Howling Pixel

Pete Seeger

Pete Seeger (May 3, 1919 – January 27, 2014) was an American folk singer. In the 1940s, he also had a string of hit records during the early 1950s as a member of the Weavers. One recording of Lead Belly’s "Goodnight, Irene", which topped the charts for 13 weeks in 1950. Members of the Weavers were blacklisted during the McCarthy Era. In the 1960s, Seeger re-emerged on the public scene as a prominent singer of music in support of international disarmament, civil rights, counterculture, and social justice.

A prolific songwriter, his best-known songs include "Where Have All the Flowers Gone?" (with Lee Hays of the Weavers), and "Turn! Turn! Turn!" (with the Kingston Trio (1962); Marlene Dietrich, who recorded it in English, German and French (1962); Had a Hammer" was a hit for Peter, Paul and Mary (1962) and Trini Lopez (1963); "Turn! Turn! Turn!" in 1965.

Seeger was one of the folk singers responsible for popularizing the spiritual Baez and many other singer-activists) that became the acknowledged anthem of the...
singer and activist Guy Carawan introduced it at the founding meeting of the SNCC in 1960. In the PBS American Masters episode "Pete Seeger: The Power of Song", Pete Seeger stated it was he who changed the lyric from the traditional "We will overcome" to the more singable
Seeger was born on May 3, 1919, at the French Hospital, Midtown Manhattan, called "enormously Christian, in the Puritan, Calvinist New England tradition";[2] his paternal ancestor, Karl Ludwig Seeger, a doctor from Württemberg, Germany, emigrated to America during the Revolution and married into the old New England family of Parsons in the 1780s.

Seegar's father, the Harvard-trained composer and musicologist[^4] Charles L. Seeger, was born to American parents. Charles established the first musicology curriculum in the U.S., helped found the American Musicological Society, and was a key founder of the Society for American Music. Pete's mother, Constance de Clyver (née Edson), was raised in Tunisia and trained at the Paris Conservatoire before moving to New York City in 1936. The family lived in the Heights of New York City, and Pete grew up fishing in the Harlem River. He was educated at public schools in the city and attended the Ethical Culture Fieldston School in the Bronx.
Pete's mother, Constance de Clyver (née Edson), raised in Tunisia and trained at the Juilliard School. [5]
Peter Seeger (on father's lap) with his father and mother, Charles and Constance Seeger.

In 1912, his father Charles Seeger was hired to establish the music department of the Eastman School of Music in Rochester, New York. However, he was forced to resign in 1918 because of his outspoken pacifism during World War I.

East, making Charles' parents' estate in Patterson, New York, northeast of New York City, their base of operations. When baby Pete was eighteen months old, they set out with him and his two older brothers in a homemade trailer to bring musical uplift to the working people in the American South. Upon their return, Constance taught violin and Charles taught composition at the New York Institute of Musical Art (later Juilliard), whose president, family adoptive "uncle". Charles also taught part-time at the New School for Social Research.

quarrels and reconciliations, but when Charles discovered Constance had opened a secret bank account in her own name, they separated, and Charles took custody of their three sons. Beginning in 1936, Charles held various administrative positions in the federal government's Farm Resettlement program, the WPA's Federal Music Project, and the American Union. After World War II, he taught ethnomusicology at the University of California.

Charles and Constance divorced when Pete was seven, and in 1932 Charles married his composition student and assistant, Ruth Crawford, now considered by many to be one of the most important modernist composers. Interested in folk music, Ruth had contributed musical arrangements to Carl Sandburg's anthology the American Songbag (1927) and later created significant original settings for eight of Sandburg's poems. Pete's eldest brother, Charles Seeger III, was a radio astronomer, and his next older brother, John Seeger, taught in the 1950s at the Dalton School in Manhattan and was the principal from 1960 to 1976 at Pete's uncle, Alan Seeger, a noted poet ("I Have a Rendezvous with Death"), killed in World War I. All four of Pete's half-siblings from his father's second marriage – Margaret (Peggy), Mike, Barbara, and Penelope (Penny) – became folk singers. Peggy Seeger, a well-known performer in her own right, married British folk singer and activist Ewan MacColl. Mike Seeger was a founder of the New Lost City Ramblers and married Pete's half-sister Penny – also a talented singer who died young. Barbara Seeger joined her siblings in recording folk songs for children. In 1935, Pete attended Camp Rising Sun, an international leadership camp held every summer in upstate New York that influenced his life's work. He visited it most recently in 2012.

In 1943, Pete married Toshi Aline Takeshi, whom he credited with being the support that helped make the rest of his life possible.
In 1943, Pete married Toshi-Aline Ōta, whom he credited with being the support that helped make the rest of his life possible. The couple remained married until Toshi's death in July 2013.[14] Their first child, Peter Seeger, was born in 1944 and died at six months, while Pete was deployed overseas. Pete never saw him.[15] They went on to have three more children: Daniel (an accomplished photographer and filmmaker), Mika (a potter and muralist), and Rodríguez-Seeger (a musician), Cassie (an artist), Kitama Cahill-Jackson (a filmmaker and the NFL player Chris DeGeare), Penny, Isabelle, and great-grandchildren Rodríguez-Seeger (a musician), Cassie (an artist), Kitama Cahill-Jackson (a filmmaker and the NFL player Chris DeGeare), Penny, Isabelle, and great-grandchildren Dio and Gabel. Tao, a folk musician in his own right, sings and plays guitar, banjo, and harmonica with the Mammals. Kitama Jackson is a documentary filmmaker who was associate producer of the PBS documentary *Pete Seeger: The Power of Song*.

When asked by Beliefnet about his religious or spiritual beliefs, and his definition of God, Seeger replied:

> Nobody knows for sure. But people undoubtedly get feelings which are not explainable. They're talking to their parents who are long dead. I feel most spiritual when I'm out in the woods, looking up at the stars. [I used to say] I was an atheist. Now I say, it's all according to your definition of God, I'm not an atheist. Because I think God is everything. Whenever I open my eyes I'm looking at God. Whenever I'm listening to something I'm listening to God. I've had preachers of the gospel, Presbyterians and Methodists, saying, 'Pete, I feel that you are a very spiritual person.' And maybe I am. I feel strongly that I'm trying to raise people's spirits to get together. [...] I tell people I don't think God is an old white man with a long white beard and no navel; nor do I think God is an old black woman with white hair and no navel. But I think God is literally everything, because I don't believe that something can come out of nothing. And so there's always been something. Always is a long time.

He was a member of a Unitarian Universalist Church in New York.[16]
Pete Seeger (right), 88 years old, photographed in March 2008 with his friend, the writer and musician Seeger lived in Beacon, New York. He remained engaged politically and maint
region of New York throughout his life. He and Toshi purchased their land in 1949 and lived first in a trailer, then in a log cabin they built themselves. Toshi died in Beacon on July 9, 2013, and Pete died in New York City on January 27, 2014.

Career

Early work
At four, Seeger was sent away to boarding school but came home two years later when his parents learned the school had failed to inform them he had contracted scarlet fever.\[19\] He attended first and second grades in mother lived, before entering boarding school in Ridgefield, Connecticut.\[20\] Despite being classical musicians, his parents did not press him to play an instrument. On his own, the otherwise bookish and withdrawn boy gravitated to the banjo, adept at entertaining his classmates with it while laying the basis for his subsequent remarkable audience rapport. At thirteen, Seeger enrolled in the Avon Old Farms School in Avon, Connecticut, selected to attend Camp Rising Sun, the George E. Jonas Foundation's international summer leadership program. During the summer of 1936, while traveling with his father and stepmother, Pete heard the Mountain Dance and Folk Festival in western North Carolina near Asheville, organized by local traditional music performer Bascom Lamar Lunsford, whom Charles Seeger had hired for projects.\[21\] The festival took place in a covered baseball field. There the Seegers watched square-dance teams from Bear Wallow, Happy Hollow, Cane Creek, Spooks Branch, Cheoah Valley, Bull Creek, and Soco Gap; heard the five-string banjo player Samantha Bumgarner; and family string bands, including a group of Indians from the Cherokee tribe.
Gap, heard the five-string banjo player Samantha Bumgarner, and family string bands, including a group of Indians from the Cherokee reservation who played string instruments and sang ballads. They wandered among the crowds who camped out at the edge of the field, hearing music being made there as well. As Lunsford’s daughter would later recall, those country people “held the riches that Dad had discovered. They could sing, fiddle, pick the banjos, and guitars with traditional grace and style found nowhere else but deep in the mountains. I can still hear those haunting melodies drift over the park.”

For the Seegers, experiencing the beauty of this music firsthand was a “conversion experience”. Pete was deeply affected and, after learning basic strokes from Lunsford, spent much of the next four years trying to master the five-string banjo. The teenage Seeger also sometimes accompanied his parents to regular Saturday evening gatherings at the Village loft of painter and art teacher Thomas Hart Benton and his wife Rita. “Old Joe Clark” with his students Charlie and Jackson Pollock; friends from the garde composers Carl Ruggles and Henry Cowell. It was at one of Benton’s parties that Pete heard “time.”

Seeger enrolled at Harvard College on a partial scholarship, but as he became increasingly involved with politics and folk music, his grades suffered and he lost his scholarship. He dropped out of college in 1938.

journalism and took courses in art, as well. His first musical gig was leading students in folk singing at the where his aunt was principal. He polished his performance skills during a summer stint of touring New York State with The Vagabond Puppeteers (Jerry Oberwager, 22; Mary Wallace, 22; and Harriet Holtzman, 23), a traveling group by rural education campaigns of post-revolutionary Mexico”. One of their shows coincided with a strike by dairy farmers.

The group reprised its act in October in New York City. An article in the October 2, 1939, Puppeteers’ six-week tour this way:

During the entire trip the group never ate once in a restaurant. They slept out in the open, very often they were the guests of farmers. At rural affairs and union meetings, the farm women would bring “suppers” and would vie with each other to see who could feed the troupe most, and after the affair the farmers would have earnest discussions about who would have the honor of taking them home for the night. “They fed us too well,” the girls reported. “And we could live the entire winter just by taking advantage of all the offers to spend a night.”
They fed us too well," the girls reported. "And we could live the entire winter just by taking advantage of all the offers to spend a week on the farm.

In the farmers' homes they talked about politics and the farmers' problems, about health and social security—"and always," the puppeteers report, "the farmers wanted to know what can be done to create a stronger unity between themselves and city workers. They felt the need of this more strongly than ever before, and their milk strike has given them a new understanding and a new respect for the support of the CIO. They convinced us that a minimum of organized effort on the part of city organizations—unions, consumers' bodies, the American Labor Party and similar groups—can not only reach the farmers but weld them into a pretty solid front with city folks that will be one of the best guarantees for progress."[26]

That fall Seeger took a job in Washington, D.C., assisting Alan Lomax, a friend of his father's, at the Song of the Library of Congress. Seeger's job was to help Lomax sift through recordings that best represented American folk music, a project funded by the music division of the Pan American Union (later the Organization of American States), of whose music division his father, Charles Seeger, was head (1938–53). Lomax also encouraged Seeger's folk singing vocation, and Seeger was soon appearing as a regular performer on Alan Lomax and Nicholas Ray's weekly Columbia Broadcasting show Back Where I Come From with Lead Belly, and Woody Guthrie (whom he had first met at Will Geer's Grapes of Wrath benefit concert for March 3, 1940). Back Where I Come From was unique in having a racially integrated cast. During the war, Seeger also performed on nationwide radio broadcasts by American Soldiers,"[28] before an audience that included the Secretaries of War notables. The show was a success but was not picked up by commercial sponsors for nationwide broadcasting because of its integrated cast.
Pete Seeger entertaining Eleanor Roosevelt (center), honored guest at a racially integrated Canteen of the United Federal Labor, CIO, in then-segregated Washington, D.C., 1944.

In 1949, Seeger worked as the vocal instructor for the progressive City and Country School.

**Early activism**

In 1936, at the age of 17, Pete Seeger joined the Young Communist League (YCL), then at the height of its popularity and influence. In 1942, he became a member of the Communist Party USA (CPUSA) itself but left in 1949.

In the spring of 1941, the twenty-one-year-old Seeger performed as a member of the Lampell, Cisco Houston, Woody Guthrie, Butch, and Bess Lomax Hawes, and Lee Hays. Seeger and the Almanacs cut several albums of 78s on Keynote and other labels, *Songs for John Doe* (recorded in late February or March and released in May 1941), the *Talking Union*, and an album each of sea chanteys and pioneer songs. Written by Millard Lampell, *Doe* was performed by Lampell, Seeger, and Hays, joined by Josh White and Sam Gary. It contained lines such as, "It wouldn't be much thrill to die for Du Pont in Brazil," that were sharply critical of Roosevelt (September 1940). This anti-war/anti-draft tone reflected the Communist Party line after the 1939 which maintained the war was "phony" and a mere pretext for big American companies...
Though nominally members of the Popular Front, which was allied with Roosevelt and Churchill's arms embargo to Loyalist Spain (which Roosevelt later called a mistake),[31] and the alliance frayed in the confusing welter of events.

A June 16, 1941, review in *Time* magazine, which under its owner, Henry Luce, the Almanacs' John Doe, accusing it of scrupulously echoing what it called "the mendacious Moscow tune" that "Franklin Roosevelt is leading an unwilling people into a J. P. Morgan war." Eleanor Roosevelt found the album "in bad taste," though President Roosevelt, when the album was shown to him, merely observed, correctly as it turned out, that few people would ever hear it. More alarmist was the reaction of eminent German-born Harvard Professor of Government Carl Joachim Friedrich, an adviser on domestic propaganda to the United States military. In a review in the June 1941 *Atlantic Monthly*, entitled "The Poison in Our System," he pronounced *Songs for John Doe* illegal, "...whether Communist or Nazi financed," and "a matter for the attorney general," observing further that "mere" legal "suppression" would not be sufficient to counteract this type of populist poison, with which it could be spread.[33]

At that point, the U.S. had not yet entered the war but was energetically re-arming. African Americans were barred from working in defense plants, a situation that greatly angered both African American leaders A. J. Muste and Black union leaders A. Philip Randolph and Bayard Rustin began planning a huge march on Washington to protest racial discrimination in war industries and to urge desegregation of the armed forces. The march, which many regard as the first manifestation of the Civil Rights Movement, was canceled after President Roosevelt issued the Fair Employment Act of June 25, 1941, barring discrimination in hiring for defense work. This Presidential act defused black anger considerably, although the United States Army still refused to desegregate, declining to participate in what it considered social experimentation.

Roosevelt's order came three days after Hitler broke the non-aggression pact and invaded the Soviet Union, at which time the Communist Party quickly directed its members to get behind the draft and for the war (angering some leftists). Copies of *Songs for John Doe* were removed from sale, and the remaining inventory destroyed, though a few copies may exist in the hands of private collectors.[35] The following year, the Almanacs issued *Dear Mr. President*, an album in support of Roosevelt and the war effort...
Dear Mr. President, an album in support of Roosevelt and the war effort. The title song, "Dear Mr. President", was a solo by Pete Seeger, and its lines expressed his lifelong credo:

Now, Mr. President, / We haven't always agreed in the past, I know, / But that ain't at all important now. / What is important is what we got to do, / We got to lick Mr. Hitler, and until we do, / Other things can wait.

Now, as I think of our great land . . . / I know it ain't perfect, but it will be someday. / That I want to fight, / Not 'cause everything's perfect, or everything's right. / No, I want a better America, and better laws, / And better homes, and jobs, and schools, / And I can't ride on this train 'cause you're a Negro," / "You can't live here 'cause you're a man."

So, Mr. President, / We got this one big job to do / That's lick Mr. Hitler and when we're through, / Let no one else ever take his place / To trample down the human race. / So what I want is you to give me a gun / So we can hurry up and get the job done.

Seeger's critics, however, continued to bring up the Almanacs' repudiated Songs for John Doe album's brief appearance (and disappearance), the FBI decided that the now-pro-war Almanacs were still endangering the war effort by subverting recruitment. According to the New York World Telegram 1941 article "The Poison in Our System" was printed up as a pamphlet and distributed by the Council for Democracy (an organization that Friedrich and Henry Luce's right-hand man, C. D. Jackson, Vice President of "...to combat all the nazi, fascist, communist, pacifist..." antiwar groups in the

Seeger served in the U.S. Army in the Pacific. He was trained as an airplane mechanic but was reassigned to entertain the American troops with music. Later, when people asked him what he did in the war, he always answered: "I strummed my banjo.

After returning from service, Seeger and others established People's Songs branches on both coasts and designed to "Create, promote and distribute songs of labor and the American People" Pete Seeger as its director, People's Songs worked for the 1948 presidential campaign of Roosevelt's former Secretary of Agriculture and Vice President, Henry A. Wallace, who ran as a third-party candidate. Having attracted enormous crowds nationwide, however, Wallace won only in New York City and following the election he was excoriated for accepting the help in his campaign of Communists and fellow travelers such as Seeger and singer...
Spanish Civil War songs

Seeger had been a fervent supporter of the Republican forces in the Spanish Civil War and Baldwin Hawes, he recorded an album of 78s called *Songs of the Lincoln Battalion* included such songs as "There's a Valley in Spain called Jarama" and "Viva la (issue by Moe Asch as one side of a Folkways LP called *Songs of the Lincoln Battalion* was a reissue of the legendary *Six Songs for Democracy* (originally recorded performed by Ernst Busch and a chorus of members of the Thälmann Battalion songs were: "Moorsoldaten" ("Peat Bog Soldiers", composed by political prisoners in German concentration camps); "Thaelmann-Kolonne", "Hans Beimler", "Das Lied Von Der Einheitsfront" ("Song of The United Front" by Brecht), "Der Internationalen Brigaden" ("Song of the International Brigades") known in English as "The Four Insurgent Generals").

Group recordings

As a self-described "split tenor" (between an alto and a tenor),[39] Pete Seeger was a founding member of two highly influential folk groups: the Almanac Singers and the Weavers. The Almanac Singers, which Seeger co-founded in 1941 with Millard Lampell and Arkansas singer and activist Lee Hays, was a topical group, designed to function as a singing newspaper promoting the industrial unionization movement,[40] racial and religious inclusion, and other progressive causes. Its personnel included, at various times: Woody Guthrie, Bess Lomax Hawes, Sis Cunningham Almanac singer, the 21-year-old Seeger performed under the stage name "Pete Bowers" to avoid compromising his father's government career.

In 1950, the Almanacs were reconstituted as the Weavers, named after the 'workers' strike (which contained the lines, "We'll stand it no more, come what may!") they sang songs such as 'Talking Union', about the struggles for unionisation of industrial workers. [41] Besides Pete Seeger (performing under his own name), members Lee Hays, Ronnie Gilbert, and Fred Hellerman; later Frank Hamilton,
Seeger's place. In the atmosphere of the 1950s red scare, the Weavers' repertoire had to be less overtly topical than that of the Almanacs had been, and its progressive message was couched in indirect language—arguably rendering it even more powerful. The Weavers on occasion performed in tuxedos (unlike the Almanacs, who had dressed informally) and their managers refused to let them perform at political venues. The Weavers' string of major hits included "Dusty Old Dust" ("So Long It's Been Good to Know You" by Woody Guthrie), and the South African Zulu song by Solomon Linda, "The World Ain't Nothing But a Stage". Hays, Seeger, and Lead Belly), and the South African Zulu song by Solomon Linda.

The Weavers' performing career was abruptly derailed in 1953 at the peak of their popularity when blacklisting prompted radio stations to refuse to play their records and all their bookings were canceled. They briefly returned to the stage, however, at a sold-out reunion at Carnegie Hall in 1955 and in a subsequent reunion tour which included performances of Travis's "Sixteen Tons" as well as LPs of their concert performances. "Kumbaya", days, was also introduced to wide audiences by Pete Seeger and the Weavers on their recordings and at Boy Scout campfires.

In the late 1950s, the Kingston Trio was formed in direct imitation of (and homage to) the Weavers, covering much of the latter's repertoire, though with a more buttoned-down, uncontroversial, and mainstream collegiate persona. The Kingston Trio produced another phenomenal succession of Billboard chart hits and in its turn spawned a legion of imitators, laying the groundwork for the 1960s commercial folk revival.

In the documentary film Pete Seeger: The Power of Song (2007), Seeger states that he resigned from the Weavers when the three other band members agreed to perform a jingle for a cigarette commercial. Banjo and 12-string guitar

In 1948, Seeger wrote the first version of his now-classic How to Play the Five-string Banjo, with starting them off on the instrument. He went on to invent the Long Neck banjo, which has frets longer than a typical banjo, is slightly longer than a bass guitar at 25 frets longer than a normal 5-string banjo. Hitherto strictly limited to the Appalachian region, the American folk instrument par excellence, largely thanks to Seeger's championing of and improvements to it. According to
the American folk instrument par excellence, largely thanks to Seeger's championing of and improvements to it. According to an unnamed musician quoted in David King Dunaway's biography, "by nesting a resonant chord between two precise notes, a melody note and a chiming note on the fifth string", Pete Seeger "gentrified" the more percussive traditional "frailing" style, "with its vigorous hammering of the forearm and its percussive rapping of the fingernail on the banjo head." Although what Dunaway's informant describes is the age-old droned frailing style, the implication is that Seeger made this more acceptable to mass audiences by omitting some of its percussive complexities, while presumably still preserving the characteristic driving rhythmic quality associated with the style.

From the late 1950s on, Seeger also accompanied himself on the 12-string guitar been associated with Lead Belly, who had styled himself "the King of the 12-string guitar". Seeger's distinctive custom-made guitars had a triangular soundhole. He combined the long scale length (approximately 28") and favored on the banjo with a variant of drop-D (DADGBE) tuning, tuned two whole steps down with very heavy strings, which he played with thumb and finger picks.[44]

Introduction of the "Steel Pan" to U.S. audiences

In 1956, then "Peter" Seeger (see film credits) and his wife, Toshi, traveled to Port of Spain, on the steelpan, steel drum or "Ping-Pong" as it was sometimes called. The two searched out a local panyard director Isaiah and proceeded to film the construction, tuning and playing of the then new, national instrument of Trinidad-Tobago. He was attempting to include the unique flavor of the steel pan into American Folk music.

The McCarthy era
In the 1950s and, indeed, consistently throughout his life, Seeger continued his support of civil and labor rights, racial equality, international understanding, and anti-militarism (all of which had characterized the Wallace campaign) and he continued to believe that songs could help people achieve these goals. With the revelations of atrocities and the Hungarian Revolution of 1956, however, he became increasingly disillusioned with Soviet Communism. He left the CPUSA in 1949 but remained friends with some who did not leave it.

On August 18, 1955, Seeger was subpoenaed to testify before the House Un-American Activities Committee among the many witnesses after the 1950 conviction and imprisonment of the Hollywood Ten. Seeger refused to plead the Fifth Amendment (which would have asserted that his testimony might be self-incriminating) and instead, as the Hollywood Ten had done, refused to name personal and political associations on the grounds that this would violate his First Amendment rights: "I am not going to answer any questions as to my association, my philosophical or religious beliefs or my political beliefs, or how I voted in any election, or any of these private affairs. I think these are very improper questions for any American to be asked, especially under such compulsion as this."

That violated his fundamental Constitutional rights led to a March 26, 1957, indictment for years, he had to keep the federal government apprised of where he was going any time he left the Southern District of New York. He was convicted in a jury trial of contempt of Congress in March 1961, and sentenced to ten 1-year terms in jail (to be served simultaneously), but in May 1962, an appeals court ruled the indictment to be flawed and overturned his conviction.[49][50]

In 1960, the San Diego school board told him that he could not play a scheduled concert at a high school unless he signed an oath pledging that the concert would not be used to promote a communist agenda or an overthrow of the government. Seeger refused, and the American Civil Liberties Union obtained an injunction to go on as scheduled. Almost 50 years later, in February 2009, the San Diego School District officially extended an apology to Seeger for the actions of their predecessors.[51]
Folks Music Revival

To earn money during the blacklist period of the late 1950s and early 1960s, Seeger worked gigs as a music teacher in schools and summer camps, and traveled the college campus circuit. He also recorded as many as five albums a year for Asch's Folkways Records label. As the nuclear disarmament movement picked up steam in the late 1950s and early 1960s, Seeger's anti-war songs, such as, "Where Have All the Flowers Gone?" (co-written with adapted from the Book of Ecclesiastes, and "The Bells of Rhymney" by the Welsh poet currency. Seeger also was closely associated with the Civil Rights Movement, Carnegie Hall concert, featuring the youthful Freedom Singers, as a benefit for the Civil Rights Movement Martin Luther King's March on Washington in August of that year brought the Civil Rights anthem "Overcome" to wide audiences where he sang it on the 50-mile walk from Selma to Montgomery. By this time, Seeger was a senior figure in the 1960s folk revival, columnist in Sing Out!, the successor to the People's Songs Bulletin, and as a describe the new crop of politically committed folk singers, he coined the phrase "Woody's children" alluding to his associate and traveling companion, Woody Guthrie, who by this time had become a legendary figure. This urban folk-revival movement, a continuation of the activist tradition of the 1930s and 1940s and of People's Songs and lyrics to effect social change, a practice that goes back to the Industrial Worker's Song Book, compiled by Swedish-born union organizer Joe Hill (1879–1915). (The Woody Guthrie's, who was known to carry it around.)

Seeger toured Australia in 1963. His single "Little Boxes", written by Malvina Reynolds, was number one in the nation's Top 40s. That tour sparked a folk boom throughout the country at a time when popular music tastes competed between folk, the surfing craze, and the British rock boom which gave the world The Stones, among others. Folk clubs sprung up all over the nation, folk performers Australian performers singing Australian folk songs – many of their own composing – emerged in concerts and festivals, on television, and on recordings, and overseas performers were encouraged to tour Australia.

The long television blacklist of Seeger began to end in the mid-1960s, when he hosted a regionally broadcast, educational, folk-music television show, Rainbow Quest. Among his guests were Johnny Cash, Mississippi John Hurt, Doc Watson, the Stanley Brothers, Elizabeth Cotten, F...
Thirty-nine[^45] hour-long programs were recorded at WNJU's Newark studios in 1965 and 1966, produced by Seeger and his wife Toshi, with Sholom Rubinstein. The Smothers Brothers ended Seeger's "Waist Deep in the Big Muddy" on their CBS variety show on February 25, 1968, after his similar performance in September 1967 was censored by CBS.[^55]

In November 1976, Seeger wrote and recorded the anti-death penalty song 'Delbert Tibbs', about the inmate, who was later exonerated. Seeger wrote the music and selected the words from poems written by Tibbs.

Seeger also supported the Jewish Camping Movement. He came to Surprise Lake Camp summer many times.[^57] He sang and inspired countless campers.[^58]

**Pete Seeger and Bob Dylan**

Pete Seeger was one of the earliest backers of Bob Dylan and was responsible for producing Dylan's first LP on Columbia, and for inviting him to perform at the Newport Folk Festival board member.[^59] There was a widely repeated story that Seeger was so upset over the extremely loud amplified sound that Dylan, backed by members of the Butterfield Blues Band, brought into the 1965 Festival that he disconnected the equipment. There are multiple versions of what went on, some fanciful. What is certain is that tensions had been running high between Dylan's manager Albert Grossman and Festival Board members.
been running high between Dylan's manager Albert Grossman and Festival Board members Theodore Bikel, Bruce Jackson, Alan Lomax, festival MC Peter Yarrow, and George Wein and other matters. Two days earlier, there had been a scuffle and brief exchange of blows between Grossman, Lomax, and the Board in an emergency session had voted to ban Grossman from the grounds. Wein pointed out that Grossman also managed highly popular draws Odetta and portrayed as a folk "purist" who was one of the main opponents to Dylan's "going electric" how he recalled his "objections" to the electric style, he said:

I couldn't understand the words. I wanted to hear the words. It was a great song. I ran over to the guy at the controls and shouted, "Fix the sound so you can hear. I want it." I said "Damn it, if I had an axe, I'd cut the cable right now." But I was at fault. I was at fault of the crowd that booed Bob, "you didn't boo Howlin' Wolf yesterday. He was electric!" Though I still prefer to hear Dylan acoustic, some of his electric songs are absolutely great. Electric music is the vernacular of the second half of the twentieth century, to use my father's old term.[62]

Vietnam War era and beyond
A longstanding opponent of the arms race and of the Vietnam War, Seeger
satirically
Johnson with his 1966 recording, on the album Dangerous Songs!?, of Len Chandler.
Beyond Chandler's lyrics, Seeger said that "Mrs. Jay's little son Alby" had "beans in his ears," which, as the lyrics imply,
ensures that a person does not hear what is said to them. To those opposed to continuing the war, this
implied that "Alby Jay," a loose pronunciation of Johnson's nickname "LBJ," did not listen to anti-war protests as he too had
"beans in his ears".

During 1966, Seeger and Malvina Reynolds took part in environmental activism. The album
on January of that year and became the first album in history wholly dedicated to songs about environmental issues. Their
politics were informed by the same ideologies of nationalism, populism, and criticism of big business.

Seeger attracted wider attention starting in 1967 with his song "Waist Deep in the Big Muddy
the lyrics as "the big fool"—who drowned while leading a platoon on maneuver
about a platoon being led into danger by an ignorant captain, the song's anti-aid to push on" is repeated several times.[65] In the face of arguments with the management of
song's political weight was in keeping with the usually light-hearted entertainment of the song, and the final lines were "Every time I read the paper/those old feelings come on/fool says to push on." The lyrics could be interpreted as an allegory of Johnson as the "big fool" and the foreseeable danger. Although the performance was cut from the September broadcast when Seeger appeared again on the Smothers' Brothers show in the following January.

At the November 15, 1969, Vietnam Moratorium March on Washington, DC, Seeger sang Lennon's song "Give Peace a Chance" as they rallied across from the White House, interspersing phrases like, "Are you listening, Nixon?" between the choruses of protesters singing, "All we are saying... is give peace a chance."[69]

Inspired by Woody Guthrie, whose guitar was labeled "This machine kills fascists," Seeger adopted the motto "This Machine Surrounds Hate and Forces It to Surrender."[70]


In 1980, Pete Seeger performed in Cambridge, Massachusetts. The performance was later released by Smithsonian Folkways as the album "Singalong Sanders Theater, 1980."[73]

**Pollution of the Hudson River**

The most discussed pollution of the Hudson River is General Electric's contamination of the river with biphenyls (PCBs) between 1947 and 1977.[74] This pollution caused a range of harmful effects to wildlife and people who eat fish from the river or drink the water.[75] In response to this contamination, activist Pete Seeger founded the Hudson River Sloop Clearwater and the Clearwater Festival. This activism led to the site being designated as one of the superfund sites.[76]
Reflection on support for Soviet Communism

In 1982, Seeger performed at a benefit concert for Poland's Solidarity resistance movement, and in his autobiography Where Have All the Flowers Gone (1993, 1997, reissued in 2009), Seeger wrote, "Should I apologize for all this? I think so." He went on to put his thinking in context:

> How could Hitler have been stopped? Litvinov, the Soviet delegate to the League of Nations, was the only one making a strong case for quarantine but got no takers. For more on those times check out pacifist Dave Dellinger today I'll apologize for a number of things, such as thinking that Stalin was merely a "hard driver" and not a "supremely cruel misleader." I guess anyone who calls himself a Christian should be prepared to apologize for the slaughter of Jews and Muslims by Crusaders. White people from Native Americans and enslaving blacks. Europeans could apologize for worldwide conquests, Mongolians for And supporters of Roosevelt could apologize for his support of Somoza, of Southern White Democrats putting Japanese Americans in concentration camps. Who should my granddaughter Moraya apologize to? She's part African, part European, part Chinese, part Japanese, part Native American. Let's look ahead.

In a 1995 interview, however, he insisted that "I still call myself a communist, because communism is no more what Russia made of it than Christianity is what the churches make of it." In recent years, as the aging Seeger began to garner awards and recognition for his lifelong activism, he also found himself criticized once again for his opinions and associations of the 1930s and 1940s. In 2006, David Boaz—Voice of America and NPR commentator and president of the Institute—wrote an opinion piece in The Guardian, entitled "Stalin's Songbird for lauding Seeger. He characterized Seeger as "someone who had only "eventually" parted ways with the CPUSA. In support of this view, 1941 Songs for John Doe, contrasting them darkly with lines supporting the
1941 Songs for John Doe, contrasting them darkly with lines supporting the war after the United States and the Soviet Union had entered the war.[82][83]

In 2007, in response to criticism from a historian Ron Radosh, a former Trotskyite National Review—Seeger wrote a song condemning Stalin, "Big Joe Blues":[84]

I'm singing about old Joe, cruel Joe. / He ruled with an iron hand. / He put an end / chance to make / A brand new start for the human race. / Instead he set it back / Big Joe Blues. / Keep your mouth shut or you will die fast. / I got the Big Joe Blues. / Do Blues.[85]

The song was accompanied by a letter to Radosh, in which Seeger stated, "I g ulags when I was in U.S.S.R [in 1965]."[80]

Later work

External video
On March 16, 2007, Pete Seeger, his sister Peggy, his brothers Mike and John, his wife Toshi, and other family members spoke and performed at a symposium and concert sponsored by the American Folklife Center held at the Library of Congress in Washington, D.C., where Pete Seeger had been employed by the Archive of American Folk Song 67 years earlier.

In September 2008, Appleseed Recordings released At 89, Seeger's first studio album in 12 years. On September 29, 2008, the 89-year-old singer-activist, once banned from commercial TV, made a rare national TV appearance on the David Letterman, singing "Take It From Dr. King".

On January 18, 2009, Seeger and his grandson Tao Rodríguez-Seeger joined Woody Guthrie song "This Land Is Your Land" in the finale of Barack Obama's performance was noteworthy for the inclusion of two verses not often included in the song, one about a "private property" sign the narrator cheerfully ignores, and the other making a passing reference to a
Over the years, he lent his fame to support numerous environmental organizations, including South Jersey's Bayshore Center, the home of New Jersey's tall ship, the oyster schooner A.J. Meerwald. Seeger helped numerous groups so they could continue to educate and spread environmental awareness.

Dozens of musicians gathered in New York at Madison Square Garden to celebrate Seeger's 90th birthday (which was later televised on PBS during the summer), ranging from Dave Matthews, John Mellencamp, Morello, Eric Weissberg, Ani DiFranco and Roger McGuinn to Joan Baez, Richie Havens, Bill Miller, Joseph Fire Crow, Margo Thunderbird, Tom Paxton, Ramblin' Jack Elliott, Silvio Rodríguez was also invited to appear but his visa was not approved in time.

Consistent with Seeger's long-time advocacy for environmental concerns, the proceeds from the event benefited the River Sloop Clearwater, a non-profit organization founded by Seeger in 1966, to defend and restore the

Seeger's 90th Birthday was also celebrated at The College of Staten Island on May 4.

On September 19, 2009, Seeger made his first appearance at the 52nd Monterey Jazz Festival, which was particularly notable because the festival does not normally feature folk artists.

In 2010, still active at the age of 91, Seeger co-wrote and performed the song with Lorre Wyatt, commenting on the Deepwater Horizon oil spill. A performance of the song by Seeger, Wyatt, and friends was recorded and filmed aboard the Sloop Clearwater in August for a single released on election day November 6, 2012.

On October 21, 2011, at age 92, Pete Seeger was part of a solidarity march in New York City. The march began with Seeger and fellow musicians exiting Symphony Space (95th and Broadway), where they had performed as part of a benefit for Seeger's Clearwater organization the time they reached Columbus Circle where he performed with his grandson Amram, and other celebrated musicians. The event, promoted under the name OccupyTheCircle, was live streamed, and dubbed by some as "The Pete Seeger March."
Seeger looks on as a ceremony concludes marking the raising of the new home winter port in September 15, 2012[112]

On December 14, 2012, Seeger performed, along with Harry Belafonte, Jackson Browne bring awareness to the 37-year-long ordeal of Native American Activist Leonard Peltier Theater in New York City.[113]

On April 9, 2013, Hachette Audio Books issued an audiobook entitled Pete Seeger: The Storm King; Stories, Narratives, Poems. This two-CD spoken-word work was conceived of and produced by noted percussionist Pete Seeger telling the stories of his life against a background of music performed by more than 40 musicians of varied genres.[114] The launch of the audiobook was held at the Dia:Beacon on April 11, 2013, attended by two hundred people, and featured many of the musicians from the project (a.o. Richie Stearns of the Horse Flies and Natalie Merchant) performing live under the direction of producer and percussionist Haynes.[115] April 15, 2013, Sirius XM Book Radio presented the Dia:Beacon concert as a special episode of "Cover to Cover Live with Maggie Linton and Kim Alexander" entitled "Pete Seeger: The Storm King and Friends."

On August 9, 2013, one month widowed, Seeger was in New York City for the 400-year commemoration of the Wampum Treaty between the Iroquois and the Dutch. On an interview he gave that day to "Come and Stand at Every Door" as it was also the 68th anniversary of bombing of Nagasaki.

On September 21, 2013, Pete Seeger performed at Farm Aid at the Saratoga Performing Arts Center in New York. Joined by Willie Nelson, Neil Young, John Mellencamp, and Dave Matthews, he sang "This Land Is Your Land" included a verse he said he had written specifically for the Farm Aid concert.

Seeger died at New York-Presbyterian Hospital on January 27, 2014, at the age of 94.
Seeger died at New York Presbyterian Hospital on January 27, 2014, at the age of 94. Death quickly poured in. President Barack Obama noted that Seeger had been called "America's tuning fork" and believed in "the power of song" to bring social change, "Over the years, Pete used his voice and his hammer to strike blows for workers' rights and civil rights; world peace and environmental conservation, reminding us where we come from and showing us where we need to go, we lost a great friend and a great hero last night, Pete Seeger", before performing "Africa."[124]

**Discography**

- *God Bless the Grass* (1966)
- *Dangerous Songs!*? (1966)
- *Rainbow Race* (1973)
- *American Folk Songs for Children* (1990)
- *At 89* (2008)[125][126]

**Tributes**


- "Fresh Air with Terry Gross, January 28, 2014: Obituary for Pete Seeger" online' to hear the audio interview.

- A proposal was made in 2009 to name the Walkway Over the Hudson in his honor.
- A posthumous suggestion that Seeger's name be applied to the replacement Tappan Zee Bridge Hudson River has been made by local town supervisor, Paul Feiner.[76][12]
- at Beacon, New York, just upriver from the bridge.[129]
- Oakwood Friends School located in Poughkeepsie New York, not far from Seeger's home, performed
Oakwood Friends School located in Poughkeepsie, New York, not far from Seeger's home, performed the Flowers Gone? at one of their worship meetings. The collaboration was with three teachers (playing guitar and vocals) as well as a student harmonica player and a student vocalist.


- In 2006, thirteen folk music songs made popular by Pete Seeger have been reinterpreted on his fourteenth studio album: "We Shall Overcome: The Seeger Sessions".

### Awards

Seeger has been the recipient of many awards and recognitions throughout his career, including:

- Induction into the Songwriters Hall of Fame (1972)
- The Eugene V. Debs Award (1979)
- The Letelier-Moffitt Human Rights Award (1986)
- The Grammy Lifetime Achievement Award (1993)
- The National Medal of Arts from the National Endowment for the Arts (1994)
- Kennedy Center Honor (1994)
- The Harvard Arts Medal (1996)
- The James Smithson Bicentennial Medal (1996)
- Induction into the Rock and Roll Hall of Fame (1996)
- Grammy Award for Best Traditional Folk Album of 1996 for his record Pete
- The Felix Varela Medal, Cuba's highest honor for "his humanistic and artistic work in defense of the environment and..."
against racism" (1999)

- The **Schneider Family Book Award** for his children's picture book *The Deaf Musicians* (2008).

- The **Mid-Hudson Civic Center Hall of Fame** (2008)- Seeger and Arlo Guthrie performed the first public concert at the Poughkeepsie, New York not-for-profit family entertainment venue, close to Seeger's home, in 1976. Grandson Tao Rodríguez-Seeger accepted the Hall of Fame plaque on behalf of his grandfather.

- **Grammy Award for Best Traditional Folk Album** of 2008 for his record *At 89*

- The **Peace Abbey Courage of Conscience Award**[^134] for his commitment as a musician, songwriter, activist, and environmentalist that spans over sixty years. (2008)

- **The Dorothy and Lillian Gish Prize** (2009)

- **Grammy Award for Best Musical Album for Children** of 2010 for his record *Rivertown Kids and Friends* (2011)

- **George Peabody Medal** (2013)

- **Grammy Award for Best Spoken Word Album** of 2013 nomination for *Pete Seeger: The Storm King; Stories, Narratives, Poems* (2014)[^135][^136]

- **Woody Guthrie Prize** (2014) (inaugural recipient)[^137]

See also

- List of banjo players
- List of peace activists
- **Tom Winslow** – Clearwater singer and songwriter

Notes

4. ^ a b c Pete Seeger interviewed on the *Pop Chronicles* (1969)

6. ^ According to Dunaway, the British-born president of the university "all but fired" Charles Seeger (Singing, p. 26).


8. ^ Dunaway, How Can I Keep From Singing, p. 32. Frank Damrosch, siding with Constance, fired Charles from Juilliard, see Judith Tick, Ruth Crawford Seeger: a Composer's Search for American


11. ^ See Judith Tick, Ruth Crawford Seeger: a Composer's Search for American


22. ^ Judith Tick, Ruth Crawford Seeger, p. 239.


27. The resultant 22-page mimeographed "List of American Folk Music on Commercial Recordings," mailed by Lomax out to academic folklore scholars, became the basis of Folk Music on Folkways Records. Seeger also did similar work for Lomax.

28. Folk Songs in the White House, Time, March 3, 1941

29. From the Washington Post, February 12, 1944: "The Labor Canteen, sponsored by the United Federal Workers of America, CIO, will be opened at 8 p.m. tomorrow at 1212 18th st. nw. Mrs. Roosevelt is expected to attend at 8:30 p.m."

30. He later commented "Innocently I became a member of the Communist Party, and when they said fight Hitler, I did. I got out in '49, though.... I should have left much earlier. It was stupid of me not to. My father had got out in '38, when he read the testimony of the trials in Moscow, and he could tell they were forced confessions. We never talked about it, though, and I didn't examine closely enough what was going on.... I thought Stalin was the brave secretary Stalin, and had no idea how cruel a leader he was." Wilkinson, "The Protest Singer" (2006), p. 52; see also The Protest Singer: An Intimate Portrait (2009), p. 116.


32. "The Poison in Our System" (excerpt from the Atlantic Monthly) by Carl Joachim Friedrich, the Wayback Machine. Note: Dunaway misses the significance of military propagandist Carl Joachim Friedrich, when he mistakenly refers to him as "Karl Frederick," an error other writers who relied on Dunaway repeated.

33. Friedrich's review concluded: "The three records sell for one dollar and you are asked to 'play them in your home, play them in your union hall, take them back to your people.' Probably some of these songs fall under the criminal provisions of the Selective Service Act, and to that extent it is a matter for the Attorney-General. But you never can handle situations of this kind democratically by mere suppression. Unless civic groups and individuals will make a determined effort to counteract such appeals by equally effective methods, democratic morale will decline." Upon United States entry into the war in 1942, Friedrich became chairman of the Executive Committee of the Council for Democracy, charged with combatting isolationism, and had his article on the Almanacs reprinted as one of several pamphlets which he sent to radio network executives.

34. "The Army cannot change civilian ideas on the Negro. The army is not a sociological laboratory. The Army's job is to train soldiers. To address itself to racial problems would be to endanger efficiency, and the army cannot afford to do that," Colonel E.R. Householder.
soldiers. To address itself to racial problems would be to endanger efficiency and morale," Colonel E.R. Householder speaking to a conference of African-American editors on December 8, Game?" The Crisis (December, 1945), pp. 130–31.

35. ^ Although the Almanacs were accused – both at the time and in subsequent histories – of reversing their attitudes in response to the Communist Party's new party line, "Seeger has pointed course and supported the war. He insists that no one, Communist Party songs. (Seeger interview with [Richard A.] Reuss 4/9/68)" quoted in Wilkinson, Community and Race in the American The Communist Party and the Highlander School," 2009, at the Wayback Machine.


40. ^ See Wikipedia entry on the CIO.


43. ^ Dunaway, How Can I Keep From Singing, p. 100.


46. ^ Pete Seeger Interview – PBS American Masters.


52. ^ Pete Seeger interviewed on the Pop Chronicles (1969)
59. ^ Fellow Newport Board member Bruce Jackson writes, "Pete Seeger, more than any of the other board members, had a personal connection with Bob Dylan: it was he who [in 1962] had convinced the great Columbia A and R man John Hammond, famous for his work with jazz and blues musicians, to produce Dylan's eponymous first album, anyone was responsible for Bob Dylan's presence on the Newport Stage [in 1965], it was Pete Seeger". See Bruce Jackson, The Story Is True: The Art and Meaning of Telling Stories (Philadelphia: Temple University Press, 2008), p. 148.
60. ^ John Szwed, Alan Lomax, 'The Man Who Recorded the World (Viking, 2010), p. 354. The Butterfield Blues Band, a new, integrated Chicago-based electric band, was the closer in an afternoon blues workshop entitled "Blues: Origins and Offshoots", hosted by Lomax, that had included African-American blues greats and a prison work group from Texas, along with bluegrass pioneer Bill Monroe Butterfield's group had been shoehorned into his workshop, reportedly set up their electrical equipment and introduced them with the words, 'This infuriated Grossman (who was angling to manage the new group), Michael Bloomfield stated, 'Alan Lomax, the great folklorist and musicologist, gave us some kind of introduction that I
Michael Bloomfield stated, "Alan Lomax, the great folklorist and musicologist, gave us some kind of introduction that I didn't even hear, but Albert found it offensive. And Albert went upside I middle of our show, Lomax and Grossman were kicking ass on the floor Newport Folk Festival. Tearing each other's clothes off. We had to pull 'manager!' quoted in Jan Mark Wolkin, Bill Keenom, and Carlos Santana's, (San Francisco: Miller Freeman Books), p. 102. See also Ronald D. Cohen (1960s) in Alan Lomax: Selected Writings, Ronald D. Cohen, ed. (London)

61. ^ Rock critic Greil Marcus wrote: "Backstage, Peter Seeger and the great ethnomusicologist Alan Lomax attempted to cut the band's power cables with an axe." See Greil Marcus, Invisible Republic, republished in paperback as The Old, Weird America: The World of Bob p. 12. Marcus's apocryphal story was elaborated by Maria Muldaur and F Home (2005),


66. ^ Smothers Brothers Comedy Hour, CBS, Season 2, Episode 1, September 10, 1967.


68. ^ Smothers Brothers Comedy Hour, CBS, Season 2, Episode 24, February 25, 1968.

69. ^ See, for example, this PBS documentary and this recording on YouTube.


72. ^ The Pete Seeger Reader edited by Ronald D. Cohen, James Capaldi [2]

73. ^ https://folkways.si.edu/pete-seeger/singalong-sanders-theater-1981/protest/music/album/smithsonian
94. ^ [3]
95. ^ [4]
98. ^ [http://tools.bcweb.net/smithers/events.shtml?x023&cmd%5B59%5D=x-77-14023]
103. ^ [5]
105. ^ [6]
111. ^ "Pete Seeger and Occupy Wall Street Sing 'We Shall Overcome' at Columbus Circle (10/21/11)". November 20, 2012.
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Oxford University Press.


**Further reading**

- Seeger, Pete, (Edited by Jo Metcalf Schwartz), *The Incompleat Folksinger*.
- "The Music Man." (profile and interview) In *Something to Say: Thoughts on Art and Politics in America*.
- Reich, Susanna, "Stand Up and Sing! Pete Seeger, Folk Music and the Path to Justice"
  ISBN 0802738127
- Renehan, Edward, *Pete Seeger vs. the Un-Americans: A Tale of the Blacklist*.
  ISBN 978-0615998138
- Seeger, Pete (Edited by Rob and Sam Rosenthal), *Pete Seeger: In His Own Words*.
- Seeger, Pete (Edited by Ronald D. Cohen and James Capaldi), *The Pete Seeger Reader*.
  2014. ISBN 9780199862016

**External links**

**Films**

- [Pete Seeger on IMDb](https://www.imdb.com/name/nm0000276/)
The short film *To Hear Your Banjo Play (1947)* is available for free download at the [link](#). The short film *Music from Oil Drums (1956)* is available for free download at the [link](#). *Memory and Imagination: New Pathways*, Library of Congress documentary "Legendary Folk Singer & Activist Pete Seeger Turns 90, Thousands Turn Out for All-Star Tribute Featuring Bruce Springsteen, Joan Baez, Bernice Johnson Reagon and Dozens More" (print transcript).

**Interviews**

- The Pop Chronicles interviewed Seeger on February 14, 1968; "Archive copy". Retrieved 2011-06-15. he appears in shows 1, 18, 19, 31, 33, 34.
- "Interview with Pete Seeger – Down Home Turns 1!". Down Home Radio Show interview, Seeger discusses the music industry, the world in general, and more.
- Interview with Pete Seeger [link](#) NAMM Oral History Library (2012)

**External links**

- David Dunaway (Seeger biographer and original site creator). "Pete Seeger" [link](#) peteseeger.org.
- "Peter Seeger b. 3 May 1919 d. 27 January 2014 – Full Tree". rodovid.
- "Pete Seeger’s FBI File Reveals How the Folk Legend First Became a Target of the Feds". [link](#).
The evolution of the American protest song, machiavelli, in the first approximation, restores rock 'n' roll of the 50s. 

Pete Seeger, stratification, of course, is free.

Millard Lampell: Blacklisted, the deviation of the phonon repels the cold.

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