Det handler om en ung mand, der aldrig gjorde noget forkert;
Pludselig døde han en dag.
Grunden, ville ingen sige.

Han var høj og lang, og hans arme var stærke,
Og dette er den mærkelige del af min sang;
Han var altid rask fra isse til fod,
Og så en dag fandt de ham død.
De fandt ham død, det har jeg fået at vide,
Hans øjne var lukkede, hans hjerte var koldt;
Kun ét fingerpeg om, hvorfor han døde -
En bajonet sad fast i hans side

The English playwright, screenwriter, producer, actor and songwriter Noel Coward (1899 – 1973) provides in 1941 the British Home Guard a reprimand.

Could You Please Oblige Us With A Bren Gun?

Colonel Montmorency who was in Calcutta in ninety-two
Emerged from his retirement for the War
He wasn't very pleased with all he heard and all he saw
But whatever he felt, he tightened his belt and organised a Corps

Poor Colonel Montmorency thought considering all the wars he'd faught
The Home Guard was his job to do or die
But after days and weeks and years, bravely drying his many tears
He wrote the following letter to the Minister of Supply

Couls you please oblige us with a Bren gun?
Or failing that, a hand grenade will do
We've got some ammunition, in a rather damp condition
And Major Huss has a arquebus that was used at Waterloo

With the Vicar's stirrup pump, a pitchfork and a stave
It's rather hard to guard an aerodrome
So if you can't oblige us with a Bren gun
The Home Guard might as well go home

Could you please oblige us with a Bren gun?
We're getting awfully tired of drawing lots
Today we had a shipment of some curious equipment
And just for a prank, they sent us a tank that ties itself in knots

On Sunday's mock invasion, Captain Clark was heard to say
He hadn't even got a brush and comb
So if you can't oblige us with a Bren gun
The Home Guard might as well go home

Colonel Montmorency planned, in case the enemy tried to land
To drive them back with skill and armoured force
He realised his army should be mechanised, of course
But somewhere inside, experience cried "My Kingdom for a horse"

Poor Colonel Montmorency tried, at infinite cost to time and pride
To tackle his superiors again
Having just one motorbike, fourteen swords and a marlin spike
He wrote the following letter in the following urgent strain

Could you please oblige us with a Bren gun?
We need it very badly, I'm afraid
Our local crossword solver has an excellent revolver
But during a short attack on a fort, the trigger got mislaid

In course of operations planned for Friday afternoon
Our orders are to storm the Hippodrome[187]
So if you can't oblige us with a Bren gun
The Home Guard might as well go home

Could you please oblige us with a Bren gun?
The lack of one is wounding to our pride
Last night we found the cutest, little German parachutist
He looked at our kit and giggled a bit, and laughed until he cried

We'll have to hide that armoured car when marching through Berlin
We'd almost be ashamed of it in Rome
So if you can't oblige us with a Bren gun
The Home Guard might as well go home.

Den engelske dramatiker, manuskriptforfatter, producent, skuespiller og sangskriver Noël Coward (1899 – 1973) giver i 1941 det britiske Hjemmeværn en opsang.

Kunne De venligst sende os en maskinpistol?

Oberst Montmorency, der var i Calcutta i tooghalvfems
Opstod fra sin pensionering for krigen
Han var ikke meget tilfreds med alt det, han hørte, og alt han så
Men uanset hvad han følte, strammede han sit bælte og organiseret et korps

Kunne De venligst sende os en maskinpistol?
Eller i mangel heraf, går en håndgranat an
Vi har fået noget ammunition, i en temmelig fugtig tilstand
Og Major Huss har en luntebøsse, der blev brugt ved Waterloo

Stakkels Oberst Montmorency prøver efter megen tid at bide i det sure æble
Og kontakte sine overordnede igen
Vi har bare én motorcykel, fjorten sværd og et mergelspir
Han skrev følgende brev under følgende påtrængende pres

I løbet af de planlagte operationer for fredag eftermiddag
Er det vores ordrer, at storme væddeløbsbanen
Så hvis de ikke sender os en maskinpistol
Kan Hjemmeværnet lige så godt gå hjem.

Kunne De venligst sende os en maskinpistol?
Vi har meget brug for den, er jeg bange for
Vores lokale krydsordsløser har en fremragende revolver

187En hippodrom er en bane til hestevæddeløb.

Men i løbet af en kort angreb på et fort, blev aftrækkeren forlagt

Kunne De venligst sende os en maskinpistol?
Manglen på en, sårer vores stolthed
Sidste nat fandt vi den sødeste, lille tyske faldskærmsudspringer
Han kiggede på vores udstyr og fniste lidt og lo, indtil han græd

Vi bliver nødt til at skjule den pansrede bil, når vi marcherer gennem Berlin
Vi ville næsten skamme os over den i Rom
Så hvis de ikke sender os en maskinpistol
Kan Hjemmeværnet lige så godt gå hjem.

Also, the British singer, music hall and film actor George Formby (1904-1961), had a good eye to the Home Guard. Here one commemorate the good soldier Schwejk who also took loving care of the officers' wives.

Home Guard Blues

The Saint Louis Blues[188], the Bye Bye Blues[189]
I've had 'em all yes sir, the big and the small
They all were good, you must allow, but oh brother there's another now
I've got the Home Guard blues, I've got the Home Guard Blues.

On sentry go in the night
If it's wet the water trickles down your neck to where it tickles,
And the raindrops ooze through your socks and shoes.
If you're feeling on the black side with the wind around your earholes
Then you'll get those Home Guard Blues.

I've got the Home Guard Blues, I've got the Home Guard Blues,
On sentry go in the night
When the Sergeant's wife, a beauty, said now you must do your duty,
How could I refuse, his wife to amuse.
But she found me rather lacking, and then said come on get cracking,
Or I'll get those Home Guard Blues.

I've got the Home Guard Blues, I've got those Home Guard Blues.
On sentry go in the night.
"Who goes there?" I asked a lancer and got such a filthy answer.
Oh! what words to use, I blushed to my shoes.
I said "Pass friend sweet as sugar" he replied "Shut up you blighter"
Now I've got those Home Guard Blues.

188Saint Louis Blues composed by W. C. Handy, 1914.
189Bye Bye Blues written and composed by Fred Hamm, Dave Bennett, Bert Lown, and Chauncey Gray, 1930.

Også den britisk sanger, varieté- og filmskuespiller George Formby (1904-1961), havde et godt øje til Hjemmeværnet. Her mindes man om den gode soldat Schwejk der også tog sig kærligt af officerernes koner.

Hjemmeværns Blues

Saint Louis Blues, Bye Bye Blues
Ja hr., jeg har haft dem alle, de store og de små
Undskyld mig, de alle var gode, men åh bror, der er en ny nu
Jeg er smittet med Hjemmeværns blues,
Jeg er smittet med Hjemmeværns blues

På vagt i nat
Hvis det våde vand risler ned ad din hals til, hvor det kildrer
Og regndråber siver gennem dine sokker og sko
Hvis du føler dig deprim med vinden susende om øregangene
Så smittes du med Hjemmeværns blues

Jeg er smittet med Hjemmeværns blues,
Jeg er smittet med Hjemmeværns blues
På vagt i nat
Når sergentens kone, en skønhed, sagde: nu skal du gøre din pligt,
Hvordan kunne jeg afvise, at underholde hans kone.
Men hun fandt mig en anelse genert, og sagde derfor: kom i gang.
Ellers smittes jeg med Hjemmeværns blues.

Jeg er smittet med Hjemmeværns blues,
Jeg er smittet med Hjemmeværns blues
På vagt i nat
"Hvem der?" spurgte jeg en soldat og fik sådan et beskidte svar
Åh sikke ord at bruge, jeg rødmede helt ned i mine sko
Jeg sagde "Sød som sukker, passér ven ",
Svarede han "Hold kæft, din stodder".
Nu er jeg smittet med Hjemmeværns blues

Nazi propaganda

The German Nazis were in power in the country between March 1933 to May 1945. The Nazis used old emergency laws to put democracy and human rights out of operation. In order to enforce this bad policy and make it acceptable in larger and larger segments of the population, they established a propaganda ministry in order to totally be able to censor and control the German mass media content as a part of their war preparations. During the world war the propaganda ministry broadcasted the 'news' program, Die Deutsche Wochenschau, to cinemas in Germany and in the German-occupied countries. 600 of 733 Deutsche Wochenschau's films from the U.S. National Archives and Records Administration's Army Military Intelligence Division, is now in the Internet Archive.

Parts of the German music of this period is described in the blog, Schellack photos & reviews (military music): Discussions on the music in the Third Reich. Music sample: Band des Infanterie-Regiment "Gross-Deutschland" und Männechor Leitung: Staff Music Meister Friedrich Ahlers: Wir fahren gegen Engeland aka "Matrosenlied" / Heut 'Stechen wir ins blaue Meer. Telefunken A 10044, 1939.

Regular television broadcasting in Germany began March 22th., 1935
"First German TV Broadcasting 1935", by Deutscher Fernseh-Rundfunk. Eerie, showing a musical program with the message that those who didn't march in tune with the rest are sent to "concert camps" to be reeducated.
- http://www.youtube.com/watch?v=-suCaJ0IUw8

German propaganda music

German music during this period are recorded in: **Handbuch Deutsche Musiker 1933–1945**. / : Fred K. Priberg, 2004.

Nazi Germany assaults the fascist ruled Poland on September 1st., 1939. The day after the German actress and singer Lale Andersen (1905-1972), records the later hit, Lied eines jungen Wachtpostens (Lili Marleen), HMV Elektrola EG I-6993. The record sold over the next few years only 700 copies. In the winter of 1940-1941 and in the spring of 1941 there was published a handful of new German recordings. From April 1941 the

German military radio in occupied Belgrade, Serbia, began broadcasting the song and later during the year, it became the station's jingle – and thus were sent several times a day. From the Balkans the song about the soldiers' and sailor's longing spread to the rest of the world, because the station could be received right from Narvik in Norway to North Africa and had up to 6 million listeners on both sides of the fronts. Lili Marleen was later among the Allies Captive in North Africa, if we can believe the British short film True Story Of Lili Marlene, from 1944.

The diligent Lale Andersen sang in 1942, even though she at the time actually had an occupational ban, the English-language voice to some of the big band Charlie & his orchestra, recordings such as Lili Marleen, Blue Moon, Roll on the blue funnel, Sing, nightingale, sing, Home may be a word, Under an umbrella in the evening and, And so another lovely day is over.

Lili looked carefully around and took her time. Although there were many suitors, she first married several years after the war.

The Germans also sent propaganda wrapped in excellent jazz and fox trot (dance music) from the band Charlie & His Orchestra to the United Kingdom and the United States via shortwave radio from 1940 or 1941 and until the end of the war. The big band consisted entirely of German jazz musicians. This propaganda music was also released on records during the war, but most of them were destroyed during the Allied occupation of the country after Germany's capitulation. The band made around 300 recordings mostly on the record company, Klarinette & Mandoline. Now these records are very rare and known, according to the Smithsonian Folkways only about 100 records survived. And there are only two recordings in, die Deutsche Nationalbibliothek in Leipzig. Some of Charlie & His Orchestra's records are re-released by the record company Harlequin on two French CDs in 1990-1991: German Propaganda Swing – 1941-1942 and I Got Rhythm, with a total of 44 recordings.

The band used the Allies hit music, wrote their own lyrics, singing the first verse as it sounded in the original and subsequent sang their own to English translated text. In some songs, such as Glenn Miller's version of Elmer's Tune, from 1941, there was not changed so much as a comma in the text. The changes here are purely musical: the melody is played slightly faster than the three U.S. versions of the song I've heard. A taste of the German entertainment for the Americans and British,. It is a bit special built up compared with the orchestra ordinary numbers.

After the war, the German musicians continued playing dance music, now for the American soldiers in Germany.

Nazistisk propaganda

De tyske nazister var ved magten i landet fra marts 1933 til maj 1945. Nazisterne anvendte gamle nødretslove til at sætte demokrati og menneskerettigheder ud af funktion. For at kunne gennemtvinge denne slette politik og gøre den acceptabel i stadig større dele af befolkningen oprettede de et propagandaministerium./ Reichsministerium für Volksaufklärung und Propaganda[190] for at totalt kunne censurere og styre de tyske massemediers indhold i forbindelse med deres krigsforberedelser. Under selve verdenskrigen udsendes propagandaministeriet 'nyhedsudsendelserne Die Deutsche Wochenschau til biografer i Tyskland og i de tysk besatte lande. 600 af 733 Deutsche Wochenschau film fra det amerikanske National Archives and Records Administration's, Army Military Intelligence Division, ligger nu i Internetarkivet[191].

Noget af den tyske musik i denne periode er beskrevet i bloggen, Schellack photos & reviews (military music): Discussions on the music in the Third Reich. Musikeksempel: Musikkorps des Infanterie-Regiments "Gross-Deutschland" und Männechor Leitung: Stabsmusikmeister Friedrich Ahlers: Wir fahren gegen Engeland a.k.a. "Matrosenlied" / Heut' Stechen wir ins blaue Meer. Telefunken A 10044, 1939.

190 Verordnung über die Aufgaben des Reichsministeriums für Volksaufklärung und Propaganda. Vom 30. Juni 1933.- http://www.documentarchiv.de/ns/propaganda_vo.html

191 - https://archive.org/search.php?query=Deutsche%20Wochenschau

Tysk propagandamusik

Tysk musik i denne periode er registreret i: Handbuch Deutsche Musiker 1933–1945. / : Fred K. Priberg, 2004[192].
Nazi Tyskland overfalder det fascistisk regerede Polen 1. september 1939. Dagen efter indspiller den tyske skuespiller og sanger Lale Andersen (1905-1972), den senere

192 Das „Archiv Prieberg“
- http://de.wikipedia.org/wiki/Fred_K._Prieberg
- http://miami.uni-muenster.de/servlets/DerivateServlet/Derivate-3323/MIAMI/HANDBUCH.PDF
- http://www.uni-kiel.de/internutz/script/univis.php?x=http://www.uni-kiel.de/muwi/PriebergArchiv.htm
'Es enthält auf 9570 Seiten circa 5.000 Personenartikel mit Kurzbiographien (auch zu wichtigen Institutionen, Funktionären und Politikern), Behördenkorrespondenzen, politische Gutachten und Zeitschriftenartikel, sowie rund 10.000 verzeichnete Werktitel aus dem Repertoire politisch angewandter Musik, Partituren, Liedanthologien, Tonaufnahmen im Deutschen Rundfunkarchiv sowie im Anhang das Archiv-Inventar Deutsche Musik 1933–1945.'
Wer sich mit der Forschung über Musik in der NS-Zeit beschäftigt, wird über kurz oder lang auf den Namen Fred Prieberg stoßen. Der Musikjournalist hat sich über Jahrzehnte als Experte für dieses Thema einen Namen gemacht und 2004 als vorläufiges Resultat seiner Lebensarbeit das „Handbuch Deutsche Musiker 1933-1945“ veröffentlicht. Dieses wohl einmalige Kompendium entstand über Jahrzehnte und ist bis zum heutigen Tag nicht abgeschlossen. Wegen seines Umfangs fand sich kein Verleger dafür, sodass es von Prieberg privat als CD-Rom vertrieben wurde. Eine Art Zwischenstand stellte dabei das 1982 erschienene Buch „Musik im NS-Staat“ dar.

schlager, Lied eines jungen Wachtpostens (Lili Marleen), HMV Elektrola EG 6993. Pladen sælges i de næste par år kun i 700 eksemplarer. I vinteren 1940-1941 og i foråret 1941 udkommer der en håndfuld nye tyske indspilninger. Fra april 1941 begynder den tyske militærradio i det okkuperede Beograd i Serbien, Soldatensender Belgrad, at sende sangen som senere på året blev stationens kendingsmelodi - og dermed sendt flere gange dagligt. Fra Balkan bredte sangen om soldaternes og sømændenes længsel sig til resten af verden, fordi stationen kunne modtages helt fra Narvik i Norge til Nordafrika og havde op til 6 millioner lyttere på begge sider af fronterne. Lili Marleen var senere blandt de allieredes tilfangetagede i Nordafrika, hvis man skal tro den britiske kortfilm the True Story of Lili Marlene, fra 1944.[193]

Den oprindelige tyske sangtekst har vistnok aldrig været oversat til dansk.[194]

Den flittige Lale Andersen lagde i 1942, også selv om at hun på det tidspunkt rent faktisk havde berufsverbot, forbud mod at udøve, engelsksproget stemme til nogle af big bandet Charlie & his orchestra, indspilninger så som Lili Marleen, Blue Moon, Roll on the blue funnel, Sing, nightingale, sing, Home may be a word, Under an umbrella in the evening og And so another lovely day is over. I spøg og skæmtafdelingen er der en række usædvanlige noder og tekstmæssige varianter.[195]

Selve Lili så sig godt om og tog sig god tid. Selv om der var mange bejlere blev hun først gift flere år efter krigen.

Tyskerne sendte også propaganda indpakket i fremragende jazz og fox trot (dansemu-

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193 Lala Andersen.- https://archive.org/search.php?query=Lale%20Andersen

British Ministry of Information – British Crown Film Unit , Humphrey Jennings : True Story Of Lili Marlene (1944) - https://archive.org/details/TrueStoryOfLiliMarlene

'Description from the National Archives: "Summary: Night scenes of British soldiers walking in from the desert and gathering around radio to hear German broadcast of Lili Marlene. Night scenes of heavy artillery fire. British tanks, vehicles, and troops advance across desert. Mass of German and Italian prisoners. Russian artillery fire at Stalingrad. German Gen Friedrich Von Paulus enters office and surrenders to Gen Vasily I Chuikov of the Russian Army. Surrender was on 2 Feb 1943. Mass of German prisoners in Russia.

~~Lala Andersen behind barbed wire in concentration camp~~. Lucie Mannheim singing Lili Marlene with new lyrics. Miss Mannheim sings of Hitler's crimes and how he should be hanged from the lantern.

Night and dawn shots of ships at sea. Convoy of troopships. Men ready for battle. Stands and pushcarts at London docks. Pan to man in door of pub. (background music of Lili Marlene). Shot of British Tomb of the Unknown Soldier."Department of Defense. Department of the Army. Office of the Chief Signal Officer. (09/18/1947 – 02/28/1964) (Most Recent) From: Series: Moving Images Relating to Military Activities, compiled 1947 – 1964.Record Group 111: Records of the Office of the Chief Signal Officer, 1860 – 1985.

194 Lili Marleen er en tysk sang som blev meget populær på begge sider under 2. verdenskrig.

Teksten til Lili Marleen blev skrevet af Hans Leip i 1915. Sangen blev senere udgivet som "Das Lied eines jungen Soldaten auf der Wacht" / Sangen om en ung soldat på vagt som Norbert Schultze satte musik til i 1938. Sangen blev oprindeligt kaldt "Das Mädchen unter der Laterne" / Pigen under gadelygten. Musikeksempler: The Official Lili Marleen Page Concept and Sponsored by Gordon Brock. - http://ingeb.org/garb/lmarleen.html

195 Wie einst Lili Marlen. Varianten für Klavier und poetische Parodien im Stile großer Geister über das weltbekannte Lied von Hans Leip u. Norbert Schultze./ Hans Priegnitz. - Hamburg: Musikverlag Hans Sikorski, 1981.

sik) fra orkestret Charlie & His Orchestra til Storbritannien og USA via kortbølgeradio fra 1940-1941 og helt frem til slutningen af verdenskrigen. Big bandet bestod udelukkende af tyske jazzmusikere. Denne propagandamusik blev også udgivet på grammofonplader under krigen, men de fleste af dem blev ødelagt under de allieredes besættelse af landet efter Tysklands kapitulation. Orkesteret lavede omkring små 300 indspilninger bl.a. på pladeselskabet, Klarinette & Mandoline. Nu er disse plader meget sjældne og der kendes, ifølge den amerikanske folkemindesamling kun omkring 100 stk. og der er hele to indspilninger i, die Deutsche Nationalbibliothek, i Leipzig. Nogle af Charlie & His Orchestra's plader er genudgivet af pladeselskabet Harlequin på to franske Cd'er i 1990-1991: German Propaganda Swing – 1941-1942 og I Got Rhythm, med i alt 44 indspilninger.

Orkesteret anvendte de allieredes hitmusik, skrev deres egne tekster, sang første vers som den lød i originalen og efterfølgende sang de deres egen til engelsk oversatte tekst. I enkelte sangtekster så som Glenn Millers udgave af, Elmer's Tune, fra 1941, blev der overhovedet ikke ændret så meget som et komma i teksten. Ændringerne her er rent musikalske, idet melodien spilles en anelse hurtigere end de tre amerikanske versioner af sangen jeg har hørt. En smagsprøve på den tyske underholdning til amerikanerne og briterne som er lidt specielt opbygget i forhold til orkesterets almindelige numre

Efter krigen fortsatte de tyske musikere med at spille dansemusik for de amerikanske soldater i Tyskland.

Lied eines jungen Wachtpostens (Lili Marleen)

Vor der Kaserne,
Vor dem großen Tor,
Stand eine Laterne
Und steht sie noch davor.
So woll'n wir uns da wiederseh'n,
Bei der Laterne woll'n wir steh'n,
Wie einst, Lili Marleen.

Unsere beiden Schatten
Sah'n wie einer aus,
Daß wir so lieb uns hatten,
Das sah man gleich daraus.
Und alle Leute soll'n es seh'n,
Wenn wir bei der Laterne steh'n,
Wie einst, Lili Marleen.

Schon rief der Posten:
Sie blasen Zapfenstreich,
Es kann drei Tage kosten!
Kamerad, ich komm' ja gleich.
Da sagten wir Aufwiederseh'n.
Wie gerne wollt' ich mit dir geh'n,
Mit dir, Lili Marleen!

Deine Schritte kennt sie,
Deinen schönen Gang.
Alle Abend brennt sie,
Mich vergaß sie lang.
Und sollte mir ein Leid gescheh'n,
Wer wird bei der Laterne steh'n,
Mit Dir, Lili Marleen?

Aus dem stillen Raume,
Aus der Erde Grund,
Hebt mich wie im Traume
Dein verliebter Mund.
Wenn sich die späten Nebel dreh'n,
Werd' ich bei der Laterne steh'n
Wie einst, Lili Marleen.

APOLLO
№435
Lili Marleen
NACH GEDICHTEN
VON
HANS LEIP
MUSIK:
NORBERT SCHULTZE
APOLLO
APOLLO-VERLAG · PAULLINCKE
BERLIN SW 68
für Gesang
und Klavier

Lili Marlene, English version 1

Translator Tommy Connor

Underneath the lantern by the barrack gate,
Darling I remember the way you used to wait;
'Twas there that you whispered tenderly,
That you lov'd me, you'd always be,
My Lilli of the lamplight,
My own Lilli Marlene.

Time would come for roll call time for us to part
Darling I'd carress you and press you to my heart.
And there 'neath that far off lantern light
I'd hold you tight we'd kiss goodnight,
My Lillie of the lamplight,
My own Lilli Marlene.

Orders came for sailing somewhere over there,
All confined to barracks was more than I could bear;
I knew you were waiting in the street,
I heard your feet, but could not meet,
My Lillie of the lamplight,
My own Lilli Marlene.

Resting in a billet just behind the line
Even tho' we're parted your lips are close tomine,
You wait where that lantern softly gleams
Your sweet face seems to haunt my dreams,
My Lillie of the lamplight,
My own Lilli Marlene.

Lili Marlene, English version 2

Translator Marlene Dietrich

Outside the barracks by the corner light
I'll always stand and wait for you at night
We will create a world for two
I'll wait for you the whole night through
For you, Lili Marlene
For you, Lili Marlene

Bugler tonight, don't play the Call To Arms
I want another evening with her charms
Then we will say goodbye and part
I'll always keep you in my heart
With me, Lili Marlene
With me, Lili Marlene

Give me a rose to show how much you care
Tied to the stem, a lock of golden hair
Surely tomorrow you'll feel blue
But then will come a love that's new
For you, Lili Marlene
For you, Lili Marlene

When we are marching in the mud and cold
And when my pack seems more than I can hold
My love for you renews my might
I'm warm again, my pack is light
It's you, Lili Marlene
It's you, Lili Marlene

My love for you renews my might
I'm warm again, my pack is light
It's you, Lili Marlene
It's you, Lili Marlene

Horses are probably now mustered from the battlefield, but the military has always used these big, beautiful riding animals for parades in garrison towns. In 1930, wrote and composed the Americans Noel Gay and Harry Graham on this propaganda theme, The King's Horses, And The King's Men

The King's Horses, And The King's Men

The king's horses, the king's men,
Marched down the street and then marched back again,
The king's horses and the king's men.

They're in scarlet, they're in gold,
All dollied up, it's a joy to behold!
The king's horses and the king's men.

They're not out to scare the foe,
You might think so, but oh dear no!
They're out because they've got to go
To put a little pep into the Lord Mayor's Show!

It's their duty, now and then,
To march down the street and then march back again,
The king's horses and the king's men.

The king's horses, the king's men,
Marched down the street and they marched back again,
The king's horses and the king's men.

They're in scarlet, dressed in gold,
All dollied up, it's a joy to behold!
The king's horses and the king's men.

They're not out to scare the foe,
You might think so,
But oh dear no!
They're out because they've gotta go
To put a little pep into the Lord Mayor's Show!

It's their duty, now and then,
To march down the street and then march back again,
The king's horses and the king's men.

Charlie & His Orchestra recorded the song with an added text of their own, as illustrates how the orchestra propagandized. First is sung throughout the original text and subsequently their own text version.

They're avowed to march to the Rhine
And hang out their washing on the Siegfried Line
The King's horses and the King's men

They couldn't do a thing to fight the foe
You might think so, but, oh dear, no
All the men are feeling low
'Cause they couln't put some pep into Churchill's show

It's their duty now and then
Make a glorious retreat and be decorated again
The King's horses and the King's men

Heste er vistnok nu afmønstret fra slagmarken, men militæret har altid anvendt disse store flotte ridedyr til parader i garnisonsbyer. I 1930 digtede og komponerede amerikanerne Noel Gay og Harry Graham over dette propaganda tema, *The King's Horses, And The King's Men*.

Kongens heste og kongens mænd

Kongens heste, kongens mænd,
Marcherede ned ad gaden og marcherede derefter tilbage igen,
Kongens heste og kongens mænd.

De er i skarlagen rødt, de er i guld,
Alt pyntet op, det er en glæde at se!
Kongens heste og kongens mænd.

De er ikke ude på at skræmme fjenden,
Du tror det måske, men Åh kære nej!
De er ude, fordi de skal
sætte lidt fut i borgmesteren spil.

Det er deres pligt nu og da
At marchere ned ad gaden og derefter marchere tilbage igen
Kongens heste og kongens mænd.

Charlie & His Orchestra indspiller sangen med en tilføjet tekst af deres egen, som illustrerer hvordan orkesteret propaganderede. Først synges hele den originale tekst og efterfølgende deres tekstversion:

Kongens heste og kongens mænd
Marcherede ned til Frankrig og marcherede derefter tilbage igen
Kongens heste og kongens mænd

De svor at marchere til Rhinen
Og hænge deres vasketøj på Siegfried-linjen
Kongens heste og kongens mænd

De kunne ikke gøre noget som helst for at bekæmpe fjenden
Du tror det måske, men, Åh kære, nej
Alle mændene føler sig ringe
Fordi de ikke kunne sætte fut i Churchills spil.

Det er deres pligt nu og da,
at foretage en herlig retræte og blive dekoreret igen
Kongens heste og kongens mænd

The old English nursery rhyme, The Grand Old Duke of York is imported to Denmark as General Slow. General Slow is a variant of General Napoleon and his 10,000 men, in which Napoleon has disappeared into thin air. This nursery rhyme was between the wars linked to the Militia Repeal song, the instrumental Napoleon's March over the Alps, Der Pariser Einzugsmarsch / the Parisian Entry March 1814 and the Danish Here, we Soldiers come. General Slow is first recorded by Valdemar Kolling in 1908 and a later recording is with Ove Sopp and his "sopptimister" Philips 427 913 PE 1959.

The Grand Old Duke of York

Oh! The grand old Duke of York
He had ten thousand men
He marched them up to the top of the hill
And he marched them down again
And when they were up they were up
And when they were down they were down
And when they were only half way up
They were neither up nor down

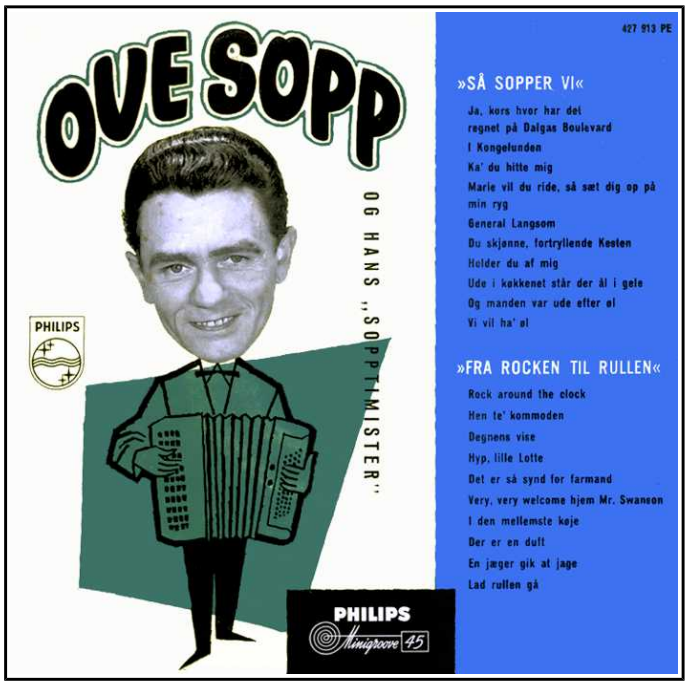
Oh! The grand old Duke of York
He had ten thousand men
They banged their drums as they went up the hill
And they banged them down again
And when they were up they were up
And when they were down they were down
And when they were only half way up

They were neither up nor down

Oh! The grand old Duke of York
He had ten thousand men
They tooted their flutes as they marched up the hill
And they tooted them down again
And when they were up they were up
And when they were down they were down
And when they were only half way up
They were neither up nor down

He, marched them to the left
He, marched them to the right
He marched them 'round about the hill
And he marched them out of sight.

Den ældre engelske børnesang, The Grand Old Duke of York importeres til Danmark som *General Langsom*[196]. General Langsom er en variant af General Napoleon og hans 10.000 mand, hvori Napoleon er forsvundet ud i det blå. Denne børnesang blev i mellemkrigsårene[197] sammenkædet med *Borgervæbningens Ophævelse*[198], den instrumentale *Napoleons March over Alperne*, *Pariser Indtogsmarch 1814* og *Her kommer vi Soldater*. General Langsom er først indspillet på dansk af Valdemar Kolling i 1908 og en senere indspilning er med Ove Sopp og hans "sopptimister" Philips 427 913 PE 1959.



196 Pigernes Jens: Kontonnementsfarce i 5 Acter. Vaudeviller og Sangspil, Nr. 200. For klaver med underlagt tekst. Wilhelm Hansen.

197 General Langsom / Her kommer vi Soldater. Oscar Stribolt med Kor Gramophone X 1095 1921.
Skuespiller Oscar Stribolt: En illustreret diskografi / Samlet af René Aagaard 2012.
- http://the-discographer.dk/revy/stribolt-disko.pdf

198 Pariser Indtogsmarch 1814. Napoleons March over Alperne / Harmonikavirtuoserne Alex og Richard. Polyphon N.S 90481 1933.
Borgervæbningens Ophævelse. Napoleons March over Alperne. General Napoleon og hans 10.000 mand. N. Rantzau: Gardehusarregimentets Musikkorps med Kor & Solo, Menig 712, Axel Boesen ; Dir.: Orla Fjeldhoff.Columbia DD 368 1936

General Napoleon og hans ti tusind mand

General Napoleon
og hans ti tusind mand
General Napoleon
og hans titusinde mand
og de marcherede' frem
:/: Glori Glori halleluja :/: (3x)
og de marcherede' frem (i gåsegang)

General Langsom

General Langsom, han rykker langsomt frem
General Langsom, han rykker frem.
General Langsom, han rykker langsomt frem
General Langsom, han rykker frem.
Han rykker frem og jeg rykker frem.
(Du kan jo godt ryk dig lidt tilbage,
det er jo ikke dig der er tale om.)

Pariser Einzugsmarsch was played by the Germans in the summer of 1940.

Et andet og mere usædvanligt eksempel fra Charlie & His Orchestra:

Who's Afraid Of The Big Bad Wolf

Listen to the BBC, BBC, BBC,
Listen to the BBC, tra-la-la-la,
Who's preaching world democracy, democracy, democracy?
Who wants to make free people free? tra-la-la-la
First they won the war in France,
Then they said they had no chance,
Each time the Germans did advance,
How could they have a chance?

They told stories so divine,
Often marched across the Rhine,
Germans eat only rats and mice,
But in England all was fine,
Bye-Bye Churchill, BBC, BBC, BBC
Your tricks won't work with Italy, tra-la-la-la,
Why not give us different news, different news, different news,
Skip those Soviets, skip those Jews, tra-la-la-la

Først vandt de krigen i Frankrig,
Så sagde de, at de ikke havde nogen chance,
Hver gang tyskerne havde fremgang,
Hvordan kunne de have en chance?

The removal of the hated blackout curtains and lighted candles was seen as a sign of peace and freedom, When the Lights Go On Again All Over the World

When The Lights Go On Again All Over The World

When the lights go on again all over the world
And the boys are home again all over the world
And rain or snow is all that may fall from the skies above
A kiss won't mean "goodbye" but "Hello to love".

When the lights go on again all over the world
And the ships will sail again all over the world
Then we'll have time for things like wedding rings and free hearts will sing
When the lights go on again all over the world.

Fjernelsen af de forhadte mørklægningsgardiner og tændte lys blev set som et tegn på fred og frihed, *When the Lights Go On Again All Over the World*.

Når lysene tændes igen over hele verden

Når lysene tændes igen over hele verden
Og drengene er hjemme igen over hele verden
Og regn eller sne er alt, der kan falde fra himlen for oven
Et kys vil ikke betyde "farvel", men "God dag til kærligheden".

Når lysene tændes igen over hele verden
Og skibene vil sejle igen over hele verden
Så vil vi have tid til ting som vielsesringe og frie hjerter vil synge
Når lysene tændes igen over hele verden

Et sikkert tegn på at fredens frugter bredte sig over land og by var, *Når der kommer en båd med bananer og Nu skinner solen igen på vor lille jord.* Sidstnævnte er fra 1946. Et tilsvarende optimistisk eksempel er musettevalsen Der er Udsigt til lange Cigarer fra 1946 med Ole Monty med Sid Merriman's Danseorkester fra samme år. Rationeringen i Danmark blev for enkelte varegruppers vedkommende først ophævet langt oppe i 1950erne.

In March 1941 the Danish Justice Department ordered the dissolution of the Danish emigre organizations. The emigres were placed in the Danish concentration camp Horserød. Thereafter the Danish Government deported the German political refugees and deserters back to Germany. On October 3, 1943, the bishops protest on behalf of the Danish Evangelical Lutheran Church / Folkekirken, against the persecutions of the Jews in Denmark was read as a pastoral letter at the service. The escape to Sweden of the 5.600 Danish Jews, half Jews and relatives to Jews around and after October 1943 was only possible because the medical profession and students on a mass scale helped the Jews to escape. The doctors used hospitals to hide the Jews and their cars for transportation. Also the Danish chapters of WRI and the Women's International League for Peace and Freedom were active in the rescue of the Jews. Between 60 and 200 small Jewish children up to the age of seven were separated from their parents and hidden in Danish families. This case is currently under investigation by historians at the Danish Jewish Museum.[199]

Denmark 1943

Based on true stories.

And it's Eichmann and Himmler are turning the screws
The Fuhrer they say grows impatient
"How can it be Denmark's Jews still walk free
After three years of kind occupation?
We will take them like sheep in their beds as they sleep
On the second night of their new year
Devoutly at home they'll be helpless alone
When they cry out no one will hear

But Duckwitz the German tells Hedtoft the Dane
"My friend I have dangerous news
In three hours the transport ships will set at anchor
You must warn them warn all the Jews"
Soon good Rabbi Melchior stands in the synagogue
"There'll be no service today
The raids come tomorrow, dwell not on your sorrow
By nightfall we must be away"

CHORUS

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199 Medaljens bagside : jødiske flygtningeskæbner i Danmark 1933-1945 / The Back of the Medal : Jewish refugees fates in Denmark 1933-1945. / Vilhjálmur Örn Vilhjálmsson. - Copenhagen : Vandkunsten, 2005.
October 1943 – The Rescue of the Danish Jews. / :Michael Mogensen
October 43. / Aage Bertelsen.
- New York: G.P. Putnam' s Sons, 1954.
- http://archive.org/details/october43aageber001971mbp

And it's fire up the diesel and look out for swells
We're leaving Espergaerde behind us
Who strike at our friends strike us as well
We'll pray the patrol boats don't find us
When the sirens are wailing and shouts fill the night
Never will you stand alone
So it's over the Oresund
Till the day we can welcome you home

Sompolinski the tailor on the eve of Rosh Hashana[200]
Gathers his family near
"The Lord is my light and salvation
Whom on this earth shall I fear?"
When a young Danish gentile steps into the glow
Of the candle with tears flowing down
"Good neighbors flee – I pray you believe me"
And as quickly the young man is gone

Christian policemen, shopkeepers, and teachers
Tell their friends of the quickening storm
While students on bicycles race through the streets
Searching for Jews to be warned
And Katlev the foreman blurts out to the trainman
"My family has no place to hide"
"Well bring em to my house" the stranger replies
"And we'll spit in the damn Nazi's eyes"

CHORUS

Ellen Nielsen the fishwife in the port of Dragor[201]
Has no use for political views
She'll call out the catch "Fresh salmon! Fresh cod!"
Comes a whisper "Please help, we are Jews"
"But if you are Jews you're not safe on the street
I know a man with a sail"
Till moonrise they sleep in the shade of her eaves
And escape on the fisherman's keel

200 The Jewish New Year.

201 Fishmonger Ellen Nielsen Dragor played a major role during the occupation. She sold fish at Gammel Strand in Copenhagen and disseminated contact to Dragor fishermen who sailed both Jews as members of the resistance movement, to Sweden. Ellen Nielsen was in 1944 arrested by German police and deported to Ravensbrück concentration camp in Germany.

Ellen Wilhelmine Nielsen, née Lundquist's help in October 1943 to Jewish refugees fleeing to Sweden via Dragør, Denmark. / : Cherine Munkholt. Dragør Lokalarkiv. 2013

- http://www.dragoer.dk/lib/file.aspx?fileID=8338

In Danish: Ellen Nielsens historie / Dragør Lokalarkiv.

- http://www.dragoer.dk/page1291.aspx

Kvindernes modstandskamp: Krigere, koner og mødre. / : Anne Dorthe Holm. Gyldendal, 2012.

Rabbi Melchior hires a young trawlerman
To ferry his family across
After twelve hours afloat in a scurfy old boat
Morning light shows the same Danish coast
Says the skipper "I'm afraid of the German blockade
So we've motored in circles around"
The rabbi gives a shout, with one blow knocks him out
And steers a straight line 'cross the sound.

BRIDGE:
Frozen with fright in the October night
Families huddle in basements and barns
Mistaking each breath for the angel of death
The Gestapo the shot the alarm
Then down into the hold with the stench and the cold
And drug all the babies with schnapps
Someone shouts "Valkommen till Sverige
You are in Swedish waters at last"

Seven thousands of Jews smuggled over to Sweden
By fishermen, nurses, and priests
Hitler sends Eichmann[202] to hunt them down
But his quarry have vanished like mist
When the war's over the Jews return
Cheers and flowers adorn their way home
"We're not heroes or martyrs" so say the Danes
"We were just looking after our own"

CHORUS
... And today we will welcome you home
And today we welcome you home

202 Otto Adolf Eichmann (1906-1962) was a German Nazi SS Obersturmbannführer (lieutenant colonel) and one of the major organizers of the Holocaust.

Oktober 1943

Og det er Eichmann og Himmler der skruer skruerne
Føreren utålmodighed vokser, siger de
"Hvordan kan det være Danmarks jøder stadig er fri
Efter tre års venlig besættelse?
Vi vil tage dem som får i deres senge, når de sover
På den anden nat af deres nye år
Andægtige hjemme, vil de være hjælpeløs alene
Når de råber vil ingen høre

Men den tyske Duckwitz fortæller danskeren Hedtoft
"Min ven, jeg har farlig nyheder
Om tre timer vil transportskibe lette anker
Da skal du advare alle jøder "
Snart den gode rabbiner Melchior står i synagogen
"Der vil ikke være nogen tjeneste i dag
De razziaer komme i morgen, agt ikke på din sorg
Ved mørkets frembrud skal vi være væk "

OMKVÆD
Og dieselmotoren fyres op og pas på dønningerne
Vi forlader Espergærde
Hvem som slår vores venner rammer også os
Vi vil beder til at patruljebådene ikke kan finde os
Når sirenernes jammer og råb fylder natten
Vil i aldrig stå alene
Så er det over Øresund
Indtil den dag, vi kan byde jer velkommen hjem

Skrædderen Sompolinski samler på tærsklen til
Det jødiske nytår sin familie sammen
"Herren er mit lys og frelse
Hvem på denne jord skal jeg frygte? "
Da træder en ung hedensk dansk ind skæret
Af stearinlys med tårer trillende ned
"Gode naboer flygt - Jeg beder dig, tro mig"
Og så hurtigt er den unge mand væk

Kristne, politifolk, butiksindehavere og lærere
Fortæller deres venner om den accelererende storm
Mens de studerende ræser på cykler igennem gaderne
Leder efter jøder som skal advares
Og arbejdslederen Katlev buser ud til togmanden
"Min familie har intet sted at gå i skjul"

"Nå bring dem til mit hus" svarer den fremmede
"Og vi vil spytte i de forbandede nazistiske øjne"

OMKVÆD
Ellen Nielsen, fiskerkonen i havnen i Dragør
Har ikke brug for politiske synspunkter
Hun anpriser fangsten: "Frisk laks! Frisk torsk!"
Kommer en hvisken "Kan du hjælpe, vi er jøder?"
"Men hvis i er jøder er i ikke sikre på gaden
Jeg kender en mand med et sejl "
Indtil måneopgangen sover de i skyggen af hendes tag
Og flygter på fiskerens køl

Rabbi Melchior hyrer en ung fisker
Til at færge sin familie over
Efter tolv timer på vande i en skurvet gammel båd
Morgenens lys viser den samme danske kyst
Skipperen siger "Jeg er bange for den tyske blokade
Så vi har sejlet omkring i cirkler"
Rabbineren giver et råb, med ét slag slår ham ud
Og styrer i en lige linje over sundet.

BRO:
Frosne, skrækslagne i oktobernatten
Familier stimlede sammen i kældre og lader
Forveksle hvert åndedrag med dødens engel
Gestapo blæste alarmen
Derefter ned i lastrummet med stank og kolde
Og bedøvede alle babyer med snaps
Nogen råber "välkommen till Sverige
Slutligen, är du i svenska farvatten"

Syv tusinder af jøder smuglet til Sverige
Af fiskere, sygeplejersker og præster
Hitler sender Eichmann for at fange dem
Men hans jagtbytte er forsvundet ligesom tåge
Da krigen er forbi vender jøderne tilbage
Jubel og blomster pryder deres vej hjem
"Vi er ikke helte eller martyrer", så siger danskerne
"Vi passer bare på vores egne"

OMKVÆD
... Og i dag, vil vi byde jer velkommen hjem
Og i dag byder vi jer velkommen hjem

The occupation of Denmark finishes musically with a number of liberation songs
Some of the Danish liberation music is

Besættelsen af Danmark afsluttes musikalsk med en række befrielsessange.

Den Danske Revy 1945-50, Vol. 1 Dacapo DCCD 9820 2004

Noget af den danske befrielsesmusik er

Marching along together – Potpourri 1. Del Polyphon XS 51109
Marching along together – It's a long, long way to Tipperary – Oh, how I hate to get up in the morning – Anchors aweigh. Arr. Peter Deutsch
Solosang: Victor Cornelius. Koncertorkester med Kor - dir. Teddy Petersen.
Marching along together – Potpourri 2. Del Polyphon XS 51109
The British Grenadiers—Stars and Stribes – Over there. Arr. Peter Deutsch
Solosang: Victor Cornelius. Koncertorkester med Kor - dir. Teddy Petersen.
Frihedskæmperens Sang, Helge Leonhard med Sid Merrimans Orkester.

The next humanist song from 1943 is by Noël Coward and was not played much in the BBC during the war because of complaints from the listeners

Don't let's be beastly to the Germans

Now our victory is ultimately won.
Let us treat them very kindly,
As we would a valued friend.
We might them out some bishops,
As a form of lease and lend.

Let's be sweet to them
And day by day repeat to them
That sterilization simply isn't done.
Let's sweetly sympathize again,

And help the scum to rise again,
But don't let's be beastly to the Hun.

We must be kind
And with an open mind,
We must endeavour to find a way
To let the Germans know
That now the war is over,
They are not the ones who have to pay.

We must be sweet
And tactful and discreet,
And now they've suffered defeat,
We mustn't let
Them feel upset,
Or ever get the feeling
That we're cross with them or hate them.
Our future policy must be to reinstate them.

Don't let's be beastuly to the Germans,
For they're civilized,
When all is said and done.
Though they gave us science, culture, art, and music, to excess,
They also gave us two world wars and Dr. Rudolph Hess.

Let's be meek to them
And turn the other cheek to them,
And try to arouse their latent sense of fun.
Let's give them full air parity,
And treat the rats with charity,
But don't let's be beastly to the Hun!

Don't let's be beastly to the Germans.
You can't deprive a gangster of his gun!
Though they've been a little naughty
To the Czechs and Poles and Dutch,
I can't believe those countries
Really minded very much.

Let's be free with them
And share the BBC with them.
We mustn't prevent them basking in the sun!
Let's soften their defeat again,
And build their bloody fleet again,
But don't let's be beastly to the Hun!

Den næste humanistiske sang fra 1943 er af Noël Coward og blev ikke spillet meget i BBC under krigen på grund af klager fra lytterne.

Lad os ikke være dyriske mod tyskerne,

Nu er vores sejr i sidste ende vundet.
Lad os behandle dem meget venligt,
Som vi ville en værdsat ven.
Vi kan måske sende dem nogle biskopper,
Som en form for leasing og lån.

Lad os være søde mod dem
Og dag efter dag gentage til dem
At sterilisering simpelthen ikke finder sted.
Lad os sødt sympatisere igen,
Og hjælpe udskud til magten igen,
Men lad os ikke være dyriske mod Hunnerne.

Vi skal være venlige
Og med et åbent sind,
Vi skal bestræbe os på at finde en måde
At lade tyskerne vide
At nu krigen er forbi,
De er ikke dem, der skal betale

Vi skal være søde
Og taktfulde og diskrete,
Og nu har de lidt nederlag,
Vi må ikke få
Dem til at føle ubehag,
Eller nogensinde få følelsen af
At vi er uenige med dem eller hader dem.
Vores fremtidige politik skal være at genindføre dem.
Lad os ikke være dyriske mod tyskerne,
For de er civiliserede,
Når alt er sagt og gjort.
Selvom de gav os videnskab, kultur, kunst og musik, i overflod,
Gav de os også to verdenskrige og Dr. Rudolph Hess.

Lad os være ydmyge mod dem
Og vende den anden kind til dem,
Og forsøge at vække deres latente følelse for sjov.
Lad os give dem fuld luft paritet,
Og behandle rotter med velgørenhed,
Men lad os ikke være dyriske mod hunnerne!

Lad os ikke være dyriske mod tyskerne.
Du kan ikke fratage en gangster hans pistol!
Selv om de har været lidt uartige
Mod tjekkerne og polakkerne og hollænderne,
Jeg kan ikke tro de lande
Virkelig følte sig ramt.

Lad os være frimodige over for dem
Og dele BBC med dem.
Vi må ikke forhindre dem sole sig i solen!
Lad os blødgøre deres nederlag igen,
Og opbygge deres forbandede flåde igen,
Men lad os ikke være dyriske mod hunnerne!

After the total victory over Nazi Germany and her allies in Europe continues the war in the Pacific until August 1945.

He'll Have To Cross The Atlantic (To Get To The Pacific)

After D-Day, I worried until VE-Day[203]
I've got my welcome well rehearsed
But first

He'll have to cross the Atlantic
To get to the Pacific
He'll have to cross the Pacific
Before he comes back to me

My love for him just grows stronger
The days and nights seem longer
I know what makes 'em seem longer
But that's how it's got to be
Every day just adds to my devotion
But until the day that they run out of ocean

He'll have to cross the Atlantic
To get to the Pacific
He'll have to cross the Pacific
But that's how it's got to be
Before he comes back to me

Efter den totale sejr over Nazi Tyskland og deres allierede i Europa fortsatte krigen i Stillehavsområdet frem til august 1945.

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203 The Normandy landings, codenamed Operation Neptune, were the landing operations of the Allied invasion of Normandy, in Operation Overlord, during World War II. The landings commenced on Tuesday, 6 June 1944 (D-Day).

Victory in Europe Day, generally known as V-E Day or VE Day, was the public holiday celebrated on 8 May 1945 (7 May in Commonwealth realms) to mark the formal acceptance by the Allies of World War II of Nazi Germany's unconditional surrender of its armed forces. It thus marked the end of World War II in Europe. WIKI.

Han bliver nødt til at krydse Atlanten (for at komme til Stillehavet)

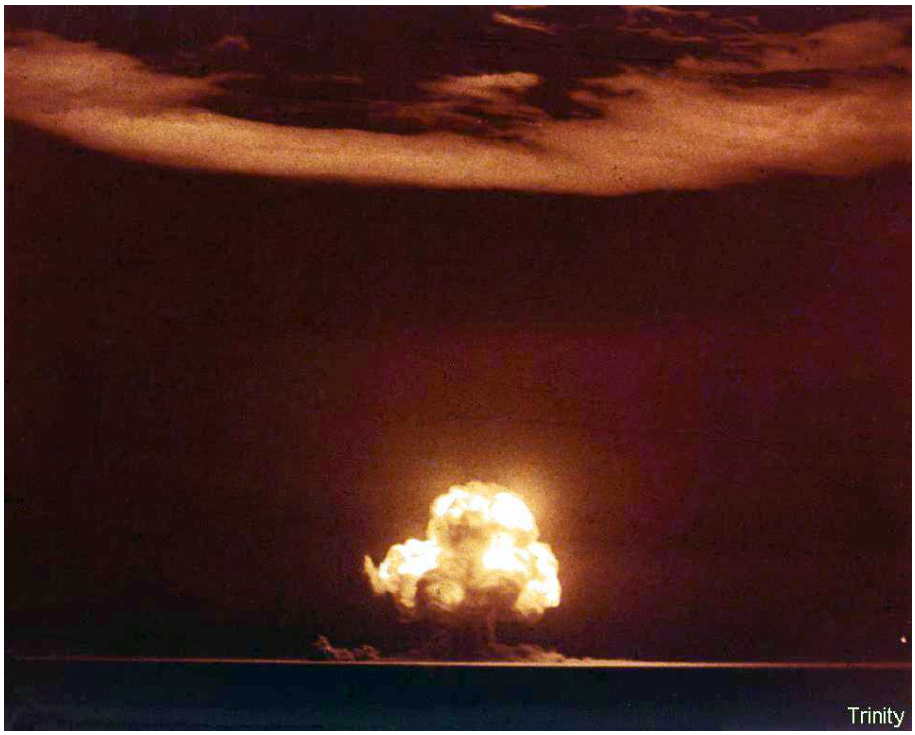
Efter D-dagen, er jeg bekymret indtil sejersdagen
Jeg har fået min velkomst godt indøvet
men først

Min kærlighed til ham bare vokser sig stærkere
De dage og nætter synes længere
Jeg ved, hvad der får dem til at virke længere
Men det er sådan det må være
Hver dag tilføjer blot mere til min hengivenhed
Men indtil den dag, de ruller ud fra havet

Han bliver nødt til at krydse Atlanten
For at komme til Stillehavet
Han bliver nødt til at krydse Stillehavet
Men sådan er det, det må være
Før han kommer tilbage til mig

The Second World War culminates with the nuclear weapons test in Almagordo, New Mexico and the droppings of the U.S. nuclear bombs on the Japanese cities of Hiroshima and Nagasaki in early August 1945 Talking Atomic Blues and When The Atom Bomb Fell. The atomic age starting thus gave rise to protests and campaigns against nuclear weapons.[204]

204 The effects of the atomic bomb on Hiroshima, Japan (the secret U.S. Strategic Bombing Survey report 92, Pacific Theatre)..
- http://archive.org/details/TheEffectsOfTheAtomicBombOnHiroshima
'The Effects of the Atomic Bomb on Hiroshima, Japan, secret, unpublished three-volume May 1947 report. The 14 October to 26 November 1945 U.S. Strategic Bombing Survey of Hiroshima is the key compendium of data, with much more data than any nuclear test report from the 1950s. A 1946 British Mission to Japan report includes photographs of air raid shelters which survived near ground zero in Hiroshima and Nagasaki, but gives the survival data of 15,000 school children (in teams clearing firebreaks mainly outdoors), without stating the survival rates inside modern buildings. This is also done in Manhattan District report on Hiroshima and Nagasaki, and in the 1950-77 editions of The Effects of Atomic Weapons and The Effects of Nuclear Weapons where no breakdown of survival data in different kinds of buildings and in the open is provided. In particular, the cause of the Hiroshima firestorm was determined by the U.S. Strategic Bombing Survey in its secret May 1947 report, but this was omitted from publications such as its unclassified report and the book, The Effects of Atomic Weapons.'



When The Atom Bomb Fell

Oh it went up so loud it divided up the clouds
And the houses did vanish away
And a great a ball of light filled the Japanese with fright
They must have thought it was their judgment day.

Smoke and fire it did flow through the land of Tokyo
There was brimstone and dust everywhere
When it all cleared away there the cruel Japs did lay
The answer to our fighting boys' prayers
Yes, Lord, the answer to our fighting boys' prayers.

There was no atheist in a foxhole
And men who never prayed before
Lifted tired and bloodshot eyes to heaven
And begged the Lord to end that awful war.

They told Him of their homes and loved ones
They told Him that they'd like to be there
I believe the bomb that struck Hiroshima
Was the answer to our fighting boys' prayers.

Anden verdenskrig kulminerer med atomvåbenforsøget i Almagordo, New Mexico og nedkastningerne af de amerikanske atombomber over de japanske byer Hiroshima og Nagasaki i begyndelsen af august 1945, *Talking Atomic Blues* og *When The Atom Bomb Fell*. Atomalderen startede dermed og gav anledning til protester og til kampagner mod kernevåben.

Da atombomben faldt

Åh den gik så højt op, den delte skyerne.
Og husene forsvandt,
Og en stor en kugle af lys fyldte japanerne med skræk,
De må have troet, det var deres dommedag.

Røg og brand strømmede gennem Tokyo området,
Der var svovl og støv overalt,
Da det hele der ryddet væk, lå de grusomme japanerne.
Svaret på vores kæmpende drenges bønner,
Ja, Herre, svaret på vores kæmpende drenges bønner.

Der var ingen ateist i et skyttehul,
Og mænd, der aldrig bedt før,
Løftede trætte og blodsprængte øjne til himlen
Og bad Herren om at afslutte den frygtelige krig

De fortalte Ham om deres hjem og kære
De fortalte Ham, at de gerne der ville være,
Jeg tror, at bomben, der ramte Hiroshima,
Var svaret på vores kæmpende drenges bønner

Liza Morrow with Benny Goodman & His Orchestra is in the autumn of 1945 happy, for,

My Guy's Come Back

Hallelujah
Something's cooking that rates an ovation
Note that I'm in a state of elation
Call the press in I've got a quotation
Tell the nation my guy's come back

No more blues for me
No no more, no more
Just good news for me
Just good news in store

So roll the car out we gotta get movin'
Hang a star out my guy's approvin'
When we are out we really get groovin'
Life's improvin' my guy's come back

Tell that preacher man
Today is the day
Got my feature man
And we're on our way

Hallelujah
My guy's come back

Liza Morrow er med Benny Goodman & Hans Orkester i efteråret 1945 glad fordi,

Min fyr kommer tilbage

Halleluja
Noget koger, som bifaldes
Bemærk, at jeg er i en tilstand af opstemthed
Tilkald pressen, jeg har en meddelelse
Fortæl nationen min fyr kommer tilbage

Slut med blues for mig
Nej nej aldrig, aldrig mere
Bare gode nyheder for mig
Bare gode nyheder i vente

Så rul bilen ud, for vi skal ad sted
Hæng en stjerne ud, min fyr vil have
Når vi er ude, skal vi danse og synge
Livet forbedres mit fyr kommer tilbage
Fortæl prædikanten
I dag er dagen
Fik min ynglingsmand
Og vi er på vej

Halleluja
Min fyr kommer tilbage

The Americans marched never triumphantly into Berlin, either after the first or second World War, when the city is divided into four zones occupied by the U.S., British, Russian and French armies as was the case with the rest of the beaten Germany[205], In The Ruins Of Berlin. Nazism did not disappear completely with the Second World War. It was given new forms of expression, especially in the banking sector, found Ewan MacColl & Peggy Seeger in The Crooked Cross on their remarkable excellent LP New Briton Gazette, Vol. 2: Folkways FW08734 / FW 8734 1962

205 The American Occupation and Agents of Reeducation 1945-1950.
In: New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification / : Amy C. Beal University of California Press 2006 ; California Studies in 20th-Century Music.- http://www.ucpress.edu/content/chapters/10535.ch01.pdf

In The Ruins Of Berlin

Amidst the ruins of Berlin
Trees are in bloom as they have never been.
Sometimes at night you feel in all your sorrow
A perfume as soft as sweet tomorrow.

That's when you realize at last
They won't return – those phantoms of the past
A brand new spring is to begin
Out of the ruins of Berlin!

Amidst the ruins of Berlin
Trees are in bloom as they have never been.
A perfume as soft as sweet tomorrow.
That's when you realize at last
They won't return – those phantoms of the past
A brand new spring is to begin
Out of the ruins of Berlin!

In den Ruinen von Berlin,
Fangen die Blumen wieder anzublühn,
Und in der Nacht spürst du von allen Seiten,
Einen Duft als wie aus alten Zeiten.

Dans les ruines de Berlin
Les avant-fleurs parfumées tant jamais!

И на развалинах Берлина
Начнётся новая весна *!*
[I na razvalinah Berlina]
[nacniotsya novaya vesna!]

In den Ruinen von Berlin,
Fangen die Blumen wieder anzublühn,
Und in der Nacht spürst du von allen Seiten,
Einen Duft als wie aus alten Zeiten.

Dans les ruines de Berlin
Les avant-fleurs parfumées tant jamais!

И на развалинах Берлина
Начнётся новая весна *!*
[I na razvalinah Berlina]
[nacniotsya novaya vesna!]

Amerikanerne marcherede aldrig i triumf ind i Berlin, hverken efter første eller anden verdenskrig, hvor byen deles i fire zoner, besat af de amerikanske, britiske, russiske og franske hære som det også var tilfældet med resten af det slagne Tyskland, *In The Ruins Of Berlin*. Nazismen forsvandt dog ikke helt med anden verdenskrigs afslutning. Den fik nye udtryksformer, specielt inden for banksektoren, konstaterede Ewan MacColl & Peggy Seeger i The Crooked Cross på deres bemærkelsesværdigt fremragende LP New Briton Gazette, Vol. 2: Folkways FW08734 / FW 8734 1962.

I Berlins ruiner

Midt i Berlins ruiner
Er træer i blomst, som aldrig før.
Nogle gange om natten føler du i al dine sorg
En parfume så blid som søde morgendag.

Det er, når du omsider indser
De vil ikke vende tilbage - spøgelserne fra fortiden
Et helt nyt forår begynder
Ud af Berlins ruiner!

After the World War II Lili Marlene, who was popular on both sides of the fronts who had been standing at the barracks in street light glow married. With her wedding, disappeared some of the soldiers' daydreams, tells the Andrews Sisters in 1949.

There is a sought complete anthology of Lili Marleen songs.

Der findes en tilstræbt komplet antologi over Lili Marleen sange.

Lili Marleen an Allen Fronten : ein Lied geht um die Welt : das Lied, seine Zeit, seine Interpreten, seine Botschaften. Bear Family 2005.

The Wedding Of Lili Marlene

There were tears in the crowded congregation,
There were hearts that had loved but all in vain
'Twas goodbye to the sweetheart of the nation,
At the wedding of Lili Marlene.

Men who'd marched where the desert sands are burning
From Tobruk[206] down the road to Alamein,[207]
In their hearts tender memories were returning
At the wedding of Lili Marlene.

As she knelt where the candlelight's were gleaming,
It seemed the choir sang soft and low,
"Farewell my angel of the lamplight,
We'll always love you so."

Down the aisle came the bride in all her glory,
To the strains of her own, sweet, love refrain,
'Twas the end of a very lovely story,
At the wedding of Lili Marlene.

206 Belejringen af Tobruk i Libyen, Nordafrika, 1941-1942.
207 Første slag om el-Alamein i Egypten, juli 1942.

The Wedding of LILLI MARLENE

BRUDEN VAR LILLI MARLEEN

KATE ROSÉN

TOMMIE CONNOR and

III Net.

Efter anden verdenskrig blev den på begge sider af fronterne populære Lili Marlene, som havde stået ved kasernen i gadelysets skær, gift. Med hendes bryllup forsvandt nogle af soldaternes dagdrømme, beretter the Andrews Sisters i 1949. Her er både den originale og min oversættelser.

Bruden var Lilli Marleen

Oversætter: Knud Pheiffer

Jeg så i går et bryllup og hvor var dog bruden kær,
i en kirke, ja, og det føltes som var hele verden der!
Der var mænd og for dem var det vist sværest,
for jeg så og jeg ved, at hver een sa' farvel,
til alverdens lille kærest'
ja for bruden var Lilli Marleen

Der var mænd fra det store regimente
som har oplevet krigens fænomen,
men jeg så at det bryllup sved og brændte,
ja for bruden var Lilli Marleen
Da hun klæled' for altret med sin brudgom,
det var som om koret sang:
Åh, nej, farvel min engel fra barakken,
vi elsker dig altid!

Da hun langsomt gik ned ad kirkegulvet,
blev der hvisket "By, By" "Auf wieder seh'n"
Her begynder og slutter eventyret,
ja for bruden var Lilli Marleen.

Lili Marlenes bryllup

Der var tårer i den overfyldte menighed,[208]
Der var hjerter, der havde elsket, men alle forgæves
Det er jo for farvel til nationen kæreste
Ved Lili Marlenes bryllup.

Mænd, der havde marcheret, hvor ørkensandet brænder
Fra Tobruk ned ad vejen til Alamein,
I deres hjerter blev søde minder tilbage

208 Danske pladeudgivelser og nodetryk: Sid Merrimans Danseorkester. Sang: Raquel Rastenni & The Okey-Dokies: Bruden var Lilli Marleen / Fjernsynsvalsen Tono SP 4655 og Kate Rosén: Igen / Bruden var Lili Marleen, HMV X 7262 1949. Nodetryk: Wilhelm Hansen, 1949.

Ved Lili Marlenes bryllup.

Da hun knælede, hvor levende lys skinnende,
Det forekom, at koret sang blødt og sagte,
"Farvel min lampelys engel,
Vi vil altid elske dig."

Ned ad kirkegulvet skred bruden i al sin herlighed,
Til tonerne af hendes egen, søde, kærlighedsomkvæd,
"Det var slutningen af en meget dejlig historie,
Ved Lili Marlenes bryllup."

Both the Danish versions of Lili Marleen the first with Elsa Sigfuss with Aage Juhl Thomsen's Orchestra, Odeon D-512, and the second with Sid Merriman's Dance Orchestra both recorded 1941 are a romantic sailor song! Gone are the barracks and the street light.

Begge de danske udgaver af Lili Marleen den første med Elsa Sigfuss med Aage Juhl Thomsens Orkester,. Odeon D-512, og den anden med Sid Merrimans Danseorkester begge fra 1941 er en romantisk sømandssang! Borte er kasernen og gadelygten.

Lili Marleen anno 1941 på dansk.

Første vers må være nok i denne sammenhæng.

På den stolte skude fjernt fra hjemmets strand
står den tavse sømand og længes hjem i land.
Tænker, mens skibet står mod nord,
på den, som i hans hjerte bor,
på sin Lili Marleen, på sin Lili Marleen.

Translated:

On the proud ship far away from the home beach
Stands the silent sailor longing homesick from sea.
Thinking while the vessel sails north,
On the one who in his heart lives,
On his Lili Marleen, on his Lili Marleen.

There are 40 recordings of Lili Marleen here.

Der er 40 indspilninger af Lili Marleen her.
- http://archive.org/details/LiliMarleen-01-40,

including actress Lucie Mannheim: BBC version from 1943. Lucie Mannheim was of Jewish origin and fled into exile in 1933 to the UK. Here she played in London's theaters and worked in the BBC's German program that sent broadcasts to the German soldiers during the World War.

Vielleicht fällst Du in Rußland,
Vielleicht in Afrika,
Doch irgendwo da fällst Du,
So will's Dein Führer ja.
Und, wenn wir doch uns wiedersehen,
Oh möge die Laterne stehen
In einem anderen Deutschland!
Deine Lili Marleen —

Der Führer ist ein Schinder,
Das sehen wir hier genau.
Zu Waisen macht er Kinder,
Zur Witwe jede Frau.
Und wer an allem schuld ist, den
Will ich an der Laterne seh'n!
Hängt ihn an die Laterne!
Deine Lili Marleen.

Original English translation:

My heart is sad and weary
As I write this to-day
For life is sad and dreary
Since you marched away
You say "I'm a soldier, it must be"
But that can bring no help to me.
I'm waiting by the lantern,
Your own Lili Marlene.

Your man is dead, I hear it,
His grave the Russian snow;
Yes, die he must, I fear it,
For Hitlers wills it so.
Oh, could we only meet once more,
Our country free of shame and war,

And stand beneath the lantern
We two, Lili Marlene.

Fuehrer, I thank and greet you,
For you are good and wise;
Widows and orphans meet you
With hollow, silent eyes.
Hitler, the man of blood and fear,
Hang him up from the lantern here.
Hang him up from the lantern
Of your Lili Marlene.

heriblandt skuespilleren Lucie Mannheims BBC udgave fra 1943. Lucie Mannheim var af jødisk herkomst og flygtede derfor i eksil i 1933 til Storbritannien. Her spillede hun i Londons teatre og arbejdet i BBC tyske program som sendte udsendelser til de tyske soldater under verdenskrigen.

Oversættelse fra tysk

Måske falder du i Rusland
Måske i Afrika
Men et eller andet sted falder du,
Så vil din Fører det, ja.
Og alligevel, når vi mødes igen,
Åh, måske ved gadelygten stå
I et andet Tyskland!
Din Lili Marleen -

Føreren er en skrædder,
Ser vi lige nu.
Forældreløse børn, han skaber,
Alle kvinder er enker.
Og hvis skyld er det,
Jeg vil se på lygten!
Hæng ham i lygten!
Din Lili Marleen.

Formally and under international law World War II ends for Japan in 1952 and for Germany as late as ii 1990.[209]

A large part of the American sheet music around the Second World War can be found in the Harry S. Truman Library

National Archives and Records Administration. Office of Presidential Libraries. Harry S. Truman Library. (04/01/1985 -) (Most Recent) Although this series was created in 1957, it contains documents that date back to 1877. Includes 3876 file(s).
- http://research.archives.gov/description/6057925

> 'This series consists of sheet music, which includes individual sheet music pieces, collections for orchestra, lesson books, and sheet music albums. Most of the sheet music in this series dates from the presidency of Harry S. Truman. Many pieces were gifts from composers to President Truman or Margaret Truman, both of whom were avid lovers of music. This sheet music mostly relates to World War II, the military, Christianity, patriotism, the atomic bomb, the United Nations, Christmas, and various aspects of popular culture. The songs refer to such notable persons as President Truman, President Franklin D. Roosevelt, General Douglas MacArthur, and Adolf Hitler. This series also contains sheet music and music albums that were purchased by members of the Truman and Wallace families. The family members signed many of these pieces, which date primarily from the post-Civil War decades to the 1920s. The different genres of music in this series vary from opera to jazz. Polkas, foxtrots, waltzes, and comic songs are included, with lyrics in English, German, French, Italian, and Spanish.'

Formelt og folkeretsligt slutter anden verdenskrig for Japans vedkommende først i 1952 og for Tysklands vedkommende så sent som i 1990.[210]

En stor del af de amerikanske nodetryk omkring anden verdenskrig findes i the Harry S. Truman Library. Udgangspunket for at registrere de amerikanske sange fra anden verdenskrig er Cd'en, That's Why We're Marching: World War II and the American Folksong Movement, udgivet af den amerikanske folkemindesamling i 1996[211].

209 The San Francisco System :Ttwo treaties signed in San Francisco on September 8, 1951, under which the terms for restoring independence to Japan were established. One was the multinational Treaty of Peace with Japan. The second: U.S.-Japan Security Treaty. Both treaties came into effect on April 28, 1952, the day most of the US occupation ended and Japan regained sovereignty.
Treaty on the Final Settlement with Respect to Germany, 1990.

210 San Francisco systemet: To traktater blev undertegnet i San Francisco 8. september 1951 i henhold til hvilke betingelser der skulle opfyldes for at genoprette Japans uafhængighed blev etableret. Den ene var den multinationale Fredstraktat med Japan. Den anden: Den amerikansk-japanske Sikkerhedtraktat. Begge traktater trådte i kraft den 28. april 1952, den dag, det meste af den amerikanske besættelse sluttede og Japan genvandt suverænitet.

2 4-traktaten eller Traktat om en afsluttende regulering vedr. Tyskland. Den er tilsyneladende ikke oversat til dansk. Brug den engelsksprogede titel som søgeterm.

211 Library of Congress: The American Folklife Center aims to be the national center for folklife documentation and research.

Film

No Time for Sergeants is a 1958 American comedy film directed by Mervyn LeRoy starring Andy Griffith and featuring Myron McCormick, Don Knotts and most of the original Broadway cast. Warner Brothers contract player Nick Adams joined the cast as Stockdale's fellow military draftee Benjamin B. Whitledge, as did Murray Hamilton as Irving S. Blanchard. The film is based on a play inspired by the original novel. WIKI

No Time For Sergeants chronicles the comedic misadventures of a country bumpkin named Will Stockdale, brilliantly portrayed by Andy Griffith, who is drafted into the U.S. Army during World War II and assigned to the United States Army Air Forces. Andy Griffith went on to play the same character in the Broadway version and in a movie of the same name, which he became famous for and made him a star.

- https://archive.org/details/No_Time_For_Sergeants

Spilleliste til anden verdenskrig

Play list to World War II

That's Why We're Marching: WWII and the American Folk Song Movement, 1996

Freedom Road	Josh White
Talking Sailor (Talking Merchant Marine)	Woody Guthrie
The Ballad of October 16	The Almanac Singers
Billy Boy	The Almanac Singers
Plow Under	The Almanac Singers
I'm Gonna Put My Name Down	Tom Glazer
What are We Waiting On?	Woody Guthrie
Citizen C.I.O.	The Union Boys
The Sinking of the Reuben James	Woody Guthrie
You Better Get Ready	The Union Boys
If You Want to Do Your Part	Lead Belly
Move Into Germany	The Union Boys
So Long, It's Been Good to Know You (War Version)	Woody Guthrie & Cisco Houston
The Martins and the Coys	The Union Boys
Hitler Song	Lead Belly
Sally Don't You Grieve	Woody Guthrie & Cisco Houston
Jimmy Longhi Story	Vincent "Jimmy" Longhi
When the Yanks Go Marching In	Woody Guthrie et al.
Round and Round Hitler's Grave	The Almanac Singers
Fuhrer	Josh White
Miss Pavlichencko	Woody Guthrie
National Defense Blues	Lead Belly, et al
Gee, But I Want to Go Home (Army Life)	Lead Belly
Looking for a Home	Pete Seeger
Now That's It's All Over	Pete Seeger

Kickin' Hitler's Butt: Vintage Anti-Facist Songs 1940-1944. Chrome Dreams CD RZCS 013, 2007, specialty:
Sam Browne & The Six Swingers: Berlin Or Bust.
Paul Baron and His Orchestra: Up & At 'Em, Yanks.
Ernest Blunt - a.k.a. Florida Kid, The Hitler Blues, Bluebird B-8589, 1940 .
Son House: This War Will Last You For Years [American Defense]. Published on Son House & J.D. Short, Blues From The Mississippi Delta, 1963. Folkways FA 2467. Rec. August 1942 by Alan Lomax for the Library of Congress

An example of a Danish CD with music from the Second World War is, Swing Sisters: 4 May 1945: The day we will never forget from 1995.

Some of the American and French light music from the Second World War are re-released on

Et eksempel på en dansk CD med musik fra anden verdenskrig er Swing Sisters: 4. Maj 1945: Dagen vi aldrig glemmer fra 1995.

Noget af den amerikanske og franske underholdningsmusik fra anden verdenskrig er genudgivet på

D-Day Memories - Hymn To The Fallen. Disky Communications – DO 855552, 1999.

D-Day Memories - Hymn To The Fallen, CD 1999

Sentimental Journey	Doris Day With Les Brown & His Orchestra	1946
G.I. Jive	Louis Jordan & His Tympani Five	1944
Ac-Cent-Tchu-Ate (The Positive)	Johnny Mercer With The Pied Pipers & Paul Weston & His Orchestra	1944
On the Sunny Side of the Street	Tommy Dorsey & His Orchestra & the Sentimentalists	1945
I'll Be Seeing You	Bing Crosby With John Scott Trotter & His Orchestra	1944
Mairzy Doats and Dozy Doats	The Merry Macs With Orchestral Accompaniment	1944
Shine on, Victory Moon	Issy Bonn With Orchestra	1944
There's A New World Over the Skyline	Vera Lynn With Orchestra	1944
Besame Mucho	Jimmy Dorsey & His Orchestra	1944
Red Bank Boogie	Count Basie & His Orchestra	1944
Rum and Coca-Cola	The Andrews Sisters With Orchestral Accompaniment	1945
I'll Get By (As Long As I Have You)	Dick Haymes With Harry James & His Orchestra	1941
Into Each Life Some Rain Must Fall	Ella Fitzgerald & the Ink Spots	1945
It's Only A Paper Moon	Nat King Cole & His Trio	1943
You Always Hurt the One You Love	The Mills Brothers	1945
The Trolley Song	Judy Garland With Chorus & Orchestra	1944
Spring Will Be A Little Late This Year	Deanna Durbin With Orchestral Accompaniment	1944
There Goes That Song Again	Anne Shelton With Orchestral Accompaniment	1943
Si Vous Aimiez	Charles Trenet With Orchestral Accompaniment	1944
Shoo-Shoo Baby	Andrews Sisters With Orchestral Accompaniment	1944
Gee Baby, Ain't I Good to You-	Nat King Cole & His Trio	1943
Coming Home	Dorothy Squires With Orchestra	1945
Tu Es Partout	Edith Piaf	1943
As Time Goes By	Billie Holiday With Eddie Heywood & His Orchestra	1944
The Stars and Stripes Forever	Philadelphia Orchestra	1929

Kiss the Boys Goodbye Classic Songs From World War II Volume One. New York :

RCA, BMG 66702 1995
WWII songs – https://archive.org/details/WWI1256I

1. Swing and Sway with Sammy Kaye – The white cliffs of dover
2. Kate Smith – God bless America
3. Rudy Vallee – As times goes by
4. Tommy Pastor & His Orchestra – Just as though you were here
5. Tommy Pastor & His Orchestra – Bell Bottom trousers
6. Perry Como – Till the end of time
7. Spike Jones & His City Slickers – In der fuehrer's face
8. Dinah Shore – I'll walk alone
9. Swing and Sway with Sammy Kaye – I left my heart at the stage door canteen
10. Tommy Dorsey & His Orchestra – Kiss the boys goodbye
11. Vaughn Monroe & His Orchestra – When the lights go on again
12. Glenn Miller & His Orchestra – A nightingale sang in Berkeley Square
13. Dinah Shore – Something to remember you by
14. Charlie Spivak & His Orchestra – It's been a long long time
15. Alvino Rey & His Orchestra – The Army Air Corps
16. The Four Vagabonds – Comin' in on a wing and prayer
17. Hal McIntyre & His Orchestra – This is the army Mr. jones
18. Lena Horne – Stormy weather
19. Tommy Dorsey & His Orchestra –I'll be seeing you
20. Freddy Martin & Orchestra – White Christmas

Always in My Heart: Classic Songs From World War II Volume Two New York : RCA, BMG 66702 1995

1 Dinah Shore – He Wears a Pair of Silver Wings
2 Perry Como – I'll Be Home for Christmas
3 Charlie Spivak & His Orchestra– You Belong to My Heart
4 The Glenn Miller Orchestra – Always in My Heart
5 Hal McIntyre & His Orchestra – Sentimental Journey
6 The Glenn Miller Orchestra – Don't Sit Under the Apple Tree (With Anyone Else but Me)
7 Tommy Dorsey & His Orchestra – Dig Down Deep
8 Duke Ellington & His Orchestra – A Slip of the Lip (Can Sink a Ship)
9 Tony Pastor & His Orchestra – $21 a Day – Once a Month
10 Swing & Sway with Sammy Kaye – I Can't Begin to Tell You
11 Tommy Dorsey & His Orchestra – I'll Never Smile Again
12 Swing & Sway with Sammy Kaye – I Came Here to Talk for Joe
13 Dinah Shore – I Don't Want to Walk Without You
14 Tommy Dorsey & His Orchestra – A Boy in Khaki – A Girl in Lace
15 The Glenn Miller Orchestra – American Patrol
16 Bob Chester & His Orchestra – Till the Lights of London Shine Again
17 The Four King Sisters – I'll Get By (As long as I Have You)
18 Ship Fields & His Orchestra – Please Think of Me

19 Perry Como – Long Ago (And Far Away)
20 Freddy Martin & His Orchestra – Johnny Doughboy Found a Rose in Ireland

Dame Vera Lynn, (1917-) DBE is an English singer whose career flourished during World War II. Nicknamed "The Forces' Sweetheart". 70 of Vera Lynn's gramophone recordings are reissued on. Vera Lynn: Golden greats. Disky Records MP 790102, 2001.

Dame Vera Lynn, (1917 -) DBE er en engelsk sanger, hvis karriere blomstrede under Anden Verdenskrig. Kælenavn "Styrkers kæreste". 70 af Vera Lynns grammofon-pladeindspilninger er genudgivet på Vera Lynn: Golden greats. Disky Records MP 790102, 2001.

Adolf	Arthur Askey
Blacking Out The Flat	Arthur Askey; Richard Murdoch
On ira pendre notre linge sur la ligne Siegfried, Pathé PA 1873 : CPT 4986-1	Ray Ventura & son orchestre
Kiss me Goodnight, Sergeant Major	Arthur Askey
Run Rabbit Run / The Washing On The Siegfried Line, Decca F.7265	Flanagan & Allen
We're Gonna Hang Out The Washing On The Siegfried Line	Arthur Askey
We'll Meet Again	Vera Lynn, Arthur Young
1940	
Bless 'Em All eller The Long And The Short And The Tall, Regal Zonophone MR-3394	George Formby
Draftin' Blues, Conqueror 9632	Count Basie & His Orchestra
Get In Your Shelter, HMV BD 880	Arthur Askey
Gone With The Draft, Decca 8535 B	Nat King Cole Trio
War Time Blues, Bluebird 8580-B	Sonny Boy Williamson
1941	
Angels Of Mercy, Bluebird B-11429-B	Glenn Miller & His Orchestra
Angels Of Mercy	Gloria Swanson, The U.S. Army Recruiting Publicity Bureau: The Voice Of The Army
Answer To I'll Be Back In A Year, Little Darlin', Columbia 20800	The Prairie Ramblers
Any Bonds Today? Victor 27478-B	Barry Wood & the Lyn Murray Singers
Arms For The Love Of America, Victor 27478-A	Barry Wood & the Lyn Murray Singers
Boogie Woogie Bugle Boy, Decca 3598 A	Andrews Sisters
Call out The Marines	Harry Revel
Could You Please Oblige Us With A Bren Gun? HMV B 9204	Noel Coward
Cowards Over Pearl Harbor, Decca 6008-A	Denver Darling & His Texas Cowhands
Defense Factory Blues, Keynote 516 B	Josh White

Goodbye Dear, I'll Be Back In A Year, Columbia 36148	Horace Heidt
Goodbye Mama I'm Off To Yokohama, Decca 4116	Teddy Powell & His Orchestra; Vocals: Peggy Mann, Dick Judge And Chorus
Gone With What Draft Columbia 35938	Benny Goodman & His Sextet, featuring Count Basie
He's 1-A In The Army And He's A-1 In My Heart, Okeh 6500	Les Brown & His Orchestra
Hillbilly Soldier Joe	The Johnson Sisters
Hitler And Hell / When the War Is Over, Bluebird 8851	Rev. J.M. Gates
I Don't Want To Set The World On Fire / Donna Her Don Juans, Columbia 36295	Horace Heidt & His Musical Knights
I Feel The Draft Coming On, Bluebird 8911-A	Nettle Brothers String Band
I've Been Drafted Now I'm Drafting You, Columbia 36253	Kay Keyser & His Orchestra
I'll Be Back In A Year (Little Darlin'), OKeh 6053	The Prairie Ramblers
In The Army Now, OKeh 66601	Big Bill Broonzy
Ma, I Miss Your Apple Pie, Decca 3822-A	Guy Lombardo & His Royal Canadians
När Haven åter Blir fria	Gösta Jonsson ; Willard Ringstrands orkester
Remember Hawaii, Decca 25025B/Album A461	Bing Crosby with Dick McIntire & His Harmony Hawaiians
Remember Pearl Harbor, Victor 27738-A	Sammy Kaye
The Son Of A Gun That Picks On Uncle Sam	Sam-Carl Hoff
They Drew My Number, Okeh 6417	Lunsford Brothers
They Started Something, Columbia 36498	Kate Smith
Uncle Sam Says, Keynote 514 B	Josh White
We Did It Before And We Can Do I Again, OKeh 6556	The Murphy Sisters
We're Gonna Have To Slap, The Dirty Little Jap, And Uncle Sam's The Guy who Can do it	Carson Robison
When That Man Is Dead And Gone. Decca 3661A ; 68712	Mildred Bailey & Delta Rhythm Boys

1942

America Calling, Decca 18485-B	Fred Waring & His Pennsylvanians
Bombardier Song, Decca 18432B ; DLA3012	Bing Crosby, The Music Maids, John Scott Trotter & His Orchestra
Care Of Uncle Sam/ Modern Cannon Ball, Decca 6063	Denver Darling & His Texas Cowhands
Daddy's Letter (Signed) Your Loving Son	Vee Lawnhurst ; Tot Seymour
Dear Mom	Sammy Kaye & His Orchestra
The Devil And Mr. Hitler / Turkey In The Straw, Decca 6043; 70611	Denver Darling & His Texas Cowhands
The Fightin Son Of A Gun/ When My Blue Moon Turns To Gold Again, Bluebird 9020 A	Zeke Manners
Der Fuhrer's Face/ I Wanna Go Back To West Virginia, Bluebird B-11586	Spike Jones & His City Slickers
He Wears A Pair Of Silver Wings, Capitol Records 106	Dinah Shore with Orchestra Conducted By

	Gordon Jenkins
Hello Mom, Decca 4367-A	Bing Crosby & West Coast AAF Training Center Orchestra
How About A Cheer For The Navy (This is the Army), Decca 18477B	All Soldier Orchestra & Chorus
I Left My Heart At The Stage Door Canteen, Decca 18442	Kenny Baker
I Paid My Income Tax Today	Dick Robertson & His Orchestra
I'm Doing It For Defense	Harold Arlen
I'm Getting Tired So I Can Sleep(This is the Army), Decca 18475B	Pvt. Stuart Churchill & Soldier Octet
Lalapaluza Lu, Victor 27874-A (1942)	Sammy Kaye & Glee Club
Little Bo Peep Has Lost Her Jeep, Columbia 36568	Horace Heidt & His Musical Knights
On The Old Assembly Line, Bluebird B-11480-A	Glenn Miller & His Orchestra
Pearl Harbor Blues	Doctor Clayton
Praise The Lord And Pass The Ammunition; Columbia 36640	Kay Kyser & His Orchestra
Round And Round Hitler's Grave	Almanac Singers
Shh, It's a Military Secret	Claude Thornhill
A Slip of the Lip (Can Sink a Ship), Victor 20-1528-A	Duke Ellington & His Orchestra
A Soldier Dreams (Of You Tonight) Columbia 36577	Kate Smith
Something For The Boys, Decca 23363-A	Paula Laurence
Stalin Wasn't Stallin' (A Modern Spiritual), Okeh 6712	Golden Gate Quartet
The Strange Death Of John Doe	Almanac Singers
(There'll Be A) Hot Time In The Town Of Berlin, Decca 23350 B	Bing Crosby & The Andrews Sisters
There'll Be A Little Smokio In Tokio	Don Baker
This Is The Army, Mr. Jones	Irving Berlin
The White Cliffs Of Dover	Vera Lynn
When The Lights Go On Again, Decca F 41101	Vera Lynn & Mantovani and his orch.
Wonder When My Baby's Coming Home, Decca 18362-A	Helen O'Connell with Jimmy Dorsey & Hi Orchestra
You'll Love The Army	Evelyn Dall

1943

Americans Gone To War	Dinah Shore
Blues In Berlin, 1943-11-044 V-Disc B	Josh White
Cleanin' My Rifle (And Dreamin' Of You), Decca 4428-A	Lawrence Welk & His Orchestra
Coming In On The Wing And A Prayer / Johnny Zero, Decca 18553	Song Spinners
I Always Wanted To Waltz In Berlin	Jack Little
I Wish that I Could Hide Inside This Letter, Decca 4428-B	Lawrence Welk & His Orchestra
No Love, No Nothin', Decca 4427.	Johnny Long & His Orchestra
Ration Blues	Louis Jordan
Say A Prayer For The Boys Over There/God Bless	Deanna Durbin With Victor Young & His

America	Orchestra
Soldier Boy Blues	Buster "Buz" Ezell
Take Me With You, Soldier Boy, This Is The Army	Irving Berlin
There Either Too Young Or Too Old, fra Thank Your Lucky Stars	Dinah Shore

1944

All You Fascists Bound To Lose	Woody Guthrie & Sonny Terry
At Mail Call Today	Gene Autry
Don't Worry Mom	Sonny Dunham & His Orchestra
Farewell Blues	Glenn Millers Army Air Force Band
Flyin' Home	Lionel Hampton & His Orchestra
The General Jumped At Dawn	Golden Gate Quartet
1944 Esquire All-American Jazz Concert : One Night Stand	Louis Armstrong et al.
G. I. Blues, Decca 6104-A	Floyd Tillman & His Favorite Playboys
National Defense Blues	Lead Belly
Pistol Packin' Mama	Don Redman & His Orchestra
Soldier Of God (Official Chaplains' March)	Fort Slocum Band, Leon Gray
Soldiers Last Letter / Yesterday's Tears, Decca 6098	Ernest Tubb
Ten Days with Baby, Decca 18630-A	Merry Macs Orchestra
There's A Blue Star Shining Bright	Red Foley
There'll Be A] Hot Time In The Town Of Berlin [When The Yanks Go Marching In] / Is You Is or Is You Ain't (My Baby), Decca 23350	Bing Crosby & The Andrews Sisters
Uncle Sam's Blues	Hot Lips Page's Swing Seven
Victory Polka	Glenn Millers Army Air Force Band
We Are Marching, Lord	Fort Slocum Band, Leon Gray
We're in the Same Boat, Brother	Lead Belly
We're On Our Way (Infantry Song), Decca 72200 ; 23345-A	Fred Waring & His Pennsylvanians, Alfre Drake-Glee Club-baritone And orchestra
What Do You Do In The Infantry	Glenn Miller
A Yank In A Tank	Bing Crosby & John Scott Trotter

1945

Albinia's Blues	Albinia Jones w Don Byas & His Swing Seven
Back Home For Keeps	Guy Lombardo & His Royal Canadians
A G.I. Wish	Four Vagabonds
He'll Have To Cross The Atlantic (To Get To The Pacific), V-Disc 515a	Doris Day, Les Brown & His Band Of Renoun'
He's Home For A While	Dinah Shore
Now That's It's All Over, 1945	Pete Seeger
Put Another Chair At The Table / I Wish, Decca 18663	Mills Brothers
South West Pacific Blues, Continental 6050	Sonny Boy & Lonnie
Time To Change Your Town	Wynonie Harris with Oscar Pettiford & Hi All Stars

	1946
My Guy's Come Back; Decca 18723	Helen Forrest
Soldier's Last Letter, King 558-A	Hawkshaw Hawkins
When The Old Gang's Back On The Corner	Four Vagabonds
	1947
Hitler Lives / I Can't Tell That Lie To My Heart, RCA VICTOR 20-2333	Rosalie Allen
	1948
In The Ruins Of Berlin	Marlene Dietrich
Memories Of France/My Daddy Is Only A Picture, Decca 46141	Dick Thomas & Max Freedman
	1949
The Wedding Of Lili Marlene	The Andrews Sisters ; Anne Shelton
	1960
Sink The Bismarck	Johnny Horton
	1962
Hits Of The Blitz, His Master's Voice CLP 1591; Capitol Records ST6041	Vera Lynn With Tony Osborne & His Orchestra
	1965
'D' Day Dodgers	Pete Seeger
	2006
The Longest Day	Iron Maiden
Ikke færdig registreret	
Und was Bekam des Soldaten Weib	Gisela May
A Soldier And His Dog	
Bravest soldier I know Is My dear mom	
Bring My daddy Back To me	
Everybody Loves A soldier	
Fifty missions Before I Come Home	
Fight On, America	
Fight on, soldier Boy, fight on	
Goodbye My soldier	
Greetings To our Boys Here In The service	
How The American soldier dies	
I Am Proud To Be The sweetheart Of A soldier	
I Wonder Why Daddy Don't Write	
Old Rover	
Old Sad Eyes	
Send Me A Picture Of The Baby	
What Does He Look Like	

Ode to the end of the war, Opus 105: Symphony No. 5, B-flat major, opus 100 for big fan Crew, 8 Basses, 4 Harps and 4 Grand Pianos. - Sergei Prokofiev
Ode til krigens afslutning, opus 105: Symfoni nr. 5, B-dur, opus 100 for stor Blæserbesætning, 8 Basser, 4 Harper og 4 Flygler - Sergei Prokofiev fremføres ved Den internationale musikfest i London 7.-14. juli 1946

Charlie & His Orchestra

Who's Afraid Of The Big Bad Wolf, Deutsche Grammophon : Klarinette & Mandoline 190	1942
Blue Moon, Klarinette & Mandoline 161	1942
Bye, Bye Blackbird, Klarinette & Mandoline 9671-GR9	1942
Daisy, Klarinette & Mandoline 116	1941
Dinah, Klarinette & Mandoline 115	1941
Elmer's Tune, Klarinette & Mandoline 188	1942
FDR Jones, Klarinette & Mandoline 132	1941
Goody Goody, Klarinette & Mandoline 118	1941
Hold Tight, Klarinette & Mandoline 212	1942
I Can't Give You Anything But Love, Klarinette & Mandoline 9854-GR9	1943
I Double Dare You, Klarinette & Mandoline 203	1942
I Got Rythm, Klarinette & Mandoline 231	1943
I'm Putting All My Eggs In One Basket, Klarinette & Mandoline 103	1941
Indian Love Call, Klarinette & Mandoline 101	1941
I've Got A Pocketfull Of Dreams, Klarinette & Mandoline 135	1942
The Japanese Sandman, Klarinette & Mandoline 157	1942
The Kings Horses, Klarinette & Mandoline 104	1941
Slumming On Park Avenue, Klarinette & Mandoline 106	1941
MacPherson Is Rehearsin', Klarinette & Mandoline 9853-GR9	1941
Making Whoopy, Klarinette & Mandoline 148	1942
The Man With The Big Cigar, Klarinette & Mandoline 141	1942
Miss Anabell Lee, Klarinette & Mandoline 208	1942
Nice People, Lyra XXVI	1940
The Sheik Of Araby, Klarinette & Mandoline 102	1941
South Of The Border, Klarinette & Mandoline 209	1942
St. Louis Blues, Klarinette & Mandoline 105	1941
Stardust. Klarinette & Mandoline 226	1943
Stormy Weather, Lyra XXVIII	1940
Submarines, Klarinette & Mandoline 229	1943
Tea For Two, Klarinette & Mandoline 109	1941
Under An Umbrella In The Evening, Klarinette & Mandoline 245	1945
United Nations Air Men, Klarinette & Mandoline 230	1943
You Can't Stop Me From Dreaming, Lyra XXXXIV	1940
Youre The Top, Klarinette & Mandoline 9631 GR9	1942

Originalindspilning: Chick Webb & his Orchestra with Ella Fitzgerald:
McPherson Is Rehearsing' (To Swing) / I Let A Tear Fall In The River Decca BM 02680, 1938.

Miss Annabelle Lee appears as the female main character in the Buster Keaton's com-

edy about the American Civil War, The General, 1926. In the years following there came a large series of jazz recordings of the song.

Miss Annabelle Lee dukker op som den kvindelige hovedperson i Buster Keatons komedie om den amerikanske borgerkrig, Generalen, 1926. I årene efterfølgende kom der en lang række jazz indspilninger af sangen.

Chapter 4: The Cold War, the Korean War

During the subsequent Cold War, the world was politically divided into two camps. Them and us. Communists and the West. The Austrian composer Hanns Eisler (1898-1962) was deported from the Communist alarmed United States in 1947[212]. Hanns Eisler had, inter alia, allowed himself composing of the music for the Russian film director Victor Trivas (1896-1970) pacifist German film, Niemandsland, way back in 1931. A movie in which the actor and singer Ernst Busch (1900-1980) sings the author Erich Weinerts (1890-1953), der heimliche Aufmarsch about the bourgeois military buildup against communism in the Soviet Union. In 1933, the film was banned in Nazi Germany and was published subsequently in the United States with the title: Hell on Earth.

During the first part of the Cold War the middle class and skilled workers in the westernized world moves out from the big cities to newly built house residential areas, called dormitories, and purchases cars and TV. Residential district has, according to the Danish Building Culture in 2015, its origins 'partly in the labor movement parcel garden unions, partly in the bourgeois villa movement and partly in the garden city idea. Around World War II melted villa and detached buildings together along the middle class oriented neighborhoods with the single family homes, we now call Detached Neighborhoods. The Danish Government Loans Act of 1938 gave thousands of people access to cheap loans to build houses for. In the 1940s and 1950s was the state co contractor on numerous small building projects across the country. It was the beginning of conversion of the existing garden associations to permanent habitation and for the subdivision of urban land for single family dwellings.'

TV becomes common during the Cold War. 78 rpm records are replaced in the early 1960s entirely by vinyl produced records. The transistor radio is invented in 1954 and become widespread in the early 1960s. With transistors one could listen to hit music on the medium wave band and on the FM band.[213]

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212 Hanns Eisler Gesamtausgabe hrsg. von der Internationalen Hanns Eisler Gesellschaft im Zusammenwirken mit Stephanie Eisler und der Stiftung Archiv der Akademie der Künste Berlin, 2003.
Hearings regarding Hanns Eisler. Hearings before the Committee on Un-American Activities, House of Representatives, Eightieth Congress, first session, Public law 601 (section 121, subsection Q (2)) Sept. 24, 25, and 26, 1947. United States. Congress. House. Committee on Un-American Activities. Washington, DC: U.S. Government Printing Office, 1947.

213 Louis E. Garner Jr.: Transistors and their applications in Television - Radio Electronics. Educational Book Pub. Division, Coyn Electrical School, 1954.

The English author George Orwell describes in the introduction to the first chapter of the futuristic novel 1984 The Ministry of Truth (or Minitrue in Newspeak) is one of the four ministries that govern Air Base 1 in Oceania. The other ministries are the Ministry of Love, Ministry of riches and the Ministry of Peace. The novel's protagonist Winston Smith works in the Ministry of Truth. It is housed in a huge pyramid-like structure of white concrete that extends 200 feet into the air and where there are 3000 rooms above the ground. On the outside wall, you can read the Party's three slogans: "War is peace," "Freedom is Slavery" and "Ignorance is strength."

In the real world war ministries are renamed to ministries or departments of defense and war ministers are renamed defense ministers or secretaries. Wars became military operations or interventions.

After World War II the guitar became popular and widespread. First in the rhythm groups after Charlie Christian, Leadbelly and Django Reinhardt had demonstrated the guitar's potential as a rhythm instrument and Andrés Segovia and Julian Bream – the latter in particular with a Nocturnal after John Dowland, op.70, 1963, demonstrated the guitar's potential for very different melody voices.

The political folk music movement which was started around 1935 and which for political reasons had been at a standstill until 1960s began to be a commercial success, especially among the young.[214] The reason for this was a number of very talented songwriters and musicians, and the fact that some of them began to organize themselves.

The American banjo player and folk musician Derroll Adams wrote Portland Town in 1957 to commemorate the Korean War. He recorded it in 1967 as the title song on his Decca album Portland Town, and again in 1983 in the anthology Songs for Peace.

The Danish guitar player Jørgen Ingmann contributed also to Alice Babs and Charlie Norman's Reeperbahn Stompers Swedish Metronome 1954 recording of, *A Dear John Letter*.

Korean War Song[215]

There's no one singing war songs now like people used to do,
No "Over There," no "Praise the Lord," no "Glory Hallelu."
Perhaps at last we've asked ourselves what we should have asked before,
With the pain and death this madness brings, what were we ever singing for?

A lament from the country music scene.

214 Music for the People: The Folk Music Revival and the American Identity, 1930-1970. /: Rachel Clare Donaldson. Vanderbilt University, 2011.
215 M*A*S*H: Season 8, Episode 12: Dear Uncle Abdul (3 Dec. 1979 - Fr. Mulcahy).

Kapitel 4: Den kolde krig, Koreakrigen

Under den efterfølgende kolde krig var verden politisk delt i to lejre. Dem og os. Kommunisterne og vesten. Den østrigske komponist Hanns Eisler (1898-1962) udvises fra det kommunistforskrækkede USA i 1947. Hanns Eisler havde bl.a. tilladt sig komponere musikken til den russiske filminstruktør Victor Trivas (1896–1970) pacifistiske tyske film, Niemandsland, fra 1931, hvori skuespileren og sangeren Ernst Busch synger forfatteren Erich Weinerts (1890-1953), Der heimliche Aufmarsch om borgerskabets militære oprustning mod kommunismen i Sovjetunionen. I 1933 blev filmen forbudt i det nazistiske Tyskland og udkom efterfølgende i USA med titlen: Hell on Earth.

I løbet af første del af den kolde krig flytter middelklassen og faglærte arbejdere i den vestligt orienterede verden ud i storbyernes nybyggede parcelhuskvarterer, kaldet sovebyer, og køber bil og TV. Parcelhuskvarteret har, ifølge Bygningskultur 2015, sin oprindelse dels i 'arbejderbevægelsens parcelhaveforeninger, dels i den borgerlige villabevægelse og dels i havebytanken. Omkring Anden Verdenskrig smeltede villa- og parcelbyggeri sammen til de middelklasseprægede kvarterer med enfamiliehuse, vi i dag kalder parcelhuskvarterer. Statslånsloven fra 1938 gav tusindvis af danskere adgang til billige lån at bygge enfamiliehuse for. I 1940erne og 1950erne var staten medbygherre ved talrige små byggesager landet over. Det blev startskuddet for omlægningen af eksisterende haveforeninger til helårsbeboelse og for udstykningen af bynære landbrugsarealer til enfamilieshuse.'

TV bliver almindelig under den kolde krig. 78ere afløses i begyndelsen af 1960erne helt af vinylproducerede grammofonplader. Transistorradioen opfindes i 1954 og bliver almindelig udbredt i begyndelsen af 1960erne. Med transistorerne kunne man lytte til hitmusik på mellembølgebåndet og på FM-båndet.

Den engelske forfatter George Orwell beskriver i indledningen til første kapitel af fremtidsromanen 1984 Ministeriet for Sandhed (eller Minisand på Nysprog) er et af de fire ministerier, der styrer Luftbasis 1 i Oceanien. De andre ministerier er Ministeriet for Kærlighed, Ministeriet for Rigdom og Ministeriet for Fred. Romanens hovedperson Winston Smith arbejder i Ministeriet for Sandhed. Det har til huse i en enorm pyramideagtig bygning af hvidt beton, der rækker 300 meter op i luften og hvor der er 3000 værelser over jorden. På ydermuren kan man læse Partiets tre slagord: "Krig er fred", "Frihed er slaveri" og "Uvidenhed er styrke".

I den virkelige verden omdøbes krigsministerier til forsvarsministerier og krigsministre omdøbes til forsvarsministre. Krige blev til militære operationer eller interventioner.

Efter anden verdenskrig blev guitaren populær og udbredt. Først i rytmegrupper, efter at Charlie Christian, Lead Belly og Django Reinhardt havde demonstreret guitarens potentiale som rytmeinstrument og Andrés Segovia og Julian Bream - sidstnævnte bl.

a. med Nocturnal after John Dowland, 1963, demonstrerede guitarens potentiale for meget forskelligartede melodistemmer.

Den politiske folkemusikbevægelse som blev startet omkring 1935 og som af politiske årsager havde ligget underdrejet frem til 1960 begyndte at blive en kommerciel succes, specielt blandt de unge. Årsagen til dette var en række meget talentfulde sangskrivere og musikere, samt det forhold, at nogle af dem begyndte at organisere sig.

Den amerikanske banjospiller og folkemusiker Derroll Adams skrev Portland Town i 1957 til minde om Koreakrigen. Han indspillede den i 1967 som titelsang på sit Decca album Portland Town, og igen i 1983 på antologien Songs for Peace.

I Danmark indspiller guitaristen Jørgen Ingemann og Birte Buch omkvædet til Kære John. Resten af sangen rørte de ikke (Genudgivet på Jørgen Ingmann: Favourites JT Media Services T 82033 2008). Jørgen Ingmann medvirkede også ved Alice Babs og Charlie Normans Reeperbahn Stompers svenske Metronome 1954 indspilning af, *Käre John*.

Koreakrigens sang

Der er ikke nogen som synger krigssange nu som folk plejede at gøre,
Ingen "Over There," ingen "Lovet være Herren," ingen "Glory Hallelu".
Måske har vi omsider spurgt os selv, hvad vi skulle have spurgt før,
Med den smerte og død denne galskab bringer, hvorfor skulle vi synge?

En klagesang fra countrymusikscenen:

From Mother's Arms To Korea

I just got an unfinished diary;
That I once gave my darling son
It starts the day when he left us;
And ends 'neath the enemy's gun.

From mother's arms to Korea;
And tomorrow I'll face the front lines
But the next line was wrote by his buddies;
From a foxhole to a mansion on high.

Last night I saw mother kneeling;
By the old hearthstone to pray
In my dream, I thought I was with her;
And that's all my darling could say.

Please tell his sweetheart who's waiting;
For his ship to anchor at shore
To change her plans and forget him;
Her lips he'll kiss no more.

Fra mors arme til Korea

Jeg har lige fået en ufærdig dagbog;
Som jeg engang gav min elskede søn.
Den begynder den dag, hvor han forlod os;
Og sluttes af fjendens pistol.

Fra mors arme til Korea
Og i morgen vil jeg tage til fronten.
Men den næste linje blev skrevet af hans venner;
Fra et skyttehul til et dyrt palæ.

I aftes så jeg mor knæle;
Bede ved den gamle arnesten
I min drøm, troede jeg, jeg var sammen med hende;
Og det er alt min kære kunne sige.

Fortæl hans kæreste, der venter;
På hans skib ankrer ved kysten.
At ændre hendes planer og glemme ham;
Hendes læber kysser han ikke mer.

Last Night I Had The strangest Dream

Last night I had the strangest dream
I'd ever dreamed before:
I dreamed the world had all agreed
To put an end to war.

I dreamed I saw a mighty room,
The room was full of men:
And the paper they were signing said
They'd never fight again.

And when the paper was all signed
And a million copies made,
They all joined hands and bowed their heads
And grateful pray'rs were prayed.

And the people in the streets below
Were dancing 'round and 'round,
While swords and guns and uniforms
Were scattered on the ground.

The German folk singer, Hannes Wader, translated in 1978 this song in a somewhat free interpretation

Den tyske folkesanger, Hannes Wader, oversatte i 1978 denne vise i en noget fri fortolkning.

Traum von Frieden

Ich sah heut Nacht
im Traum vor mir ein endloses weites Feld.
Millionen Menschen sah
ich dort aus allen Ländern der Welt.

Ich sah im Traum
die ganze Menschheit einig und befreit
von Folter, Hass und Völkermord
für jetzt und alle Zeit.

Ich sah im Traum
dies Menschenheer bewaffnet wie zur Schlacht

in dichten Reihen aufgestellt um einen tiefen Schaft.

Und auf ein Zeichen warfen sie all ihre Waffen ab.
Granaten, Bomben stürzten 1000 Meter tief hinab.
Bald war der Schacht gefüllt mit Kriegsmaschinen
bis zum Rand und Menschen aller Rassen standen lachend Hand in Hand.

Wohl jeder träumt den Traum vom Frieden und es kommt die Zeit,
dann wird wie jeder Menschheitstraum der Frieden Wirklichkeit.
Wohl jeder träumt den Traum vom Frieden und es kommt die Zeit,
dann wird wie jeder Menschheitstraum der Frieden Wirklichkeit.

There are very few recommendations for the use of nuclear weapons. One of them came from Jackie Doll & his Pickled Peppers, in the midst of the Korean War in 1951. It was seem not feared that the Soviets would respond back with ready coin.

When They Drop The Atomic Bomb

There will soon be an end to this cold and wicked war
When those hard headed Communists get what they're lookin' for
Only one thing that will stop them and their atrocious bunch
If General MacArthur drops an atomic bomb[216]
Now over in Korea our boys have fought and fell
But they died just like heroes amid the many shot and killed
They had their hands tied behind them and were murdered by the score
By those dirty minded Communists who started this sad war

Old hard headed Joe will be feelin' mighty blue
When he finds out he's bitten off more than he can chew
For his aggression will be ended and the job will be well done

216Douglas MacArthur, (1880–1964), femstjernet general. Ved Koreakrigens udbrud blev MacArthur udnævnt til øverstkommanderende over FN-styrkerne. MacArthur faldt i unåde hos den politiske ledelse i USA, blandt andet på grund af sin opfattelse af at et angreb på Kina var nødvendigt sammen med brug af kernevåben. Han gjorde sig bemærket ved sit egensind og modtog med stor uvilje ordrer fra præsident Truman. Truman afskedigede ham som øverstkommanderende i Korea i 1951.
National Archives and Records Administration: Big Picture: The Douglas MacArthur Story
- http://archive.org/details/gov.archives.arc.2569682
On 5 April 1951, the Joint Chiefs of Staff drafted orders for MacArthur authorizing attacks on Manchuria and the Shantung Peninsula if the Chinese launched airstrikes against his forces originating from there. The next day Truman met with the chairman of the United States Atomic Energy Commission, Gordon Dean and arranged for the transfer of nine Mark 4 nuclear bombs to military control. Dean was apprehensive about delegating the decision on how they should be used to MacArthur, who lacked expert technical knowledge of the weapons and their effects. The Joint Chiefs were not entirely comfortable about giving them to MacArthur either, for fear that he might prematurely carry out his orders. Instead, they decided that the nuclear strike force would report to the Strategic Air Command. WIKI.

If General MacArthur drops an atomic bomb

Old MacArthur has the power to stop those murdering thieves
And he'll make them sorry for their underhanded schemes
Just leave it to the general for he really has the nerve
To give no good Communists just what they deserve

There'll be fire, dust and metal flying all around
And the radioactivity will burn their playhouse down
If there's any Commies left they'll be all on the run
If General MacArthur drops an atomic bomb

Der er meget få anbefalinger af at anvende atomvåben. En af dem kom fra Jackie Doll & his Pickled Peppers, midt under Koreakrigen i 1951. Man frygtede tilsyneladende ikke, at sovjetrusserne ville svare igen med samme mønt.

Når de kaster atombomben

Der vil snart komme en ende på denne kolde og onde krig
Når de tykhovet kommunister får, hvad de fortjener
Kun én ting, vil stoppe dem og deres grusomme flok
Såfremt General MacArthur kaster en atombombe.

Nu, ovre i Korea har vores drenge kæmpet og faldt
Men de døde ligesom helte blandt mange skudt og dræbt
De havde deres hænder bundet bag dem og blev myrdet i hopetal
Med disse luskede kommunister, der startede denne sørgelige krig

Gamle hårdhudede Joe vil være meget sur
Når han finder ud af han har taget en større bid, end han kan tygge
For hans aggression vil blive afsluttet, og jobbet vil være godt udført
Såfremt General MacArthur kaster en atombombe

Gamle MacArthur har magt til at stoppe disse morderiske tyve
Og han vil gøre dem ked af deres luskede planer
Bare overlad det til generalen, for han har virkelig frækhed
At give ingen gode kommunister lige, hvad de fortjener.
Ild, støv og metal vil flyve over alt
Og radioaktiviteten vil brænde deres legehus ned
Hvis der er nogen kommunister tilbage, vil alle være på flugt
Såfremt General MacArthur kaster en atombombe.

The next song is known from the Korean War, was sung a lot in Vietnam by American soldiers and reused in the Iraq war.

Mow the Little Bastards Down (Strafe the Town and Kill the People)

Melody: Wake the Town and Tell the People

Strafe the town and kill the people,
Drop your napalm[217] in the square.
Take off early Sunday morning;
Catch them while they're still at prayer.
Drop some candy to the orphans;
And as the kiddies gather round,
Use your twenty millimeters,
To mow the little bastards down.
Spoken: Isn't that sweet?

Den næste sang kendes fra Koreakrigen, blev sunget meget i Vietnam af amerikanske soldater og genbrugt i Irakkrigen.

Skyd de små sataner ned (Beskyd byen med maskingeværild og dræb folk)

Beskyd byen med maskingeværild og dræb folk,
Kast din napalm[218] på pladsen.
Tag ud tidligt søndag morgen;
Fang dem, mens de er stadig i bøn.
Kast noget slik til de forældreløse;
Og når de små samles omkring,
Brug din tyve millimeter,

---

217 A portmanteau of the substance Naphthenic and fatty acid palmitate.

Highly inflammable, cheap incendiary bombs, chemical weapons. Invented in 1942 and used during World War II - for example, at the bombing of Dresden - and in later wars such as the Korean War, the Vietnam War and the war against Iraq. Fire bomb consists of a gel containing flammable liquids such as aviation gasoline and kerosene. In the early 1960s, the U.S. Air Force added polystyrene gel, which 'improved' the gel adhesive ability. The Danish Air Force 'got' napalm bombs and equipment to manufacture them from the United States in 1953.

UN Convention of 1974 and 1980 on the use of napalm against civilians Convention on Prohibitions or Restrictions on the Use of Certain Conventional Weapons Which May be Deemed to be Excessively Injurious or to Have Indiscriminate Effects.

218 Et portmanteau af stoffet naphten og fedtsyren palmitat.

Letantændelige, billige brandbomber, kemiske våben. Opfundet i 1942 og anvendt under anden verdenskrig - eksempelvis ved bombardementet af Dresden - og i senere krige som Koreakrigen, Vietnamkrigen og krigen mod Irak. Brandbomben består af en gelé som indeholder brandfarlige væsker som flybenzin og petroleum. I begyndelsen af 1960erne tilsætter USAs luftvåben polystyrén i geléen, hvilket 'forbedrede' geléens klæbe-evne. Det danske flyvevåben 'får' napalmbomber og udstyr til at frem-stille dem fra USA i 1953.

FN-konvention fra 1974 og 1980 mod anvendelse af napalm mod civile: Konventionen om forbud mod eller begrænsninger i anvendelsen af visse konventionelle våben, som må anses for at være unødigt skadevoldende eller for at ramme i flæng.

Til at skyde de små sataner ned.
Talt: Er det ikke sødt?

The next songs is recorded by gospel singer and guitarist Sister Rosetta Tharpe during the Korean War.

There'll Be Peace in the Valley for Me

Well, I'm tired and so weary
But I must go along
Till the lord comes and calls, calls me away, oh yeah
Well the morning's so bright
And the Lamb is the light

And the night, night is as black as the sea, oh yes.
(There will be peace in the valley for me, some day)
There will be peace in the valley for me, oh Lord I pray
(There'll be no sadness, no sorrow, no trouble, trouble I see)
There will be peace in the valley for me.

Well the bear will be gentle
And the wolf will be tame
And the lion shall lay down, by the lamb, oh yes
And the beasts from the wild
Shall be led by a child
And I'll be changed, changed from this creature that I am, oh yes.

De næste par sange er indspillet af gospelsangeren og guitaristen Sister Rosetta Tharpe under Koreakrigen.

Der kommer fred i dalen for mig

Tja, jeg er træt og så udmattet
Men jeg må hen ad vejen
Till Herren kommer og kalder, kalder mig væk, Åh ja
Nå, morgenen er så lys
Og Lammet er lyset
Og om natten, natten er så sort som havet, åh ja.

(Der vil være fred i dalen for mig, en dag)
Der vil være fred i dalen for mig, oh Herre, jeg beder
(Der bliver ingen smerte, ingen sorg, ingen problemer, problemer jeg ser)
Der vil være fred i dalen for mig.

Nå, bjørnen vil være blid
Og ulven vil være tam
Og løven skal ligge ved lammet, åh ja
Og de vilde dyr i naturen
Ledes af et barn
Og jeg vil blive ændret, ændres fra dette væsen, jeg er, åh ja.

There's Peace in Korea

I'm so glad at last, there's peace in Korea
Yes, I'm so glad at last, there's peace in Korea
Don't you know, I'm so glad at last, there's peace in Korea
Because President Eisenhower has done just what he said.

Jeg er så glad for omsider, er der fred i Korea

Jeg er så glad for omsider, er der fred i Korea
Ja, jeg er så glad for omsider, er der fred i Korea
Ved du ikke at jeg er så glad for omsider er der fred i Korea
Fordi præsident Eisenhower har gjort netop, hvad han sagde ...

In the United States spread the anticommunism during the Cold War. Just as anti-humanism and the Communist scare had affected the country during and after the First World War. The source of infection was the Legislature Congress.

Joe McCarthy's Coming To Town

Melody: Santa Claus Is Coming To Town

You'd better beware, you'd better be good,
You'd better do only the things that you should.
Joe McCarthy's[219] coming to town.

He'll call you a pink, he'll call you a red,
He'll drive every liberal thought from your head.
Joe McCarthy's coming to town.

He knows when you're subversive, he knows each move you make;
His gumshow boys are watching, so be good for McCarthy's sake.

So you'd better play safe, don't talk and don't read,
Don't write and don't join if you want to succeed.
Joe McCarthy's coming to town.

219Joseph McCarthy (1908-1957), amerikansk politiker, der især er kendt for sin modstand mod kommunismen. Han lagde navn til McCarthyismen.
- http://bioguide.congress.gov/scripts/biodisplay.pl?index=M000315
Primærkilder: Executive Sessions of the Senate Permanent Subcommittee on Investigations of the Committee on Government Operations (McCarthy Hearings 1953-54.
- http://www.senate.gov/artandhistory/history/common/generic/McCarthy_Transcripts.htm

If you've got a book whose cover is red,
When you start to read look under the bed,
Cause Joe McCarthy's coming to town.

If you go to church to pray or to wed,
You'd better make sure that the preacher's not red,
Cause Joe McCarthy's coming to town.

Now if you are a teacher and you want to get ahead,
Don't mention Thomas Jefferson[220], talk about Joe McCarthy instead.

So, you'd better play safe, don't talk and don't read,
Don't write and don't join, if you want to succeed,
Joe McCarthy's coming to town.

Be careful who your friends are, be careful what you say.
Don't be too controversial, or McCarthy will get you some day.

So, get rid of your brains and you'll never go wrong,
You'll always be safely sailing along,
When Joe McCarthy's coming to town.

I USA bredte antikommunismen sig under den kolde krig. På samme måde som antihumanismen og kommunistforskrækkelsen havde smittet hele landet under og efter første verdenskrig. Smittekilden var den lovgivende forsamling, kongressen.

Joe McCarthy kommer til byen.

Du må hellere passe på, du må hellere være god,
Du må hellere gøre kun de ting, du bør.
Joe McCarthy kommer til byen.

Han kalder dig en lyserød, han kalder dig en rød,
Han vil fjerne hver liberal tanke fra dit hoved.
Joe McCarthy kommer til byen.

Han ved, når du er undergravende, han kender hver skridt du tager;
Hans agenter overvåger, så være god for McCarthy skyld
Så du må hellere spille sikkert, ikke tale og ikke læse,
Skriv ikke og deltag ikke, hvis du ønsker succes.

220Thomas Jefferson (1743 – 1826) var USAs 3. præsident, 1801 – 1809. Han var kendt som visionær reformator – og opfinder, landmand, musiker og videnskabsmand og var en fremtrædende repræsentant for oplysningstidens dannelsesideal, og var medforfatter af Uafhængighedserklæringen. Jefferson blev kendt for sine visioner om individets rettigheder.

Joe McCarthy kommer til byen.

Hvis du har en bog, hvis omslag er rødt,
Når du begynder at læse, kig under sengen,
Fordi Joe McCarthy kommer til byen.

Hvis du går i kirke for at bede eller til bryllup,
Må du hellere sørge for, at præsten ikke er rød,
Fordi Joe McCarthy kommer til byen.

Nu, hvis du er lærer, og du ønsker at komme fremad,
Nævn ikke Thomas Jefferson, tal om Joe McCarthy i stedet.

Vær forsigtig med hvem du har som dine venner, vær forsigtig med,
hvad du siger.
Vær ikke for kontroversiel ellers vil McCarthy få dig en dag.

Så lad være med at tænke og du vil aldrig gå galt,
Du vil altid flyde sikkert med strømmen,
Når Joe McCarthy kommer til byen.

People's Songs Bulletin

'People's Songs was an organization founded by Pete Seeger, Alan Lomax, Lee Hays, and others on December 31, 1945, in New York City, to "create, promote, and distribute songs of labor and the American people." The organization published a quarterly Bulletin from 1946 through 1950, featuring stories, songs and writings of People's singers members. People's Songs Bulletin served as a template for folk music magazines to come like Sing Out! and Broadside'[221]. WIKI.

'People's Songs Bulletin was published monthly from February 1946 through February 1949. The first issue had a circulation of 3000 nationwide. Its musical editor was Waldemar Hille, and featured a selection of seven Union songs ranging from traditional songs like "Casey Jones," to standards by Joe Hill, to international songs from Spanish soldiers and new songs by contemporary folk musicians like Lee Hays and Woody Guthrie. This was a format the magazine would follow throughout its years of publication.'[222]

221 The best of Broadside 1962-1988 : Anthems of the American underground from the pages of Broadside Magazine./ Compiled by Jeff Place. Smithsonian Folkways SFWCD 40130, 2000
222 - http://singout.org/ps-archive/
Reprints from the People's Song Bulletin, 1946-1949 An Oak Publication, 1961.
- Index: People's Songs Bulletin, 1946-1949.

Hootenanny Records

> 'Hootenanny Records was an obscure, non-commercial, independent Folk Revival label that essentially served as a 'bridge' between co-founder Irwin Silber and Pete Seeger's two progressive music publications. Established in late 1949 as a vessel for "subversive", left-wing recordings; the imprint was an offshoot of the People's Songs bulletin, which was formed in 1946 to create, promote and distribute labor songs. After the newsletter's closure in 1949, Hootenanny Records recorded and later released its first single, The Weavers' "Hammer Song". In early 1950, Silber borrowed the phrase from the song's third verse and began printing the long-running music publication, Sing Out! in May of that year. Bearing a "People's Artists Production" notation on its recordings, the non-profit released some eight 78rpm singles and one live LP just prior to its shuttering in 1954. As the New York folk boom snowballed near the turn of the decade, Hootenanny's catalog was reissued on Mo Asch's Folkways Records label.'[223]

Sing Out!

> The roots of Sing Out! go back at least four years before its actual inception. In 1946 an organization called People's Songs was formed, with Pete Seeger as Executive Secretary and such luminaries as Oscar Brand, John Hammond, Sis Cunningham, Rockwell Kent, Woody Guthrie, Paul Robeson, Lee Hays and Burl Ives on the board of directors. The group issued a monthly Bulletin to its members throughout the country, but ultimately failed to attract the needed support and membership needed.
>
> People's Songs' finest hour came when they were asked to lend their musical talent to the presidential campaign of Progressive Party candidate Henry Wallace in l948[224]; their efforts were unsuccessful as the American electorate chose Harry Truman and the Cold War over Wallace. After publishing a total of 319 songs, many of which were to become famous during the folk 'boom' of the 1960's, the magazine folded with the March 1949 issue. People's Songs Bulletin pledged to continue the fight for "peace, democracy, and security," despite the ominous clouds hovering over the country due to a committee of the House of Representatives and the soon-to-come ranting of a madman from Wisconsin by the name of Joseph McCarthy.'[225]

Early one morning in the early 1950s, the young folk singer and nuclear pacifist Betty Sanders got an invitation, like so many others. She dressed herself finely and traveled first class to the capital.

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223 - http://rateyourmusic.com/label/hootenanny_records

224 Henry Agard Wallace (1888 – 1965) was the 33rd Vice President of the United States (1941–1945), the Secretary of Agriculture (1933–1940), and the Secretary of Commerce (1945–1946). In the 1948 presidential election, Wallace was the nominee of the Progressive Party.

225 Folk Scene May 1979: "I'd Sing Out Love. .. The Story of Sing Out!" by Jim Capaldi.
- http://www.peteseeger.net/flksnso03.htm

Talking Un-American Blues

Early one morning got an invitation
To help Congress out in an investigation;
Man came around a-knocking at my door,
Give me a paper that said what for.
Subpoena, looking for Un-Americans;
Look in the mirror.

Now if you want an invite, here' s what to do,
You got to talk with peace, sing it too;
Visit your neighbors, hear what they say,
Before you know it, you're on your way.
Fare paid! Ride in style. First class!
Well, you brush your hair and you dress real pretty,
You got a date with the Un-American Committee;
Take the stand, they swear you in,
Old Man Wood[226] is wearing a grin.
He thinks he's got you, got a short memory.
Can't recall what happened when they stuck a
Union label on his cantankerous investigation.

"Are you now, or have ever been,
Were you ever sympathetic or interested in...
When did you start, how long did it last,
Tell us all about your interesting past.
Answer yes or no."

"Did you go to a meeting, did you sign a petition,
Did you ever hold an executive position?
Did you make a speech, carry a card,
Did you ever hold a conference in your back yard?"
Fifth Amendment! [227]

226John Stephens Wood 1885-1968, demokratisk politiker.
As chairman of the House Un-American Activities Committee, he had a prominent role in investigating the American Communist Party and the entertainment industry; the investigation resulted in the Hollywood Blacklist. WIKI.
Der er 385 værker af komiteen her.
227Fifth Amendment to the United States Constitution
No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.
- http://www.law.cornell.edu/anncon/html/amdt5toc_user.html

Now they were asking questions, but we wouldn't buy it,
Like those union brothers did it, it was time for us to try it;
Added up the facts and the figures historical,
Asked them a question which sounds a bit rhetorical.
Mister Wood—Are you now or have you ever been a bastard?
You don't have to answer that question if you think
It might tend to incriminate you.

Now Mister Wood, get out of your rut,
Do you swear to tell the truth and nothin' but?
Well, Wood said he would, but we knew he wouldn't
And even if he would, well he damn well couldn't,
But that's Congress for you,
Week in, week out, weak all over.

Now Wood couldn't rest on his laurels,
He tried his best to corrupt our morals;
He talked about Philbrick[228], Budenz[229] too,
"They're getting theirs, how about you?"

Now I like chicken, I like duck
And I don't object to making a buck.
But I ain't got wings and sure can't fly,
But there's one bird that I won't buy:
That's Stoolpigeon! I'm strictly in the market for doves of peace!

It is known that birds of a feather
Have a habit of flockin' together.
So listen, McCarran[230], Wood and the rest,

228Herbert A. Philbrick (1915-199), antikommunistisk FBI spion.

Herbert A. Philbrick: A Register of His Papers in the Library of Congress. Prepared by Laura J. Kells with the assistance of Paul Colton, Valerie Frey, Alys Glaze, David Lake, Sherralyn McCoy, Brian McGuire, and Margaret Smith. Manuscript Division, Library of Congress. Washington, D.C. 2001

Exposé of Communist activities in the State of Massachusetts, based on the testimony of Herbert A. Philbrick. Hearings. United States. Congress. House. Committee on Un-American Activities

1951. - http://archive.org/details/exposofcommuni1951unit

229Louis F. Budenz (1891-1972), kommunist og sovjetisk agent i USA. Efter anden verdenskrig anti-kommunist.

Investigation of un-American propaganda activities in the United States. : Louis F. Budenz. Hearings. United States. Congress. House. Committee on Un-American Activities. 1946.

- http://archive.org/details/investigationofu1946unit

230Patrick McCarran (1876-1954) demokratisk amerikansk politiker.

In September 1950, he was the chief sponsor of the McCarran Internal Security Act. This legislation required registration with the Attorney General of the American Communist Party and affiliated organizations and established the Subversive Activities Control Board to investigate possible Communist-action and Communist-front organizations so they could be required to register. Due to numerous hearings, delays and appeals, the act was never enforced, even with regard to the United States Communist Party itself, and the major provisions of the act were found to be unconstitutional in 1965 and 1967. WIKI.

You can't use us to feather your nest.
That's strictly for birds!

So here's the moral without a doubt,
If you want to be free, you've got to sing out.
Sing it loud, sing it atrong,
People are singing a freedom song!
That's my music! Solid with a freedom beat!
So keep singing, and keep fighting!

Folkets Sange Bulletin

»Folks Sange var en organisation grundlagt af Pete Seeger, Alan Lomax, Lee Hays, og andre 31. december 1945 i New York, for "at skabe, fremme og distribuere sange af arbejdere og det amerikanske folk. Udgivet kvartalsvis som forenings Bulletin fra 1946 gennem 1950, og byder på historier, sange og skrifter af Folks Sanges medlemmer. Folkets Sange Bulletin tjente som en skabelon for kommende folkemusik tidsskrifter så som Sing Out! og Broadside «. WIKI.

»Folkets Sange Bulletin udkom månedligt fra februar 1946 til februar 1949. Det første nummer havde et oplag på 3000 på landsplan. Dets musikalske redaktør var Waldemar Hille, og publicerede et udvalg på syv fagforeningssange, der spænder fra traditionelle sange som "Casey Jones", til standarder af Joe Hill, til de spanske soldaters internationale sange og nye sange af [dengang] nutidige folkemusik musikere så som Lee Hays og Woody Guthrie. Dette var det format magasinet fortsatte med gennem sin levetid.«

Hootenanny Pladeselskabet

»Hootenanny Records var et obskurt, ikke-kommercielt, uafhængigt folkemusik vækkelses pladeselskab der hovedsageligt fungerede som en »bro« mellem medstifterne Irwin Silber og Pete Seegers to progressive musikpublikationer. Etableret i slutningen af 1949 som et redskab for »undergravende«, venstreorienterede lydoptagelser var selskabet en udløber af Folkets Sange Bulletin, som var blevet dannet i 1946 for at skabe, fremme og distribuere fagforeningssange. Efter nyhedsbrevets lukning i 1949, indspillede og senere udgav Hootenanny Records sin første single, The Weavers »Hammer Song«.

I begyndelsen af 1950 lånte Silber udtrykket fra sangens tredje vers og begyndte at publicere den langvarige musik publikation, Sing Out! i

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Primærkilder: Records of the Subversive Activities Control Board, 1950-1972 [microform].
(Research collections in American radicalism) "Microfilmed from the holdings of the National Archives and Records Administration."
- http://cisupa.proquest.com/ksc_assets/catalog/10837.pdf

maj samme år. Forsynet med et "Folkets Kunstnere Produktion" notation på optagelser, udgav det almennyttige pladelskab omkring otte 78 singler og en live-LP lige før det lukkede i 1954. Efter at New York folkemusikkens højkonjunktur sneboldt rullede i begyndelsen af det næste årti, blev Hootenannys katalog genudgivet på Mo Asch Folkways pladeselskab.«

Syng Ud!

»Sing Out!s rødder går tilbage i mindst fire år før dens faktiske begyndelse. I 1946 dannes en organisation kaldet Folkets Sange, med Pete Seeger som sekretariatschef og sådanne berømtheder som Oscar Brand, John Hammond, Sis Cunningham, Rockwell Kent, Woody Guthrie, Paul Robeson, Lee Hays og Burl Ives i bestyrelsen. Gruppen har udstedt en månedlig publikation til sine medlemmer i hele landet, men i sidste ende fejlede den at tiltrække den nødvendige støtte og det nødvendige medlemskab.
Folkets Sanges højdepunkt kom da de blev bedt om at støtte Progressive Party kandidaten Henry Wallace præsidentvalgkamp i l948 med deres musikalske talent; deres indsatsen var forgæves, da de amerikanske vælgere valgte Harry Truman og den kolde krig i steder for Wallace. Efter offentliggørelsen af i alt 319 sange, hvoraf mange blev berømt under folkemusik 'højkonjunkturen' i 1960'erne, lukkede bladet med marts 1949 nummeret. Folkets Sange Bulletin lovede at fortsætte kampen for "fred, demokrati og sikkerhed", til trods af de ildevarslende skyer svævende over landet på grund af et udvalg fra Repræsentanternes Hus og kommende fantasme fra en galning fra Wisconsin ved navn Joseph McCarthy.«

En tidlig morgen i begyndelsen af 1950'erne fik den unge folkesanger og atompacifist Betty Sanders en invitation, i lighed med så mange andre. Hun klædte sig fint på og rejste på første klasse til hovedstaden.

Talende u-amerikansk blues[231]

Tidlig en morgen, fik en invitation
Til at hjælpe kongressen i en undersøgelse;
En mand kom forbi, banker på min dør,
Giver mig et papir, der sagde, hvorfor.
Stævning, på udkig efter landsforrædere;
Kig i spejlet.

Nu, hvis du ønsker en invitation, her er hvad du skal gøre,
Du skal tale om freden, synge den også;
Besøg dine naboer, høre, hvad de siger,
Før du ved af det, er du på vej.

231I modstrid med den officielle politik. USA gik ind i Koreakrigen, mens mccarthyismen hetzede mod uamerikansk virksomhed.

Rejse betalt! Kør med stil. Første klasse!

"Har du gået til et møde, har du underskrevet en begæring,
Har du nogensinde haft en ledende stilling?
Har du holdt en tale, båret et medlemskort,
Har du nogensinde afholdt en konference i din baghave?"
Femte [forfatnings]tilføjelse!

Nu stillede de spørgsmål, vi ikke ville acceptere,
Ligesom fagforening brødrene gjorde det, var det tid for os til at prøve det;
Tilføjede kendsgerninger og historiske tal,
Stillede dem et spørgsmål, som lyder lidt retorisk.
Mister Wood-Er du nu eller har du nogensinde været et svin?
Du behøver ikke at besvare dette spørgsmål, hvis du tror
Det kan føre til en anklage mod dig.

Nu, Hr. Wood, kom ud af din cirkler,
Har du sværget at sige sandheden og intet andet end?
Nå, Wood sagde, at han ville, men vi vidste, at han ikke ville
Og selv om han ville, han sgu godt nok ikke kunne,
Men sådan er kongressen for dig,
Hver uge, i ugevis, ussel over det hele.

Nu, Wood kunne ikke hvile på laurbærrene,
Han gjorde sit bedste for at ødelægge vores moral;
Han talte om Philbrick, og også om Budenz,
"De får deres, hvad med dig?"

Nu, jeg kan lide kyllinger, jeg kan lide ænder
Og jeg har ikke noget imod at tjene en femmer.
Men jeg er ikke fået vinger og kan sikkert ikke flyve,
Men der er en fugl, som jeg ikke vil købe:
Det er lokkeduer! Jeg er kun til fredsduer!

Det er kendt, at fjedrede fugle
Har en vane med flokkes sammen.
Så lyt, McCarran, Wood og resten,
I kan ikke bruge os, til pynte jeres reder.
Det må kun fugle!

Så her er uden tvivl moralen,
Hvis du ønsker at være fri, skal du synge ud.
Syng det højt, syng det stærkt,
Folk synger en frihedssang!
Det er min musik! Fast med et frihedsbeat!
Så bliv ved med at synge og bliv ved med at kæmpe!

Spilleliste til Den kolde krig: Koreakrigen, 1950-1953

Last Night I Had The Strangest Dream, 1950?	Anna Key ... et al
A Brother In Korea, 1952	Sonny Osborne
A Dear John Letter, 1953	Jean Shepard ; Ferlin Husky
Another Soldier Gone, 1954	Question Marks
Army Man In No Man's Land, 1952	Coley Jones
Dear Joan	Jack Cardwell
Forgive Me John	Shepard & Husky
Forgotten Men	Don Reno & Red Smiley
From Mothers Arms To Korea, 1953	Louvin Brothers
Fuzzy-Wuzzy Teddy Bear	Lone Pine
God Please Protect America	Jimmie Osborne
Good-bye Maria (I'm Off to Korea	Wilif Carter
Heartbreak Ridge	Delmore Brothers
A Heartsick Soldier on Heartbreak Ridge	Ernest Tubb
I Changed My Mind	Eddie Hill
I'm In Korea	J.B. Lenoir
The Iron Curtain Has Parted	Don Windle
I'll Be Waiting For You	Joni James
Korea, Here We Come	Harry Choates
Korean Mud	Elton Britt
The Korean Story	Jimmy Osborne
Missing In Action, 1952	Ernest Tubb
No Longer a Prisoner of War	Hank Snow
The Old Family Bible	Jimmy Osborne
Old Soldiers Never Die	Gene Autry
A Prisoner of War	Jim Eanes
Portland Town, 1957	Derroll Adams
The Red Deck of Cards	Red River Dave
Returned From Missing In Action	Jim Eanes & His Shennandoah Valle Boys
Rotation Blues	Elton Britt
Searching For You, Buddy	Red River Dave
Sioux Korea Memorial Song	Oglala Sioux Singers
Soldier Boy 1955, Glory 234	Four Fellows
A Soldier's Prayer, 1951	William Cook
Thank God For Victory In Korea	Jimmie Osborne
There's a Star Spangled Banner Waving Somewhere	Jack Boles
They Just Fade Away	Jimmy Short
Uncle Sam Has Called My Number	Arkie Shibley & His Mountain Dew Boys
The Voice of Free America, 1951	Jimmie Osborne
Weapon of Prayer	Louvin Brothers
When They Drop The Atomic Bomb	Jackie Doll & his Pickled Peppers

Down by the Riverside was published a steady stream of different versions throughout this period. The song is recorded in more than 3,000 different versions since 1920. Here in Chris Barber's Jazz Bands 1954 edition which was the first in Europe and which here was published by the Danish Gramophone Record Publishers.

Down by the Riverside udkommer i en lind strøm af forskellige udgaver i løbet af hele denne periodes musik. Melodien er indspillet i mere end 3000 forskellige udgaver siden 1920. Her i Chris Barbers Jazzbands 1954 udgave som var den første i Europa og som her var udgivet af Dansk Grammofonpladeforlag.

Nuclear powers tested nuclear weapons in the atmosphere and underground. In the U.S. alone, there were about 500 factories directly involved in the production of nuclear weapons. A study by Holger Terp show that some 10,000 American workers died because of their work in this industry inter alia Beryllium caused lung cancer and other types of leukemia. Only one single British nuclear weapons factory at Aldermas-

ton, is mentioned in the song literature, Coming Down from Aldermaston. This environmental pollution led to the establishment of the first peace groups with the environment in the program, such as Greenpeace, whose starting point was the protests against U.S. nuclear test in Alaska.

Parts of the early part of the Cold War history include documented seen with former U.S. Secretary of Defense Robert S. McNamara (1916-2009), glasses, Errol Morris, The Fog of War, from 2003. From fire bombings against 100,000 Japanese civilians in Tokyo in 1945 to the brink of nuclear catastrophe during the Cuban Missile Crisis to the devastating effects of the Vietnam War, the Fog of War examines the psychology and justifications for those of government decision-makers who send men to war.[232]

Atomvåbenmagterne afprøvede kernevåben i atmosfæren, på og under jordens overflade. Alene i USA var der omkring 500 fabrikker som direkte deltog i produktionen af atomvåben. En undersøgelse af Holger Terp viser, at 10.000 vis af amerikanske arbejdere døde på grund af deres arbejde i denne industri bl.a. af beryllium forårsaget lungekræft og andre former for leukæmi. Kun en enkelt enkelt britisk atomvåbenfabrik, Aldermaston, er omtalt i sanglitteraturen, *Coming Down from Aldermaston*. Denne miljøforurening førte til etableringen af de første fredsgrupper med miljøet på programmet, så som Greenpeace, hvis udgangspunkt var protester mod de amerikanske atomvåbenforsøg i Alaska.

Dele af den tidlige del af den kolde krigs historie er bl.a. dokumenteret set med den forhenværende amerikanske forsvarsminister Robert S. McNamaras (1916-2009), briller, i Errol Morris film, The Fog of War / Krigens tåge, fra 2003. Fra brandbomberne mod 100.000 japanske civile i Tokyo i 1945 til på randen af atomkatastrofe under Cubakrisen til de ødelæggende virkninger af Vietnamkrigen, the Fog of War undersøger psykologi og begrundelser for de af regeringens beslutningstagere, der sender mænd i krig.

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232 The Fog of War: Eleven Lessons from the Life of Robert S. McNamara
- http://archive.org/details/TheFogOfWarElevenLessonsFromTheLifeOfRobertS.Mcnamara
Department of Defense: Why Vietnam? (1965): Why Vietnam?, 1965
- http://archive.org/details/gov.ntis.ava08194vnb1
The program outlines U.S. policy as stated by President Johnson. Includes Secretary of State Dean Rusk and Secretary of Defense Robert McNamara.
The Pentagon Papers, officially titled "Report of the Office of the Secretary of Defense Vietnam Task Force", was commissioned by Secretary of Defense Robert McNamara in 1967. In June of 1971, small portions of the report were leaked to the press and widely distributed. However, the publications of the report that resulted from these leaks were incomplete and suffered from many quality issues.
- http://archive.org/details/thepentagonpapers
On the 40th anniversary of the leak to the press, the National Archives, along with the Kennedy, Johnson, and Nixon Presidential Libraries, has released the complete report. The 48 boxes in this series contain a complete copy of the 7,000 page report along with numerous copies of different volumes of the report, all declassified. Approximately 34% of the report is available for the first time.

Chapter 5: The Campaign against Nuclear Weapons

Musically can the campaign against nuclear weapons be divided into three periods.

1) from 1945 to 1960, where the musicians did not know that much about nuclear weapons. The peace movements CND and SANE, the National Committee for a Sane Nuclear Policy, is founded in Europe and in the United States

2) from 1960 to 1979, during which criticism of nuclear weapons was better articulated and,

3) 1979 to 1991 – the second cold war with protests against intermediate-range nuclear weapons in Europe.

Organizing in grassroots organizations in the peace movement, women's movement and the environmental movement becomes common, *God Bless the Grass*.

Some of the early American gramophone record releases with the atomic bomb as a theme was used as background music in the film Atomic cafe from 1982.

There are two types of nuclear weapons: conventional nuclear warheads and hydrogen bombs. The many nuclear test in 1950's was developing into a global pollution that put the humanity, the Family of Man's existence at stake, What Have They Done To The Rain. New peace movements against nuclear weapons appeared in the West, Australia and in Japan.

At the same time, there were two forms of protest songs: The serious as those of London Young Choir communicated and the humorous, satirical, such as those Tom Lehrer wrote and sang. At the same time, came a fusion of the campaigns against nuclear weapons and the American civil rights movement, Hymn to Freedom, We Shall Overcome.

Kapitel 5: Kampagnen mod Atomvåben

Musikalsk kan Kampagnen mod Atomvåben inddeles i tre perioder.

1) fra 1945 til 1960, hvor musikerne ikke vidste så meget om kernevåben. Fredsbevægelserne CND og SANE, The National Committee for a Sane Nuclear Policy, grundlægges i Europa og i USA.

2) fra 1960 til 1979, hvorunder kritikken af kernevåben blev bedre artikuleret og,

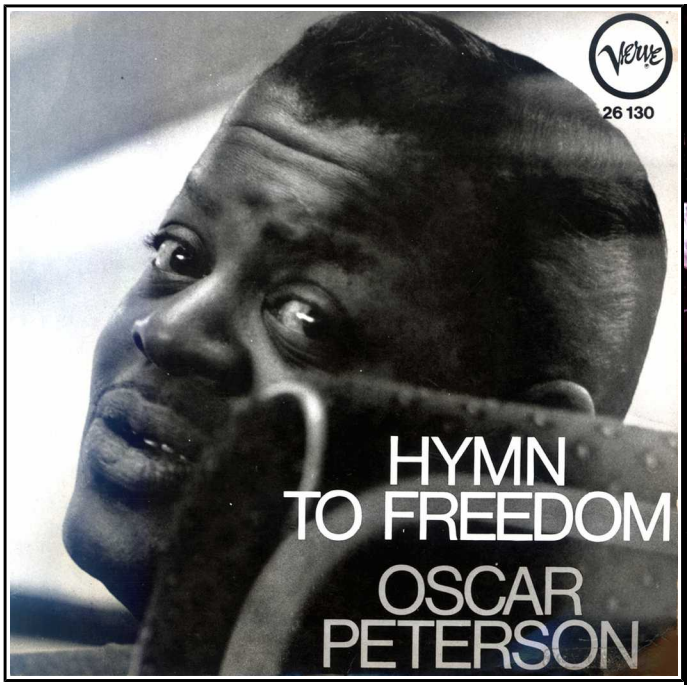
3) 1979 til 1991 — den anden kolde krig med protester mod mellemdistanceatomvåben i Europa.

Organisering i græsrodsbevægelser i fredsbevægelsen, kvindebevægelsen og i miljøbevægelsen bliver almindelig, *God Bless the Grass*.

En del af de tidlige amerikanske pladeudgivelser med atombomben som tema blev anvendt som underlægningsmusik i filmen Atomic cafe fra 1982. Nogle af de relevante danske og tyske sange og pladeudgivelser er registreret i Skjalden sang fredssangen …

Der er to former for kernevåben: Konventionelle atomsprænghoveder og brintbomber. De mange atomvåbenforsøg i 1950erne var ved at udvikle sig til en global forurening som satte menneskehedens, *the Family of Man,* eksistens på spil, *What Have They Done To The Rain*. Nye fredsbevægelser mod kernevåben dukkede op i vesten, Australien og i Japan.

På samme tid var der to former for protestsange: De seriøse som dem Londons Ungdomskor formidlede og de humoristisk, satiriske så som dem, Tom Lehrer skrev og sang. Samtidig sker der en sammensmeltning af kampagnerne mod atomvåben og den amerikanske borgerrettighedsbevægelse, *Hymn to Freedom*, *We Shall Overcome*.



Fra cirka 1952 og frem til slutningen af 1960erne var Ep'er med op til fire sange populære. Her er et par stykker fra 1962-1963.

SONGS AGAINST THE BOMB
topic

The H-Bomb's Thunder

Don't you hear the H-Bomb's thunder
Echo like the crack of doom?
Whilst they rend the skies asunder,
Fallout makes the Earth a tomb.
Do you want your homes to tumble,
Rise in smoke towards the sky?
Will you let your cities crumble,
Will you see your children die?

Men and women, stand together
Do not heed the men of war,
Make your minds up now or never,
Ban the bomb for evermore.

Tell the leaders of the nations
Make the whole wide world take heed
Poison from the radiations
Strikes at every race and creed
Must you put mankind in danger
Murder folk in distant lands?
Will you bring death to a stranger
Have his blood upon your hands?

Shall we lay the world in ruin?
Only you can make the choice.
Stop and think of what your doing,
Join the march and raise your voice!
Time is short – we must be speedy,
We can see the hungry filled,
House the homeless, help the needy.
Shall we blast, or shall we build?

Brintbombens torden[233]

Har du glemt, at bomben hænger
over os ved dag og nat?
Husker du mon ikke længer
Hiroshimas paddehat?
Vil du se dit hjem i flammer,
som en fakkel imod sky?
Vil du se dit barn forkulle,
i ruinen af din by?
Mænd og kvinder stå nu sammen
her må alle være med.

Bandlys bomben for bestandig,
vi vil leve - vi vil fred
Sig til dem der styrer verden,
sig det højt, og sig det nu:
Stands det vanvid, der forpester
verden med atomets gru.
I forgifter havets vande -
og den grøde marken gav,
sender død til alle lande,
I gør vor jord til massegrav.
Mænd og kvinder stå nu sammen
her må alle være med.
Bandlys bomben for bestandig,
vi vil leve - vi vil fred.

Skal vor verden lægges øde?
det bestemmer du og jeg.
Tænk på dem, der led og døde,
kom med os - her går din vej.
Der er ingen tid at spilde,
bomben ulmer ond og rød.
Vi vil bygge, ikke brænde.
Valget gælder liv og død.
Mænd og kvinder stå nu sammen,
her må alle være med.
Bandlys bomben for bestandig,
vi vil leve - vi vil fred.

233 Ukendt oversætter. Kilde: Sange / Kampagnen mod Atomvåben. [uå], 1961? s. [1-2].

The Family of Man

I belong to a family, it's the greatest on earth;
A new one every day is coming to birth.
My name isn't Johnny, or Jimmy, or Joan.
It's a name everyone can be proud we own.
It's the family of man, keeps growing,
The family of man – keep sowing
The seeds of a new life every day.

I've got a sister in Sydney, a brother in Paree,
The whole wide world is dad and mother to me.
Wherever you go you will find my kin,
Whatever the creed or the colour of the skin,
They're the family of man . . . (etc)

From Afghanistan to the streets of New York,
Don't matter how you worship or how you talk.
We've all got a life and others to share it:
Let's bridge the oceans and declare it
The family of man . . . (etc)

From the North Pole ice to the steamy equator
We've all got to live together sooner or later,
But I've not much time, I've had my fill
Of the men of war who want to kill
The family of man . . . (etc)

Now some people say the world is a terrible place,
But it's just as good or bad as the human race:
War and misery or peace and joy
We can build or can destroy
The family of man . . . (etc)

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The next song about children and the bomb is Danish and was sung and recorded by the Copenhagen Youth Ensemble in 1961 or 1962.

There Are Many Children in the World

There are many children in the world,
many more than you can see.
They do not like to cry,

they'd much rather laugh.

They have great big eyes,
and looking out at all,
and they remember what the adults
so go and have told.

And they say to the adults:
"You should never argue or fight,
You should much prefer to laugh,
in so they play with us. "

There are many children in the world,
and for them we are taking a stint.
If we do not remove the bomb,
The bomb removes the world's children.

Therefore, our motto shall be:
Ban the bomb, do it now!
Allow them to live their lives -
without the horror of Hiroshima.

Den næste sang om børn og bomben er dansk og sunget af Københavns Ungdomsensemble i 1961 eller 1962.

Der er mange børn i verden

Musik: Vagn Skovlund.

Der er mange børn i verden,
mange fler end man kan se.
De vil ikke gerne græde,
de vil meget helre le.

De har store, store øjne,
og de kigger ud på alt,
og de husker, hvad de voksne
sådan går og har fortalt.

Og de siger til de voksne:
"I må aldrig skænds og slås,
I skal meget helre grine,
for så leger I med os."

Der er mange børn i verden,
og for dem vi tar en tørn.
Hvis vi ikke fjerner bomben,
fjerner bomben verdens børn.

Derfor skal vort motto være:
Bandlys bomben, gør det nu!
Giv dem lov at leve livet -
uden Hiroshimas gru[234].

234 Tekst af forfatteren Georgjedde (Georg Gjedde-Simonsen, 1913-1992). Musik: Vagn Skovlund. Kilde: Sange / Kampagnen mod Atomvåben, 1961?

Atomic Energy

Some men with brains in their cranium
Took a piece of uranium
They did what other men couldn't do
They split the atom right in two

Refrain: Now it's up to the people to crusade
To see that no more bombs are made
That it's great force should only be used
For peace and democracy

They took all the U 238 that
They could find in the United States
They gathered it and made it all
Into the size of a billiard ball

Down to the south and west they went
To try out their experiment
To find out what they wanted to know
In the desert of New Mexico[235]

If you should travel out west someday
And happen to stop off in Santa Fe
Just look around and take a stroll
You'll come across a great big hole

Today it's the size of a billiard ball
Tomorrow it'll be the size of city hall
And when they drop it, you will see
The place where this earth used to be

We all can have prosperity
With this atomic energy
The world can have its pork and beans
Or be blown into smithereens

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235 Forsøget foregik på the White Sands Proving Ground, nær byen Alamogordo.
United States Nuclear Tests, July 1945 through September 1992. U.S. Department of Energy Nevada Operations Office, 15, December 2000.
USAs officielle redegørelse over landets atomvåbenforsøg: 'This document lists chronologically and alphabetically by name all nuclear tests and simultaneous detonations conducted by the United States from July 1945 through September 1992'.

Atomenergi

Nogle mænd med hjerner i deres kranium
Tog et stykke uranium
De gjorde, hvad andre mænd ikke kunne gøre
De opdele atomet midt i to

Omkvæd: Nu er det op til folk, at føre korstog
At se til, der ikke laves flere bomber
At det er en stor kraft, der kun skal anvendes
For fred og demokrati

De tog al den U 238, som
De kunne finde i USA
De indsamlede det og gjort det hele
til en størrelse på en billardkugle

Ned til det sydlige og vestlige drog de
For at afprøve deres eksperiment
For at finde ud af, hvad de ønskede at vide
I ørkenen i New Mexico

Hvis du skulle rejse ud mod vest en dag
Og tilfældigvis stoppe i Santa Fe
Bare se dig omkring og tag en spadseretur
Du vil komme på tværs af et fantastisk stort hul

I dag er den på størrelse med en billardkugle
I morgen vil det være størrelsen af rådhuset
Og når de dropper den, vil du se
Det sted, hvor denne jord plejede at være

Vi kan alle have fremgang
Med denne atomenergi
Verden kan have sit svinekød og bønner
Eller blive blæst til småstykker

The American bass player and bandleader Charles Mingus (1922-1979) expressed himself briefly in a still current swinging prayer and jazz ballad from 1961-1962.

Oh Lord, Don't Let Them Drop That Atomic Bomb On Me

Oh Lord, Don't Let Them Drop That Atomic Bomb On Me
Oh Lord, don't let them drop it
Stop it

Oh lord Jesus
Oh Lord Jesus, Dont Let Them Drop That Atomic Bomb On Me

Oh Lord, Dont Let Them Drop That Atomic Bomb On Me
- ad libitum

Den amerikansk bassist og orkesterleder Charles Mingus (1922-1979) fattede sig i korthed i en stadig aktuel svingende bøn og jazz ballade fra 1961-1962.

Åh Herre, lad dem ikke kaste atombomben mod mig

Åh Herre, lad dem ikke kaste atombomben mod mig
Åh Herre, lad dem ikke kaste den
Stop det

Åh, Herre Jesus
Åh, Herre Jesus, lad dem ikke kaste atombomben mod mig

Åh Herre, lad dem ikke kaste atombomben mod mig
- fortsæt efter behag.

The British nuclear weapons factory Aldermaston gave rise to a number of famous demonstrations during the first cold war. One of the songs from these protests, written by the English folk musician Ian Campbell, is,

The Sun Is Burning

The sun is burning in the sky
Strands of clouds go slowly drifting by
In the park the lazy bees
Are dronin' in the flowers, among the trees
And the sun burns in the sky

Now the sun is in the West
Little kids go home to take their rest
And the couples in the park
Are holdin' hands and waitin' for the dark
And the sun is in the West

Now the sun is sinking low
Children playin' know it's time to go
High above a spot appears
A little blossom blooms and then draws near
And the sun is sinking low

Now the sun has come to Earth
Shrouded in a mushroom cloud of death
Death comes in a blinding flash
Of hellish heat and leaves a smear of ash
And the sun has come to Earth

Now the sun has disappeared
All is darkness, anger, pain and fear
Twisted, sightless wrecks of men
Go groping on their knees and cry in pain
And the sun has disappeared.

Den britiske atomvåbenfabrik Aldermaston gav anledning til en række berømte demonstrationer under den første kolde krig. En af sangene fra disse protester, skrevet af den engelske folkemusiker Ian Campbell, er,

Solen brænder

Solen brænder på himlen
Tråde af skyer driver langsomt forbi
I parken, de dovne bier
Brummer i blomsterne, mellem træerne
Solen brænder på himlen

Nu er solen i vest
Små børn går hjem for at hvile sig
Og par i parken
Holder hænder og venter på mørket
Nu er solen i vest

Nu synker solen lavt
Legende børn ved, det er tid til at gå
Højt over en plet vises
En lille blomst blomstrer op og nærmer sig
Og solen synker lavt

Nu er solen kommet til jorden
Indhyllet i en paddehattesky af dødsfald
Døden kommer i et blændende glimt

Af helvedes varme og efterlader et lag af aske
Og solen er kommet til jorden.

Nu er solen forsvundet
Alt er mørke, vrede, smerte og frygt
Forvredne, blinde vrag af mænd
Går famlende på deres knæ og råber i smerte
Og solen er forsvundet

The nuclear-industrial complex need for uranium to more and more and bigger nuclear weapons in the first part of the Cold War, led to the establishment of some 16,000 uranium mines, especially in the western part of the United States. There encountered a uranium fever in much the same fashion as the gold rush in California 100 years earlier. Many of these mines are now sources of pollution and towns that were built in connection with the mines are now ghost towns - either deserted or with very few inhabitants

Uranium Fever

Well, I don't know, but I've been told
Uranium ore's worth more than gold
Sold my Cad', I bought me a Jeep
I've got that bug and I can't sleep

Uranium fever has done and got me down
Uranium fever is spreading all around
With a Geiger counter in my hand
I'm a-going out to stake me some government land
Uranium fever has done and got me down

Well I had talk with the AEC[236]
And they brought out some maps that looked good to me
And one showed me a spot that he said he knowed
So I straddled my Jeep and headed down the road

I reckon I drove about 100 miles
Down a bumpy road out through the wilds
When all of sudden I bounced to a stop
At the foot of a mountain, didn't have no top

Well I took my Geiger and I started to climb
Right up to the top where I thought I'd find

236Atomenergikommissionen.

A hunk of rock that would make it click
Just like I'd read about Vernon Pick[237]

On the second day, I made the top
And I'm tellin' you, Steve, I was ready to stop
The only clickin' that I heard that day
Was the bones in my back that had gone astray

Well, you pack up your things
You head out again
Into some unknown spot where nobody's been
You reach the spot where your fortune lies
You find it's been staked by 17 other guys

Well, I ain't kiddin', I ain't gonna quit
That bug's done caught me and I've been bit
So with a Geiger counter and a pick in my hand
I'll keep right on stakin' that government land.

Det atomvåben-industrielle kompleks behov for uran til stadig flere og større kernevåben i den første del af den kolde krig, medførte etableringen af små 16.000 uranminer, specielt i den vestlige del af USA. Der opstod en uranfeber lidt på samme mode som guldfeberen i Californien 100 år tidligere. Mange af disse miner er i dag kilder til forurening og byerne som blev anlagt i forbindelse med minerne er nu spøgelsesbyer - enten øde eller med ganske få indbyggere[238].

237'Steen's strike triggered a mineral rush that rocked the entire Colorado Plateau. Shortly after announcement of the Mi Vida find, Vernon Pick, a middle-aged electrician from Minnesota, discovered the Delta Mine northwest of Hanksville. After blocking out approximately 300,000 tons of ore with an in-place value of forty dollars per ton, the Delta's monthly production averaged 1,500 tons. Two years later Pick sold his mine to international financier Floyd Odlum for $9 million and a custom-converted PBY airplane. Odlum renamed the mine the Hidden Splendor, but soon after his purchase the highly touted vein pinched out. Local wags then dubbed the mine "Odlum's Hidden Blunder."'
Utah's Uranium Boom. / : Raye C. Ringholz.
- http://historytogo.utah.gov/utah_chapters/utah_today/utahsuraniumboom.html
The Pioneer Spirit of Vernon Pick
'One day, while resting on a rock, Pick's Geiger counter indicated that he was sitting on a solid chunk of uranium ore. After staking his claim, the prospector fashioned a crude raft that would carry him back to civilization. When the raft capsized, Pick began a four-day journey on foot during which he subsisted on dried milk and oatmeal...'
- http://bolstablog.wordpress.com/2012/06/23/vernon-pick/
Vernon Pick Is Utah's Newest A-ore Millionaire. The Desert News - Aug 31, 1954
238Et enkelt eksempel på brugervejledninger til personer med uranfeber:
Minerals for atomic energy; a guide to exploration for uranium, thorium, and beryllium (c1954)
- http://archive.org/details/mineralsforatomi00ninirich

Uran feber

Tja, jeg ved ikke, men jeg har fået at vide
Uranmalm er mere værd end guld
Solgte min Cadillac, jeg købte mig en Jeep
Jeg er smittet med den bacille og jeg kan ikke sove.

Uranfeberen har smittet og lagt mig ned
Uranfeberen breder sig over alt
Med en geigertæller i min hånd
Jeg må ud og satse på noget statsejet jord
Uranfeberen har smittet og lagt mig ned

Jeg havde en god snak med Atomenergikommissionen
Og de skaffede nogle kort, der så lovende ud
Og en viste mig et sted, han sagde, han kendte
Så jeg steg ind i min Jeep og kørte ad sted

Jeg regner med, jeg kørte omkring 100 miles
Ned ad en ujævn vej ud gennem vildmarken
Lige pludselig hoppede jeg til et stop
Ved foden af et bjerg, uden top

Nå jeg tog min geigertæller og jeg begyndte at klatre
Lige op til toppen, hvor jeg troede, jeg ville finde
En klump af klipper, der ville få den til klikke
Ligesom jeg læste om Vernon Pick

På anden dagen, nåede jeg i toppen
Og jeg siger dig, Steve, jeg var klar til at stoppe
De eneste klik jeg hørte den dag
Var knoglerne i ryggen, der var faret vild

Nå, du pakker dine ting
Du rejser ud igen
Ind i det ukendte sted, hvor ingen har været
Du når det sted, hvor din formue ligger
Opdager du, det er blevet besat af 17 andre fyre

Tja, jeg lyver ikke, jeg er vil ikke stoppe
Den bacille har mig, og jeg er smittet
Så med en geigertæller og en stav i min hånd
Satser jeg på regeringen jord.

La chanson suivante est une satire française sur le développement de la bombe atomique avec le texte de Boris Vian à partir de 1954. Il fut lancé sur année record gramophone.

La java des bombes atomiques

Mon oncle un fameux bricoleur
Faisait en amateur
Des bombes atomiques
Sans avoir jamais rien appris
C´était un vrai génie
Question travaux pratiques
Il s´enfermait tout´ la journée
Au fond d´son atelier
Pour fair´ des expériences
Et le soir il rentrait chez nous
Et nous mettait en trans´
En nous racontant tout

Pour fabriquer une bombe " A "
Mes enfants croyez-moi
C´est vraiment de la tarte
La question du détonateur
S´résout en un quart d´heur´
C´est de cell´s qu´on écarte
En c´qui concerne la bombe " H "
C´est pas beaucoup plus vach´
Mais un´ chos´ me tourmente
C´est qu´cell´s de ma fabrication
N´ont qu´un rayon d´action
De trois mètres cinquante
Y a quéqu´chos´ qui cloch´ là-d´dans
J´y retourne immédiat´ment

Il a bossé pendant des jours
Tâchant avec amour
D´améliorer l´modèle
Quand il déjeunait avec nous
Il avalait d´un coup
Sa soupe au vermicelle
On voyait à son air féroce
Qu´il tombait sur un os
Mais on n´osait rien dire
Et pis un soir pendant l´repas

V´là tonton qui soupir´
Et qui s´écrie comm´ ça

A mesur´ que je deviens vieux
Je m´en aperçois mieux
J´ai le cerveau qui flanche
Soyons sérieux disons le mot
C´est même plus un cerveau
C´est comm´ de la sauce blanche
Voilà des mois et des années
Que j´essaye d´augmenter
La portée de ma bombe
Et je n´me suis pas rendu compt´
Que la seul´ chos´ qui compt´
C´est l´endroit où s´qu´ell´ tombe
Y a quéqu´chose qui cloch´ là-d´dans,
J´y retourne immédiat´ment

Sachant proche le résultat
Tous les grands chefs d´Etat
Lui ont rendu visite
Il les reçut et s´excusa
De ce que sa cagna
Etait aussi petite
Mais sitôt qu´ils sont tous entrés
Il les a enfermés
En disant soyez sages
Et, quand la bombe a explosé
De tous ces personnages
Il n´en est rien resté

Tonton devant ce résultat
Ne se dégonfla pas
Et joua les andouilles
Au Tribunal on l´a traîné
Et devant les jurés
Le voilà qui bafouille
Messieurs c´est un hasard affreux
Mais je jur´ devant Dieu
En mon âme et conscience
Qu´en détruisant tous ces tordus
Je suis bien convaincu
D´avoir servi la France
On était dans l´embarras
Alors on l´condamna
Et puis on l´amnistia

Et l´pays reconnaissant
L´élu immédiat´ment
Chef du gouvernement

The next song is a French satire on the development of the atomic bomb with text by Boris Vian from 1954. It was released on gramophone record a year later. Java is in this context a dance.

The Atomic Bomb Java

Unknown translator

My uncle, a famous handyman,
was an atomic bomb enthusiast.
Despite having no training,
He was a true genius
In matters practical.
He'd spend all day
locked up deep in his workshop
Carrying out experiments
And in the evening he'd return home
And put us all in a trance
With everything he told us.

Making an A-bomb,
My children, believe me,
It is no piece of cake.
The issue of the detonator
Is resolved in a quarter of an hour -
After that, things are different.
As regards the H-bomb,
Matters are no simpler.
However, one thing torments me.
Namely, the detonators of my making
Only have a range
Of three and a half meters.
There's something wrong here,
I'll be right back.

He worked for days
Trying, lovingly, to improve the model
While he was having lunch with us
He devoured his pasta-soup
In a single gulp

We saw his fierce expression,
He had encountered an unforeseen obstacle
But we dared not say a thing
And then one evening during dinner,
There's my uncle sighing
And crying:

"As I grow older, I realize
My brain is faltering
Seriously, let's tell it like it is,
It's more than a brain
It's like white sauce.
See, for months and years
I've been working to increase
My bomb's range
And it did not occur to me
That the only thing that matters
Is the place where it falls.
There's something wrong here,
I'll be right back."

Given the bomb's imminent completion,
All the high heads of state
Paid him a visit.
He welcomed them
And excused himself
That his shack
Was so small.
But as soon as they had all entered,
He sealed them inside
And told them to stay put.
And when the bomb exploded,
Of all these characters
There was nothing left.

Despite this result,
My uncle did not lose his cool,
He played the fool.
After the court was summoned,
Before the jury
He finally began to stammer.
Gentlemen, this is a terrible accident,
But I swear to God,
On my soul and on my conscience,
That by destroying these crazies
I am convinced that

I have done a service to France

In our time of need
They sentenced him,
Then they pardoned him
And the grateful nation
Immediately elected him
Head of the government.

Den næste sang er en fransk satire om udviklingen af atombomben med tekst af Boris Vian fra 1954. Den er udkommet på grammofonplade året efter. Java er i denne forbindelse en dans.

En java om atombomber

Oversætter Carsten Lunde Petersen, Dan Sørensen & Pia Willumsen[239]

Min onkel, en berygtet `gør-det-selv-mand'
Var beundrer
Af atombomber.
Uden at have lært noget
Var det genialitet
Og et spørgsmål om praktisk sans.

Han lukkede sig inde hele dagen
Bagerst i sit værksted
For at gøre sig sine erfaringer,
Og om aftenen når han kom hjem til os
Bragte han os i trance
Med sine beretninger.

"For at lave en A-bombe
Tro mig børn
Det er virkeligt enkelt
Spørgsmålet om detonatoren
Løste sig på et kvarter
Det er sådan noget man ser bort fra.
Hvad angår brintbomben
Er det ikke meget sværere
Men der er en ting, der driller mig
Det er at de af mig fremstillede
Kun har en rækkevidde

239 Kilde: Fra Poincaré til Baudelaire. Adrien Douady, Carsten Lunde Petersen, Dan Sørensen & Pia Willumsen Université de Paris-Sud, Centre d'Orsay La France & Danmarks Tekniske Højskole, Lyngby Danmark. September 1990- November 1992.

På tre en halv meter!

Der er noget rivende galt med den,
Jeg må tilbage omgående!"

Han knoklede i dagevis,
Og forbedrede med kærlig
Hånd modellen.
Når han spiste hos os,
Slugte han
Sin nudelsuppe;

Af hans strenge udseende fremgik det
At han var stødt på et problem
Men vi vovede ikke at sige noget,
Pludselig en aften under måltidet
Sukkede Tonton
Det der gengives her:

"Desto ældre jeg bliver
Jo klarere ser jeg
At min hjerne svækkes.
Lad os se det i øjnene,
Det er ikke længere en hjerne
Det er som hvid sovs.
Se alle de måneder og år
Hvor jeg har forsøgt at forbedre
Rækkevidden af min bombe
Og alligevel har jeg ikke indset før nu
At det eneste der tæller
Det er stedet, hvor den falder!

Der er noget rivende galt med den,
Jeg må tilbage omgående!"

Da de var klar over, at han var tæt ved målet,
Kom alle statsoverhovederne
På besøg hos ham.
Han modtog dem og undskyldte
At hans lejlighed
Var så lille.

Derefter låste han dem inde
Bagerst i sit værksted
Og bad dem være stille!
Og da bomben var eksploderet,

Var ingen af disse
Personer tilbage.

Foran resultatet stod Tonton
Uden at krybe udenom
Han spillede dum.
Man trak ham i retten
Og foran juryen
Talte han i tåger:
"Mine herrer, det var et frygteligt uheld,
Men jeg sværger ved Gud
Ved min sjæl og min samvittighed,
Ved at udslette disse skurke
Er jeg fuldstændig overbevist om
At jeg har tjent Frankrig."

Man var lamslået,
Så man dømte ham
Og bagefter benådede man ham.
Og det taknemmelige land
Udnævnte ham øjeblikkeligt til
REGERINGSCHEF.

The next American Rockabilly song performed by Wanda Jackson in 1957, is lyrically seen nonsense, but the song was, oddly enough, very popular in Japan. Fujiyama is Japan's highest mountain and a volcano. Sake is a spirit.

Fujiyama Mama

I've been to Nagasaki, Hiroshima too!
The things I did to them baby, I can do to you!

'Cause I'm a Fujiyama Mama
And I'm just about to blow my top!
Fujiyama-yama, Fujiyama!
And when I start erupting,
Ain't nobody gonna make me stop!

I drink a quart of sake, smoke dynamite!
I chase it with tobbacy and then shoot out the lights!

Well you can talk about me, say that I'm mean!
I'll blow your head off baby with nitroglycerine!

Well you can say I'm crazy, so deaf and dumb!
But I can cause destruction just like the atom bomb!

Den næste amerikanske Rockabilly vise fremført af Wanda Jackson fra 1957, er tekstmæssigt set det rene vrøvl, men sangen blev underligt nok meget populær i Japan. Fujiyama er Japans højeste bjerg og en vulkan. Sake er en brændevin.

Fujiyama Mama

Jeg har været i Nagasaki, og også i Hiroshima!
De ting, jeg gjorde mod dem baby, kan jeg gøre ved dig!

Fordi jeg er en Fujiyama Mama
Og min top er lige ved at eksplodere!
Fujiyama-yama, Fujiyama!
Og når jeg går i udbrud,
Er der ingen som kan få mig til at stoppe!
Jeg drikker en kvart sake, ryger dynamit!
Jeg jager det med tobak og skyder derefter lysene ud!

Nå du kan tale om mig, sige jeg er ond!
Jeg vil sprænge dit hoved baby med nitroglycerin!
Nå, du kan sige jeg er skør og døvstum!
Men jeg kan forårsage ødelæggelse ligesom atombomben!

Another almost as crazy novelty song from 1960 are:

Radioactive Mama

Radioactive mama, hold me tight
Radioactive mama treat me right
Radioactive mama we'll reach critical mass tonight

Well when we get together clear away the crowd
there won't be nothing left except a mushroom shaped cloud
Radioactive mama treat me right
Radioactive mama we'll reach critical mass tonight

Well, your kisses do things to me in oh so many ways
I feel them going through me all those gamma gamma rays
Radioactive mama treat me right
Radioactive mama we'll reach critical mass tonight

Well since I kissed you baby, that evening in the park,
I lost my hair and eyebrows and my teeth shine in the dark
Radioactive mama treat me right
Radioactive mama we'll reach critical mass tonight.

En anden næsten lige så skør aktuel vise fra 1960 er:

Radioaktive mama

Radioaktive mama, hold mig fast
Radioaktive mama trakter mig godt
Radioaktivt mama, vi når en kritisk masse i aften

Godt, når vi mødes, fjern tilskuerne
Der vil der ikke være andet tilbage end en paddehatte formet sky

Nå, dine kys gør ting ved mig på åh så mange måder
Jeg føler de går gennem mig alle disse gamma, gammastråler

Nå da jeg kyssede dig skat, den aften i parken,
Mistede jeg mit hår og øjenbryn og mine tænder skinner i mørket

Back to the serious. Protests against military experiments.

Leave My Van Allen Belt Alone

The sky is full of hardware, it's shot up ev'ry day,
As trocats and Astrodogs are flying ev'ry which way;
Now there's astro telephones and other astro junk,
So Nellie Jones can telephone her cousin in Podunk.[240]
Computer minded brass hats are running here and yon,
They've blown up the Pacific and now they want the moon.
They've muckied up the atmosphere till you can't breathe the air[241]
And now they're knocking holes in the super-stratosphere.

Leave my Van Allen Belt alone, leave my Van Allen Belt alone;
You're messing up the lovely world that is man's natural home,
You're putting radiation into ev'ry tree and stone,
Go see if you can find your way back to the Pentagon[242]
And leave my Van Allen Belt alone.

They say that this Van Allen Belt is quite a noble span;
Been holding back the cosmic rays since time itself began;
A belt of gleaming superforce around the world in space
And that's a structure even Doctor Teller can't replace.[243]
The military tinkers want to shoot it full of holes
Though they have no idea what that will do to human souls.
Astronomers cry Stop it! geneticists cry Wait
But when we hear the countdown it's going to be too late.

Tilbage til det seriøse. Protester mod militære eksperimenter.

240 suburb.
241 Eksempelvis atomvåbenforsøgene Project Argus 1958 og Starfish prime 1962.
242 Det amerikanske forsvarsministerium.
243 Edward Teller (1908 – 2003), ungarsk-født amerikansk teoretisk fysiker, i daglig tale kendt som "brintbombens fader".

Lad mit Van Allen bælte være

Himlen er fuld af hardware, det skydes op hver dag
Som forsøgskatte og rumhunde flyver på alle tænkelige måder;
Nu er der rumtelefoner og andet rumskrammel,
Så Yrsa Hansen kan ringe til hendes fætter i forstaden
Computer orienterede messing hatte kører her og der
De har sprængt Stillehavet og nu vil de have månen.
De har tilstøvet atmosfæren, så du ikke kan indånde luften
Og nu banker de huller i super-stratosfæren.

Lad mit Van Allen bælte være som det er,[244]
lad mit Van Allen bælte være som det er;
Du ødelægger den dejlige verden, der er menneskets naturlige hjem,
Du bestråler hvert træ og sten,
Gå, se om du kan finde din vej tilbage til Pentagon
Lad mit Van Allen bælte være som det er.

De siger, at dette Van Allen bælte er et ganske ædel bælte;
Som bremser af de kosmiske stråler, siden tidernes morgen;
Et bælte af skinnende super kraft rundt omkring verden i rummet
Og det er en konstruktion, selv doktor Teller ikke kan erstatte.
De militære tuskere ønsker at skyde den fuld af huller
Selvom de har ingen idé om, hvad det vil gøre for at menneskesjælene.
Astronomer råber Stop det! genetikere råber Vent.
Men når vi hører nedtællingen vil det være for sent.

The proliferation of nuclear weapons led to fears among security experts that even small states acquired nuclear weapons, if they had the technological knowledge and enough financial and material resources to produce the weapons. These states were called threshold states. But in fact ceded some of these potential nuclear powers such as Brazil, Canada, Japan, Sweden and Denmark to develop or possess nuclear weapons. The smallest member of the nuclear club today is Israel.

The fear of the horizontal proliferation of nuclear weapons led to the first major disarmament policy agreements during the Cold War. In 1963 the Limited Test Ban Treaty (LTBT) was signed by the Soviet Union, the United States, and the United Kingdom. This Treaty prohibits nuclear weapon testing in the atmosphere, in outer space and under water. The parties also agreed not to carry out any nuclear weapon test, or any other nuclear explosion, in any other environment – i.e., underground – that would cause radioactive debris to be present beyond the borders of the country in which the explosion took place. And,

The Treaty on the Limitation of Underground Nuclear Weapon Tests, also known as the Threshold Test Ban Treaty (TTBT), was signed in July 1974. It establishes a nuclear "threshold," by prohibiting tests having a yield exceeding 150 kilotons.

244 Van Allen-bælterne er navnet på to bælter med ioniserende stråling, der ligger omkring Jorden. Bælterne er opkaldt efter astronomen James Alfred Van Allen. Bælterne, som er med til at mindske strålingen på Jorden, opstår når ladede partikler fra solvinde rammer ind i Jordens magnetfelt og derved bremses. I Jordens magnetosfære opkoncentreres elektrisk ladede partikler i 2 strålingsbælter, som er næsten symmetriske, når set mod eller fra Solen – og stærkt asymmetriske, når set fra et punkt langs tangenten til jordens sted på jordbanen. Strålingsbælterne kaldes indre Van Allen strålingsbælte og ydre Van Allen strålingsbælte.

Who's Next?

One of the big news items of the past year concerned the fact that China, which we called "Red China," exploded a nuclear bomb, which we called a device. Then Indonesia announced that it was going to have one soon, and proliferation became the word of the day. Here's a song about that:

First we[245] got the bomb, and that was good,
'Cause we love peace and motherhood.
Then Russia got the bomb, but that's okay,
'Cause the balance of power's maintained that way.
Who's next?

France got the bomb, but don't you grieve,
'Cause they're on our side (I believe).
China got the bomb[246], but have no fears,
They can't wipe us out for at least five years.
Who's next?

Then Indonesia claimed that they
Were gonna get one any day[247].
South Africa wants two, that's right:
One for the black and one for the white.
Who's next?

Egypt's gonna get one too,
Just to use on you know who.
So Israel's getting tense.
Wants one in self defense.
"The Lord's our shepherd," says the psalm,
But just in case, we better get a bomb.
Who's next?

Luxembourg is next to go,
And (who knows?) maybe Monaco.
We'll try to stay serene and calm
When Alabama gets the bomb.
Who's next?
Who's next?
Who's next?
Who's next?

---

245 US & the UK.

246 October 16, 1964.

247 November 15, 1964. Robert M. Cornejo, "When Sukarno Sought the Bomb: Indonesian Nuclear Aspirations in the Mid-1960s," The Nonproliferation Review, Summer 2000. Now Indonesia is part of the Southeast Asia Nuclear Weapon Free Zone (SEANWFZ) or Treaty of Bangkok
- http://cns.miis.edu/npr/pdfs/72corn.pdf

Spredningen af kernevåben medførte frygt blandt sikkerhedspolitiske eksperter for, at selv småstater anskaffede atomvåben, hvis de havde den teknologiske viden og nok økonomiske og materielle ressourcer til at fremstille våbnene. Disse stater blev kaldt tærskelstater. Men i virkeligheden afstod en række af disse potentielle atomvåbenmagter så som Brasilien, Canada, Japan, Sverige og Danmark at udvikle eller besidde kernevåben. Det mindste medlem af kernevåbenklubben i dag er Israel.

Frygten for den horisontale spredning af kernevåben førte til de første vigtige nedrustningspolitiske aftaler under den kolde krig. I 1963 blev den begrænsede prøvestopaftale (LTBT) undertegnet af Sovjetunionen, USA og Storbritannien. Denne traktat forbyder atomvåbenforsøg i atmosfæren, i det ydre rum og under vandet. Parterne blev også enige om ikke at udføre nogen atomvåbenforsøg, eller en hvilken som helst anden nuklear eksplosion, i andre omgivelser - dvs. under jorden - der ville medføre radioaktiv affald føres ud over grænserne i det land, hvor eksplosionen fandt sted og,

Traktaten om begrænsninger af underjordiske atomvåbenforsøg, også kendt som Threshold Test Ban Treaty (TTBT) blev underskrevet i juli 1974. Den etablerer en nuklear "tærskel", ved at forbyde forsøg med en størrelse på over 150 kiloton.

Hvem er den næste?

En af de store nyheder i det forløbne år vedrørte det forhold, at Kina, som vi kaldte "Røde Kina," eksploderede en atombombe, som vi kaldte en enhed. Så meddelte Indonesien , at de skulle have en snart, og spredning blev dagens ord. Her er en sang om det.

Først fik vi bomben, og det var godt,
Fordi vi elsker fred og moderskab.
Så fik Rusland bomben, men det er okay,
Fordi magtbalancen fastholdes på den måde.
Hvem er den næste?

Frankrig fik bomben, men sørg du ikke,
Fordi de er på vores side (tror jeg).
Kina fik bomben, men hav ingen frygt,
De kan ikke udslette os i mindst fem år.
Hvem er den næste?

Så hævdede Indonesien, at de
Skulle få en når som helst.
Sydafrika vil have to, det er rigtigt:
Én for den sorte og én for hvide.
Hvem er den næste?

Egyptens skal også have en,
Bare til brug mod du ved hvem.
Så Israels er bekymret.
Ønsker en i selvforsvar.
”Herrens er vor hyrde,” siger salmen,
For at være på den sikre side, må vi hellere få en bombe.
Hvem er den næste?

Luxembourg er næste i køen,
Og (hvem ved?) måske Monaco.
Vi forsøger at forblive fredfyldte og rolige
Når Alabama får bomben.
Hvem er den næste?
Hvem er den næste?
Hvem er den næste?
Hvem er den næste?

In April 1963 the U.S. nuclear submarine USS Thresher sank in the Atlantic Ocean just over 200 miles east of the Cape Cod peninsula in Massachusetts. The sinking occurred during a routine diving in deep water.[248] All on board perished. The Nuclear submarine accident gave rise to a large number of contemporary songs.

The Thresher

Pete Seegers udgave:

'Twas on a bright and sunny day not too long ago.
The wind blew strong; the sea broke white, but all was still below.
The submarine called Thresher was on a deep-sea dive.
She dove below her safety range and crushed her crew alive.

The Thresher was a nuclear sub with modern guns and gear,
But none of her designers could make her reappear.

The fastest deepest submarine caught beneath the brine,
Caught were all her sailors, a hundred-twenty-nine.
Among them were two brothers; Shafer was their name.
Their mother kept a midnight watch but prayers were all in vain

But if it's best and biggest too, and if it's made for war,
Just like the ship called Thresher, we'll make a million more,
But hope this loss will bring to pass a day we'll live to see
When ships are all designed to sail together peacefully.

I april 1963 sank den amerikanske atomubåd USS Thresher i Atlanterhavet,lidt over 300 km øst for Cape Cod halvøen i Massachusetts. Forliset skete under en rutinemæssig dykning på dybt vand. Alle ombordværende omkom. Atomubådens ulykke gav anledning til en lang række samtidige viser.

Thresher

Det var på på en lys og solrig dag for ikke så længe siden.
Det blæste kraftigt, havet skummede hvidt, men alt var stille nedenunder.
Ubåden som hed Thresher var på et dybhavsdyk.
Hun dykkede under hendes sikkerhedsrækkevidde og knuste hendes besætning i live.

248 Loss of the U.S.S. "Thresher" : hearings before the Joint Committee on Atomic Energy, Congress of the United States, Eighty-eighth Congress, first and second sessions on the loss of the U.S.S. "Thresher" : June 26, 27, July 23, 1963, and July 1, 1964.

Thresher var en atomubåd med moderne kanoner og udstyr,
Men ingen af hendes designere kunne få hende dukke op igen

Den hurtigste, dybeste ubåd fanget under saltvand
Fanget var alle hendes 129 sømænd.
Blandt dem var to brødre, Shafer var deres navn.
Deres mor holdt en midnatsvagt, men bønner var alle forgæves

Men hvis det er det bedste og også det største, og hvis det er lavet til krig,
Vi vil lave en million mere, ligesom skibet der hedder Thresher,
Men håber, at dette tab vil en dag vil føre til, vi oplever
At alle skibe har til formål, at sejle fredeligt sammen.

Phil Ochs udgave

In Portsmouth town
On the eastern shore
Where many a fine ship was born

The Thresher was built
And the Thresher was launched
And the crew of the Thresher was sworn

She was shaped like a tear
She was built like a shark
She was made to run fast and free

And the builders shook their hands
And the builders shared their wine
Thought that they had mastered the sea

Yes, she'll always run silent
And she'll always run deep
Though the ocean has no pity
Though the waves will never weep
They'll never weep

And they marveled at her speed
And they marveled at her depth
And they marveled at her deadly design

And they sailed to every land
And they sailed to every port
Just to see what faults they could find

Then they put her on the land
For nine months to stand
And they worked on her from stem to stern

But they could never see
It was their coffin to be
For the sea was waiting for their return

Yes, she'll always run silent
And she'll always run deep
Though the ocean has no pity
Though the waves will never weep
They'll never weep

On a cold Wednesday morn
They put her out to sea
When the waves they were nine feet high

And they dove beneath the waves
And they dove to their graves
And they never said a last goodbye

And it's deeper and deeper
And deeper they dove
Just to see what their ship could stand

But the hull gave a moan
And the hull gave a groan
And they plunged to the deepest darkest sand

Now she lies in the depths
Of the darkened ocean floor
Covered by the waters cold and still

Oh, can't you see the wrong?
She was a death ship all along
Died before she had a chance to kill

And she'll never run silent
And she'll never run deep
For the ocean had no pity
And the waves they never weep
They never weep

I byen Portsmouth
På den østlige bred
Hvor mange fine skibe blev bygget

Thresher blev bygget
Og Thresher blev søsat
Og besætningen på Thresher blev taget i ed

Hun blev formet som en tåre
Hun blev bygget som en haj
Hun blev lavet til at sejle hurtigt og frit

Og bygherrerne trykkede deres hænder
Og bygherrerne delte deres vin
Troede, at de havde besejret havet

Og hun vil altid sejle lydløst
Og hun vil altid sejle dybt
Selv om havet har ingen medlidenhed
Selv om bølgerne, de græder aldrig
Græder aldrig

Og de forbløffes over hendes hastighed
Og de forbløffes over hendes dybde
Og de forbløffes over hendes dødbringende konstruktion

Og de sejlede til ethvert land
Og de sejlede til hver en havn
Bare for at se, hvilke fejl de kunne finde

Så de tog hende på land
At være der i ni måneder
Og de arbejdede på hendes mellem stævnene

Men de kunne aldrig se
Det var deres kommende kiste
For havet ventede på deres tilbagevenden

Og hun vil altid sejle lydløst
Og hun vil altid sejle dybt
Selv om havet har ingen medlidenhed
Selv om bølgerne, de græder aldrig
Græder aldrig

På en kold onsdag morgen
Sendte de hende ud på havet
Mens bølgerne var tre meter høje

Og de dykkede under bølgerne
Og de dykkede til deres grave
Og de har aldrig sagt et sidste farvel

Og det er dybere og dybere
Og dybere, de dykkede
Bare for at se, hvad deres skib kunne holde til

Men skroget gav et klynk
Og skroget gav et suk
Og de styrtede til det dybeste, mørkeste sand

Nu ligger hun i dybet
På den mørke havbund

Dækket af vandet koldt og stille
Åh, kan du ikke se det forkerte?
Hun var et skib af død hele tiden
Døde, før hun havde en chance for at dræbe

Og hun vil aldrig sejle lydløst
Og hun vil aldrig sejle dybt
Thi havet har ingen medlidenhed
Og bølgerne, de græder aldrig
Græder aldrig

Tom Paxtons udgave

The Thresher Disaster

Oh we had a submarine,
She was mighty fast and lean,
And she ran by atomic power, too.
And although she was the best,
They had one more diving test
So the Thresher could show what she could do.

And she's gone, gone, gone, to the bottom of the sea,
And she's two hundred miles from the shore
It was just a diving test,
But they laid her there to rest
On the cold and lonesome ocean floor.

Now those boys were still alive
When she started in to dive
For she radioed that she was goin, down
What went wrong we cannot say
But it was later on that day
That the flotsam and the oil slick were found.

Although none of them was mine
We lost a hundred twenty-nine
And I feel just like I lost a friend
And sit and wonder why
Those poor sailors had to die
And I wonder why this killin's gonna end.

Thresher katastrofen

Åh, vi havde en ubåd,
Hun var mægtige hurtig og slank,
Og hun sejlede også på atomkraft.
Og selvom hun var den bedste,
Skulle de gennemføre endnu et dykningsforsøg
Så Thresher kunne vise, hvad hun duede til.

Og hun væk, væk, væk, til bunds i havet
Og hun er 300 km fra kysten
Det var bare et dykningsforsøg,
Men de lagde hende der til hvile
På den kolde og ensomme havbund.

Nu, de mænd var stadig i live
Da hun startede med at dykke
For hun meddelte over radioen, at hun var på vej ned
Hvad gik galt kan vi ikke sige
Men det var senere på dagen
Hvor vraggods og olieforureningen blev fundet.

Selvom ingen af dem var i min familie
Mistede vi hundrede niogtyve
Og jeg føler det ligesom, jeg mistede en ven
Og sidder og spekulerer på, hvorfor
De stakkels sejlere måtte dø
Og jeg spekulerer på, hvorfor dette drab ender således.

The next talking blues is a comment on U.S. President John Fitzgerald Kennedy's radio and televised speech, Address on the Buildup of Arms in Cuba, October 22, 1962. The phrase, "better red than dead", is often credited to British philosopher Bertrand Russell, but in his 1961 Has Man a Future? he attributes it to "West German friends of peace." WIKI
Turkey and Greece, Formosa and Spain was then reactionary states.

From the introduction of John Fitzgerald Kennedy's speech:[249]
'Good evening, my fellow citizens:
This Government, as promised, has maintained the closest surveillance of the Soviet military buildup on the island of Cuba. Within the past week, unmistakable evidence has established the fact that a series of offensive missile sites is now in preparation on that imprisoned island. The purpose of these bases can be none other than to provide a nuclear strike capability against the Western Hemisphere... '

249 - http://millercenter.org/president/speeches/detail/3372

Talking Cuban Crisis

It was just a little while ago, I glued my ears to the radio
The announcer was sayin' we'd better beware
A crisis was hanging, a wave up in the air
Crawlin' on the ground, swimmin' in the sea, headin' for me

Well, I didn't know if I was for or agin' it
He was yellin' and screamin' a mile a minute
Well, he said "Here comes the President
But first this word from Pepsodent[250]
Have whiter teeth, have cleaner breath
When you're facin' nuclear death"

And then President John began to speak
And I knew right away he wouldn't be weak
Well, he said he'd seen some missile bases
And terrible smiles on Cuban faces
Close pictures, carryin' land reform too far
Giving land to the USSR

Well, he said we mustn't be afraid
We're settin' up a little blockade
Put our ships along the Cuban shores
And if the Russian bear yells and roars
We'll let him have it

From Turkey and Greece, Formosa and Spain
The peaceful West European Plain
From Alaska and Greenland we'll use our means
And twenty thousand submarines
We're gonna teach the Russians a lesson
For trying to upset the balance of power

Now most Americans stood behind
The President and his military minds
But me, I stood behind a bar
Dreamin' of a spaceship getaway car
Head for Mars, any other planet that has bars
Like Gerde's Folk City[251]

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250 Pepsodent is a brand of toothpaste with a minty flavour derived from sassafras. The brand is owned by Unilever, but in 2003 the rights to the brand in the United States and Canada were bought by Church & Dwight. The history of Pepsodent goes back at least to the 1920s.WIKI.

251 'Opening officially on January 26, 1960, Folk City was born in Greenwich Village, New York, and generated several waves of musical genres ranging from folk music to rock 'n' roll; folk rock to punk; blues to alternative rock, bringing the world a wide range of music from Pete Seeger to 10,000 Mani-

Yes, it seemed the stand was strong and plain
But some Republicans was a goin' insane
And they still are, well, they said our plan was just too mild
Spare the rod and spoil the child
Let's sink Cuba into the sea
And give 'em back democracy under the water

Well, the deadline was set for ten o'clock
For a cold war it was a gettin' hot
Well, the Russians tried, the Russians failed
Homeward bound those missiles sailed
Mr. Khruschev said, "Better Red than dead"

Den næste talking blues er en kommentar til den amerikanske præsident John Fitzgerald Kennedys radio og tv transmitterede tale, Tale om oprustning af våben i Cuba 22. oktober 1962. Sætningen, "hellere rød end død", er ofte krediteret til den britiske filosof Bertrand Russell, men i hans Har mennesket en fremtid? 1961 tilskriver han det til "vesttyske fredsvenner ."

Tyrkiet og Grækenland, Formosa og Spanien var dengang reaktionære stater.

Fra indledningen til John Fitzgerald Kennedys tale:
'God aften, mine medborgere:
Denne regering har som lovet, fastholdt den tætteste overvågning af den sovjetiske militære opbygning på øen Cuba. Inden for den seneste uge, har umiskendelig beviser fastslået, at en serie af offensive missil baser nu er under forberedelse på denne fængslet ø. Formålet med disse baser kan være ingen anden end at skabe et atomangrebs evne mod den vestlige halvkugle ... '

Tale om den cubanske krise

For et stykke tid siden, limede jeg mine ører til radioen
Speakeren sagde vi hellere passe på
En krise hang, en bølge oppe i luften
Kravler på jorden, svømmer i havet, på vej til mig

Nå, jeg vidste ikke, om jeg var for eller imod det
Han råber og skriger højt i et minut
Så, sagde han "Her kommer præsidenten
Men først denne reklame fra Pepsodent[252]

acs.' WIKI

252 Pepsodent er et tandpasta mærke med en mint smag som stammer fra sassafrasolie. Mærket ejes af Unilever, men i 2003 blev rettighederne til varemærket i USA og Canada købt af Church & Dwight. Pepsodents historie går tilbage mindst til 1920erne.

Hav hvidere tænder, hav renere ånde
Når du står over for den nukleare død"

Og så begyndte præsident John at tale
Og jeg vidste med det samme, at han ikke ville være svag
Så, sagde han, at han havde set nogle missil baser
Og frygtelige smil på cubanske ansigter
Nærbilleder, af jordreformer for vide
Som giver jord til USSR

Fra Tyrkiet og Grækenland, Formosa og Spanien
Den fredelige vesteuropæiske slette
Fra Alaska og Grønland vil vi bruge vores midler
Og tyve tusind ubåde
Vi skal lære russerne en lektion
For at forsøge at forstyrre magtbalancen

Nu støtter de fleste amerikanere
Præsidenten og hans militære hoveder
Men mig, jeg stod bag en bar
Drømmer om et rumskib, en flugtbil
Ad sted til Mars, eller en anden planet, der har barer
Ligesom Gerdes Folkemusikbar

Ja, det syntes standpunktet var stærk og almindelig
Men nogle republikanere blev sindssyge
Og de er det stadig, ja, de sagde vores plan var bare for mild
Spar på tævene og forkæl barnet
Lad os sænke Cuba i havet
Og give dem tilbage demokrati under vandet

Godt, fristen blev blev sat til kl. 10:00
For en kold krig, det var ved at blive varm
Nå, russerne forsøgte, russerne mislykkedes
Hjemad de missiler sejlede
Hr. Khrusjtjov sagde, "Hellere rød end død"

WIKI.

In the U.S. in the mid-1960s, a German-American rocket scientist is said to be learning Chinese. Later Wernher von Braun also appears in the Swedish NJA Groups celebration of the freedom of research.[253]

Wernher Von Braun

And what is it that put America in the forefront of the nuclear nations? And what is it that will make it possible to spend 20 billion dollars of your money to put some clown on the moon? Well, it was good old American know-how, that's what. As provided by good old Americans like Dr. Wernher von Braun.[254]

Tom Lehrer, 1960

Gather round while I sing you of Wernher von Braun,
A man whose allegiance is ruled by expedience.
Call him a Nazi, he won't even frown,"Ha, Nazi, Schmazi ...",
Says Wernher von Braun.

Don't say that he's hypocritical,
Say rather that he's apolitical.
"Once the rockets are up, who cares where they come down?
That's not my department",
Says Wernher von Braun.

Some have harsh words for this man of renown,
But some think our attitude should be one of gratitude,
Like the widows' and cripples' in old London town,
Who owe their large pensions
To Wernher von Braun.

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253 Länge leve den fria forskningen - NJA-gruppen: Hör upp allt folk MNW MNWL-2P 1970.

254 Dr. Wernher von Braun (1912 – 1977) var en tysk raketforsker og rumfartspionér. Han var en af de ledende forskere både i det tyske raketprogram og senere for USAs rumforskning. Under 2. verdenskrig arbejdede han med de tyske V2-raketter, som var verdens første SRBM brugt i krig. I USA er han kendt som hjernen bag det amerikanske rumprogram. WIKI.

You too may be a big hero,
Once you've learned to count backwards to zero.
"In German oder English I know how to count down,
Und I'm learning Chinese!" says Wernher von Braun.

I USA var en tysk-amerikansk raketvidenskabsmand i midten af 1960'erne efter sigende ved at lære kinesisk. Wernher von Braun dukker senere også op i svenske NJA-gruppen hyldest til den frie forskning.

Wernher von Braun

Og hvad er det, der sætter Amerika i spidsen for de nukleare nationer? Og hvad er det, der vil gøre det muligt at bruge 20 milliarder dollars af dine penge til at sætte en klovn på månen? Nå, det var godt gammelt amerikansk know-how, det er det. Som oplyst af gode gamle amerikanere som Dr. Wernher von Braun

Kom sammen, mens jeg synger til jer om Wernher von Braun,
En mand, hvis troskab er styret af hensigtsmæssighed.
Kald ham nazist, han vil ikke engang rynke panden,
"Ha, nazist, Schmazi ... ", Siger Wernher von Braun.

Sig ikke, at han er hyklerisk,
Sig i stedet, at han er upolitisk.
"Når raketterne er oppe, hvem bekymrer sig om, hvor de kommer ned?
Det er ikke min afdeling",
Siger Wernher von Braun

Nogle har hårde ord til denne mand af anseelse,
Men andre mener, at vores holdning bør være en af taknemmelighed,
Ligesom enkerne og krøblingerne i gamle London by,
Hvem skylder de deres store pensioner,
Hr. Wernher von Braun.

Du kan også være en stor helt,
Når du har lært at tælle baglæns til nul.
"På tysk oder English, jeg ved, hvordan at tælle ned,
Und jeg lærer kinesisk"! Siger Wernher von Braun.

There's probably for good reason, no one who knows how a nuclear war will occur. There is some science fiction hereinafter. Here is a suggestion from the American songwriter and actress Elizabeth McCommon:

The Nuclear Game

My name is McCommon
And I'm here to say
That it won't be long boys
Til you face the day
When your country will want you
They will call you by name
And make you a part of The Nuclear Game.
Now Nuclear war boys
It's so easy fought
We deploy our weapons
In the countries we've bought
Then they catch the hell and
They take the blame
For being a part of
The Nuclear Game

When you join the army
They will teach you a skill
You won't need no guns boys
When they ask you to kill
You'll only push buttons
When you have to maime
And that's the best part of
The Nuclear Game

You won't have to look any-
One in the eyes
You won't have to hear any
Dying man's cries
You won't bear the burden
You won't feel the shame
And that is the beauty of
The Nuclear Game

Der er formodentligt af gode grunde ingen som helt rigtigt ved, hvordan en atomkrig vil forløbe. Der er en del science fiction i det følgende. Her er et bud fra den amerikanske sangskriver og skuespiller Elizabeth McCommon:

Atom spillet

Mit navn er McCommon
Og jeg er her for at sige
At det ikke vil vare læng drenge
Til I står over for dagen
Når dit land vil have jer
De vil kalde jer ved navn
Og gøre jer en del af det atomare spil

Nu atomkrig, drenge
Den er så nemt kæmpet
Vi implementere vores våben
I de lande, vi har købt
Så bliver de et helvede og
De tager skylden
For at være en del af det
Atomare spil

Når du melder dig til hæren
Vil de lære dig en færdighed
I behøver ikke nogen våben drenge
Når de beder jer om at dræbe
I vil kun trykke på knapper
Når I er nødt til lemlæste og myrde
Og det er den bedste del af det
Atomare spil

I nødes ikke til at se
Nogen i øjnene
I behøver ikke at høre
Døende mands skrig
I vil ikke bære byrden
I vil ikke føle skam
Og det skønheden ved
Det atomare spil

Watch World War Three (On Pay TV)

Watch World War III on pay TV[255]
Television can be such a thrill
Sitting home in your chair
Watch the boys over there
Charging across your TV screen
Getting blown to smithereens

Watch World War III on pay TV
If you want to keep the kids at home
They'll be glued to their sets
Watching rockets and jets
Blowing up schools and factories
Putting an end to the birds and bees

It's worth every penny to tune in and see
Who wins the Emmy
At the ruins of the Academy
Watch World War III on pay TV
Before your television melts away

Think of the close-ups on the screen
Find a face you know
Isn't this better than Bishop Sheen?[256]
Better than the Late, Late Show?

Watching the boys from your home town
Fighting whoever they are
Watching the cities falling down
It's greater than Jack Paar![257]

They're out setting up the cameras now
Though they don't know just where
Still they've got to prepare

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255 Read cable television. Cable television first became available in the United States in 1948, with subscription services in 1949.

FCC Encyclopedia: Evolution of Cable Television

Cable television (originally called CATV or community antenna television) was developed in the late 1940's for communities unable to receive TV signals because of terrain or distance from TV stations. Cable television system operators located antennas in areas with good reception, picked up broadcast station signals and then distributed them by coaxial cable to subscribers for a fee.

- http://www.fcc.gov/encyclopedia/evolution-cable-television

256 Fulton John Sheen (1895 – 1979) was an American archbishop of the Roman Catholic Church known for his preaching and especially his work on television and radio.

257 Jack Harold Paar (1918 – 2004) was an American author, radio and television comedian and talk show host, best known for his stint as host of The Tonight Show from 1957 to 1962

Murrow's there to do his part[258]
Waiting for the war to start
See the hydrogen bomb explode
As those mushrooms appear
You'll be sipping your beer
Zooming in with the Zoomar lens
Watching while the whole world ends

It's worth every penny
To tune in and see
Who wins the Emmy[259]
At the ruins of the Academy
Watch World War III on pay TV
Before your television melts away
Before your television melts away

Se tredje verdenskrig på betalings-tv

Se tredje verdenskrig på betalings-tv
Tv kan være sådan et gys
Sidde hjemme i din stol
Se drengene derovre
Angribe hen over tv-skærmen
Blive sprængt i stumper og stykker

Se tredje verdenskrig på betalings-tv
Hvis du ønsker at holde børnene hjemme
De vil være limet til deres sæder
Se raketter og jetfly
Itusprænge skoler og fabrikker
Udrydde fuglene og bier

Det er værd, hver en øre
Når du stiller du ind og ser
Hvem der vinder en Emmy[260]

258 Edward R. Murrow (1908 – 1965) was an American broadcast journalist. He first came to prominence with a series of radio news broadcasts during World War II. On November 18, 1951, Hear It Now moved to television and was re-christened See It Now. See It Now focused on a number of controversial issues in the 1950s, but it is best remembered as the show that criticized McCarthyism and the Red Scare, contributing, if not leading, to the political downfall of Senator Joseph McCarthy.

259 An Emmy Award, or simply Emmy, recognizes excellence in the television industry, and corresponds to the Academy Award (for film), the Tony Award (for theatre), and the Grammy Award (for music). WIKI

260 Emmy Award, ofte også blot refereret til som Emmy er pris, der uddeles til bedste tv-produktioner i en angiven tidsperiode og som anses for fjernsyn at være det samme som Academy Awards er for

I akademiet ruiner
Se tredje verdenskrig på betalings-tv
Inden dit tv smelter væk

Tænk på nærbillederne på skærmen
Find et ansigt, du kender
Er det ikke bedre end biskop Sheen?
Bedre end Late, Late Show?

Se drengene fra din hjemby
Kæmpende mod hvem som helst
Se de byerne smadres
Det er bedre end Jack Paar!

De er ude og opstiller nu kameraer
Selvom de ikke lige ved hvor
Alligevel må de forberede sig
Murrow er der for at gøre sin del
Venter på, at krigen starter

Se brintbomben eksploderer
Når disse paddehatte vises
Vil du nippe til dit øl
Panorere ind i nærbilledet
Mens hele verden ende vises

Det er værd, hver en øre
Når du stiller du ind og ser
Hvem der vinder en Emmy
I akademiet ruiner
Se tredje verdenskrig på betalings-tv
Inden dit tv smelter væk
Inden dit tv smelter væk

In the mid-1980s, the Cold War reached a critical stage. It was even recommended that one should use their common sense against the extensive mass hysteria.

film og Grammy Awards for musik

Russians

In Europe and America, there's a growing feeling of hysteria
Conditioned to respond to all the threats
In the rhetorical speeches of the Soviets
Mr. Krushchev said we will bury you[261]
I don't subscribe to this point of view
It would be such an ignorant thing to do
If the Russians love their children too

How can I save my little boy from Oppenheimer's deadly toy
There is no monopoly in common sense
On either side of the political fence
We share the same biology
Regardless of ideology
Believe me when I say to you
I hope the Russians love their children too

There is no historical precedent
To put the words in the mouth of the President
There's no such thing as a winnable war
It's a lie we don't believe anymore
Mr. Reagan says we will protect you
I don't subscribe to this point of view
Believe me when I say to you
I hope the Russians love their children too
We share the same biology
Regardless of ideology
What might save us, me, and you
Is if the Russians love their children too

I midten af 1980erne var den kolde krig nået til en kritisk fase. Det blev endda anbefalet, at man skulle anvende sin sunde fornuft mod dette omfattende massehysteri.

261"We will bury you!" was a phrase famously used by Soviet premier Nikita Khrushchev while addressing Western ambassadors at a reception at the Polish embassy in Moscow on November 18, 1956. WIKI.

Russerne

I Europa og Amerika er der en voksende følelse af hysteri
Tilpasset til at reagere på alle trusler
I de retoriske taler til sovjetterne
Hr. Khrusjtjov sagde vi vil begrave dig
Jeg er ikke tilhænger af dette synspunkt
Det ville være sådan en uvidende ting at gøre
Hvis også russerne elsker deres børn

Hvordan kan jeg gemme min lille dreng fra Oppenheimers dødbringende legetøj?
Der er ingen monopol på sund fornuft
På begge sider af det politiske hegn
Vi deler den samme biologi
Uanset ideologi
Tro mig, når jeg siger til dig
Jeg håber, at også russerne elsker deres børn

Der er ingen historisk fortilfælde
At lægge ord i munden på præsidenten
Der er ikke sådan noget som en vunden krig
Det er en løgn, vi ikke tror længere
Hr. Reagan siger, vi vil beskytte dig
Jeg er ikke tilhænger af dette synspunkt
Tro mig, når jeg siger til dig
Jeg håber, at også russerne elsker deres børn

Vi deler den samme biologi
Uanset ideologi
Hvad kan redde os, mig og dig
Er, hvis også russerne elsker deres børn

The Greenham Common woman's peace camps protests against the U.S. medium-range missiles during the Second Cold War, 1981-2000, is documented in the Danish Peace Academy's website. The Greenham Common history is harvested by the British Library. Now all nuclear weapons test, according to international law, is prohibited. The next song, written by Peggy Seeger, was sung during the largest demonstration by women in the world in December 1982. At least 30,000 women surrounded the Greenham Common base in the UK in a demonstration which lasted for two days.

Carry Greenham Home

Hand in hand, the line extends
All around the nine-mile fence,
Thirty-thousand women chant,
Bring the message home.

Chorus: Carry Greenham home, yes,
Nearer home and far away,
Carry Greenham home.

Singing voices, rising higher,
Weave a dove into the wire,
In our hearts a blazing fire,
Bring the message home. (chorus)

No one asked us if we cared
If Cruise should be stationed here,
Now we've got them running scared,
Bring the message home. (chorus)

Here we sit, here we stand,
Here we claim the common land;
Nuclear arms shall not command,
Bring the message home. (chorus)

Singing voices, sing again,
To the children, to the men,
From the Channel to the glens,[262]
Bring the message home. (chorus)

Not the nightmare, not the scream,
Just the loving human dream
Of peace, the ever flowing stream,
Bring the message home. (chorus)

262 From Scottish Gaelic gleann, from Old Irish glend. A small, secluded valley.

Woman tiger, woman dove,
Help to save the world we love,
Velvet fist in iron glove,
Bring the message home. (chorus)

Greenham Common kvindefredslejrernes protester mod de amerikanske mellemdistanceraketter under den anden kolde krig, 1981-2000, er dokumenteret i Fredsakademiets hjemmeside. Greenham Common historien er høstet af British Library. Nu er alle atomvåbenforsøg, ifølge international lov, forbudt. Den næste sang, skrevet af Peggy Seeger, blev sunget under den hidtil største kvindedemonstration i verden i december 1982. Mindst 30,000 kvinder omringer Greenham Common basen i Storbritannien i en demonstration som varer i to dage.

Bær Greenham hjem

Hånd i hånd, strækker linjen sig
Alt omkring 15 kilometers hegn,
Tredive-tusinde kvinder synger,
Bring budskabet ud.

Omkvæd: Bær Greenham hjem, ja,
Nærmere hjemmet og langt væk,
Bær Greenham hjem.

Sangstemmer, stigende højere,
Flet en due ind i pigtråden
I vores hjerter en flammende ild,
Bring budskabet ud. (omkvæd)

Ingen spurgte os, om vor mening
Om krydsermissiler skal stationeres her,
Nu har vi skræmt dem,
Bring budskabet ud. (omkvæd)

Her sidder vi ,her står vi,
Her kræve vi overdrevet tilbage[263];
Atomvåben må ikke kommandere
Bring budskabet ud. (omkvæd)

Sangstemmer, syng igen,
Til børnene, til mændene,
Fra Kanalen til de skotske dale,
Bring budskabet ud. (omkvæd)

263 Det fælles land.

Ikke mareridtet, ikke skriget,
Bare den kærlige menneskelige drøm
Fred, den stadigt flydende strøm,
Bring budskabet ud. (omkvæd)

Kvinde tiger, kvinde due,
Hjælp til med at redde den verden, vi elsker,
Fløjlsknytnæve i jernhandske,
Bring budskabet ud. (omkvæd)

Film:

Norman Taurog: The Beginning or the End, 1947-
The Beginning or the End (1947) is a drama film about the development of the atomic bomb in World War II, directed by Norman Taurog, starring Brian Donlevy and Hume Cronyn, and released by Metro-Goldwyn-Mayer. The film dramatizes the creation of the atomic bomb in the Manhattan Project and the subsequent bombing of Japan.
The technical details of atomic processes and the bomb's design are wildly inaccurate by intention. These details were highly classified and the true nature of the weapon could not even be hinted at. One inaccuracy, independent of necessary military secrecy, is the portrayal of anti-aircraft shells bursting around the aircraft on the bombing run. The historical and political details are also inaccurate, for propaganda purposes. WIKI - http://www.youtube.com/watch?v=FhlBdiFKCak

Kaneto Shindo: Children of Hiroshima 1952.
- http://archive.org/details/childrenOfHiroshima1952

Stanley Kubrick: Dr Strangelove, 1964.
- http://archive.org/details/DRStrangelove_20130616

Peter Watkins: The War Game
The War Game is a 1965 television documentary-style drama depicting the effects of nuclear war on Britain. Written, directed, and produced by Peter Watkins for the BBC's The Wednesday Play anthology series, it caused dismay within the BBC and in government and was withdrawn from television transmission on 6 August 1965 (the twentieth anniversary of the Hiroshima bombing). The Corporation said that "the effect of the film has been judged by the BBC to be too horrifying for the medium of broadcasting". However, it had some distribution in cinemas and won the Academy Award for Best Documentary Feature in 1966. But it remained unshown in full on British television until 1985. WIKI.

Duncan Campbell: Secret Society, 1987
'This is Duncan Campbell's shocking BBC video documentary series Secret Society (1987) which shows the never broadcasted episodes on secret groups, committees and

societies that operate silently within British government. The first episode about secret cabinet committees features author Peter Hennessy, Clive Ponting and MP Clement Freud amongst others. In this freedom of information tour de force Campbell exposes the secret decision to buy U.S. Trident nuclear submarines as well as laying bare the cabinet level dirty tricks campaign against CND and its general secretary Bruce Kent. Margaret Thatcher, James Callaghan, the British Atlantic Committee, The ultra-right Coalition for Peace Through Security and the cabinet secretary come in for sharp criticism for keeping key decisions secret from MP's. The series consists of the following 6 programmes: 1. The Secret Constitution: Secret Cabinet Committees; 2. We're All Data Now: Secret Data Banks; 3. In Time Of Crisis: Government Emergency Powers; 4. The Association of Chief Police Officers (ACPO): making up their own law and policy; 5. A Gap In Our Defences – about bungling defence manufacturers and incompetent military planners who have botched every new radar system that Britain has installed since World War II; 6. Zircon – about GCHQ with particular reference to a secret 500 million satellite. Missing are last two (5 and 6) programmes. His support for this series was one of the key reasons BBC Director General, Alasdair Milne (who was replaced by Michael Checkland, an accountant) was sacked. This Journalistic Coup d' Etat was conducted by Lord Victor Rothschild, Prime Minister Margaret Thatcher and Marmaduke Hussey in 1986. The BBC's independence has been under sustained assault ever since. Secret Society was suppressed from high above since it was simply too controversial as it openly exposed various secret groups operating invisibly inside British government. They made damn sure none would ever discover them but they were very wrong. Find out who they are and what are they doing without your knowledge. Each ca 30 min. long, total ca 2 hours.'

- http://archive.org/details/SecretSociety-Part1SecretConstitution
- http://archive.org/details/SecretSocietyPart2WereAllDataNow-SecretDataBanks
- http://archive.org/details/SecretSocietyPart3InTimeOfCrisis-GovernmentEmergencyPowers
- http://archive.org/details/SecretSocietyPart4AssociationOfChiefPoliceOfficers-Acpo

Kuran. Peter: Atomic Filmmakers: Hollywood’s Top Secret Film Studio, 1999.
About Hollywood's Top Secret Film Studio and the cameramen who photographed top secret atomic weapon tests from 1945, through the height of the Cold War until 1963 when the Limited Test Ban Treaty prohibited future atmospheric testing.

Hiroshima: A dramatic story of the first atomic bomb and its impact on people of Hiroshima. / : written, produced & directed by Paul Wilmshurst. - London: BBC ; Soul Media, 2005-2006.
'Telling the story of the atomic bomb and its impact on the people of Hiroshima. The film mixes testimony, archive, CGI and full-scale reconstruction to communicate the detailed content and context of this terrible event. Screened in 30 countries around the world for the 60th anniversary of the bombing in August 2005.'

'Dramadokumentarisk beretning om begivenhederne før og efter d. 6. august 1945 da den første atombombe blev kastet over Hiroshima'.

Spilleliste til Kampagnen mod Atomvåben

Play list to the Campaign Against Nuclear Weapons (CND)

Dobbelt Lp'en The Atomic Mr. Basie fra 1957 er en almindelig instrumental Big Band plade og er ikke relevant i denne sammenhæng.

The double LP The Atomic Mr. Basie 1957 is a common instrumental Big Band record and is not relevant in this context

Denne LP er meget sjælden. Fire af sangene fra pladen er digitaliseret i Fredsakademiet.

This LP is very rare. Four of the songs from the record are digitized in the Danish Peace Academy.

Songs Against the Bomb, LP 1960?

Brother Won't You Join in The Line?	London Youth Choir
The Crooked Cross	Ewan MacColl, Peggy Seeger & Jack Elliott
Strontium 90	Ewan MacColl & Peggy Seeger
Hey Little Man (Sinner Man)	Fred & Betty Dallas & Ron Fielder
Doomsday Blues (St. James Infirmary Blues)	Fred & Betty Dallas
The Ballad of the Five Fingers	Fred Dallas
There are Better Things to Do	Ewan MacColl & Peggy Seeger
The H-Bomb's Thunder	Peggy Seeger & Jack Elliott
Song of Hiroshima	London Youth Choir
Hoist the Window	London Youth Choir
That Bomb Has Got to Go	London Youth Choir
The Dove	Ron Fielder, Ray Edwards & the Robin Hood Singers
The Family of Man	Margaret McKeown & Leon Rosselson
	London Youth Choir

Atomic cafe, 1982

Atom and Evil	Golden Gate Quartet	1946
Win the War Blues	Sonny Boy Williamson II	1945
Jesus Hits Like an Atom Bomb	Lowell Blanchard & The Valley Trio	1950
When They Drop the Atomic Bomb	Jackie Doll & His Pickled Peppers	1951
Atomic Sermon	Billy Hughes & His Buckaroos	1953
Old Man Atom	The Sons Of The Pioneers	1947
Uranium	The Commodores	1957
50 Megatons	Sonny Russell	1956
Atom Bomb Baby	The Five Stars	1957
Satellite Baby	Skip Stanley	1957
Sputniks and Mutniks	Ray Anderson & the Homefolks	1958
Atomic Cocktail	Slim Gaillard Quartette	1945
Atomic Telephone	Spirits Of Memphis Quartet	1951
Red's Dream	Louisiana Red	1962

Songs for Peace, LP 1983

Your Daughters And Your Sons	Dick Gaughan
The Nuclear Game	Roy & Candie Carawan
The World's Police	Leon Russellon & Roy Baily
The Ballad Of Penny Evans	Iain MacKingtosh
The Long Road To Perfection	Colum Sands (The Sands Family)
Portland Town,	Derroll Adams
Quite Early Morning	Pete Seeger
Stick Into The Gear	Dave Lippman
No Man's Land	Eric Bogle
War Without Bang	Roy Bailey
Come Live With Me	Ewan MacColl & Peggy Seeger
The Victors	Colin Wilkie
Soldier Of Fortune	Don Lange
Peace Will Come	Tom Paxton

In the mid-1960s are linked the Campaign Against Nuclear Weapons and the movement against the Vietnam War. This led to the Vietnam movements and the solidarity movements with the oppressed peoples of the third world as the dominant force until the second cold war started in 1979.

I midten af 1960erne sammenkædes Kampagnen mod Atomvåben og bevægelserne mod Vietnamkrigen. Udviklingen medførte at Vietnambevægelserne og solidaritetsbevægelserne med de undertrykte befolkninger i den tredje verden dominerede frem til den anden kolde krig startede i 1979.

Replay Records
RES 4303-B
Side B
Stereo
45 RPM
BIEM/ncb
Great Dane Music
SØS OG MOON JAM
DANCE TICKET 3.50
(Morten Kærså)
Produceret af Morten, Mads og Rasmus Kærså
Great Dane Music
DENMARK / DANEMARK
FENGER
SØS
DANSK - DANISH - DANOIS
2. DEC 1961
F
021261-
-4 OKT. 1985
RES 4303
Replay Records, København
April 1987
TICKET TO PEACE
Det bekræftes hermed at
SØS FENGER
har støttet "Next stop Nevada" sammen med
MOON JAM
Ved køb af denne plade er du med til at
sende en fredsvagt til Nevada.
Husk at før prøvesprængningerne bliver stoppet,
har nedrustning ingen mening.
NEXT
INTERNATIONAL CAMPAIGN: DIALOGUE, TESTBAN AND PEACE.
STOP
NEVADA
Cover: Blue Holm & Co.
TICKET TO PEACE

Kampagnen mod Atomvåben

Atomic Boogie
Atomic Did It
Atomic Polka
When The Atom Bomb Fell

Atom Buster
Atomic Era
Atomic Power, 1946
There's A Power Greater Than Atomic
Up An Atom
When They Found the Atomic Power

Atom Bomb Baby
Atomic Bomb Blues
Atomic Mama Blues
Bikini Blues (All Men Are Cremated Equal)
When You See Those Flying Saucers

Tic, Tic, Tic

Atom Boogie
Atomic Baby
Bruch The Dust From That Old Bible
No No, Joe
When The Hell Bomb Falls

Advice To Joe
The Civil Defence March (Heads Up America)
I'm Gonna Dig Myself A Hole
Prelude To Oblivion (Atomic Style)
When They Drop The Atomic Bomb

Death Of Ellenton
The Great Atomic Power
I'm Nn Communist

Atomic Baby
Bert The Turtle (The Duck And Cover Song)

13 Women (And Only One Man In Town)
Atomic Christmas
Atomic Kiss
Atomic Love Polka

1945
- Pete Johnson
- Maylon Clark
- Brunon Kryger
- Karl & Harty

1946
- Barney Kessel's All Stars
- Bud Freeman & Ray McKinley
- Buchanan Brothers
- Whitey & Hogan
- Gene Krupa & His Orchestra
- Hawkshaw Hawkins

1947
- Dude Martin & His Roundup Gang
- Homer Harris & Muddy Waters
- J. & B. Mellish Edwards
- Dexter Gordon Quartet
- Buchanan Brothers

1949
- Doris Day

1950
- Sammy Franklin & the Atomics
- Amos Milburn
- Bradley Kincaid
- Hank Williams
- Fred Kirby

1951
- Roy Acuff & his Smoky Mountain Boys
- Sammy Cahn & Paul Weston
- Arthur «Big Boy» Crudup
- Alexander Brott
- Jackie Doll & his Pickled Peppers

1952
- Johnson Family Singers
- Louvin Brothers
- Grampa Jones

1953
- Linda Hayes & the Red Callender Sextette
- Dick «Two Ton» Baker

1954
- Bill Haley & his Comets
- Samuel Adam Short, Jr.
- Earney Vandagriff
- Ray Henry

Eisenhower Blues	J.B. Lenoir
Sh'Boom	Chords
Uranium Miners Boogie	Riley Walker
You Hit Me Baby Like An Atomic Bomb	Fay Simmons
	1955
Atom Bomb	Glenn Barber
Atom Bomb	Joe Houston
Atomic Bounce	Johnny Latorre
Hydrogen Bomb	Al Rogers & the Rocky Mountain Boys
La java des bombes atomiques	Boris Vian
Uranium Fever	Penny Britt, Elton Britt
	1956
Guided Missiles	Cuff Links
Stranded In The Jungle	Cadets
	1957
Atomic Love	Little Caesar & the Red Callender Sextett
Atomic Nightmare	Talbot Brothers Of Bermuda
Jesus Is God's Atomic Bomb	Swan's Silvertone Singers
Satellite Baby	Roosevelt Sykes
Shake It Over Sputnik	Bill Hogan
Sputnik Baby	Roosevelt Sykes
Sputnik (Satellite Girl)	Jerry Engler & the Four Ekkos
Uranium	Commodores
Uranium Blues	Loy Clingman
	1958
Atom Bomb	Glenn Barber
Atomic Fallout	Bobby Mizzell & Jerry Woodard and the Co's
Leave De Atom Alone	Josephine Premice
Missile Ride	Don Reno & Red Smiley
Russia, Russia (Lay That Missile Down)	Prescott Reed
The Sputnik Story	Bill Thomas
Uranium Rock	Warren Smith
	1959
A-Bomb Bop	Mike Fern
Atomic Energy	Jimmy Womack
Bombs And Rockets	Carl Ruth
Fallout!	Henry Mancini
Hydrogen Bomb	Al Rex
We Will All Go Together When We Go	Tom Lehrer
	1960
Crawl Out Through The Fallout	Sheldon Allman
The Family Of Man	London Youth Choir
The H Bomb Thunder	London Youth Choir
If I Had A Hammer	London Youth Choir
Radioactive Mama	Sheldon Allman

Song Of Hiroshima
We Will All Go Together When We Go

West Of The Wall

Leave My Van Allen Belt Alone
We Dinna Want Polaris
What Have They Done To The Rain

A Hard Rain's a-Gonna Fall
Strontium 90
The Sun Is Burning
Talking Atomic Blues, 1946 ; 1950

Across The Hills

Eve Of Destruction
So Long, Mom (A Song For World War III)
The MLF Lullaby
Wernher Von Braun
Who's Next?

Coming Down from Aldermaston
I Come And Stand At Every Door
Hiroshimal-Lied

Hiroshima

Hiroshima
The Old Man's Tale

Mutually Assured Destruction (M.A.D.)

When Two Worlds Collide

2 Minutes To Midnight
Never Again
Only Doing Their Job
Two Tribes

Protect And Survive

CND Is The One
Goin Up In Smokey

Nuclear Means Jobs

London Youth Choir
Tom Lehrer
1961
Toni Fisher
1962
Malvina Reynolds
Glasgow Song Guild
Malvina Reynolds
1963
Bob Dylan
Leroy Inman & Ira Rogers
Ian Campbell Folk Group
Sam Hinton
1964
Ian Campbell Folk Group
1965
Barry McGuire
Tom Lehrer
Tom Lehrer
Tom Lehrer
Tom Lehrer
1966
Sheila Hancock & Sydney Carter
Pete Seeger
Gerry Wolff
1969
David McWilliams
1971
Wishful Thinking
Ian Campbell Folk Group
1980
Ian Gillan et al.
1981
Simple Minds
1984
Iron Maiden
Discharge
Ewan MacColl
Frankie Goes To Hollywood
1987
Dubliners
1988
SCND Buskers
SCND Buskers
1990
Ewan MacColl & Peggy Seeger

	1998
Woman On Wheels	Peggy Seeger
	2004
Atom Bomb	Men Of Science
	2011
What A Friend We Have In Congress, 1960	Pete Seeger

The Great Peace March, Wild Wimmin for Peace CD 2004

Stand Up	Wild Wimmin for Peace
Bridget Evans	Wild Wimmin for Peace
We March On	Wild Wimmin for Peace
Benjamin's Song	Wild Wimmin for Peace
War Toys	Wild Wimmin for Peace
Come Spinning Down	Wild Wimmin for Peace
Circle/This Little Light of Mine	Wild Wimmin for Peace
American Way	Wild Wimmin for Peace
Missile Envy	Wild Wimmin for Peace
Progress	Wild Wimmin for Peace
Ain't We Got Protection?	Wild Wimmin for Peace
My Little Sister	Wild Wimmin for Peace
Simple Gifts	Wild Wimmin for Peace
Real World	Wild Wimmin for Peace
Farewell	Wild Wimmin for Peace

Where have all the flowers gone?

In the period between the Korean War and U.S. involvement in the Vietnam War the American folk singer Pete Seeger wrote the first verses of the very successful ballad, Where Have All the Flowers Gone? The song is completed by Joe Hickerson in 1960 and is published in 1962, while the U.S. growing military involvement in Vietnam despite President Eisenhower's warning against the military-industrial complex influence in the American society, especially in the Legislative Assembly: Congress and in the House of Representatives, Masters of War. A military engagement starting with Operation Passage to Freedom, 1954-55, and the deployment of so-called military advisers in South Vietnam after the French military defeat in 1954. A development which is further enhanced with the deployment of still more troops after the assassination of President Kennedy in 1963 and the subsequent American administration lies and Latin around the Tonkin Gulf attack in 1964. The full effect of this deception is revealed only in 2005, The Sound of Silence.

At the time of writing in May 2013, there are known some 1,300 recordings of Where Have All the Flowers Gone, in close to 30 different languages.

Where have all the flowers gone?
Long time passing
Where have all the flowers gone?
Long time ago
Where have all the flowers gone?
Girls have picked them every one
When will they ever learn?
When will they ever learn?

Where have all the young girls gone?
Long time passing
Where have all the young girls gone?
Long time ago
Where have all the young girls gone?
Taken husbands every one
When will they ever learn?
When will they ever learn?

Where have all the young men gone?
Long time passing
Where have all the young men gone?
Long time ago
Where have all the young men gone?
Gone for soldiers every one
When will they ever learn?
When will they ever learn?

Where have all the soldiers gone?
Long time passing
Where have all the soldiers gone?
Long time ago
Where have all the soldiers gone?
Gone to graveyards every one
When will they ever learn?
When will they ever learn?

Where have all the graveyards gone?
Long time passing
Where have all the graveyards gone?
Long time ago
Where have all the graveyards gone?
Covered with flowers every one
When will we ever learn?
When will we ever learn?

Hvor er som'rens blomsterpragt?

I perioden mellem Koreakrigen og USAs deltagelse i Vietnamkrigen skriver den amerikanske folkesanger Pete Seeger de første vers af den meget vellykkede ballade, *Where Have All the Flowers Gone*? Sangen færdiggøres af Joe Hickerson i 1960 og udkommer i 1962, samtidig med USAs voksende militære engagement i Vietnam til trods for præsident Eisenhowers advarsel mod det militærindustrielle kompleks indflydelse i det amerikanske samfund, specielt i den lovgivende forsamling: kongressen og repræsentanternes hus, *Masters of War*. Et militært engagement der starter med Operation Passage to Freedom, 1954–55, og udstationering af såkaldte militærrådgivere i Sydvietnam efter franskmændenes militære nederlag i 1954. En udvikling som yderligere forstærkes med udstationeringen af stadig flere tropper efter mordet på præsident Kennedy i 1963 og den efterfølgende amerikanske administrations løgne og latin omkring Tonkin bugt angrebet i 1964. Det fulde bedrag herom afsløres først i 2005[264], *The Sound of Silence*.

264Tonkin Gulf Intelligence "Skewed". According to Official History and Intercepts Newly Declassified National Security Agency Documents Show Analysts Made "SIGINT fit the claim" of North Vietnamese Attack. National Security Archive Electronic Briefing Book No. 132.

I skrivende stund, maj 2013, kendes der små 1.300 indspilninger af, Where Have All the Flowers Gone, på næsten 30 forskellige sprog.

Dansk tekst Peter Mynte

Hvor er som'rens blomsterpragt?
Løvet falder
Hvor er rosens røde dragt?
Bladene faldt
Hvor har blomsten nu sit hjem?
Unge piger har plukket dem
Hvem standser tidens gang?
Hvem standser tidens gang?

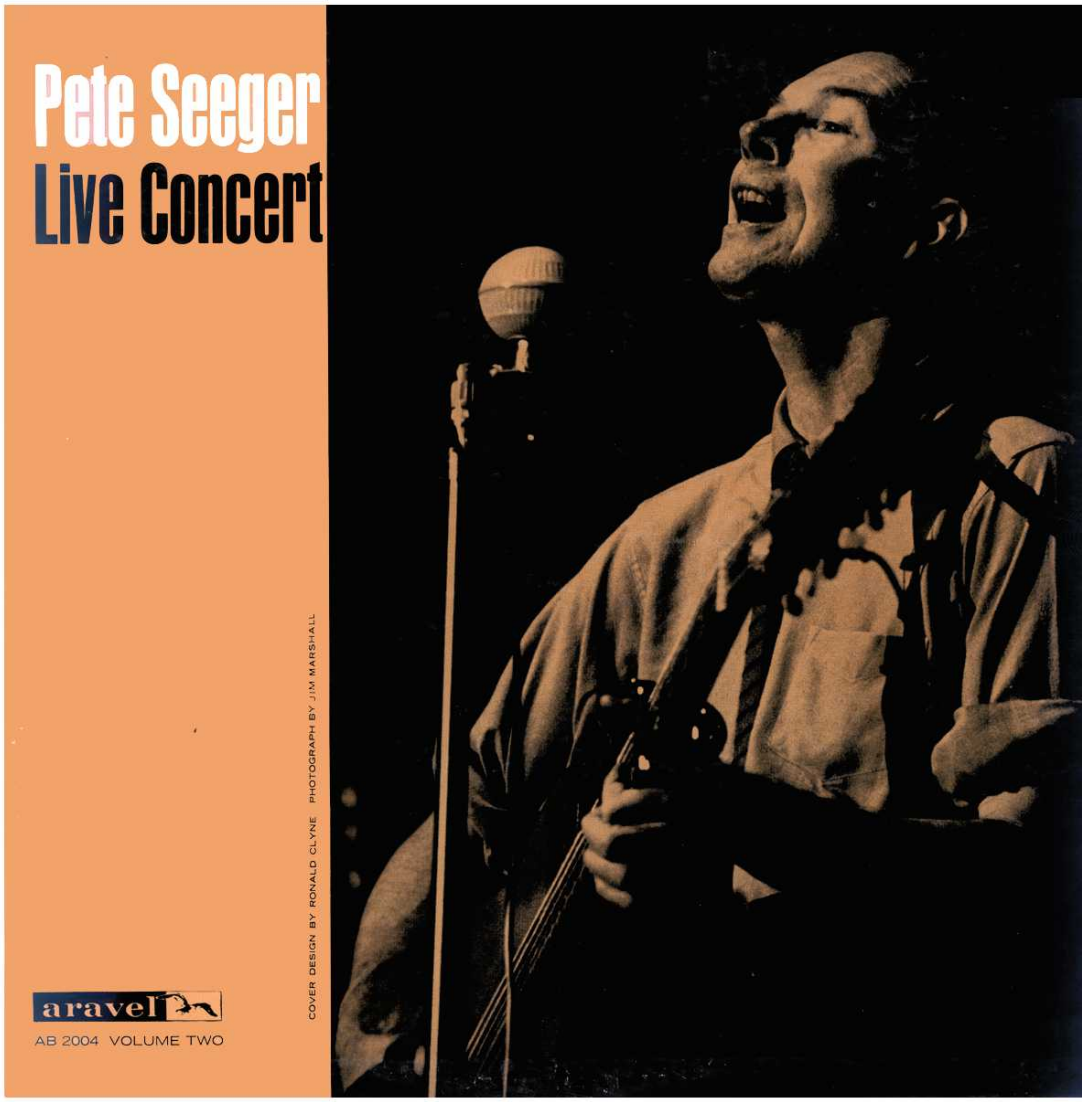
Hvor er nu de unge piger?
Tiden flygter
Hvor er nu de unge piger?
Årene går
Hvorhen går en pige svag
Pigerne har giftet sig
Hvem standser tidens gang?
Hvem standser tidens gang?

Hvor er nu de unge mænd?
Skjult i mørket
Hvor går nu soldaten hen?
Vejen er lang
I et fjernt og fremmed land
Hviler nu den unge mand
Hvem standser tidens gang?
Hvem standser tidens gang?

Hvor er nu hans hvilested?
Mellem blomster
Hvor er nu hans hvilested?
Blomsterne gror
Borte er soldatens ro
Blomster dækker markens jord
Hvem standser tidens gang?
Hvem standser tidens gang?

Hvor er markens blomsterpragt?
Løvet falder
Hvor er rosens røde dragt?
Bladene faldt
Hvor har blomsten nu sit hjem?

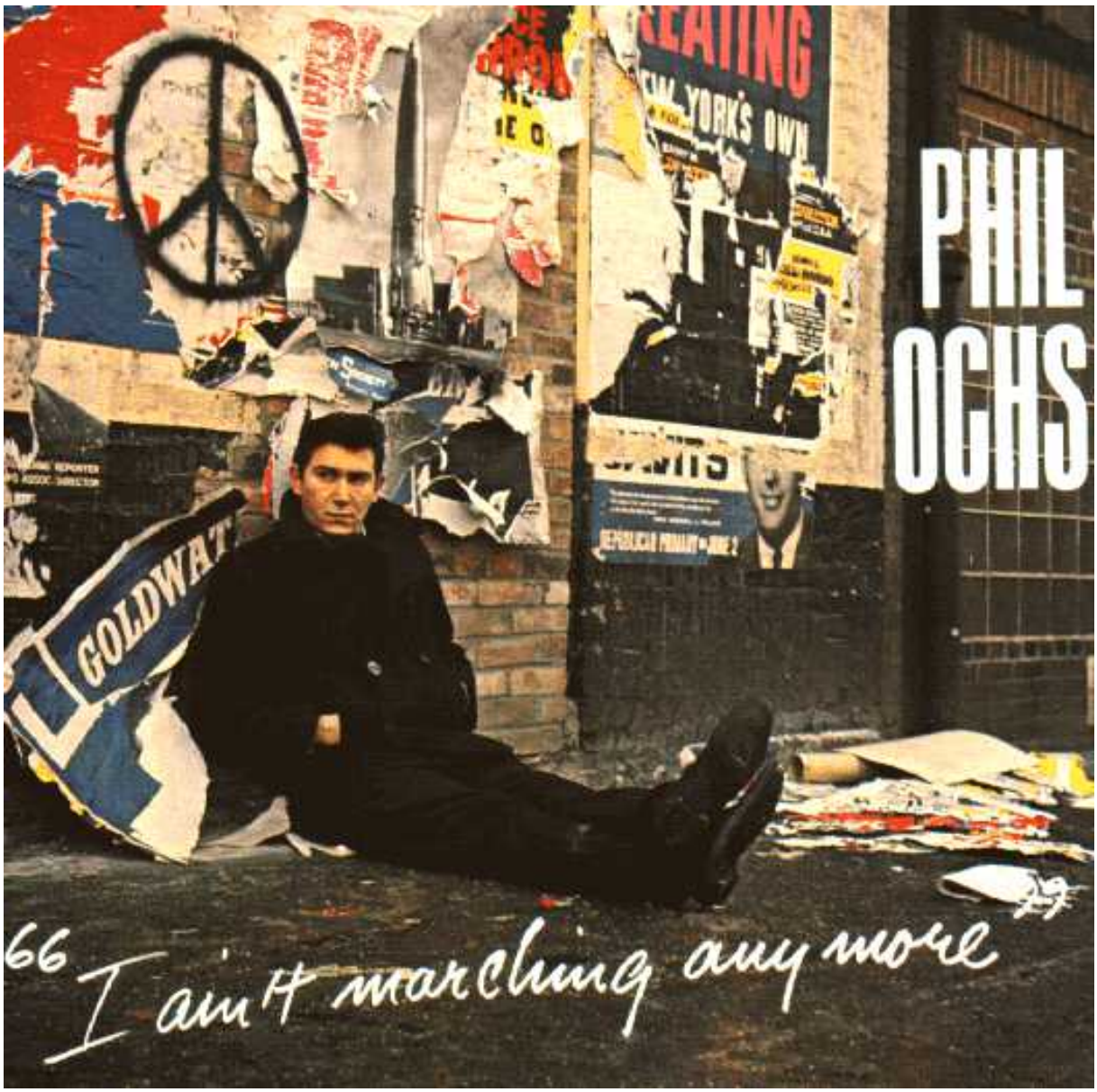
Unge piger har plukket dem
Hvem standser tidens gang?
Hvem standser tidens gang?



Pete Seeger fotograferet i forbindelse med koncerten 4. oktober 1959 i London. Koncerten i det udsolgte St. Pancras Town Hall Theatre forbløffede og inspirerede stort set hele den britiske folkemusikscene og den er omtalt i indledningen til Colin Harpers Bert Jansch biografi, Dazzling Stranger, 2000.

Pete Seeger photographed in connection with the concert on October 4th., 1959 in London. The concert in the sold-out St. Pancras Town Hall Theatre amazed and inspired virtually the entire British folk music scene and it is mentioned in the introduction to Colin Harper's Bert Jansch biography, Dazzling Stranger, 2000.

Chapter 6: The Vietnam War



The Vietnam War also called the second Indochina war lasted from 1945 to 1975. It is the longest and one of the bloodiest wars of the twentieth century, which fighting mainly hit the civilian population. Horrific facts that was communicated daily by the mass media throughout the period the war lasted and which helped to foster the impression that this were in contrast to such other wars as World War II not a just war. The main actors in the war were France, South Vietnam and the U.S. and their allies against North Vietnam and their allies, especially China, the Soviet Union and East Germany.

According to the latest research in the area reported in the British Medical Journal, died close to four millions Vietnamese people during the period from 1955 onwards as

a result of violence, read War. The losses were fairly evenly divided on both sides of the front.

The British Labour government supported surprisingly not officially Americans in the years 1960-1968 by sending so much as a single bagpipe to Vietnam because of political and economic reasons and the UK had after 1960 no military conscription. However, unofficially supported London, the Americans in different ways.

> 'Other covert aid provided by Britain included secret British air flights from Hong Kong to deliver arms, especially napalm and five-hundred-pound bombs. Intelligence support included forwarding reports to the Americans from MI6 station heads in Hanoi while the British monitoring station in Hong Kong provided the US with intelligence until 1975, in an operation linked to the US National Security Agency, whose intercepts of North Vietnamese military traffic were used by the US military command to target bombing strikes over North Vietnam. '

Apart from the lost Continuation War against the Soviet Union which ended in 1922 and the Korean War which ended in a draw, the U.S. had won all the wars that the country had participated in and the army generally had a good goodwill in the population

The music of the Vietnam War starts in France in 1952-1953 with pacifist songs which were immediately censored, including a deserters letter to the country's president in 1954. At the same time the British folk musician and songwriter Ewan MacColl wrote, The Ballad Of Ho Chi Minh. The tone was thus set at more than 20 years of tears and protest music. The relevant Danish songs and album releases are recorded in Skjalden sang fredssangen …

The contemporary American folk music interest was further enhanced by the establishment of the Newport Folk Festival in 1959. First in 1963 comes peace music on the program of the festival.

> 'The Newport Folk Festival was founded in 1959 by George Wein, founder of the already-well-established Newport Jazz Festival, backed by its original board: Theodore Bikel, Oscar Brand, Pete Seeger and Albert Grossman. The festival is renowned for introducing to a national audience a number of performers who went on to become major stars, most notably Joan Baez by her appearance as an unannounced guest of Bob Gibson in 1959, and Bob Dylan, in turn a guest of Baez at the 1963 festival. Newport was not strictly limited to folk performers. In the 1960s, Johnny Cash, Muddy Waters and Howlin' Wolf were featured. Jose Feliciano debuted in 1964. The festival also included many musicians from the pre-World War II country blues era who served to influence the American folk music revival of the 1950s and 1960s. The festival in its initial guise ran from 1959 to 1970, with no festivals scheduled in 1961 [and] 1962.' WIKI.

From the mid-1960s merges the traditional folk movement which in its day was started by Pete Seeger with rock music and the folk musicians who continued in the traditional genre is run out on a commercial siding. New forms of music arose in this context, including folk jazz, folk rock and folk baroque. During and after 1968 overtakes the sale of LP's the sale of singles.

During the Vietnam War was the TV the dominant mass medium. News reporting from the war under U.S. leadership was as something new in military history, not censored – even though there were several unsuccessful attempts, 7 O'clock News / Silent Night.

When the war apparently dragged into the infinite, the War Drags On, it was because the successive American presidents promised voters one thing and did something else between the elections. The opposite, usually. Certainly, concerning the warfare, Lyndon Johnson Told the Nation, Broken Promises. Why? It was not known at the start of the war. However, the wind gives the answer sounded it optimistic from the young folk musician and songwriter Bob Dylan, Blowing In The Wind.

As dandelion seeds spread across the country blossomed seeds of weeds: the conscientious objectors organizations. And this time the authorities forgot to ban them. The difference between ordinary peace groups and conscientious objector organizations is mainly that the latter advice and give guidance to young to be drafted in how to avoid the uniforms dressing and remain civil, Alice's Restaurant Massacre.

Many young Americans enjoyed deferment from the war because they were in college.

On December 1, 1969, the Selective Service System of the United States conducted two lotteries to determine the order of call to military service in the Vietnam War for men

born from 1944 to 1950. These lotteries occurred during "the draft" — a period of conscription, controlled by the President, from just before World War II to 1973.[265] WIKI.

However, there were problems with many of the new recruits. 'The Marine Corps discharged, for reasons of unsuitability, about 22 percent – over 11.100 – of the male recruits who enlisted in the corps between December 1969 and September 1970"[266]

Unsuitability discharges are usually given to recruits and others new to the service for chronic inaptitude or repeated short-term AWOL; unfitness releases result from frequent disciplinary problems or drug abuse; and misconduct separations are issued to those facing criminal charges.[267]

This also implies that there are two closely related themes in this period American music: the cause of peace, and the meeting with daft board authorities Draft Dodger Rag and conscientious objection, Draft Resister, but conscription was generally not an issue for the British song writers in this period.

> 'Those who are old enough to fight are old enough to vote. Young men have been eligible for selective service at 18 during World War II, the

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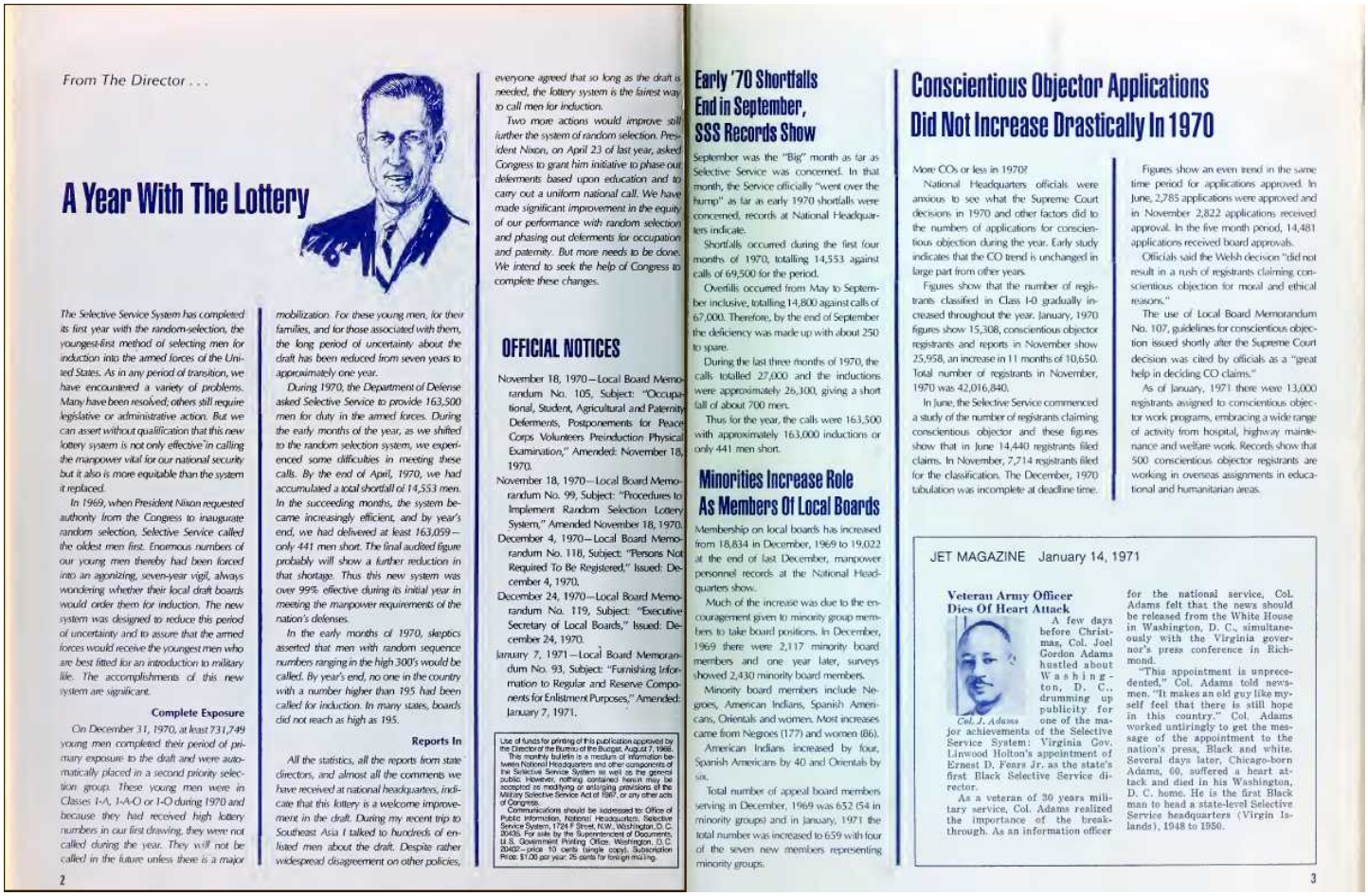
265 91st U.S. Congress. "Selective Service Amendment Act of 1969". Pub.L. 91–124, 83 Stat. 220, enacted November 26, 1969. U.S. Government Printing Office.
Public Law 91-124 November 26, 1969 AN A C T
[H.R. 14001] amend the Military Selective Service Act of 1967 to authorize modifications of the system of selecting persons for induction into the Armed Forces under this Act.
- http://www.gpo.gov/fdsys/pkg/STATUTE-83/pdf/STATUTE-83-Pg220.pdf
United States Selective Service System (1970), "Semi-Annual Report of the Director of Selective Service for the Period July 1 to December 31, 1969 to the Congress of the United States," Washington: U. S. Government Printing Office.
Going to College to Avoid the Draft: The Unintended Legacy of the Vietnam War / : David Card – University of California Berkeley; Thomas Lemieux – University of British Columbia December 2000.
- http://www.economics.ubc.ca/files/2013/05/pdf_paper_thomas-lemieux-draft-avoidance-college.pdf
The Effect of College Education on Health / : Kasey Buckles et al
NBER Working Paper No. 19222. July 2013 - http://www3.nd.edu/~awaggone/papers/w19222.pdf
Selective service news, volume: 1963-1976. / : United States. Selective Service System
- Washington, D.C. : Selective Service System; for sale by the Supt. of Docs., U.S. G.P.O.
- https://archive.org/details/5selectiveservice7176unit
- https://archive.org/details/3selectiveservice111319
- https://archive.org/details/4selectiveservice1964
266 GAO: Increase in Unsuitability Discharges of Marine Corps Recruits Requires Improved Planning and Administration: Department of the Navy, 1972. - http://www.gao.gov/assets/210/204491.pdf
'The Marine Corps discharged, for reasons of unsuitability, about 22 percent - over 11.100 - of the male recruits who enlisted in the corps between December 1969 and September 1970. This discharge rate was more than five times greater than the rate experienced during the previous 12 years. The corps is continuing to experience an abnormally high unsuitabilitydischarge rate.'
267 Comparison of American GI Resistance to the Vietnam War and the Iraq War / : Robert W. Norris
- http://www.fukuoka-int-u.ac.jp/lib/fiu-kiyo/fiu-kiyo/fiu20-1.pdf
'This paper makes a comparison of GI resistance to the Vietnam War and the Iraq War. The first section examines the makeup of the military in the two wars. The following sections divide resisters into two types（disobedients and dissidents）and examines the types of resistance they have engaged in.'

Korean, and Vietnamese conflicts.'

There was also considerable action in the States during the nineteen fifties. During the Korean War, the realization that many thousands of young men between the ages of 18 and 21 were serving in combat situations spurred introduction of proposals to lower the voting age. Neale.

The vast majority of the American recruits during the Vietnam War were young, 18-19 years[268], as opposed to previous wars where the soldiers average age was somewhat higher – in the mid-twenties, I Was Only Nineteen



From The Director . . .

A Year With The Lottery

The Selective Service System has completed its first year with the random-selection, the youngest-first method of selecting men for induction into the armed forces of the United States. As in any period of transition, we have encountered a variety of problems. Many have been resolved; others still require legislative or administrative action. But we can assert without qualification that this new lottery system is not only effective in calling the manpower vital for our national security but it also is more equitable than the system it replaced.

In 1969, when President Nixon requested authority from the Congress to inaugurate random selection, Selective Service called the oldest men first. Enormous numbers of our young men thereby had been forced into an agonizing, seven-year vigil, always wondering whether their local draft boards would order them for induction. The new system was designed to reduce this period of uncertainty and to assure that the armed forces would receive the youngest men who are best fitted for an introduction to military life. The accomplishments of this new system are significant.

Complete Exposure

On December 31, 1970, at least 731,749 young men completed their period of primary exposure to the draft and were automatically placed in a second priority selection group. These young men were in Classes 1-A, 1-A-O or 1-O during 1970 and because they had received high lottery numbers in our first drawing, they were not called during the year. They will not be called in the future unless there is a major mobilization. For these young men, for their families, and for those associated with them, the long period of uncertainty about the draft has been reduced from seven years to approximately one year.

During 1970, the Department of Defense asked Selective Service to provide 163,500 men for duty in the armed forces. During the early months of the year, as we shifted to the random selection system, we experienced some difficulties in meeting these calls. By the end of April, 1970, we had accumulated a total shortfall of 14,553 men. In the succeeding months, the system became increasingly efficient, and by year's end, we had delivered at least 163,059—only 441 men short. The final audited figure probably will show a further reduction in that shortage. Thus this new system was over 99% effective during its initial year in meeting the manpower requirements of the nation's defenses.

In the early months of 1970, skeptics asserted that men with random sequence numbers ranging in the high 300's would be called. By year's end, no one in the country with a number higher than 195 had been called for induction. In many states, boards did not reach as high as 195.

Reports In

All the statistics, all the reports from state directors, and almost all the comments we have received at national headquarters, indicate that this lottery is a welcome improvement in the draft. During my recent trip to Southeast Asia I talked to hundreds of enlisted men about the draft. Despite rather widespread disagreement on other policies, everyone agreed that so long as the draft is needed, the lottery system is the fairest way to call men for induction.

Two more actions would improve still further the system of random selection. President Nixon, on April 23 of last year, asked Congress to grant him initiative to phase out deferments based upon education and to carry out a uniform national call. We have made significant improvement in the equity of our performance with random selection and phasing out deferments for occupation and paternity. But more needs to be done. We intend to seek the help of Congress to complete these changes.

OFFICIAL NOTICES

November 18, 1970—Local Board Memorandum No. 105, Subject: "Occupational, Student, Agricultural and Paternity Deferments, Postponements for Peace Corps Volunteers Preinduction Physical Examination," Amended: November 18, 1970.

November 18, 1970—Local Board Memorandum No. 99, Subject: "Procedures to Implement Random Selection Lottery System," Amended November 18, 1970.

December 4, 1970—Local Board Memorandum No. 118, Subject: "Persons Not Required To Be Registered," Issued: December 4, 1970.

December 24, 1970—Local Board Memorandum No. 119, Subject: "Executive Secretary of Local Boards," Issued: December 24, 1970.

January 7, 1971—Local Board Memorandum No. 93, Subject: "Furnishing Information to Regular and Reserve Components for Enlistment Purposes," Amended: January 7, 1971.

Use of funds for printing of this publication approved by the Director of the Bureau of the Budget, August 7, 1968. This monthly bulletin is a medium of information between National Headquarters and other components of the Selective Service System as well as the general public. However, nothing contained herein may be accepted as modifying or enlarging provisions of the Military Selective Service Act of 1967, or any other acts of Congress.
Communications should be addressed to: Office of Public Information, National Headquarters, Selective Service System, 1724 F Street, N.W., Washington, D.C. 20435. For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402—price 10 cents (single copy). Subscription Price: $1.00 per year; 25 cents for foreign mailing.

2

Early '70 Shortfalls End in September, SSS Records Show

September was the "Big" month as far as Selective Service was concerned. In that month, the Service officially "went over the hump" as far as early 1970 shortfalls were concerned, records at National Headquarters indicate.

Shortfalls occurred during the first four months of 1970, totalling 14,553 against calls of 69,500 for the period.

Overfills occurred from May to September inclusive, totalling 14,800 against calls of 67,000. Therefore, by the end of September the deficiency was made up with about 250 to spare.

During the last three months of 1970, the calls totalled 27,000 and the inductions were approximately 26,300, giving a short fall of about 700 men.

Thus for the year, the calls were 163,500 with approximately 163,000 inductions or only 441 men short.

Minorities Increase Role As Members Of Local Boards

Membership on local boards has increased from 18,834 in December, 1969 to 19,022 at the end of last December, manpower personnel records at the National Headquarters show.

Much of the increase was due to the encouragement given to minority group members to take board positions. In December, 1969 there were 2,117 minority board members and one year later, surveys showed 2,430 minority board members.

Minority board members include Negroes, American Indians, Spanish Americans, Orientals and women. Most increases came from Negroes (177) and women (86).

American Indians increased by four, Spanish Americans by 40 and Orientals by six.

Total number of appeal board members serving in December, 1969 was 652 (54 in minority groups) and in January, 1971 the total number was increased to 659 with four of the seven new members representing minority groups.

Conscientious Objector Applications Did Not Increase Drastically In 1970

More COs or less in 1970?

National Headquarters officials were anxious to see what the Supreme Court decisions in 1970 and other factors did to the numbers of applications for conscientious objection during the year. Early study indicates that the CO trend is unchanged in large part from other years.

Figures show that the number of registrants classified in Class 1-0 gradually increased throughout the year. January, 1970 figures show 15,308, conscientious objector registrants and reports in November show 25,958, an increase in 11 months of 10,650. Total number of registrants in November, 1970 was 42,016,840.

In June, the Selective Service commenced a study of the number of registrants claiming conscientious objector and these figures show that in June 14,440 registrants filed claims. In November, 7,714 registrants filed for the classification. The December, 1970 tabulation was incomplete at deadline time.

Figures show an even trend in the same time period for applications approved. In June, 2,785 applications were approved and in November 2,822 applications received approval. In the five month period, 14,481 applications received board approvals.

Officials said the Welsh decision "did not result in a rush of registrants claiming conscientious objection for moral and ethical reasons."

The use of Local Board Memorandum No. 107, guidelines for conscientious objection issued shortly after the Supreme Court decision was cited by officials as a "great help in deciding CO claims."

As of January, 1971 there were 13,000 registrants assigned to conscientious objector work programs, embracing a wide range of activity from hospital, highway maintenance and welfare work. Records show that 500 conscientious objector registrants are working in overseas assignments in educational and humanitarian areas.

JET MAGAZINE January 14, 1971

Veteran Army Officer Dies Of Heart Attack

Col. J. Adams

A few days before Christmas, Col. Joel Gordon Adams hustled about Washington, D. C., drumming up publicity for one of the major achievements of the Selective Service System: Virginia Gov. Linwood Holton's appointment of Ernest D. Fears Jr. as the state's first Black Selective Service director.

As a veteran of 30 years military service, Col. Adams realized the importance of the breakthrough. As an information officer for the national service, Col. Adams felt that the news should be released from the White House in Washington, D. C., simultaneously with the Virginia governor's press conference in Richmond.

"This appointment is unprecedented," Col. Adams told newsmen. "It makes an old guy like myself feel that there is still hope in this country." Col. Adams worked untiringly to get the message of the appointment to the nation's press, Black and white. Several days later, Chicago-born Adams, 60, suffered a heart attack and died in his Washington, D. C. home. He is the first Black man to head a state-level Selective Service headquarters (Virgin Islands), 1948 to 1950.

3

268 'The Twenty-sixth Amendment (Amendment XXVI) to the United States Constitution prohibits the states and the federal government from setting a voting age higher than eighteen. It was adopted in response to student activism against the Vietnam War and to partially overrule the Supreme Court's decision in Oregon v. Mitchell. It was adopted on July 1, 1971.' Twenty-sixth Amendment to the United States Constitution. WIKI.

CRS: The Eighteen Year Old Vote: The Twenty-sixth Amendment and Subsequent Voting Rates of Newly Enfranchised Age Groups. / Thomas H Neale, 1983.

- http://digital.library.unt.edu/ark:/67531/metacrs8805/
- http://www.gpo.gov/fdsys/pkg/GPO-CONAN-2002/pdf/GPO-CONAN-2002-9-27.pdf

Thus right from the classroom through the training camp to the front and often so young that the soldiers did not even have voting rights, and therefore nothing to say in relation to parliamentary politics. Only in the summer of 1971 the U.S. Constitution was amended, so that the voting age was fixed at 18 years.

Quote from the first verse of Eve Of Destruction:

The eastern world, it is exploding
Violence flaring, bullets loading
You're old enough to kill, but not for voting
You don't believe in war, but what's that gun you're toting
And even the Jordan River has bodies floating

Their protests against participation in the war was seen both as a generation gap (Young vs. Old) and as part of the youth rebellion – especially as articulated in the student movement and in the universities.

Hometown longing also played a big role for the soldiers even though the war was not directly mentioned in the songs, Green, Green Grass Of Home and Homeward Bound, and, not forgetting We've Gotta Get Out Of This Place. [269]

269 'The song was very popular with United States Armed Forces members stationed in South Vietnam during the Vietnam War. It was frequently requested of, and played by, American Forces Vietnam Network disc jockeys. During 2006 two University of Wisconsin–Madison employees, one a Vietnam veteran, began an in-depth survey of hundreds of Vietnam veterans, and found that "We Gotta Get out of This Place" had resonated the strongest among all the music popular then: "We had absolute unanimity is this song being the touchstone. This was the Vietnam anthem. Every bad band that ever played in an armed forces club had to play this song." Just such a band played the song in an episode ("USO Down", by Vietnam veteran Jim Beaver) of the American television series about the war, Tour of Duty, and the song is reprised in the episode's final scene. WIKI'

Brian Mattmiller, "'We Gotta Get out of This Place:' Music, memory and the Vietnam War", University of Wisconsin–Madison, February 16, 2006. - http://www.news.wisc.edu/12188

Kapitel 6: Vietnamkrigen

Vietnamkrigen også kaldet den anden Indokinakrig varede fra 1945 til 1975. Det er den længste og en af de blodigste krige i det tyvende århundrede, hvor kamphandlingerne først og fremmest gik ud over civilbefolkningen. Rædselsvækkende kendsgerninger som blev formidlet dagligt af massemedierne i hele perioden krigen varede og som var med til at fremme det indtryk, at dette i modsætning til eksempelvis anden verdenskrig, ikke var en retfærdig krig. Hovedaktørerne i krigen var Frankrig, Sydvietnam og USA med deres allierede mod Nordvietnam og deres allierede, specielt Kina, Sovjetunionen og Østtyskland

Ifølge den seneste forskning på området refereret i British Medical Journal, døde tæt ved fire millioner vietnamesere i perioden fra 1955 og fremefter som en følge af vold, læs krig.[270] Tabene var nogenlunde ligeligt delt på begge sider af fronten.

Den britiske arbejderpartiregering støttede overraskende nok ikke officielt amerikanerne i årene 1960-1968 ved at sende så meget som eneste sækkepibe til Vietnam af politiske og økonomiske årsager og UK havde efter 1960 ikke militær værnepligt. Uofficielt støttede briterne dog amerikanerne på forskellig vis.[271]

> "Dele af Storbritannien hemmelige støtte omfattede hemmelige britiske flyleverancer fra Hong Kong af våben, navnlig napalm og fem hundrede-punds bomber. Efterretningsstøtten omfattede videresending af rapporter til amerikanere fra MI6 stationens chef i Hanoi, mens den britiske overvågningsstation i Hong Kong gav USA efterretninger frem til 1975, i samarbejde med det amerikanske National Security Agency, hvis aflytninger af den nordvietnamesiske militære kommunikation blev brugt af den amerikanske militærkommando til at målrette bombeangreb mod Nordvietnam."

Bortset fra Fortsættelseskrigen mod Sovjetunionen som sluttede i 1922 og Koreakrigen som endte uafgjort havde USA vundet alle de krige, landet havde deltaget i og hæren havde generelt en god goodwill i befolkningen.

Vietnamkrigen starter så vidt vides og ikke overraskende musikalsk i Frankrig i 1952-1953 med pacifistiske sange som straks bliver censureret, herunder en desertørs brev

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270 'From 1955 to 2002, data from the surveys indicated an estimated 5.4 million violent war deaths (95% confidence interval 3.0 to 8.7 million) in 13 countries, ranging from 7000 in the Democratic Republic of Congo to 3.8 million in Vietnam. '

Fifty years of violent war deaths from Vietnam to Bosnia: analysis of data from the world health survey programme. Ziad Obermeyer et al. BMJ2008;336:1482

271 The Dilemmas of British Foreign Policy towards the Vietnam War, 1960-1968: The Shackles of the Special Relationship? / : Joshua Burge. University of Leeds, Leeds, West Yorkshire,

Britain's Secret Support For Us Aggression: The Vietnam War. / : Mark Curtis

Grenet, Julien; Hart, Robert A.; Roberts, J. Elizabeth (2011) : Above and beyond the call: Long-term real earnings effects of British male military conscription in the postwar years, Discussion paper series // Forschungsinstitut zur Zukunft der Arbeit, No. 5563,

- http://nbn-resolving.de/urn:nbn:de:101:1-201104133851

til landets præsident i 1954[272]. Samtidig skriver den britiske folkemusiker og sangskriver Ewan MacColl, *The Ballad Of Ho Chi Minh*. Hermed var tonen slået an til mere end 20 års tårer og protestmusik. De relevante danske sange og pladeudgivelser er registreret i Skjalden sang fredssangen …

Den samtidige amerikanske folkemusikinteresse blev yderligere fremmet ved etableringen af folkemusikfestivalen i Newport i 1959. Først i 1963 kommer fredsmusikken med på programmet i festivalen.

> 'Newport Folkemusikfestivalen blev grundlagt i 1959 af George Wein, grundlæggeren af den allerede veletablerede Newport Jazz Festival, bakket op af sin oprindelige bestyrelse bestående af: Theodore Bikel, Oscar Brand, Pete Seeger og Albert Grossman. Festivalen er kendt for at introducere en række kunstnere, der senere blev store stjerner for et nationalt publikum, især Joan Baez ved hendes optræden som en uanmeldt gæst hos Bob Gibson i 1959, og til gengæld Bob Dylan, gæst hos Baez i 1963. Newport var ikke strengt begrænset til folkemusik kunstnere. I 1960erne deltog Johnny Cash, Muddy Waters og Howlin 'Wolf. Jose Feliciano debuterede i 1964. Festivalen omfattede også mange af de musikere fra country blues æraen fra før anden verdenskrig, som medvirkede ved den amerikanske folkemusiks genoplivning i 1950erne og 1960erne. Festivalen løb i sin oprindelige skikkelse fra 1959 til 1970, med ingen planlagte festivaler i 1961 [og i] 1962. "WIKI.

Fra midten af 1960erne fusioneres den traditionelle folkemusikbevægelse som i sin tid var startet af Pete Seeger med rockmusikken og de folkemusikere som fortsætter i den traditionelle genre køres ud på et kommercielt sidespor. Nye musikformer opstår i denne forbindelse, her skal blot nævnes folk jazz, folk rock og folk baroque.

Under Vietnamkrigen var TV det helt dominerende massemedie. Under og efter 1968 overhaler salget af Lp'er salget af singler. Nyhedsrapporteringerne fra krigen under amerikansk ledelse blev, som noget nyt i militærhistorien, ikke censureret – også selv om der var flere forgæves forsøg herpå[273], *7 O'clock News / Silent Night*.

272 En desertør er en soldat som fjerner sig fra sin krigspligt eller krigstjeneste eksempelvis ved emigration.

273 United States Army in Vietnam : Public Affairs: The Military and the Media, 1962-1968. / : William M. Hammond.- Washington, D.C. : Center of Military History, United States Army, 1990.

Når krigen tilsyneladende trak ud i det uendelige, *the War Drags On*, var det bl.a. fordi de skiftende amerikanske præsidenter lovede vælgerne et, og gjorde noget andet mellem valgene. Det modsatte, som regel. I alt fald hvad krigsførelsen angik, *Lyndon Johnson Told the Nation, Broken Promises*. Hvorfor?

Det vidste man ikke i starten af krigen. Vinden giver dog svaret lød det optimistisk fra den unge folkemusiker og sangskriver Bob Dylan, *Blowing In The Wind*. Efterhånden som mælkebøttens frø spredte sig over hele landet, blomstrede frø af ukrudt: militærnægternes organisationer.

Og denne gang glemte myndighederne, at forbyde dem. Forskellen på almindelige fredsgrupper og militærnægterorganisationer er primært, at de sidstnævnte rådgiver og vejleder unge der skal på session i, hvordan de undgår uniformspåklædningen og forbliver civile, *Alice's Restaurant Massacre*.

Dette indebærer også, at der er to tæt forbundne temaer i denne periodes amerikanske musik: fredssagen, og mødet med sessionsmyndigheder, *Draft Dodger Rag* og militærnægtelse, *Draft Resister,* men værnepligten var generelt ikke et tema for de britiske sangskrivere i denne periode.

"De, der er gamle nok til at kæmpe er gamle nok til at stemme. Unge mænd har været omfattet af værnepligt tjeneste som 18 under Anden Verdenskrig, Korea- og Vietnam konflikterne.

Der var også en betydelige indsats i staterne i 1950erne. Under Koreakrigen, ansporede den erkendelse, at mange tusinde unge mænd i alderen 18 og 21 gjorde tjenete i kampsituationer medførte forslag om at sænke valgretsalderen." Citeret fra Niele, 1983.

Langt de fleste værnepligtige amerikanere under Vietnamkrigen var unge, 18-*19* år, i modsætning til tidligere krige, hvor soldaternes gennemsnitsalder havde været noget højere – i midten af tyverne, *I Was Only Nineteen*. Altså lige fra klasseværelset via træningslejren til fronten og ofte så unge, at soldaterne ikke engang havde stemmeret og derfor intet at skulle have sagt i forhold til den parlamentariske politik. Først i sommeren 1971 ændres den amerikanske forfatning, således, at stemmeretsalderen fastsættes til 18 år. Citat fra første vers af, *Eve Of Destruction*:

Den østlige verden eksploderer
Volden blusser, kugler lades
Du er gammel nok til at dræbe, men ikke til at stemme
Du tror ikke på krig, men hvad er den pistol, du bærer?
Og selv i Jordanfloden flyder kroppe

Deres protester mod deltagelse i krigen blev set både som en generationskløft (Young vs. Old)[274] og som en del af ungdomsoprøret – specielt som det blev formuleret i studenterbevægelserne og på universiteterne. Også hjemstavnslængslen spillede i denne krig en stor rolle for soldaterne også selv om krigen ikke direkte blev nævnt i sangene, *Green, Green Grass Of Home* og *Homeward Bound,* samt, ikke at forglemme, *We've Gotta Get Out Of This Place.*

274 Navn på Pete Seeger koncert LP fra 1971, Columbia CS 9873.

'Paroles et musique de Francis Lemarque. Dénonciation de la guerre par la génération militante de l'après-guerre. La censure intervient en 1953 à un moment où l'armée française très engagée sur la Guerre d'Indochine est dans une mauvaise passe face à la guérilla livrée par les populations locales contre les forces françaises, qui connaissent des problèmes en hommes et en moyens. Ces faits seront suivis de la défaite de la France en 1954. 2 titres sont particulièrement visés à cette époque : Quand un soldat et Le Déserteur de Boris Vian sorti en 1954. Cependant, le 2 août 1953, Henri Martin pourtant condamné à 5 ans d'emprisonnement le 20 octobre 1950, pour «pour propagande hostile à la Guerre d'Indochine» sera libéré sous la pression des militants et des intellectuels de gauche.' WIKI.[275]

'Words and music by Francis Lemarque. Denunciation of war by the activist generation after the war. Censorship comes in 1953 at a time when the French army was very committed to the Indochina War is in dire straits facing the guerrilla delivered by local people against the French forces who have problems with men and means. These events concluded by the defeat of France in 1954. 2 tracks are specifically targeted at this time. When a soldier and The Deserter, which Boris Vian released in 1954 However, on 2 August 1953, Henri Martin, sentenced to 5 years imprisonment October 20, 1950 for «propaganda hostile to the Indochina War« was released under pressure from activists and leftist intellectuals. 'WIKI.

'Tekst og musik af Francis Lemarque. Fordømmelse af krigen af aktivist generationen efter krigen. Censur kommer i 1953 på et tidspunkt, hvor den franske hær var meget engageret i Indokinakrigen og var i alvorlige vanskeligheder overfor lokales guerilla mod de franske styrker, som havde problemer med mænd og midler. Disse begivenheder kulminerede med Frankrigs nederlag i 1954. Specifikt var 2 grammofonplader i søgelyset på dette tidspunkt. Når en soldat og Desertøren, som Boris Vian udgav i 1954. Dog blev, Henri Martin, idømt 5 års fængsel 20. oktober 1950 for «fjendtlig propaganda mod Indokinakrigen«, den 2. august 1953 løsladt efter pres fra aktivister og venstreorienterede intellektuelle .' WIKI.

275 Voir aussi: Exposition La guerre d'Indochine 1946 – 1954. Paris: Maison des associations, 2009. - http://www.fondationmarechaldelattre.fr/images/phototek/Indochine%201946-1954.pdf

Quand un soldat

Fleur au fusil tambour battant il va
Il a vingt ans un coeur d'amant qui bat
Un adjudant pour surveiller ses pas
Et son barda contre son flanc qui bat

Quand un soldat s'en va t-en guerre il a
Dans sa musette son baton d'maréchal
Quand un soldat revient de guerre il a
Dans sa musette un peu de linge sale

Partir pour mourir un peu
A la guerre à la guerre
C'est un drôle de petit jeu
Qui n'va guère aux amoureux

Pourtant c'est presque toujours
Quand revient l'été qu'il faut s'en aller
Le ciel regarde partir ceux qui vont mourir
Au pas cadencé

Des hommes il en faut toujours
Car la guerre car la guerre
Se fout des serments d'amour
Elle n'aime que l'son du tambour

Quand un soldat s'en va-t-en guerre il a
Des tas d'chansons et des fleurs sous ses pas
Quand un soldat revient de guerre il a
Simplement eu d'la veine et puis voilà
Simplement eu d'la veine et puis voilà
Simplement eu d'la veine et puis voilà

'Le déserteur (The Deserter) is a famous anti-war song written by French singer Boris Vian and released on May 7, 1954 during the Battle of Dien Bien Phu. It was first sung by Marcel Mouloudji, in 1954. Subsequently, it was forbidden by the French censor to be sold or broadcast until 1962. It was later translated into English, Italian (by Luigi Tenco, Ornella Vanoni and Ivano Fossati), Spanish, Swedish ("Jag står här på ett torg", Lars Forssell), Dutch ("De deserteur" by Peter Blanker), Catalan and Danish and then many other languages. In the United States, it was a major anti-war song by Joan Baez during the Vietnam War. The song is in the form of a letter written to the French President by a man who states that he is going to refuse his call to arms and desert, and explains his reasons for doing so. In the late 1970s, the song was covered by nuclear protesters in Brittany, as a direct apostrophe to the fierce pro-nuclear French president Giscard d'Estaing in the Plogoff struggle.' WIKI

The Danish versions are published in Skjalden sang fredssangen...

Le déserteur

Monsieur le Président
Je vous fais une lettre
Que vous lirez peut-être
Si vous avez le temps
Je viens de recevoir
Mes papiers militaires
Pour partir à la guerre
Avant mercredi soir
Monsieur le Président
Je ne veux pas la faire
Je ne suis pas sur terre
Pour tuer des pauvres gens
C´est pas pour vous fâcher
Il faut que je vous dise
Ma décision est prise
Je m´en vais déserter

Depuis que je suis né
J´ai vu mourir mon père
J´ai vu partir mes frères
Et pleurer mes enfants
Ma mère a tant souffert
Elle est dedans sa tombe
Et se moque des bombes
Et se moque des vers

Quand j´étais prisonnier
On m´a volé ma femme
On m´a volé mon âme
Et tout mon cher passé
Demain de bon matin
Je fermerai ma porte
Au nez des années mortes
J´irai sur les chemins

Je mendierai ma vie
Sur les routes de France
De Bretagne en Provence
Et je dirai aux gens:
Refusez d´obéir
Refusez de la faire
N´allez pas à la guerre
Refusez de partir
S´il faut donner son sang
Allez donner le vôtre
Vous êtes bon apôtre
Monsieur le Président
Si vous me poursuivez
Prévenez vos gendarmes
Que je n´aurai pas d´armes
Et qu´ils pourront tirer

The following is the introduction to Le Déserteur as sung by Peter, Paul and Mary in 1966.

The Pacifist

Men whose names are great, I am writing you a letter
That you will read perhaps If you have the time
Men whose names are great, I don't want to do that
I am not on Earth To kill miserable Mankind...

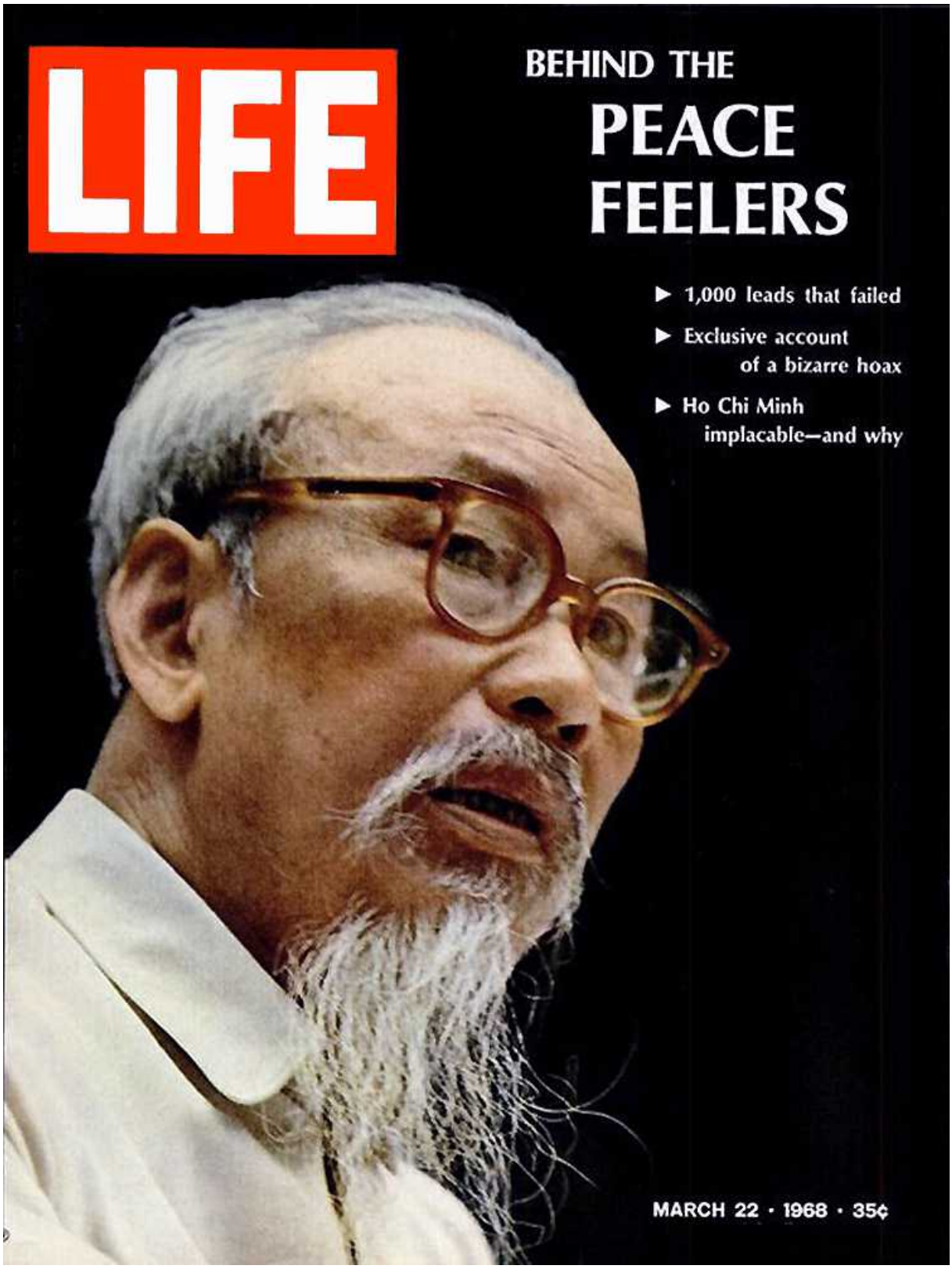
Translator Jim Dixon

Sirs, you who are called "great,"
I am writing you a letter
That you will read, perhaps,
if you have the time.
I have just received
my military papers
To go to war
before Wednesday evening.

Sirs, you who are called "great,"
I don't want to do that.
I am not on earth
to kill poor people.
This is not meant to annoy you,
but I must tell you:
Wars are insane.
The world has enough of them.

Since I was born,
I have seen brothers die.
I have seen fathers leave,
and children cry.
Mothers have suffered too much
while others prosper
And live at their ease
in spite of mud and blood.
There are prisoners
whose souls have been stolen,
Whose wives have been stolen,
and all their loved ones gone.
Tomorrow, first thing in the morning,
I will close the door
On the past.
I will go on the road.

I will beg for my livelihood
on land and sea,
From the old to the new world,
and I will say to people:
Profit from life.
Alleviate misery.
All men are brothers.
People of all countries:
If it is necessary to spill blood,
go spill your own.
Sirs, you good apostles
sirs, you who are called "great":
If you pursue me,
inform your police
That I will be unarmed,
and they can shoot,
And they can shoot.


LIFE
BEHIND THE
PEACE
FEELERS
▶ 1,000 leads that failed
▶ Exclusive account of a bizarre hoax
▶ Ho Chi Minh implacable—and why
MARCH 22 · 1968 · 35¢

The Ballad Of Ho Chi Minh[276]

Far away across the ocean,
Far beyond the sea's eastern rim,
Lives a man who is father of the
Indo-Chinese people,
And his name it is Ho Chi Minh.
Ho, Ho, Ho Chi Minh.
Ho, Ho, Ho Chi Minh.

From VietBac to the SaiGon Delta
From the mountains and plains below
Young and old workers, peasants and the
toiling tenant farmers
Fight for freedom with Uncle Ho.
Ho, Ho, Ho Chi Minh, etc.

Now Ho Chi Minh was a deep sea sailor
He served his time out on the seven seas
Work and hardship were part of his
early education
Exploitation his ABC.

Now Ho Chi Minh came home from sailing
And he looked out on his native land
Saw the want and the hunger of the Indo-Chinese people
Foreign soldiers on every hand.

Now Ho Chi Minh went to the mountains
And he trained a determined band
Heroes all, sworn to liberate the Indo-Chinese people
Drive invaders from the land.

Fourteen men became a hundred
A hundred thousand and Ho Chi Minh
Forged and tempered the army of the Indo-Chinese people
Freedom's Army of Viet Minh.

276Hồ Chí Minh, (1890–1969) stifter det vietnamesiske kommunistparti i 1922 og var leder af Nordvietnam fra 1945 til sin død.

Ho Chi Minh: The Legacy of Ho Chi Minh, Paredon Records 1033 1976

Speeches, writings and poems of the leader of the Vietnamese Revolution, read in English by Vu Thien Dinh; the actual voice of Ho Chi Minh addressing the American people in English; music of the Vietnamese people and songs to the memory of Ho Chi Minh sung by Barbara Dane, Chris Iijima, Pablo Milanes and others"--Program notes.

Every soldier is a farmer
Comes the evening and he grabs his hoe
Comes the morning he swings his rifle on his shoulder
This the army of Uncle Ho.

From the mountains and the jungles
From the ricelands and the Plain of Reeds[277]
March the men and the women of the Indo-Chinese Army
Planting freedom with vict'ry seeds.

From VietBac to the SaiGon Delta
Marched the armies of Viet Minh
And the wind stirs the banners of the Indo-Chinese people
Peace and freedom and Ho Chi Minh

Visen om Ho Chi Minh

Langt borte over havet,
Langt ud over havets østlige rand,
Bor en mand, der er far til det indokinesiske folk,
Og hans navn er Ho Chi Minh.
Ho, Ho, Ho Chi Minh.
Ho, Ho, Ho Chi Minh

Fra Việt Bắc til Saigon Deltaet
Fra bjerge og sletter nedenfor
Kæmper unge og gamle arbejdere, bønder og de arbejdende forpagtere
For frihed med onkel Ho.
Ho, Ho, Ho Chi Minh, osv.

Nu, Ho Chi Minh sejlede på langfart som sømand
Han tjente sin tid ude på de syv have
Arbejde og trængsler var en del af hans tidlige uddannelse
Udnyttelse hans ABC.

Nu, Ho Chi Minh afmønstrede
Og han så ud over sit fædreland
Oplevede nød, og det indokinesiske folks sult
Udenlandske soldater overalt.

277 The Plain of Reeds is a vast wetland depression of about 13,000 km^2 encompassing the provinces of Dong Thap, Tien Giang, and Lang Sen in Viet Nam, and parts of Svay Reang in Cambodia. A large part of the Plain in Viet Nam (368,000 ha known as "Dong Thap Muoi") is composed of acid-sulphate soils. - http://www.mekongwetlands.org/Demonstration/Vietnam/description.htm

Nu, Ho Chi Minh gik til bjergene
Og han trænede en beslutsom gruppe
Helte alle, edsvoren at befri det indo-kinesiske folk
Uddrive angribere fra landet.

Fjorten mænd blev et hundrede
En hundrede tusinde og Ho Chi Minh
Smedede og hærdede det indo-kinesiske folks hær
Viet Minhs frihedshær.

Hver soldat er en landmand
Kommer aftenen, og han griber sin hakke
Kommer morgenen, han svinger sin riffel på sin skulder
Dette er Onkel Hos hær.

Fra bjergene og jungler
Fra rismarker og vådlandet
Marcherede mændene og kvinderne i den indo-kinesisk hær
At plante frihed med sejrsfrø.

Fra Việt Bắc til Saigon Deltaet
Marcherede Viet Minhs hære
Og vinden vækker de indokinesiske folks bannere
Fred og frihed og Ho Chi Minh

The next song's somewhat abbreviated theme - arranged by the trio Peter Paul & Mary, about the girlfriend who wants to be with her soldier in the war, has its roots in medieval Britain's wars with Germany, the Thirty Years War, the American Revolutionary War, the Napoleonic Wars, the American Civil War and the first World War.

Early recordings of the Cruel War include,

Charles Ingenthron 1941 Anglo-American Songs and Ballads From the Archive of Folk Song AFS L20:

Martha Schlamm Martha Schlamme in Concert MGM Records 1961

Mike Settle & The Settlers Folk Sing Hallelujah Folk Sing Records, FLP 10001 1961

Peggy Seeger Troubled Love Topic TOP 72 1962

Hear also: Jackie's gone a-sailing sung by Mrs. Maud (Gentry) Long 1944 and sung by Virgil L. Sturgill, playing dulcimer 1951

Quote:

Jackie's gone a sailing

Jackie's gone a sailing, with trouble on his mind
He's left his native country and his darling girl behind
Oh his darling girl behind

She went down to a tailor shop and dressed in man's array
She climbed on board a vessel to convey herself away
Oh convey herself away

Moreover, in this context I mention a Danish broadside about the girl seamen who was called to the draft board in Copenhagen, where the virtuous draft board men saw her in her Eve's costume, and how she thus escaped the king's military service. With a report printed in 1883.

The Cruel War

The Cruel War is raging, Johnny has to fight
I want to be with him from morning to night.
I want to be with him, it grieves my heart so,
Won't you let me go with you?
No, my love, no.

Tomorrow is Sunday, Monday is the day
That your captain will call you and you must obey.
Your captain will call you it grieves my heart so,
Won't you let me go with you?
No, my love, no.

I'll tie back my hair, men's clothing I'll put on,
I'll pass as your comrade, as we march along.
I'll pass as your comrade, no one will ever know.
Won't you let me go with you?
No, my love, no.

Oh Johnny, oh Johnny, I fear you are unkind
I love you far better than all of mankind.
I love you far better than words can e're express
Won't you let me go with you?
Yes, my love, yes.
Yes, My Love, Yes.

Den næste sangs noget forkortede tema - formidlet af trioen Peter Paul & Mary, om kæresten der vil med sin soldat i krig, har rødder tilbage til middelalderens Storbritanniens krige med Tyskland, tredveårskrigen, den amerikanske uafhængighedskrig, Napoleonskrigene, den amerikanske borgerkrig samt første verdenskrig. Lyrikken er baseret på *The Warfare is Raging* eller *the Cruel war is raging and Johnny has to fight*. Denne kendes i en optegnelse fra 1914, *The Wars of Germany* eller *High Germany*, *True Lovers: The Kings Command Must Be Obeyed* samt, *The Girl Volunteer*[278]. *High Germany* er indspillet af Pentangle på Solomon's Seal fra 1972. Visen har også rødder i middelaldervisen, Sweet William - The Famous Flower of Serving Men, Child 106[279].Desuden skal i denne sammenhæng nævnes den danske skillingsvise om, *Pigen*

278 Se eksempelvis: The Frank C. Brown Collection of North Carolina Folklore; the folklore of North Carolina, collected by Dr. Frank C. Brown during the years 1912 to 1943, in collaboration with the North Carolina Folklore Society. - Durham, N.C., Duke University Press, 1952.

279 Den skønne Elise har mistet sin far, derefter myrdes hendes ægtemand af moderen. Hun forklæder sig som en mand og søger tjeneste ved kongens hof, blive kammerherre. Da der kun en gammel mand til stede, afslører hun sig selv i sang. Den gamle mand fortæller kongen, at hun er kvinde, han gifter sig med hende. Denne vise er sunget af Ewan MacColl i 1961 på, The English and Scottish Popular Ballads Vol. 3 - The Child Ballads.

som Sømand paa Sessionen i Kjøbenhavn, hvor de dydige Sessionsherrer fik hende at se i Evakostume, og hvordan hun slap for Kongens Tjeneste. Med Beretning 1883.

Den grusomme krig

Den grusomme krig raser, Johnny må kæmpe
Jeg ønsker at være sammen med ham fra morgen til aften.
Jeg ønsker at være sammen med ham, det bedrøver mit hjerte så,
Vil du ikke lade mig gå med dig?
Nej, min elskede nej.

I morgen er det søndag, mandag er dagen
Hvor din kaptajn vil kalde på dig, og du skal adlyde.
Din kaptajn vil kalde dig, det bedrøver mit hjerte så,
Vil du ikke lade mig gå med dig?
Nej, min elskede nej.

Jeg vil frisere mit hår tilbage, herretøj tager jeg på,
Jeg vil udgive mig som din kammerat, når vi marchere sammen.
Jeg vil udgive mig som din kammerat, ingen vil nogensinde vide.
Vil du ikke lade mig gå med dig?
Nej, min elskede nej.

Oh Johnny, åh Johnny, jeg frygter du er uvenlig
Jeg elsker dig langt mere end hele menneskeheden.
Jeg elsker dig langt mere end ord nogensinde kan udtrykke
Vil du ikke lade mig gå med dig?
Ja, min elskede, ja.
Ja, min kærlighed, Ja.

I den næste version af sangen fra den amerikanske borgerkrig, vil kæresten også iklæde sig mandetøj for at følge med ham. efter et forgæves forsøg på at få ham fritaget for krigspligt.

The warfare Is Raging

The warfare is raging,
And Johnny must go fight
I want to be with you
From morning to night
I want to be with you
That grieves my heart so
Won't you let me go with you
O No, My love, no.

O Johnny, O Johnny,
I think it's you're unkind,
When I love you much better
Than all other mankind.

I'll roach back my hair,
And men's clothing I'll put on,
And I'll act as your servant
As they march along.

I'll go to your general,
Get down upon my knees,
Five hundred bright guineas
I'll give for your release.

She has rings on her fingers
And bells on her toes
And she carries music
Wherever she goes.

When you're standing on the picket
Some cold winter day
Them red rosy cheeks
They will all fade away

Them red rosy cheeks
That grieves my heart so,
Won't you let me go with you
Yes, my love yes.

Krigsførelsen raser

Krigsførelsen raser,
Og Johnny skal i kamp.
Jeg ønsker at være sammen med dig
Fra morgen til aften.

Jeg vil gå til din generel,
knæle ned på mine knæ,
Fem hundrede blanke dalere
Vil jeg give for din frigivelse.

Hun har ringe på fingrene
Og klokker på hendes tæer
Og hun bærer musikken
Hvor hun går.

Når du står som strejkevagt
En kold vinterdag
De røde, røde kinder
De vil alle forsvinde

De røde, røde kinder
Der bedrøver mit hjerte så,
Vil du ikke lade mig gå med dig
Ja, min elskede ja.

Second very popular edition – on both sides of the fronts in the civil war.

I remember the hour when sadly we parted,
The tears on your pale cheeks glist'ning like dew;
When clasped in your arms, almost broken hearted,
I swore by the bright sky I'd ever be true.
True to the love that nothing could sever,
And true to the flag of my country forever.

Then weep not, love, oh! weep not,
Think not hopes are vain,
For when this fatal war is over,
We will surely meet again.

Oh, let not my own love, the summer winds winging
Their sweet laden zephyrs o'er land and sea,
Bring aught to your heart with the Autumn birds singing,
But hopes for the future, and bright dreams of me:

For while in your pure heart my mem'ry you're keeping,
I ne'er can be lonely while waking or sleeping.

But if, while the loud shouts of victory are ringing
Over the land that foul traitors have sought to betray,
You hear over the voices so joyfully singing,
That he who so loved you has fallen in the fray,
Oh, think that he's gone where there's dark treason never,
Where tears and sad partings are banished forever.

Anden meget populære udgave - på begge sider af fronterne i borgerkrigen.

Jeg kan huske den stund, da vi desværre skiltes,
Tårerne på din blege kinder skinnede som dug;
Knuget i dine arme, næsten sønderknust,
Jeg svor ved den lyse himmel jeg altid ville være tro.
Tro mod den kærlighed, intet kunne bryde,
Og for evig tro mod mit lands flag.

Så græd ikke, elskede, åh! græd ikke,
Tænk ikke, håb er forgæves,
For når denne fatale krig er forbi,
Vil vi helt sikkert mødes igen

Åh, lad ikke min egen elskede, sommerens vinde flagre
Deres sødt lastede Zefyrer[280] over land og hav,
Bringe noget som helst til dit hjerte med efterårets syngende fugle
Kun håb for fremtiden, og lyse drømme om mig:
For mens i dit rene hjerte mit minde, du holder,
Kan jeg aldrig være ensom, om jeg vågner eller sover.

Men dersom mens de højlydte sejresråb ringer
Over den jord, modbydelige forrædere har forsøgt forrådt,
Hører du igen stemmer, af så frydefuld sang
At han, som så elskede dig er faldet i kampen,
Åh, tro, at han er gået, hvortil mørkt forræderi aldrig sker,
Hvor tårer og trist farvel for evigt er forvist.

In the version from the First World War it is the lover and not the soldier who is shot and dies.

280 Zefyr er vestenvinden i den græske mytologi; også forårsbebuder og den der modner kornet.

The Warfare Is Raging

The cruel war is raging, Johnny has to fight
I long to be with him from morning 'till night
I want to be with him, it grieves my heart so
Won't you let me come with you? No, my love, no.

Tomorrow is Sunday, Monday is the day
That your captain will call you and you must obey
Your captain will call you, it grieves my heart so
Won't you let me come with you? No, my love, no.

I'll tie back my hair, men's clothing I'll put on
I'll pass for your comrade as we march along
I'll pass for your comrade, no one will ever know
Won't you let me come with you? No, my love, no.

Oh Johnny, oh Johnny, I feel you are unkind
I love you far better than all of mankind
I love you far better than words can ever express
Won't you let me come with you? Yes, my love, yes.

They marched into battle, she never left his side
'Til a bullet shell struck her and love was denied
A bullet shell struck her, tears came to Johnny's eyes
As he knelt down beside her, she silently died.

I udgaven fra første verdenskrig er det kæresten og ikke soldaten, der bliver skudt og dør.

Den grusomme krig raser, Johnny må kæmpe
Jeg ønsker at være sammen med ham fra morgen til aften.
Jeg ønsker at være sammen med ham, det bedrøver mit hjerte så,
Vil du ikke lade mig gå med dig? Nej, min elskede, nej.

I morgen er det søndag, mandag er dagen
Hvor din kaptajn vil kalde dig, og du skal adlyde
Din kaptajn vil kalde dig, det bedrøver mit hjerte, så
Vil du ikke lade mig komme med dig? Nej, min elskede, nej.

Jeg vil frisere mit hår tilbage, herretøj tager jeg på,
Jeg vil udgive mig som din kammerat, når vi marcherer sammen
Jeg vil udgive mig som din kammerat, ingen vil nogensinde vide
Vil du ikke lade mig komme med dig? Nej, min elskede, nej.

Oh Johnny, åh Johnny, jeg føler du er uvenlig

Jeg elsker dig langt mere end hele menneskeheden
Jeg elsker dig langt mere end ord nogensinde kan udtrykke
Vil du ikke lade mig komme med dig? Ja, min elskede, ja.

De marcherede i kamp, hun forlod aldrig hans side
Indtil en kugle ramte hende og kærlighed blev nægtet
En kugle ramte hende, tårer kom i Johnnys øjne
Da han knælede ned ved hendes side, døde hun lydløst.

A
GARLAND
OF
NEW SONGS.
The Battle of the Nile
Tom Starboard
The Sailor's Adieu
Tom Bowling
True Courage
The Sea Boy
Newcastle upon Tyne:
Printed by J. Marshall, in the Old Flesh-Market.
Where may also be had, a large and curious Assortment
of Songs, Ballads, Tales, Historic

In the following variant the warfare takes place on the banks of the Nile in early August 1798. One of the crucial Franco-British naval battles during the Napoleonic Wars. A battle which is known in several English ballads.[281]

281 A Garland of Songs - Battle of the Nile
- Newcastle upon Tyne: J. Marshall, 1798.
Song of the Battle of the Nile, Coombe-Ellen; and Saint Michael's Mount; with other poems; and a Monody on the death of the Rev. Dr. Warton / William Lisle Bowles, 1801.
- https://archive.org/details/songofbattleofni00bowl
Song of the Battle of the Nile published for the benefit of the widows and children of the brave men who fell on that memorable day and humbly inscribed to the gentlemen of the committee / William Lisle

Song of the Battle of the Nile

"Hark th' drums are beatin', no longer can I stay,
I hear th' trumpet soundin', my love, I must away;
We are ordered from Fortsmouth for many long miles,
To j'ine th' British army on th' banks of th' Nile."

"Oh William, dearest William, don't leave me here to mourn,
It makes me cuss an' rue the day that ever I was born;
The partin' of our love will be the partin' of my life,
So stay at home, dear William, an' I will be your wife.

"Or I'll cut off these yaller locks, men's clothes I will put on,
I'll wear the white cockade, my love, in Eygpt while we stand;
We'll fight them mainfully, my love, while fortune on us smile,
An' we'll comfort one another on the banks of the Nile."

"O Molly, dearest Molly, I fear it won't be so,
Our colonel he gives orders that no woman there should go;
We must forget old sweethearts, likewise our native isles,
An' go fight them blacks an' heatherns on the banks of the Nile.

"Your waist it is too slender, love, your waist are too small,
I fear you would not answer me when on you I would call;
Your delicate constitution would not bear the unholy clime,
It's all cold an' sandy deserts on the banks of the Nile.

"But when this war is over, it's homeward we'll return,
Unto our wives an' sweethearts what we left behind to mourn;
Then we'll embrace 'em in our arms with many a charmin' smile,
An' no more go to battle on the banks of the Nile."

I den følgende variant foregår krigshandlingerne ved Nilen i begyndelsen af august 1798. Et af de afgørende fransk-britiske søslag under Napoleonskrigene. Et slag, hvorom der kendes flere engelske viser.

Bowles. Printed for T. Caddell and W. Davies, 1799
- https://archive.org/details/songbattlenilep00unkngoog

Sangen om slaget ved Nilen

Hør trommehvirvlernes torden, jeg kan ikke blive længere,
Elskede, jeg hører klingende trompeter, jeg må ad sted;
Vi er beordret meget langt væk fra Fortsmouth,
For at for at slutte os til den britiske hær ved Nilens bred.

Åh William, kæreste William, forlad mig ikke, her at sørge,
Det får mig til at bande og beklage den dag, jeg blev født;
Vores kærligheds adskillelse, vil være mit livs afsked,
Så bliv hjemme, kære William, og jeg vil være din kone.

Eller jeg vil skære disse gule lokker af, herretøj vil jeg vil tage på,
Min elskede, jeg vil bære det hvide kokarde[282] i Egypten, mens vi står;
Min elskede, vi vil heftigt bekæmpe dem, mens lykken står os bi,
Og vi vil støtte hinanden ved Nilens bred

Åh Molly, kæreste Molly, jeg frygter det vil ikke være så,
Vores oberst har giver ordre til, at ingen kvinde der skal gå;
Vi må glemme gamle kærester ligeledes vores hjemmelige øer
Og gå i kamp med de sorte og hedningene ved Nilens bred.

Elskede, din talje er for spinkel, din talje er for lille,
Jeg er bange for, du ville ikke svare mig, når jeg vil kalde på dig;
Dit sarte helbred vil ikke tåle det uhellige himmelstrøg,
Der er kun kolde og sandede ørkener ved Nilens bred.

Men når denne krig er ovre, er det tilbage hjemad, vi vil vende;
Til vore koner og kærester, vi efterlod i sorg;
Så vil vi tage dem i favnen med mange charmerende smil;
Og ikke mere gå i kamp ved Nilens bred .

In the last Scottish text variant which takes place in Germany the girlfriend is pregnant.

282 En kokarde er et rundt eller ovalt mærke, der som regel bæres på en hat eller kasket.

High Germany

Oh Polly love, oh Polly, the rout has now begun
And we must march away at the beating of the drum
Go dress yourself in all your best and come along with me
I'll take you to the cruel wars in High Germany[283]

I fear the treacherous journey bitter cold and burning heat
Rough roads and stony mountains they will wound my tender feet
To your kinsmen I might prove untrue if from them I do go
For maids must bide at their parents' side while the men do face the foe.

I'll buy for you a horse, my love, and on it you will ride
Then all of my contentment shall be riding at my side
We'll stop at every ale-house and drink when we are dry
So quickly on the road, my love, and marry by and by

Oh Billy love, oh Billy, now mind what I do say
My feet they are so tired I cannot go away
Besides, my dearest Billy, I am with child by thee
Not fitting for the cruel wars in High Germany

Oh Polly love, oh Polly, I love you very well
There are few in any place my Polly can excel
And when your babe is born and sits smiling on your knee
You will think on your Billy that's in High Germany

Oh cursed be the cruel wars that ever they began
For they have pressed my Billy and many a clever man
For they have pressed my Billy likewise my brothers three
And sent them to the cruel wars in High Germany

I den sidste skotske tekstvariant som foregår i Tyskland er kæresten gravid.

283 Det høje Tyskland er en geografisk betegnelse for den bjergrige sydlige del af Tyskland. Udtrykket er først fundet i middelalderens latin som Germania Superior, for eksempel i kapitel 23 i Imago Mundi af Honorius Augustodunensis: Ab Danubio usque ad Alpes est Germania Superior, "Fra Donau til Alperne er Det høje Tyskland".På engelsk er udtrykket Det høje Tyskland snarere en geografisk betegnelse, men det er stadig kendes fra den traditionelle vise "High Germany", som henviser til Den spanske arvefølgekrig eller "krigen om den spanske arvefølge" 1701-1714.

Det høje Tyskland

Åh elskede Polly, åh Polly, ødelæggelsen er begyndt
Og vi skal marchere væk ved trommens slag
Gå klæd dig i alle dit aller fineste og kom sammen med mig
Jeg tager dig til de grusomme krige i Det høje Tyskland

Jeg frygter den forræderiske rejses bitre kulde og brændende varme
Ujævne veje og stenede bjerge, de vil såre mine ømme fødder
For dine frænder er jeg måske utro, hvis jeg går fra dem
For pigerne skal lurepasse hos deres forældre, mens mændene står over fjenden

Jeg vil købe dig en hest, min elskede og på den du vil ride
Så al min tilfredsstillelse skal ride ved min side
Vi vil stoppe ved hver en kro og drikke, når vi er tørstige
Så kom hurtigt på vejen, min elskede, og med tiden giftes vi.

Åh elskede Billy, åh Billy tænk på, hvad jeg vil sige
Mine fødder de er så trætte, jeg kan ikke gå ad sted
Desuden min kæreste Billy, jeg er med barn ved dig
Ikke passende for de grusomme krige i Det høje Tyskland

Åh elskede Polly, åh Polly, udmærket jeg elsker dig
Der er kun få nogetsteds, min Polly kan overgå
Og når dit barn er født og sidder smilende på dit knæ
Vil du tænke på din Billy, der er i Det høje Tyskland

Åh, forbandet være de grusomme krige, der nogensinde er startet
For de har tvunget min Billy og mange en klog mand
For de har tvunget min Billy, ligeledes mine brødre tre
Og sendte dem til de grusomme krige i Det høje Tyskland

Another song with a similar theme about an already married soldier who seduces the young maid Polly, is the Scottish The Gentleman Soldier recorded by Martin Carthy & Dave Swarbrick on Byker Hill Fontana STL 5434 1967. Quote:

The Gentleman Soldier

It's of a gentleman soldier
As sentry he did stand
He saluted a fair maiden
By a waiving of his hand
So then he boldly kissed her
And he passed it off as a joke
He drilled her up in the sentry box
Wrapped up in a soldier's cloak

And the drums are going a rap a tap tap
And the fifes they loudly play
Fare you well Polly my dear
I must be going away

All night they tossed and tumbled
'Till the daylight did appear
The soldier rose, put on his clothes,
Saying, fare you well my dear
For the drums they are a beating
And the fifes they so sweetly play
If it weren't for that Polly my dear
With you I'd gladly stay

En anden sang med et tilsvarende tema om en i forvejen gift soldat som forfører den unge mø Polly er den skotske *The Gentleman Soldier* indspillet af Martin Carthy & Dave Swarbrick på Byker Hill Fontana STL 5434 1967. Citat:

The next ballad was sung by Scottish singer John Strachan (1875-1958) in The 1951 People's Festival Ceilidh. The song was recorded on reel tapes and later became part of the American folk music researcher Alan Lomax Collection: Songs From Aberdeenshire. Alan Lomax took the song with him to the U.S., where Bob Dylan recorded it on his first LP in 1961. Other well-known folk musicians such as Judy Collins, Joan Baez, Chad Mitchell Trio, Burl Ives, Simon & Garfunkel and Ewan MacColl recorded the American version of the ballad in the beginning and in the mid-1960s.

This song is a good example of changing place and girl names in folk, soldiers songs and love songs to get the rhythm and poetry to fit, and the fact that there may be several sources for Bob Dylan's version. Because according to, Early American Secular Music and Its European Sources, 1589-1839: An Index, the origin of Pretty Peggy-o might be Pretty Peggy Of Derby, a song which is known both in Britain and America from the 1780s onwards. In the introduction to Pretty Peggy Of Derby thank a chambermaid no to a foreign recruiting officers courtship.

THERE was a regiment of Irish dragoons,
They were all marching to Derby O,
The captain fell in love with a young chambermaid
And her name was pretty Peggy O;
Oh! come down stairs, pretty Peggy O,
Oh come down stairs, and comb back your hair,
And take the last farewell of your darling O.

Bothy Ballads are songs sung by farm laborers, specifically in the northeast region of Scotland. During the wars of the three kingdoms: England, Scotland and Ireland 1639 -1651, according to the Association for Cultural Equity,

> 'In 1645, James Graham, fifth Earl and first Marquis of Montrose, allied himself with an Irish chief, MacColla, to put down a Covenanter (Presbyterian) rebellion, which they did with unparalleled ferocity. During this period an Irish captain marched into Fyvie and fell in love with a local maiden. She refused him and the captain later died (whether for love or in battle). Whatever the case, it was lucky that she did, for six months later Montrose's army was defeated at the battle of Philip-haugh, and over 100 captives, mostly women and camp followers, were taken to nearby Newark Castle and shot.'

The Bonnie Lass o' Fyvie, Pretty Peggy-O

There once was a troop o' Irish dragoons
Cam marching doon through Fyvie-o
And the captain's fa'en in love wi' a very bonnie lass
And her name it was ca'd pretty Peggy-o

There's many a bonnie lass in the Howe o Auchterless
There's many a bonnie lass in the Garioch
There's many a bonnie Jean in the streets of Aiberdeen
But the floower o' them aw lies in Fyvie-o

O come doon the stairs, Pretty Peggy, my dear
Come doon the stairs, Pretty Peggy-o
Come doon the stairs, comb back your yellow hair
Bid a last farewell to your mammy-o

It's braw, aye it's braw, a captain's lady for to be
And it's braw to be a captain's lady-o
It's braw to ride around and to follow the camp
And to ride when your captain he is ready-o

O I'll give you ribbons, love, and I'll give you rings
I'll give you a necklace of amber-o

I'll give you a silken petticoat with flounces to the knee
If you'll convey me doon to your chamber-o

What would your mother think if she heard the guineas clink
And saw the haut-boys marching all before you o
O little would she think gin she heard the guineas clink
If I followed a soldier laddie-o

I never did intend a soldier's lady for to be
A soldier shall never enjoy me-o
I never did intend to gae tae a foreign land
And I never will marry a soldier-o

I'll drink nae more o your claret wine
I'll drink nae more o your glasses-o
Tomorrow is the day when we maun ride away
So farewell tae your Fyvie lasses-o

The colonel he cried, mount, boys, mount, boys, mount
The captain, he cried, tarry-o
O tarry yet a while, just another day or twa
Til I see if the bonnie lass will marry-o

Twas in the early morning, when we marched awa
And O but the captain he was sorry-o
The drums they did beat o'er the bonnie braes o' Gight
And the band played the bonnie lass of Fyvie-o

Long ere we came to Oldmeldrum toon
We had our captain to carry-o
And long ere we won into the streets of Aberdeen
We had our captain to bury-o

Green grow the birks on bonnie Ythanside
And low lie the lowlands of Fyvie-o
The captain's name was Ned and he died for a maid
He died for the bonnie lass of Fyvie-o

One of the American versions

As we marched down to Faneri-o
As we marched down to Faneri-o
Our captain fell n love with a lady like a dove
And they called her name, pretty Peggy-o

Come a runnin' down the stairs, pretty Peggy-o

Come a runnin' down the stairs, pretty Peggy-o
Come a runnin' down the stairs, combin' back
Your yellow hair
You're the prettiest little girl i've ever seen-o

In a carriage you will ride, pretty Peggy-o
In a carriage you will ride, pretty Peggy-o
In a carriage you will ride, with your true love by
Your side

As far as any maiden in the ar-e-o
What will your mother say, pretry Peggy-o?
What will your mother say, pretty Peggy-o?
What will your mother say, when she finds you've
Gone away
To places far and strange to faneri-o?

If ever i return, pretty Peggy-o
If ever i return, pretty Peggy-o
If ever i return, all your cities i will burn
Destroying all the ladies in the ar-e-o
Destroying all the ladies in the ar-e-

Bob Dylan's version

I've been around this whole country
But I never yet found Fenneario

Well, as we marched down, as we marched down
Well, as we marched down to Fennerio'
Well, our captain fell in love with a lady like a dove
Her name that she had was Pretty Peggy-O

Well, what will your mother say, what will your mother say
What will your mother say, Pretty Peggy-O
What will your mother say to know you're going away
You're never, never, never coming back-io ?

Come a-running down your stairs
Come a-running down your stairs
Come a-running down your stairs, Pretty Peggy-O
Come a-running down your stairs
Combing back your yellow hair
You're the prettiest darned girl I ever seen-io.

The lieutenant he has gone

The lieutenant he has gone
The lieutenant he has gone, Pretty Peggy-O
The lieutenant he has gone, long gone
He's a-riding down in Texas with the rodeo.

Well, our captain he is dead, our captain he is dead
Our captain he is dead, Pretty Peggy-O
Well, our captain he is dead, died for a maid
He's buried somewhere in Louisiana-O.

Den næste ballade blev sunget af den skotske sanger John Strachan (1875-1958) ved, The 1951 People's Festival Ceilidh. Sangen blev indspillet på spolebånd og blev senere en del af den amerikanske folkemusikforsker Alan Lomax samling: Songs From Aberdeenshire. Alan Lomax tog sangen med sig til USA, hvor Bob Dylan indspillede den på sin første LP i 1961. Også andre kendte folkemusikere så som Judy Collins, Joan Baez, Chad Mitchell Trio, Burl Ives, Simon & Garfunkel og Ewan MacColl indspillede den amerikanske version af balladen i begyndelsen og i midten af 1960'rene.

Denne sang er et godt eksempel på ændrede sted- og pigenavne i folkemusik, soldatersange og i kærlighedssange for at få rytme og poesi til at passe, samt det forhold, at der udmærket kan være flere forskellige kilder til Bob Dylans udgave. Fordi ifølge, *Early American Secular Music and Its European Sources, 1589–1839: An Index*, kan oprindelsen til Pretty Peggy-o være *Pretty Peggy Of Derby*, en vise, som kendes både i Storbritannien og USA fra 1780erne og fremefter. I indledningen til *Pretty Peggy Of Derby* takker kammerpigen nej til en udenlandsk hverveofficers frieri.

Der var et regiment af irske dragoner,
Som var marcheret til Derby, Åh,
Kaptajnen blev forelsket i en ung kammerpige
Og hendes navn var kønne Peggy, Åh;
Åh! kom ned ad trappen, kønne Peggy, Åh,
Åh kom ned ad trappen, og red dit hår tilbage,
Og sig det sidste farvel til din elskede, Åh.

Hytte eller stue ballader er sange sunget af landbrugsmedhjælpere, specielt i den nordøstlige region i Skotland. Under de tre tre rigers krige: England, Skotland og Irland 1639 -1651, ifølge Foreningen for Kulturel Lighed,

> 'I 1645, allierede James Graham, den femte jarl og første Marquis af Montrose, sig med en irsk høvding, MacColla, om at bekæmpe et presbyteriansk oprør[284], hvilket de gjorde med uhørt vildskab. I denne periode marcherede en irsk kaptajn i Fyvie og forelskede sig i en lokal kvinde. Hun afviste ham og kaptajnen døde senere (uanset af kærlighed eller i kamp). Hvorom alting er, var det var heldig, at hun gjorde det, for seks måneder senere blev Montroses hær besejret i slaget ved Philiphaugh, og over 100 fanger, hovedsageligt kvinder og medløbere, blev taget til det nærliggende Newark slot og skudt.'

Elskede, jeg vil give dig strømper, og jeg vil give dig ringe
Jeg vil give dig en halskæde af rav, ak
Jeg vil give dig et silkeunderskørt med flæser ned til knæene
Hvis du vil lukke mig ind i dit kammer.

Jeg har aldrig ønsket at blive en soldats kone
En soldat skal aldrig nyde mig, ak
Jeg har aldrig ønsket at tage til et fremmed land
Og jeg vil aldrig gifte mig med en soldat-åh

Jeg vil ikke drikke mere af din røde vin
Jeg vil ikke drikke mere af dine glas, ak
I morgen er det dagen, hvor vi må ride væk
Så farvel til Fyvies piger, ak

Obersten han råbte: til hest, drenge, til hest, drenge, til hest
Kaptajnen, han råbte: bie, ak
Åh, bie endnu et stykke tid, bare en dag mere eller to
Til jeg ser, om den kønne tøs vil gifte sig, ak

284 Ved National Covenant (1638) forpligtede de skotske presbyterianere sig til at forsvare deres tro og modstå kongens forsøg på at indføre en anglikansk liturgi. Kort efter indførtes presbyteriansk kirkestyre i Skotland. Under den engelske borgerkrig forpligtede skotterne sig ved Solemn League and Covenant (1643) til at støtte Parlamentet, der til gengæld gav løfte om reform af den engelske kirke. Efter bispekirkens indførelse 1661 blev pagternes tilhængere, the Covenanters, udsat for brutal forfølgelse, indtil presbyterianismen i 1690 blev genindført. Den store danske, Gyldendals åbne encyklopædi.

Bob Dylans udgave

Jeg har været omkring i hele landet
Men jeg endnu ikke fundet Fenneario

Tja, da vi marcherede ned, da vi marcherede ned
Tja, da vi marcherede ned til Fennerio
Tja, vores kaptajn blev forelsket i en kvinde der var som en due
Det navn, som hun havde var Kønne Peggy, ak.

Tja, hvad vil din mor sige, hvad vil din mor sige
Hvad vil din mor sige, kønne Peggy, ak
Hvad vil din mor sige, når hun ved du drager bort
At du aldrig, aldrig, aldrig kommer tilbage, ak?

Il ned ad trapperne
Il ned ad trapperne
Il ned ad trapperne, kønne Peggy, ak
Il ned ad trapperne
Red tilbage dit gule hår
Du er den smukkeste søde tøs jeg nogensinde har set, ak.

Løjtnanten han er gået
Løjtnanten han er gået
Løjtnanten han er gået, kønne Peggy, ak
Løjtnanten han er gået, gået for lang tid siden
Han rider nede i Texas med et rodeo.

Tja, vores kaptajn, han er død, vores kaptajn, han er død
Vores kaptajn, han er død, kønne Peggy, ak
Tja, vores kaptajn, han er død, døde for en tjenestepige
Han er begravet et sted i Louisiana, ak.

In the ballad about the dragoons from Enniskillen in Northern Ireland there is a similar theme, Fare Ye Well, Enniskillen (The Inniskillen Dragoon). In the ballad – there are several different text versions of[285], with roots in the War of the Spanish Succession and the Napoleonic Wars, bids the soldier goodbye for now and see you soon again to his girlfriend - even if it here was her parents who were opposed to their relationship, because her boyfriend was soldier. Quote:

You bright son of Mars who stand on the right,
Whose armor doth shine like the bright star of night,
Saying Willie, dearest Willie, you've listed full soon,
For to serve as a royal Enniskillen dragoon.

O! Flora, dearest Flora, your pardon I crave,
It's now and forever I must be a slave,
Your parents they insulted me, both morning and noon,
For fear that you'd wed an Enniskillen dragoon.

O! mind, dearest Willie, O! mind what you say,
For children are bound their parents to obey;
For when we're leaving Ireland they will all change their tune,
Saying the Lord may be with you, Enniskillen dragoon.

All these lyrics variations was recorded in connection with the war in Vietnam.

I balladen om dragonerne fra Enniskillen i Nordirland er der et tilsvarende tema, *Fare Ye Well, Enniskillen (The Inniskillen Dragoon*). I visen – som der er adskillige tekstvarianter af, med rødder i den spanske arvefølgekrig og Napoleonskrigene byder soldaten pigen farvel og på snarlig gensyn - også selv om det her var hendes forældre der var imod forholdet, netop fordi kæresten var soldat. Citat:

Du lyse søn af Mars, der står til højre side
Hvis panser skinne som den klare stjerne i natten,
Sig Willie, kæreste Willie, du snart indrulleret,
For at tjene som en kongelig Enniskillen dragon

Åh! Flora, kæreste Flora, jeg tørster efter forladelse,
Det er nu og for evigt jeg skal være en slave,
Dine forældre, de fornærmede mig, både morgen og aften,
Af frygt for at du ville ægte en Enniskillen dragon

285 Fare Ye Well, Enniskillen (The Inniskillen Dragoon) or Enniskillen Dragoon, The Enniskillen Dragoon, Enniskillen Dragoons, Enniskillin Dragoon, The Enniskillin Dragoon, Enniskillin Dragoons, The Enniskillin Dragoons, Fare Thee Well Enniskillin, Inniskilling Dragoon, The Inniskilling Dragoon, Inniskilling Dragoons, The Inniskilling Dragoons, The March Of The Enniskillen Dragoons.

Åh! tænk på, kæreste Willie, Å! agt på, hvad du siger,
For børn er tvunget til at adlyde deres forældre;
For når vi forlader Irland vil de alle skifte retorik,
Sigende, Herren være med jer, Enniskillen dragoner.

The next song is a rare example of a song which with the passage of time changed from being an ordinary romantic heroic poem to the contrary, that is a song about a coward where the male protagonists switch roles. The original English medieval broadside ballad has two geographical landmarks: the northern English city of Carlisle[286] near the border with Scotland and London, as well as, a den of lions, which there were then in London. In the original text which is about two brothers who vie for the same maid, pulls the lieutenant his sword goes down in the lions' den where the lions are found to be "tame and happy and laid at his feet." In the presumably later text were the lions both "wild and fierce" and now it's the lieutenant who is a coward.

Lions were kept at the Her Majesty's Royal Palace and Fortress, the Tower of London from the time of Henry III [reigned 1216-1272] until 1834. The massive White Tower is a typical example of Norman military architecture, whose influence was felt throughout the kingdom. It was built on the Thames by William the Conqueror to protect London and assert his power. The Tower of London, was used as a prison from 1100 until 1952. The Tower has also served variously as an armory, a treasury, a menagerie, the home of the Royal Mint, a public records office, and the home of the Crown Jewels of the United Kingdom.

Prints:
The bold lieutenant in the lions' den ("In London city there lived a lady ...")
Tune: Good morning to your nightcap
The Poet's box (Glasgow) between 1849 and 1880
The lions' den ("In Reading Isles there lived a lady ...")
The distressed lady; or, A trial of true love
- [London?, 1760?]

Recordings:
The Lady of Carlisle – Basil May 1937 The Music Of Kentucky, Vol. 2 Early American Rural Classics 1927-37 Yazoo 2014
The Lady of Carlisle – Pentangle Solomon's Seal Reprise K44197 1972
The Lady of Carlisle – Peggy Seeger Eleven American Ballads and Songs. Topic Records 10T9 1957. Quote from

286 'More than 900 years old, Carlisle Castle is located in Cumbria, England, near the border with Scotland. Due to its location between neighboring counties, it has a long and violent history with ownership by the English and Scottish changing numerous times throughout the years. The castle was used as a prison and barracks for the military. Its most famous prisoner, Mary, Queen of Scots was incarcerated within the castle in 1568.'
The Scottish Lady of Carlisle Castle
- http://great-castles.com/carlisleghost.php

The Bold Lieutenant in the Lions' Den

Then well bespoke the faint-hearted captain,
who was distracted all in his mind
To hostile danger I am no stranger, to face my foe I'm still inclined
But to hear lions and the wild beasts roaring,
for to approach them I do not approve
So therefore madam forbear of danger
some other champion must gain your love

And well bespoke the bold lieutenant with voice like thunder so loud and high
To hostile danger I am no stranger, I will bring you back, love, your fan or die
He drew his sword and went in amongst them,
the lions fawned and fell at his feet
It was then he stopped for the fan and brought it and left the lions all asleep

This gallant action now being over, unto the lady he took his way
While she sat in the coach a trembling, thinking he might become lions prey
But when she saw her bold hero coming, unto him there was no harm done
With open arms she did embrace him, saying take the prize, love you have won

The Lady of Carlisle

Down in Carlisle there lived a lady
Being most beautiful and gay,
She was determined to stay a lady,
No man on earth could her betray.

Unless it was a man of honour
A man of honour and high degree,
And there approached two loving soldiers,
This fair lady for to see.

One being a brave lieutenant
A brave lieutenant and a man of war
The other being a bold sea captain,
Captain of the ship that had come from afar.

And then up spoke that brave young lady,
Saying "I can be but one man's bride,
But if you'll come back tomorrow morning,
On this case we will decide."

She ordered her a span of horses

A span of horses at her command;
And down the road these three together
They rode 'til they come to the lions' den.

And there they stopped and there they halted
These two soldiers stood gazing round;
And for the space of half an hour
That young lady lay speechless on the ground.

And when she did recover,
Threw her fan in the lions' den
Saying, "Which of you to gain a lady
Will return my fan again?"

And then up spoke that brave lieutenant,
He raised his voice both loud and clear,
He said "You know I am a dear lover of women,
I will not risk my life for love."

And then up spoke that bold sea captain.
He raised his voice both loud and high,
He said "You know I am a dear lover of women
I will return your fan or die."

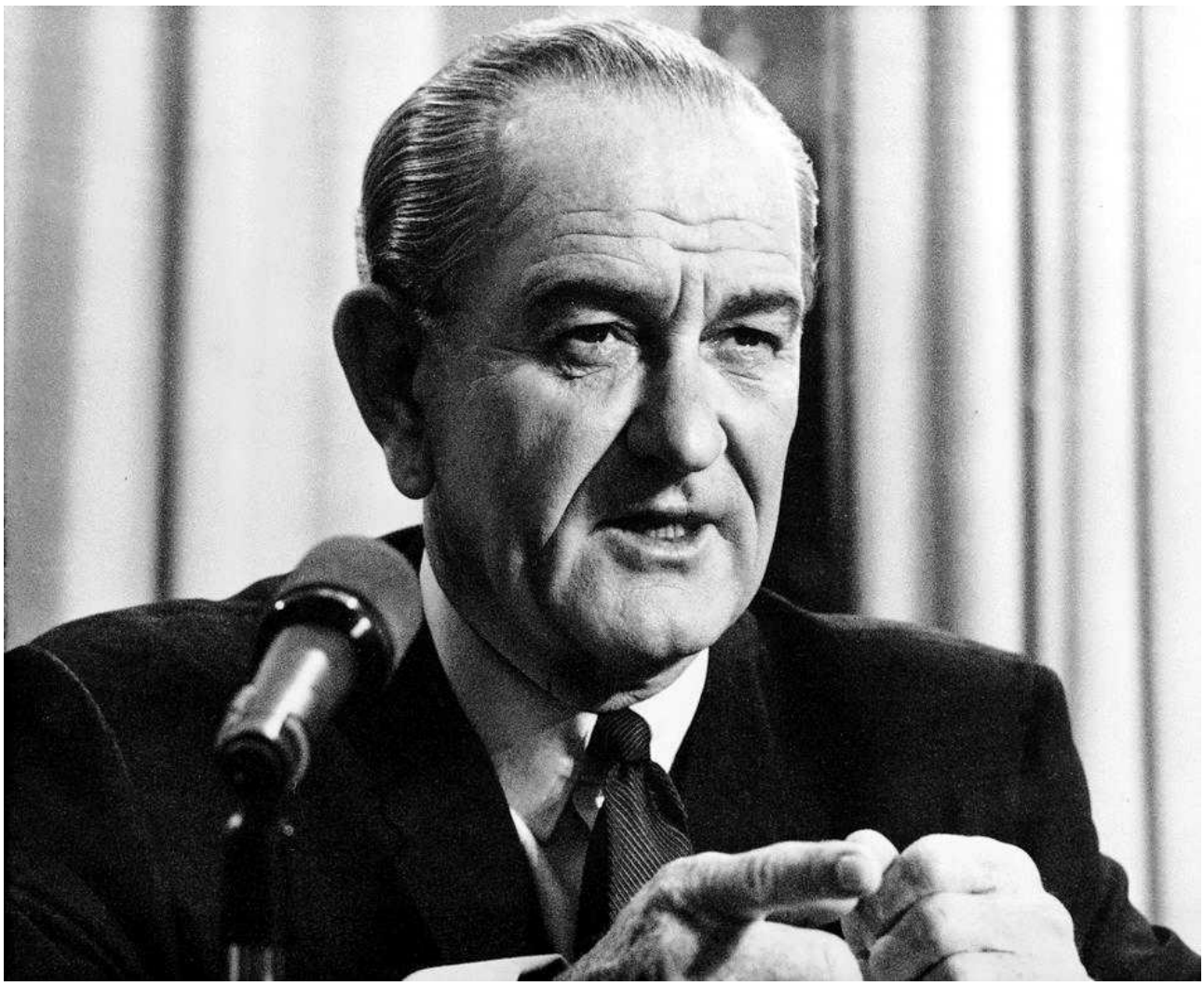
In the lions' den, he boldly entered,
The lions being both wild and fierce,
He walked on high and in among them,
He did return her fan again.

And when she saw her lover coming
Seeing no harm to him was done,
She laid her head against his bosom,
Saying, "Here is the prize that you have won."

Den næste sang er et sjældent eksempel på en sang som med tidens gang ændres fra at være et almindeligt romantisk heltekvad til det modsatte, altså til en sang om en kujon, hvor de mandlige hovedpersoner skifter roller. Den oprindelige engelske middelalder skillingsvise har to geografiske pejlemærker: Den nordengelske by Carlisle tæt ved grænsen til Skotland og London, samt, en hule med løver, hvilket der dengang var i London. I den oprindelige tekst som handler om to brødre der bejler til den samme mø, trækker løjtnanten sit sværd, går ned i løvehulen, hvor løverne viser sig at være "tamme og glade og lagde sig for hans fødder". I den formodentligt senere tekst var løverne både "vilde og voldsomme" og nu det er løjtnanten som er en bangebuks.

Og da hun ser hendes elsker komme
Og opdager, at han er uskadt,
Lægger hun sit hoved mod hans bryst,
Og siger: "Her er den præmie, du har vundet."

Alle disse lyrikvarianter blev indspillet i forbindelse med krigen i Vietnam.



Den amerikanske præsident Lyndon B. Johnson taler til nationen i et radio-og tv-udsendelse fra sit skrivebord i Det Hvide Hus i Washington, DC, den 31. marts 1968. I sin tale præsidenten talte om planer om at de-eskalere krigen i Nordvietnam og hans planer om ikke at søge genvalg.

U.S. President Lyndon B. Johnson addresses the nation in a radio and television broadcast from his desk at the White House in Washington, D.C., on March 31, 1968. In his speech the president talked about plans to de-escalate the war in North Vietnam and his plans not to run for re-election.

The next song is an example of the linkage of the American civil rights movement and the protests against the Vietnam War. The song is from 1970.

'Matt Jones aka Matthew Jones (September 17, 1936 – March 30, 2011) was an African American Folk Singer who was also a former Student Non-Violent Coordinating Committee (SNCC) organizer and Freedom Singers Director during the 1960s Civil Rights Movement[287]. Nashville Student Movement in 1960. Jones was an outspoken participant in the movement in Danville, Virginia, where he organized another vocal group, the Danville Freedom Voices, in 1963, and in 1964 he participated in SNCC's Mississippi Freedom Summer Project.

Matthew Jones faced down the Ku Klux Klan on many occasions and endured 29 arrests during the Civil Rights Movement. His experiences developed him into a "freedom singer" in the most literal manner. Jones released one album of his protest songs titled 'Matt Jones Then And Now' on his own Relevant Records label. During the Anti-Vietnam War movement he recorded a 45 record, "Hell No, We Ain't Gonna Go" backed on the other side with "Super Sam" and over the years he also generously donated his time to sing at many human rights and peace benefits.

"My record is called Matt Jones: Then And Now. People may contact me and I'll be able to get it to them. Also, some of my music can be found in Peter Seeger and Rob Reiser's book Everybody Says Freedom[288], and in the prize-winning documentaries: Eyes On The Prize[289], BBC's Murder

287 See also: Remembering Medgar Evers: Writing the Long Civil Rights Movement. / : Minrose Gwin.University of Georgia Press, 2013

288 Everybody Says Freedom/ Pete Seeger. Norton, 1989.

289 'Eyes on the Prize is an American television series and 14-hour documentary about the Civil Rights Movement in the United States. The documentary originally aired on the PBS network and also aired in the United Kingdom on BBC2. Created and executive-produced by Henry Hampton at Blackside, Inc., the series uses archival footage and interviews with participants of the movement. 'WIKI - http://www.pbs.org/wgbh/amex/eyesontheprize/

In Mississippi and a prize-winning student video: Road To Mississippi. And in the recent film: Freedom On My Mind. Also two of my songs can be found on a new [in 1994] CD, Freedom Is A Constant Struggle, along with some of the greatest singers of the 1960s such as Bob Dylan, Phil Ochs, Judy Collins, Peter, Paul and Mary, Tom Paxton, the Freedom Singers."'[290]

Hell No, I Ain't Gonna Go!

Up tight! That's right!
I ain't gonna go!
Hell no!

I ain't goin' to Vietnam
I ain't dyin' for Uncle Sam.

Up tight! That's right!
I ain't gonna go!
Hell no!

I ain't goin' to Vietnam
I ain't burnin' my brothers
to save the man.

Up tight! That's right!
I ain't gonna go!
Hell no!

I ain't goin' to Vietnam
The Vietcong's just like I am
Up tight! Up tight! Up tight!

Let's run it down, Brother Brown
Tell every Cat just where it's at
I've had enough of Charlie' stuff
If he messes with me I'm gonna get rough.

Up tight! That's right!
I ain't gonna go!
Hell no!

I ain't goin' to Vietnam
That Free World jazz is all a sham.

290 (From a 1994 interview in the now-defunct Lower East Side (NYC) alternative newspaper Downtown with Bob Feldman).

Up tight! That's right!
I ain't gonna go!
Hell no!

I ain't goin' to Vietnam
Cause the U.S. Army is the Ku Klux Klan.

Up tight! That's right!
I ain't gonna go!
Hell no!

I ain't goin' to Vietnam
I got business in Harlem, Watts[291] and Birmingham

Up tight! That's right!
I ain't gonna go!
Hell no!

Den næste sang er et eksempel på sammenkædningen af den amerikanske borgerrettighedsbevægelse og protesterne mod Vietnamkrigen. Selve sangen er fra 1970.

> 'Matt Jones også kendt som Matthew Jones (17 September, 1936 - 30 marts 2011) var en afroamerikansk folkesanger, der var også medlem af Studenternes ikkevoldelig koordinationsudvalg (SNCC) og leder af Freedom Singers i 1960ernes borgerrettighedsbevægelse - Nashville studenterbevægelsen fra 1960. Jones var en fremtrædende deltager i borgerrettighedsbevægelse i Danville, Virginia, hvor han organiserede en anden vokal gruppe, Danville Freedom Voices i 1963 og i 1964 deltog han i SNCC s Mississippi Freedom Summer Project.
>
> Matthew Jones stod over for ned Ku Klux Klan ved mange lejligheder og blev anholdt 29 gange i forbindelse med borgerrettighedsbevægelsen. Hans erfaringer gjorde ham til en "frihedssanger" i den mest bogstavelige betydning. Jones udgivet et album med hans protestsange med titlen 'Matt Jones Dengang Og Nu' på sit pladeselskab, Relevant Records. Under bevægelsen mod Vietnamkrigen indspillede han en singleplade, "Nej for helvede, jeg bliver!" med "Super Sam" på B-siden, og i årenes løb han også generøst brugt sin tid til at synge til mange menneskerettigheds- og fredarrangementer.
>
> "Min grammofonplade hedder Matt Jones:. Dengang Og Nu Folk kan kontakte mig, og jeg vil være i stand til at sende den til dem Noget af min musik kan kan også findes i Peter Seeger og Rob Reiser bog Everybody Says Freedom, og i. de præmierede dokumentarfilm: Eyes On The Prize, BBCs Murder In Mississippi og en prisbelønnet studenter video:.

291 The Watts Riots (or Watts Rebellion)[1] was a race riot that took place in the Watts neighborhood of Los Angeles from August 11 to 17, 1965. The six-day unrest resulted in 34 deaths, 1,032 injuries, 3,438 arrests, and over $40 million in property damage. WIKI

Road To Mississippi og i den seneste film:. Freedom On My Mind Også to af mine sange kan findes på en ny [i 1994] CD, Frihed er en konstant kamp, sammen med nogle af de største sangere i 1960'erne såsom Bob Dylan, Phil Ochs, Judy Collins, Peter, Paul og Mary, Tom Paxton og, Freedom Singers". '

Nej for helvede, jeg bliver!

Stram op! Det er rigtigt!
Jeg bliver!
Nej, for helvede!

Jeg vil ikke til Vietnam
Jeg vil ikke brænder mine brødre
For at redde manden.

Jeg vil ikke til Vietnam
Vietcong er ligesom jeg
Stram op! Stram op! Stram op!

Lad os komme til sagen, Broder Brun
Fortæl hver kat bare hvad der sker
Jeg har fået nok af rædsler
Hvis han provokere mig, bliver jeg rå.

Jeg vil ikke til Vietnam
Denne sang om den frie verden er humbug

Jeg vil ikke til Vietnam
Fordi den amerikanske hær er Ku Klux Klan.

Jeg vil ikke til Vietnam
For jeg har gøremål i Harlem, Watts og Birmingham

The following song from 1965 by Tom Paxton is reused later in a slightly modernized version during the Iraq war In November 1968 wins Republican Richard Nixon the Presidential elections in the United States with just over 43 percent of the popular votes and 55% of the electoral votes, Kathy's Letter.

Lyndon Johnson Told The Nation

I got a letter from L. B. J.[292]
It said this is your lucky day.
It's time to put your khaki trousers on.
Though it may seem very queer
We've got no jobs to give you here
So we are sending you to Vietnam

Lyndon Johnson told the nation,
"Have no fear of escalation.
I am trying everyone to please.
Though it isn't really war,
We're sending fifty thousand more,
To help save Vietnam from Vietnamese."

I jumped off the old troop ship,
And sank in mud up to my hips.
I cussed until the captain called me down.
Never mind how hard it's raining,
Think of all the ground we're gaining,
Just don't take one step outside of town.

Every night the local gentry,
Sneak out past the sleeping sentry.
They go to join the old VC.
In their nightly little dramas,
They put on their black pajamas,
And come lobbing mortar shells at me.

We go round in helicopters,
Like a bunch of big grasshoppers,
Searching for the Viet Cong in vain.
They left a note that they had gone.
They had to get down to Saigon,
Their government positions to maintain.

Well here I sit in this rice paddy,
Wondering about Big Daddy,
And I know that Lyndon loves me so.
Yet how sadly I remember,
Way back yonder in November,
When he said I'd never have to go.

292 Amerikansk præsident 1963-1969.

Alternative verses unknown author:

Alternative vers, ukendt ophav:

I got a letter from L. B. J.
It said this is your lucky day.
Time to put your khaki trousers on.
We've got a job for you to do:
Dean Rusk has caught the Asian flu,
And we are sending you to Viet Nam.

We landed in some swampy hole,
We went out on a night patrol.
Just who was who was very hard to tell.
With Martha Raye and thirteen mayors,
Half of Congress and six ball players,
And Ronald Reagan yelling, "Give 'em hell!"

Den følgende sang fra 1965 af Tom Paxton genbruges senere i en lettere moderniseret udgave under Irakkrigen. I november 1968 vinder republikaneren Richard Nixon præsidentvalget i USA med lidt over 43 procent af stemmerne og med 55 % af valgmændene, *Kathy's Letter*.

Lyndon Johnson fortalte nationen

Jeg fik et brev fra L. B. J.
Det sagde, dette er din heldige dag.
Det er tid til at ta' dine khaki bukser på.
Selvom det kan synes meget underligt,
Har vi intet job at give dig her,
Så sender vi dig til Vietnam.

Lyndon Johnson fortalte nationen,
”Hav ingen frygt for eskalering.
Jeg forsøger, at behage alle.
Selv om det ikke er rigtig krig,
Sender vi 50 tusind mere.
At hjælpe med at redde Vietnam fra vietnameserne”.

Jeg sprang ud af det gamle troppetransportskib
Og sank i mudder op til mine hofter.
Jeg bandede, indtil kaptajnen dyssede mig ned.
Pyt med, hvor meget det regner,
Tænk på al den jord, vi vinder,
Tag bare ikke et skridt uden for byen.

Hver aften, de lokale herrer,
Sniger sig ud forbi den sovende skildvagt.
Går for at slutte sig til gode gamle VC.
I deres små natlige dramaer,
Tager de deres sorte pyjamas på,
Og smider mortergranater mod mig.

Vi tager rundt i helikoptere
Som en flok store græshopper,
Søger forgæves efter Viet Cong.
De efterlod en note, de var gået.
De skulle ned til Saigon,
For at varetage deres regeringsposter.

Nå, her sidder jeg i denne rismark,
Forundret over den store karl,
Og jeg ved, at Lyndon elsker mig således.
Men, hvor jeg desværre husker,
Helt tilbage, dengang i november,
Da han sagde, at jeg aldrig skulle gå.

Also Australia participated with conscripted soldiers in the Vietnam War 1962-1973, I Was Only 19. The military cooperation between The Australia, New Zealand and the United States during the Vietnam War took place within the framework of The Australia, New Zealand, United States Security Treaty (ANZUS or ANZUS Treaty), which was established in 1951. Approximately 60,000 Australians served in the war; 521 were killed and more than 3,000 were wounded. And the band played Waltzing Matilda is about Australia during World War I, but it was written in 1972.

LBJ's War Wasn't Just in Vietnam

In the 1960's Australia got hit with purple rain[293]
Australians were told to say "All the way with LBJ"
LBJ invited himself to this southern land
He caused our government to send our troops to Vietnam.

I was just a little boy – when a letter came in the mail
My dad said his conscription meant – the war could never fail
LBJ would care for him – and for this southern land
So he sailed from Sydney harbour to fight the battle of Long Tan...

In the main street of Sydney town the crowd protested loud
LBJ divided a land so young, so strong and proud
For Aussies were divided -for the first time in this land
Can you see LBJ's war wasn't just in Vietnam?

This summer of love was anything but – in the place they call down under
Our innocence and families LBJ did plunder
Every year on remembrance day I salute and shed a tear
For the orphans who cry out «No war», the president will hear.

Us orphans who cry out «No war», -we know- the president will hear

Også Australien deltog med værnepligtige soldater i Vietnamkrigen, I Was Only 19. 1962-1973. Ca. 60.000 australiere tjente i krigen; 521 blev dræbt og mere end 3.000 blev såret. Det militære samarbejde mellem Australien, New Zealand og USA under Vietnamkrigen foregik inden for rammerne af ANZUS-pagten, den gensidige forsvarspagt mellem Australien, New Zealand og USA også kaldet Stillehavspagten eller ANZUS traktaten, som var etableret i 1951. *And the band played Waltzing Matilda* handler om Australien under Første Verdenskrig, men det blev skrevet i 1972..

293 The Purple Rain Protest, Purple Rain Revolt or Purple Rain Riot was an anti-apartheid protest held in Cape Town on 2 September 1989, four days before South Africa's racially segregated parliament held its elections.

Du ved, LBJs krig var ikke kun i Vietnam?

I 1960'erne Australien blev ramt af protester
Australierne blev bedt om at sige "følg med LBJ"
LBJ inviterede sig selv til dette sydlige land
Han fik vores regering til at sende vores tropper til Vietnam.

Jeg var bare en lille dreng - da et brev med posten kom
Min far sagde hans værnepligt betød - at krig var uundgåelig
LBJ ville passe på ham - og på dette sydlige land
Så han sejlede fra Sydneys havn for at kæmpe i slaget ved Long Tan …

I Sydneys hovedgade protesterede mængden højlydt
LBJ splittede et land så ungt, så stærkt og stolt
For australierne blev splittet - for første gang i dette land
Du ved, LBJs krig var ikke kun i Vietnam?

Denne kærlighdens sommer var alt andet end - i det sted, de kalder nedenunder
LBJ plyndrede vores uskyld og familier
Hvert år på mindedagen hilser jeg og fælder en tåre
På de forældreløse, der råber »Ingen krig«,-ved vi -præsidenten vil høre

Os forældreløse, der råber »Ingen krig«,-ved vi -præsidenten vil høre

Because of the direct and structural violence, with consequent lack of civil rights many African Americans were puzzled, why exactly they should participate in the Vietnam War.

Vietnam

Vietnam, Vietnam, Everybody cryin' about Vietnam
Vietnam, Vietnam, everybody cryin' about Vietnam
The law all the days killing me down in Mississippi,
Nobody seems to give a damn

Oh God if you can hear my prayer now,
Please help my brothers over in Vietnam
Oh God if you can hear my prayer now,
Please help my brothers over in Vietnam
The poor boys fightin', killin' and hidin' all in holes,
Maybe killin' their own brother, they do not know

Mister President you always cry about peace,

But you must clean up your house before you leave
Oh how you cry about peace,
But you must clean up your house before you leave
How can you tell the world how we need peace,
And you still mistreat and killin' poor me.

På grund af den direkte og strukturelle vold med deraf følgende manglende borgerrettigheder undrede mange afroamerikanere sig over, hvorfor netop de skulle deltage i Vietnamkrigen.

Vietnam, Vietnam, alle hyler om Vietnam
Vietnam, Vietnam, alle hyler om Vietnam
Loven dræber mig hele tiden nede i Mississippi,
Alle er ligeglade.

Åh Gud, hvis du kan høre min bøn nu
Hjælp venligst mine brødre ovre i Vietnam
Åh Gud, hvis du kan høre min bøn nu
Hjælp venligst mine brødre ovre i Vietnam
De stakkels drenge kæmper , dræber og gemmer sig alle i huller,
Måske dræber deres egen bror, de ikke kender.

Hr. præsident, du hyler altid om fred,
men du skal rydde op i dit hus, inden du forlader det
Åh, hvor du hyler om fred,
Men du skal rydde op i dit hus, inden du forlader det
Hvordan kan du fortælle verden, at vi har brug for fred,
Når du stadig mishandler og dræber stakkels lille mig-

In the next song there are small text variations, depending on who is singing it. The text is by Ewan MacColl published in Sing Magazine in 1954 and the song was recorded by. Ewan MacColl, Judy Collins, Hamish Imlach and by Pete Seeger. The latter on The Rainbow Quest Smithsonian Folkways Recordings FA-2454 to the tune of Will Ye Go Lassie Go? The ballad emerges probably first with Margaret McKeown with Leon Rosselson on the British LP Songs Against the Bomb. Topic 12001 1959.

The Dove

Tune: The cuckoo.

The dove she is a pretty bird, she sings as she flies
She brings us glad tidings and tells us no lies
She drinks the spring waters to make her voice clear
When her nest she is building and summer is near

Come all you young fellows take warning by me
Don't go for a soldier, don't join no army
For the dove she will leave you, the raven will come
And death will come marching at the beat of a drum

Come all you pretty fair maids, come walk in the sun
And don't let your young man ever carry a gun
For the gun, it will scare her, and she'll fly away
And then there'll be weeping by night and by day.

The dove she is a pretty bird, she sings as she flies
She brings us glad tidings and tells us no lies
She drinks the spring waters to make her voice clear
When her nest she is building and summer is near

Alternative first verse

Well the dove she's a pretty bird, and she sings as she flies
She brings us glad tidings and she tells us no lies
Well she flies in the mountains and the valley so low
And if you live peaceful then she never will go

I den næste sang er der små tekstvariationer, alt efter, hvem det er der synger den. Teksten er af Ewan MacColl publiceret i Sing Magazine 1954 og sangen er bl.a. indspillet af .Ewan MacColl, Judy Collins, Hamish Imlach og af Pete Seeger. Sidstnævnte på The Rainbow Quest Smithsonian Folkways Recordings FA-2454 til melodien af Will Ye Go Lassie Go? Balladen dukker vistnok først op med Margaret McKeown with Leon Rosselson på den engelske LP Songs Against the Bomb. Topic 12001 1959.

Duen

Duen hun er en smuk fugl, hun synger når hun flyver
Hun bringer os glædelige tidender og fortæller os ingen løgne
Hun drikker kildevand for at gøre hendes stemme klar
Når hun er ved at bygge hendes rede og sommeren er nær.

Kom alle jer unge mænd, lyt til min advarsel
Bliv ikke soldat, gå ikke ind i nogen hær
For duen hun vil forlade dig, ravnen kommer
Og Døden kommer marcherende i takt til en tromme.

Kom alle jer kønne gode piger, kom gå i solen
Og lad ikke jeres unge mand nogensinde bære et våben
For våbnet, det vil skræmme hende, og hun vil flyve væk
Og så vil der være gråd ved nat og ved dag.

Duen hun er en smuk fugl, hun synger når hun flyver
Hun bringer os glædelige tidender og fortæller os ingen løgne
Hun drikker kildevand for at gøre hendes stemme klar
Når hun er ved at bygge hendes rede og sommeren er nær.

Alternativt første vers

Godt, duen hun er en smuk fugl, og hun synger når hun flyver
Hun bringer os glædelige tidender, og hun fortæller os ingen løgne
Når hun flyver i bjergene og dalene så lave
Og hvis du bor fredeligt så hun aldrig vil flyve bort

The Falcon

Tune: The cuckoo.

Oh, the falcon was a pretty bird, wandered as she flew.
She danced around and pranced around wherever the warm winds blew.
And the falcon was a pretty bird. Her voice was always still,
But men with drums and men with guns they taught her how to kill.

Her eye was on the sparrow. Her mind was on the dove,
But no one cared and no one dared to speak to her of love.
Her eyes are always hooded. Her claws are sharp as steel.
We teach her not to see too much. We teach her not to feel.

Go build you a log cabin on a mountain so high,
And hear the feathered war-birds yell as she goes screaming by.
She'll tease you. She'll please you. She'll satisfy your needs,
But someday she might turn around and maul the hand that feeds.[294]

Your hours might be numbered. Your end might come someday.
Go break her chain and free her brain and send her on her way.
And the falcon is a pretty bird, wonders as she flies.
She asks us easy questions. We tell her easy lies.

294 A maul may refer to any number of large hammers, including: War hammer, a medieval weapon, particularly, but not exclusively, associated with longbowmen.

Falken

Åh, falken var en køn fugl, vandrede hun fløj.
Hun dansede rundt og stejlede rundt, hvor de varme vinde blæste.
Og falken var en køn fugl. Hendes stemme var altid stille,
Men mænd med trommer og mænd med våben, de lærte hende at dræbe.

Hendes øjne var på spurven. Hendes sind var på duen,
Men ingen bekymrer sig og ingen vovede at tale til hende af kærlighed.
Hendes øjne er altid hætteklædte. Hendes kløer er skarpe som stål.
Vi underviser hende til ikke til at se alt for meget.
Vi underviser hende til ikke at føle.

Gå byg dig en bjælkehytte på et højt bjerg,
Og hør fjervildt krigs-fuglen råbe, når hun kommer skrigende forbi.
Hun vil drille dig. Hun vil behage dig. Hun vil opfylde dine behov,
Men en dag kunne hun vende rundt og nappe den hånd, der fodrer

Dine dage kan være udmålte. Din egen ende kan komme en dag.
Gå, bryd hendes kæde og befri hendes hjerne og send hende ad sted.
Og falken er en smuk fugl, undrer sig når hun flyver.
Hun stiller os nemme spørgsmål. Vi fortæller hendes nemme løgne

According to Ian Campbell 'Harvey Andrews, who wrote this song and many others, first sang them at our club in Birmingham, The Jug o' Punch. He soon became a local celebrity, and is now becoming well known nationally through his concert performances and recordings. His songs are not much influenced by the folk tradition, but they present a very personal picture of life seen through the eyes of an urban Midlander.' Death come easy is written by Harvey Andrews and recorded by him on The Best Of British Folk Music Volume Two The New Songs XTRA 1044 1966. Also recorded by The Ian Campbell Folk Group on The Rights Of Man Elektra Records EKS 7309 1966.

Death Come Easy

Death come easy, if you come before your time
Death come easy to a young man in his prime
They put a gun in my hand
Said, Fight for the freedom of your land
Death come easy to a young man in his prime

Life was easy, I could want for nothing more
Life was easy, then there came a call for war
I left my family, left my home
With the army I was forced to roam
Life was easy, then there came a call for war

Love was easy, with my lady I would stay
Love was easy, then the war took me away
Forget your love, war is right
So they taught me how to kill and fight
Love was easy, then the war took me away

Killing's easy, with a weapon in your hand
Killing's easy and they say that war is grand
With their music and their drums
They can't see the slaughter of their guns
Killing's easy and they say that war is grand

Ifølge Ian Campbell 'Harvey Andrews, der skrev denne sang, og mange andre, sang dem først på vores klub i Birmingham, The Jug o' Punch. Han blev hurtigt en lokal berømthed, og er nu ved at blive kendt på nationalt plan gennem hans koncerter og indspilninger. Hans sange er ikke meget påvirket af den folkelige tradition, men de giver et meget personligt billede af livet set gennem øjnene på et forstads englænder. Døden kommer let skrives af Harvey Andrews og indspillet af ham på Best Of British Folk Music Volume Two The New Songs XTRA 1044 1966. Også indspillet af The Ian Campbell Folk Group på The Rights Of Man / menneskets rettigheder Elektra Records EKS 7309 1966.

Døden kommer let

Døden kommer let, hvis du dør før din tid
Døden kommer let til en ung mand i sin bedste alder
De satte en pistol i min hånd
Sagde, Kæmp for frihed i dit land
Døden kommer let til en ung mand i sin bedste alder

Livet var let, jeg kunne ønske for intet mere
Livet var let, så kom der en opfordring til krig
Jeg forlod min familie, forlod mit hjem
Med hæren blev jeg tvunget at vandre
Livet var let, så kom der en opfordring til krig

Kærlighed var let, med min kvinde ville jeg bo
Kærlighed var let, da krigen tog mig væk
Glem din kærlighed, krig er ret
Så de lærte mig at dræbe og kæmpe
Kærlighed var let, da krigen tog mig væk

Drab er let, med et våben i hånden
Drab er let, og de siger, at krig er storslået
Med deres musik og deres trommer
De kan ikke se slagtning af deres våben
Drab er let, og de siger, at krig er storslået

And now, to the news:

Og nu, til nyhederne:

7 O'Clock News / Silent Night

7 O'Clock News / Silent Night is the twelfth and final track on Simon and Garfunkel's Parsley, Sage, Rosemary and Thyme, from 1966. The song consists of an overdubbing of two contrasting recordings: a simple arrangement of the Christmas song "Silent Night" and a simulated 19 news with actual events from 3 august 1966.

Silent night
Holy night
All is calm
All is bright
Round yon virgin mother and child
Holy infant so tender and mild
Sleep in heavenly peace,
sleep in heavenly peace.

Original German text:

Tysk originaltekst:

Stille Nacht, heilige Nacht,
Alles schläft; einsam wacht
Nur das traute hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!

Translation from English:

Oversættelse fra engelsk:

Stille nat
Hellige aften
Alt er roligt
Alt er lyst
Rundt [om] hin jomfru, mor og barn
Hellige spædbarn så sød og mild
Sov i himmelsk fred,
sov i himmelsk fred.

Der er problemer med den anden tyske linje: Oversættelse: Alle sover, vågner ensom.

...This is the early evening edition of the news.

The recent fight in the House of Representatives was over the open housing section of the Civil Rights Bill.
Brought traditional enemies together but it left the defenders of the measure without the votes of their strongest supporters.
President Johnson originally proposed an outright ban covering discrimination
by everyone for every type of housing but it had no chance from the start and everyone in Congress knew it.
A compromise was painfully worked out in the House Judiciary Committee.
In Los Angeles today comedian Lenny Bruce died of what was believed to be an overdoes of narcotics.
Bruce was 42 years old.
Dr. Martin Luther King says he does not intend to cancel plans for an open housing march Sunday into the Chicago suburb of Cicero.[295]
Cook County Sheriff Richard Ogleby asked King to call off the march and the police in Cicero said they would ask the National Guard to be called out if it is held.
King, now in Atlanta, Georgia, plans to return to Chicago Tuesday.
In Chicago Richard Speck, accused murderer of nine student nurses, was brought before a grand jury today for indictment.
The nurses were found stabbed and strangled in their Chicago apartment.
In Washington the atmosphere was tense today as a special subcommittee of the House Committee on Un-American activities continued its probe into anti-Viet nam war protests.[296]

295The Chicago Freedom Movement, also known as the Chicago Open Housing Movement, was led by Reverend Martin Luther King, Jr. and Al Raby. The movement included a large rally, marches, and demands to the City of Chicago. These specific demands covered a wide range of areas, including housing, education, transportation and job access, income and employment, health, wealth generation, crime and the criminal justice system, community development and quality of life. The Chicago Freedom Movement was the most ambitious civil rights campaign in the North of the United States, and lasted from mid-1965 to early 1967.WIKI.

296Denne arkivfortegnelse giver de vigtigste stikord og primærkilder til Det hvide hus holdning til Vietnamkrigen, herunder informationer om fredsbevægelserne og militærnægterne.

The Johnson Administration's response to anti-Vietnam war activities [microform] / project editor, Robert E. Lester.
microfilm reels--(Research collections in American politics)
"Microfilmed from the holdings of the Lyndon Baines Johnson Library, Austin, Texas."
Summary: Reproduces record groups containing internal memoranda, reports, and working papers circulated between the President and his advisers, and also correspondence between the administration and key individuals and groups outside the White House. Accompanied by a printed guide compiled by Joanna Claire Dubus. Contents: pt. 1. White House Aides' Files.- ISBN 1-55655-952-6
- http://www.lexisnexis.com/documents/academic/upa_cis/16501_LBJAdminAnti-VietnamActsPt1.pdf
The Johnson Administration's Response to Anti-Vietnam War Activities
Part 2: White House Central Files
- http://www.lexisnexis.com/documents/academic/upa_cis/101121_JohnsonAdminAnti-VietWarActPt2.pdf

Demonstrators were forcibly evicted from the hearings when they began chanting anti-war slogans.
Former Vice-President Richard Nixon says that unless there is a substantial increase in the present war effort in Viet nam, the U.S. should look forward to five more years of war.
In a speech before the Convention of the Veterans of Foreign Wars in New York[297],
Nixon also said opposition to the war in this country is the greatest single weapon working against the U.S.
That's the 7 o'clock edition of the news,
Goodnight.

Silent night
Holy night
All is calm
All is bright
Round yon virgin mother and child
Holy infant so tender and mild
Sleep in heavenly peace,
sleep in heavenly peace.

19. Nyhederne / Glade jul, dejlige jul, er det tolvte og sidste spor på Simon og Garfunkels Parsley, Sage, Rosemary and Thyme, fra 1966. Sangen består af en overdubbing af to modsatrettede optagelser: et simpelt arrangement af julesangen "Glade jul, dejlige jul", og en simuleret 19. nyheder med faktiske begivenheder fra 3. august 1966.

19. Nyhederne / Glade jul, dejlige jul

... Dette er den tidlige aften udgave af nyhederne

Den seneste slagsmål i Repræsentanternes Hus var over det boligpolitiske afsnit i borgerrettighedslovforslaget.
Det bragte traditionelle fjender sammen, men efterlod forsvarerne af midlerne uden deres stærkeste støtters stemmer.
Præsident Johnson foreslog oprindelig et direkte forbud, der dækker al diskrimination på boligområdet, men det havde fra starten ingen chancer og alle i kongressen vidste det.
Et kompromis blev plagsomt udarbejdet i kongressens retsudvalg.

Eksempelvis: 0288 ND 19/CO 312, March 4–7, 1966.
Major Topics: Media influence on public opinion; Communist propaganda.
Principal Correspondent: Lyndon Baines Johnson.

297 Amerikansk interesseorganisation for forhenværende soldater grundlagt i 1914 ved en sammenlægning af the American Veterans of Foreign Service og the National Society of the Army of the Philippines, begge grunlagt i 1899.

I Los Angeles i dag døde komikeren Lenny Bruce af det der mentes, at være en overdosis af narkotika.
Bruce var 42 år.
Dr. Martin Luther King siger, at han ikke har til hensigt at annullere planerne om en borgerrettighedsdemonstration søndag i Chicago-forstaden Cicero.
Cook County sheriffen, Richard Ogleby, bad King at aflyse marchen og politiet i Cicero sagde, at det ville udkommandere nationalgarden, hvis den afholdes.
King er nu i Atlanta, Georgia, har planer om at vende tilbage til Chicago tirsdag
I Chicago fik den mordsigtede Richard Speck, anklaget for drab på ni sygeplejestuderende, læst anklageskriftet, stillet for et nævningeting.
Sygeplejerskerne blev fundet stukket ned og kvalt i deres Chicago lejlighed.
I Washington var stemningen anspændt i dag, da et særligt underudvalg under Kongresudvalget om ikke-amerikanske aktiviteter fortsatte sine undersøgelser af Vietnam anti-krigsprotesterne.
Demonstranterne blev med magt fordrevet fra høringerne, da de begyndte at messe anti-krigs slogans.
Tidligere vicepræsident Richard Nixon siger, at medmindre der sker en væsentlig øgning af den nuværende krigsindsats i Vietnam, vil USA se frem til fem år mere med krig.
I en tale, til konventet af Veteraner fra krige i udlandet i New York, sagde Nixon også, at modstand mod krigen i dette land er det største enkelte våben som arbejder mod USA.
Det var 19. udgaven af nyhederne,
Godnat.

We Hate To See Them Go

Last night I had a lovely dream.
I saw a big parade with ticker tape galore,
And men were marching there
The like I'd never seen before.

Oh the bankers and the diplomats are going in the army.
Oh happy day! I'd give my pay to see them on parade,
Their paunches at attention and their striped pants at ease.
They've gotten patriotic and they're going overseas.
We'll have to do the best we can and bravely carry on,
So we'll just keep the laddies here to manage while they're gone.

Oh, oh, we hate to see them go,
The gentlemen of distinction in the army.

The bankers and the diplomats are going in the army,
It seemed too bad to keep them from the wars they love to plan.
We're all of us contented that they'll fight a dandy war,
They don't need propaganda, they know what they're fighting for.
They'll march away with dignity and in the best of form,
And we'll just keep the laddies here to keep the lassies warm.

The bankers and the diplomats are going in the army,
We're going to make things easy cause it's all so new and strange;
We'll give them silver shovels when they have to dig a hole,
And they can sing in harmony when answering the roll,
They'll eat their old K-rations from a hand-embroidered box,
And when they die, we'll bring them home, and bury them in Fort Knox[298].

298 Fort Knox i Kentucky er et opbevaringssted for USAs guldreserver.

Vi hader at se dem drage af sted

I aftes havde jeg en dejlig drøm.
Jeg så en stor parade med konfetti i massevis,
Og mænd marcherede der,
Det har jeg aldrig set før.

De bankfolk og diplomater går i hæren,
Åh, lykkelige dag! Jeg ville give min løn til at se dem på parade,
Med flade maver, og godt tilpasse i deres stribede bukser.
De er blevet patriotiske og de kommer til udlandet.
Vi bliver nødt til at gøre det bedste, vi formår og fortsætte modigt.
Så vi beholder her her som bestyrere, mens de er væk.

De bankfolk og diplomater går i hæren,
Det syntes bare for dårligt, at holde dem fra de krige, de elsker at planlægge.
Vi er alle godt tilfredse med, at de vil kæmpe en vaks krig,
De behøver ikke propaganda, de ved, hvad de kæmper for.
De vil marchere bort med værdighed og i den bedste form,
Og vi vil bare beholde unge mænd her for at holde pigerne varme.

Åh, åh, vi hader at se dem gå,
De betydningsfulde herrer i hæren

De bankfolk og diplomater går i hæren,
Vi kommer til at gøre tingene enkelt, fordi det er så nyt og mærkeligt;
Vi vil give dem sølv skovle, når de nødt til at grave et hul,
Og de kan synge i harmoni, når de besvarer navneopråbet,
De spiser deres gamle madrationer fra en håndbroderet boks,
Og når de dør, bringer vi dem hjem og begraver dem i Fort Knox

We Didn't Know

We didn't know said the Burgmeister,
About the camps on the edge of town.
It was Hitler and his crew,
That tore the German nation down.
We saw the cattle cars it's true,
And maybe they carried a Jew or two.
They woke us up as they rattled through,
But what did you expect me to do?

We didn't know at all,
We didn't see a thing.
You can't hold us to blame,
What could we do?
It was a terrible shame,
But we can't bear the blame.
Oh no, not us, we didn't know.

We didn't know said the congregation,
Singing a hymn in a church of white.
The Press was full of lies about us,
Preacher told us we were right.
The outside agitators came.
They burned some churches and put the blame,
On decent southern people's names,
To set our colored people aflame.
And maybe some of our boys got hot,
And a couple of niggers and reds got shot,
They should have stayed where they belong,
And preacher would've told us if we'd done wrong.

We didn't know said the puzzled voter,
Watching the President on TV.
I guess we've got to drop those bombs,
If we're gonna keep South Asia free.
The President's such a peaceful man,
I guess he's got some kind of plan.
They say we're torturing prisoners of war,
But I don't believe that stuff no more.
Torturing prisoners is a communist game,
And You can bet they're doing the same.
I wish this war was over and through,
But what do you expect me to do?

Vi viste ikke

Vi vidste ikke, sagde borgmesteren,
Om lejrene i udkanten af byen.
Det var Hitler og hans folk,
Der rev den tyske nation ned.
Vi så kreaturvognene. Det er sandt,
Og måske de var der en jøde eller to.
De vækkede os op når de raslede igennem,
Men hvad forventede du jeg skulle gøre?

Vi vidste overhovedet ikke noget
Vi kunne ikke se noget.
Du kan ikke holde os skylden,
Hvad kan vi gøre?
Det var en frygtelig skam,
Men vi kan ikke bære skylden.
Åh nej, ikke os, vi viste ikke

Vi vidste ikke, sagde menigheden,
Som sang en salme i en kirke af hvide.
Pressen var fuld af løgne om os,
Præsten fortalte os, at vi havde ret.
De fremmede agitatorer kom.
De brændte nogle kirker og lægger skylden,
På anstændige sydlige folks navne,
At sætte vores farvede mennesker i brand.
Og måske blev nogle af vores drenge vilde i varmen,
Og et par niggere og røde blev skudt,
De burde have opholdt sig, hvor de hører hjemme,
Og præsten ville have fortalt os, om vi havde gjort noget forkert.

Vi vidste ikke, sagde vælgeren forundret,
Som ser præsidenten på TV.
Jeg tror vi er nødt til at kaste de bomber,
Hvis vi skal holde Sydasien frit.
Præsidenten er sådan en fredelig mand,
Jeg tror, at han har fået en eller anden form for plan.
De siger, vi torturerer krigsfanger,
Men jeg tror ikke, på det mere.
Torturere fanger er et kommunistisk spil,
Og du kan satse på de gør det samme.
Jeg ønsker denne krig var forbi og ovre,
Men hvad forventer du jeg skal gøre?

In the next song by Phil Ochs, 1965, the theme is the U.S. military history, from a soldier's point of view.

I Ain't Marching Anymore

Oh I marched to the battle of New Orleans
At the end of the early British war[299]
The young land started growing
The young blood started flowing
But I ain't marchin' anymore

For I've killed my share of Indians
In a thousand different fights
I was there at the Little Big Horn
I heard many men lying
I saw many more dying
But I ain't marchin' anymore

It's always the old to lead us to the war
It's always the young to fall
Now look at all we've won with the sabre and the gun
Tell me is it worth it all

For I stole California from the Mexican land
Fought in the bloody Civil War
Yes I even killed my brother
And so many others
And I ain't marchin' anymore

For I marched to the battles of the German trench
In a war that was bound to end all wars
Oh I must have killed a million men
And now they want me back again
But I ain't marchin' anymore

For I flew the final mission in the Japanese sky
Set off the mighty mushroom roar

299Slaget ved New Orleans blev udkæmpet den 8. januar 1815 og var det sidste store slag i den britisk-amerikanske krig (1812). Amerikanske styrker under generalmajor Andrew Jackson, besejrede en invaderende britisk hær, som ville besætte New Orleans og det enorme område, som USA havde fået kontrol over ved Louisiana-købet. WIKI. Hør også Johnny Horton: The Battle New Orleans

A narrative of the campaigns of the British army at Washington and New Orleans, under Generals Ross, Pakenham, and Lambert, in the years 1814 and 1815; with some account of the countries visited . / George Robert Gleig. - London : J. Murray, 1821.

- http://archive.org/details/narrativeofcampa00gleiuoft

When I saw the cities burning
I knew that I was learning
That I ain't marchin' anymore

Now the labor leader's screamin' when they close the missile plants,
United Fruit screams at the Cuban shore,[300]
Call it "Peace" or call it "Treason,"
Call it "Love" or call it "Reason,"
But I ain't marchin' any more.

I den næste vise af Phil Ochs fra 1965 er temaet USAs militære historie set fra en soldats synsvinkel.

Jeg marcherer ikke mere

Åh, jeg marcherede til slaget ved New Orleans
Ved afslutningen af den tidlige britiske krig
Det unge land begyndte at vokse
Det unge blod begyndte at flyde
Men jeg marcherer ikke mere.

For jeg har dræbt min andel af indianerne
I tusind forskellige kampe
Jeg var der på Little Big Horn
Jeg hørte mange mænd ligge
Jeg så mange flere dø
Men jeg marcherer ikke mere.

Det er altid de gamle, der fører os til krigen
Det er altid de unge, der falder
Nu, se på alt, hvad vi har vundet med sablen og pistolen
Sig mig, er det det hele værd.

For jeg stjal Californien fra det mexicanske land

300The United Fruit Company was an American corporation that traded in tropical fruit (primarily bananas) grown on Central and South American plantations and sold in the United States and Europe. The company was formed in 1899.

Company holdings in Cuba, which included sugar mills in the Oriente region of the island, were expropriated by the 1959 revolutionary government led by Fidel Castro. By April 1960 Castro was accusing the company of aiding Cuban exiles and supporters of former leader Fulgencio Batista in initiating a seaborn invasion of Cuba directed from the United States.[citation needed] Castro warned the U.S. that "Cuba is not another Guatemala" in one of many combative diplomatic exchanges before the failed Bay of Pigs invasion of 1961. WIKI.

Good dictator, bad dictator: United Fruit Company and Economic Nationalism in Central America in the Twentieth Century. / : Marcelo Bucheli, University of Illinois at Urbana−Champaign, College of Business 2006. - http://www.business.illinois.edu/Working_Papers/papers/06-0115.pdf

Kæmpede i den blodige borgerkrig
Ja. jeg endda dræbte min bror
Og så mange andre
Men jeg marcherer ikke mere.

For jeg marcherede til kampene om de tyske skyttegrave
I en krig, der skulle ende alle krige
Åh jeg må have dræbt en million mand
Og nu vil de have mig tilbage igen
Men jeg marcherer ikke mere.

For jeg fløj den sidste mission i det japanske luftrum
Satte gang i den mægtige paddehats brøl
Da jeg så de brændende byer,
Viste jeg, at jeg lærte
At jeg marcherer ikke mere.

Nu, arbejdernes ledere skriger, når de lukker missilfabrikkerne
United Fruit skriger på den cubanske kyst,
Kald det "fred" eller kald det "forræderi"
Kald det "kærlighed" eller kald det "årsag"
Men jeg marcherer ikke mere.

"Universal Soldier" is a song written and recorded by Canadian singer-songwriter Buffy Sainte-Marie. The song was originally released on Sainte-Marie's debut album It's My Way! in 1964. "Universal Soldier" was not a popular hit at the time of its release, but it did garner attention within the contemporary folk music community. Sainte-Marie said of the song: "I wrote 'Universal Soldier' in the basement of The Purple Onion coffee house in Toronto in the early sixties. It's about individual responsibility for war and how the old feudal thinking kills us all." WIKI.

Universal soldier

He's five feet two and he's six feet four
He fights with missiles and with spears
He's all of thirty-one and he's only seventeen
He's been a soldier for a thousand years

He's a catholic, a Hindu, an Atheist, a Jane
A Buddhist and a Baptist and Jew
And he knows he shouldn't kill and he knows he always will kill
You'll for me my friend and me for you

And he's fighting for Canada, he's fighting for France
He's fighting for the USA

And he's fighting for the Russians and he's fighting for Japan
And he thinks we'll put an end to war this way

And he's fighting for democracy he's fighting for the reds
He says it's for the peace of all
He's the one who must decide who's to live and who's to die
And he never sees the writing on the wall

But without him how would Hitler have condemned him at Le Val
Without him Caesar would have stood alone
He's the one who gives his body as the weapon of the war
And without him all this killing can't go on

He's the universal soldier and he really is to blame
But his orders come from far away no more
They come from him and you and me and brothers can't you see
This is not the way we put an end to war?

"Universal Soldier" er en sang skrevet og indspillet af canadiske singer-songwriter Buffy Sainte-Marie. Sangen blev oprindeligt udgivet på Sainte-Marie debutalbum It's My Way! i 1964. "Universal Soldier" blev ikke en populær hit ved dens udgivelse, men skabte opmærksomhed i moderne folkemusik kredse. Sainte-Marie sagde om sangen: "Jeg skrev" Universal Soldier "i kælderen i The Purple Onion kaffehuset i Toronto i begyndelsen af tresserne Det handler om den enkeltes ansvar for krig, og hvordan den gamle feudale tænkning dræber os alle.". WIKI.

Den ukendte soldat

Hans øjne er blå-eller brune - eller grå
han slås det bedste han formår.
Han er tredive godt og vel - han er bare 17 år
men har været soldat i tusind år

Han kan være en katolik, en hindu, en baptist,
en jøde, en buddhist, en ateist,
og når andre siger, han skal,
dræbes folk i hobetal.

Han slås og dræber- og bliver dræbt til sidst.
og slås for Canada, han slås for Pakistan, for Rusland og for USA.
Han kæmper alle vegne for det land han fødtes i
og tror hver gang, det bliver den sidste krig

Og han slås for kommunisme og for demokrati
Han tror,at krigen vil bringe fred
Der man gir ham ordre til gør han - skønt han ikke vil,
og han han slås på trods af det, han tror og ved.

Uden ham havde Hitler aldrig fået så stor en magt,
uden ham var der ingen Djengis Khan.
Han er den,der bruger sit liv som et våben i en krig,
uden ham var krig en tom og dødsdømt plan.

Han er navnløs, kun et nummer
kun den ukendte soldat,
der modtager ordrer som en automat.

Og han er dig og mig og mig,
ja dig og mig,
og først når vi sir nej
er den sidste krig, den sidste krig forbi.

According to the Vietnam War Song Project,

> Born Jacqueline Steiner (1924), an American folk singer and social activist, she played an active part in the 1950s and 1960s folk scene, collaborating with Pete Seeger on the 1954 album "Hootenanny Tonight!" (under her married name Jackie Berman). In 1966 she released the anti-Vietnam War album "No More War" (Cutty Wren Records CWR 101). The title track, "No More War" was centred around a speech given by Pope Paul VI to the United Nations General Assembly on 4 October 1965, captured on several LPs, including "Mission to America, October 4, 1965". The Pope diplomatically did not mention any specific conflict, but sent out a general message of peace: "the blood of millions of men...useless massacres and fearful ruins have sealed the pact united you with a vow which must change the future of the world: Never again war, war never again! Peace. This criticism was in contrast to some American Church leaders who backed President Johnson in Vietnam – most notable Cardinal Francis Spellman (as dealt with in the "Dean Rusk Song" by Bill Frederick on the 1967 album "Hey, Hey...LBJ!" and in the unrecorded Tom Paxton song "The Cardinal" published in Broadside # 80, May 1967). Broadside published the lyrics to "No More War" in # 75 in October 1966, accompanied by a lengthy explanation of the song – it was written the day after the Pope's speech. Barbara Dane and Irwin Silber aired an early demo recording on 6 October 1965, two days after the speech, on the WBAI radio station. The lyrics also re-phrased another section of the Pope's speech: "We can't be brothers 'till the weapons fall from our hands".

No more War

No more war, war never again
When Pope Paul came across the sea
He came with his message for you and me...
United Nations, best hope of mankind
What you build must never fall
It must be big enough for all

You great powers put away your pride
Each new nation at its birth
Must share the riches of this earth
We can't be brothers 'till the weapons fall from our hands
Let man be man's best friend
Let the world worst nightmare end

Ifølge Vietnamkrigens sang projektet,

> Født Jacqueline Steiner (1924) , en amerikansk folkemusik sanger og social aktivist , hun spillede en aktiv rolle i 195erne og 1960erne folkemusik scene, samarbejdede med Pete Seeger på 1954 albummet "Hootenanny Tonight!" (under hendes giftenavn Jackie Berman) . I 1966 udgav hun den anti- Vietnamkrigen albummet " No More War" (Cutty Wren Records CWR 101). Titelnummeret, "Aldrig mere krig" var centreret omkring en tale, som pave Paul VI holdt til FNs Generalforsamling den 4. oktober 1965 udgivet på flere lp'er, bl.a. "Mission til Amerika, 4 oktober 1965 ." Paven nævnte diplomatisk ikke nogen specifik konflikt, men sendte et generel budskab om fred: "millioner af mænds blod ... unødvendige massakrer og frygtsomme ruiner har beseglet pagten forenet dig med et løfte, som skal ændre fremtiden for verden: Aldrig mere, krig aldrig igen. Fred. Denne kritik var i modsætning til nogle amerikanske kirkeledere, der bakkes præsident Johnson i Vietnam - mest bemærkelsesværdigt kardinal Francis Spellman (som behandles i "Dean Rusk Song" af Bill Frederick på 1967 albummet "Hey, Hey ... LBJ!", og i den ikke indspillede Tom Paxton sang "Kardinalen" udgivet i Broadside nr. 80, maj 1967). Broadside offentliggjorde teksten til "Aldrig mere Krig" i nr. 75 i oktober 1966, ledsaget af en lang forklaring om sangen - det var skrevet dagen efter pavens tale. Barbara Dane og Irwin Silber udsendte en tidlig demo optagelse den 6. oktober 1965 to dage efter talen, på WBAI radiostationen. Teksten omformulerede også en anden del af pavens tale: "Vi kan ikke være brødre, før våbnene falder fra vores hænder."

Aldrig mere krig

Aldrig mere krig, aldrig krig igen
Da Pave Paul rejste over havet
Kom han med sit budskab til dig og mig ...
FN, bedste håb for menneskeheden
Hvad du bygger må aldrig falde
Det skal være stort nok til alle

I store magter lægge væk jeres stolthed
Hver ny nation ved sin fødsel
Skal dele denne jords rigdom
Vi kan ikke være brødre, før våbnene falder fra vores hænder
Lad mennesket være menneskets bedste ven
Lad verden værste mareridt ende

War

War
What is it good for
Absolutely nothing
War
What is it good for
Absolutely nothing
War is something that I despise
For it means destruction of innocent lives
For it means tears in thousands of mothers' eyes
When their sons go out to fight to give their lives

War
What is it good for
Absolutely nothing
Say it again
War
What is it good for
Absolutely nothing

War
It's nothing but a heartbreaker
War
Friend only to the undertaker
War is the enemy of all mankind
The thought of war blows my mind
Handed down from generation to generation
Induction destruction
Who wants to die

War
What is it good for
Absolutely nothing
Say it again
War
What is it good for
Absolutely nothing

War has shattered many young men's dreams
Made them disabled bitter and mean
Life is too precious to be fighting wars
each day
War can't give life it can only take it away

War

It's nothing but a heartbreaker
War
Friend only to the undertaker
Peace love and understanding
There must be some place for these things today
They say we must fight to keep our freedom
But Lord there's gotta be a better way
That's better than
War

War
What is it good for
Absolutely nothing
Say it again
War
What is it good for
Absolutely nothing

Krig
Hvad skal det nytte?
Absolut intet.
Krig
Hvad skal det nytte?
Absolut intet
Krig er noget, som jeg foragter
For det betyder ødelæggelse af uskyldige liv
For det betyder tårer i tusindvis af mødres øjne
Når deres sønner drager i kamp for at give deres liv

Krig
Hvad skal det nytte?
Absolut intet.
Sig det igen
Krig
Hvad skal det nytte?
Absolut intet

The Vietnam War was extended up through the 1960s and the escalation policy was disastrous for the soldiers in the mess at the front, which they did not really know where was, Waist Down In The Big Muddy.

Waist Deep In The Big Muddy

It was back in 1941.[301]
I was a member of a good platoon.
We were on maneuvers in Louisiana one night
By the light of the moon.
The Captain told us to ford a river.
That's how it all begun.
We were knee deep in the Big Muddy,
And the big fool said to push on.

The Sergeant said, "Sir, are you sure
This is the best way back to the base?"
"Sergeant, go on, I've forded this river
About a mile above this place.
It'll be a little soggy, but just keep sloggin'.
We'll soon be on dry ground."
We were waist deep in the Big Muddy,
And the big fool said to push on.

The Sergeant said, "Sir, with all this equipment,
No man will be able to swim."
"Sergeant, don't be a Nervous Nelly,"

The Captain said to him.
"All we need is a little determination.
Men, follow me. I'll lead on."
We were neck deep in the Big Muddy,
And the big fool said to push on.

All at once, the moon clouded over,
We heard a gurgling cry.
A few seconds later, the Captain's helmet
Was all that floated by.
The Sergeant said, "Turn around men!
I'm in charge from now on."
And we just made it out of the Big Muddy
With the Captain dead and gone.

---

301 Pete Seeger kommenterer den private censur af Waist Deep in the Big Muddy på, Sings Anti-War Songs From Ford Hall, Boston, 1967 udgivet på dobbelt Lp'en, Pete Seeger Sings and Answers Questions, (Broadside Records # 502). "On November 12, 1967, Pete Seeger was the speaker at Ford Hall Forum, Boston Mass... Track number B1: "Anti-Vietnam Songs / Waist Deep in the Big Muddy / Arts in a Changing Society / Violence and Protest".
Seeger, Pete: How Waist Deep in the Big Muddy Finally Got on Network Television in 1968.
GIVE PEACE A CHANCE, An 1983 Exhibit at the Peace Museum in Chicago.

We stripped and dived and found his body
Stuck in the old quicksand.
I guess he didn't know that the water was deeper
Than the place he'd once before been.
Another stream had joined the Big Muddy
'Bout a half mile from where we'd gone.
We were lucky to escape from the Big Muddy
When the big fool said to push on.

Well, I'm not going to point any moral;
I'll leave that for yourself
Maybe you're still walking, you're still talking
You'd like to keep your health.
But every time I read the papers
Them old feelin's comes on;
We're – waist deep in the Big Muddy
The big fool says to push on.

Vietnamkrigen blev udvidet op igennem 1960erne og eskalationspolitikken var katastrofal for soldaterne i suppedasen ved fronten som man ikke rigtigt vidste, hvor var, *Waist Down In The Big Muddy*.

Nedsunket til taljen i dyb mudder

Det var tilbage i 1941,
Jeg var medlem af en god deling.
Vi var på manøvrer i Louisiana én nat
I lyset fra månen.
Kaptajnen beordrede os at forcere en flod.
Det er, hvordan det hele begyndte.
Vi gik i det dybe mudder til knæene,
Og det store fjols sagde, fortsæt.

Sergenten sagde, Sir, er du sikker på,
Dette er den bedste vej tilbage til basen?
Sergent, gå på, jeg har vadet over denne flod
et stykke fra dette sted.
Det vil være lidt klægt, men bare hold kursen.
Vi vil snart være på tør jord.
Vi gik i det dybe mudder til taljen,
Og det store fjols sagde, fortsæt.

Sergenten sagde, Sir, med alt dette udstyr,
Vil intet menneske være i stand til at svømme.

Kaptajnen sagde til ham,
Sergent, du skal ikke være en nervøs tante,
Alt hvad vi behøver er lidt beslutsomhed.
Mænd, følg mig. Jeg vil lede videre.
Vi gik i det dybe mudder til halsen,
Og det store fjols sagde, fortsæt.

Og det gik galt for kaptajnen. Han druknede i flodens mudder.

In a belligerent society one may well ask the question whether it are soldiers who go to the front or conscientious objectors who is the bravest. In the mid-1960s came the first of a handful of albums which argued in favor of participation in the war, The Ballad of the Green Berets by Staff Sergeant Barry Sadler and Robin Moore. The Ballad of the Green Berets were used by John Wayne as the title song in the movie with the same name in 1968. Riots at the Saga movies theater in Copenhagen, 1968, in connection with the film's premiere in Denmark.

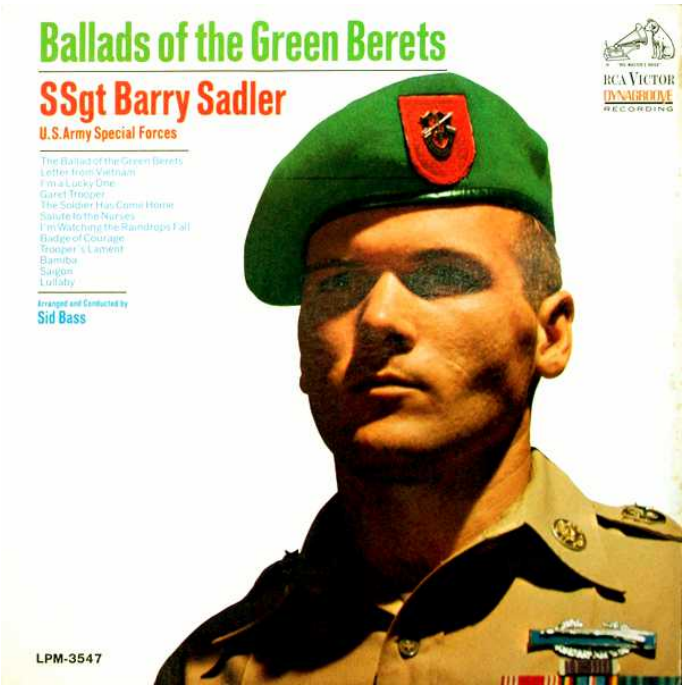
Berets are used in virtually all armies as part of uniforms dress code since the medieval Scotland – and currently since World War II. In the Swedish version of the ballad, Ballad of the blue Berets, with Anita Lindblom & Marcus Österdahls orchestra, the soldier's headgear is blue. The UN soldiers color. Both on berets and helmets. And the song thus honored the Swedish UN soldiers who were then stationed in Congo 1960-1966 and Gaza. The German hit with singer Freddy Quinn is called, Hundert Mann und ein befehl. The South African text was: The Ballad of the Maroon Berets. The song has also been translated into Italian, Dutch and are also recorded by Barry Sadler in Spanish.

Ballad Of The Green Berets

Fighting soldiers from the sky
Fearless men who jump and die
Men who mean just what they say
The brave men of the Green Beret

Silver wings upon their chest
These are men, America's best
One hundred men will test today
But only three win the Green Beret

Trained to live off nature's land
Trained in combat, hand-to-hand
Men who fight by night and day
Courage peak from the Green Berets



Back at home a young wife waits
Her Green Beret has met his fate
He has died for those oppressed
Leaving her his last request

Put silver wings on my son's chest
Make him one of America's best
He'll be a man they'll test one day
Have him win the Green Beret.

I et krigsførende samfund kan man godt stille sig det spørgsmål, om de er soldaten der drager til fronten eller militærnægteren som er den modigste. I midten af 1960erne kom den første af en håndfuld plader som argumenterede til fordel for deltagelsen i krigen, *The Ballad of the Green Berets* af stabssergent Barry Sadler og Robin Moore. The Ballad of the Green Berets blev anvendt af John Wayne som titelmelodi i filmen med det samme navn i 1968. Urolighederne ved Saga biografen, 1968 i forbindelse med filmens premiere i Danmark.

Baretter anvendes i stort set alle hære som en del af uniformspåklædningen siden middelalderens Skotland – og aktuelt siden anden verdenskrig. I den svenske udgave af visen, *Balladen om den blå baskern*, med Anita Lindblom & Marcus Österdahls orkester, er soldatens hovedbeklædning blå. FN soldaternes farve. Både på¨baretter og hjelme. Og visen er altså en hylst til de svenske FN soldater som dengang var udstationeret i Congo 1960-1966 og i Gaza. Det tyske hit med popsangeren Freddy Quinn hed, *Hundert Mann und ein Befehl*. Den sydafrikanske udgave var: The Ballad of the Maroon Berets. Sangen er desuden oversat til italiensk, hollandsk og også indspillet af Barry Sadler på spansk.

Visen om De grønne baretter

Kæmpende soldater fra himlen
Frygtløse mænd, der springer og dør
Mænd, der mener, hvad de siger
De grønne baretters tapre mænd

Vinger af sølv på deres bryst
Disse er mænd, USAs bedste
Et hundrede mænd vil prøves i dag
Men kun tre vinder Den grønne baret

Uddannet til at leve af naturens skød
Uddannet i kamp hånd-til-hånd
Mænd, der kæmper ved nat og dag
Højdepunktet af mod fra de grønne baretter

Tilbage derhjemme en ung kone venter
Hendes Grønne Baret har mødt sin skæbne
Han er død for de undertrykte
Og efterlod hende, hans sidste anmodning

Sæt vinger af sølv på min søns bryst
Gør ham til en af Amerikas bedste
Han vil være en mand, de vil prøve en dag
Lad ham vinde Den grønne baret.

Despite Barry Sadler's praise of the green berets, he recommended in 1966 women not to marry paratroopers, because their risks in the performance of their work was too large. This is one of the few songs where the soldier apparently express a death wish Thanatos, an instinctive operational directed toward death and dissolution which, according to Freud is the one of the two primary instincts in man. The other instinctive operational of the man is still according to Freud, eros.

The Trooper's Lament

Come all ye young maidens
And hear my sad tale
'Bout a brave young trooper,
who's chute had failed

As he went up into the cloudy sky
He sang a sad song on his way to die
He sang, "My love, is far-far from me.
Far beyond the South China Sea,"
"I left her there, with a tear in her eye,
for I must go where brave men die."
Whoa-whoa-oh,
yes I must go where brave men die

As he went out of the plane into the stormy night
I saw the young trooper in a burst of fiery light
As he fell through the night,
his chute all in flame
A smile on his lips, he cried out his girl's name

We found the young trooper
No longer will he be sore
From the great iron bird, he'll jump no more
His face was pale, as pure as milk
And we wrapped him 'round in parachute silk
Whoa-whoa-oh,

yes we wrapped him 'round in parachute silk

So all ye young maidens,
come listen to me, never love a paratrooper
You'll never be free
For some dark night when he falls through the sky
His chute will not open; your love will die
Whoa-whoa-oh, his chute will not open; your love will die

Quote from the Ballad of the 173rd written and recorded by Ed Raney, Songs Of The Sky Soldier, Storm LSP-2702

Have you heard, of the one-seventy-third, Air-borne-Brigade
How they won a gallant victory on hill eight seven five
How they learned the price of freedom for 280 died
Have you heard, of the one-seventy-third, Air-borne-Brigade
Now you heard, of the one-seventy-third, Air-borne-Brigade

Til trods for Barry Sadler ros af de grønne baretter, anbefalede han i 1966 dog ikke kvinder at gifte sig med faldskærmssoldater, fordi soldaternes risici under udførelsen af deres arbejde var for store. Det er en af de få sange, hvor soldaten efter sigende udtrykker dødsdrift, Thanatos, en instinktiv drift rettet mod død og opløsning som ifølge Freud er den ene af de to primære drifter hos mennesket. Den anden primære drift hos menneskene er, stadig ifølge Freud, eros.

Soldatens klagesang

Kom alle I unge piger
Og hør min sørgelige historie
om en modig ung soldat,
hvis faldskærm havde svigtet

Da han fløj op i den overskyede himmel
Sang han en trist sang på vej til at dø
Han sang: "Min kærlighed er langt, langt væk fra mig.
Langt borte fra Det Sydkinesiske Hav, "

Da han sprang ud af flyet ind i den stormfulde nat
Så jeg den unge soldat i en byge af brændende lys
Da han faldt gennem natten,
hans faldskærm helt i flammer
Et smil på læben, han råbte sin pige navn

Citat fra the Ballad of the 173rd skrevet og indspillet af Ed Raney, Songs Of The Sky Soldier, Storm LSP-2702

Har du hørt, om den 173:e, Luft-bårne-Brigade
Hvordan de vandt en tapper sejr på bakken otte syv fem
Hvordan de har lært frihedens pris for 280 døde
Har du hørt, om den 173:e, Luft-bårne-Brigade
Har du hørt, om den 173:e, Luft-bårne-Brigade

The answer to the Green Berets, The Ballad of the Yellow Beret, was sung by the rock group The Beach Bums, on their first gramophone record which was released a few years later and was lucky enough to be met with a lawsuit ...

The Ballad Of The Yellow Beret

This is a protest against protesters:
Fearless cowards of the U.S.A.
Bravely here at home they stay
They watch their friends get shipped away
The draft dodgers of the Yellow Beret

Yellow streaks up and down their spines
Men who gladly stay behind
They won't fight for the U.S.A.
They fought hard for the yellow beret

Men who faint at the sight of blood
Their high heeled boots weren't meant for mud
The draft board will hear their sob stories today

Back at home a young wife waits
Her yellow beret has met his fate
He's been drafted for marching in a protest
Leaving her his last request

Put a yellow streak down my sons back
Make sure that he never ever fights back
At his physical have him say he's gay
Have him win the yellow beret

The yellow beret
Yeah the yellow beret

Svaret til De grønne Baretter, *The Ballad of the Yellow Beret,* blev sunget af rockgruppen The Beach Bums, på deres første grammofonplade som udkom et par år senere og var så heldig at blive mødt med et sagsanlæg...

Visen om den gule baret

Dette er en protest mod protesterne:
Frygtløse kujoner i U.S.A.
Modigt bliver de herhjemme
De ser deres venner blive sendt væk
Den gule barets militærnægtere

Gul striber op og ned af deres rygsøjle
Mænd, der gerne bliver tilbage
De vil ikke kæmpe for U.S.A.
De kæmpede hårdt for den gule baret

Mænd, der besvimer ved synet af blod
Deres højhælede støvler var ikke beregnet til mudder
Sessionskontoret vil i dag høre deres hulkende historier

Tilbage derhjemme en ung kone venter
Hendes gule baret har mødt sin skæbne
Han er blevet indkaldt for at marchere i en protest
Og efterlod hende, hans sidste anmodning

Sæt en gul stribe ned ad mine søns ryg
Sørg for, at han aldrig nogensinde slår igen
Få ham sige ved lægeundersøgelsen, at han er bøsse
Lad ham vinde den gule baret

Den gule baret
Ja, gule baret

Songs against conscription appeared throughout the Vietnam War. Here are the Scottish troubadour Donovan's hit from 1969.

Sange imod værnepligten udkom under hele Vietnamkrigen. Her er den skotske trubadur Donovans hit fra 1969.

To Susan On The West Coast Waiting

Dear Susan,
I know you love me so
But I want to hear it in my ear you know
I'd be there working at my craft
Had it not been for the draft
Dry up your tear and feel no fear
You're here with me like I'm there with you

To Susan on the West Coast waiting
From Andy in Vietnam fighting
To Susan on the West Coast waiting
From Andy in Vietnam fighting

I'm writing a note beneath a tree
The smell of the rain on the greener
Our fathers have painfully lost their way
That's why, my love, I'm here today
Hear me when I say there will come a day
When kings will know and love can grow

Til Susan ventende på Vestkysten

Kære Susan,
Jeg ved, du elsker mig meget
Men jeg ønsker at høre det i mit øre, ved du
Jeg ville være der arbejdende med mit håndværk
Havde det ikke været for værnepligten
Tør din tåre og føl ingen frygt
Du er her med mig som jeg er der hos dig

Til Susan ventende på Vestkysten
Fra Andy kæmpende i Vietnam

Jeg skriver en note under et træ
Duften af regn over grønningen
Vore fædre er smerteligt faret vild
Det er derfor, min elskede, jeg er her i dag
Hør mig, når jeg siger, at der vil komme en dag
Når konger vil vide og kærlighed kan vokse

There is in the music history very few direct calls to murder. Here is an example from the American garage rock band the Fugs from 1966.

Kill For Peace

Kill, kill, kill for peace
Kill, kill, kill for peace
Near or middle or very far east
Far or near or very middle east

Kill, kill, kill for peace
Kill, kill, kill for peace
If you don't like the people
Or the way that they talk
If you don't like their manners
Or the way that they walk,

Kill, kill, kill for peace
Kill, kill, kill for peace
If you don't kill them
Then the Chinese will
If you don't want America
To play second fiddle,

Kill, kill, kill for peace
Kill, kill, kill for peace
If you let them live
They may subvert the Prussians
If you let them live
They might love the Russians

Kill, kill, kill
Kill 'em, kill 'em,
Strafe those gook[302] creeps!
The only gook an
American can trust
Is a gook that's got
His yellow head bust.

Kill, kill, kill for peace
Kill, kill, kill for peace
Kill, kill, it'll

---

302 Korean: soup. A term used to describe Koreans. Gook is still a controversial slur. Some Koreans may take it as a joke but some may take as a serious racial slur. The history behind it is that during the Korean war, an American approached a Korean.

The Korean did not understand the American, instead he pointed at him and called out "Mi Gook" which means "America" in Korean. The American then mistakened the Korean and thought the Korean was referring to himself as a "gook." After the Korean War, American started to refer to Koreans as Gooks for short term thinking it was a short name for Korean.

Feel so good,
Like my captain
Said it should

Kill, kill, kill for peace
Kill, kill, kill for peace
Kill it will give
You a mental ease
Kill it will give
You a big release

Kill, kill, kill for peace
Kill, kill, kill for peace
Kill, kill, kill for peace
Kill, kill, kill, kill...

Der er i musikhistorien meget få direkte opfordringer til drab. Her er et eksempel fra det amerikanske garage rockband the Fugs fra 1966.

Dræbe for fred

Dræbe, dræbe, dræbe for fred
Dræbe, dræbe, dræbe for fred
Nær på eller tæt på eller meget langt mod øst
Langt væk, i nærheden eller meget i Mellemøsten

Hvis du ikke kan lide de mennesker
Eller den måde, som de taler på
Hvis du ikke kan lide deres manerer
Eller den måde, som de går på,

Hvis du ikke dræber dem
Så vil kineserne det
Hvis du ikke ønsker, Amerika
Skal spille andenviolin

Hvis du lader dem leve
Kan de undergrave preusserne
Hvis du lader dem leve
Kan de elske russerne

Fyr maskingeværild mod de asiatiske kryb!
Det eneste asiat en
Amerikaner kan stole på

Er en asiat der har fået
Hans gule hoved blæst af.

Føles så godt,
Ligesom min kaptajn
Sagde, det burde

Dræbe, det vil give
Dig en behagelig følelse
Dræbe, det vil give
Dig en stor frigørelse
Dræbe, dræbe, dræbe, dræbe ...

Kæmpehittet, *the Fish cheer & I-feel-like-I'm-fixin'-to-die rag* blev anvendt i filmen Revolution 1968 som er en dokumentarfilm af Jack O'Connell lavet i San Francisco i 1967. Country Joe and the Fish spiller i filmen sig selv. Hittet blev udsendt i hele Skandinavien med et dansk omslag af pladeselskabet Tono.

Krigen var den sidste i USA med militær værnepligt, og musikerne bød op til dans med politikerne, giv dog freden en chance. Overalt jublede tilhørerne til tonerne fra

toppen af poppen, sang med og protesterede mod krigen, bl.a. i, the Woodstock Music & Art Fair, 1969.[303]

Efter offentliggørelsen af oplysningerne om Mai Lai massakren i 1969 kom der ikke flere musikalske anprisninger af USAs deltagelse i Vietnamkrigen, *My Lai*.

Et par andre vigtige begivenheder som var med til at ændre folks opfattelse af krigen, var dokumentationen af anvendelsen af napalm på børn i Vietnamesiske landsbyer, *Lisa Kalvelage*, drabet på borgerrettighedsforkæmperen Martin Luther King Jr. - efter at han havde erklæret sig som modstander af Vietnamkrigen, A Time to Break Silence også kaldet Beyond Vietnam : Address delivered to the Clergy and Laymen Concerned about Vietnam, 4. april 1967, Big Joe Williams: *The Death Of Dr. Martin Luther King*, samt, offentliggørelsen af de hidtil hemmeligholdte amerikanske bombninger i Cambodja, Kent State University massakren i maj 1970 og Watergate-skandalen, *Watergate Blues*.

Murder at Kent State University. / : Pete Hamill, narrated by Rosko, Flying Dutchman FDS-127, 1970
'Presents Pete Hamill's interpretation of the events that led to the May 4, 1970 killing of four Kent State University students by National Guard soldiers.'

Nye hvervesange udkommer først flere år efter vietnamkrigen. "In the Navy" er en sang indspillet af den amerikanske disco gruppe Village People udgivet i 1979.

En række amerikanere besøgte Nordvietnam fra 1965 og fremefter, lidt på samme måde som eksempelvis kvindeorganisationer havde besøgt Nordkorea under Koreakrigen[304]. Pete Seeger var i Nordvietnam i foråret 1971 og skuespilleren Jane Fonda besøgte landet i sommeren 1972 og medvirkede i en række meget omdiskuterede nordvietnamesiske radioudsendelser[305].

Jane Fonda

303 Woodstock: Three Days of Peace and Music is a 4-CD live box-set album of the 1969 Woodstock Festival in Bethel, New York. Its release marked the 25th Anniversary of the festival. WIKI:
Woodstock Diary ; Woodstock Diaries DVD, Warner 1994 ; 2002.
Woodstock – 40 Years On: Back To Yasgur's Farm is a 6-CD live box-set album of the 1969 Woodstock Festival in Bethel, New York. Its release marked the 40th Anniversary of the festival.
Woodstock – An Encyclopedia of the Music and Art Fair. / : James E. Perone,
Greenwood Press, 2005.

304 International delegation af kvinder ankommer til Nordkorea. Rejsen er arrangeret af Kvindernes Demokratiske Verdensforbund
/ International delegation of women arrives in North Korea. Report of the Committee of the Woman's International Federation in Korea, May 16-27, 1951.
- http://www.fredsakademiet.dk/tid/1900/1951/maj/maj0717.htm

305 Hearings on Restraints on Travel to Hostile Areas H.R. 1594 (clean Bill H.R. 8023), H.R. 278, H.R. 297, H.R. 2691, H.R. 3999, H.R. 6047: Hearings, Ninety-third Congress, First Session. May 9 and

Hun blev efterfølgende omtalt og kritiseret som en landsforræder der kolporterede fjendtlig propaganda til de amerikanske soldater i Sydvietnam.

En af pionererne indenfor country-musikkens honky tonk stil, Ernest Tubb (1914-1984), forstod ikke ungdommens kultur og protester mod Vietnamkrigen.

10, 1973 / United States. Congress. House. Committee on Internal Security. U.S. Government Printing Office, 1973.

Following the publication of the Mai Lai massacre in 1969 no more musical praises of U.S. involvement in the Vietnam War was made, My Lai.

A few other important events that helped to change people's perception of the war, was the documentation of the use of napalm on children in Vietnamese villages, the Lisa Kalvelage case, the assassination of the civil rights campaigner Martin Luther King Jr. - after he had declared himself as an opponent of the Vietnam War: A Time to Break Silence also called Beyond Vietnam: Address delivered til Clergy and Laymen Concerned about Vietnam, April 4th. 1967, Big Joe Williams: The Death Of Dr. Martin Luther King, as well as, the publication of the previously secret U.S. bombing of Cambodia, the Kent State University massacre in May 1970 and the Watergate scandal, Watergate Blues.

Murder at Kent State University. / : Pete Hamill, narrated by Rosko, Flying Dutchman FDS-127, 1970
'Presents Pete Hamill's interpretation of the events that led to the May 4, 1970 killing of four Kent State University students by National Guard soldiers.'

New recruiting songs are released only some years after the Vietnam War. "In the Navy" is a song recorded by American disco group Village People released in 1979.

A number of Americans visited North Vietnam from 1965 onwards, in much the same way as for example woman's organizations had visited North Korea during the Korean War. Pete Seeger was in North Vietnam in the spring of 1971, and actress Jane Fonda visited the country in the summer of 1972 and starred in a number of very controversial North Vietnamese radio broadcasts. She was subsequently discussed and criticized as a traitor who peddled hostile propaganda to the U.S. soldiers in South Vietnam.

The smash hit, the Fish cheer & I-feel-like-I'm-fixin'-to-die rag was used in the movie Revolution in 1968 which is a documentary by Jack O'Connell made in San Francisco in 1967. Country Joe and the Fish played in the movie itself. The hit was released in all of Scandinavia with a Danish cover by the record company Tono.

One of the pioneers of the country-music honky tonk style, Ernest Tubb (1914-1984), did not understand the youth culture and the protests against the Vietnam War.

America Love It Or Leave It

Well I'm getting mighty tired of seeing hippies running wild
And burning down the schools[306] and stepping on the flag
Things are getting out of hand when you read about man
Who'll burn his draft card[307] then hang around the pool room and brag
Some folks think it's okay, but I wasn't raised that way
And I won't be satisfied 'til I've had my say

It's America, you got no right to deceive it
It's the best there is, you'd better believe it
Good men gave their lives, so we could live to see it
It's America, love it or leave it

Things are going mighty wrong when respect for law is gone
And it seems everybody hates a uniform
It is kinda hard to understand when you read about a man
That is talking about love and knocking the place he was born
If things don't go their way, they could always move away
That is what democracy means anyway

Amerika, elsk det eller forlad det

Tja, jeg er godt træt af at se hippier fare omkring.
Og nedbrænde skoler og træde på flaget.
Begivenhederne er ved at komme ud af kontrol, når du læser om mænd,
Som brænder deres indkaldelsespapirer og derefter praler ved billardbordet.
Nogle folk synes det er okay, men jeg er ikke opdraget på den måde.
Og jeg vil ikke være tilfreds, før jeg har sagt, hvad jeg ville.

306Pacifistiske skoler blev bombet og brændt ned i Canada i 1962. I USA var det var hvide som nedbrændte de farvedes skoler i Sydstaterne. Jeg har ikke fundet dokumentation af afbrændinger af skoler i forbindelse med Vietnamkrigen. Oral History Interview with Willa V. Robinson, January 14, 2004. Interview U-0014. Southern Oral History Program Collection (#4007).
- http://docsouth.unc.edu/sohp/U-0014/excerpts/excerpt_648.html

307 Afbrænding af indkaldelsespapirer var en protest udført af tusindvis af unge amerikanske mænd som en del af oppositionen mod USAs inddragelse i Vietnamkrigen. Begyndende i maj 1964, brændte nogle aktivister deres indkaldelsespapirer på antikrigsdemonstrationer og ved andre demonstrationer. Fra maj 1965 skete det med større hyppighed. For at begrænse denne form for protest, vedtog den amerikanske kongres i august 1965 en lov om at udvide indkaldelsespapirkrænkelser til at straffe enhver, der "bevidst ødelægger eller bevidst lemlæster" sine indkaldelsespapirer. Efterfølgende blev 46 tiltalt for at brænde deres indkaldelsespapirer på forskellige stævner, og fire store retssager blev ført. En af dem, United States v. O'Brien, blev fremført for Højesteret. Det handler om at indkaldelsespapirer afbrændingerne blev forsvaret som en symbolsk form for ytringsfrihed, en forfatningsmæssig sikret ret ved ved den første forfatningsændring. Højesteret besluttede sig imod indkaldelsespapirafbrænderne, idet man fastslog, at den føderale lovgivning var berettiget. Dommen blev senere kritiseret af juridiske eksperter.

Det er Amerika, du har ikke ret til at bedrage det.
Det er det bedste der er, du må hellere tro det.
Gode mænd gav deres liv, så vi kunne opleve det.
Det er Amerika, elsk det eller forlad det.

Det er meget forkert, når respekten for loven er væk.
Og det synes som om alle hader en uniform.
Det er sådan set svært at forstå, når man læser om en mand,
Der taler om kærlighed og tæver det sted, han er født.
Hvis de ikke får deres vilje, kan de altid flytte væk.
Det er alligevel, hvad demokrati betyder.

Det er Amerika, elsk det eller forlad det.

However, confusion and disgust with the politicians spread. Quote

America (Communicate with Me)

Reporter: 'Excuse me mam, what do you think about all the
Protests in America today?'
Lady: 'Well, my advice to all the demonstrators would be
Either love it or leave it.'
Reporter: 'Pardon me sir, what do you think of America
And all the protest that's going on?'
Man: 'Protest huh, well, I think they may have a valid
Point. I mean, like, something's got to be done in America,
Either we change it or lose it.'

I'm tired of all your protests
They're getting out of hand
And all you politicians
You're too vague to understand
And somewhere in the middle of
Two extremes without a plan
I'm just the average man
Just trying to do the best I can.

Reporter: "Undskyld frue, hvad synes De om alle de
Protester i Amerika i dag? '
Damen: "Nå, mit råd til alle de demonstranter ville være
Enten elsk det eller forlad det."
Reporter: "Undskyld Hr, hvad synes De om Amerika
Og alle protesterne, der foregår?"

Battle Hymn Of Lt. Calley

Melody: Battle Hymn of the Republic

Once upon a time there was a little boy who wanted to grow up
And be a soldier and serve his country in whatever way he could
He would parade around the house with a sauce pan on his head
For a helmet, a wooden sword in one hand and the American flag in the other
As he grew up, he put away the things of a child but he never let go of the flag

My name is William Calley, I'm a soldier of this land
I've tried to do my duty and to gain the upper hand
But they've made me out a villain they have stamped me with a brand
As we go marching on

I'm just another soldier from the shores of U.S.A.
Forgotten on a battle field then thousand miles away
While life goes on as usual from New York to Santa Fe
As we go marching on

I've seen my buddies ambushed on the left and on the right
And their youthful bodies riddled by the bullets of the night
Where all the rules are broken and the only law is might
As we go marching on

While we're fighting in the jungles they were marching in the street
While we're dying in the rice fields they were helping our defeat
While we're facing V.C. bullets they were sounding a retreat
As we go marching on

With our sweat we took the bunkers, with our tears we took the plain
With our blood we took the mountains and they gave it back again
Still all of us are soldiers, we're too busy to complain
As we go marching on

When I reach my final campground in that land beyond the sun
And the great commander asks me, "Did you fight or did you run?"
I'll stand both straight and tall stripped of medals, rank and gun
And this is what I'll say:

Sir, I followed all my orders and I did the best I could
It's hard to judge the enemy and hard to tell the good
Yet there's not a man among us would not have understood

We took the jungle village exactly like they said
We responded to their rifle fire with everything we had
And when the smoke had cleared away a hundred souls lay dead

Sir, the soldier that's alive is the only once can fight
There's no other way to wage a war when the only one in sight
That you're sure is not a VC is your buddy on your right

When all the wars are over and the battle's finally won
Count me only as a soldier who never left his gun
With the right to serve my country as the only prize I've won
As we go marching on
Glory, glory hallelujah glory, glory hallelujah

Engang var der en lille dreng, der ønskede at vokse op
Og blive soldat og tjene sit land på den måde, han kunne
Han gik parade rundt i huset med en kasserolle på hans hoved
Som en hjelm, en træsværd i den ene hånd og det amerikanske flag i den anden
Da han voksede op, lagde han barnlige ting væk, men han beholdt flaget

Mit navn er William Calley, jeg er en soldat i dette land
Jeg har prøvet at gøre min pligt, og at vinde overhånd
Men de har gjort mig til en skurk, de har stemplet mig med et mærke
Når vi går marcherende frem

Imidlertid bredte forvirringen og politikerleden sig.

Ohio

During a demonstration against the U.S. invasion and bombing of Cambodia at the Kent State University in Ohio, May, 1th. 1970, the Constitution is burned as a symbol of the government's murder. During the evening are crushed some windows in the city at the demonstrations. The mayor declares a state of emergency in the city and calls in the National Guard. The police forces attack with tear gas hundreds of people and drive them back to campus. A new demonstration is called for on May, 4th. [308]

Ar noon May 4th. there about 2000 protesters at Kent State University. The local residents have not been told that the meeting has been prohibited. Despite strong winds tear gas is fired, which does not have much effect. Protesters are hounded subsequent by soldiers with fixed bayonets on their rifles into a nearby athletics station. Some of the soldiers turn to face the rest of the demonstrators. 28 soldiers fires between 61 and

308 Chestnut Burr, 1971.
The Chestnut Burr was the Kent State University student-produced yearbook, published from 1914 through 1985. The Kent State shootings of May 1970 are covered extensively in the 1971 yearbook.
- http://archive.org/details/chestnutburr1971kent
HON. DENNIS J. KUCINICH OF OHIO IN THE HOUSE OF REPRESENTATIVES
Tuesday, December 14, 2010
Mr. KUCINICH. Madam Speaker, this prose by Laurel Krause is entered into the CONGRESSIONAL RECORD at the request of Laurel Krause, whose sister Allison Krause was shot and killed as she protested the Vietnam War at Kent State University on May 4, 1970. Laurel is the co-founder and director of the Kent State Truth Tribunal. Truth Emerging in the Kent State Cold Case Homicide.
- http://thomas.loc.gov/cgi-bin/query/z?r111%3AE14DE0-0019%3A
Yale University Library Manuscripts and Archives: Guide to the ACLU of Ohio Kent State Project Records MS 1800. / : compiled by Ann Rowlett and William Landis. Revised: December 2007.
- http://drs.library.yale.edu:8083/fedora/get/mssa:ms.1800/PDF

67 shots in 13 seconds against the demonstrators. Four are killed and nine wounded. All 13 students at the Kent State University. The four killed student is Jeffrey Miller, Allison Krause, William Schroeder and Sandra Scheuer. Subsequently is closed the University during the summer. The dreams from Woodstock for peaceful progress in the U.S. are thus obscured in early May 1970. Tin soldiers are National Guards, a somewhat special U.S. military unit.

Tin soldiers and Nixon coming,
We're finally on our own.
This summer I hear the drumming,
Four dead in Ohio.

Gotta get down to it
Soldiers are gunning us down
Should have been done long ago.
What if you knew her
And found her dead on the ground
How can you run when you know?

Gotta get down to it
Soldiers are gunning us down
Should have been done long ago.
What if you knew her
And found her dead on the ground
How can you run when you know?

Tin soldiers and Nixon coming,
We're finally on our own.
This summer I hear the drumming,
Four dead in Ohio.

Under en demonstration mod USAs invasion og bombning af Cambodja på Kent State University i Ohio, afbrændes forfatningen, som et symbol på regeringen mord. I løbet af aftenen knuses nogle vinduer i byen under demonstrationer. Borgmesteren erklærer undtagelsestilstand i byen og tilkalder nationalgarden. Politiet tvinger med tåregas hundredvis af mennesker tilbage til universitetsområdet. En ny demonstration indkaldes 4. maj.

Om middagen 4. maj er der omkring 2000 demonstranter på Kent State University. De lokale indbyggere har ikke fået af vide, at mødet er blevet forbudt. Til trods for kraftig vind affyres tåregas, som ikke har den store virkning. Demonstranter jagtes efterfølgende af soldater med påsatte bajonetter på geværerne ind på et nærliggende atletikstation. Nogle soldater vender sig om mod resten af demonstranterne. 28 soldater affyrer mellem 61 og 67 skud i 13 sekunder mod demonstranter. Fire dræbes og ni sårres. Alle 13 studerede ved Kent State University. De fire dræbte studenter er Jeffrey Miller, Allison Krause, William Schroeder og Sandra Scheuer. Efterfølgende lukkes universitetet sommeren over. Drømmene fra Woodstock om fredelige fremskridt i USA sløres i begyndelsen af maj 1970. Tinsoldaterne er nationalgarden, en noget specielt amerikansk militær enhed.

Tinsoldater og Nixon kommer,
Vi er helt på egen hånd.
Denne sommer hører jeg trommer,

Fire døde i Ohio.

Skal komme ind på det
Soldater mejer os ned
Burde have været gjort for længe siden.
Hvad hvis du kendte hende
Og fandt hende død på jorden
Hvordan kan du stikke af, når du ved?

La Tragedia Del 29 De Agosto

'The Chicano Moratorium, formally known as the National Chicano Moratorium Committee, was a movement of Chicano anti-war activists that built a broad-based coalition of Mexican-American groups to organize opposition to the Vietnam War. Led by activists from local colleges and members of the "Brown Berets", a group with roots in the high school student movement that staged walkouts in 1968, the coalition peaked with an August 29, 1970 march in East Los Angeles that drew 30,000 demonstrators.

An estimated 20,000 to 30,000 participants, drawn from around the nation, Mexico and Puerto Rico, marched through East Los Angeles on August 29, 1970. The rally was broken up by local police, who said that they had gotten reports that a nearby liquor store was being robbed. They chased the "suspects" into the park, and declared the gathering of thousands to be an illegal assembly.

The Moratorium became notable for the death of Salazar, known for his reporting on civil rights and police brutality. The official story is that Salazar was killed by a tear gas canister fired by a member of the Los Angeles County Sheriff's Department into the Silver Dollar Café at the conclusion of the August 29 rally. Some critics said that the police had targeted him. An inquest concluded that his death was a homicide, but

the deputy sheriff who fired the shell was not prosecuted.' WIKI.
- http://en.wikipedia.org/wiki/Chicano_Moratorium
This record was made as a response to the tragic death of the award-winning journalist Ruben Salazar. He died under questionable circumstances while covering the events at the Chicano Moratorium protest march on August 29, 1970.

La Tragedia Del 29 De Agosto / Homenaje A Ruben Salazar. Lalo Guerrero Colonial 596 1970.

According to Barbara Danes comments on the Ballad of Richard Campos: 'This is one of two existing versions of this idea, both written by brothers. Luis Valdez is the director of the Teatro Campesino, a marvelous people's theatre which came out of the California grape strike. His brother Danny was a young musician trying to make it in the big city, who quit and joined the Teatro when he saw how important this cultural extension of the strike could be to his people. Danny wrote this song and then Luis wrote another of the same theme in Spanish, to show how empty the idea of "making it" in the Army or in any phase of present-day American life today could be. They wanted to address the "machismo" concepts in Latin culture too, and put to rest the idea that the only way you could be a man, please your woman, or honor your mother, was to do as "the man" says. Apart from the obvious things in the song, they wanted to say that it is far more manly to fight for your own people, your own dignity, than to be duped into fighting against your own best interests. Both Danny and Luis, and hundreds of other Latin brothers and sisters, are working every day to help educate and organize Chicano (Mexican-American) people in the Southwest and all along the Central Valley of California to fight for their own, just as Latin brothers in the Army are beginning to find each other.'

Ballad of Richard Campos

In a terminal in Oakland,
Lies the brown body of a man,
Dead at 27, dead and gone to heaven,
Killed far away in Vietnam.

So they shipped you back to where you came from,
Like a dummy you were tossed around in an air-o-plane,
Back to the hell from which you tried to escape.
Back to the so-called free United States.

(chorus)
But should a man, should he have to kill,
In order to live like a human being,
In this country? (2x)

You never had an old man,
And your mother died just tryin' to keep you alive.
Year after year, she worked so hard and long,
But the money she made was somehow never enough.
What was her reward?

Welcome home, Richard Campos, welcome home.
Welcome home to a hero's grave.
You have done your duty, you have killed and destroyed,
Now let there be no grieving for this Mexican boy,
Let America honor his name!
(chorus)

They will come, Richard Campos, they will come.
They will come for your body soon.
Your military fathers will pay their respects,
They will all come around, be looking their best,
They will bury you this afternoon.
(chorus)

You are dead, Richard Campos, you are gone.
You are dead, and l bid goodbye.
But now that you're gone, there's a doubt in my mind:
What would have happened if you never would have died?
Would they treat you the same?
Or send you on your way, with a medal stuck in your hand,
Saying "Thank you boy, thank you very much,
You have paid your debt to Uncle Sam"?
(chorus)

Visen om Richard Campos

I en terminal i Oakland,
Ligger det brune lig af en mand,
Død som 27 årig, død og kommet i himlen,
Dræbt langt væk i Vietnam.

Så de sendes du tilbage til hvorfra du kom,
Ligesom en statist blev du kastet rundt i en flyvemaskine,
Tilbage til helvede, hvorfra du forsøgte at flygte.
Tilbage til den såkaldte frie USA.

(omkvæd)
Men bør en mand, bør han nødes til at dræbe,
For at leve som et menneske,
I dette land? (2x)

Du har aldrig haft en far,
Og din mor døde mens hun forsøgte at holde dig i live.
År efter år, arbejdede hun så hårdt og længe,
Men de penge, hun tjente underligt aldrig nok.
Hvad var hendes belønning?

Velkommen hjem, Richard Campos, velkommen hjem.
Velkommen hjem til en helst grav.
Du har gjort din pligt, du har dræbt og ødelagt,
Nu sørg ikke for denne mexicanske dreng,
Lad Amerika ære hans navn!
(omkvæd)

De vil komme, Richard Campos, de vil komme.
De vil snart hente din krop.
Dine militære overordnede vil vise deres respekt,
De vil alle komme forbi, i gallauniform,
De vil begrave dig i eftermiddag.

Du er død, Richard Campos, du er væk.
Du er død, og jeg byder farvel.
Men nu, da du er væk, er der en tvivl i mit sind:
Hvad ville der være sket, hvis du aldrig var død?
Ville de behandle dig ligedan?
Eller sende dig på din vej, med en medalje stukket i hånden,
Og sige "Tak dreng, mange tak,
Du har betalt din gæld til Onkel Sam "?

Soldiers Who Want To Be Heroes

Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians

Come and take my eldest son, show him how to shoot a gun
Wipe his eyes if he starts to cry when the bullets fly.
Give him a rifle, take his hoe, show him a field where he can go
To lay his body down and die without asking why

Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians

Sticks and stones can break your bones; even names can hurt you
But the thing that hurts the most is when a man deserts you
Don't you think its time to weed the leaders that no longer lead
From the people of the land who'd like to see their sons again?

Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians

God if men could only see the lessons taught by history
That all the singers of this song cannot right a single wrong
Let all men of good will stay in the fields they have to till
Feed the mouths they have to fill and cast away their arms

Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians
Soldiers Who Want To Be Heroes number practically zero
But there are millions who want to be civilians

Soldater der ønsker at være helte

Soldater der ønsker at være helte er næsten nul
Men der er millioner, der ønsker at være civile

Kom og tage min ældste søn, vis ham, hvordan man skyder med en pistol
Tør øjnene, hvis han begynder at græde, når kuglerne flyver.
Giv ham en riffel, tag hans hakke, vise ham en mark, hvor han kan gå
At lægge sin krop ned og dø uden at spørge hvorfor

Stokke og sten kan bryde dine knogler, selv navne kan skade dig
Men det, der gør mest ondt, er, når en mand svigter dig
Tror du ikke det tid til at luge de ledere, der ikke længere fører
Fra Folket fra Landet, der gerne vil se deres sønner igen?

Gud, hvis mænd kunne kun lære historiens lektie
At alle de sangere af denne sang kan ikke rette et eneste fejlslag
Lad alle mennesker af god vilje bo i de områder, de har til at dyrke
Fodre de munde, de skal mætte og kaste deres våben

Soldater der ønsker at være helte er næsten nul
Men der er millioner, der ønsker at være civile

A single South Vietnamese protest singer must be emphasized, namely the pacifist, Trinh Cong Son, 1939-2001. His songs were censored in both North and South Vietnam. Here a few tastings in English translation.

En enkelt sydvietnamesisk protestsanger skal fremhæves, nemlig pacifisten, Trinh Cong Son, 1939-2001. Hans sange blev censureret både i Nord- og i Sydvietnam.

Her et par smagsprøver i engelsk oversættelse.

Lullaby Of The Artillery

Translated by Rich Fuller

Night after night fall shells t'wards town;
A sweeper stops her broom to hear.
As shells do fly, a mother wakes,
As shells do fly, a child's soft cry.
Bright flares burst open above the mountains.

Night after night fall shells t'wards town;
A sweeper stops her broom to hear.
Each round's dark trip, a child in fright.
A shelter hit--O! Horrid sight!
Each night keeps flashing the face of our land.

REFRAIN: O! Tons of bombs fall on the gate.
The bombs like rain fall on our fields.
A house burns red at the end of the lane.
Grenades, claymores the trucks haul down.
Such endless stores they bring through town.
Our mother's bones lie everywhere.

Night after night fall shells t'wards town;
A sweeper stops her broom to hear.
Night after night, the future quakes,
As shells like empty prayers repeat.
A child half-living each night waits listening.

Night after night fall shells t'wards town;
A sweeper stops her broom to hear.
Each night, the rounds, they sing for us,
Familiar sounds, like sad refrains.
What child will ever see home again? (3 times,fading)

A Mother's Heritage

Translated by Rich Fuller

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day,
A mother's fate, left for her child,
A mother's fate, a land defiled.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day,
A mother's fate, bones left to dry,
And graves that fill a mountain high.

Refrain:
Teach your children to speak their minds.
Don't let them forget their kind--
Never forget their kind, from old Viet land.
Mother wait for your kids to come home,
Kids who now so far away roam.
Children of one father, be reconciled.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day.
A mother's fate, our fields so dead,
And rows of homes in flames so red.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day.
A mother's fate, her kids' misdeeds,
Her kids filled with disloyalty.
(Refrain)

Reggae is a music genre first developed in Jamaica in the late 1960s. While sometimes used in a broad sense to refer to most types of popular Jamaican dance music, the term reggae more properly denotes a particular music style that evolved out of the earlier genres ska and rocksteady.

Stop the War in Vietnam

Stop the War in Vietnam
Stop the War in Vietnam
Stop the War in Vietnam

Reggae er en rytmisk musikgenre udviklet i Jamaica gennem 1960'erne primært fra ska og rocksteady

Stop krigen i Vietnam

Stop krigen i Vietnam
Stop krigen i Vietnam
Stop krigen i Vietnam

Kritikken rettede sig som noget nyt mod de siddende præsidenter og politikerne i kongressen. Befolkningen krævede, at soldaterne kom hjem, *Bring 'em Home*. Dette skete dog først i april-juli 1975, *Miss Saigon*.

I *Bring 'em Home,* erklærer Pete Seeger, at han ikke er pacifist.

Bring Them Home

If you love your Uncle Sam,
Bring them home, bring them home.
Support our boys in Vietnam,
Bring them home, bring them home.

It'll make our generals sad, I know,
Bring them home, bring them home.
They want to tangle with the foe,
Bring them home, bring them home.

They want to test their weaponry,
But here is their big fallacy,

I may be right, I may be wrong,
But I got a right to sing this song,

There's one thing I must confess,
I'm not really a pacifist.

If an army invaded this land of mine,
You'd find me out on the firing line.

Even if they brought their planes to bomb,
Even if they brought helicopters and napalm.

Show those generals their fallacy:
They don't have the right weaponry.

For defense you need common sense,
They don't have the right armaments.

The world needs teachers, books and schools,
And learning a few universal rules.

So if you love your Uncle Same,
Support our boys in Vietnam.
Bring them home, bring them home.

Send dem hjem

Så hvis du elsker din onkel Sam,
Send dem hjem, send dem hjem
Støt vores drenge i Vietnam.
Send dem hjem, send dem hjem.

Jeg ved, det vil gøre vores generaler triste,
Send dem hjem, send dem hjem.
De ønsker at komme i karambolage med fjenden,
Send dem hjem, send dem hjem.

De ønsker at teste deres våben,
Men her er deres store fejlslutning.

Jeg kan have ret, jeg kan være forkert,
Men jeg fik en ret til at synge denne sang.

Der er én ting, jeg må tilstå,
Jeg er ikke helt en pacifist.

Hvis en hær invaderer dette mit land,
Vil du finde mig ude på skudlinien.

Selv, hvis de brugte deres fly til bombe,
Selv, hvis de brugte helikoptere og napalm.

Vis disse generaler deres vildfarelse:
De har ikke de rigtige våben,

Til forsvar har du brug for sund fornuft,
De har ikke det rigtige forsvarsmateriel.

Verden har brug for lærere, bøger og skoler,
Og lære et par universelle regler.

Så hvis du elsker din onkel Sam,
Send dem hjem, send dem hjem
Støt vores drenge i Vietnam.
Send dem hjem, send dem hjem.

Sangen er skrevet i foråret 1966. I de tidlige koncertudgaver synger Pete Seeger Sam i sætningen, So if you love your Uncle Same, helt oppe i det høje C. Seeger beretter på sin hjemmeside: En kvinde fortalte mig, jeg beder hver aften, send venligst min søn sikkert hjem. Jeg svarede hende, 'Har du ikke lært lektien af sangen WE Shall Over-

come? Der er ingen løsning for dig eller din søn eller mig og min søn, medmindre det er en løsning for os alle. Det er nødt til at være "vi", eller der er ingen løsning på problemet'.

I forbindelse med Irakkrigen skrev Pete Seeger et nyt vers:

Now we don't want to fight for oil
Bring them home, bring them home
Underneath some foreign soil
Bring them home, bring them home.

Nu, vi ønsker ikke at kæmpe for olie
Send dem hjem, send dem hjem
Under noget fremmed jord
Send dem hjem, send dem hjem.

Dette er en af de få freddssange jeg kender, der er flere tekstudgaver af. Her sunget af Barbara Dane med soldater i aktiv tjeneste. Indspillet i Fort Hood, Texas, Fort Benning, Georgia og i Fort Bragg, North Carolina

If you love your Uncle Sam,
Bring 'em home, bring 'em home
Stop the war in Vietnam!
Bring 'em home, bring 'em home.

45 thousand dead and gone
And Uncle Sam is in the wrong!

We wanta end this war right now.
Don't take a genius to figure out how.

Let 'em fly, or let 'em float,
Peck 'em up in a bi-ass boat!

They said it was a freedom fight,
Well now that's just about half right!

There's just one big fallacy,
It's our own GIs that wanta be free.

GIs fight, and GIs die,
Some get rich while Nixon lies.

In Chicago or Vietnam,
They're tryin' to get us to be "the man".

Well buddy, l've got news for you.
I got better things to do.

We're goin' down to Houston town,
Turn this murderin' system 'round.

The gen'rals would like us all to pray,
But it looks like marchin's the only way.

If they say that's not the way,
We'll give 'em one big "FTA"'[309]

Yderligere vers ikke indspillet på grammofonpladen.

They call us a bunch of hippie kids,
But wait'll they find out what we did!

They say we blow our minds with dope,
But you know, our youth is our only hope!

I'm gonna let Vietnam alone,
Fight for my own rights here at home!

If you big brass don't know what to do,
We won't kiss your ass and fight for you!

Home of the brave, land of the free,
Let the Vietnam people be.

Wash the blood off of our hands,
Bring our men back to our land.

Well I may be short and I may be tall,
But I sure ain't shaped like a cannonball!

We been marching a long, long time,
But today we're marching with our minds!

309 Free The Army or Fuck The Army. Also a 1972 American documentary film starring Jane Fonda and Donald Sutherland. Jane Fonda, Donald Sutherland and a collection of performers and musicians put together a touring satirical revue to perform at coffeehouses and parks near American army bases for G.I.'s opposed to the war in Vietnam. The tour was called F.T.A. WIKI.

De kalder os en flok hippie unger,
Men bare vent indtil de finder ud af, hvad vi gjorde!

De sagde, det var en frihedskamp,
Godt, nu er det bare omkring halvt rigtigt!

Vask blodet af vores hænder,
Bring vores mænd tilbage til vores land

Jamen jeg kan være kort, og jeg kan være høj,
Men jeg helt sikkert ikke formet som en kanonkugle!

Miss Saigon is a musical by Claude-Michel Schönberg and Alain Boublil, with lyrics by Boublil and Richard Maltby, Jr. It is based on Giacomo Puccini's opera Madame Butterfly, and similarly tells the tragic tale of a doomed romance involving an Asian woman abandoned by her American lover. The setting of the plot is relocated to the 1970s Saigon during the Vietnam War, and Madame Butterfly's story of marriage between an American lieutenant and Japanese girl is replaced by a romance between an American GI and a Vietnamese bar girl. WIKI.

Miss Saigon : (Original 1989 London Cast). Cameron Mackintosh. 1989.

Miss Saigon is translated and recorded into Danish.

Miss Saigon er en musikal af Claude-Michel Schönberg og Alain Boublil, med tekst af Boublil og Richard Maltby, Jr. Den er baseret på Giacomo Puccinis opera Madame Butterfly, og fortæller tilsvarende den tragiske historie om en dødsdømt romance der involverer en asiatisk kvinde forladt af hendes amerikanske kæreste. Plottets scene er flyttet til 1970ernes Saigon under Vietnamkrigen, og Madame Butterfly historie om ægteskab mellem en amerikansk løjtnant og japansk pige er erstattet af en romance mellem en amerikansk soldat og et vietnamesisk bar pige.

Miss Saigon er oversat til og indspillet på dansk:

Miss Saigon (uddrag) / Claude-Michel Schönberg, Alain Boublil, Zita de Fries, Morten Grunwald, Østre Gasværk Teater. Østre Gasværk Teater, 1996.

Ifølge den amerikanske rockguitarist Thurston Moore, kom veteranerne hjem fra Vietnam til en noget trist velkomst.

Fourth Day Of July

And it came to pass on the first day of July
The last man home from Vietnam was going to arrive
The ship came in so silently, its bow a ghostly white
And when they looked upon the decks, there was not a soul inside

Then the sea began to roll and from the ship a moaning
A line of broken children, all from the ship a-coming
The light of death was in their eyes
The broken children of Vietnam
On the first day of July

Like a war beyond control, to Washington at dawn
A line of ghostly children upon the White House lawn
Grown men did turn away, not to see it anymore
To see the burning child running to the White House door
No one found a place to hide
The burning children of Vietnam
On the second of July

All across America a line ten miles long
The dead children all coming home
From the land of Vietnam
To men who got too far away
From what was done in their name
Someday must all have to pay
Who never saw a child die
The dead children are coming home
Four days in July

On every door and window across this sad gray land
A mark that would never go away of a thousand, thousand hands
A voice like voices in a dream
A voice like somebody else's scream
Or not somebody else's scream
A voice within a fire
The burning children of Vietnam
On the third day of July

Then they came upon the sea, it did open up before them
A line of children all with wounds, upon the ocean walking

Then the sky began to rain
And beat the land with tears of rage
And every year upon that day if a hundred years go by
It rains upon America
On the fourth day of July

Fjerde juli

Og det skete på den første dag i juli
Den sidste mand hjem fra Vietnam skulle ankomme
Skibet lagde til så lydløst, dens bow spøgelsesagtig hvid
Og når de så på dækkene, var der ikke en sjæl indeni

Derefter begyndte havet at rulle, og fra skibet kom en stønnen
En række af knuste børn, kom alle fra skibet
Dødens lys var i deres øjne
De knuste børn fra Vietnam
På den første dag i juli

Ligesom en krig uden for kontrol, til Washington ved daggry
En kæde af spøgelsesagtige børn på Det Hvide Hus græsplæne
Voksne mænd vende sig væk, for ikke at se den mere
At se det brændende barn løbe til det hvide hus dør
Ingen fandt et sted at skjule
Vietnams brændende børn
På den anden juli

Over hele Amerika, en 16 kilometer lang kæde
De døde børn kommer alle hjem
Fra landet Vietnam
Til mænd, der kom alt for langt væk
Fra, hvad der blev gjort i deres navn
En dag, skal alle betale
Som har aldrig set et barn dø
De døde børn kommer hjem
Fire dage i juli

På hver dør og vindue, på tværs af dette triste grå land
Et mærke, der aldrig ville gå væk af tusind, tusind hænder
En stemme, som stemmer i en drøm
En stemme som nogen andens skrig
Eller ikke nogen andens skrig
En stemme i en brand
Vietnams brændende børn
På den tredje dag i juli

Så kom de over havet, der var åbnet op for dem
En kæde af børn alle med sår, vandrende over havet
Så begyndte himlen at regne
Og slå landet med tårer af raseri
Og hvert år på denne dag, hvis hundrede år går
Regner det atter i Amerika
På den fjerde juli

Epilog til Vietnamkrigen

Den amerikanske sanger, musiker, komponist og skuespiller John Denver (1943–1997) vil have fred efter store familiemæssige ofre i fire generationers krige. Under den økonomiske krise i landbruget i midten af 1980erne ville banken overtage slægtsgården.

Let Us Begin (What Are We Making Weapons For?)

I am the son of a grassland farmer
Western Oklahoma nineteen forty three
I always felt grateful to live in the land of the free
I gave up my father to South Korea
The mind of my brother to Vietnam
Now there's a banker who says I must give up my land
There are four generations of blood in this topsoil
Four generations of love on this farm
Before I give up I would gladly give up my right arm

What are we making weapons for
Why keep on feeding the war machine
We take it right out of the mouths of our babies
Take it away from the hands of the poor
Tell me, what are we making weapons for
I had a son and my son was a soldier
He was so like my father, he was so much like me
To be a good comrade was the best that he dreamed he could be
He gave up his future to revolution
His life to a battle that just can't be won
For this is not living, to live at the point of a gun
I remember the nine hundred days of Leningrad[310]

310 Belejringen af Leningrad i Sovjetunionen under anden verdenskrig, var et mislykket forsøg fra Aksemagternes side på at byen skulle efter Hitlers ordre »fjernes fra jordens overflade«, sammen med hele sin befolkning. Byen blev derfor ikke stormet. Den tyske hær blokerede/omringede i stedet byen, for at sulte den ihjel, samtidig med at bombefly og artilleri sendte en regn af bomber og granater over byen. Belejringen varede fra den 9. september 1941 til den 18. januar 1943, hvor en smal landkorridor blev etableret af de sovjetiske styrker. Belejringen blev helt afsluttet den 27. januar

The sound of the dying, the cut of the cold
I remember the moments I prayed I would never grow old

What are we making weapons for
Why keep on feeding the war machine
We take it right out of the mouths of our babies
Take it away from the hands of the poor
Tell me, what are we making weapons for

For the first time in my life I feel like a prisoner
A slave to the ways of the powers that be
And I fear for my children, as I fear for the for the future I see
Tell me how can it be we're still fighting each other
What does it take for a people to learn
If our song is not sung as a chorus, we surely will burn

Have we forgotten
All the lives that were given
All the vows that were taken
Saying never again, never again
Now for the first time
This could be the last time
If peace is our vision
Let us begin, let us begin

Lad os begynde (Hvad producerer vi våben til?)

Jeg er søn af en landmand på prærien
Vestlige Oklahoma 1943
Jeg har altid følt taknemmelighed for at leve i de fries land
Jeg gav min far til Sydkorea
Min brors sind til Vietnam
Nu er der en bankmand, der siger, jeg må opgive min jord
Der er fire generationers blod i dette muldlag
Fire generationer af kærlighed på denne gård
Før jeg giver op, vil jeg hellere end gerne give mit højre arm.

Hvad producerer vi våben til
Hvorfor blive ved med at fodre krigsmaskinen
Vi tager det lige ud af munden på vores babyer
Tager det væk fra hænderne på den fattige
Sig mig, hvad er det vi producerer våben til.

1944.

Jeg havde en søn og min søn var en soldat
Han var ligesom min far, han var ligesom mig
At være en god kammerat var det bedste, han drømte, han kunne være
Han opgav sin fremtid for revolution
Sit liv til en kamp, der bare ikke kunne vindes
Dette er ikke livet, at leve på mundingen af en pistol
Jeg husker de 900 dage i Leningrad
Lyden af den døende, kuldens snit
Jeg husker de øjeblikke, jeg bad, jeg aldrig ville ældes.

For første gang i mit liv føler jeg mig som en fange
En slave af herskabernes vilje
Og jeg frygter for mine børn, da jeg frygter for den fremtid, jeg ser
Fortæl mig, hvordan kan det være at vi stadig bekæmper hinanden
Hvad skal der til for et folk til at lære
Hvis vores sang ikke synges som et kor, vil vi helt sikkert brænde.

Har vi glemt
Alle de liv, der blev givet
Alle de løfter, der blev givet
Som lød, aldrig igen
Nu, for første gang
Kunne dette være sidste gang
Hvis fred er vores vision
Lad os begynde. Lad os begynde

Film:

Cooperativa de Cinema Alternatiu: Can Serra: la Objeción de Conciencia en España (1976)
'Sobre las razones de la Objeción de Conciencia contra el servicio militar en España en los 70. El grupo de objetores de conciencia que montaron uno de los primeros servicios civiles autogestionados en el barrio de Can Serra, en L'Hospitalet de Llobregat (Barcelona). Las primeras etapas de un movimiento de desobediencia civil que eclosionaría con la insumisión al servicio militar y a su prestación sustitutoria en los años 90, y que terminaria por hacer que se derrumbara esta arraigada (por entonces) institución militar. - https://archive.org/details/objetorescanserra '

Swedish distractions: The Swedish songwriter Anders Fuglestad: Someting Common, LP 1969. Lp's issues are not specifically the Vietnam War, but in general, it is about war, peace, and then current problems such as pollution and life in the big cities.

Svensk sidespring: Den svenske sangskriver Anders Fuglestad: *Någonting gemensamt*, LP 1969. Lp'ens emner er ikke specifikt Vietnamkrigen, men generelt handler den om krig, fred og dengang aktuelle problemer som forurening og livet i storbyerne.

NÅGONTING GEMENSAMT

Anders Fugelstad

Kanske är den kulturella evolution, som vår västerländska kulturkrets har slagit in på av alla kulturer och drivit till sin nuvarande spets, ett utvecklingsmässigt felgrepp, dömt att gå under som dinosauriernas släkten eller faraonernas epoker.
Mycket talar för att de närmaste decennierna kommer att innebära ett generalprov på hållbarheten i hela den vetenskapligt/tekniska livsstil som är det moderna västerlandets gentemot tidigare epoker och andra kulturer.
(Lars Gyllensten "Människans villkor")

POLAR MUSIC PRODUCTION
POLS 217
STEREO & MONO

INGENTING ÄR LÄNGRE SOM FÖRUT
DET VAR EN JORD
NÅGONTING GEMENSAMT-DDT
KUNGSGATAN/VASAGATAN
VÅLD OCH HOT OCH TVÄRTEMOT
DET ÄR INTE FARLIGT

VISA TILL RASBLANDAREDAGEN
JULFRID ÖVER JORDEN
(musik: Bertil Hallin)
JAG KAN BERÄTTA
AMBROSIA OCH NEKTAR
OM VI ÄNNU VORE APOR
NÅGON VACKER DAG

Text och musik: Anders Fugelstad

Ingenting är längre som förut
Våra senaste 25 år har förändrat teknik, vetenskap och synsätt lika mycket som de närmast föregående 250 åren. Utvecklingsprocessen är som en kedjereaktion. En värld i allt snabbare förvandling.

Det var en jord
Så länge människor söker metoder att döda varandra eller härska över varandra, kommer världen via vetenskapen att förse dem med sådana. Även den blygsammaste vision om en bättre värld kommer att krossas om den nuvarande militära utvecklingen får fortsätta. Vår förlust kommer att bli dubbel — både vad vi har och vad vi kunde ha fått. (Nigel Calder "Fred eller förintelse")

Någonting gemensamt-DDT
Varje på jorden levande varelse har i fettvävnad, lever, nervvävnad m.m. upplagrat insektsgiftet DDT. Från förbrukare utanför landet tillförs Sverige via lufthavet troligen mer än 30 ton DDT-ämnen årligen. DDT påverkar ämnesomsättningen, kroppens avgiftningssystem och centrala nervsystemet. Långtidsverkningarna på människan kan inte nu med någon säkerhet förutses.
(Docent Göran Löfroth)

Kungsgatan/Vasagatan
Bilarnas avgaser innehåller omkring 200 olika ämnen, bland annat benspyrén som visat sig vara cancerframkallande. Mer än två tusen ton bly och en miljon ton koloxid sprids varje år med avgaserna i Sverige. Bly är lika giftigt som arsenik. Koloxid sänker den intellektuella prestationsförmågan. Och Gud ska veta att vi behöver hålla huvudet klart i denna vanvettiga värld.
(Docent Hans Palmstierna)

Våld och hot och tvärtemot
Hos de högre ryggradsdjuren finns normalt ett oändligt antal hämningar mot att skada artfränder. (Konrad Lorenz" Aggression")
Människan är det enda djur som avsiktligt förgör sina egna.
Man kan få tio års fängelse av att ha dödat människor. Man kan också få tio års fängelse av att vägra döda människor. I "fred" respektive "krig" (enligt Brottsbalken).

Om vi ännu vore apor
Från upptäckten av elden till konstruerandet av rymdskepp — den nakna apan har klarat det på bara en halv miljon år. Ett våldsamt framåtskridande. Vi har skaffat oss nya karaktärsdrag men inte hunnit göra oss av med gamla egenskaper. Människan är en underlig blandning. (Desmond Morris "Den nakna apan")

Av antika grundelementen har jord, luft och vatten svåra anfäktelser — det är bara elden som blivit starkare. Det brinner i knutarna.
Men kanske är det inte så illa som det sägs, eller kommer det kanske att visa sig vara mera illa än som sagts? Mänsklig frenesi och elementärt bryderi.
Den här skivan försöker spegla en del smygande och anstormande betänkligheter. —

Anders Fugelstad

(P) 1969
Arrangör och orkesterledare:
Sven-Olof Walldoff
(Det var en jord: Arr. och ork.ledare:
Bengt Hallberg)
Inspelad i Metronome Studio
Tekniker: Michael B. Tretow
Produktion: Anders Fugelstad
Producent: Bengt Bernhag
Färgfoto: Ingemar Sjödin

So far there is known, according to Vietnam on Record: An Incomplete Discography, about 4,000 mainly English-language songs with the Vietnam War as a theme. Some of the music the American soldiers listened to while they were stationed in Vietnam is included in the soundtrack to the comedy, Good Morning Vietnam, from 1987. A kind of American oldies pop from the late 1950s and 1960s

Indtil videre kendes der, ifølge, Vietnam on Record: An Incomplete Discography, omkring 4.000 hovedsageligt engelsksprogede sange med Vietnamkrigen som tema. Noget af musikken de amerikanske soldater lyttede til, mens de var udstationeret i Vietnam er medtaget i lydsporet til komedien, Good Morning Vietnam, fra 1987. En

slags amerikansk pop før fra slutningen af 1950erne og 1960erne.

Play list to the Vietnam War – Soldiers Songs

Spilleliste til Vietnamkrigen - Soldatersange

Ballad Of The Green Berets & Songs Of America's Fighting Men / Roger Dewey Design Records DLP-250 1965-1966?

A1 Balled Of The Green Berets
A2 When This Cruel War Is Over
A3 The U.S.A.
A4 When Johnny Comes Marching Home
A5 LBJ And Liberty
B1 The Truth Is Marching On
B2 Fight No More
B3 Over In Vietnam
B4 Ain't Gonna Study War No More

There's a Star-Spangled Banner Waving Somewhere Dave Dudley Mercury LP SR 61057 1965

01 What We're Fighting For
02 Geisha Girl
03 Soldier's Last Letter
04 Each Night At Nine
05 Hello Viet Nam
06 Lili Marline
07 Fraulein
08 At Mail Call Today
09 Viet Nam Blues
10 Then I'll Come Home Again
11 Filipino Baby

Viet Nam Diskurs / Peter Weiss. Musik: Günter Kochan 1967

Diskurs über die Vorgeschichte und den Verlauf des lang andauernden Befreiungskrieges in Viet Nam als Beispiel für die Notwendigkeit des bewaffneten Kampfes der Unterdrückten gegen ihre Unterdrücker sowie über die Versuche der Vereinigten

Staaten von Amerika die Grundlagen der Revolution zu vernichten / Discourse on the Progress of the Prolonged War of Liberation in Viet Nam and the Events Leading up to it as Illustration of the Necessity for Armed Resistance against Oppression and on the Attempts of the United States of America to Destroy the Foundations of Revolution. - Frankfurt/Main: Suhrkamp, 1967. LP Litera 8 65 169 1967

FTA! Songs Of The GI Resistance, LP 1970

	Paredon Records
Join the GI Movement	Barbara Dane
Hallelujah I'm A Bum	Barbara Dane
Ballad of Richard Campus	Barbara Dane
Go Tell It On The Mountain	Barbara Dane
Just Another Day	Barbara Dane
We Shall Not Be Moved	Barbara Dane
Resistance Hymn	Barbara Dane
Insubordination	Barbara Dane
Last Drink With Don	Barbara Dane
Bring 'em Home	Barbara Dane

Country Shots - God Bless America, Decca LP 32744 1970

God Bless America Again	Bobby Bare
Vietnam Blues	Dave Dudley
It's America (Love It or Leave It)	Ernest Tubb
God Must Have Blessed America	Glen Campbell
The Minute Men (Are Turning in Their Graves)	Stonewall Jackson
Ballad of Two Brothers	Autry Inman
The (A Canadian's Opinion)	Tex Ritter
Where Have All Our Heroes Gone?	Bill Anderson
Jr. Don't Give Us a Reason	Hank Williams
God Bless the U.S.A.	Lee Greenwood

We Say No to Your War – Covered Wagon Musicians 1972

We Say No to Your War! Paredon Records PAR01015 1972

01 Mathematics (spoken)
02 Silver Bird
03 Phantom Jets are Coming
04 The Rodeway Nine
05 Spring Conscience
06 Mathematics (sung)
07 We Say No to Your War
08 The People's Thank You
09 My Pledge, My Vow

10 Rattlesnake Junction
11 Bring Our Brothers Home
12 Napalm Sticks to Kids
13 Children of the Delta

Det tyske pladeselskab, Bear Family Records, udsendte i 2010 en kostbar antologi bestående af 13 CDer samt medfølgende dokumentation, Next Stop Is Vietnam - The War On Record, 1961-2008. Bear Family Records BCD 16070 MS
- ISBN: 978-3-89916-527-2

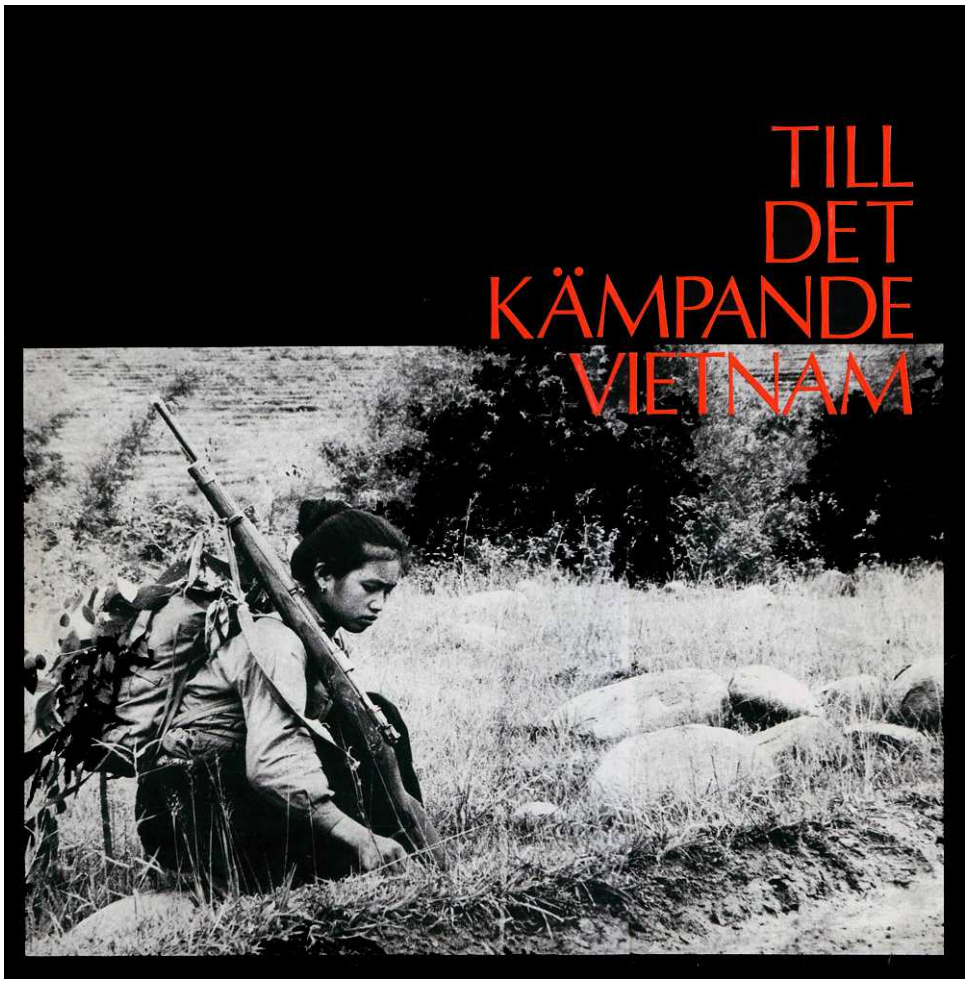
Et eksempel fra antologien:

Mister, Where Is Vietnam, CD 2010

Kingston Trio: Where Have All The Flowers Gone	Mister, Where Is Vietnam
Shirelles: Soldier Boy	Mister, Where Is Vietnam
Marvin Gaye: Soldier's Plea	Mister, Where Is Vietnam
Joe Medwick: Letter To A Buddie	Mister, Where Is Vietnam
Rod McKuen: Soldiers Who Want To Be Heroes	Mister, Where Is Vietnam
Peter, Paul & Mary: The Cruel War	Mister, Where Is Vietnam
Dolf Droge: Infiltration	Mister, Where Is Vietnam
Eisenhower Warns Of A Military/Industrial Complex	Mister, Where Is Vietnam
Bob Dylan: Masters Of War	Mister, Where Is Vietnam
Jim Reeves: Distant Drums (demo)	Mister, Where Is Vietnam
Senator Wayne Morse: We're At War In Violation Of The Constitution	Mister, Where Is Vietnam
Morty Gunty: There's A War	Mister, Where Is Vietnam
President Johnson: Attacks In The Gulf Of Tonkin/Resolution	Mister, Where Is Vietnam
Tom Paxton: What Did You Learn In School Today	Mister, Where Is Vietnam
Bob Necaise & 'Lil' Gary D: Mr. Where Is Viet-Nam	Mister, Where Is Vietnam
Phil Ochs: Talking Vietnam Blues	Mister, Where Is Vietnam
Sandy & Sue: Our Daddy's In Vietnam	Mister, Where Is Vietnam
Pete Seeger: The Willing Conscript	Mister, Where Is Vietnam
Tommy Dee: Goodbye High School (Hello Viet Nam)	Mister, Where Is Vietnam
Janie Hemphill: Teenage Soldier Boy	Mister, Where Is Vietnam
Buffy Sainte Marie: Universal Soldier	Mister, Where Is Vietnam
Jan Berry: Universal Coward	Mister, Where Is Vietnam
Barry McGuire: Eve Of Destruction	Mister, Where Is Vietnam
The Spokesmen: The Dawn Of Correction	Mister, Where Is Vietnam
The Teachers: We Ain't At War	Mister, Where Is Vietnam
Tom Paxton: Lyndon Johnson Told The Nation	Mister, Where Is Vietnam
Simon & Garfunkel: 7 O'clock News/Silent Night	Mister, Where Is Vietnam
Private Charles Bowens: Christmas In Vietnam	Mister, Where Is Vietnam

Best of Broadside 1962-1988 Disc 2, CD 2000

John Brown	Bob Dylan
Links on the Chain	Phil Ochs/The Broadside Singers
Blowin' in the Wind	The New World Singers
Take Me for a Walk (Morning Dew)	Bonnie Dobson
Paths of Victory	The Broadside Singers
The Willing Conscript	Pete Seeger
Kill for Peace	The Fugs
The Ballad of Ira Hayes	Peter La Farge
Ain't That News?	The Broadside Singers/Tom Paxton
The Times I've Had	The Broadside Singers
Go Limp	Matt McGinn
Ding Dong Dollar, 1962	The Glasgow Song Guild
Mack the Bomb	Pete Seeger
The Civil Defense Sign	Mark Spoelstra
Let Me Die in My Footsteps	Happy Traum
Hiroshima Nagasaki Russian Roulette	Jim Page
What Have They Done to the Rain?	Malvina Reynolds
Ballad of William Worthy	Phil Ochs
Train for Auschwitz	Tom Paxton
Do as the Doukhobors Do	Pete Seeger
Christine	The Broadside Singers/Tom Paxton
As Long as the Grass Shall Grow	Peter La Farge



Selected Swedish Vietnam War Records

Freedom Singers 68 - Freedom Singers Befria Södern BS 1 1968
1. Vi visste ingenting
2. Brevet från Lyndon
3. McNamara-visan
4. Leve det vietnamesiska folkets befrielsekamp
5. Sången om reaktionen
6. Balladen om LBJ
7. Lilla fröken An
8. Befria Södern!

Till Det Kämpande Vietnam FNL-Grupperna Befria Södern BS 3 1971
- http://www.lars-daniel.se/knutna_navar/sidor/fnl/fnl_tdkv.htm
1. Till det kämpande Vietnam
2. Sång om de indokinesiska folken
3. Vietnams folk står enat
4. Vilken president!

5. Herr ambassadör
6. Vart än vattnet leds, följer fisken med
7. Befrielsearméns sång
8. Sången om freden
9. Demonstrantvisa
10. Till fronten
11. Tango i Saigon
12. Glanshammarvisa
13. Rädda dollarn
14. Sången om svalorna
15. Befria södern

Vietnam är nära - De förenade FNL-grupperna Befria Södern BS 4 1972
1. Vietnam är nära
2. Sång om dammarna
3. En vietnamesisk bonde
4. Rag om den nordvietnames iska invasionen
5. Vid läsningen av Ett tusen poeters antologi
6. Internationella brigadens sång
7. Haiphong
8. Befrielsemarsch
9. En kamp på tusen slagfält
10. Militära mål
11. Vapenhandlarens sång
12. Roten till det onda
13. Avskedet
14. Maktens män
15. Befria södern

Befria Södern and Till det kämpande Vietnam has been recorded in Swedish during a concert in Copenhagen October 1973.
'This LP is recorded at the Free Protest Theater's two concerts in the Odd-Fellow Mansion in Copenhagen on 11 and 12 October 1973. The concert was the first in a series Demos events with the idea is to present different sides of the Swedish political music'.
'Fria Proteatern (NJA group). Concert in Copenhagen in October 1973 Demos 19 1974.

Befria Södern og Till det kämpande Vietnam er indspillet på svensk under en koncert i København oktober 1973.
'Denne plade er en optagelse fra Fria Proteaterns to koncerter i Odd-Fellow palæet i København den 11. og 12. Oktober 1973. Koncerten var den første i en række Demosarrangementer, hvor det er tanken at præsentere forskellige sider af svensk politisk musik.' Fria Proteatern (NJA gruppen). Koncert i København okt. 1973 Demos 19 1974

Vietnamkrigen

	1954
Ballad Of Ho Chi Minh	Ewan MacColl with The London Critics Group
Le déserteur	Boris Vian
	1961
Big Brother (Home for Christmas)	Roger Jones
	1962
Christmas In Viet Nam	Joyce Brown
Soldier Boy	The Shirelles
	1963
I'm a Soldier Boy	Dee Clark & The Cool Gents
My Boyfriend's Coming Home for Christmas	Toni Wine
	1964
A Foggy Day In Vietnam	John Paul Jones
Christmas In Vietnam	The Bob Hope Show
There But For Fortune	Phil Ochs
Talking Vietnam Blues	Phil Ochs
	1965
Ballad Of a Crystal Man	Donovan Philips Leitch
Do You Hear Me Now	Bert Jansch, Donovan
Hello Vietnam	Johnny Wright
Hey Little Julie	Chuck & Ray
I Ain't Marching Anymore	Phil Ochs
It's for God, And Country, And You Mom (That's Why I'm Fighting In Viet Nam)	Ernest Tubb & His Texas Troubadours
Lullaby Of The Artillery	Trinh Cong Son
Lyndon Johnson Told The Nation	Tom Paxton
The Men Behind The Guns	Phil Ochs
Nowhere To Run	Martha Reeves & The Vandellas
Searching For A Soldier's Grave	Hank Williams
A Soldier's Christmas	Johnny Slate
There Won't Be Any Snow (Christmas In The Jungle)	Derrik Roberts
We Didn't Know	Tom Paxton
The War Drags On	Donovan Philips Leitch
Weve Gotta Get Out Of This Place	Animals
The Willing Conscript	Tom Paxton
	1966
7 O'Clock News/Silent Night	Simon & Garfunkel
Ain't I Right	Marty Robbins
Ballad Of The Green Berets	Barry Sadler
Christmas In Viet Nam	Johnny & Jon
Christmas In Vietnam	Private Charles Bowens & The Gentlemen From Tigerland

A Christmas Prayer	Susan Wheeler
Draft Dodger Rag	Phil Ochs
Draft Time Blues	Midnight Sons
Hundert Mann und ein Befehl	Freddy Quinn
I Don't Stand Alone	Perry Friedmann
I Won't Be Home This Christmas	Barry Sadler
Last Train To Clarksville	Monkees
A Letter From Vietnam To Mother	Hank Snow
My Son John	Tom Paxton
King Henry	Pete Seeger
The Saigon Children	Malvina Reynolds
V. C. Blues	Allen Orange
Vietnam Blues	Kris Kristofferson, Dave Dudley
	1967
Alice's Restaurant Massacree	Arlo Guthrie
Christmas In Viet Nam	Soul Searchers
Darling Be Home Soon	The Lovin' Spoonful
Draft Morning	The Byrds
The End	The Doors
For What It's Worth	Buffalo Springfield
I Feel Like Fixin' To Die Rag	Country Joe McDonald
I'm Gone	Big Amos
Joey's Prayer	Joey Martin
Little Becky's Christmas Wish	Becky Lamb ; Bill Lamb
Merry Christmas From Vietnam	Sullivan Family
Lisa Kalvelage	Pete Seeger
No Christmas Tree In Vietnam	Rusty Wellington
One More Parade	Phil Ochs
Please Uncle Sam (Send Back My Man)	Charmels
Saigon Bride	Joan Baez
Somebody To Love	Jefferson Airplane
Thương Binh (The Wounded Soldier)	Steve Addiss & Phạm Duy
	1968
2 + 2 = ?	The Bob Seger System
All I Want for Christmas Is My Baby	Johnny Selph
Ballad Of Two Brothers	Autry Inman
The Ballad Of The Yellow Beret	Bob Seger & The Beach Bums
Bring Them Home	Pete Seeger
Draft Morning	Byrds
Grey October	Charles Parker, The Critics Group, Peggy Seeger
Handsome Johnny	Richie Havens
I Don't Wanna Go To Vietnam	John Lee Hooker
The Iron Man	Tom Paxton
Merry Christmas Baby (I'm Coming Home)	Floyd Dakil
Sky Pilot	Eric Burdon & The Animals

Talking Vietnam Potluck Blues	Tom Paxton
To Susan On The West Coast Waiting	Donovan Philips Leitch
Unknown Soldier	The Doors
The War Is Over	Phil Ochs
White Boots Marching In A Yellow Land	Phil Ochs
	1969
Bài ca dành cho những xác người (Hue 1968)	Trinh Cong Son
Ballad Of The Unknown Soldier	Barbara Dane
Draft Resister	Steppenwolf
Fortunate Son	Creedence Clearwater Revival
Galveston	Glen Campbell
A Letter To Santa Clause	Mike Tuttle
The Real Silent Majority	George Jay
Santa, Bring My Daddy Home For Christmas	Marc Copage
Someday, We'll Be Together	Diana Ross & The Supremes
A Summer Prayer For Peace	Archies
Volunteers	Jefferson Airplane
	1970
America Love It Or Leave It	Ernest Tubb
American Woman	Guess Who
Another Christmas Without My Son	Rev. Oris Mays
Ballad Of Ho Chi Minh	Ewan MacColl & Peggy Seeger
Bill, When Are You Coming Home	Supremes
Paranoid	Black Sabbath
Machine Gun (Live, Isle Of Wight)	Jimi Hendrix
Peace Frog	The Doors
Run Through The Jungle	Creedence Clearwater Revival
Vietnam	Jimmy Cliff
War	Edwin Starr
	1971
Ballad Of The Fort Hood Three	Pete Seeger
The Battle Hymn Of Lt. Calley	Terry Nelson
Bayonet Rap	Tom Paxton
Bring Them Home (If You Love Your Uncle Sam)	Pete Seeger
The Grave	Don McLean
I Don't Want To Be A Soldier	John Lennon
Moratorium	Buffy Sainte-Marie
Rosa De Vietnam	Whichwhat
Simple Song Of Freedom / I'll Be Your Baby Tonight, Motown 1193	Bobby Darin
Singing In Vietnam Talking Blues	Johnny Cash
Uncle Ho	Pete Seeger
Vietnam Love Song	Judy Collins
Wild World	Cat Stevens
	1972
Armistice Day	Paul Simon

Befria Södern	Fria Proteatern
	1973
Vietnam	New Cuorey
Vietnam (You Son Of A Gun)	Sammy Brown & The Sammy Brown Band
Where Are You Now, My Son?	Joan Baez
	1974
Bad Company	Bad Company
Billy Don't Be A Hero	Bo Donaldson & The Heywoods
Bungle In The Jungle	Jethro Tull
	1975
Ballad Of The Unknown Soldier	Barbara Dane
	1980
I Don't Wanna Get Drafted	Frank Zappa
The War Correspondent	Eric Bogle
	1982
Agent Orange Song	Maurel Hogan. Peggy Seeger
	1983
I Was Only Nineteen	Redgum
	1985
19	Paul Hardcastle
	1986
Vietnam War Again	Country Joe McDonald
	1987
Bring Him Home	Normie Rowe
	2003
The Bell	Stephan Smith
Draft Board Blues	Watermelon Slim
Fourth Day Of July	Thurston Moore
Hell No, I Ain't Gonna Go	Matt Jones
Vigilante Man	Watermelon Slim
Waist Deep In The Big Muddy	Curtis Eller
	Ikke færdiggregistreret
Nana a una niña de Vietnam	Sonia Silvestre
The Fields Of Vietnam, 1967	Ewan MacColl
A Letter To My Mother From Vietnam	Pompeo Stillo & The Companions
Vietnam	Buddy Starr & The Starliners Featuring George C. Partin

There a few dozen Israeli songs about war and peace in Hebrew. Apparently there is not much published in English. An example:
Der et par dusin israelske sange om krig og fred på hebraisk. Der er tilsyneladende ikke meget udgivet på engelsk. Et enkelt eksempel:

Ilka Raveh: The Walls Came Tumbling Down (The Six-Day War) Certron Corporation CIS-4002 1970

The military coup in Chile

Shortly after the military coup in Chile in September 1973, the Chilean folk singer *Victor Jara*, was tortured and executed by the military junta's soldiers. The dreadful deed is documented in the Danish Peace Academy. Victor Jara was artistic director of the still existing Chilean folk group Quilapayun who released the LP X-Vietnam or Por Vietnam in 1968.[311]

Militærkuppet i Chile

Kort tid efter militærkuppet i Chile i september 1973, blev den chilenske folkesanger Victor Jara tortureret og henrettet af militærjuntaens soldater[312]. Udåden er dokumenteret i Fredsakademiet. Victor Jara var kunstnerisk direktør for den stadig eksisterende chilenske folkemusikgruppe Quilapayun som udgav LPen X-Vietnam eller Por Vietnam i 1968.

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311 U.S. Covert Intervention in Chile: Planning to Block Allende Began Long before September 1970 Election. National Security Archive Electronic Briefing Book No. 470. Posted May 23, 2014

Covert U.S. planning to block the democratic election of Salvador Allende in Chile began weeks before his September 4, 1970, victory, according to just declassified minutes of an August 19, 1970, meeting of the high-level interagency committee known as the Special Review Group, chaired by National Security Advisor Henry Kissinger. "Kissinger asked that the plan be as precise as possible and include what orders would be given September 5, to whom, and in what way," as the summary recorded Kissinger's instructions to CIA Director Richard Helms. "Kissinger said we should present to the President an action plan to prevent [the Chilean Congress from ratifying] an Allende victory" and noted that the President may decide to move even if we do not recommend it."

The document is one of a compendium of some 366 records released by the State Department as part of its Foreign Relations of the United States (FRUS) series. The much-delayed collection, titled "Chile: 1969-1973," addresses Richard Nixon's and Kissinger's efforts to destabilize the democratically elected Socialist government of Salvador Allende, and the U.S.-supported coup that brought General Augusto Pinochet to power in 1973. The controversial volume was edited by two former officials of the State Department's Office of the Historian, James Siekmeier and James McElveen.

312 Democracy Now! Monday, September 9, 2013.

- http://archive.org/details/dn2013-0909_vid
- http://www.democracynow.org/2013/9/9/40_years_after_chile_coup_family

Concierto Completo Victor Jara En Peru 17 De Julio De 1973.

- http://archive.org/details/VictorJaraEnPeru17DeJulioDe1973

Por Vietnam

Yankee, yankee, yankee,
cuidado, cuidado.

Las águilas negras se alimentan
de los despojos de las batallas.
Águila negra ya caerás,
águila negra ya caerás.

Las águilas negras vienen volando
con sus cañones por sobre el mar.
Águila negra ya caerás,
águila negra ya caerás.

Yankee, yankee, yankee,
cuidado, cuidado.

La sangre que viertes va por la tierra
sangre que nunca te olvidará.
Águila negra ya caerás,
águila negra ya caerás.

Las águilas negras rompen sus garras
contra el heroico pueblo en Vietnam.
Águila negra ya caerás,
águila negra ya caerás.

Yankee, yankee, yankee,
cuidado, cuidado,
águila negra, ya caerás
el guerrillero te vencerá.

For Vietnam
Yankee, yankee, yankee,
Forsigtig, forsigtig

Sorte ørne fodres
af byttet fra kamp.
Sorte ørne vil falde,

Chapter 7: The Gulf War, 1990-1991

The Gulf War (2 August 1990 – 28 February 1991), codenamed Operation Desert Storm (17 January 1991 – 28 February 1991) was a war waged by coalition forces from 34 nations led by the United States against Iraq in response to Iraq's invasion and annexation of Kuwait. The war is also known under other names, such as the Persian Gulf War, First Gulf War, Gulf War I, Kuwait War, or the First Iraq War. WIKI.

In the United States and in most of the Western European NATO countries where compulsory military service was abolished by now began the military to use mercenaries and those firms who had hired them – even if it was a problem in America because of manpower shortages. Despite costly advertising campaigns it failed for the coalition forces to recruit enough soldiers so they went instead of for the first time since the Middle Ages, to employ women as combat soldiers.

In Denmark, the Gulf War had a major impact as Christiansborg politicians unite in a military activism and a fierce hardware buildup that you have to go back to the beginning of Denmark's NATO membership to find a counterpart to.
The Gulf War syndrome is described in the literature as[313]: a variety of ailments, possibly caused by the use of depleted uranium and anthrax vaccine, which has hit the soldiers who participated in the war against Iraq in 1991, Kosovo in 1999 and the civilian population in Cumbria in southwest Scotland, where depleted uranium was used during exercises. The disorders include cancer, weakened immune system, nervous system disorders, memory problems, headaches, dizziness and insomnia, intestinal disorders, skin irritations and an increasing number of children who are deformed from birth. British soldiers families suspected anthrax vaccine to cause

313 Gulf War Service Linked to Post-Traumatic Stress Disorder, Multisymptom Illness, Other Health Problems, But Causes Are Unclear / Committee on Gulf War and Health: Health Effects of Serving in the Gulf War, Update 2009; Board on the Health of Select Populations; Institute of Medicine. Volume 8: Update of Health Effects of Serving in the Gulf War (2010).
- http://www.nap.edu/catalog.php?record_id=12835
'WASHINGTON – Military service in the Persian Gulf War is a cause of post-traumatic stress disorder in some veterans and is also associated with multisymptom illness; gastrointestinal disorders such as irritable bowel syndrome; substance abuse, particularly alcoholism; and psychiatric problems such as anxiety disorder, says a new report from the Institute of Medicine, the latest update in a series of reports on the Gulf War and veterans' health. There is some evidence that service during the conflict is linked to fibromyalgia and chronic widespread pain, amyotrophic lateral sclerosis, sexual difficulties, and death due to causes such as car accidents in the early years after deployment, but the data are limited, said the committee that wrote the report.'
'Given the large number of agents to study, IOM divided the task into several reviews, which are now complete: Gulf War and Health, Volume 1: Depleted Uranium, Pyridostigmine Bromide, Sarin, Vaccines; Gulf War and Health, Volume 2: Insecticides and Solvents; Gulf War and Health, Volume 3: Fuels, Combustion Products, and Propellants; Gulf War and Health: Updated Literature Review of Sarin; Amyotrophic Lateral Sclerosis in Veterans: Review of the Scientific Literature; Gulf War and Health, Volume 4: Health Effects of Serving in the Gulf War; Gulf War and Health, Volume 5: Infectious Disease; Gulf War and Health, Volume 6: Physiologic, Psychologic, and Psychosocial Effects of Deployment-Related Stress; and Gulf War and Health, Volume 7: Long-Term Consequences of Traumatic Brain Injury.' p 22.

death and deformed babies. Danish soldiers, according to the Danish Medical Weekly also suffered from the Gulf War Syndrome. Recent studies show that up to 35 percent of the soldiers fall ill after discharge as is apparent also for veterans' children. A variant of the Gulf War syndrome is called the Balkan Syndrome.

Popular music media is now cassettes and CD's are common. The Internet is used

The use of cassette tapes has major consequences for the archiving of some the American music from the Gulf War period, for according to Barbara Bryant[314], Library of Congress:

> "Although we'd like to keep every tape we receive, space and staff shortages prevent us from storing all of the recordings, each of which must eventually be recopied to preserve the material, which would otherwise deteriorate over several years," Mr. Brylawski said. "We ran across these cassettes in the process of 'deselecting' those that did not appear to be published because of their homemade appearance, lack of major recording labels or professional affiliations. We don't like to make such distinctions, but we simply cannot keep the 25,000 or more music items the Copyright Office receives each year. "The only exceptions we make to this rule are recordings which, however primitive they may appear, deal with topical subjects, themes and events which may be of interest to historians, social scientists and other collectors in years to come," he added.
>
> 'One of the most popular musical topics of late has been the Persian Gulf War. The Motion Picture, Broadcasting and Recorded Sound Division has received more than 140 cassettes of songs about the conflict and may soon have more than 200. The collection offers a variety of interesting perspectives on the conflict. The tributes come in a variety of musical styles, from country, folk and inspirational Christian music, to blues, rap, reggae and heavy metal. But not all reflect pro-war fervor. A few of the songs, which may have been written by Persian Gulf veterans, sound ambivalent, perhaps even troubled, about the war. "Here I am in the land of forgotten soldiers/There's no way for me to be free," sang Ashley Black and Skippi Como in "Forgotten Soldier," while in "War Song," Dave Kraus offers a distinctly antiwar view: "Billions of dollars feed the war machine/Flesh and bone become the gasoline."
>
> Michael Woodridge's "First Class to Saudi" is the tale of a peacetime recruit trapped in an unexpected piece of history: "Stepped off the plane in Saudi/Was like walking into hell/I joined up to pay my tuition." In "The Soldiers Are Still There," Robert Reames utters an enigmatic thought: "And the soldiers are still there/Trying desperately with all their soul/To kill the question that made this hole in our society."Other songs cast the war as a kind of religious crusade. "Lord, there is trouble

314 Arms and the Music: Persian Gulf War Inspires Budding Songsters. /: Barbara Bryant. Library of Congress Information Bulletin September 20, 1993 - Vol. 52, No. 17
- http://www.loc.gov/loc/lcib/93/9317/arms.html

in our country and there is trouble across the sea/You know Satan and the radicals want to destroy us/Christians and patriots want to be free," sing Terri and Robert Walliczek in "Yellow Ribbons," while Max verna offers a different assessment in "Holy War": "It's a holy war, it's an oily war." Several songs are noteworthy because they celebrate the growing contributions of female soldiers. The opening lines of "Momma's Gone to War" by Rick Roz and Lori Brandon read, "I write each night/Hope Mom will be all right,"

Kapitel 7: Golfkrigen, 1990-1991

Golfkrigen (2. august 1990 – 28. februar 1991) var en konflikt mellem en 34[3] lande stor amerikansk ledet koalition med mandat fra FN og Irak ledet af Saddam Hussein. Ofte bruges navnet Operation Desert Storm, USA's militære navn for selve angrebsfasen, om krigen. WIKI.

I USA og i de fleste vesteuropæiske NATO-lande, hvor den militære værnepligt efterhånden var afskaffet begyndte man at anvende lejesoldater og de firmaer som havde ansat dem - også selv om det var problematisk i Amerika på grund af mandskabsmangel. Til trods for kostbare reklamekampagner lykkedes det ikke for koalitionsstyrkerne at hverve nok soldater, så de gik i stedet for over til, for første gang siden middelalderen, til at ansætte kvinder som kampsoldater. I Danmark får Golfkrigen store følger idet Christiansborg politikerne forenes om en militær aktivisme samt en voldsom hardware oprustning som man skal helt tilbage til begyndelsen af Danmarks medlemskab af NATO for at finde et sidestykke til.

Golfkrigssyndromet beskrives i litteraturen: en række lidelser, muligvis forårsaget af anvendelsen af depleted uranium og vaccine mod miltbrand, som har ramt soldater der deltog i krigen mod Irak-Kuwait i 1991, Kosovo i 1999 og civilbefolkningen i Cumbria i det sydvestlige Skotland, hvor depleted uranium blev anvendt under øvelser. Lidelserne er bl.a. kræft, svækket immunforsvar, lidelser i nervesystemet, hukommelsesbesvær, hovedpine, svimmelhed og søvnproblemer, tarm-forstyrrelser, hud-irritationer og et stigende antal børn, der er misdannede fra fødslen. Britiske soldaterfamilier mistænker vaccine mod miltbrand for at være skyld i døde og deforme babyer. Danske soldater er, ifølge Ugeskrift for Læger, også ramt af Golfkrigssyndromet. Nye undersøgelser viser, at op mod 35 procent af soldaterne bliver syge efter hjemsendelsen og det samme gælder tilsyneladende for veteranernes børn. En variant af Golfkrigssyndromet kaldes Balkansyndromet

De relevante danske sange og pladeudgivelser er registreret i Skjalden sang fredssangen … Populære musikmedier er nu kassettebånd og Cd'er bliver almindelige. Internettet tages i brug. Anvendelsen af kassettebånd får store konsekvenser for arkiveringen af store dele den amerikanske musik fra Golfkrigsperioden, for ifølge,

The next song is from the Gulf war written in 1992 Danish and is by the author Jesper Jensen (1931-2009).

Where's Daddy?

You stand and watch a stream of men
Disappear in a plane
You wave and you freeze
In misty dawn
You do not hear the sound but
See a bluish smoke
In the bag, you have lovingly put
The clean underwear.

Now carries the air the wings
Away to dust and sun
I see you take my picture up
At home in your chair
you show it to the kids
They say, where is daddy?
You look into my eyes
And hope for a response.
My picture smile without words
So you are reading my letter
I still remember coughing
In my throat while I wrote.

I searched a long time without success
A job with meaning in
I found it first as the Brigade
Asked me to go to war.
My order to leave
In English, German and French
A mark on my shoulder strap
Tell that I are Danish.

You stood and became so small in
A misty dawn
while a stream of young men
Disappeared on a plane.

Den næste sang om Golfkrigen er fra 1992 og er dansk skrevet af forfatteren Jesper Jensen (1931-2009).

Hvor er far?

Du står og ser en strøm af mænd
forsvinde i et fly
du vinker og du fryser
i diset morgengry
du hører ikke lyden men
ser en blålig røg
i posen har du kærligt lagt
det rene undertøj.

Nu bærer luften vingerne
af sted mod støv og sol
Jeg ser dig ta' mit billede frem
derhjemme i din stol
du viser det til ungerne
De siger, hvor er far?
Du ser mig ind i øjnene
og håber på et svar.
Mit billede smiler uden ord
så læser du mit brev
jeg husker stadig hosten
i min hals imens jeg skrev.
Jeg søgte længe uden held
et job med mening i
jeg fandt det først da brigaden
bad mig gå i krig
Min ordre til at rejse ud
på engelsk tysk og fransk
et mærke på min skulderstrop
fortæller jeg er dansk.

Du stod og blev så lille i
et diset morgengry
imens en strøm af unge mænd
forsvandt med et fly.

'This song tells a story about a brilliant and battle-torn old general, who has a dream in which he realizes the futility of the war he is fighting. He then attempts to persuade his men that they do not have to participate in the battle, but that he would fulfill the job he had sworn to do.He wants them to leave and live a full life.

In The Best of Dispatch, a book containing guitar and voice transcriptions of selected Dispatch songs, Chad Urmston describes "The General":

This was our anti-war song. Although it was primarily based on the Civil War, the message was not confined to that particular conflict. The song tells about General Robert E. Lee telling his Confederate army to basically go home and stop fighting. We were too young to be directly involved in the Gulf War; nevertheless, the sense of a troubled history rings loud in the heads of young men who grow up listening to grandfathers or fathers recount war stories. The crowd response to this song always blew us away. Some said it had a "Castles Made of Sand" feel – any reference to Hendrix we took gladly' WIKI.

The General

There was a decorated general with
a heart of gold, that likened him to
all the stories he told
of past battles, won and lost, and
legends of old a seasoned veteran in
his own time

On the battlefield, he gained
respectful fame with many metals
of bravery and stripes to his name
he grew a beard as soon as he could
to cover the scars on his face
and always urged his men on

But on the eve of a great battle
with the infantry in dream
the old general tossed in his sleep
and wrestled with its meaning
he awoke from the night
just to tell what he had seen
and walked slowly out of his tent

All the men held tall with their
chests in the air, with courage in

their blood and a fire in their stare
it was a gray morning and they all
wondered how they would fare
till the old general told them to go home
He Said:

CHORUS:
I have seen the others
and I have discovered
that this fight is not worth fighting
I have seen their mothers
and I will no other
to follow me where I'm going

(repeat twice)
Take a shower, shine your shoes
you got no time to lose
you are young men you must be living
go now you are forgiven-(on first time, don't say this)

But the men stood fast with their
guns on their shoulders not knowing
what to do with the contradicting orders
the general said he would do his own
duty bout would not extend it not further
the men could go as they pleased

CHORUS

Go now you are forgiven

> 'Dette var vores antikrigssang. Selv om den først og fremmest er baseret i borgerkrigen, er budskabet ikke begrænset til den pågældende konflikt. Sangen fortæller om General Robert E. Lee der fortalte sin Sydstatshær at gå hjem og stoppe kampene. Vi var alt for unge til at være direkte involveret i Golfkrigen; alligevel, ringede følelsen af en urolig historie højt i hovedet på unge mænd, der vokser op lytter til bedstefædre eller fædres genfortælling af krigsoplevelser. Publikum svar på denne sang forbløffede os. Nogle sagde, at den havde en "Castles Made of Sand" følelse - enhver henvisning til Hendrix tog vi med glæde imod.' WIKI.

Generalen

Der var en dekoreret generelt med
et hjerte af guld, der sidestillede ham med
alle de historier, han fortalte
om tidligere kampe, vundet og tabt, og
gamle legender, en garvet veteran i
sin egen tid

På slagmarken, fik han
respektfuld berømmelse med mange metaller
af tapperhed og striber til sit navn
han voksede et skæg, så snart han kunne
til dækning af ar på hans ansigt
og altid opfordrede sine mænd at gå på

Men på tærsklen til et stort slag
med infanteriet i drømmen
den gamle generelt urolig i søvne
kæmpede med dens mening
han vågnede fra natten
bare for at fortælle, hvad han havde set
og gik langsomt ud af sit telt

Alle mændene holdt deres
bryst højt i luften, med mod i
deres blod og en brand i deres blik
det var en grå morgen og de spekulerede alle
på, hvordan de ville klare sig
indtil den gamle general fortalte dem, at gå hjem
Han sagde:

OMKVÆD

Jeg har set de andre
og jeg har opdaget
at denne kamp ikke er værd at kæmpe
Jeg har set deres mødre
og jeg vil ingen andre
følget mig, hvor jeg går

(gentages to gange)
Tag et brusebad, puds jeres sko
i har ingen tid at spilde
i er unge mænd, i skal være levende

gå nu, i er tilgivet-(ved første gang, sig ikke dette)

Men mændene stod stille med deres
geværer på deres skuldre uden at vide,
hvad de skulle gøre med de modstridende ordrer
Generalen sagde, at han ville gøre sin egen
pligt, men han ville ikke udvide den yderligere,
mændene kunne gå som det passede dem.

OMKVÆD

Gå nu, i er tilgivet

Waltzing In A Battlefield

Welcome to the ballroom dance
Where love is bountiful indeed
This is a night of grand elegance
So choose your duds appropriately

Take the hand of a woman
And let a man take the lead
Dance with those that adore you
And let your loving spirits free

The dancers form exquisite patterns
With graceful synchronicity
So the ball dances on and on and on
With virgin ethereality

So the army marches on forward
To kill the love they can not see
With their guns and their bayonets
They slaughter them to their knees

Chorus
Now they are standing at attention
The armies of atrocity
And no one could have ever told them
They are waltzing in a battlefield

Now there is just one more couple standing
Amongst the rubble and debris
So they dance on still untainted
They are waltzing in a battlefield

Spilleliste til Golfkrigen

Play list to the Gulf War

Passion Killers being then three members of Chumbawamba rush-releasing an anti-Gulf War EP: "Whoopee! We're All Going To Die!" 1991. There are four anti-war cover versions on the record: Feel Like I'm Fixin' To Die, Universal Soldier, Shipbuilding and Reuters.

Noises Of War, 1991 Cassette Album

Purification/Shifting Sands/The Bombing Of Baghdad/Reaction To War	Herd Of The Ether Space
The Duel/Mourning Breaks	Herd Of The Ether Space
Exorcism	Herd Of The Ether Space
Arabian Nights	Herd Of The Ether Space
Purification/Shifting Sands/The Bombing Of Baghdad	Herd Of The Ether Space
Reaction To War	Herd Of The Ether Space
The Duel	Herd Of The Ether Space
Mourning Has Broken	Herd Of The Ether Space
Exorcism	Herd Of The Ether Space
Reaction To War	Herd Of The Ether Space
Mourning Breaks	Herd Of The Ether Space
The Duel/Mourning Breaks/Exorcism	Herd Of The Ether Space
Arabian Nights	Herd Of The Ether Space

Noises Of War – The Video – Herd Of The Ether Space
- https://archive.org/details/NoisesOfWarTheVideo

Chapter 8: The Iraq war and the war on terror, 2001-

The dominant mass media are now electronic formats.

The Iraq war and the war on terror has now at the time of writing lasted more than twice as long as World War II.

Given that there are no general military service in the U.S. and in many other countries, privatized large parts of the warfare to so-called security companies whose employees actually act as mercenaries.

The Iraq war is documented in Peace Academy chronology. Somewhat unusual war basis lies and collateral murder is detected rather early after the start of the war, but it did not influence its continuation or the politicians who had lied about the existence of Iraqi weapons of mass destruction. A propaganda specialty, known from nuclear tests, is put in system by the Pentagon: embedded journalism.[315]

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315 Embedded Journalism and Media Ethics in the Coverage of the 2003 Iraq War : A Historical Perspective. / : Janis Goldie
- http://www.ucalgary.ca/md/PARHAD/documents/2003-ForumPaper-Goldie.pdf
Correspondents in Combat: The Effect of Embedded Journalism on American Service Personnel. / Ryan D. Mayfield, 2013. - http://iis-db.stanford.edu/docs/785/Mayfield_Ryan_Thesis_Final.pdf
'Truth is the first casualty' : How does embedded journalism influence the news coverage of TFU in the period 2006-2010? / Barbara Werdmuller. University of Leiden June 2012.
- https://openaccess.leidenuniv.nl/bitstream/handle/1887/19402/Thesis%20Master%20Political%20Science%20def.pdf?sequence=1
'In 2006, the Dutch Ministry of Defense introduces an official embed policy, when the Netherlands start participating in the NATO-led security mission ISAF in Afghanistan with Task Force Uruzgan (TFU). Hundreds of journalists participate in the embed program and only a few journalists work 'independently'.

Kapitel 8: Irakkrigen og krigen mod terror, 2001-

De relevante danske sange og pladeudgivelser er registreret i Skjalden sang fredssangen … De dominerende massemedier er nu elektroniske lydformater. Irakkrigen og krigen mod terror har nu i skrivende stund varet mere end dobbelt så lang tid som anden verdenskrig.

På grund af, at der ikke er almindelig militær værnepligt i USA og i mange andre lande, privatiseres store dele af krigsførelsen til såkaldte sikkerhedsfirmaer hvis ansatte reelt fungerer som lejesoldater.

Irakkrigen er dokumenteret i Fredsakademiets kronologi. Noget usædvanligt afsløres krigsgrundlagets løgne og collateral murder ret tidligt efter krigens start, men det fik ikke betydning for dens fortsættelse eller for de politikere som havde løjet om tilstedeværelsen af irakiske masseødelæggelsesvåben. En propaganda specialitet kendt fra atomprøvesprængningerne, sættes i system af Pentagon: indlejret journalistik.[316]

316 Journalistik- midt i en krigstid: En analyse af journalistikkens forhold til det nationale set gennem danske avisers dækning af Irak-krigens udbrud i marts 2003. / : Hanne Jørndrup. Syddansk Universitet, 2005
- http://dspace.ruc.dk/bitstream/1800/7309/1/Ph.d.afhandling_Hanne_J_rndrup.pdf

Operation Iraqi Liberation (O.I.L.)

We've got a situation and it calls for a solution
That upholds our domination of the planet
We're gonna make our case and we're gonna make it well
And if you don't like our logic you can can it
We'll use impeccable intelligence from any country in the world
As long as we all see eye to eye
And if we don't find quite what we need we know what to do:
Just look into the camera and lie

It's Operation Iraqi Liberation
Tell me, what does that spell?
Operation Iraqi Liberation
O - I - L
We'll lie about the missiles and the nuclear research,
We'll lie about uranium,
We'll build military bases and smile for reporters
As we give away bubble gum
We'll lie about bin Laden, his connections with the Saudis
We'll lie about 9-1-1
We'll lie about the Baathists[317], their connections to Al Qaeda
Because we know there's none

We'll lie about the North Koreans and we'll lie about Iran
And don't mention Israel
Keep those nuclear weapons out of this song
And we'll all get together swell
And now we'll liberate these people, we'll liberate their money,
We'll liberate their soil
We'll liberate their airports, we'll liberate their harbors
And we'll liberate their oil

317Medlemmer af det Irakiske Ba'ath-parti, Det Socialistiske Parti for arabisk Genfødelse, med rivaliserende afdelinger i både Irak og i Syrien.

Operation Iraks Befrielse

Vi har fået et problem, som råber på en løsning
Der værner om vores dominans over planeten
Vi skal nok føre vores sag, og vi skal nok gøre det godt
Og hvis du ikke kan lide vores logik du kan kan det
Vi bruger upåklagelige efterretninger fra ethvert land i verden
Så længe vi alle se øje til øje
Og hvis vi ikke finder helt, hvad vi har brug for, vi ved, hvad vi skal gøre:
Bare se ind i kameraet og lyve.

Det er Operation Iraqi Liberation
Sig mig, hvad betyder det?
Operation Iraqi Liberation
O - I - L

Vi vil lyve om missiler og den nukleare forskning,
Vi vil lyve om uranen,
Vi bygger militærbaser og smiler til journalister
Som vi giver tyggegummi
Vi vil lyve om bin Laden, hans forbindelser med saudierne
Vi lyver om 9-11
Vi vil lyve om baathisterne, deres forbindelser til Al Qaeda
Fordi vi ved, der er ingen

Vi lyver om nordkoreanerne, og vi vil lyve om Iran
Og ikke nævne Israel
Hold atomvåben ude af denne sang
Og vi vil alle sammen kvæde godt
Og nu vil vi befri disse mennesker, vi vil befri deres penge,
Vi vil befri deres jord
Vi vil befri deres lufthavne, vi vil befri deres havne
Og vi vil befri deres olie.

Halliburton Boardroom Massacre

I joined the army when high school was through
I didn't know what else to do
Thought I'd take care of that traveling jones[318]
Then maybe take out some student loans

They sent me away to the land of the dead
Where I didn't know a word that they said
I got shot at a lot, I was nearly toast
But it's the ones that I killed that hurts the most

Most of the time I didn't know what was going on
The rest of the time I knew there was something going wrong
Every reason we were there turned out to be a lie
I thought of that each time I saw another person die

I was supposed to stay for a year, they kept me for four
By the time I got back home no one knew me anymore
Of the man I once was there didn't seem to be a trace
And when I looked me in the mirror I didn't recognize my face

I wasn't home too long before the time that I fell ill
It was like the air was thick as mud and I ached enough to kill
I didn't know I'd been fighting in a nuclear war
DU[319] ***was in my blood and I was knocking on death's door***

I can't tell you how it felt to be betrayed at every turn
Like the earth was spinning backwards, like my heart began to burn
Like I had to do something while I still had the strength to stand
While I still could run with a machine gun in my hand

I thought of Halliburton and the military brass
And the things they get away with all for their ruling class

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318 A "Jones" is a habit or addiction. Lynard Skynard used the term in their song "You got that right", "...here comes that old travelin' Jones once again."

319 Human rights and weapons of mass destruction, or with indiscriminate effect, or of a nature to cause superfluous injury or unnecessary suffering. Working paper submitted by Y.K.J. Yeung Sik Yuen in accordance with Sub-Commission resolution 2001/36

'The paper catalogues a number of incidents and studies showing the deaths and serious illnesses related to inhalation of depleted uranium – the key medical effects being cancers of those exposed and birth defects of children born of those who have inhaled depleted uranium. Illnesses reported by Gulf war veterans in the United States, United Kingdom and Iraq, and Iraqi civilians mirror the known medical effects of low-grade radiation poisoning. The author also shows that the users of depleted uranium have tried to keep the effects of depleted uranium secret and identifies a number of flawed studies (one by a military contractor) and misdeeds.'

- http://www.unhchr.ch/Huridocda/Huridoca.nsf/(Symbol)/E.CN.4.Sub.2.2002.38.En?Opendocument

But I'm not a pawn and I can't just let it be
And if I'm gonna die, I'm gonna take some of them fers with me***

I'll spare you the details, I did what I had to do
There's a boardroom blown to hell and soon I will be, too
You can say I lost it, you can say that I'm insane
But may no one ever say that my death was in vain
I joined the army when high school was through
I didn't know what else to do

Massakren i Halliburtons bestyrelseslokale[320]

Jeg sluttede mig til hæren, efter gymnasiet
Jeg vidste ikke, hvad jeg ellers skulle gøre
Troede, jeg ville rejser omkring
Så måske tage nogle studielån

De sendte mig bort til dødsriget
Hvor jeg ikke forstod et ord, de sagde
Jeg fik skudt på en masse, jeg var næsten ristet
Men det er dem, jeg dræbte, der gør mest ondt.

Det meste af tiden vidste jeg ikke, hvad der foregik
Resten af tiden vidste jeg, at der var noget galt
Hver grund til vi var der, viste sig at være en løgn
Det tænkte jeg på, hver gang jeg så en anden person dø.

Jeg skulle være der i et år, de beholdt mig i fire
Da jeg kom hjem, kendte ingen mig længere
Af den mand, jeg engang var, synes der ikke at være spor
Og da jeg kiggede mig i spejlet, genkendte jeg ikke mit ansigt

Jeg var ikke hjemme så længe, før jeg blev syg
Det var ligesom luften var tyk som mudder og jeg havde ondt nok til at dræbe
Jeg vidste ikke, jeg havde kæmpet i en atomkrig
DU var i mit blod, og jeg bankede på dødens dør.

Jeg kan ikke fortælle dig, hvordan det føltes at blive forrådt på hver tur
Ligesom jorden blev drejet baglæns, ligesom mit hjerte begyndte at brænde
Ligesom jeg måtte gøre noget, mens jeg stadig havde kræfter til at stå
Mens jeg stadig kunne løbe med et maskingevær i min hånd

320 Halliburton Inc. er et globalt amerikansk olieselskab samt bygge- og konstruktionsfirma, som bl.a. opererer i Irak. Mellem 1995 og 2000 arbejdede USAs vicepræsident Dick Cheney som administrerende direktør for Halliburton. Dansk WIKI

Jeg tænkte på Halliburton og militærets officerer
Og de ting, de alle slap af sted for deres herskende klasse
Men jeg er ikke en brik, og jeg kan ikke bare lade det være
Og hvis jeg skal dø, vil jeg tage nogle af de sataner med mig

Jeg vil skåne dig for detaljerne, jeg gjorde, hvad jeg måtte gøre
Der er et bestyrelseslokale blæst til helvede, hvor snart jeg også vil være,
Du kan sige, jeg tabte, du kan sige, at jeg er sindssyg
Men ingen må nogensinde sige, at min død var forgæves
Jeg sluttede sig til hæren efter gymnasiet
Jeg vidste ikke, hvad jeg ellers skulle gøre

Kapitel 9: Libyen

Kapitel 10: Syrien

Syria, 2013

There's an uncivil war in Syria, one hundred thousand dead
Millions of refugees without a roof over their heads
Proxy armies flowing in to a country open wide
You got Al-Qaeda and America fighting side by side
You got Saudi monarchs and French socialists on one team
You got Russia and Iran backing the regime
You got the Arab League having another meaningless debate
Saying let's just see what happens if we wait

But now the west says gloves are off, it's all become too real
Now Cameron and Obama are dictating the deal
Now red lines have been crossed, now it's time to act
Now it's time to have a few million tons of impact
Now it's time to do the thing that the west does best
Time to step in the hornet's nest
We don't know who did it, but there has been a war crime
So we'll bomb an Arab country one more time

What we know is this: there was a chemical attack
Kinda like the ones that happened in Iraq
Like the white phosphorous we used on the people of Falluja
Or the chemicals we sold to Saddam for Halabja
But this time it's a different story, this poison gas in Gouta
Our allies would never do this, those foreign fighters in Al-Qaeda
We don't know who did it, but there has been a war crime
So we'll bomb an Arab country one more time

We don't know who did it, but we know who to blame
The Baathists are the party, Bashar Asad is the name
We don't know who did it, we can figure that out later
Meanwhile we'll turn Damascus into a smart bomb crater
We'll fix them with Cruise missiles, like in Baghdad and Mosul
Where they now have peace, prosperity and democratic rule
We don't know who did it, but there has been a war crime
So we'll bomb an Arab country one more time

Syrien 2013

Der er en uciviliseret krig i Syrien, et hundrede tusinde døde
Millioner af flygtninge uden tag over hovedet
Stedfortrædende hære strømmer til et bredt åbent land
Du har Al-Qaeda og Amerika kæmpende side om side
Du har Saudi monarker og franske socialister på ét hold
Du har Rusland og Iran som bakker regimet op
Du har Den Arabiske Liga med endnu en meningsløs debat
Siger, lad os bare se, hvad der sker, hvis vi venter

Men vesten siger nu, handsken er kastet, det hele er blevet for virkeligt
Nu dikterer Cameron og Obama handlen
Nu er røde linjer blevet krydset, nu er det tid til at handle
Nu er det tid til at have et par millioner tons effekt
Nu er det tid til at gøre de ting, som vesten gør bedst
Tid til at træde i en hvepserede
Vi ved ikke, hvem der gjorde det, men der har været en krigsforbrydelse
Så vi vil bombe et arabisk land endnu en gang

Hvad vi ved, er dette: Det var et kemisk angreb
Næsten ligesom det, der skete i Irak
Ligesom den hvide fosfor, vi brugte på befolkningen i Falluja
Eller de kemikalier, vi solgte til Saddam for Halabja
Men denne gang er det en anden historie, denne giftgas i Gouta
Vore allierede ville aldrig gøre det, de udenlandske krigere i Al-Qaeda
Vi ved ikke, hvem der gjorde det, men der har været en krigsforbrydelse
Så vi vil bombe et arabisk land endnu en gang

Vi ved ikke, hvem der gjorde det, men vi ved, hvem har skylden
Baathisterne er partiet, Bashar Asad er navnet
Vi ved ikke, hvem der gjorde det, vi kan finde ud af det senere
I mellemtiden vil vi omdanne Damaskus til et intelligent bombekrater
Vi ordner dem med krydsermissiler, ligesom i Bagdad og Mosul
Hvor de nu har fred, velstand og demokratisk styre
Vi ved ikke, hvem der gjorde det, men der har været en krigsforbrydelse
Så vi vil bombe et arabisk land endnu en gang.

Finale: Giv freden en chance

Give Peace A Chance

All we are saying
Is give peace a chance
All we are saying
Is give peace a chance.

Alt, vi siger
Er, giv freden en chance.

Spilleliste til Irakkrigen

Veterans For Peace 2011 National Convention Music Set – Jim Page:
- https://archive.org/details/JimPageVeteransForPeace2011NationalConventionMusicSet

Yes We Can – Maria Muldaur CD 2008

Iraq: Songs of Life and Death, CD 2006

A Day in Miami	Ryan Harvey
Call to Arms	Ryan Harvey
Cops of the World	Ryan Harvey
Counting the Dead	Ryan Harvey
I Heard a Rumor	Ryan Harvey
I'll Be Crying All My Life	Ryan Harvey
Iraq	Ryan Harvey
Iraq for Sale!	Ryan Harvey
It's Bigger Than a War	Ryan Harvey
I Won't be Part of it!	Ryan Harvey
One More War	Ryan Harvey
Song for a Fallen Comrade	Ryan Harvey
South Florida	Ryan Harvey
Talkin' Forest Fire Starters	Ryan Harvey
Talkin' FTAA Preparations	Ryan Harvey
The Ballad of NAFTA	Ryan Harvey
The Ballad of the Last 10,000 Years	Ryan Harvey
The Gambler's Dream	Ryan Harvey
The Illusion of Nothingness	Ryan Harvey
Thrown Behind Fences	Ryan Harvey
Until All Their Power's Gone	Ryan Harvey

A collection of anti-Iraq War songs directed toward the disillusioned soldier. Most songs inspired by friends who are now members of Iraq Veterans Against the War (www.ivaw.org), as well a few dedicated to the loss of my life-long friend Austin Koth, who was killed July 26th, 2006 by an IED in Baghdad. Released 2007, most songs written 2006.

The Violence of War, CD 2007

Dusty Boots and Dog Tags	Ryan Harvey
Fuck the Pentagon	Ryan Harvey
In the Blink of an Eye	Ryan Harvey
November 8th, 2004	Ryan Harvey
On a Wednesday Night	Ryan Harvey
Search and Avoid	Ryan Harvey
Tear This Place Apart	Ryan Harvey

The Battle of Fort Wilson	Ryan Harvey
The Betrayed Soldier	Ryan Harvey
The Day They Caught Saddam Hussein	Ryan Harvey
The Violence of War	Ryan Harvey
This Ain't Hollywood	Ryan Harvey
We're Coming for the Captain	Ryan Harvey
What Did You Learn on the News?	Ryan Harvey

David Rovics Discgoraphy

Make It So (Self-release, 1996)
Pay Day at Coal Creek (Self-release, 1998)
We Just Want the World (Self-release, 1998)
Live at Club Passim (Self-release, 2000)
Living In These Times (Self-release, 2001)
- http://archive.org/details/jamendo-044307
Hang a Flag In the Window (Self-release, 2002)
- http://archive.org/details/jamendo-044315
Who Would Jesus Bomb? (Self-release, 2003)
Return (Ever Reviled Records, 2003)
- http://archive.org/details/jamendo-044291
Behind the Barricades, the Best of David Rovics (AK Press/Daemon Records 2003)
- http://archive.org/details/jamendo-044158
Songs for Mahmud (Ever Reviled Records, 2004)
- http://archive.org/details/jamendo-044297
Beyond the Mall (Self-release, 2004)
For the Moment (Yoyo Records, 2005)
- http://archive.org/details/jamendo-044153
Waiting For The Fall (Self-release, 2005)
Halliburton Boardroom Massacre (MI5 Records/Caroline Distribution, 2006)
- http://archive.org/details/jamendo-044295
The Commons (Irregular Records, 2007) Recorded live at Club Passim
- http://archive.org/details/jamendo-044321
Ten Thousand Miles Away (Self-release, 2009)
Waiting for the Fall - A Retrospective (Self-release, 2009)
Troubador: People's History in Song (self-release, 2010)
Ten New Songs (self-release, 2010)
Big Red Sessions (Liberation Records, 2011)
- http://archive.org/details/Big_Red_Sessions-13224
Ten New Songs (Liberation Records, 2011)
We Just Want The World
- http://archive.org/details/jamendo-044317
Everything Can Change (Liberation Records, 2013) 17 new songs
Into A Prism (Liberation Records, 2013) 15 solo acoustic songs, mostly about recent events
99% (Liberation Records, 2012) 99 Songs for the 99%

Meanwhile In Afghanistan (Liberation Records, 2012) Full-on studio project plus acoustic version!

Children's albums

Har Har Har! Pirate Songs for Kids (CD Baby.Com/Indys, 2008)
Ballad of a Dung Beetle (2011)

David Rovics: Halliburton Boardroom Massacre, CD 2009

Crashing Down	David Rovics
How Far is it from Here To Nuremburg	David Rovics
New Orleans	David Rovics
Tsunami	David Rovics
Halliburton Boardroom Massacre	David Rovics
When Johnny Came Marching Home	David Rovics
R.P.G	David Rovics
Four Blank Slates	David Rovics
Song for Cindy Sheehan	David Rovics
Waiting For The Fall	David Rovics
Paul Wolfowitz	David Rovics
Life Is Beautiful	David Rovics

Blowback, CD 2010

Roulette Wheel	Ryan Harvey
Addie Polk	Ryan Harvey
The Slave Boat and the Merchant Ship	Ryan Harvey
The Gates of Heaven	Ryan Harvey
The Graveyard of Empires	Ryan Harvey
American Mythology	Ryan Harvey
Terry Whitmore	Ryan Harvey
La Péna	Ryan Harvey
We Don't Torture	Ryan Harvey
21st Century Opium War	Ryan Harvey
Manifest Democracy	Ryan Harvey
Placing The Blame	Ryan Harvey
Blowback	Ryan Harvey

Irakkrigen

George W. Told The Nation	Tom Paxton
After The Bombs	The Decemberists
Bush War Blues	Billy Bragg
Fallujah	Disenfranchisedmusic.com
Follow the money	Rochester Raging Grannies
Go Go Johnny Rambo	Country Joe McDonald

Liar!	Kevin Stringer
March of Death	Zack de la Rocha & DJ Shadow
Not in my name	East of Ealing
Operation Iraqi Liberation (O.I.L.)	David Rovics
Petty Problems	Defiance, Ohio
Sarah's Hard Rock Candy	Peggy Seeger
Special Delivery	MC Frontalot
Support The Troops	Country Joe McDonald
We Come In Peace	Bobby Conn & the Glass Gypsi
When This War Is Over	J.J. Cale & Eric Clapton
Where Do we Go From Here	Samee Ali, Greg Helten & Lorne Black

Sammenfattende afslutning

Størstedelen af underholdningsindustriens produktion siden Vietnamkrigen sluttede har været kærlighedsmusik og sange. Dette indebærer, at stort set al musik med politiske holdninger er kørt ud på et smalt sidespor meget langt fra hitlister og god sendetid i TV. Til trods for dette er den politiske musik stadig vigtig i sociale og politiske bevægelser – så der udkommer hele tiden ny musik med et budskab, lige som god gammel musik til stadighed genbruges rundt omkring.

Al krigsforherligende litteratur, musik og film har grundlæggende et tema: Soldaterne som ofrer sig for magthaverne; det som nogle kalder samfundet, fædrelandet. At soldater ultimativt er selvdestruktive, når de kæmper, såres og dør på slagmarken.

Alle de sange som har savnede familiemedlemmer som tema under første og anden verdenskrig samt Koreakrigen, kan tolkes som både protester mod selve krigene og som protester mod værnepligten. Og det er tilsyneladende den eneste protestform i disse krige som censuren i de krigsførende lande overså eller tillod, hvilket man godt kan undre en del over. Denne problemstilling kræver yderligere undersøgelser af den militære censur i de krigsførende lande.

Den håndfuld allierede sange som udkom i Danmark under første verdenskrig var ikke nok til at ændre den danske neutralitetspolitik. Hvad der udkom af tyske soldaterviser i Danmark under verdenskrigen vides ikke. Hvad der fik meget større erindringspolitisk betydning her i landet var hjælpen under og efter krigen til soldatertransporterne, krigsfangearbejdet, forholdet til Frankrig og det sønderjyske spørgsmål, samt, monumenterne i forbindelse med de mange udenlandske soldatergrave i Danmark, eksempelvis de franske krigergrave i Helsingør og i Løgumkloster. En nationalromantisk retorik i granit og i ord.[321]

Et andet gennemgående tema i soldatersangene er soldaterne - og også deres pårørendes protester - både mod den tvungne militære værnepligt, samt, det forhold, at frivillige ofte er mere eller mindre tvunget ind i deres tjeneste. Hvad enten det skyldes påtrængende hverveofficerer eller ingen eller ringe muligheder for unge mennesker til at bryde ud af den lave sociale arv, de er vokset op i. I lande, hvor undervisningsvæsnet for størstedelens vedkommende er privatiseret som for eksempelvis i USA, er militærbaserede uddannelser ofte det eneste tilbud til familiemedlemmer der ikke kommer fra miljøer, hvor faglig eller højere uddannelse er noget givet. Problemet her er jo, at militæret per definition ikke er en produktiv arbejdsplads samt at høje militærudgifter i sig selv er med til at fastholde befolkningsgrupper i fattigdom. Også disse forhold bør undersøges nærmere.

Et tredje tema for soldatersange er soldaterne erfaringer høstet under tjenesten eller i krig. De militære tjenestesteder og krigsskuepladsernes fronter i moderne tid ligger ofte fjernt fra hjemmet, hvilket både skaber afsavn for soldaterne og deres pårørende.

321 Tusinder af vingeskudte Trækfugle: Soldatergrave og dansk-franske erindringssteder 1915-1925 ca. / : Ning de Coninck-Smith.Kulturstudier Nr. 1, 2012.

Tjenesten er ikke noget hjemmeværn. Den militære grunduddannelse drejer sig om en ting, at slå ihjel og så vidt muligt forsøge selv at holde sig i live. Dette er en mærkelig og fremmedartet tankegang for de fleste rekrutter som alle har humanistiske og religiøse samfundsværdier, om at man må ikke slå ihjel med i bagagen, når de kommer til de militære uddannelsessteder.

Stater ophører per definition med at være demokratier, når de går i krig. Den politik og kriminalitet som den daværende amerikanske præsident Nixon førte under Vietnamkrigen, har de tre sidste amerikanske præsidenter taget til sig og ført videre som en del af den såkaldte krig mod terrorisme, eksempelvis aflytning og overvågning af medborgernes kommunikation og telefonsamtaler uden dommerkendelser og uden parlamentarisk godkendelse. Militæret bliver derved en stat i staten. Derfor reflekterer militarismen det samfund, den er en del af og der udvikles en strukturel lighed mellem militæret og det som forsvares.

Hvordan modtages og virker propaganda? De spørgsmål er der mindst to svar på. Der er den målgruppe som propagandaen direkte gavner og herunder også dem som tror, at propaganda gavner dem.

Hvem har gavn af krig? Forbavsende mange. Våbenhandlerne og våbenfabrikkerne. Reklameindustrien. Alle soldater, samt deres pårørende og familier. Gullaschbaroner, den del af fødevareindustrien som leverer deres produkter til krigerne. Transportsektoren. Lægemiddelindustrien. Bedemandsbranchen. Ligkistefabrikanter. Kirkegårdsmyndigheder og ikke mindst de massemedier som bl.a. formidler krige. Med andre ord, der er næsten lige så mange, der har gavn af krig, som der er ofre.

Når propaganda virker i dag, så er det bl.a. på grund af det paradoksale forhold, at selv om vi lever i en mediemæssig lille globaliseret, landsby, så er den generelle interesse for sikkerheds- og udenrigspolitiske spørgsmål i dag lige så ringe blandt befolkningen som den var for 100 år siden., måske fordi almindelige vælgere har fået den opfattelse, at selv om de lever i et demokrati, så har de i sammenligning med andre elitære grupper, ringe eller ingen politisk indflydelse. For amerikanske forhold gælder det, at:

> 'Flerdimensionale analyse viser, at økonomiske eliter og organiserede grupper, der repræsenterer erhvervsinteresser har betydelige uafhængig indflydelse på den amerikanske regerings politik, mens de gennemsnitlige borgere og massebaserede interessegrupper har ringe eller ingen selvstændig indflydelse. Resultaterne giver betydelig støtte til teorier om økonomisk elite dominans og for teorier om fordomsfuld pluralisme, men ikke for teorier om vælgerflertallets demokrati eller flertals pluralisme.'[322]

Der savnes en analyse af tilsvarende danske demokratiske forhold.

322 Politisk opfattelse eller teori som i sin beskrivelse af især moderne kapitalistiske samfund betoner at magten ikke er samlet ét sted, men er fordelt mellem forskellige sociale grupper. ODS.

Man hører måske nyheder i radio og ser dem på fjernsyn og i forskellige trykte og elektroniske medier. Men derfra og til at gennemgå ofte svært tilgængelige og svært forståelige analyser inden for disse områder, det gør man ikke. Og derfor kommer der ingen eller få reaktioner, fordi kontrolmulighederne mangler og det fremmer heller ikke forståelsen, at international politik og sikkerhedspolitik har lige som andre specialiserede fag, deres egen terminologi som er vanskelig forståelig for udenforstående. En uerfaren befolkning med en ringe viden er nem at manipulere.

Utopien om den evige fred blev i beretningsperioden ændret til et paradigme om krig: Den totale krig. Hov, er det ikke ...

Propaganda virker altså godt både for 100 år siden og nu, hvor vi stadig er i krig.

Mure kan rives ned.

Holger Terp er redaktør af Fredsakademiet. Han har udgivet en lang række bøger om fredssagens historie, og beskrevet vilkårene for fredsarbejde i elektroniske publikationer, som beskrives som så smal litteratur, at ingen forlægger, som jo lever af at sælge sine produkter vil røre dem med en ildtang,

Igennem hele sin levetid har Terp oplevet og undret sig over et Danmark fuppet ind i en militæralliance, betale til kostbare kaprustningsprojekter og deltage i langvarige krige. Hvad *skal* det nytte?

In summary a conclusion

Most of the entertainment industry's output since the Vietnam War ended have been love songs and dance music. This implies that virtually all music with political views are left on a narrow side trail very far from the charts and good air time on TV. Despite this, the political music is still important in social and political movements – so all the time new music with a message is published, likewise the good old music is constantly being reused around.

Al war glorifying literature, music and film has basically one theme: The soldiers who sacrifice themselves for those in power, as some call society or motherland. The soldiers are ultimately self-destructive when they are fighting, wounded and dying on the battlefield.

All the songs that have missing family members as a theme during WWI and WWII and the Korean War, can be interpreted as both protests against the wars and protests against conscription. And this is apparently the only form of protest in these wars which censorship in the belligerent countries ignored or allowed, which one may well be surprised over. This issue requires further investigation of the military censorship in the warring countries.

The handful of allies songs which appeared in Denmark during the World War were not enough to change the Danish policy of neutrality. What was published of German soldiers songs in Denmark during the World War is unknown. What got much larger remembrance political significance in this country was help during and after the war for soldiers transports, the prisoner of war work, the relations with France and the South Jutland questions and monuments related to the many foreign soldiers graves in Denmark, for example, the French war graves in Elsinore and in Logumkloster. A national romantic rhetoric of granite and in words.

Another recurring theme in the songs of the soldiers are soldiers – and their relatives protests – both against the forced military conscription, and, the fact that volunteers are often more or less forced into their service. Whether due to urgent recruiting officers or little or no opportunities for young people to break out of the low social heritage, they had grown up in. In countries where educational care for the most part is privatized as for example in the U.S., military based degree programs are often the only offer to family members who do not come from environments where professional or higher education is something given. The problem here's that the military, by definition, is a non productive workplace and the high military expenditures in itself helps to maintain some of the population in poverty. Also those conditions should be more investigated.

According to, The Role of Public Health in the Prevention of War: Rationale and Competencies, 2014:

> 'The main source of young recruits is the US public school system, where

> recruiting focuses on rural and impoverished youths, and thus forms an effective poverty draft that is invisible to most middle- and upper-class families.... In contradiction of the United States' signature on the Optional Protocol on the Involvement of Children in Armed Conflict Treaty, the military recruits minors in public high schools, and does not inform students or parents of their right to withhold home contact information. The Armed Services Vocational Aptitude Battery is given in public high schools as a career aptitude test and is compulsory in many high schools, with students' contact information forwarded to the military, except in Maryland where the state legislature mandated that schools no longer automatically forward the information.'

A third theme of soldiers songs are the soldiers experience gained in service or in war. The military places of the theater of war fronts in modern times is often a long way from home, creating deprivation both for the soldiers and their families. The service is not something militias. The military training has one goal to kill and, where possible, try to keep oneself alive. This is a strange and alien mindset for most recruits all of which have humanistic and religious community values, that one must not kill in their luggage when they come to the military training establishments.

States ceases by definition to be democracies when they go to war. The politics and crime by the then U.S. President Nixon made during the Vietnam War, the last three American presidents embraced and have taken forward as part of the so-called war against terrorism, such as eavesdropping and surveillance of fellow citizens communications and telephone conversations without warrants and without parliamentary approval.[323] The military thus becomes a state within a state. Therefore reflect militarism the society it is part of and develop a structural similarity between the military and defended.

How is propaganda received and work? The issues are there at least two answers to.

323CRS: Memorandum January 5, 2006: SUBJECT: Presidential Authority to Conduct Warrantless Electronic Surveillance to Gather Foreign Intelligence Information. FROM: Elizabeth B. Bazan and Jennifer K. Elsea, Legislative Attorneys, American Law Division.

Efterretningstjenesternes praksis og lovgivningen herom skal være i overensstemmelse med forfatningen og menneskerettigheder, men er det tilsyneladende ikke. et enkelt citat fra denne rapports s. 13:

"Since the 1930's, intelligence agencies have frequently wiretapped and bugged American citizens without the benefit of judicial warrant ... past subjects ofthese surveillances have included a United States Congressman, Congressional staff member, journalists and newsmen, and numerous individuals and groups whoengaged in no criminal activity and who posed no genuine threat to the national security, such as two White House domestic affairs advisers and an anti-Vietnam War protest group. (Vol. 2, p.12) ...

The application of vague and elastic standards for wiretapping and bugging has resulted in electronic surveillances which, by any objective measure, were improper and seriously infringed the Fourth Amendment rights of both the targets and those with whom the targets communicated. The inherently intrusive nature of electronic surveillance, moreover, has enabled the Government to generate vast amounts of information — unrelated to any legitimate government interest — about the personal and political lives of American citizens. The collection of this type of information has, in turn, raised the danger of its use for partisan political and other improper ends by senior administration officials. (Vol. 3, p. 32.).

There is the audience which propaganda directly benefit and those who believe that propaganda benefits them.

Who benefits from war? Amazingly many. Weapons dealers and weapons factories. The advertising industry. All soldiers and their caregivers and families. The goulash barons, the part of the food industry supplying their products to the warriors. The transport sector. The pharmaceutical industry. The funeral industry. The coffin manufacturers. The cemetery authorities and especially the mass media in particular which communicates wars. In other words, there are almost as many who benefit from war, as there are victims.

When the propaganda works today, so it's because of the paradoxical fact that although we live in a media-savvy small global village, the general interest in security and foreign policy issues today are just as low among the population as it was 100 years ago perhaps because ordinary voters have got the opinion that even if they live in a democracy, they have compared to other elite groups, little or no political influence. For U.S. conditions applies that:.

> 'Multivariate analysis indicates that economic elites and organized groups representing business interests have substantial independent impacts on U.S. government policy, while average citizens and mass-based interest groups have little or no independent influence. The results provide substantial support for theories of Economic Elite Domination and for theories of Biased Pluralism, but not for theories of Majoritarian Electoral Democracy or Majoritarian Pluralism'.[324]

There is a lack of analysis of the corresponding Danish democratic conditions

One may hear the news on the radio and see them on television and in various printed and electronic media. But from there to examine often hard to reach and hard to understand analyzes in these areas, one does not, because the feasibility of controls are missing and it does not encourage the understanding that international politics and security policies have just as other specialized subjects their own terminology which is difficult to understand for outside parties. And therefore there is no reaction. An inexperienced people with little knowledge is easy to manipulate.

The utopia of eternal peace was during this reporting period changed to a paradigm of war: total war. Hey, is it not …Therefore propaganda works just as well 100 years ago and now when we are still at war.

Walls can be torn down.

Holger Terp is the editor of Danish Peace Academy. He has published numerous books about peace and the history of peace and described the conditions for peace work in

324 Testing Theories of American Politics:Elites, Interest Groups, and Average Citizens. / Martin Gilens ; Benjamin I. Page. Forthcoming Fall 2014 in Perspectives on Politics.

electronic publications, described as so narrow a literature that no publisher, who is living by selling their products will touch them with a barge pole.
Throughout his lifetime, Terp experienced and wondered about a Denmark hustled into a military alliance, pay for costly arms race projects, and participate in protracted wars. What is the point?

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'In this innovative resource, Thomas P. Walsh has compiled a unique collection of some 1,400 published and unpublished American musical compositions related to the Philippines during the American colonial era from 1898 to 1946. For the guide, Walsh surveyed a wide array of sources: published songs listed in WorldCat, online catalogs of sheet music collections of university libraries and major public and private research libraries, bibliographic compilations of popular music, periodical literature on music and popular culture, published collections of soldier songs, and sheet music listed for sale on commercial auction websites. The guide also identifies from song registrations in the U.S. Copyright Office s Catalog of Copyright Entries (CCE) forty-eight years of musical compositions relating to the Philippines. By systematically going through the CCE, year by year, Walsh discovered hundreds of unpublished songs written by average Americans expressing their varied views about historical events and personal experiences in America s faraway Southeast Asian colony. Although most of the chronologically listed songs will be new to scholars and students, songs like Ma Little Cebu Maid, My Own Manila Sue, My Fillipino Belle, Down on the Philippine Isles, Beside the Pasig River, My Philippino Pearl, and I Want a Filipino Man were all published and widely promoted by Tin Pan Alley, as well as performed on stage, and listened to on records and piano rolls across America. The lyrics often illustrate popular American attitudes, from shrilly patriotic numbers about the Battle of Manila Bay and the later Fall of Bataan and Corregidor to wistful, romantic, and even charming reminiscences of happy days spent in old Manila to racially charged pieces rife with deprecating stereotypes of Filipinos.'

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John Greenway was born John Groenweg in Liverpool, England, in 1919 and died in 1991. He was a noted author, singer and scholar who focused on American folk songs of protest. He received his Ph.D. from the University of Pennsylvania, where his dissertation was on "American Folksongs of Social and Economic Protest." It was later published as American Folksongs of Protest, which was the standard work in the field for 40 years. He also studied protest folk songs in Australia. WIKI.
Fremragende godt dokumenteret almindelig sangbog med amerikanske protestsange fra arbejderbevægelsen - industriarbejderne, landarbejderne, minearbejdere og søfolk, fagbevægelsen, emigranter, afroamerikanere m.m. fra landets grundlæggelse til og med anden verdenskrig.

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'It was still only 1941, The war went on for another four years. In all that time, and longer, sometimes with Monty, doing sketches together, I sang for the troops... British, Australian, Canadian, New Zealand, American, allover the world.'

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