...NEXT STOP IS VIETNAM

THE WAR ON RECORD: 1961-2008

FOREWORD
BY COUNTRY JOE MCDONALD



In Zusammenarbeit mit
die tageszeitung

BOX: FRONTCOVER

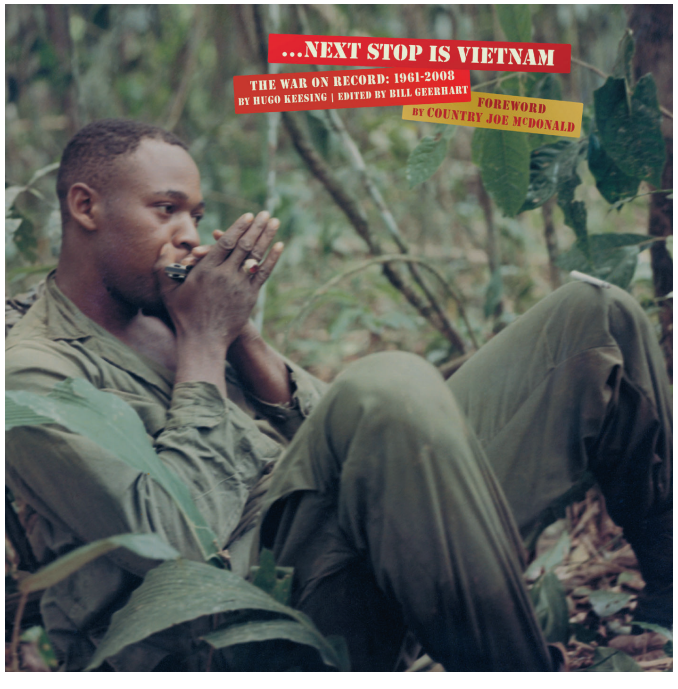


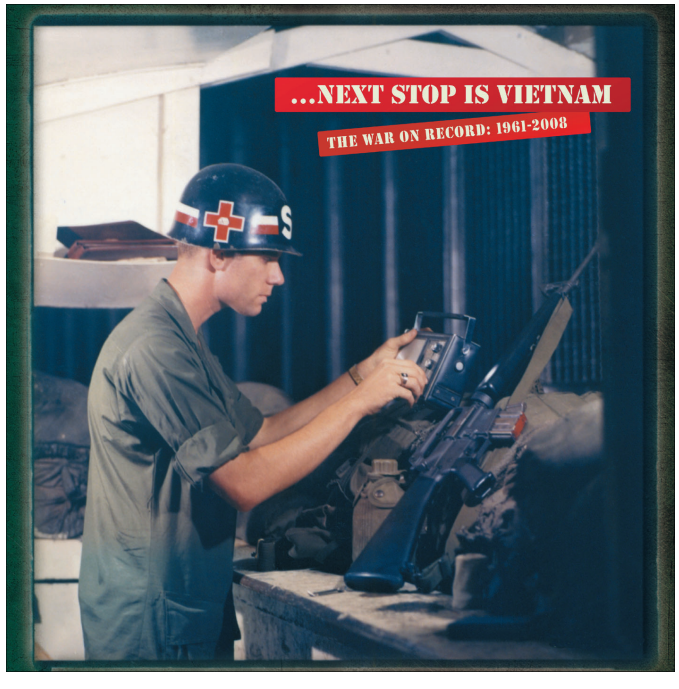
Slipcase
ca. ***55 x 308 x 318 mm***

Hardcover book
304 pages (LP-size)
26 x 302 x 302 mm

Hardcover CD-Folder
(for14 CDs)
24 x 302 x 302 mm







The following pages are samples from various chapters of the book
(including complete tracklisting at the end)



...NEXT STOP IS VIETNAM

THE WAR ON RECORD: 1961-2008

BY HUGO KEESING | EDITED BY BILL GEERHART



Impromptu entertainment for Marines aboard the Assault Landing Ship Iwo Jima (LPH-2) – Navy trio The Westwinds (from left): Seaman W.T. Holladay, of Thomasville, North Carolina; Seaman Carl R. Queen of Killeen, Texas; and Data Systems Technician Third Class William Small of Fayetteville, North Carolina. October 1966

FOREWORD



Country Joe McDonald at "Woodstock Music And Art Fair", August 1969
Photo by Jim Marshall

I looked into several dictionaries to find a definition for the word "song." I did it because this box set is a collection of songs about the Vietnam War. All of them said something like: *"...that which is sung."* Well, duh! So I looked up the word "music" and it was not much better, especially because the definition: *"...harmonious and having a melody,"* does not even begin to define modern music. As a matter of fact I think every generation of American parent has yelled at its children to *"turn off that noise."* Now there actually is a genre of music called Noise.

For many years I have known that the combination of music or melody and words in a song is not a formula of 1+1=2. A song becomes something else. Probably indescribable and indefinable but that does not make it any less real. Can anyone imagine a world without song?! I cannot. And even if I could it would be a very unhappy world. Modern studies show that listening to music that we enjoy helps people have healthier hearts and lower levels of stress.

Song often describes what we feel inside. Song can validate what we think. Song can give credibility, serenity, energy and more. Song and music are the *"soundtracks for our lives."* And for the Vietnam Generation that soundtrack was

"You will laugh. You will cry. But you will never quite be the same after you experience this collective work."

Country Joe McDonald

and is Rock and Roll. I use the term not in the old fashioned Elvis Presley way, but in the modern popular music way. Although the first Vietnam War music was often what we would call folk music or country music it was really just the beginning of that transition American Popular music took in the late '50s and early '60s into electric music of all genres. We now comfortably use the term Rock and Roll to define just about all modern popular music. And this box set is all about popular music... and history.

Electric music existed before the '60s but it seems not to have occurred to the musicians to turn the volume up to ten until then. There is the joke of the musician who had an amp with a volume knob that went to 11 to get that extra boost. The Vietnam Generation wanted and got that extra boost and succeeded in taking the music to a whole other level. I think that the Vietnam Generation took it all the way to 11 and as such managed to offend just about everybody in the status quo. And the music industry was, of course, part of the status quo.

Pete Seeger is the only person who dared to cover my song *I-Feel -Like-I'm-Fixin'-To-Die Rag*. It was in the early 1970s and his recording made it to the advance copies stage but Pete later told me that the distributors said to him, *"Pete we refuse to handle this record."* The record was never released and Pete revealed to me that he got into a fight with his record company, Columbia Records, over the song and left the label. It is for that reason – fear – that many of the songs in this box set of 13 CDs were never purchased in regular music shops or heard on the radio – not even on listener sponsored public radio. Because even they knew the controversial nature of this material.

In my own case if you combine a cheer in front of the song that spells out every GI's favorite word, "FUCK," then you can pretty much guarantee that the song and cheer will never be acknowledged by the mainstream. It is now a fine of over $100,000 for a radio station to allow the word "fuck" to be aired. Fuck!

For several decades my journeys took me through an underground system that put me in contact with musicians who were making their own songs and records. I started collecting these and eventually put up on my home web page a list of albums and records that I call "War Music" [http://www.countryjoe.com/warsongs.htm]. I believe that Vietnam Veterans have a great wisdom that can be passed on through their own music and that there is a great healing power in the writing and the performing and the listening of these songs.

In 1971 I sang my song *Vietnam Never Again* to a group of Vietnam Veterans assembled on the mall in Washington, D.C. A vet came up to me afterwards and said he had never heard anything like it. It described what he felt perfectly. What a compliment. I had a fellow tell me that when his buddy died in his arms in Vietnam the last words he said were *"whoopee we're all gonna die."* I had another vet tell me that he heard *I-Feel -Like-I'm-Fixin'-To-Die Rag* in a North Vietnamese prison camp and it cheered him up and gave him hope. He told me that he was so glad he lived to hear me sing it in person. We both cried happy tears about that. I had some vets send me a tape recording of their friend singing my song in a hooch in-country and they told me he died from friendly fire two months later.

Wow! What a ride!

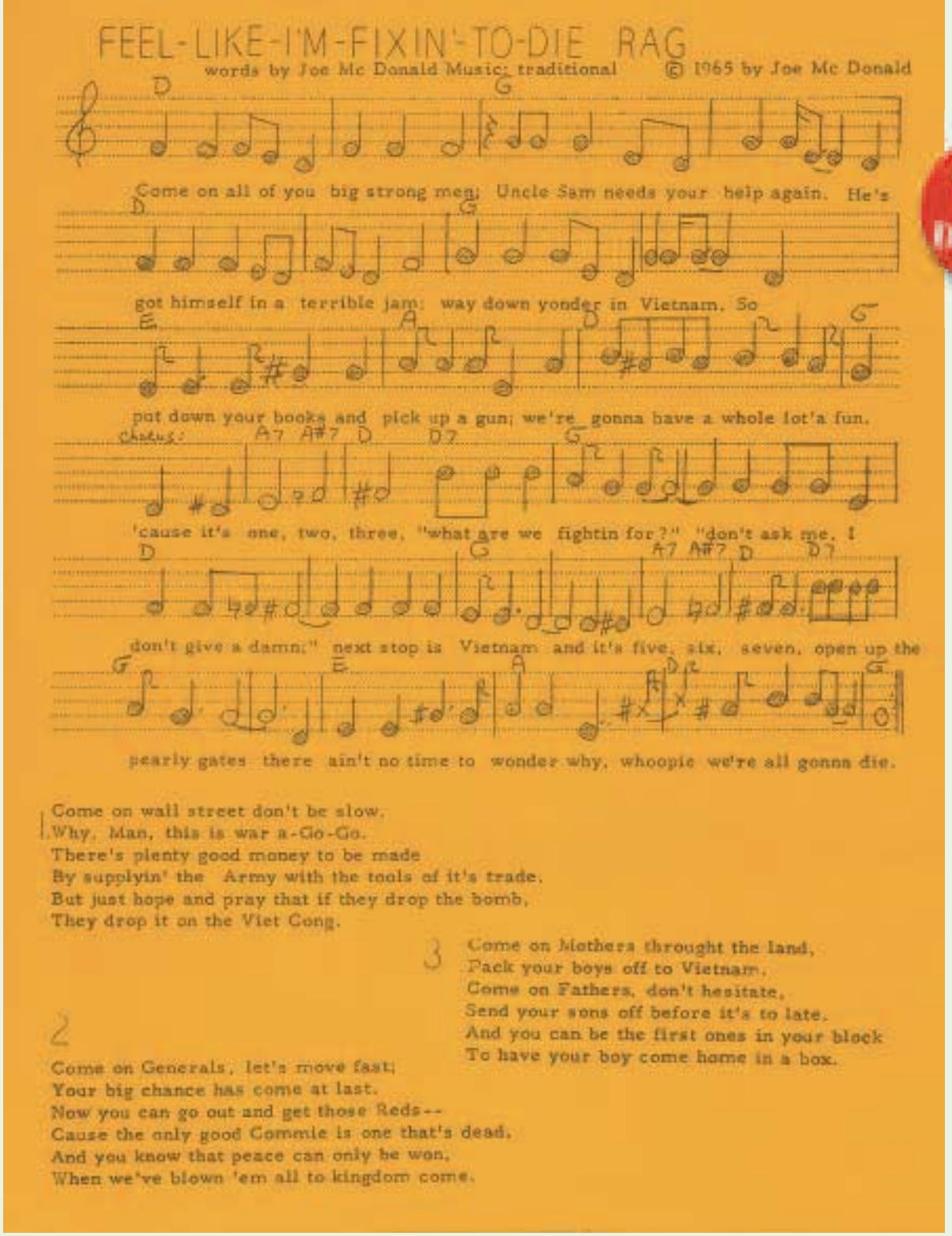
In the summer of 1965 I was sitting at my desk in Berkeley, California. I was 23 years old. I was the child of American Communists and an honorably discharged U.S. Navy veteran. I was also a folk singer and song writer. I finished writing a song I had been working on about the Vietnam War. The song was called *Who Am I* about three soldiers before a battle. I sat back and strummed something on my guitar and the Muse gave me a visit. In about 30 minutes I had written another song. I decided to call it *I-Feel-Like-I'm-Fixin'-To-Die Rag*.

In the summer of 1969 I was sitting on the stage at the Woodstock Music Festival in Bethel, New York, just enjoying the show. The MC, John Morris and my business partner and fellow Navy veteran Bill Belmont came over and asked me to play some music by myself just to keep the show going while they waited for the next act to show up. They found me a guitar and tied a rope to it and pushed me out on stage. I sang for about thirty minutes and no one paid any attention to me. I walked off stage and said to Belmont, *"I wanted to save the cheer and the rag for later on when I play with the band. Do you think it would be OK if I did it now?"* He said those now famous words, *"no one is paying any attention to you. I don't think it matters what you do. Sure go ahead and do it."*

Well, I did it. The audience responded and loved it. It was filmed. It was put into the Woodstock concert movie. It was put on the record. My life changed forever after.







FEEL-LIKE-I'M-FIXIN'-TO-DIE RAG

words by Joe Mc Donald Music: traditional © 1965 by Joe Mc Donald

Come on all of you big strong men; Uncle Sam needs your help again. He's got himself in a terrible jam; way down yonder in Vietnam. So put down your books and pick up a gun; we're gonna have a whole lot'a fun.

Chorus:

'cause it's one, two, three, "what are we fightin for?" "don't ask me, I don't give a damn;" next stop is Vietnam and it's five, six, seven, open up the pearly gates there ain't no time to wonder why, whoopie we're all gonna die.

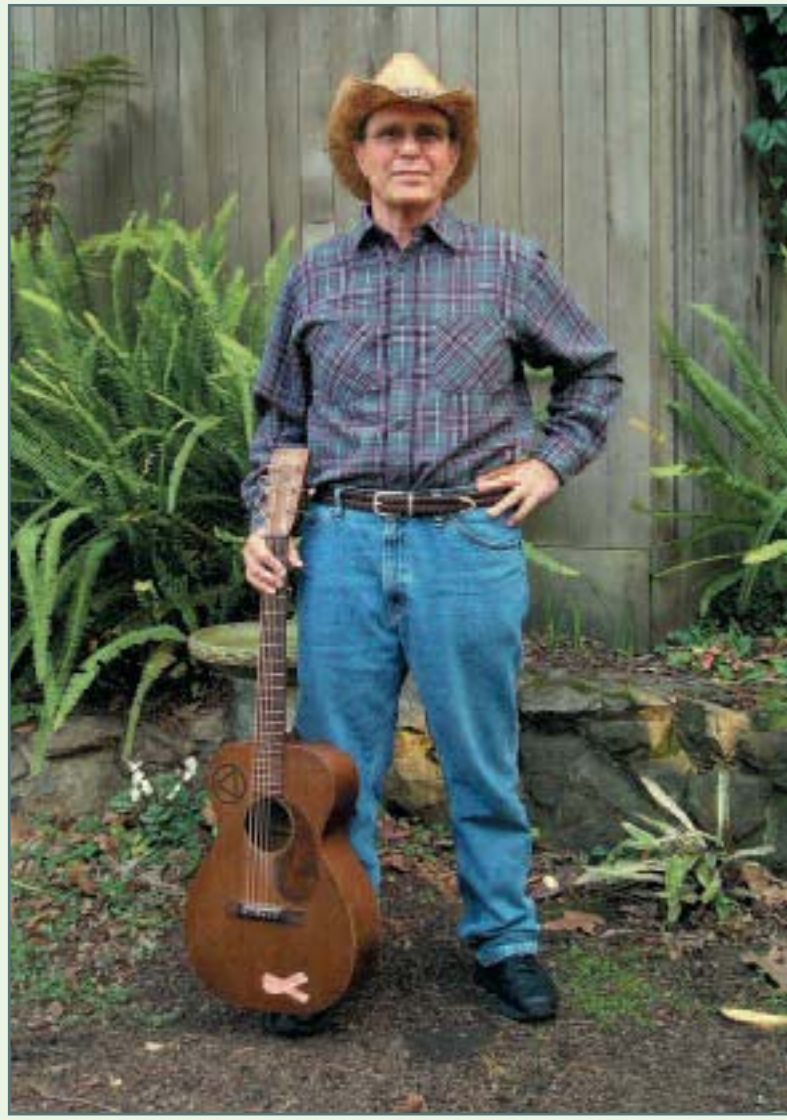
Come on wall street don't be slow.
Why, Man, this is war a-Go-Go.
There's plenty good money to be made
By supplyin' the Army with the tools of it's trade.
But just hope and pray that if they drop the bomb,
They drop it on the Viet Cong.

3

Come on Mothers throught the land,
Pack your boys off to Vietnam.
Come on Fathers, don't hesitate,
Send your sons off before it's to late.
And you can be the first ones in your block
To have your boy come home in a box.

2

Come on Generals, let's move fast;
Your big chance has come at last.
Now you can go out and get those Reds--
Cause the only good Commie is one that's dead,
And you know that peace can only be won,
When we've blown 'em all to kingdom come.



Country Joe McDonald
Photo by Tom Weller

What a wonderful journey it has been: To make a living as an American popular music singer. To become a part of the Vietnam Generation. To give a voice to the thoughts of so many of my peers and members of my generation about that war. To become a part of history books and anthologies and discographies and on and on. To still be feared by many and loved by many more. And now to see another dream come true: That the music of the Vietnam War would be packaged and released to the general public and treated as the serious historical thing that it is.

The soundtrack of our lives and the testimony of the feelings and thoughts of a generation sorely put upon by their government and their country for something that is now thought of as a mistake by many. What a waste! But maybe not – if this body of work can cause those who listen to it to think about the meaning of war and the price of the experience of war then maybe it was worth it. But that is something that is very, very hard for me to say. We paid a terrible price for learning this lesson.

You will laugh. You will cry. But you will never quite be the same after you experience this box set of collective work. Enjoy.

Country Joe McDonald,
Berkeley, California
October, 2009


JIMI HENDRIX EXPERIENCE
PURPLE HAZE
51st Anniversary


reprise
NANCY SINATRA
THESE BOOTS ARE MADE FOR WALKIN'
RUN FOR YOUR LIFE
DAY TRIPPER
LIES

WE GOTTA GET OUT OF THIS PLACE

MUSIC, MEMORY AND THE VIETNAM WAR

BY DOUG BRADLEY AND CRAIG WERNER

"If it hadn't been for music, I would have been insane."

MAURICE "ROCKAMEEM" BELL
U.S. MARINE IN VIETNAM FROM 1968 – 1970



For a 'tunnel rat' who blew purple smoke into underground passageways to find the Viet Cong's hidden entrances, it was Jimi Hendrix's *Purple Haze*.

For a Kentucky rifleman who spent his tour walking endless patrols in the Central Highlands, it was Nancy Sinatra's *These Boots Are Made for Walkin'*.

For an African American marine training in Okinawa for his second tour with an almost all-black unit, it was James Brown's *Say It Loud (I'm Black And I'm Proud)*.

For a draftee who drew an assignment driving the 'follow me' truck on the tarmac at Ton Son Nhut airfield, it was *Stoned In Saigon* by a forgotten group called Fresh.

And for just about everybody who was stationed in Vietnam between 1964 and 1975, it was *We Gotta Get Out Of This Place* by the Animals.

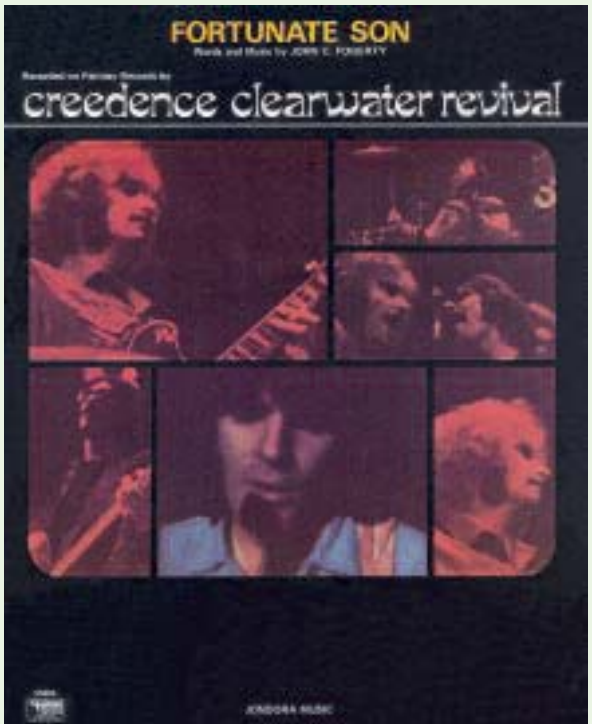
Almost everyone in Vietnam had a song. Rock 'n' roll, soul, pop or country. Hendrix, the Doors, Aretha Franklin, Merle Haggard or Creedence Clearwater Revival. *I went down in a burning ring of fire. Take another little piece of my heart. Nowhere to run, baby, nowhere to hide. Dock Of The Bay, Fortunate Son, Soldier Boy, With A Little Help From My Friends.*

***(Opposite page)* Saigon-based PFC John R. Aubuchon delivers a news broadcast over AFVN airwaves, Christmas 1967.**

For those who watched the war unfold on the evening news, the music of Vietnam blurred with the sounds rising from the streets of America during a time of challenge and change. For those born after the last helicopters sank beneath the waves of the South China Sea, movies and mini-series have repeatedly presented Vietnam as one part of an era defined by its music.

But for the men and women in uniform who served in Southeast Asia, music was what inexorably linked them to their lives in America. They sang along to the Beatles, Johnny Cash, and the Temptations before they went to war, and they listened to them after they came back home.

"*The clearest way to understand a culture,*" Marshall McLuhan once said, "*is to examine its tools of conversation.*" For the generation that went to war in Vietnam, the conversation was music and the tool was AM radio. It was broadcasting in the truest sense of the term. In the days before FM opened the door to niché marketing, the Top 20/Top 40 radio format meant that nearly everyone shared the same songs, the same artists, and similar sounding DJs. Didn't matter whether you were a fan of soul, rock or country; everyone recognized *Light My Fire*, *Galveston* and *The Tracks Of My Tears*.





The 13-disc set prepared by Bear Family Records captures the musical mosaic that is the Vietnam era. Our own research for 'We Gotta Get Out Of This Place,' a book we're writing about music and the Vietnam experience, tells a similar story of the war through the music-based memories of scores of veterans. We've talked with vets both male and female; black, white, Native and Chicano; from the Northeast and the Deep South, the Midwest, Rocky Mountains and California; combat soldiers and support troops, the former known as grunts and the latter as REMFs (Rear Echelon Mother Fuckers). For many of them music is at the core of what they've experienced.

The men and women who served in Vietnam from 1964-1975 took their music with them and listened to it on the turntables and cassette tape players they bought at the PX store. Sometimes, they made it themselves, strumming guitars and singing in their hootches and base camps. They heard it on jukeboxes, over Armed Forces Radio (AFVN), and on pirate radio stations like Radio First Termer. They listened to Filipino and Korean bands in Saigon clubs and to the music in their heads as they waited for the enemy in silence.

A vets' experience of music depended on the 'where when and what' of his (or in a few instances her) tour: where he was stationed in country, when he was there, and what he did. Vietnam was different for the soldier who fought in the Ia Drang Valley in 1965, the Marines trapped in Khe Sanh, the combat engineer building the highways through the Iron Triangle, the donut dolly doing her best to bring the men a moment of respite, the medic treating Montagnards in his spare time in the Central Highlands, and the clerk pushing papers in the air-conditioned jungle of Long Binh in 1972, when everyone was doing their best to avoid being the "*last guy killed in Vietnam.*" Individual soldiers picked songs that reflected their specific experience. You probably had to have been a pilot to share Jeff Smoller's enthusiasm for 'Those Magnificent Men in Their Flying Machines' or The Royal Guardsmen's *Snoopy Vs. The Red*



(Above) **PFC Francisco Ghydlrotti, Jr. listens to AFVN radio in Vietnam, January 6, 1969.**

(Right) **An unidentified soldier with his portable record player (note the Beatles' 'Revolver' album sleeve in the background)**





Dylan's *Like A Rolling Stone* with its haunting refrain, "*How does it feel / to be on your own / with no direction home / like a complete unknown?*" Steve Piotrowski recalled that his unit listened to a lot of Blood, Sweat & Tears when it was reassigned to a pacification program near Bong Son. "*We had a permanent base there,*" he said, "*and several of the guys had decks. Tapes were in short supply, but we listened to what we could. Blood, Sweat & Tears' 'And When I Die,' 'Spinning Wheel.' They had a lot of very appropriate Vietnam songs, lots of death and dying.*"

There were times and places where the suffering was relatively distant. Jeff Dahlstrom, who spent his tour in Saigon during 1970 - 1971 guiding incoming airplanes at Ton Son Nhut airfield, acknowledged that he was "*fortunate*" to have avoided combat. Dahlstrom described a world, both on base and in Saigon, filled with the sounds of tape decks, radio programs and Filipino and Vietnamese bands banging out covers of the Doors, Creedence Clearwater Revival and the ubiquitous *We Gotta Get Out Of This Place*.

"*We made a good time of it,*" Dahlstrom recalled, referring specifically to life on base. "*There were three groups of guys – the guys who just played cards, the hippies, the guys who did heroin. They'd smoke it all the time and they never came outside. Nothing was funny to them and mostly they listened to instrumental stuff. All the blacks were in their own world. We had one black guy who hung with us, he was a Hendrix guy. But mostly we just saw the blacks in the chow line, where they'd do their handshakes and ceremonies.*"

Dahlstrom believed that marijuana use connected the various worlds. "*I think everybody smoked pot,*" he said. "*We had army guards, warrant officers, pilots did it. We'd got out behind the barracks along this little ditch, smoke some dope and drink some beer and then we'd go listen to the James Gang, [Derek & the Dominos'] 'Layla,' lots of Hendrix, 'Jesus Christ Superstar,' for some reason the guys on heroin were really into it. I'd listened to Creedence before I went and kept on. Somebody brought back the Doors' 'L.A. Woman' from R and R in Hawaii. 'Riders On The Storm', the whole album blew me away.*"

The Doors played a central role in black marine Maurice 'Rockameem' Bell's understanding of his white comrades. A native of Chicago who enlisted because Vietnam seemed 'safer' than the Robert Taylor housing project where he was living, Bell's tour lasted from 1968 to 1970, beginning shortly before the assassination of Dr. Martin Luther King, Jr., which marked a turning point in race relations in Vietnam. A talented percussionist who says that if "*it hadn't been for music, I would have been insane,*" Rockameem described music as providing a refuge for the black Marines and in forging the links which allowed the platoon to hold together despite its differences.

"*Mostly the black cats would listen to soul music,*" Rockameem said. "*Lots of James Brown. 'Papa's Got A Brand New Bag,' 'Say It Loud I'm Black And I'm Proud.' When we were back in Okinawa, we'd hang out, smoke some herb in the Quonset huts. We liked Johnny Taylor's 'Jody' song. Sam Cooke, Otis Redding, Percy Sledge. We'd sit up and cry, have a lot of fun with each other. We'd been together so long we used to say we were deeper than mud.*"



Bobbie Keith delivers the weather over AFVN TV, Saigon, 1967.

Like white soldiers, black soldiers listened to many of the same records as their friends and families back home. But Vietnam also expanded their musical horizons. "*There was this one white boy, a California boy,*" Rockameem recalled. "*One night I went down to where him and his homies was sitting listening to the Doors. I asked him, 'Why you listening to this creepy stuff' and he said 'Smoke some of this, sit down and listen.' So I'm sitting there and Jim Morrison starts singing about going down the hall. 'The End.' That one did it for me. That was some real poetry. That was when I realized that those white boys had their own thing. It wasn't ours, but it was real.*"

No song connected with more soldiers than *We Gotta Get Out Of This Place*. "*You heard it everywhere then and you heard it at every veterans' meeting once you got back,*" reflected a New England-born Air Force pilot who has gone on to a distinguished career as a psychologist. "*That was our 'We Shall Overcome.'*"

Bobbie Keith, known to Vietnam veterans as 'Bobbie the Weather Girl' because of her tongue-in-cheek weather forecasts for the troops on AFVN Television in Saigon from 1967 to 1969, summed up the depth of the soldiers' response. "*We listened and danced to the tune in a state of heightened awareness that many of us might not make it out,*" she recalled. "*The song provided momentary relief and hope for the future. We counted our blessings each time the song played, that we were still alive. The song conjures up the fire flares and rockets that illuminated the sky each night,*" she continued "*as helicopters whirled overhead, creating an ominous musical cacophony that the war, ever present, was all around us – would the rockets hit us tonight? – as we danced, listened and sang along, shouting the words, 'We gotta get out of this place, if it's the last thing we ever do'. It has become the vets' national anthem.*"





DOUG BRADLEY

Madison-based Vietnam veteran Doug Bradley is assistant director of marketing and communications for the University of Wisconsin-Madison's Office of Corporate Relations. He was drafted into the U. S. Army in March of 1970 and served as an information specialist (journalist) at U. S. Army Republic of Vietnam (USARV) headquarters in Long Binh, South Vietnam, from November 1970 to November 1971.

Following his discharge and tenure in graduate school, Bradley moved to Madison where he helped to establish Vets House, a storefront, community-based service center for Vietnam era veterans in 1974. He has written extensively about his Vietnam, and post-Vietnam, experiences, including poetry and prose in several editions of 'The Deadly Writers Patrol' magazine. He and UW-Madison Professor Craig Werner, are collaborating on a book about music and Vietnam and occasionally teach a course at UW-Madison entitled 'The U. S. In Vietnam: Music, Mayhem And Media.'

CRAIG WERNER

Craig Werner is an award-winning teacher on the faculty of the University of Wisconsin-Madison, who teaches courses on Vietnam and American popular music in the Department of Afro-American Studies and the Integrated Liberal Studies program. A member of the Nominating Committee of the Rock and Roll Hall of Fame, he is the author of 'A Change Is Gonna Come: Music, Race And The Soul Of America'; 'Higher Ground: Aretha Franklin, Stevie Wonder, Curtis Mayfield & The Rise And Fall Of American Soul'; and 'Up Around The Bend: An Oral History of Creedence Clearwater Revival.'

A native of Colorado Springs, he played in a rock band, Armageddon, which performed frequently for soldiers at Ft. Carson. He's currently completing work on 'This Land,' a novel which focuses in part on America's failure to come to honest terms with Vietnam.

The foregoing essay was written exclusively for Bear Family Records



"...as we danced, listened and sang along, shouting the words, 'We gotta get out of this place, if it's the last thing we ever do'. It has become the vets' national anthem."

Bobbie 'the Weather Girl' Keith

Mister, Where Is Vietnam?

CD 1

ARTIST AND SONG

BIOGRAPHY NOTES

1. Where Have All The Flowers Gone (Pete Seeger)

The Kingston Trio

Capitol 4671 Ⓟ 1961





When they recorded *Where Have All The Flowers Gone* in late 1961, the Kingston Trio consisted of Bob Shane, Nick Reynolds and John Stewart, the latter having recently replaced founding member Dave Guard. Patterned after the early-'50s Weavers, but consciously less political in their music, the group became a bridge between 'authentic folk music' and the commercially viable 'folk pop' of groups such as the Limeliters and Chad Mitchell Trio.

Where Have All The Flowers Gone, written by folk music legend Pete Seeger and folklorist Joe Hickerson, who adapted the words from lines in Mikhail Sholokhov's 'Quiet Flows the Don' came out at a time when U.S. foreign policy and military concerns were focused on the Soviet Union. Berlin and Cuba were potential flashpoints for war; Southeast Asia was barely on the radar.

Among the artists who recorded the song in the 1960s were Harry Belafonte, the Brothers Four, Earth, Wind & Fire, the Country duo of Flatt & Scruggs, Peter, Paul & Mary and Johnny Rivers. The Kingston Trio's version charted for more than three months, reaching as high as #21 on the Pop chart. The group was well-established by this time, with six Top 40 singles and 11 best-selling albums, including five that had gone to #1.

The Kingston Trio recorded several other generic anti-war songs as album cuts. *Some Fool Made A Soldier Of Me* appeared on 'New Frontier'. Dylan's B*lowin' In The Wind* was first on 'Sunny Side!' while *Last Night I Had The Strangest Dream* was on 'Time To Think. *Little Play Soldiers* from 'The Kingston Trio (Nick-Bob-John)' was also released as a single on Decca.

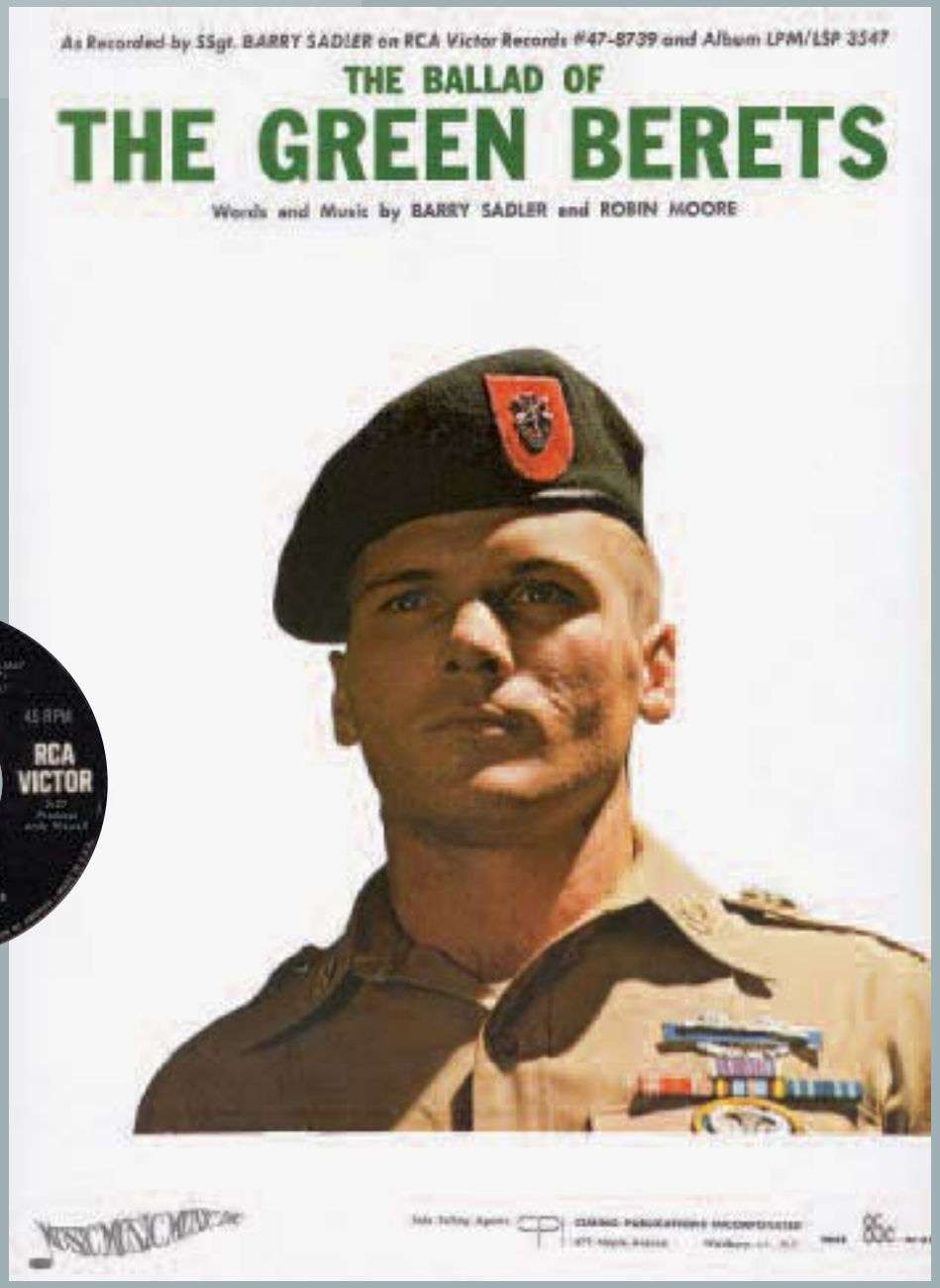




9. The Ballad Of The Green Berets (SSgt Barry Sadler - Robin Moore)

SSgt Barry Sadler, U.S. Army Special Forces

RCA 47-8739 Ⓟ 1966



The Ballad Of The Green Berets is far and away the most recorded song of the Vietnam War discography. With at least 30 different versions, by artists as diverse as the Boston Pops Orchestra, Duane Eddy and Kate Smith, its status as one of the defining songs of its era is secure. The song's original recording was made by Sadler in a Saigon 'safe house' in December, 1964.

Barry Sadler was born in Carlsbad, New Mexico on November 1, 1940. At 17 he joined the U.S. Air Force. After several years as a radar technician, a specialty he found boring, he opted out of the Air Force to join the Army. His army training prepared him to be part of the elite Special Forces, the men who wore green berets. Sadler went to Vietnam in the mid-'60s, serving as a 7th Special Forces Group (Airborne) medic attached to both an A-Team and a Mike Force. [A Mike Force was a unit comprised of several hundred Montagnards, Vietnamese, ethnic Cambodians or ethnic Chinese, all organized, equipped, trained, and led by U.S. Army Special Forces and/or Australian SAS advisors.] In May 1965, Sadler was wounded in combat while on patrol near Pleiku. He treated the leg wound himself, but later, after infection set in, he was sent back to the U.S. It was while he was recuperating at Fort Bragg that he heard Senator Robert Kennedy dedicate the new JFK Center for Special Warfare at the base. According to his biography, "*at that moment Sadler promised himself that if his leg fought the infection he would give away the rights to... Green Berets.*"

With the help of author Robin Moore, who was at Fort Bragg researching and writing *The Ballad Of The Green Berets*, his "*flaming blockbuster novel about a new kind of soldier in a new kind of war,*" Sadler reworked the lyrics and added a chorus. RCA Victor picked up the song in January '66 and immediately released it. It entered the Hot 100 chart on February 5 at #87. A week later it was 'Billboard's' 'biggest mover,' going to #51. In its third week it was at #10 and one month after its initial chart entry it spent the first of five consecutive weeks at #1.

Sadler's *The Ballad Of The Green Berets* became the inspiration for countless 'derivative' and parody songs. The former include the tracks by Lesley Miller and Craig Arthur. Sadler recorded more than 20 additional songs that are listed in the Vietnam discography. Three of them, *The 'A' Team, Saigon* and *Bamiba* are included in the Anthology. In 1978, he shot and killed Marty Robbins' former manager and songwriting buddy, Lee Emerson, but received a thirty-day sentence on the grounds of self-defence. Sadler moved to Guatemala and was himself shot there in circumstances that remain far from clear. Comatose, he was transported back to the United States by the editor of *Soldier Of Fortune* magazine, and died near Nashville on November 5, 1989.

CD 2

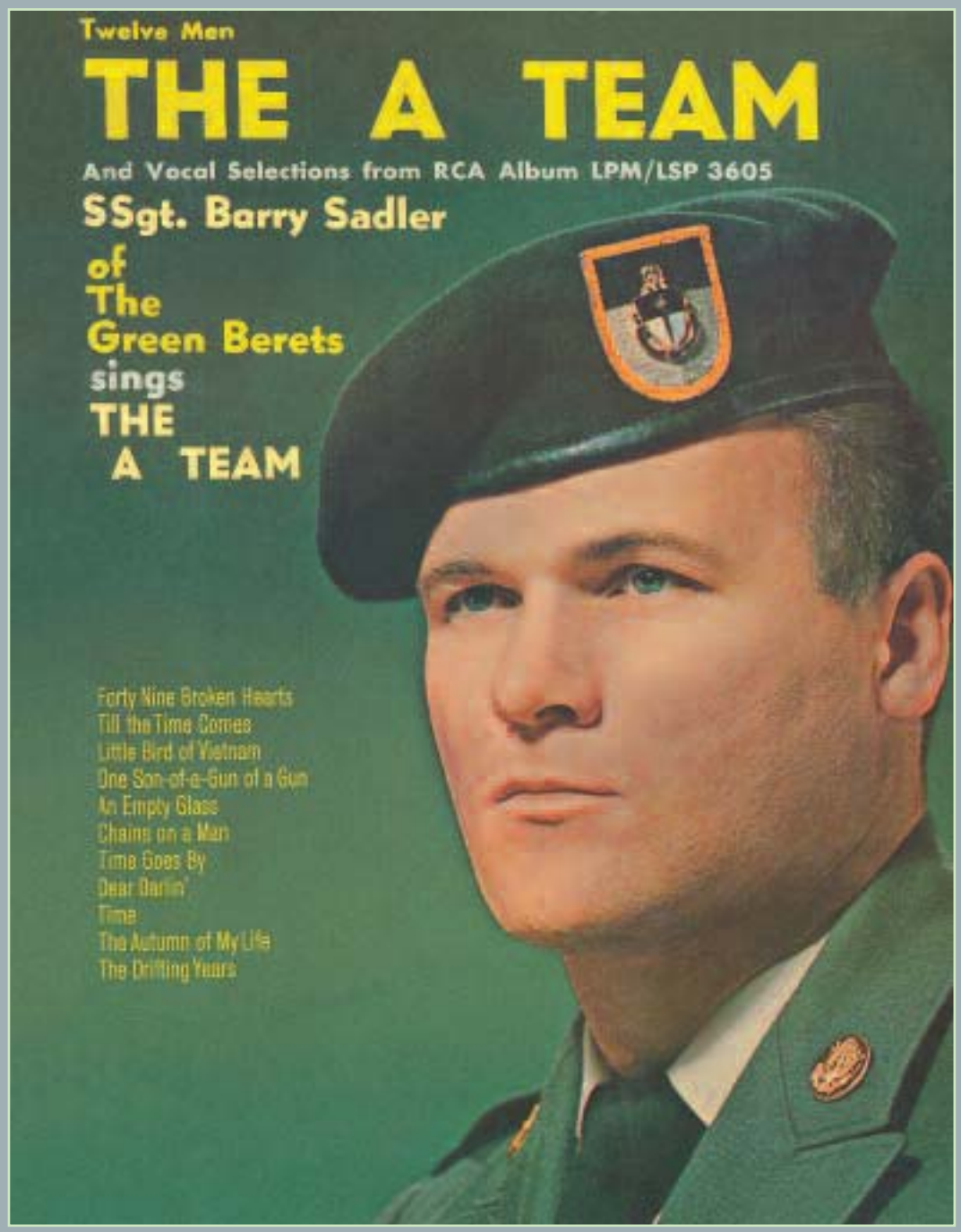


13. The 'A' Team (Whitcup - Fairbanks - Sadler)

SSgt Barry Sadler

RCA 47-8804 Ⓟ 1966





SSgt. Barry Sadler's second album, 'The 'A' Team,' could not duplicate the success of 'Ballads Of The Green Berets.' It spent only three weeks among the Top 200 LPs, peaking at #130. Its title track, too, failed to emulate its predecessor, despite the fact that the liner notes called it "*unabashedly patriotic – but real, painting a grim portrait of these Green Beret teams that are first in, last out, and totally on their own.*"

The song's sheet music answers the question, "*What is an 'A' Team?*": "*Ten enlisted men led by two officers... tough enough to take on fifty, trained enough to teach fifteen hundred.*" Under a group photo is a caption that states that each 'A' Team has ten specialists. "*Two in communication. Two in operations and intelligence. Two in demolitions. Two in weapons. And two medics. In addition, each specialist is cross-trained in another specialty, and can take over in case of emergency. Every one of these men has at least a working knowledge of another language.*"

3. The War Drags On (Mick Softly)
Donovan
Pye EP 24219 ℗ 1965



In the mid-'60s, Donovan Phillips Leitch was sometimes referred to as the British Bob Dylan, although his voice was much easier to listen to. He was born in Glasgow, Scotland on May 10, 1946, and began playing guitar in his early teens, eventually becoming one of Britain's leading recording artists. In a long career that produced 20 albums and many charted singles, Donovan's music would come to encompass folk, jazz, pop and psychedelia.

Donovan chose Buffy Sainte-Marie's *The Universal Soldier* as one of two anti-war songs on his second album, 'Fairytale.' The other track, his own *Ballad Of A Crystal Man*, characterized America as a "*False Eagle*" and called Vietnam its "*latest game.*" Both were on an extended play album released in 1965. The EP also included a track that would eventually appear on his fourth album, *The War Drags On*. The song was by British folk singer Mick Softley, who had befriended Donovan early in the latter's career. Softley's original version appeared on his album 'Songs For Swinging Survivors.' Softley's lyrics for *The War Drags On*, written at a point where American combat troops were just beginning to engage the enemy, presented a picture of a military not knowing how to fight the war. "*They're just there to try and make the people free / But the way they're doing it, it don't seem like that to me.*" To Softley and Donovan what the U.S. was doing was continuing the blood-letting and misery that Vietnam had been experiencing "*for the last twenty years.*"



4. Kill For Peace (Tuli Kupferberg)
The Fugs
ESP 4508 ℗ 1966



From their choice for the band's name to their pro-drug and anti-war lyrics, The Fugs were always controversial. Formed in New York City in the early '60s by Ed Sanders, Tuli Kupferberg and Ken Weaver, they chose a Norman Mailer euphemism for 'fuck' to set themselves apart from mainstream musicians.

Kill For Peace, a cut from the band's first, eponymous album, was also released as a single and is the best-known of their satirical war songs. *Exorcising The Evil Spirits From The Pentagon Oct. 21, 1967,* from the 1968 studio album 'Tenderness Junction,' is the actual recording of that anti-war demonstration. Norman Mailer's novel 'Armies Of The Night' is based on the protest march during which the Fugs and thousands of other demonstrators attempted to encircle and levitate the Pentagon. Another 'Tenderness Junction' track was *War Song*.

As of 2009, the Fugs can be heard on a 4-CD boxed set of their early recordings, and 'The Fugs Greatest Hits – 1984-2004.' They are also completing disc two of what will be called 'The Fugs Final CD.' While founding member Tuli Kupferberg has been slowed by a series of strokes, Ed Sanders' recently released CD called 'Thirsting For Peace' confirms that he hasn't lost his anti-war commitment.

CD 4

CD 4

5. I-Feel-Like-I'm-Fixin'-To-Die Rag (J. McDonald)

Country Joe & The Fish

Vanguard VSD 79266 Ⓟ 1967



Joseph Allen 'Country Joe' McDonald was born in Washington, D.C. on January 1, 1942. While it is not easy to pinpoint his musical muses, it is clear that his parents role-modeled his progressive political views. In 1959 the U.S. Navy trained him to become an air controller and three years later he was honorably discharged. In 1965 McDonald started publishing 'Rag Baby,' a magazine for folk music followers in the San Francisco Bay area.

In October of 1965 with no material to print for the fourth issue McDonald and his staff got the idea to produce a 7" record with two of his protest songs, *I-Feel-Like-I'm-Fixin'-To-Die Rag* and *Superbird* on one side. *I Feel Like I'm Fixin' To Die* titled the group's second Vanguard LP. The song's chorus was loosely set to a tune generally credited to New Orleans trombonist Kid Ory, *Muskrat Ramble* (in 2001, Ory's daughter sued Country Joe, but lost her lawsuit in part because too much time had elapsed).

The group's first manager, Ed Denson, made up the name Country Joe and the Fish. Joe's parents named him after Stalin, who was known as "Country Joe" during World War II. The "Fish" came from a Chairman Mao quote that Denson found in a book, "*The fish who swim in the sea of the people.*" In 1966 the Fish became an important part of San Francisco's evolving psychedelic rock scene. They played alongside bands such as the Jefferson Airplane and the Grateful Dead at venues like Bill Graham's Fillmore West and The Avalon Ballroom. By 1967 they had a Top 40 album, 'Electric Music For The Mind And Body,' and a spot in the Monterey Pop Festival. At the end of the year, their signature anti-war song became the title for their second album.

I-Feel-Like-I'm-Fixin'-To-Die Rag, with or without the infamous 'Fish cheer,' was already well known before McDonald's performance at Woodstock. After Woodstock, its chorus – "*And it's one, two three, what are we fighting for / Don't ask me I don't give a damn / Next stop is Vietnam*" – became a counter-culture anthem. It was sung on college campuses as well as by GIs arriving 'in country' for their tour of duty.

I-Feel-Like-'m-Fixin'-To-Die Rag has never been far from the public consciousness. It can be listened to and seen on the Internet by way of multiple music videos.





6. Saigon Bride (Nina Dusheck - J. Baez)

Joan Baez

Vanguard VRS-9240 Ⓟ 1967

Joan Chandos Baez, born on January 9, 1941 on Staten Island, NY is the most recognizable female voice of '60s protest music. She became deeply immersed in folk music as a freshman at Boston University and was introduced to the public at the first Newport Folk Festival in 1959. A year later she recorded the first of her 25 albums that would enter the charts over the next 20 years. Baez' impact on the '60s far exceeds her own albums, though they helped popularize songs such as *House Of The Rising Sun*, a #1 for The Animals two years later, and *It Ain't Me Babe*, for the Turtles. She introduced and befriended Bob Dylan, and by singing their songs helped start the careers of other artists in this Anthology such as Phil Ochs, Tim Hardin and Paul Simon.

For many, Baez was folk music's voice of the civil rights movement. In 1963 she sang *We Shall Overcome* while standing alongside Martin Luther King, Jr. on the steps of the Lincoln Memorial. A year later she told the story of a church bombing that killed four young girls in *Birmingham Sunday*. Her attention shifted to draft resistance and the anti-war movement in '67. At rallies calling for an end to the Vietnam War she would often perform *Last Night I Had The Strangest Dream*, with its closing line, "*I dreamed that all the world agreed to put an end to war.*" Later that year she was jailed for blocking the doorway of an Oakland, California induction center.

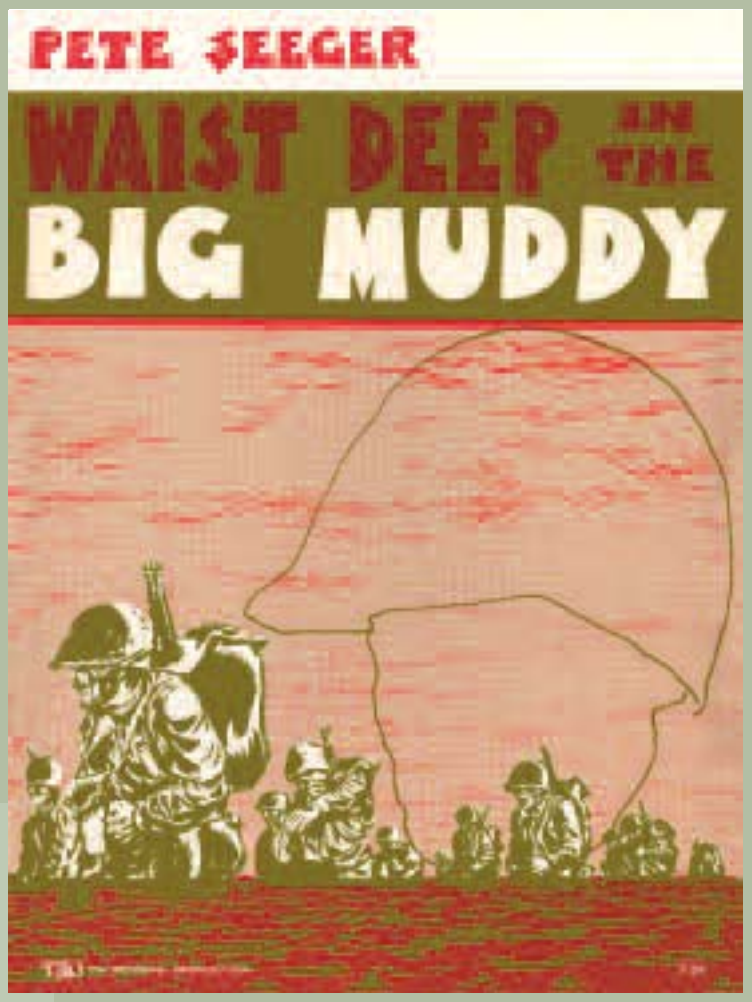
Saigon Bride presents an interesting pairing with another Baez favorite, Phil Ochs' *There But For Fortune*. When the two are paired they present the picture of a reluctant soldier who could be "*you or I*" who is sent to Vietnam to "*stem the tide – some say it's yellow, some say red.*" That many children would be killed is presented as a problem now referred to as "*collateral damage.*" Both songs have a wistful quality about them. *Saigon Bride* ends by saying that whatever our reasons for fighting a war, be they fortune or choice, "*It will not matter when we're dead.*"



CD 4

CD 4





7. Waist Deep In The Big Muddy (P. Seeger)

Pete Seeger

Columbia 44273 Ⓟ 1967

Pete Seeger wrote many of his best known songs in the '50s and '60s while fighting legal sanctions that began when he refused to cooperate with the House Un-American Activities Committee ('55). His run-ins with the establishment also included a contempt of Congress indictment ('57) and a contempt conviction ('61). He nevertheless managed to cowrite *Study War No More, If I Had A Hammer, Where Have All The Flowers Gone*, and *Turn! Turn! Turn!*. *The Hammer Song*, as *If I Had A Hammer* was originally titled, became closely identified with Peter, Paul & Mary and the civil rights struggle. *Where Have All The Flowers Gone* has already been discussed. *Turn! Turn! Turn!* was based on the Book of Ecclesiastes and became a #1 hit for The Byrds in 1965.

The song that brought Seeger back to public attention was *Waist Deep In The Big Muddy*. Seeger claimed that the inspiration for the tune was an incident from his own time in the service – the song is set in 1942 – but many believed that it was a thinly-veiled reference to the way Lyndon Johnson was prosecuting the Vietnam War. When the Smothers Brothers asked Seeger to sing it on their highly-rated television program, CBS censors had the performance removed from the September 10, 1967 edition of the show. Tommy Smothers' protest and the resulting negative publicity caused CBS to relent, giving Seeger a chance to reappear on the show. He did so on February 25, 1968. As he sang, "*We're waist deep in the Big Muddy and the big fool says to push on,*" the U.S. military was doing its best to contain the Communist Tet Offensive.



21. Monday In May (The Kent State Tragedy) (C. Robinette)

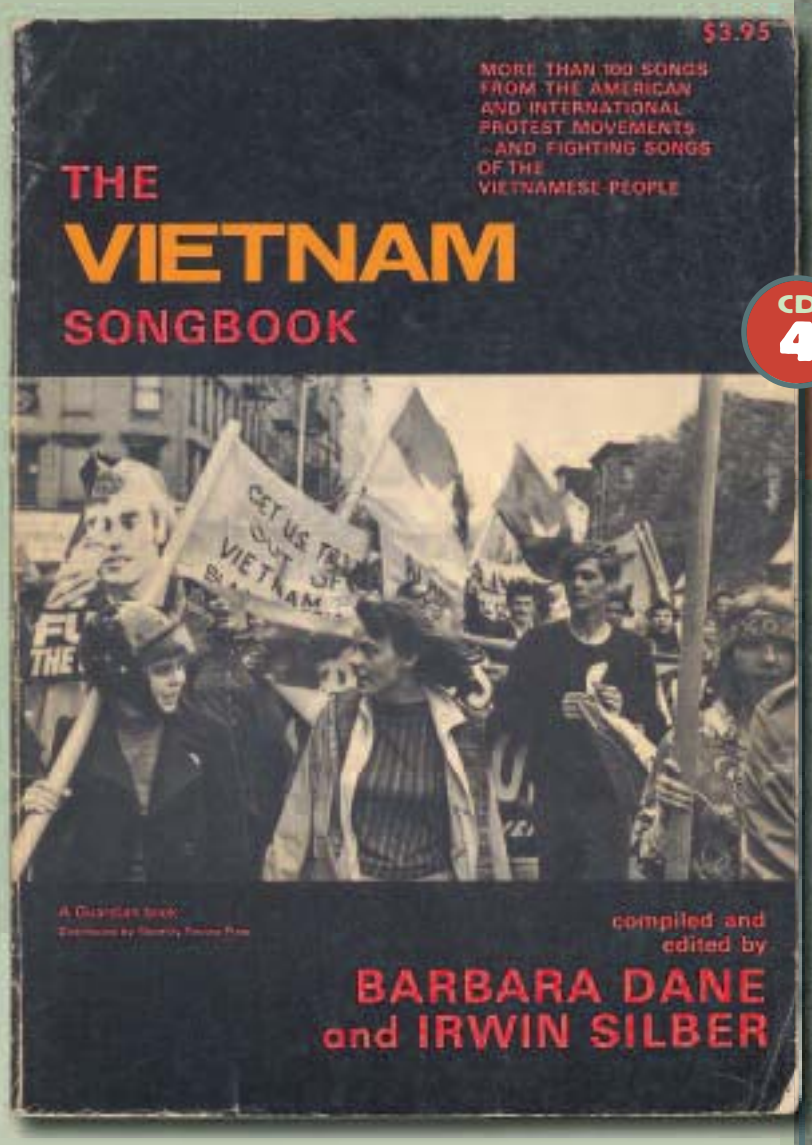
Third Condition

Sundi 6815 Ⓟ 1970

Third Condition was a four-member band from the Daytona Beach, Florida area. It included Gene McCormick (vocals, tenor sax, and organ), Phil 'PJ' Jones (drums), Ralph Citrullo (bass) and Allen Dresser (lead guitar). Before recording four sides for the Sundi label the group had been known as The 2/3rds.

Monday In May (The Kent State Tragedy) was written shortly after the shootings that left four students dead on the university campus. It describes in general terms the confrontation between students and Guardsmen. The former "*turned on the Guardsmen with rocks in their hands*" while the latter "*spray[ed] their tear gas on the youthful crowd.*" The song's chorus, "*Blood and confusion dispelling illusion,*" captured one of the important lessons of Kent State. After May 4th, college campuses would no longer be sanctuaries where students and faculty were protected from government intervention in their exercise of academic and other freedoms.

Band member Allen Dresser has commented that Monday In May got some airplay until it "*was bounced off the airwaves by Crosby, Stills, Nash & Young's 'Ohio.*'" Eventually the band moved to Tallahassee to attend Florida State University and then broke up.



22. The Kent State Massacre (Jack Warshaw - Barbara Dane)

Barbara Dane

Paredon LP 1014 Ⓟ 1973

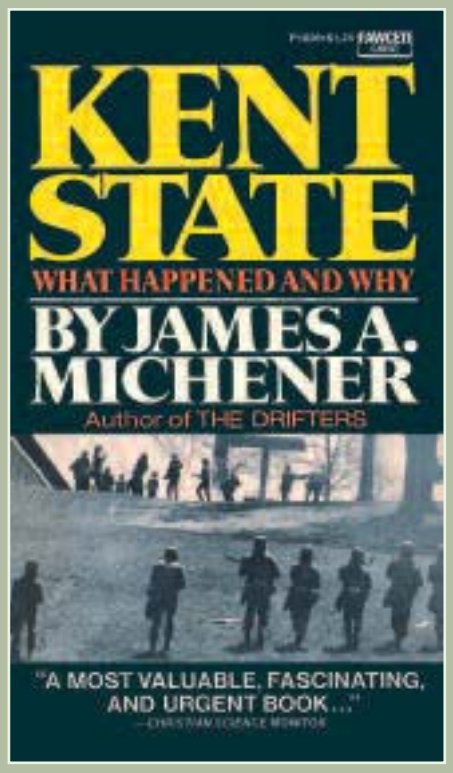
Of the more than two dozen Kent State records in the Vietnam Discography only a few mention the four shooting victims by name. *Sandra Allison Jeffrey And Bill* by Evoloution is one. Another is Barbara Dane's *The Kent State Massacre.*

Barbara Dane, born in Detroit on May 12, 1927, became a political singer at an early age. Shortly after World War II and when she was just out of high school she was already appearing at events promoting racial equality; the pre-'60s term for civil rights. By the early '50s she began writing and singing topical and folk songs. Still her early musical success was as a blues and jazz singer. In the '60s she was present at most of the big civil rights and anti-war demonstrations.

Dane made a number of important contributions to music of the war. In 1969 she and her husband, the journalist and activist Irwin Silber, compiled 'The Vietnam Songbook,' a collection of more than 100 American and International protest songs. A year later she and Silber founded Paredon Records as an outlet for music of the 'liberation movements.' Some of the label's early albums include her own 'FTA! Songs Of The GI Resistance' [Paredon 1003] and 'We Say No To Your War!' [Paredon 1015] by the Covered Wagon Musicians.

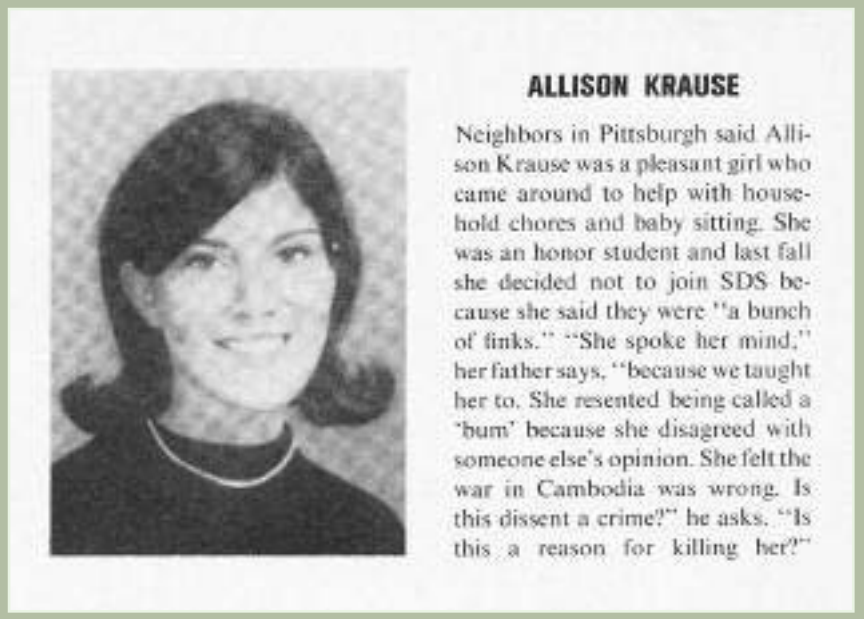
The Kent State Massacre is from her 1973 album 'I Hate The Capitalist System.' 'Allie' Krause, Sandy Scheuer, Bill Schroeder and Jeff Miller (the four fatalities at Kent State) are pictured as innocent bystanders, laughing and joking with troopers until without warning they are shot dead. Dane places their deaths in the context of a struggle against a "*murdering system*" that must be sunk in the darkest pits of hell.

CD 4



(Opposite page, top right) Students demonstrate at the University Of Maryland. May 1971.

(Opposite page, right) Edwin Starr.



ALLISON KRAUSE

Neighbors in Pittsburgh said Allison Krause was a pleasant girl who came around to help with household chores and baby sitting. She was an honor student and last fall she decided not to join SDS because she said they were "a bunch of finks." "She spoke her mind," her father says, "because we taught her to. She resented being called a 'bum' because she disagreed with someone else's opinion. She felt the war in Cambodia was wrong. Is this dissent a crime?" he asks. "Is this a reason for killing her?"

23. A Kent State student: "They didn't have blanks..."

(May 1970)

"When the firing started there was no sniper fire. There was an immediate burst and it continued. By this time it was like mass hysteria... students were crying, they were screaming for ambulances. I heard a girl scream, 'They didn't have blanks. They didn't have blanks.' No, they didn't."

Until Kent State, war-related campus confrontations between student and police were rare. Local officials generally stayed off campus and left crowd management to 'campus cops' who were normally unarmed. Campus disturbances tended to be dealt with by threats of sanctions such as academic dismissal. While being kicked out of school may not sound that drastic today, during the Vietnam War it would likely have resulted in a student losing his draft deferment. Thus many Kent State students found it hard to believe that even though the Guardsmen had fired tear gas, that they would be using real bullets.

24. Arthur Krause, Kent State father: "Is this a reason for killing her...?"

(1970)

"She resented being called 'a bum' [by President Richard Nixon] because she disagreed with someone else's opinion. She felt that war in Cambodia was wrong. Is this dissent a crime? Is this a reason for killing her? Have we come to such a state in this country that a young girl has to be shot because she disagrees deeply with the actions of her government? I want something to be done."

Arthur Krause was the father of Allison Krause, one of the four students killed by National Guardsmen at Kent State on May 4, 1970. His questions as quoted above were investigated by renowned author James Michener. In 'Kent State: What Happened and Why' he found some startling answers. For example, at a memorial service in Toledo, women held signs saying, "*The Kent State Four Should Have Studied More.*" Michener reported the interview below verbatim.

Mother: "*Anyone who appears on the streets of a city like Kent with long hair, dirty or barefoot deserves to be shot.*"

Researcher: "*Do I have your permission to quote that?*"

Mother: "*You sure do. It would have been better if the Guard had shot the whole lot of them that morning.*"

Researcher: "*But you had three sons there.*"

Mother: "*If they didn't do what the Guards told them, they should have been mowed down.*"

Professor Of Psychology (listening in): "*Is long hair a justification for shooting someone?*"

Mother: "*Yes. We have got to clean up this nation. And we'll start with the long-hairs.*"

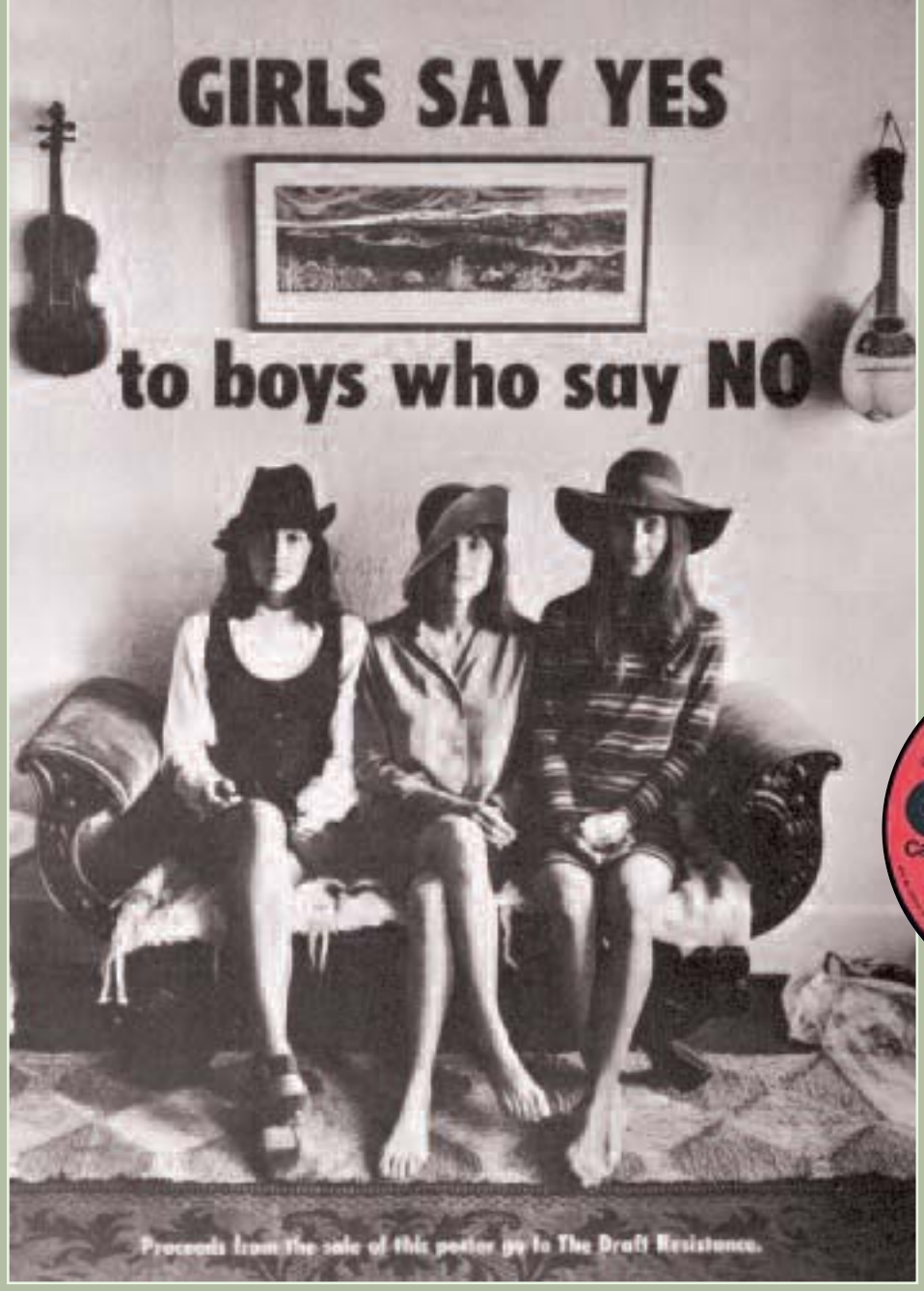
Professor: "*Would you permit one of your sons to be shot simply because he went barefooted?*"

Mother: "*Yes.*"

Professor: "*Where do you get such ideas?*"

Mother: "*I teach at the local high school.*"

Professor: "*You mean you are teaching your students such things?*"





29. People Let's Stop The War (Mark Farner)

Grand Funk Railroad

Capitol 3217 Ⓟ 1971

CD 4



In 1971, Grand Funk Railroad (GFR) was hard-rock group that filled stadiums, sold millions of albums but had only modest success with its singles. Five of its first six albums went platinum – more than a million units sold – yet their highest placing single, *Closer To Home (I'm Your Captain)* did not even crack the Top 20. It is not altogether surprising, therefore, that *People Let's Stop The War,* a track from an album that reached #5, failed to chart.

The song places the onus for stopping the war squarely on President Nixon. "*If we had a president that did just what he said / The country would be just alright and no one would be dead.*" Nixon after all had campaigned on a platform to end the war. GFR also harked back to Dylan's theme in *Masters Of War* with the line, "*there's money in them war machines.*"

GFR was formed in Flint, Michigan. Its original line-up included Mark Farner (guitars and lead vocal), Don Brewer (drums and vocal), and Mel Schacher (bass). Farner and Brewer had previously played with Terry Knight and the Pack [*I (Who Have Nothing)*; #46]. Schacher had been a member of ? (Question Mark) & The Mysterians [*96 Tears*; #1]. In 1973, after shortening their name to Grand Funk, the group had two #1 singles. One was their re-make of Little Eva's *The Loco-Motion*. The other, a Rock and Roll Hall of Fame selection, nicely summed up their broad appeal: *We're An American Band*.


western union **Telegram**

1 D Gov. Pd Washington D.C. 2/12/71 0130 EM

Mr and Mrs. Virgil Coleman
Rt 1
Desoto Mo.

The Sect of the Army has asked me to inform you that your Son Sgt. Ronald H. Coleman has been reported missing in action in Vietnam since 8 Feb.1971
He was last seen on a combat operation when A hostile force was encountered.
Remains have been recovered from the area however positive identification has not been established.
Pending positive identification your Son will be officialy listed as missing in action. You will be promptly advised when additional information is recieved. In order to protect any information that may be used to your Sons detriment your cooperation is requested in making public only information concerning His name. rank his seral no. and date of birth.
Please accept my deepest sympathy during this most trying period.
This confermes personal notification made by a representative of the Sect. of the Army

Kenneth G. Wickham
Major General U.S.A. the Adjt. Gen. dept of th

CD 5



5. It's America, Love It Or Leave It (Jimmy Helms)

Ernest Tubb

DL7-5222 Ⓟ 1965

One of country music's all-time greats, Ernest Tubb had more than 90 chart hits and several more that predated the chart era. Among his six #1 hits are *Soldier's Last Letter* (1944), *Blue Christmas* (1949) and *Goodnight Irene* (1950). During the Korean War his *Missing In Action* b/w *Heartsick Soldier On Heartbreak Ridge* spent three months near the top of the Country chart. Tubb made no bones about where he stood on the Vietnam War, draft card burners and protesters. In singing *It's America, Love It Or Leave It*, he gave voice to a '60s slogan that could be found on buttons, t-shirts, bumper stickers and placards in store windows.

Tubb's recording career started and ended with the same song, *Walking The Floor Over You*. It was his breakthrough record in 1941 as well as his last chart entry in 1979. He was elected to the Country Music Hall of Fame in 1965 and died on September 6, 1984.

(Below right) Sammy Davis Jr. talks with members of the 1st Cav Div (Airmobile) in 1972.

4. I Wanna Help Hurry My Brothers Home (J. Holiday - E. Wright - E. Jones)

Jimmy Holiday

Minit 32023 Ⓟ 1967

Jimmy Holiday's *I Wanna Help Hurry My Brothers Home* is a rare example of a black artist singing about how he wants "*to fight that war in Vietnam.*" Released on New Orleans' Minit label, the single 'bubbled under' the Hot 100 for one week at #132.

Holiday was born in Durant, Michigan on July 24, 1934. His first chart appearance as a singer was in 1963. *How Can I Forget* climbed to #8 on the R&B chart and a respectable #57 on the Pop chart. In both instances it out-performed the cover version by the better known Ben E. King. He had three more hits on Minit in the late '60s, but then focused his talents on song writing. His greatest success came when he collaborated with Jackie DeShannon on *Put A Little Love In Your Heart* [#4 in 1969]. Holiday died of heart failure on February 15, 1987.



2. Give Peace A Chance (Lennon - McCartney)

Plastic Ono Band

Apple 1809 Ⓟ 1969





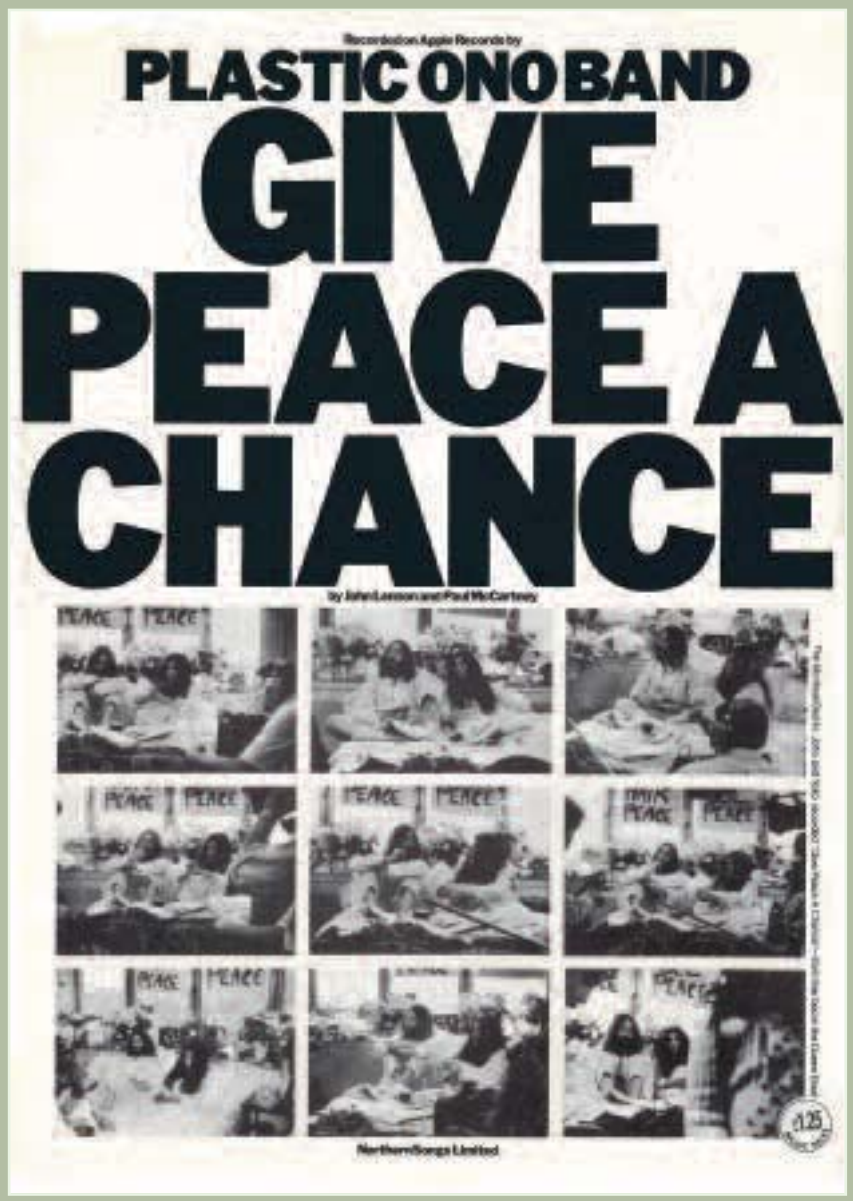
Despite label credit to The Plastic Ono Band, *Give Peace A Chance* is unmistakably the work of John Lennon. The song's genesis is well-known: it was written while John and his new wife, Yoko Ono, were on their honeymoon in Montreal and recorded in a hotel room with Tommy Smothers among others playing guitar. When released in the U.S. in July, 1969 its oft-repeated chorus, "*all we are saying is give peace a chance*," quickly caught the ear of anti-war demonstrators. By the time Pete Seeger led a sing along at the October 15, 1969 Moratorium Day gathering in Washington, D.C. it had become the anthemic chant of the war.

John Lennon was born on October 9, 1940 near Liverpool, England. He and Paul McCartney formed The Quarrymen who morphed into Johnny & The Moondogs, then the Silver Beatles and finally The Beatles, the most famous and best-selling rock group of all time. As a member of The Beatles, Lennon was part of 20 #1 singles, 15 #1 albums and 21 songs that rank among the 'Rolling Stone' 500 Greatest Songs of All Time. On his own he had two more #1 singles and three #1 albums.



When *Give Peace A Chance* was released the Beatles were still intact. After the breakup in 1970, the three other Beatles would also establish solo careers that garnered them #1 records, and in the cases of Paul McCartney and George Harrison, individual enshrinement in the Rock and Roll Hall of Fame. As a group, The Beatles were inducted in 1988.

With updated lyrics by Lennon's son, Sean, *Give Peace A Chance* was revived in 1991 on the eve of the Persian Gulf War. Among the new issues addressed by an all-star lineup, collectively called The Peace Choir, were "*gay spouse,*" "*green house,*" "*H.I.V.*" and "*toxic waste dumps in the sea*." The original song, with its roll call of 'isms' and references to revolution and evolution, is in the Rock and Roll Hall of Fame along with its co-writer. Lennon was elected in '94, fourteen years after he was shot to death outside his New York City apartment.



CD 8

11. Chant For Peace (Jerry Gross)

People

Pol 14087 Ⓟ 1971



Chant For Peace was the last recording for People before the group disbanded in 1971. When the band formed in San Jose, California in 1965, its founding members included Larry Norman, John Riolo, brothers Robb and Geoff Levin, Al Ribisi, Gene Mason and Dave Anderson. They signed a contract with Capitol Records the following year. Although their albums of original songs had little commercial impact, their "*innovative theatrical showmanship and exceptionally avant-garde musicianship*" did. People are credited with having composed the first rock opera (*The Epic* was a track on their 'I Love You' album) as well as having recorded one of the first rock videos. Still it was a faithful cover of a song by the British group The Zombies that made them a one-hit wonder.

When Capitol released *I Love You* as a single in spring 1968, it climbed to #14 on the Pop chart. It is reported to have gone to #1 in countries as diverse as Japan, Israel and South Africa, selling over one million copies in the process. People failed to follow on its success, however, as their next release, *Apple Cider* from the rock musical 'Alison', stalled at #111. Label changes were unable to return the group to the charts.





12. What's Going On (A. Cleveland - M. Gaye - R. Benson)

Marvin Gaye

Tamla 54201 Ⓟ 1971

What's Going On became Gaye's 40th entry on the Pop chart, where it made #2. It was also his fifth #1 on the R&B chart. With lyrics such as "*We don't need to escalate / You see, war is not the answer,*" it began a string of hits including *Mercy Mercy Me (The Ecology)* and *Inner City Blues (Make Me Wanna Holler)* on which Gaye dealt with social issues. All three songs were from his 1971 'protest' album, also titled 'What's Going On.'

Gaye's brother Frankie, a Vietnam veteran, was the inspiration behind the title track. Frankie's liner notes stated, "*The death and destruction I saw in Vietnam sickened me. The war just seemed useless, wrong, and unjust. I relayed all this to Marvin.*"

While Berry Gordy and other executives at Motown were unhappy with Gaye's shift from sexy soul singer to protest artist, fans and critics would validate Gaye's move. *What's Going On* has the distinction of being voted #4 on 'Rolling Stone' magazine's list of the '500 Greatest Songs of All Time.' In addition, it appears among the Recording Industry Association of America's 'Top 365 Songs of the Century' and National Public Radio's 'Top 100 Musical Works of the 20th Century.'

In 1972 Gaye recorded another Vietnam song, *I Want To Come Home For Christmas*. The obscure song has only recently come to light, neither appearing on any of Gaye's albums nor on the compilation, 'A Motown Christmas.' Sung from the viewpoint of a POW lying in a North Vietnamese prison cell, it urges, "*Just try to get us home in time for the Christmas tree.*"

Gaye was fatally shot by his father on April 1, 1984. Three years later he was part of the second group of inductees to the Rock & Roll Hall of Fame. He ranks as one of the Top 20 artists of modern (post-1955) music.

CD 8

13. Happy Xmas (War Is Over)
(Yoko Ono - John Lennon)
John & Yoko and the Plastic Ono Band with The Harlem Community Choir

Apple 1842 Ⓟ 1971





Other than Marvin Gaye's *I Want To Come Home For Christmas, Happy Xmas (War Is Over)* is the only seasonal Vietnam song from the 1970s. John Lennon and Yoko Ono share label credit with The Plastic Ono Band this time. The Harlem Community Choir that sings the lines "*War is over if you want it,*" is featured on the record's picture sleeve.

Two years before the record's release in December 1971, Lennon and Ono had rented billboards around the country stating "*WAR IS OVER (if you want it).*" With production help from Phil Spector they put their protest of the Vietnam War in song. The US release, Apple Records 1842, was issued exclusively on green vinyl and went to #3 on 'Billboard's' Christmas singles chart. It re-charted almost 25 years later at #32 on the Top Adult Contemporary chart.

This time it was an album track from Capitol Records' 'Superstars of Christmas 1995.' And as wars continue, the song continues to get radio airplay every Christmas. The number of cover versions from Celine Dion to N'Sync attest to its enduring popularity.







(Below) Christmas card sent from Vietnam in 1970.

CD 8



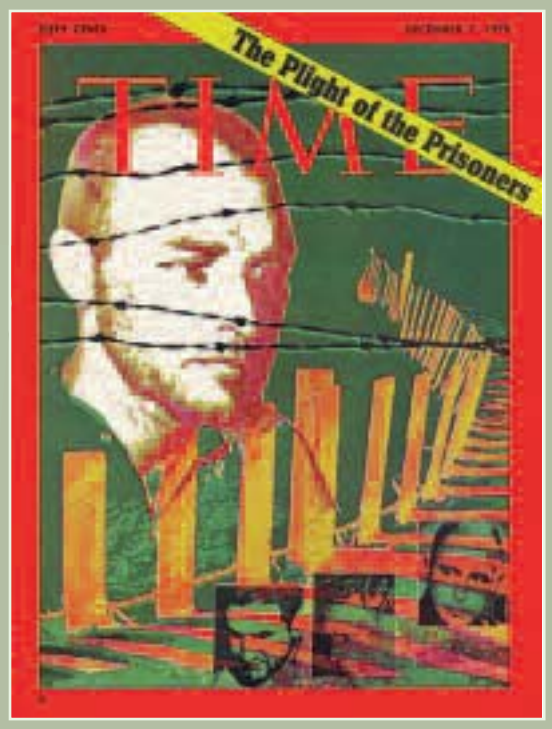
14. Congratulations (You Sure Made A Man Out Of Him) (I. Garman - C. Hoffman - J. Barr)

Arlene Harden

Columbia 45420 Ⓟ 1971

Arlene (nee Ava) Harden was born on March 1, 1945 in England, Arkansas. With her older brother Bob (born June 17, 1935 – died May 30, 2006) and sister Robbie she was part of the 1960s family act, The Harden Trio. The Trio's break-out record was *Tippy Toeing*, a song that went to #2 Country and a respectable #44 Pop in early 1966. After a couple more sides for Columbia, Arlene started a solo career in addition to singing in the Trio. She enjoyed moderate success until she recorded the female version of Roy Orbison's *Oh Pretty Woman, Lovin' Man*. Her first Orbison cover went to #13, the follow-up, the two-sided *Crying / It's Over* went to #28. She enjoyed a twelve year chart run with two dozen hits as a solo act and with the Trio.

Congratulations (You Sure Made A Man Out Of Him), though not clearly an anti-war record, was a break from the "*America, love it or leave it*" tone that still characterized much of Country music in 1971. It is thematically similar to the Tom T. Hall/Bobby Bare/George Kent song *Mama Bake A Pie (Daddy Kill A Chicken)* and Henson Cargill's *Pencil Marks On The Wall*. *Congratulations (You Sure Made A Man Out Of Him)* was recorded as a duet by Nancy Sinatra and Lee Hazelwood on their 1972 album, 'Nancy & Lee Again.'



CD 8

15. President Nixon: "I call on Hanoi to release all POWs..."



"Off-air" radio Ⓟ 1971

"*I'm sure that most of you will recall that on October 7th of last year on a national television broadcast I proposed an immediate cease fire throughout Indochina, the immediate release of all prisoners of war in the Indochina area, an all-Indochina peace conference, the complete withdrawal of all outside forces, and a political settlement. Tonight I again call on Hanoi to engage in serious negotiations to speed the end of this war. I especially call on Hanoi to agree to the immediate, unconditional release of all prisoners of war throughout Indochina. It is time for Hanoi to end the barbaric use of our prisoners as negotiation pawns and to join us in a humane act that will free their men as well as ours.*"

At the time that Nixon spoke, the fate of many of the eventual 1,770 U.S. military to be listed as "*Personnel Missing in Southeast Asia*" was unknown. After the war, 122 Army, 28 Marines, 149 Navy and 332 Air Force POWs returned home. The remaining number, over 1,100 men, was classified as missing in action (MIA). Accounting for MIAs became a major Department of Defense undertaking during the Reagan Administration. It also provided the plot for mid-'80s films such as the 'Rambo' series and three films with Chuck Norris.





Ngo's first broadcast as Hanoi Hannah / Thy Houng occurred shortly after the landing of the first American combat forces at Da Nang in 1965. By her own admission, most of the news copy was written by the North Vietnamese Army which she did not deviate from. As she told the 'New York Times' in 1994: "*I agreed with these scripts. We were trying to make Americans understand that it was not right for them to be in Vietnam, that they were the aggressor that this was a problem for the Vietnamese to sort out.*" A staple of the Hannah show was her recitation of the names of captured and killed U.S. servicemen. She also read American media accounts of anti-war demonstrations. She summed up her mission to the 'Times' by saying: "*My work was to make the GIs understand that it was not right for them to take part in this war. I talk to them about the traditions of the Vietnamese, to resist aggression. I want them to know the truth about this war and to do a little bit to demoralize them so that they will refuse to fight.*"



Ngo has explained to more than one interviewer that Radio Hanoi built their impressive record collection from the donations of visiting western anti-war protesters.

In addition to its obvious merits as a lure for her target audience, Ngo genuinely liked American popular music – particularly Elvis Presley ("*He's 'the King,' yes?*" she asked a 'New York Times' reporter).

Today the former Hanoi Hannah lives with her husband, a retired engineer, in what was once enemy territory, but now known as Ho Chi Minh City. After the war she worked as an English translator for a television station and later resumed a limited on-air presence. "*Sometimes my colleagues joke and call me Hannah, but I don't mind,*" she told 'People' magazine in 1995. When asked by Don North what she would say to Vietnam veterans if she had the opportunity to do one last broadcast for them Ngo responded "*That's easy. I'd tell them: 'Let's let bygones be bygones.'*"

(Top) **The future Hanoi Hannah, Trinh Thi Ngo, in 1953.**

(Left) **Hanoi Hannah, 1966.**

Vietnam Veteran Larry Oswald's Hanoi Hannah Memories:

"*We never found out who she was. But if she had been captured and tried like Tokyo Rose I think most of us would have voted for acquittal. Listening to her at night was one of those rare things that that actually make the job a little more doable... Most units started keeping a scoreboard on the people she said they killed and the bases that were lost. She'd come on [the radio] at night with just ridiculous shit. She'd come on there, and the scary part was she might mention your base and the names of a couple of your officers. By God that was scary. That was truly scary. I don't know how she got that kind of information. She'd come on with things like, "We are now in the third weekend of the Tet revolution. Tonight people's forces over-ran the air force base at Tan Son Nhut killing 135,000 Americans and seizing airplanes that we really didn't want because friends of socialist labor in Russia built better aircraft.*"

But the part that was so funny, and I guess this is the guitar player in me, was the musical interludes. I looked forward to this every night. She'd come on and she'd do something like this, she'd say, "Tonight's folk ballad is a Vietnamese folk ballad from the 14th century titled 'Crush the Heads of the Running Dogs of Imperialism.'" We'd just break up [laughing]. You know and I know that the Marines were not at Da Nang in 1428. Then she'd go on and there would be another 13th century song about 'Invade America and Kill the Families of the Running Dogs.' We used to call that the "running dog session." That always got in there somewhere. Listening to that bullshit was kind of comic relief. When I was flying home and they went through my baggage they wanted to know what this one reel of tape was. I screwed up and I said, "That's Hanoi Hannah," and they confiscated my tape."

Mr. Oswald shared the above recollections with authors Richard Burks Verrone and Laura M. Calkins in their 2005 book 'Voices from Vietnam: Eye-witness Accounts of the War: 1954-1975' [pp. 191-192]. This passage is used here with the permission of the authors.

CD 9



12. Hanoi Hannah (R. McGuinn - J. Levy)

Roger McGuinn

Columbia KC 31946 Ⓟ 1973

Co-founder with Gene Clark of The Byrds, James McGuinn (he later changed his name to 'Roger') was born on July 13, 1942. His proficiency on five-string banjo and six and twelve-string guitar made him a much-in-demand sessions player and back-up singer for artists such as Judy Collins, Bobby Darin, The Limeliters and The Chad Mitchell Trio.

In 1964 McGuinn began playing folk music in more of a rock style. This led to an association with like-minded artists such as Gene Clark, David Crosby, Chris Hillman and Mike Clarke, the original line-up of The Byrds. The group's initial album, 'Mr. Tambourine Man,' and Bob Dylan's electric/acoustic arrangements of his songs at the 1965 Newport Folk Festival were key events in creating a new sound to compete with the British Invasion. When the album's title track shot to #1 [Pop] in the summer of '65, folk-rock was born. *Mr. Tambourine Man* and the group's other #1, *Turn! Turn! Turn! (To Everything There Is A Season)* would both go in the Grammy Hall of Fame. The Byrds were inducted into the Rock & Roll Hall of Fame in 1991.

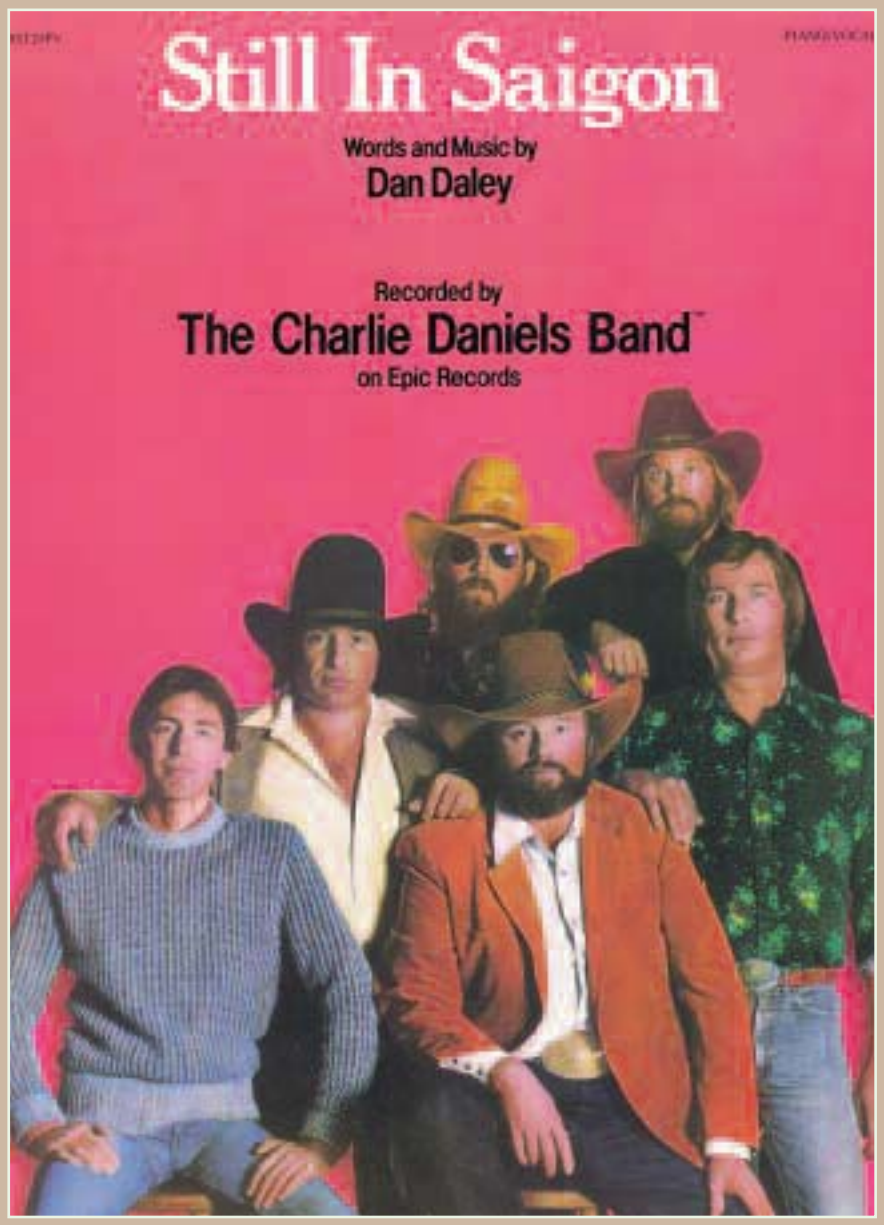
After the original Byrds broke up, McGuinn recruited new personnel. *Hanoi Hannah* is from his initial, eponymous solo LP. It's a story that became increasingly familiar as troops departed Vietnam; a Vietnamese 'girlfriend' now left on her own when her GI went home. The fact that McGuinn and Jacques Levy chose to name her after the notorious North Vietnamese radio personality/propagandist might well be because her primary profession in the song appears to have been prostitution.

McGuinn was in Bob Dylan's 'Rolling Thunder Review' in the mid-'70s and recorded a couple of albums as McGuinn, Clark & Hillman. McGuinn made a comeback in 1990 with the release of 'Back From Rio' on Arista. He continues to tour as solo artist, focusing on traditional folk music.

CD 9



Soldiers heading home, leaving their Vietnamese girlfriends.



24. Still In Saigon (D. Daley)

The Charlie Daniels Band

Epic 02828 ℗ 1982

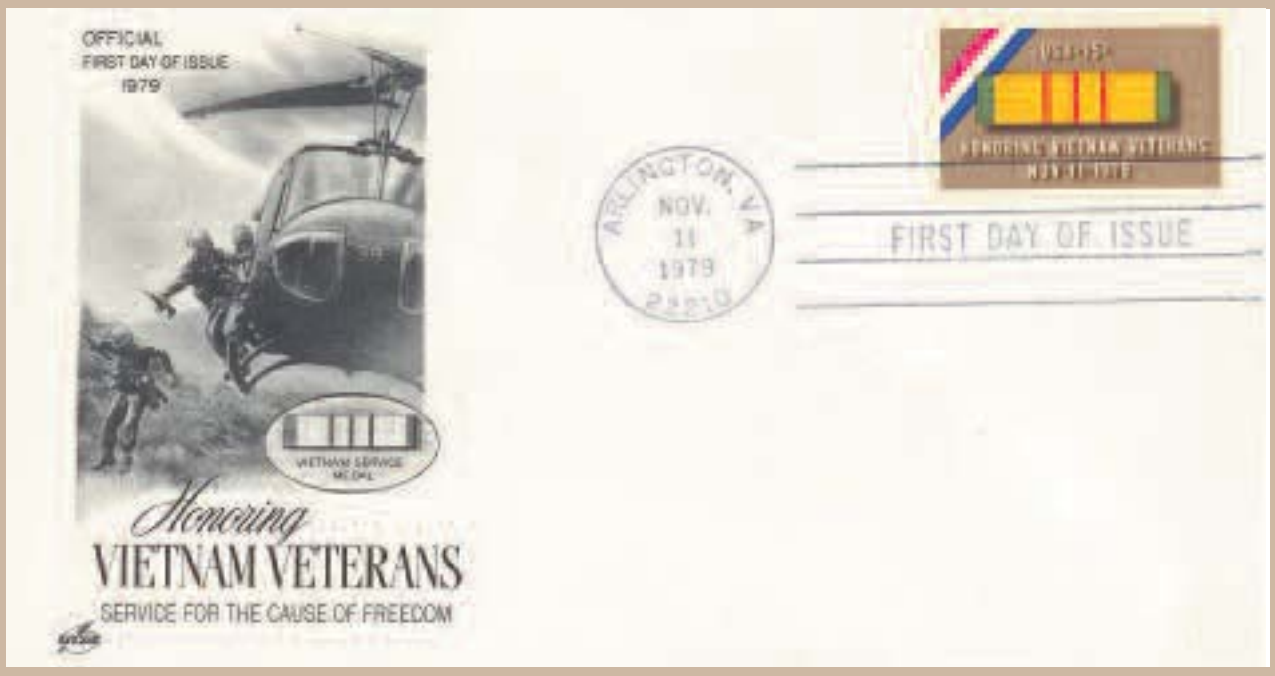


Still In Saigon is one of three Vietnam-related records by The Charlie Daniels Band. The patriotic *In America* went to #11 [Pop] and #13 [Country] in 1980. While first and foremost a reaction to the ongoing Iran Hostage crisis, lines such as "*We may have done a little bit of fighting amongst ourselves*" harked back to the war years. *Still In Saigon* reached #22 [Pop] in 1982 but did not appear on the Country chart while *M.I.A.* from the 'Me And The Boys' album did not chart anywhere.

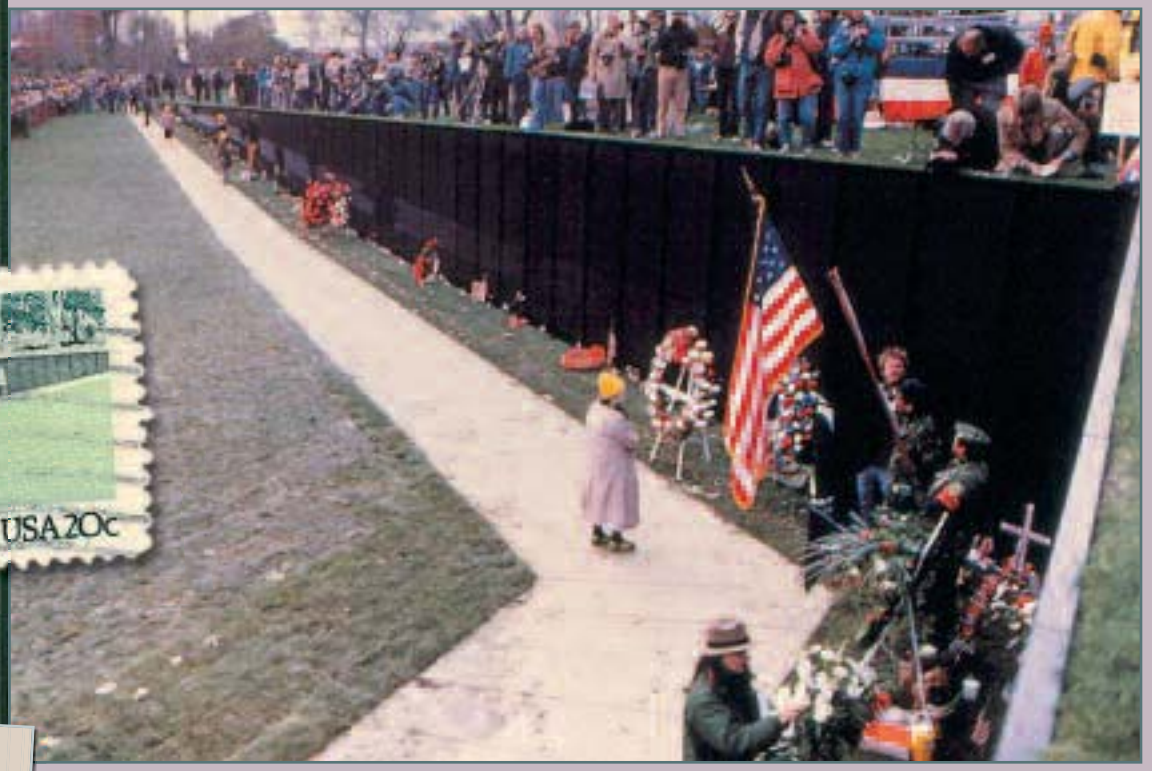
Daniels was born on October 28, 1936 in Wilmington, North Carolina. His original band members were Tom Crain (guitar), Joe 'Taz' DiGregorio (keyboards), Charlie Hayward (bass) and drummers James Marshall and Fred Edwards. With *Uneasy Rider* and especially *The South's Gonna Do It*, Daniels' band helped usher in the Southern rock movement. While his Pop chart output was a modest eight songs, Daniels has had over 30 Country hits. His biggest was *The Devil Went Down To Georgia.* It was a #1 hit in 1979 and won the Country Music Association (CMA) 'Single of the Year Award' in addition to being featured on the soundtrack of 'Urban Cowboy.'

In recent years Daniels has made several trips to Iraq to entertain U.S. troops stationed there. While favoring gospel and Christian music, he has not abandoned his country roots. He continues to perform and tour and in 2006 was awarded the First Amendment Center/ AMA 'Spirit of Americana' Free Speech Award. He was invited to join the 'Grand Ole Opry' in 2007.

CD 9



(Right)
Pre-Vietnam Veterans Memorial recognition for vets.





ARTIST AND SONG

BIOGRAPHY NOTES

BEYOND THE WALL

CD 10

(Above and opposite page) The Vietnam Veterans Memorial (The Wall) in Washington, D.C.

1. THE BIG PARADE (N. MERCHANT)

10,000 Maniacs

Elektra 60815-2 Ⓟ 1989

The band 10,000 Maniacs started out in western New York as Still Life. Natalie Merchant and John Lombardo supplied much of the group's creative energy. After several years of touring and performances in the Jamestown/Buffalo area, the band had established both a strong fan base and a solid critical reputation. These factors led to a contract with ELEKTRA RECORDS in 1984.

Their third album with ELEKTRA, the Peter Asher produced 'In My Tribe,' entered the charts in the fall of '87 and remained there for 77 weeks. One of its cuts was a cover of the Cat Stevens song *Peace Train*. The album rose as high as #37 and was certified platinum. The follow-up, 'Blind Man's Zoo' with *The Big Parade*, was released in June '89. While it didn't have its predecessor's longevity – its chart run was only 28 weeks – it peaked at #13 and was eventually certified gold. The only cut from the album to achieve some success as a single was *Trouble Me* [#44].

What is clear from *The Big Parade*'s lyrics is that 'Tommy' is on his way to visit the Vietnam Veterans Memorial (The Wall) in Washington, D.C. What is less clear is whether the letters his mother has asked him to leave there, letters she received more than 20 years ago "*from a city boy in a jungle town, postmarked, Saigon,*" are from his brother, his father or another relative. As he leaves the package behind he asks himself if it was Washington or the Viet Cong who caused his mother's tears.

2. Long Black Wall (Tomich - Stamm)
Johnny Anthony
CSA 191 Ⓟ 1989



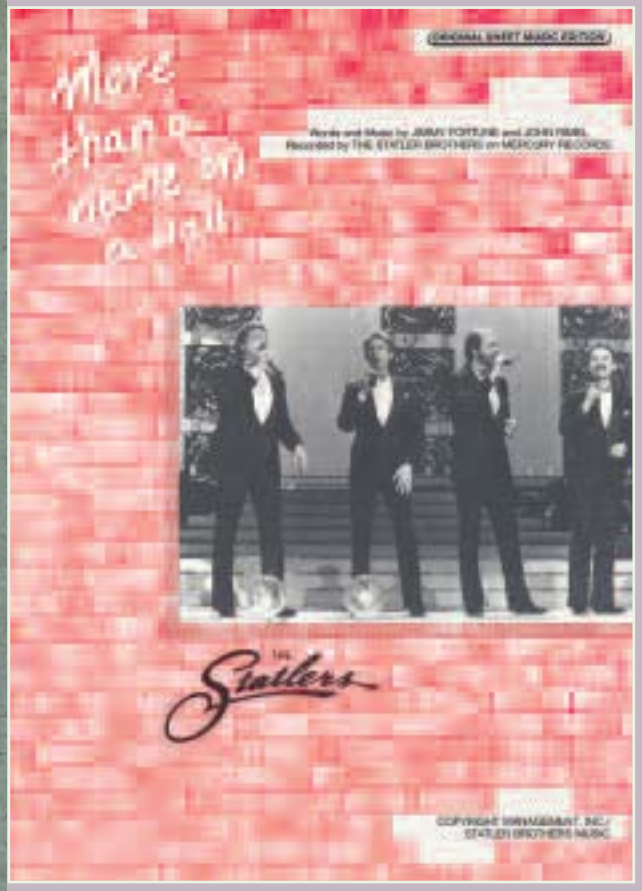
Johnny Anthony had a considerable though not hugely successful recording career in the late 80s and early 90s. After *Long Black Wall* he would record at least another half dozen records for the Country Showcase America (CSA) label. He recorded additional records on the Ace and Stop labels.

Long Black Wall is one of a number of songs that have been written about the Vietnam Veterans Memorial over the years. It is different from many of the others in that the singer appears to have no personal connection to any of the people whose names are inscribed on The Wall. He hears them collectively "*cry out for sanity, for no more unjust wars / They silently plea for killing no more.*"

Anthony, from the Laurel, Maryland area, was a frequent performer on the CSA Jamboree, a live country music internet radio show hosted for many years by Francis Gosman. The program originated from The Barn in Clarksville, MD, and could be heard at www.wcsa.fm on Sunday afternoons.



CD 10



3. More Than A Name On A Wall (J. Fortune - J. Rimel)

The Statler Brothers

Mercury 874 196-7 Ⓟ 1989



For the 25 years between 1965 and 1990, The Statler Brothers were one of Country music's most successful groups. Their 66 charted hits included four that went to #1, *Do You Know You Are My Sunshine, Elizabeth, My Only Love* and *Too Much On My Heart*. In the '70s they were the Country Music Association's Vocal Group of the Year eight times, including six straight years from 1972-77.

The quartet from Stauton, Virginia featured brothers Don and Harold Reid, Philip Balsley and Lew DeWitt. They began their career as teenagers, singing gospel in local churches. In 1964 the group was asked to open for Columbia Records star Johnny Cash. A year later they topped their mentor with *Flowers On The Wall*, a song that went #2 [Country] and #4 [Pop], and picked up a Grammy for 'Rock & Roll Vocal Group.' More than 30 years later they scored their last Top 10 single with *More Than A Name On A Wall*. By then, Jimmy Fortune had replaced DeWitt, and Fortune cowrote this song. The song is about a mother who came to the Vietnam Veterans Memorial to find and trace her son's name onto a piece of paper. When she locates the correct place, she tells the Lord that her son "*died for God and country*" and would He tell him he's more than a name on a wall?

The Statler Brothers retired after a farewell tour in 2002. They were inducted into the Gospel Music Hall of Fame in 2007 and into the Country Music Hall of Fame in 2008. They are one of only six acts to be in both Halls of Fame.

4. I Was Only 19 (A Walk In The Light Green) (J. Schumann)

Redgum

Epic ES844 Ⓟ 1983

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Along with Cold Chisel, Redgum are one of two Australian artists featured on the anthology. The 'Encyclopedia Of Australian Rock And Pop' described them as an intensely passionate and outspoken folk and political music group. Founding members included singer/songwriter John Schumann, Michael Atkinson (guitar), Hugh McDonald (vocals), Verity Truman (flute/vocals) and Chris Timms (violin). The trio of Schumann, Atkinson and Truman had first worked together on a musical assessment project for their Politics and Art course at Adelaide's Flinders University.

From the outset Redgum's songs addressed social issues, taking on Australian politics and culture. *I Was Only 19* fits that mold as it dealt with the impact of the Vietnam War on Australia's own veterans. In addition to going to #1 on the Australian singles chart, the record "*precipitated a Royal Commission into the use and effects of chemical agents in the Vietnam War by the Australian military.*"

I Was Only 19 is on the list of the 'Top 30 All Time Best Australian Songs.' It has been covered by The Herd and Lee Kernaghan, both Australian artists.

(Below) Australian soldiers in Vietnam.



5. 19
(P. Hardcastle - W. Coutourie - J. McCord)
Paul Hardcastle
Chrysalis 42860 ℗ 1985



When Paul Hardcastle, born in London on December 10, 1957, recorded *19*, his manager was Simon Fuller. The year was 1985 when dance music dominated the charts on both sides of the Atlantic. Hardcastle was a relatively unknown musician and Fuller was still more than a decade away from coming up with the concept for 'Pop Idol' ['American Idol' in the U.S., with local spin-offs in many more countries].

Despite its lyrics about Vietnam War veterans suffering from post-traumatic stress disorder (PTSD), *19* was intended to be a dance song, not a protest record. It was a #1 single in the United Kingdom (UK) and reportedly topped the charts in France and Germany as well as 10 other countries, with worldwide sales estimated to be three million. In the U.S. it reached #15 [Pop].

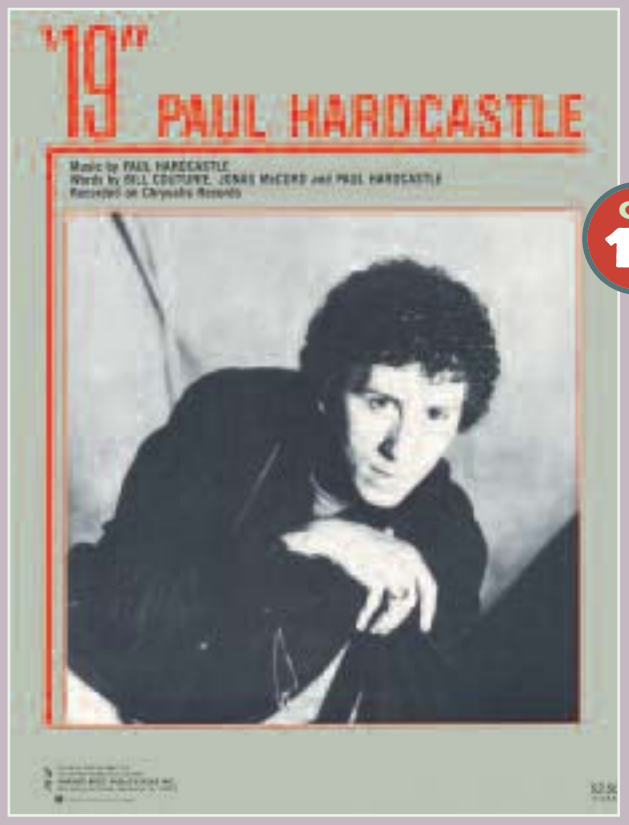
The record's staccato repetition of the phrase "*In Vietnam he was 19*" feeds the myth that the average combat soldier in that war was a teenager. In fact the average age was 22. Thus while military records confirm that soldiers were younger than the men who fought in World War II (average age 26), it was a four year difference in age, not a seven year difference.

Hardcastle had several more successful singles in the UK, including *The Wizard* that became the theme song of BBC-TV's 'Top Of The Pops.' He would also write other television themes and soundtracks, and recorded several jazz albums. In 2008 he won 'Billboard's' 'Artist of the Year' award in the Smooth Jazz category. As for Simon Fuller, in 2005 he co-created 'So You Think You Can Dance' to go with the 'Idol' franchise.

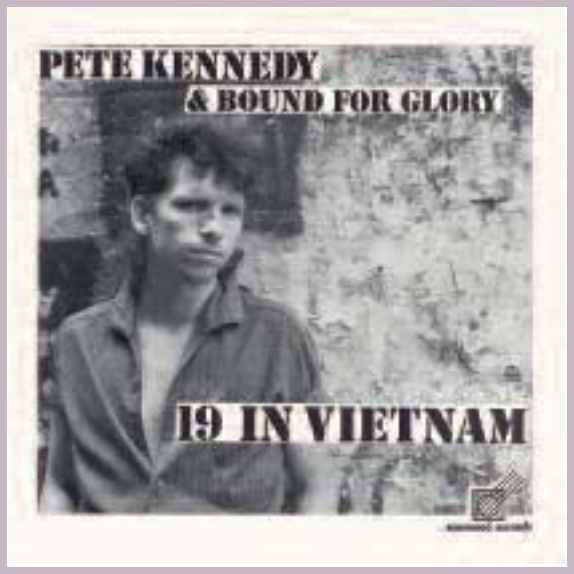








CD 10



6. 19 In Vietnam (P. Kennedy)

Pete Kennedy & Bound For Glory

Rosewood 00-42 Ⓟ 1987



On Pete Kennedy's official website he describes himself as a child of the '50s "*who was compelled to pick up his older sister's guitar after seeing The Beatles perform on 'The Ed Sullivan Show.*'" Shortly thereafter he joined a garage band, playing mid-'60s classic rock tunes such as *Louie Louie* and *(I Can't Get No) Satisfaction*. Kennedy said he lost interest in pop music during the disco years but the rise of alternative country got him back into playing contemporary music. As he lived in Northern Virginia, Kennedy became a first-call session player in the Washington, D.C. area. This led to a job as lead guitarist for local D.C. singer and future country music star Mary Chapin Carpenter.

Kennedy's contribution to the Vietnam Anthology is a retrospective look at how the war changed the young men sent there to fight. "*We started out thinking we were some kind of heroes... but now the gung ho crew is very few and the rest are just frightened kids who turned 19 in Vietnam.*" His backing group, Bound For Glory, included Jon Carroll on guitar, Johnny Castle on bass, and Pete Ragusa on drums. All share vocal credit on *19 In Vietnam*.

Twenty years later, Pete and his wife Maura perform folk/rock music as The Kennedys. They have released 10 CDs and according to their website, "*their touring schedule makes Bob Dylan seem lazy – they've played about 1,500 gigs in the last 12 years, everywhere from house concerts to major festivals.*" Their twice-weekly show 'Dharma Café' aired on Sirius Satellite Radio's channel 70 for more than four years.



7. Walking On A Thin Line (Pessis - Wells)

Huey Lewis & News

Chrysalis LP 41412 Ⓟ 1984

CD 10



Huey Lewis and the News had a five-year run from 1983-88 when every single was a Top 20 hit and three albums sold a combined 12 million copies. In fact, *Walking On A Thin Line* [#18], a track from the 7-time platinum album 'Sports,' was the only single not to be in the Top 10.

Lewis came into the world as Hugh Cregg, III on July 5, 1950. He was born in New York, raised in Connecticut and went to California to form The News. His band consisted of Chris Hayes (guitar), Johnny Colla (sax, guitar), Sean Hopper (keyboards), Mario Cipollina (bass) and Bill Gibson (drums). Lewis handled vocals and played the occasional harmonica.

Like *Still In Saigon* a couple of years earlier, *Walking On A Thin Line* addresses Post Traumatic Stress Disorder (PTSD): "*blinded by a memory, afraid of what it might do to me.*" Lewis ties the song's title to the observation that the returning soldier is "*straight off the front line.*" That often quick transition, from Tan Son Nhut airport one day to home the next, has been identified as one of the factors in PTSD. In contrast, these soldiers' fathers who fought in World War II frequently waited months to be demobilized and then had more time to decompress as they and their buddies sailed back to the U.S. In the song's last line Lewis states what virtually every Vietnam vet will agree with: "*you're never the same when you've been under fire.*"

8. Orange Crush
(B. Berry - P. Buck - M. Stipe - M. Mills)
R.E.M.

Warner LP 25795 Ⓟ 1988

In the early '80s, alternative rock was gaining a foothold in shows and on college radio stations. One of the most popular 'alt-rock' bands was R.E.M. Group members were four University of Georgia students; Michael Stipe (lead vocals), Peter Buck (guitar), Mike Mills (bass) and Bill Berry (drums and percussion). Critical acclaim came early, as the band's first single, *Radio Free Europe*, was listed by 'The New York Times' as one of 1981's ten best singles. [The song would later appear among the 'Rolling Stone' 500 Greatest Songs at #379.] R.E.M.'s first four albums to chart all sold over 500,000 copies.

By 1987 principal songwriter Stipe was more openly political in R.E.M.'s lyrics. He attacked the Reagan administration's shift to the right in songs such as *Welcome To The Occupation* and *Exhuming McCarthy*, both from 'Document,' their first platinum album. At the end of the year 'Rolling Stone' called them "*America's Best Rock & Roll Band.*" R.E.M. continued to include political songs on its next studio album, 'Green.' One of the album's tracks was *Orange Crush*.

There is no debate among R.E.M. followers that *Orange Crush* is a reference to Agent Orange. Its lyrics are a confusing picture of trucks, a helicopter, and what at times sounds like gibberish. Whether it is also about Stipe's father, who served as an Army helicopter pilot in Vietnam, is less clear. Stipe is said to have introduced the song in some of the group's concerts by singing the U.S. Army jingle, "*Be all that you can be... in the Army.*" The overall fan consensus is that the song should be listened to as a statement of the war's pointlessness.

R.E.M. was elected to the Rock and Roll Hall of Fame in 2007.





9. Old Hippie
(David M. Bellamy)
Bellamy Brothers

MCA /Curb 52579 Ⓟ 1985

Unlike, say, The Righteous Brothers, The Bellamy Brothers are actual siblings. Homer Howard Bellamy was born on February 2, 1946; his brother, David Milton Bellamy, on September 16, 1950. Raised in Florida, both brothers graduated from the University of Florida. They formed their first band, Jericho, in Atlanta and performed locally from 1968-71. Two years later, on the royalties they earned from Jim Stafford's *Spiders And Snakes*, a #3 Pop song written for him by David, they moved to Los Angeles. There they signed a recording contract with Warner/Curb.

The duo's first chart entry, *Let Your Love Flow*, went straight to #1 in Pop though only #21 in Country. Three years later they had the first of their ten #1 Country singles with their Groucho Marx-inspired title, *If I Said You Had A Beautiful Body Would You Hold It Against Me.* During the '80s the brothers were the top Country vocal duo, with 23 of their songs making the top 10. *Old Hippie*, with its references to Woodstock, the day John Lennon died, and, of course, the Vietnam War, peaked at #2. Another nostalgic look at the past, *Kids Of The Baby Boom*, would be their last #1 in 1987.





CD 10

10. Copperhead Road (Steve Earle)

Steve Earle

UNI LP 7 Ⓟ 1988

Singer/songwriter Stephen Fain Earle, born on January 17, 1955 in Fort Monroe, Virginia, has had a career that in some ways parallels that of the late Phil Ochs. Like Ochs, Earle's interests in music and politics emerged early. Too young to play in bars while the Vietnam War was winding down, he played alongside anti-war musicians in Texas coffee houses. Whereas Ochs struggled with alcohol, Earle was addicted to heroin for many years. Ochs called himself a 'troubadour journalist' for his topical songs. Earle's political views have earned him the label 'the hardcore troubadour.'

From anti-death penalty songs such as *Ellis Unit One*, written for the film 'Dead Man Walking,' to *John Walker's Blues* [John Walker Lindh is the American Taliban fighter captured in Afghanistan in 2001] on the 2002 album 'Jerusalem,' Earle has not shied away from controversy. 'The Revolution Starts Now,' his 2004 follow-up to 'Jerusalem,' not only featured a number of anti-Iraq war songs, it "*was deliberately released... with the aim of encouraging votes for John Kerry.*" The album's title track was used to promote Michael Moore's anti-war documentary, 'Fahrenheit 9/11.'

CD 10





Copperhead Road, the title track from Earle's 1988 album was a successful single in the UK and Australia, but not in the U.S. It described how a two-tour Vietnam vet drew on his wartime experience to change the family business from 'moonshine' to growing marijuana. For those not familiar with Earle's albums, they may have heard him perform his own songs in films such 'Brokeback Mountain' [*Devil's Right Hand*] and 'Talladega Nights,' for which he wrote and sang three songs including *Hard-Core Troubadour.*

Portraying a recovered drug addict, Earle appeared in season 1 and 4 episodes of the HBO TV series 'The Wire.' He had his own program on 'Air America' from 2004-07 and now hosts 'Hardcore Troubadour' on Sirius Satellite Radio's Outlaw Country channel. He continues to write, record and perform, and recently connected with the previous generation of protest singers when he produced Joan Baez's album 'Day After Tomorrow.'

11. Beach Party Vietnam (J. Genaro - D. Sabatino - R. Linderman - D. Schulthise)

The Dead Milkmen

Restless LP Ⓟ 1986

The Dead Milkmen, a Philadelphia-based punk band, were active from 1983-95. During this time they released eight studio albums, a handful of singles and some home-made cassettes. Its original members included Rodney Linderman aka 'Rodney Anonymous' and 'Amadeus Anonymous' on vocal and keyboards, Joe Genaro aka 'Joe Jack Talcum' on vocal, guitar and keyboards, and Dave Schulthise aka 'Dave Blood' on bass and vocals. Other members were Dean Sabatino aka 'Dave Clean' on drums and percussion and Garth on guitar and vocal.

Beach Party Vietnam, from their 'Eat Your Paisley' album, is typical of the group's irreverent, satirical lyrics. For those baby boomers who watched Annette [Funicello] and Frankie [Avalon] in a slew of American International Pictures – 'Beach Party,' 'Muscle Beach Party,' 'Bikini Beach' and 'Beach Blanket Bingo' to name but four – the lines "*Annette, she wants Frankie's ring / Frankie wants Annette's thing*" was stating the unspoken wish of many a teenager. Had the song been turned into a movie, it could have joined the equally improbable 'Rambo' films as an expression of mid-'80s wishful thinking about the war.

12. Salute The Boys Of Vietnam
(J. C. Weaver - M. Weaver - J. Brown - J. James)
J. C. Weaver
Wild Turkey 7719 Ⓟ 1986

Josiah Cephas 'J.C.' Weaver was born in Roanoke, Virginia on October 9, 1941. At 15 he left home and headed for Florida to find work. Once there he also formed his first band, The Neptunes. The band cut a couple of 45s and was the warm-up act for performances by country stars such as Johnny Cash and Conway Twitty. At 19, Weaver founded his own company and performing took a back seat to running a successful business. He never stopped writing songs and playing guitar and piano informally though, calling music his "*life water.*"

Weaver formed Wild Turkey Music, Inc. to enable him to record and produce his own songs. According to liner notes for the 2005 album 'Winning Colors,' he had 12 songs in the Top 100 on 'Cash Box Magazine's' Country charts in the 1980s. One of those was a tribute to the memory of an 18 year-old soldier friend who had been killed in Vietnam.

(Above) A soldier stands tall in the midst or war.

CD 10



Salute The Boys Of Vietnam was read into the Congressional Record by Tennessee's Senator Jim Sasser on October 16, 1986.

ARTIST AND SONG

BIOGRAPHY NOTES



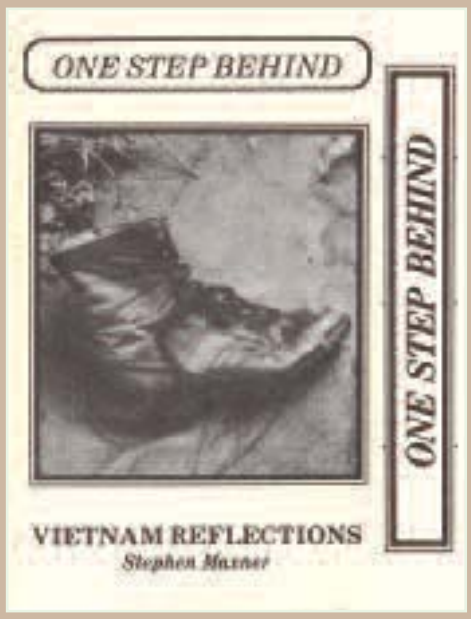
CD 13

VIETNAM'S AFTER-EFFECTS

1. WALKING TIME BOMB (S. MAXNER)

Stephen Maxner

Self-released cassette, 'One Step Behind' Ⓟ 1987



Veteran Stephen Maxner's 1987 cassette is sub-titled 'Vietnam Reflections' and is dedicated "*to the Men and Women Who Fought the War.*" Its title describes a soldier who lost a foot in a booby trap and left Vietnam 'One Step Behind.'

Maxner introduced each of the 11 tracks with a short observation of what the war did to him and to others. While *Smitty's Song* was written for a Medevac crew member who died trying to rescue a pilot, most songs clearly indicate that the war left him with a bitter taste. For example, "*Upon returning from Vietnam I had lost all confidence in my Government. There was no meaning in my life beyond anger and hopelessness. 'Oh How We Love To Hate' was written in 1971 to express my feelings about our continued involvement in the war and my frustration with the military and political bureaucracy.*"

In *Walking Time Bomb*, Maxner states that the U.S. Government "*simply turned its back on those who served her most.*" Part of the reason for that is expressed in the following lines: "*Some folks say these Vietnam vets... shouldn't get all these benefits 'cause the war they didn't win.*" Holding a veteran accountable for not winning in Vietnam might indeed cause one of them to "*explode all over you.*"

2. LEROY'S SONG (R.D. WILLIS)

Chuck Price

Lost Canyon Music 137 Ⓟ 1996

Chuck Price described his 'Welcome Home' album as "*a long-needed tribute... some 25 years late... [that] separates the warrior from the war.*" Its tracks include Johnny, a young man "*who won't be marchin' home from battle*" because he lost both legs in the war. The Unsung Heroes are the doctors and the nurses "*and the corpsman who witnessed living hell.*" The hero of Leroy's Song, a vet who traded his eyes for a Purple Heart, sings a song about "*how the rich man made all the money and the poor boy fought the damn war.*"

Chicago-born Charles E. 'Chuck' Price had a number of middle-of-the-country-chart hits in the '70s. *I Don't Want It* b/w *Trouble In Mind* at #48 was the most successful of his six singles on the PLAYBOY label. Other Price singles appeared on SKIDOO and DOME. He had a self-titled album released on CRAZY CAJUN in 1978

3. This Shirt Of Mine (Sarge Lintecum)

Sarge Lintecum

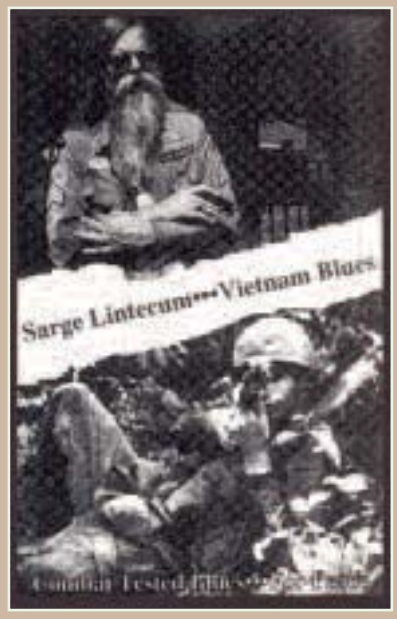
Mr. & Mrs. Sarge Enterprises Ⓟ 1991

Sarge Lintecum is a three-tour combat veteran who served with the 101st Airborne Division in Vietnam from 1966 to 1968. At various times he was a paratrooper, a perimeter guard on a reaction force, and a senior security guard in charge of a 'gun-jeep' patrolling the streets of Saigon at night. In his biography Sarge notes that he "*came down with malaria three times, jungle-rot, immersion-foot, two varieties of internal parasites, a shrapnel wound in his leg, exposure to Agent Orange and Post Traumatic Stress Disorder.*" He called the last-mentioned affliction the 'Vietnam Blues.'

Since Vietnam, Lintecum has become a noted poet/songwriter/musician/singer and now teacher. The 14-track 'Vietnam Blues' album he released in 1991 showcases examples of both his poetry and music. The title track is a poem that recounts how he served three tours in 26 months. The second track, chosen for the anthology, is *This Shirt Of Mine*. Over the sound of a bluesy guitar, Sarge explains the meaning of every sewn-on patch, every piece of pinned-on hardware. "*This here's my name... the only patch I didn't have to sweat blood for.*" *This Shirt Of Mine* is followed by, among others, a song for *Sister Soldier*, "*who served our nation well*," and a poem to the *Veteran's Wife*, the woman whose love helps him "*keep the jungle away*."

Much more about Lintecum's poems and music can be found on his website at:

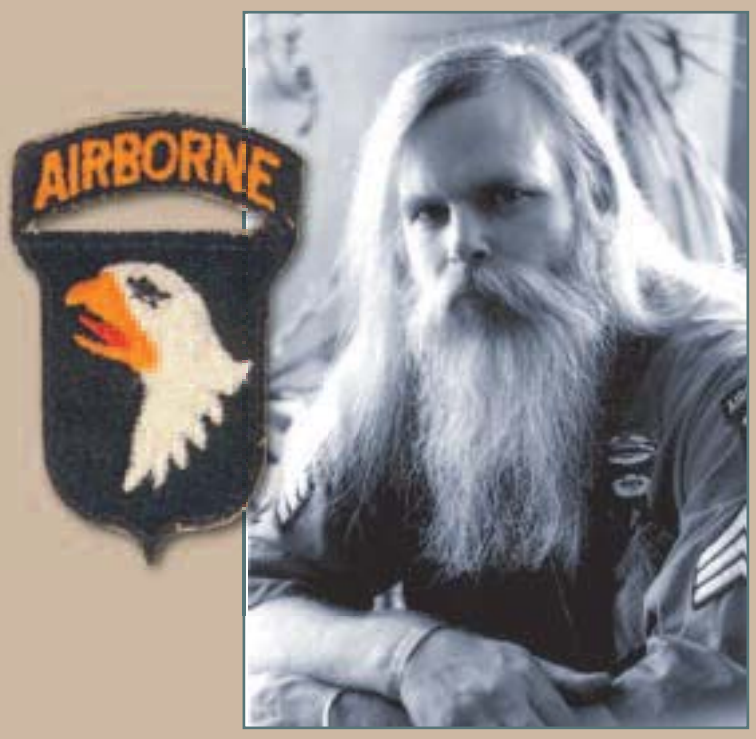
http://vietnamblues.com/index.html



(Below) **Sarge Lintecum, with 101st Airborne patch and Combat Infantry badge.**

(Bottom left) **Sarge Lintecum in the field in Vietnam.**







CD 13



4. It's Just A Nam Thing
(Dane Brown - David K. Dastan - Dane Brown, Jr.)
Ole 1/27 Grunts

Self-released CD, 'It's Just a Nam Thing' ℗ 2001

Dane 'Bing' Brown and Dour 'Wild Man' Carey were members of the 1st Battalion, 27th Regiment, 1st Marine Division in Vietnam. To put their military background in perspective one need only listen to *The Boys From 1/27*, a track on their first CD, 'It's Just A Nam Thing." The CD carries a warning sticker for Adult Language, in part because of this self-description: "*They were the best and the meanest, at times the worst / They love to fight, fuck, smoke and curse / You'd swear they were from hell.*"

The album's title track is given two meanings. On the one hand, *It's Just A Nam Thing* is presented as the dismissive diagnosis for the range of symptoms that accompany Post Traumatic Stress Disorder (PTSD). Problem: "*Charlie's been creepin' round in my mind since back in '68.*" Solution: Get over it. The title's other meaning is when it becomes vets' justification for actions they might take against a perceived enemy: the equivalent of an insanity plea. "*It was a rich man's scheme to send our boys off to war; a damn dirty conspiracy against the poor.*" The Grunts imply that if this were to happen again "*They're gonna be looking down the barrel of our righteous guns.*"

'It's Just A Nam Thing' and a companion CD, 'Welcome Home Bro,' are aptly described by one reviewer as "*USMC 'Nam Music.*" Dane Brown's own description is "*crazy, angry, heartfelt and fubared.*" Both CDs are dedicated to "*all the Bro's and Bro'ettes that served in that shithole known as Vietnam.*" Brown and Carey's website can be accessed at:

http://www.ringsurf.com/tv/1498251-its_just_a_nam_thing.html

(Right) **Vincent Gabriel's Basic Training photo.**

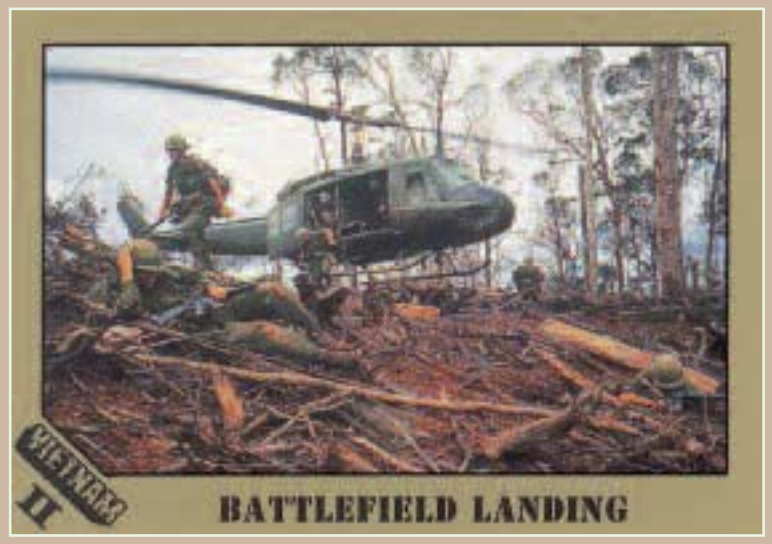
(Far right) **Vincent Gabriel next to a water plant out in the field.**





CD 13





5. Shell Shock PTSD (Vincent Gabriel)

Blind Albert

Self-released CD, '11 Bravo Vietnam' ℗ 2000

Vincent Gabriel (aka Blind Albert) served as point man and radio operator with Charlie Co., 2nd Ba., 18th Reg., 1st Infantry Division, during the 1968 communist Tet Offensive. Some 30 years later he brought together a couple of songs he'd written after he returned from Vietnam in 1969 and, with new material, recorded an album called '11 Bravo Vietnam.' In the Army's shorthand, an '11 Bravo' is an infantryman, a 'grunt.'

Gabriel was born on September 16, 1947, in South Amboy, New Jersey. He started playing guitar as a teenager and formed his first band in 1965. His musical career was put on hold in 1967 when the U.S. Army drafted him. After two years in Vietnam Gabriel came home and was discharged in 1969. He spent the next ten years honing his skills in clubs in and around Connecticut. Shorter stays in California and Massachusetts followed before he settled in Maine and formed The Blind Albert Band. Since the early 1990s he has established a reputation as a blues, rock and original music performer.

One or two songs on the '11 Bravo' CD were written soon after Gabriel returned from Vietnam, the rest around 2000. On *Shellshock PTSD* he sings: "*First tour was all I could handle; second tour life came undone.*" The song goes on to talk about "*the weed and the whiskey,*" losing a home, and a divorce. When asked about the lyrics he said, "*It is not completely autobiographical... but some of it is.*"

In 2005 Gabriel was interviewed about playing music for a living. The interview drifted to the subject of Vietnam and eventually was broadcast on NPR as 'Vietnam Blues.' Positive feedback from its airing convinced Gabriel to put together a concert of all his Vietnam songs. Then came his idea to connect excerpts from what he had written down about his tour in Vietnam to songs on his CD. The marriage of his journal and his music became a DVD: '11 Bravo Vietnam: A Soldier's Story.' Gabriel calls it "*a virtual scrapbook of one young man's experience in combat from the day he receives word of his induction to his homecoming.*" More information on another Vietnam-related project, 'Our Reunion Day,' can be found at the following website:

http://blindalbert.blip.tv/

Gabriel's own website is:

http://www.myspace.com/blindalbert

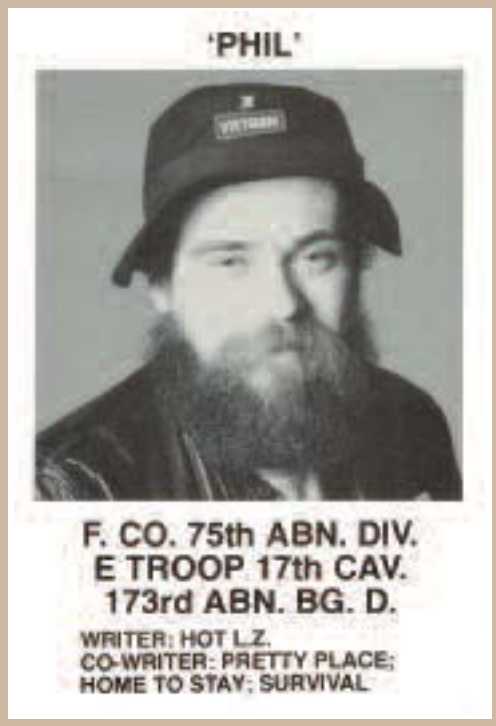
6. Hot L. Z. (Thorazine Shuffle) (P. Gannia)

STEV

Stev Manteiv LP 001 ℗ 1985

A second track from STEV's album 'Ambush', *Hot L.Z.* is GI slang for a landing zone under enemy fire. Phil Gannia's lyrics not only serve as a flashback to the war, they also picture a soldier who was exposed to Agent Orange and is suffering from Post-Traumatic Stress Disorder (PTSD).

Thorazine is the U.S. marketing name for chloropromazine, an antipsychotic drug first synthesized in 1950. It has been described as "*the single biggest advance in psychiatric treatment,*" dramatically improving hospitalized patients' prognosis. Thorazine has been used to treat schizophrenia, severe behavioral disorders in children and the severely exaggerated moods that can accompany manic-depressive illness. Its sedation effect, in concert with a patient's indifference to physical stimuli, entered the pop culture lexicon as the 'thorazine shuffle.'

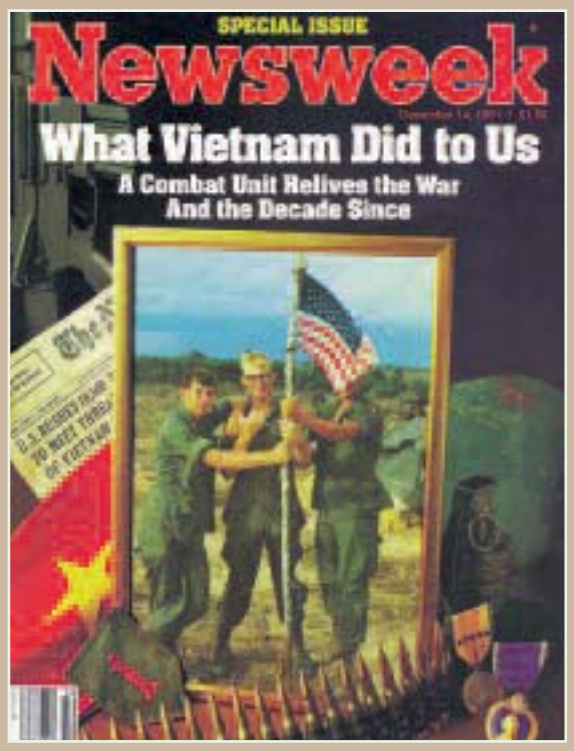


CD 13

7. I'm Certified (V.L. Hambrick)
Bill Craft
JRM c-1978 Ⓟ 1986

Another track from the 'Vietnam: The Soldier's Story' cassette is *I'm Certified.* Also written by Virginia Lee Hambrick, its lead vocalist is Bill Craft, a member of Vet Center 226 in Salem, Virginia. Craft's introduction starts out sounding like Bruce Springsteen's on the latter's version of War. "*If you were a child of the '60s then the Vietnam War touched your life, especially if you're an in-country Vietnam vet.*" He then explains what sets them apart from non-vets.

According to Craft, "*a combat vet sort of stands out in a crowd,*" and may have trouble finding "*the middle of the road so he paints his own dotted line.*" Still it is not the unconventional dress or behavior that makes the veteran certifiably crazy. Craft saves the reason why for the end of the song: "*I went to 'Nam and I fought a war... what I gave for you is fighting proof that I'm crazy and I'm certified.*"



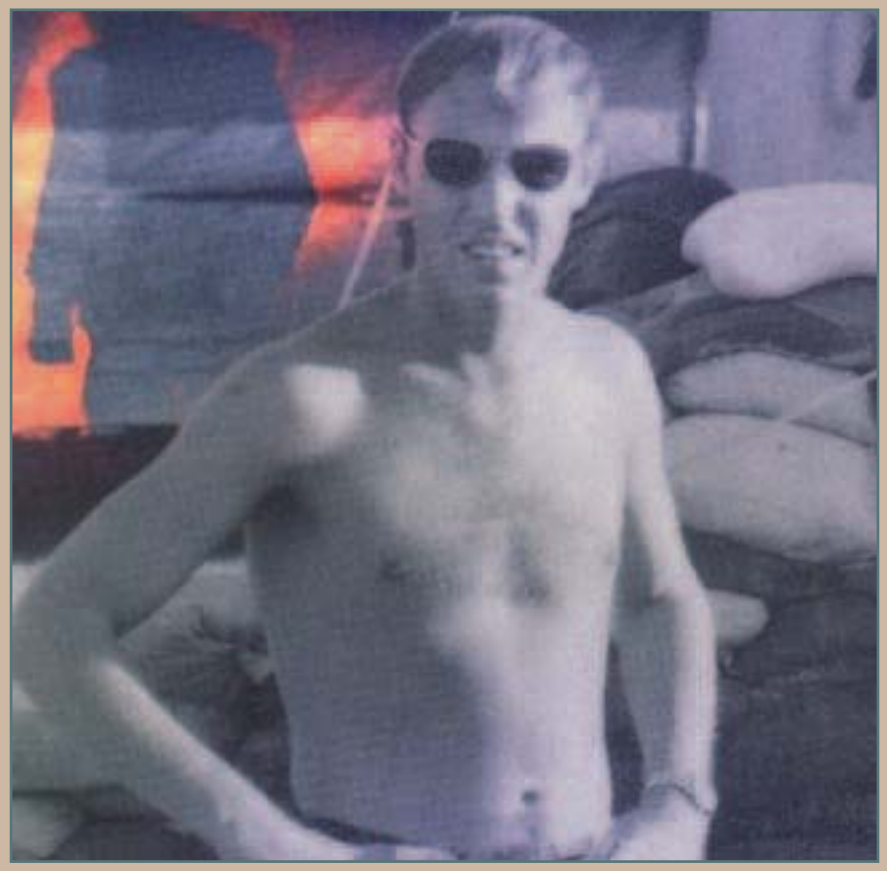
8. The Jungleman (L. Chance)
Lonnie Chance
Lima Company Productions CD, 'The Jungleman' Ⓟ 2000



Lonnie Chance was born and raised in South Dakota. His first musical instrument was the coronet he played in his high school's band. Later in school he switched to guitar and soon formed his first rock band. Lacking the funds to attend college, he enlisted in the Navy.

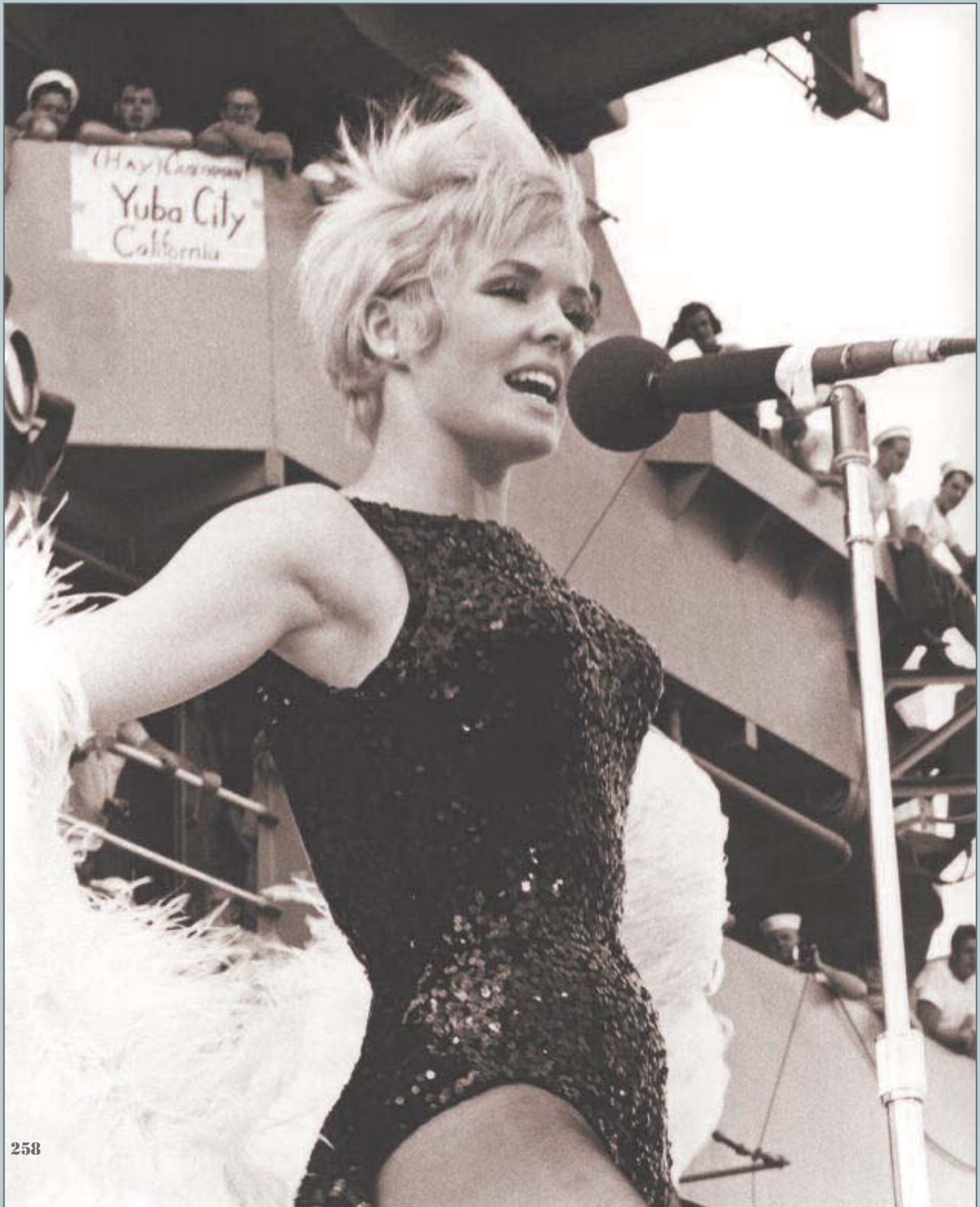
From 1968 to 1969, Chance was a U.S. Navy Hospital Corpsman who served with Lima Co., 3rd Marine Division, 9th Marines in Vietnam. For taking care of the sick and wounded he earned a number of commendations and medals. His decorations include the Combat Action Ribbon, the Purple Heart, and a Bronze Star with a Combat V for Valor. His war experience eventually became the basis for his debut CD, 'The Jungleman.'

'The Jungleman's' tracks include October 1969, *The Gunnie* and *Missing In Action*. Its title track tells of a young man "*shipped away to a place you'll never go,*" who has needed thirty years to find the road back to his soul. The song's chorus explains how Chance attempted to cope with his wartime memories: "*I bunker down to be alone / Survival's all I've come to know.*"

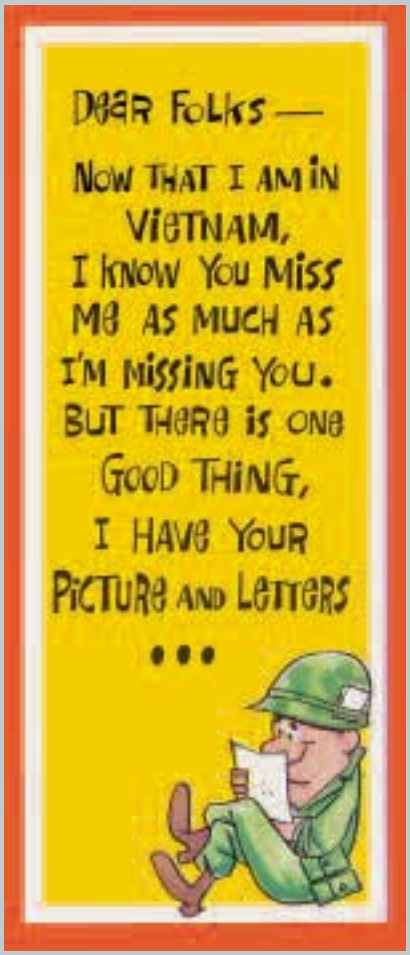


Chance came home from Vietnam, went to college, studied classical guitar and earned a degree in Music and Broadcasting. He was a popular and successful music instructor for many years before building his own recording studio. In 2005 he released a second CD of his songs entitled 'Barbie Doll.'

CD


Yuba City
California





(Opposite page)
Joey Heatherton entertains sailors aboard the U.S. aircraft carrier Ticonderoga as part of the Bob Hope USO Show. December 1965.

(Left)
Bianca Lynn Batts, Miss USA 1965, goes through the chow line aboard the U.S. aircraft carrier Ticonderoga. December 29, 1965.


62
INDO CHINA
CAPITAL: Saigon
AREA SQUARE MILES: 287,640
POPULATION: 27,030,000
TYPE OF GOVT.: Monarchy
AIR MILES FROM N. Y.: 9,500
MONETARY UNIT: Piaster (3¢)
LANGUAGE: Vietnamese
MAIN PRODUCT: Rice
HOW THEY SAY-
HELLO: NGA-EYE-LON
FRIEND: BON
GOODBYE: TIE HOY
THANKS: COM TA
FLAGS OF THE WORLD
©T.C.G.
PRINTED IN U.S.A.


NGÂN-HÀNG QUỐC-GIA VIỆT-NAM
NĂM ĐỒNG
5

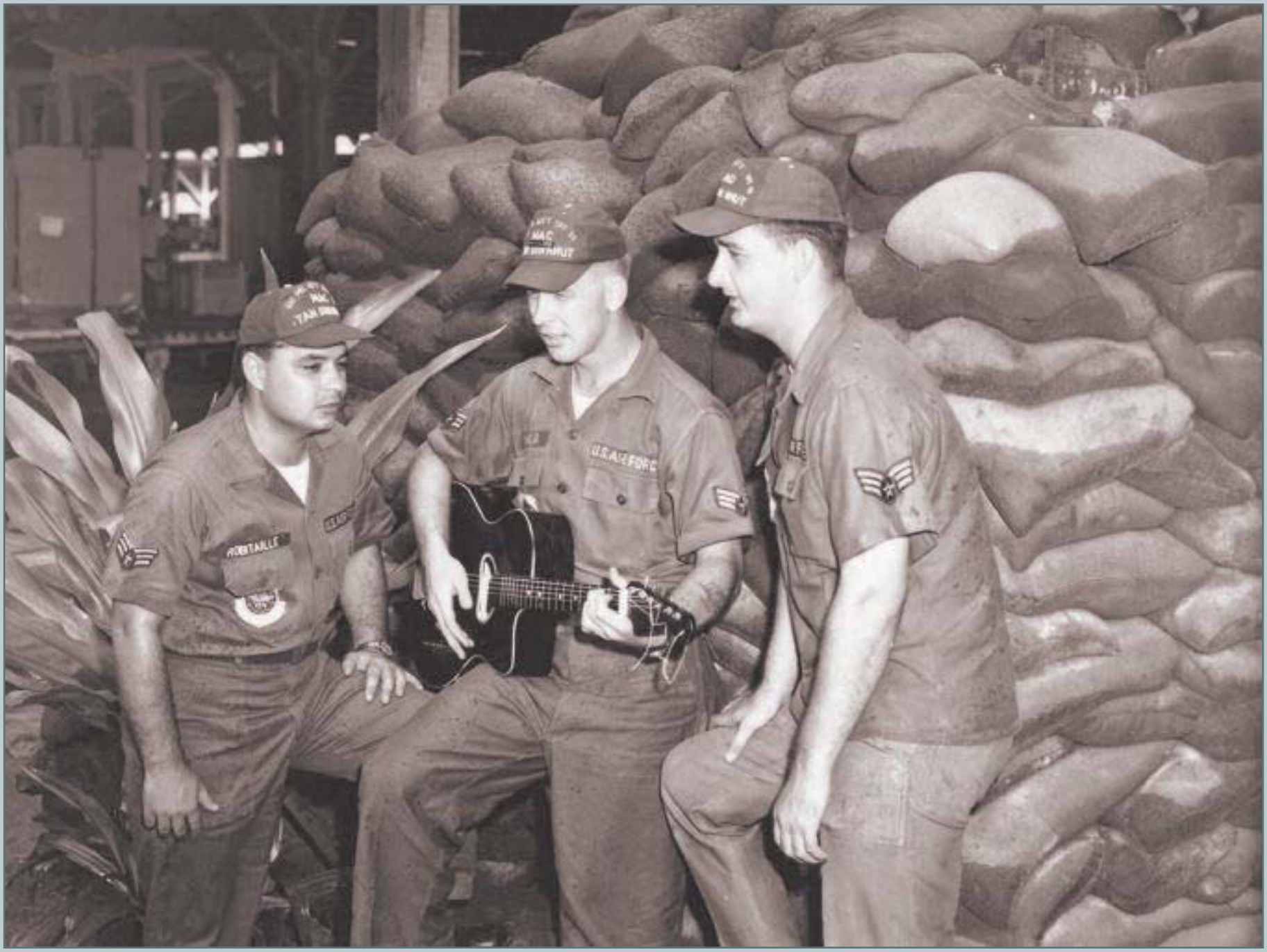

NGÂN-HÀNG QUỐC-GIA
VIỆT-NAM
657212
NĂM ĐỒNG
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$5


NGÂN-HÀNG QUỐC-GIA
X3
VIỆT-NAM
325503
HAI MƯƠI
ĐỒNG
20


INDOCHINA

A young woman volunteer reports for training as a recruit in the Civilian Self-Defense Force following the Tet offensive. 1968.




U.S.AIR FORCE



(Above)
An unidentified soldier plays guitar for his friends in the field (undated).

(Opposite page)
Unidentified airmen harmonize (undated).

(Below) **The New Christy Minstrels talk with wounded soldiers at the 8th Field Hospital. October 13, 1969.**



(Below) **Chris Noel, Armed Forces Radio DJ, at rehearsal, accompanied by The Communicators of the 327th Sig Co, 37 Sig Bn, Long Bien. December 18, 1967.**





(Above)
President Lyndon B. Johnson in an intense conversation with his soon-to-be-elected successor, private citizen Richard M. Nixon. July 26, 1968.

(Opposite page)
Families welcome home freed POWs at the New River Air Station in Jacksonville, North Carolina. March 23, 1973.


WE
LOVE
YOU
WELCOME HOME POWs

AFTERWORD



This anthology of music inspired by the Vietnam War was designed to be a balanced examination of that war and its aftermath. While the success of this effort is best left for the listener/reader to judge, I have a few final words to impart that are of a more personal and opinionated nature.

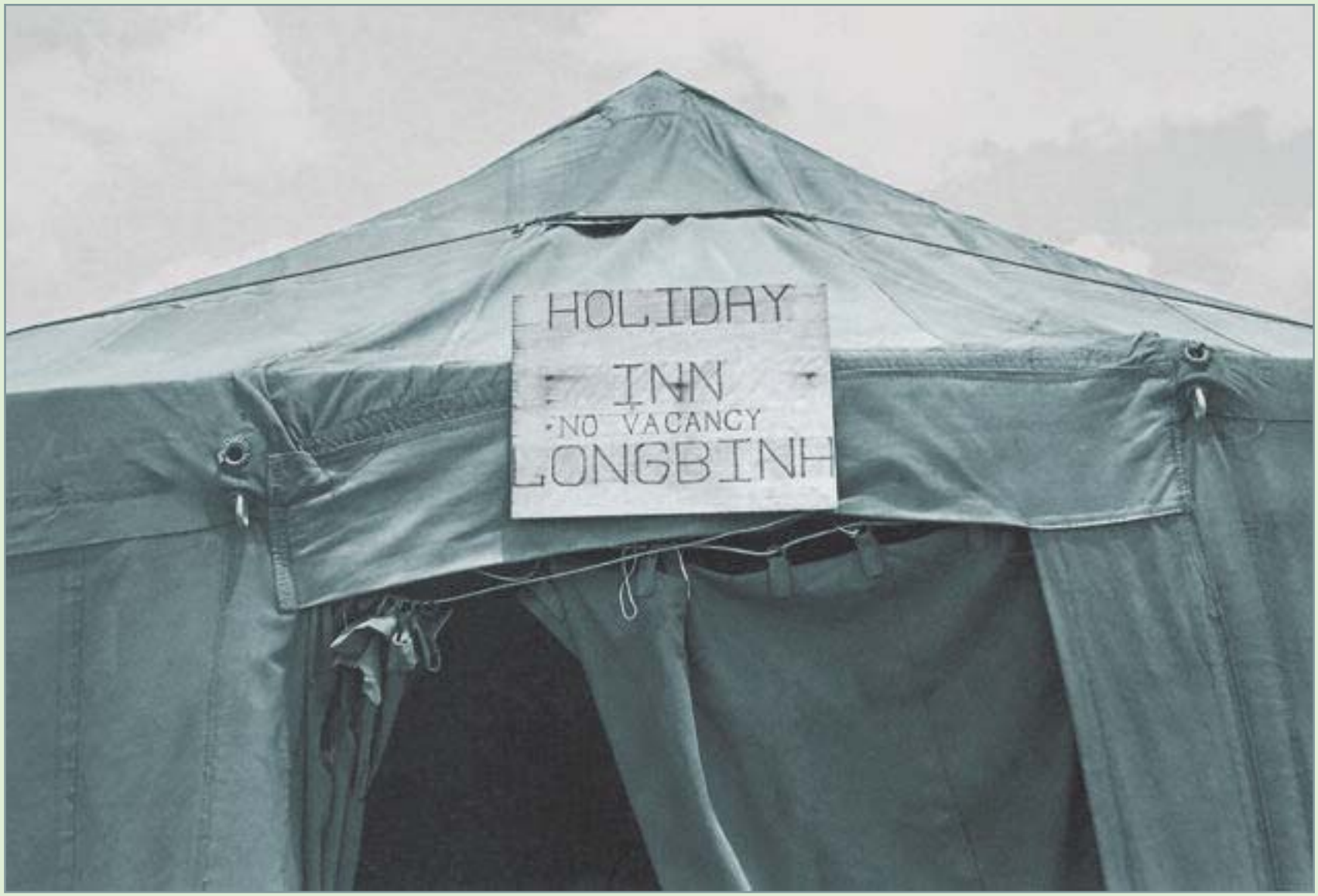
The debate over the necessity for the war and whether or not it could have been 'won' will go on forever. This is a discussion wholly without merit – the Vietnam War was a tragic mistake and one that America has been paying for since the moment that the first soldier fell. Mostly conservative arguments to the contrary fly in the face of decades of historical analysis and the assessments of key participants who shaped policy. Indeed, the consensus of an overwhelming number of historians and former officials (including Vietnam's so-called 'architect,' former U.S. Secretary of Defense, Robert S. McNamara) is that the war was a misbegotten failure.

As the person who is responsible for issuing this collection, I would be seriously remiss if I did not take this opportunity to point out the above facts. As with other historically themed Bear Family Records releases, this anthology will likely be offered in libraries and used in classrooms as a teaching aid. It is in consideration of these two uses of the collection that I feel even more compelled to remind readers that Vietnam was a disaster on an epic scale. This is a reality that no amount of revisionist theory or hypothetical war gaming will ever alter. Like millions of others, I was against Vietnam at the time and in the 35 years since the fall of Saigon I have not seen a shred of evidence to suggest that the anti-war movement was wrong.

It is important to note here that Bear Family Records recognizes the sacrifice of the veterans, their families and everyone else whose lives were impacted by the Vietnam War. The contributions of vets to the musical legacy of this era and the healing impact of their words cannot be overstated. We have tried to capture a nice sampling of this work on our collection.

Finally, some comment about the content of '... Next Stop Is Vietnam.' In any anthology project there are certain songs that – for whatever reason – cannot be licensed for use. Therefore, if you notice an obvious tune missing from this collection, it is most likely because no amount of begging and pleading would convince the respective corporation controlling the song to allow its inclusion (and in some cases the artists themselves either denied or ignored our repeated requests for permission to use a track). We are particularly sorry that we could not obtain the rights to The Animals' version of *We Gotta Get Out Of This Place*. We are grateful, however, that we were able to include a cover version of this all-time grunt favorite. In other cases such as with Billy Joel's *Goodnight Saigon and* Crosby, Stills Nash and Young's *Ohio* and *Teach Your Children* the songs are not represented at all. We regret the absence of these important songs, but it is not for lack of trying that they are missing in action.

Richard Weize,
Bear Family Records



Support Vietnam Veterans by learning more:

Vietnam Veterans Against the War
www.vvaw.org

Vietnam Veterans of America
www.vva.org

Vietnam Veterans Memorial Fund
www.vvmf.org

...and become a fan of **...Next Stop Is Vietnam** on Facebook:
www.facebook.com/pages/Next-Stop-Is-Vietnam/267024540422

CD- TRACKLISTING



CD 1

Mister, Where Is Vietnam?

1. Where Have All The Flowers Gone
   The Kingston Trio
   Ⓟ 1961 . . . . . 3:22
2. Soldier Boy The Shirelles
   Ⓟ 1962 . . . . . 2:41
3. Soldier's Plea Marvin Gaye
   Ⓟ 1962 . . . . . 2:43
4. Letter To A Buddie Joe Medwick
   Ⓟ 1963 . . . . . 3:41
5. Soldiers Who Want To Be Heroes
   Rod McKuen
   Ⓟ 1962 . . . . . 2:08
6. The Cruel War Peter, Paul & Mary
   Ⓟ 1962 . . . . . 3:28
7. The Infiltration Blues Dolf Droge
   Ⓟ 2010 . . . . . 2:26
8. *President Eisenhower warns of a "military industrial complex"* *(January 17, 1961)* 0:24
9. Masters Of War Bob Dylan
   Ⓟ 1963 . . . . . 4:32
10. Distant Drums Jim Reeves
    Ⓟ 1994 . . . . . 2:53
11. *Senator Wayne Morse: "We're at war in violation of the Constitution..."* *(August 2, 1964)* . 0:24
12. There's A War Morty Gunty
    Ⓟ 1964 . . . . . 2:32
13. *President Johnson reports attacks in the Gulf of Tonkin and requests a Congressional resolution* *(August 4, 1964)* 1:28
14. What Did You Learn In School Today
    Tom Paxton
    Ⓟ 1964 . . . . . 1:45
15. Mr. Where Is Viet-Nam
    Bob Necaise & 'Lil' Gary D with the Delta Sho-Men
    Ⓟ 1963 . . . . . 3:21
16. Talking Vietnam Phil Ochs
    Ⓟ 1964 . . . . . 3:36
17. Our Daddy's In Vietnam
    Sandy & Sue (The Powell Sisters)
    Ⓟ 1963 . . . . . 2:16
18. The Willing Conscript
    Pete Seeger
    Ⓟ 1964 . . . . . 2:13
19. Goodbye High School (Hello Viet Nam)
    Tommy Dee
    Ⓟ 1965 . . . . . 2:29
20. Teenage Soldier Boy
    Janie Hemphill with The Tynsions
    Ⓟ 1965 . . . . . 2:38
21. Universal Soldier Buffy Sainte Marie
    Ⓟ 1964 . . . . . 2:15
22. The Universal Coward Jan Berry
    Ⓟ 1965 . . . . . 3:04
23. Eve Of Destruction Barry McGuire
    Ⓟ 1965 . . . . . 3:33
24. The Dawn Of Correction
    The Spokesmen
    Ⓟ 1965 . . . . . 3:26
25. We Ain't At War The Teachers
    Ⓟ 1965 . . . . . 2:58
26. Lyndon Johnson Told The Nation
    Tom Paxton
    Ⓟ 1965 . . . . . 3:04
27. 7 O'clock News/Silent Night
    Simon & Garfunkel
    Ⓟ 1966 . . . . . 2:14
28. Christmas In Viet Nam
    Private Charles Bowens & The Gentlemen from Tigerland
    Ⓟ 1966 . . . . . 3:12



Proud To Serve

1. Marching Off To War William Bell
   Ⓟ 1966 . . . . . 3:17
2. Battle Of Vietnam Jimmy Jack
   Ⓟ 1964 . . . . . 2:25
3. The Battle Of Viet Nam Hal Willis
   Ⓟ 1966 . . . . . 2:24
4. Hello Vietnam Johnnie Wright
   Ⓟ 1965 . . . . . 3:08
5. Hello Viet Nam (Goodbye My Love)
   Ray Hildebrand
   Ⓟ 1965 . . . . . 2:08
6. It's For God, And Country, And You Mom (The Ballad Of Viet Nam)
   Ernest Tubb & His Texas Troubadours
   Ⓟ 1965 . . . . . 3:25
7. Fightin' For The U.S.A. Jerry Reed
   Ⓟ 1965 . . . . . 2:12
8. Is This A Useless War
   Charlie Moore & Bill Napier
   Ⓟ 1966 . . . . . 2:03
9. The Ballad Of The Green Berets
   SSgt Barry Sadler, U.S. Army Special Forces
   Ⓟ 1966 . . . . . 2:29
10. *SSgt Barry Sadler Interviewed by four students*
    Ⓟ 1966 . . . . . 2:33
11. He Wore The Green Beret Lesley Miller
    Ⓟ 1966 . . . . . 2:19
12. The Son Of A Green Beret (A Child's Ballad Of The Green Beret)
    Craig Arthur
    Ⓟ 1966 . . . . . 2:07
13. The 'A' Team SSgt Barry Sadler
    Ⓟ 1966 . . . . . 2:07
14. Marine's Ballad SSgt Bob Lay (USMC)
    Ⓟ 1965 . . . . . 2:32
15. Mind Your Manners, Boys
    Jacqueline Sharpe
    Ⓟ 1966 . . . . . 3:05
16. *CBS's Morley Safer with Marines at the village of Cam Ne* (August 5, 1965) 2:22
17. Off To Viet Nam (In The Green)
    Skeeter Bonn
    Ⓟ 1967 . . . . . 2:40
18. Soldier In Viet Nam Sue Simpson
    Ⓟ 1965 . . . . . 3:11
19. Postmarked Viet Nam June Black
    Ⓟ 1966 . . . . . 2:12
20. A Fearless Soldier Mike Thomas
    Ⓟ 1967 . . . . . 3:32
21. Gallant Men
    Senator Everett McKinley Dirksen
    Ⓟ 1966 . . . . . 2:41
22. *Bob Hope introduces Honey Ltd. while on tour in Vietnam* (December 1968) 0:14
23. The Warrior Honey Ltd.
    Ⓟ 1968 . . . . . 2:54
24. Private Wilson White Marty Robbins
    Ⓟ 1966 . . . . . 3:16
25. Danny Fernandez Eddy Harrison
    Ⓟ 1966 . . . . . 2:04
26. Sky Pilot (Part One)
    Eric Burdon & The Animals
    Ⓟ 1968 . . . . . 2:00
27. The Medic Neil Ray
    Ⓟ 1968 . . . . . 2:56
28. Nurse In The U.S. Army Corps
    Connie Francis
    Ⓟ 1966 . . . . . 1:15
29. Brave Men Not Afraid
    Bob Braun with The Hometowners
    Ⓟ 1966 . . . . . 2:36
30. *U.S. Ambassador to Vietnam, Henry Cabot Lodge: "Sensational results..."* (1966) 0:17
31. When The Green Berets Come Home
    CAPT Ty Herrington, U.S. Special Forces – Green Berets
    Ⓟ 1968 . . . . . 2:48

CD 3 — Greetings (Uncle Sam Wants You)

1. Uncle Sam Called Me (I Got To Go)
   Arthur Weston
   Ⓟ 1964 . . . . . 4:08
2. Greetings (Uncle Sam Wants You)
   Shorty Long & The Santa Fe Rangers
   Ⓟ 1966 . . . . . 2:08
3. Here Comes Uncle Sam Richie Kaye
   Ⓟ 1965 . . . . . 3:20
4. Vietnam J. B. Lenoir
   Ⓟ 1965 . . . . . 2:40
5. The Ballad Of Our Times
   Bob King & The King's Court
   Ⓟ 1966 . . . . . 2:39
6. *President Johnson warns that "there will be some nervous nellies..."* (1966) 0:26
7. Hey! Uncle Sam The Combinations
   Ⓟ 1966 . . . . . 2:51
8. I Gotta Go To Vietnam
   John Lee Hooker
   Ⓟ 1993 . . . . . 4:23
9. Uncle Sam Jimmy Hughes
   Ⓟ 1967 . . . . . 2:30
10. Fightin' For Sam The Prophets
    Ⓟ 1966 . . . . . 2:57
11. The Draft Dodger Rag Phil Ochs
    Ⓟ 1964 . . . . . 2:10
12. Draft Time Blues The Midnight Sons
    Ⓟ 1966 . . . . . 2:25
13. Greetings (This Is Uncle Sam)
    The Monitors
    Ⓟ 1966 . . . . . 3:03
14. Conscientious Objector Keith Everett
15. My Uncle Flying Burrito Brothers
    Ⓟ 1969 . . . . . 2:38
16. *David McReynolds explains why he burned his draft card* (November 6, 1965) 0:40
17. Draft Resister Steppenwolf
    Ⓟ 1969 . . . . . 3:18
18. *The first draft lottery birth date - September 14 - is announced* (December 1, 1969) 0:29
19. The Red White & Blue
    Verlin 'Red' Speeks
    Ⓟ 1972 . . . . . 3:12
20. *PSA to parents from Bing Crosby*
    Ⓟ 1968 . . . . . 0:30
21. An Open Letter To My Teenage Son
    Victor Lundberg
    Ⓟ 1967 . . . . . 4:08
22. A Letter To Dad Every Father's Teenage Son
    Ⓟ 1967 . . . . . 2:55
23. Letter From A Teenage Son Brandon Wade
    Ⓟ 1967 . . . . . 2:53
24. Please Mr. Johnson Dewey Jones
    Ⓟ 1967 . . . . . 2:39
25. Little Becky's Christmas Wish
    Becky Lamb
    Ⓟ 1967 . . . . . 3:07
26. Wish You Were Here With Me
    The Fawns
    Ⓟ 1967 . . . . . 3:01
27. Army Bound Lois & Karen
    Ⓟ 1967 . . . . . 2:38
28. I Will Wait
    Nancy Nally & Jubilee Wranglers
    Ⓟ 1967 . . . . . 2:44
29. What's Been Going On In Viet Nam
    Ginger & Jean
    Ⓟ 1967 . . . . . 1:58
30. Does Anybody Know I'm Here? The Dells
    Ⓟ 1968 . . . . . 3:16

CD 4 — Hell No – We Won't Go

1. I Ain't Marching Anymore Phil Ochs
   Ⓟ 1965 . . . . . 2:32
2. Hell No, I Ain't Gonna Go
   Matt Jones & Elaine Laron
   Ⓟ 1967 . . . . . 3:25
3. The War Drags On Donovan
   Ⓟ 1965 . . . . . 3:41
4. Kill For Peace Fugs
   Ⓟ 1966 . . . . . 2:09
5. I-Feel-Like-I'm-Fixin'-To-Die Rag
   Country Joe & The Fish
   Ⓟ 1967 . . . . . 3:45
6. Saigon Bride Joan Baez
   Ⓟ 1967 . . . . . 3:14
7. Waist Deep In The Big Muddy Pete Seeger
   Ⓟ 1967 . . . . . 2:55
8. PSA by Merv Griffin regarding upcoming 1968 elections Freedoms Roll-Call
   Ⓟ 1968 . . . . . 0:35
9. Eugene McCarthy For President (If You Love Your Country)
   Peter, Paul & Mary
   Ⓟ 1968 . . . . . 3:11
10. *Senator Eugene McCarthy speaks on Vietnam* (January 1968) 0:40
11. Simple Song Of Freedom Tim Hardin
    Ⓟ 1969 . . . . . 3:53
12. *President Nixon speaks on Vietnam and the future of America* (January 1969) 0:22
13. Fortunate Son Paul Revere & The Raiders
    Ⓟ 2001 . . . . . 1:44
14. *Moratorium speaker: "No More War..."* (October 1969) 0:59
15. Lay Down (Candles In The Rain)
    Melanie with The Edwin Hawkins Singers
    Ⓟ 1970 . . . . . 3:48

16. Ballad Of Two Brothers
Autry Inman & Bob Luman
℗ 1968 . . . . . 3:31

17. *President Nixon complains about "Bums on campus..."* *(May 2, 1970)* 0:59

18. Mister Professor
Leroy Van Dyke
℗ 1970 . . . . . 2:28

19. *President Nixon announces "Cambodian Incursion"* *(April 30, 1970)* 0:51

20. *Brigadier General Robert Canterbury, Ohio National Guard, explains what happened at Kent State University* *(May 4, 1970)* 1:24

21. Monday In May (The Kent State Tragedy)
Third Condition
℗ 1970 . . . . . 3:01

22. The Kent State Massacre
Barbara Dane
℗ 1973 . . . . . 3:44

23. *A Kent State student: "They didn't have blanks..."* *(May 1970)* 0:18

24. *Arthur Krause, Kent State father: "Is this a reason for killing her...?"* *(1970)* . . 0:44

25. Student Demonstration Time
Beach Boys
℗ 1971 . . . . . 3:55

26. War Edwin Starr
℗ 1970 . . . . . 3:23

27. Bring The Boys Home Freda Payne
℗ 1971 . . . . . 3:30

28. I Should Be Proud
Martha Reeves & The Vandellas
℗ 1970 . . . . . 2:56

29. People Let's Stop The War
Grand Funk Railroad
℗ 1971 . . . . . 5:12

CD 5

It's America, Love It Or Leave It

1 What We're Fighting For Dave Dudley
℗ 1965 . . . . . 2:27

2. The Viet Nam Blues Jack Sanders
℗ 1965 . . . . . 2:36

3. There Won't Be Any Snow (Christmas In The Jungle) Derrik Roberts
℗ 1965 . . . . . 2:55

4. I Wanna Help Hurry My Brothers Home
Jimmy Holiday
℗ 1967 . . . . . 3:00

5. It's America, Love It Or Leave It
Ernest Tubb
℗ 1965 . . . . . 1:51

6. Keep The Flag Flying Johnnie Wright
℗ 1965 . . . . . 2:18

7. What's Come Over This World Billy Carr
℗ 1966 . . . . . 2:57

8. The Minute Men (Are Turning In Their Graves)
Stonewall Jackson
℗ 1966 . . . . . 2:24

9. Day For Decision Johnny Sea
℗ 1966 . . . . . 5:45

10. The Ballad Of The Yellow Beret
The Beach Bums
℗ 1966 . . . . . 2:29

11. Wish You Were Here, Buddy Pat Boone
℗ 1966 . . . . . 2:14

12. *Gen. Westmoreland: "Militarily we have never been in a better relative position in South Vietnam"* *(1968)* 0:13

13. We Are Winning Jim Bullington
℗ 2010 . . . . . 2:00

14. Kathy's Letter Little Kathy Hoffman
℗ 1969 . . . . . 4:37

15. Dear Mr. President Lee Gillson
℗ 1967 . . . . . 4:46

16. Letter From A Boy In Vietnam Mark Dauler
℗ 1967 . . . . . 2:56

17. Ballad Of The Unknown Soldier
Garland Frady
℗ 1966 . . . . . 2:12

18. Freedom's Cause Bill Floyd
℗ 1968 . . . . . 2:09

19. *PSA for patriotism by Anita Bryant*
℗ 1968 . . . . . 0:59

20. "What The..." (Is Going On In Washington)
Bob Withers
℗ 1966 . . . . . 2:42

21. Okie From Muskogee
Merle Haggard & The Strangers
℗ 1969 . . . . . 2:43

22. *Vice President Spiro Agnew becomes the outspoken voice of the Nixon administration* *(January 1970)* 0:54

23. Keep Our Country Free Tommy Kizziah
℗ 1970 . . . . . 2:18

24. The Fightin' Side Of Me
Merle Haggard & The Strangers
℗ 1970 . . . . . 2:53

25. War's Cross The Senators
℗ 1971 . . . . . 2:35

26 Ballad Of My Lai Matt McKinney
℗ 1970 . . . . . 3:43

27. *Mike Wallace, CBS News, interviews Paul Meadlo about My Lai* *(November 24, 1969)* 1:13

28. Pinkville Helicopter Thom Parrott
℗ 1970 . . . . . 3:48

29. Battle Hymn Of LT. Calley
C Company featuring Terry Nelson
℗ 1971 . . . . . 3:49

30. *Lt. Calley found guilty of crimes at My Lai* *(March 29, 1971)* 0:37

31. The U.S.A. Soldier The Adams Brothers
℗ 1971 . . . . . 3:13

32. Set Calley Free Part 1
Free Blue
℗ 1971 . . . . . 2:34

CD 6 War Is Hell

1. The Unknown Soldier The Doors
   Ⓟ 1968 . . . . . 3:23
2. War Is Hell Hugh X. Lewis
   Ⓟ 1968 . . . . . 3:20
3. *Morley Safer, CBS News, reports a death in the jungle (October 12, 1965)* 0:28
4. Viet Nam The Southern Bells
   Ⓟ 1967 . . . . . 3:43
5. Waitin' For The V.C. To Come
   SGT Gayle Parker
   Ⓟ 1966 . . . . . 2:34
6. A Letter From Viet Nam (To Mother)
   Hank Snow
   Ⓟ 1966 . . . . . 2:44
7. Street Without Joy Pt. 1
   Tommy Finch
   Ⓟ 1967 . . . . . 3:27
8. Out Here In Viet-Nam
   Lindy Blaskey
   Ⓟ 1966 . . . . . 3:04
9. *A soldier writes home from "Hamburger Hill" (May 1969)* 0:35
10. To Susan On The West Coast Waiting
    Donovan
    Ⓟ 1969 . . . . . 3:12
11. Freckle-Faced Soldier Colleen Lovett
    Ⓟ 1966 . . . . . 3:09
12. The Gentle Soldier Tony Scott
    Ⓟ 1967 . . . . . 3:16
13. Fellows In Vietnam Inez & Charlie Foxx
    Ⓟ 1969 . . . . . 3:10
14. My Soldier Boy Over There
    The Shelletts
    Ⓟ 1967 . . . . . 3:04
15. The Return Of A Soldier Ric King
    Ⓟ 1967 . . . . . 2:56
16. My World Ended In South Viet Nam Sweetheart
    Winola Edmond, Edmond Sisters & The Jordanians
    Ⓟ 1967 . . . . . 2:50
17. And They Were Five Zabka
    Ⓟ 1970 . . . . . 3:35
18. 4:00 A.M. In Viet Nam Earle Epps
    Ⓟ 1969 . . . . . 3:14
19. Follow Me CAPT Gene Wyles
    Ⓟ 1966 . . . . . 2:22
20. *John Laurence, CBS News, interviews a G.I. about "Suicide Walk" (1970)* 0:51
21. Sir, My Men Refuse To Go
    Don Meehan
    Ⓟ 1969 . . . . . 3:11
22. Run Through The Jungle
    Paul Revere & The Raiders
    Ⓟ 2001 . . . . . 2:58
23. Galveston Glen Campbell
    Ⓟ 1969 . . . . . 2:41
24. Viet Nam Jimmy Cliff
    Ⓟ 1970 . . . . . 4:51
25. *President Nixon sets out his "Vietnamization" policy (November 3, 1969)* 0:55
26. Vietnam Rotation Blues
    Lefty Pritchett
    Ⓟ 1968 . . . . . 2:33
27. The Soldier's Prayer Paul Ott
    Ⓟ 1971 . . . . . 3:09
28. The War Keeps Draggin' On
    Wilburn Brothers
    Ⓟ 1972 . . . . . 2:56

CD 7 'In Country' Voices

1. Goodbye Travis Air Force Base Hershel Gober
   Ⓟ 2010 . . . . . 2:24
2. Vietnam The High Priced Help
   Ⓟ 1993 . . . . . 2:37
3. Saigon SSgt Barry Sadler
   Ⓟ 1966 . . . . . 2:29
4. Bamiba (Ba Muoi Ba) SSgt Barry Sadler
   Ⓟ 1966 . . . . . 2:32
5. Saigon Girls The Merrymen
   Ⓟ 1993 . . . . . 2:59
6. Saigon Warrior Maggie
   Ⓟ 2010 . . . . . 4:22
7. Battle Hymn Of The Republic Of Vietnam
   Unknown singer
   Ⓟ 2010 . . . . . 3:24
8. *Secretary of Defense Robert McNamara comments on the war's progress (1964)* 2:00
9. McNamara's Band Dolf Droge
   Ⓟ 2010 . . . . . 0:48
10. Southeast Asia's Disneyland
    Dolf Droge
    Ⓟ 2010 . . . . . 1:42
11. Grunt Bill Ellis
    Ⓟ 1969 . . . . . 2:51
12. Six Klicks Hershel Gober
    Ⓟ 2010 . . . . . 2:03
13. Ballad Of The USS St. Francis River
    Radioman George Hughes
    Ⓟ 2010 . . . . . 2:23
14. Brave Boys Jim Bullington
    Ⓟ 2010 . . . . . 3:25
15. The Men Of MAG-16 Jim Hatch
    Ⓟ 2003 . . . . . 2:56
16. I Fly The Line Dave McKay
    Ⓟ 2001 . . . . . 1:57
17. Phu Cat Star Tony McPeak
    Ⓟ 2001 . . . . . 2:08
18. Tchepone Toby Hughes
    Ⓟ 2005 . . . . . 4:11
19. Army Aviation The Merrymen
    Ⓟ 1993 . . . . . 3:11



Peace, Now!

1. The War Is Over Phil Ochs
   Ⓟ 1968 . . . . . 4:21
2. Give Peace A Chance
   Plastic Ono Band
   Ⓟ 1969 . . . . . 4:51
3. Sign Of The "V" Bobby Bloom
   Ⓟ 1969 . . . . . 3:45
4. The Real Silent Majority George Jay
   Ⓟ 1969 . . . . . 5:04
5. Please Settle In Vietnam
   Lightning Hopkins
   Ⓟ 1969 . . . . . 4:10
6. Winding The War Down/McGovern-Hatfield Amendment To End The War
   Stan Freberg & Lynn Murray
   Ⓟ 1999 . . . . . 1:04
7. Johnny's Not A Toy Soldier Bobby Zehm
   Ⓟ 1970 . . . . . 2:38
8. Pencil Marks On The Wall Henson Cargill
   Ⓟ 1971 . . . . . 2:42
9. Why (A Peace Medley) Coast
   Ⓟ 1970 . . . . . 3:01
10. Peace Will Come (According To Plan)
    Melanie
    Ⓟ 1970 . . . . . 4:48
11. Chant For Peace People
    Ⓟ 1971 . . . . . 2:36
12. What's Going On Marvin Gaye
    Ⓟ 1971 . . . . . 3:56
13. Happy Xmas (War Is Over)
    John & Yoko and the Plastic Ono Band
    with The Harlem Community Choir
    Ⓟ 1971 . . . . . 3:33
14. Congratulations (You Sure Made A Man Out Of Him) Arlene Harden
    Ⓟ 1971 . . . . . 4:00
15. *President Nixon: "I call on Hanoi to release all POWs..."* *("Off-air" radio 1971)* 0:56
16. MIA/POW (Prisoner Of War Song)
    Captain John Canty, U.S.A.F.
    Ⓟ 1970 . . . . . 3:16
17. Prisoner Of War
    Norma Jean Carpenter & Bobby Adams
    Ⓟ 1971 . . . . . 3:54
18. I Promise I'll Wait Nancy
    Ⓟ 1969 . . . . . 2:16
19. *President Nixon: "Peace with honor in Vietnam"*
    ("Off-air" radio 1/23/1973) 2:00
20. When The Brothers Come Marching Home
    The Nu Page
    Ⓟ 1973 . . . . . 2:47
21. *John Laurence, CBS News: "A cease fire has come...."* *(1/27/73)* 0:33
22. The Story Of Vietnam
    Bob Glover
    Ⓟ 1973 . . . . . 2:14
23. *SP4 Tom Fowlston, AFVN News, reports on POW releases* *(AFVN 'air check' February 1973)* 0:40
24. Prisoner Of War (Welcome Back Home)
    Billy Holeman
    Ⓟ 1973 . . . . . 3:18
25. Welcome Home POW
    Eldon Fault
    Ⓟ 1973 . . . . . 2:28
20. Jolly Green Bull Durham
    Ⓟ 2001 . . . . . 2:50
21. *"This is the American Forces Vietnam Network, where the hits just keep on coming...."*
    ("Off-air" November 1970) 0:19
22. Armed Forces Radio
    Paul Revere & The Raiders
    Ⓟ 2001 . . . . . 4:00
23. We Gotta Get Out Of This Place
    Paul Revere & The Raiders
    Ⓟ 2001 . . . . . 2:00
24. *Introduction to "A Date With Chris"*
    (Chris Noel, AFVN DJ)
    Ⓟ 1968 . . . . . 0:36
25. Leaving On A Jet Plane
    Peter, Paul & Mary
    Ⓟ 1969 . . . . . 3:27
26. Singing In Viet Nam Talking Blues
    Johnny Cash
    Ⓟ 1971 . . . . . 2:57
27. Boonie Rat Song Chuck Rosenberg
    Ⓟ 1991 . . . . . 3:42
28. I've Been Everywhere
    Chip Dockery & Dick Jonas
    Ⓟ 2010 . . . . . 1:56
29. Played Around And Stayed Around Vietnam Too Long
    Chuck Rosenberg, Saul Broudy and Bull Durham
    Ⓟ 1991 . . . . . 3:30
30. Freedom Bird Bill Ellis
    Ⓟ 1969 . . . . . 3:12

CD 9 — Searching For Closure

1. The War Is Over All Of The Above
   Ⓟ 1973 . . . . . 3:14
2. We Are Glad That Our Boys Are Coming Home
   David L. Cash
   Ⓟ 1973 . . . . . 3:03
3. Welcome The Boys Back Home
   Bill Moss & The Celestials
   Ⓟ 1973 . . . . . 3:23
4. A Long Long Time Ago Mick Lloyd
   Ⓟ 1974 . . . . . 4:17
5. Ballad Of The Plastic Prince Robin St. Pierre
   Ⓟ 1974 . . . . . 3:57
6. Returning Home From Vietnam The Auditions
   Ⓟ 1973 . . . . . 2:48
7. (The Two Wars Of) Old Black Joe
   Dr. William Truly, Jr.
   Ⓟ 1969 . . . . . 4:22
8. *Wallace Terry interviews black fighting men in Vietnam*
   Ⓟ 1972 . . . . . 1:16
9. Ruby, Don't Take Your Love To Town
   Kenny Rogers & The First Edition
   Ⓟ 1969 . . . . . 3:02
10. Sam Stone John Prine
    Ⓟ 1972 . . . . . 4:15
11. *Hanoi Hannah News Broadcast Excerpt*
    (1966 • Courtesy of the U.S. National Archives)
    . . . . . 1:31
12. Hanoi Hannah Roger McGuinn
    Ⓟ 1973 . . . . . 2:55
13. *Jane Fonda Hanoi Press Conference Excerpt*
    (1972 • Courtesy of the U.S. National Archives)
    . . . . . 6:11
14. Hanoi Jane Leon Rausch
    Ⓟ 1973 . . . . . 2:45
15. Napalm Sticks To Kids
    The Covered Wagon Musicians
    Ⓟ 1972 . . . . . 4:21
16. The Americans (A Canadian's Opinion)
    Gordon Sinclair
    Ⓟ 1974 . . . . . 4:52
17. An American's Answer (To Gordon Sinclair)
    Charles Ashman
    Ⓟ 1974 . . . . . 2:55
18. *Text of President Jimmy Carter's pardon for draft dodgers* *(January 21, 1977)* 0:20
19. True Red White & Blue Never Run (Amnesty Be Damned) Bob Aden
    Ⓟ 1978 . . . . . 2:55
20. Vietnam John Paul Brennan
    Ⓟ 1979 . . . . . 2:26
21. Born On The Fourth Of July Tom Paxton
    Ⓟ 1977 . . . . . 3:41
22. Khe Sanh Cold Chisel
    Ⓟ 1978 . . . . . 4:08
23. Soldier Of 'Nam Mike Callender
    Ⓟ 1981 . . . . . 3:07
24. Still In Saigon The Charlie Daniels Band
    Ⓟ 1982 . . . . . 3:53

CD 10 — Beyond The Wall

1. The Big Parade 10,000 Maniacs
   Ⓟ 1989 . . . . . 4:00
2. Long Black Wall Johnny Anthony
   Ⓟ 1989 . . . . . 2:51
3. More Than A Name On A Wall
   The Statler Brothers
   Ⓟ 1989 . . . . . 2:56
4. I Was Only 19 (A Walk In The Light Green)
   Redgum
   Ⓟ 1983 . . . . . 4:20
5. 19 Paul Hardcastle
   Ⓟ 1985 . . . . . 3:38
6. 19 In Vietnam
   Pete Kennedy & Bound For Glory
   Ⓟ 1987 . . . . . 2:40
7. Walking On A Thin Line
   Huey Lewis & News
   Ⓟ 1984 . . . . . 5:09
8. Orange Crush R.E.M.
   Ⓟ 1988 . . . . . 3:51
9. Old Hippie Bellamy Brothers
   Ⓟ 1985 . . . . . 4:04
10. Copperhead Road Steve Earle
    Ⓟ 1988 . . . . . 4:30
11. Beach Party Vietnam The Dead Milkmen
    Ⓟ 1986 . . . . . 1:46
12. Salute The Boys Of Vietnam J. C. Weaver
    Ⓟ 1986 . . . . . 3:11
13. They're Still Heroes Today
    Stu Huggens & The Sussquehanna River Band
    Ⓟ 1988 . . . . . 3:36
14. Song For The Unsung Soldiers Fred Parent
    Ⓟ 1983 . . . . . 3:27
15. Bring 'Em On Home From 'Nam
    Reggie Gates & Tim Nowland
    Ⓟ 1983 . . . . . 3:03
16. The Forgotten Man Joleen Benoit
    Ⓟ 1986 . . . . . 4:10
17. The Vets' Song Cathy Winter
    Ⓟ 1987 . . . . . 4:15
18. Veteran's Song (Welcome Home) Jeffrey D's
    Ⓟ 1989 . . . . . 4:21
19. Combat Vet Pat Murphy
    Ⓟ 1987 . . . . . 2:53

CD 11 — In The Rearview Mirror

1. Cowboys On Horses With Wings
   Hoyt Axton
   Ⓟ 1990 . . . . . 3:31
2. Big Time In The Jungle
   Old Crow Medicine Show
   Ⓟ 2004 . . . . . 2:49
3. Galveston Bay Bruce Springsteen
   Ⓟ 1995 . . . . . 4:59
4. Riding With Private Malone David Ball
   Ⓟ 2001 . . . . . 4:34
5. Ride To The Wall
   Paul Revere & The Raiders
   Ⓟ 2001 . . . . . 4:43
6. 8th Of November Big & Rich
   Ⓟ 2005 . . . . . 6:08
7. Some Gave All Billy Ray Cyrus
   Ⓟ 1992 . . . . . 4:06
8. Vietnam Foreign Correspondent
   The Peacemakers
   Ⓟ 2004 . . . . . 3:31
9. The Girl In The Picture (Napalm Girl)
   Yanah
   Ⓟ 2003 . . . . . 5:00
10. Ballad Of Billy Saigon
    Wes & Victoria
    Ⓟ 2007 . . . . . 6:51
11. Song For Hugh Thompson David Rovics
    Ⓟ 1998 . . . . . 3:10
12. Back In Vietnam Alan Ross Haynes
    Ⓟ 2007 . . . . . 3:08
13. Bring Them Home
    Pete Seeger & Friends
    Ⓟ 2003 . . . . . 3:45
14. Thank You Vets Paulette Carlson
    Ⓟ 2005 . . . . . 5:03
15. Sons And Daughters
    Pat Garvey and Sons & Daughters In Touch
    Ⓟ 1992 . . . . . 3:23
16. Don't Give Us A Reason
    Hank Williams, Jr.
    Ⓟ 1990 . . . . . 2:35
17. Theme For An American Hero
    Chip Taylor
    Ⓟ 1980 . . . . . 3:49

CD 12 — Vets Look Back

1. I Ain't Here Alone
   Michael J. Martin & Tim Holiday
   Ⓟ 1982 . . . . . 4:15
2. Luang Prabang Patrick Sky
   Ⓟ 1973 . . . . . 1:51
3. Quang Tri City Bill Homans (Merry Airbrakes)
   Ⓟ 1973 . . . . . 2:25
4. Pretty Place STEV
   Ⓟ 1985 . . . . . 5:16
5. Viet Vet Dick Jonas
   Ⓟ 1997 . . . . . 1:37
6. Get Me Out Of Vietnam Irv LeVine
   Ⓟ 2002 . . . . . 2:43
7. I Didn't Go To 'Nam But I Do Give A Damn
   'Bubba' Lee Jones
   Ⓟ 1988 . . . . . 4:14
8. Warspeak Marc Waszkiewicz & Lea Jones
   Ⓟ 1993 . . . . . 2:39
9. Johnny Rambo Rick Duvall
   Ⓟ 1986 . . . . . 2:32
10. I Should Have Been In Tokyo Bobby Lee
    Ⓟ 1986 . . . . . 3:13
11. Bobby's Saigon Boogie Phil Ferrazano
    Ⓟ 2006 . . . . . 3:21
12. A.P.O. San Francisco Jessie Nighthawk
    Ⓟ 1993 . . . . . 4:21
13. Borderline Larry Barkemeyer
    Ⓟ 1997 . . . . . 4:32
14. Dustoff Jim Somers
    Ⓟ 2000 . . . . . 6:09
15. The Girl Next Door (Combat Nurse)
    Country Joe McDonald
    Ⓟ 1987 . . . . . 3:24
16. The Women On The Wall John Black
    Ⓟ 1991 . . . . . 5:14
17. Who Are The Names On The Wall
    Michael Martin & Tim Holiday
    Ⓟ 1982 . . . . . 4:55
18. The Wall Michael McCann
    Ⓟ 1997 . . . . . 4:30
19. Finally Welcomed Home 1st Lt. Bobby Ross
    Ⓟ 1987 . . . . . 3:37
20. Vietnam: Still Part Of Who I Am
    FPO San Francisco (feat. Bill McKenna)
    Ⓟ 1986 . . . . . 4:59
21. Dr. Fall John Black
    Ⓟ 2003 . . . . . 3:20

CD 13 — Vietnam's After-effects

1. Walking Time Bomb Stephen Maxner
   Ⓟ 1987 . . . . . 2:35
2. Leroy's Song Chuck Price
   Ⓟ 1996 . . . . . 2:33
3. This Shirt Of Mine Sarge Lintecum
   Ⓟ 1991 . . . . . 3:32
4. It's Just A Nam Thing Ole 1/27 Grunts
   Ⓟ 2001 . . . . . 6:02
5. Shell Shock PTSD Blind Albert
   Ⓟ 2000 . . . . . 5:49
6. Hot L. Z. (Thorazine Shuffle) STEV
   Ⓟ 1985 . . . . . 2:58
7. I'm Certified Bill Craft
   Ⓟ 1986 . . . . . 3:19
8. The Jungleman Lonnie Chance
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9. Agent Orange Song
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10. Thanks, Secret Agent Jimmy Logston
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12. The Claymore Polka Jim Walktendonk
    Ⓟ 1985 . . . . . 2:19
13. VA Shuffle Michael J. Martin
    Ⓟ 2008 . . . . . 3:58
14. Forgotten Man Chris Noel
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15. Veteran's Lament Jim Cook & Taylor McKinnon
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16. Twenty Years Of Tears Larry Barkemeyer
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17. What Kind Of Men Rick Duvall
    Ⓟ 1986 . . . . . 3:38
18. American Heroes Vettz
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19. Vietnam I'm Dreamin' Dreamin'On
    John Black
    Ⓟ 1991 . . . . . 4:50
20. Time To Lay It Down (aka The Wall)
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A NOTE ON SOUND QUALITY

Since launching our CD line, Bear Family has made a sustained commitment to quality at every level. In part, this boxed set derives from vintage analogue tapes which may contain inherent defects such as loud tape hiss and/or distortion. Our engineers have minimised deficiencies like these to an extent, but not at the expense of the clarity and presence of the original recording. We have personally supervised the digital transfers from the first generation (or closest possible to first generation) tapes to ensure optimum quality.

This set also contains transfers from acetates, factory metal work or commercial discs which may exhibit a more noticeable degree of inherent surface noise. While clicks and background noise can be reduced by noise reduction systems such as CEDAR and No-Noise, it is often at the expense of the integrity of the original recording. We use such systems very discreetly, often eliminating or reducing defects in the original programmes. In the case of very old recordings or 'demo' acetates, which may be well worn, you may find the surface noise obtrusive. Be assured that we have used the best available source.

Please note that listening to vintage recordings on headphones will exaggerate tape hiss and other analogue defects.

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"Home is where you dig" was the sign over the fighting bunker of Private First Class Edward, Private First Class Falls and Private First Class Morgan of the 1st Battalion, 7th Regiment, during Operation Worth. 1968.



Soldiers play guitar in the field while Vietnamese children look on (undated).



Following a hard day, a few members of Company "A", 3rd Battalion, 22nd Infantry (Mechanized), 25th Infantry Division, gather around a guitar player and sing a few songs. January 18, 1968.



An unidentified soldier playing harmonica. June 1968.



PFC Keith Rogers listens to an AFVN broadcast in Saigon, April 30, 1970.

...NEXT STOP IS VIETNAM

Producers: Various

Re-Issue Executive Producer: Bill Geerhart

Re-Issue Producer: Hugo Keesing

Disc/Metalpart Transfer: Doug Pomeroy, Christian Zwarg

Disc/Metalpart/Tape Research: Hugo Keesing, C. L. Yarbrough, Richard Weize

Song & Lyric Transcriptions: Phil Wells & Hugo Keesing

Mastering: Christian Zwarg

Introductory Essay And Artist Notes: Hugo Keesing

Vietnam History Essay: Lois T. Vietri

Vietnam Music Oral History: Doug Bradley & Craig Warner

Additional Research/Writing: Bill Geerhart

Proofreading & Editing: Bill Geerhart, Colin Escott

Lists & Continuity: Evelyne Gerstenberger

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