

# MUSIC OF AMERICA'S PEOPLES

---

*A Historical Perspective*

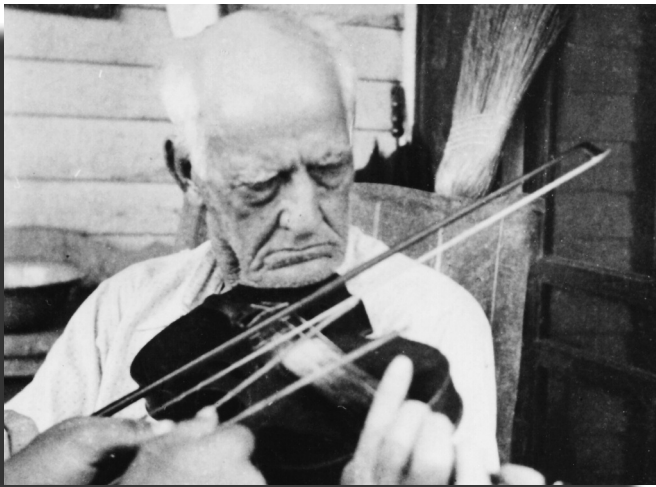
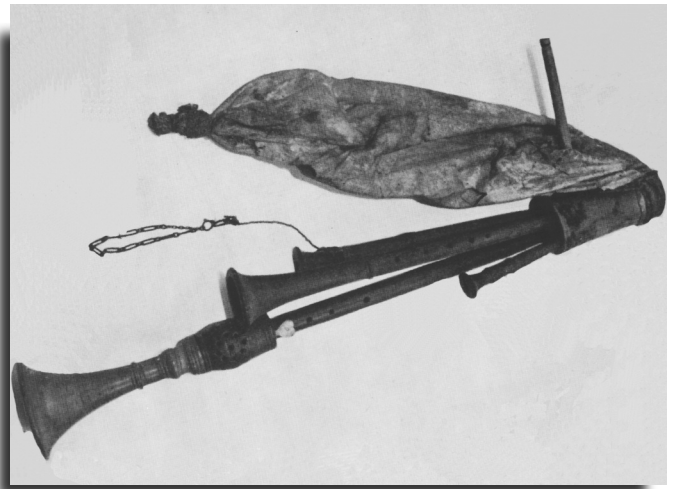
**Richard K. Spottswood**

**Teacher's Materials by New Directions**

**Curriculum Developers**

**Music Transcribed by Jerry Silverman**

**Bibliography by Luvenia A. George**



**Americans All®**

## Editorial and Advisory Staff

Mary Agnes Dougherty, Ph.D., and Lyn Reese, M.A., of New Directions Curriculum Developers, Berkeley, California, designed and directed the video and curriculum series "On Location: Travels to California's Past," winner of the 1988 National Educational Film Festival's Silver Apple award and the Pacific Mountain Network's Best of the West award for the episode "Island of Secret Memories: The Angel Island Immigration Station." They apply their training as professional historians and their wide experience as classroom teachers, administrators and authors to create social science curricula that engage the intellect and stimulate the imagination. Dr. Dougherty is a consultant to the Scholars in the Schools' National Diffusion Humanities Network. Ms. Reese is on the board of the California Council of Social Studies Teachers and chairs the Gender/Social Justice Committee.

Luvenia A. George is a pioneer in the development of materials and techniques to incorporate ethnomusicology into music education curricula. Her primary interests are African American music and culture (1900–1930) and multicultural music education. She has taught general and choral music at all levels and serves as a clinician, consultant and lecturer for schools and professional organizations.

Jerry Silverman has devoted more than 25 years to the art of bringing music to life through his pen, typewriter, teaching and the strings of an acoustic guitar. A formally trained music scholar, he has written more than 100 books dealing with various aspects of guitar, banjo, violin and fiddle technique as well as numerous songbooks and arrangements for other instruments. In addition to writing,

he teaches guitar to both children and adults and performs in folk concerts before audiences of all ages.

Richard Spottswood, an active student and collector of early sound recordings, has produced numerous albums of jazz, blues and folk music. He is the author of a seven-volume discography, *Ethnic Music on Records*, and has served as chair of the National Council for Traditional Music. He is currently vice president of the Association for Recorded Sound Collections. He hosts a weekly radio broadcast of traditional music and produces a syndicated program, "The Homegrown Music Hour."

June F. Tyler, Ph.D., co-author of several guides in both social studies and general curriculum development, served as director of Educational and Editorial Services for The First Experience, Inc. She has taught at many different grade levels and has served as a consultant for the Connecticut Department of Education.

---

Note: Biographical information was compiled at the time the individuals contributed to *Americans All*®.

## Acknowledgements

We are grateful for the assistance and expertise of the following individuals, without whose contributions the development and publication of this material would have been very difficult: Sue Blechman, Miraline Capitaine, Chan Wing-Chi, Juan F. Chavarría, Paul Cyr, André Elizée, José Gemeil, Pekka Gronow, Diane Hamilton, Martha M. Hanna, Dr. Donald R. Hill, Ed Kerman, Judith N. Lund, Nick Manos, Suzanne Mast, Carole Skog McGeehan, Miriam Rosen, Henry Sapoznik, Ann and Marc Savoy, Rochelle Shusterman, Dr. Karl Signell, Eleanor Sreb, Chris Strachwitz, Kenneth Tanaka and Bill Walker.

# Contents

---

|                                                              | Page |
|--------------------------------------------------------------|------|
| <b>Preface</b> .....                                         | v    |
| <b>Introduction</b> .....                                    | vi   |
| <b>Teacher's Materials</b> .....                             | 1    |
| Purposes .....                                               | 1    |
| Activities: General .....                                    | 1    |
| Activities: Individual Songs .....                           | 1    |
| <b>Many Children</b> .....                                   | 7    |
| <b>Swing Along (African American)</b> .....                  | 9    |
| <b>Two Menominee Flute Melodies (Menominee Indian)</b> ..... | 12   |
| <b>Tu Scendi Dalle Stelle (Italian)</b> .....                | 14   |
| <b>A Yidishe Heym in Amerike (Yiddish)</b> .....             | 17   |
| <b>Criolla Carabalí (Afro-Cuban)</b> .....                   | 20   |
| <b>Unter Dem Doppeladler (German-Austrian-Swiss)</b> .....   | 22   |
| <b>Grosse Mama (Acadian French)</b> .....                    | 24   |
| <b>Molly Durkin (Irish)</b> .....                            | 26   |
| <b>Yasugi-bushi (Japanese)</b> .....                         | 28   |
| <b>W Amerykańskiem Mieście (Polish)</b> .....                | 30   |
| <b>Nikolina (Swedish)</b> .....                              | 32   |
| <b>Yu Ta Pa Chiao (Cantonese)</b> .....                      | 34   |
| <b>Les Émigrés (Haitian)</b> .....                           | 36   |
| <b>Värssyjä Sieltä Ja Täältä (Finnish)</b> .....             | 39   |
| <b>Cabo Verdranos Peça Nove (Portuguese)</b> .....           | 42   |
| <b>Mañanitas Tapatías (Mexican)</b> .....                    | 44   |
| <b>Wujko Politykan (Ukrainian)</b> .....                     | 46   |
| <b>Workers' Appeal (Trinidadian)</b> .....                   | 48   |
| <b>O Yero Amerikanos (Greek)</b> .....                       | 50   |

*Un Jíbaro en Nueva York (Puerto Rican)* ..... 53

*Nihavend Karshilama (Turkish)* ..... 56

*Louka Zelená (Czech-Bohemian)* ..... 58

**Bibliography** ..... 60

**Photo Credits** ..... 64

    Front Cover ..... 64

    Text ..... 64



Today's youth are living in an unprecedented period of change. The complexities of the era include shifts in demographics, in social values and family structures as well as in economic and political realities. A key to understanding young people's place in both the present and the future lies in history. History is so much more than a collection of facts. When appropriately studied, it is a lens for viewing the motivations, beliefs, principles and imperatives that give rise to the institutions and practices of people and their nations. As our nation's schools reform their curricula to reflect the diversity of our school-age population, a major challenge arises. Is it possible to teach United States history as a history of diversity without evoking feelings of anger, bitterness and ethnic hatred? Is it possible to diversify classroom resources without generating feelings of separatism and alienation?

Americans All® answers "yes" to both these questions. The Americans All® program has proven that not only is it possible, it is preferable. By choosing to chronicle the history of six diverse groups—Native Americans, African Americans, Asian Americans, European Americans, Mexican Americans and Puerto Rican Americans—the program provides a frame upon which an inclusive approach to education on a nationwide basis can be built.

Nomenclature, regional differences, language and the demands of interest groups will always challenge an evolving diversity-based approach to education. These challenges are by-products of the freedoms that we treasure and strive to protect. This reality necessitates a process that becomes part of the product, however. Americans All® has integrated feedback from a diverse group of scholars in developing this program and maintains open lines of communication for continuous input from educators, parents and community members. The program's emphasis on six groups is based on historic patterns of migration and immigration. These six groups provide an umbrella under which many other groups fall. By developing 51 customized, state-specific resource packages, the continuing saga of diversity in the United States can and will be told.

Americans All® has succeeded in avoiding the land mines found in victim/oppressor approaches to our diverse history by using a thematic approach. The theme focuses on how individuals and families immigrated to and migrated through the United States (voluntarily and by force). Carefully planned learning activities engage teachers and students in comparative critical thinking

about all groups simultaneously. These activities ensure sensitivity to the previously untold stories of women, working-class people and minority and majority groups. Results from the program's implementation in ethnically and culturally diverse school systems confirm the efficacy of this approach.

We have answered "yes" to the frightening questions about teaching diversity without teaching hate. Our nation's leaders must now answer even more frightening questions: Can we afford not to teach history that is diverse and inclusive when school dropout rates range from 25 percent to 77 percent among Native American, African American, Asian American, Hispanic and foreign-born youth? Can we afford to continue preparing so many of our nation's youth for a future of exclusion from the economic mainstream—a future that mirrors a history curriculum that excludes them?

To compound the problem, we must add the very real constraint of urgency. The future of our nation is characterized by computer technology and global interdependence. All students, regardless of their gender or their socioeconomic, ethnic or cultural status, must be helped to see themselves as participants in this human continuum of scientific and mathematical development to both visualize and actualize a place for themselves in our future.

Students need to be challenged to think critically and examine how today's technology grew out of yesterday's industrial era, an era spawned by the agricultural accomplishments of prior generations. They need to understand that even the simple tasks of weaving fabric and making dyes from fruits or plants required mathematical and scientific understanding; that today's freeways grew out of yesterday's hand-hewn trails; that ancient tribal herbs from many cultures formed the basis of many of today's wonder drugs; and that it took the agricultural skills of many different peoples to produce the nucleus of today's complex farming and food industries. Students must also see the relationship between citizenship responsibilities and privileges and understand their own importance in that dynamic.

The Americans All® materials provide diverse and inclusive images of history that can be a catalyst for this type of understanding. Not only is it wise to teach about diversity, using an inclusive approach as modeled in the Americans All® program, it is essential.

Gail C. Christopher  
January 1992

# Introduction

---

The music CD that accompanies this text is designed to enhance students' perception of the transition of "Old World" populations to "New World" populations by providing authentic historic examples of the music they played and heard. Some selections, such as *Tu Scendi Dalle Stelle* and *Yasugi-bushi*, show the "Old World" musical styles intact in America. Other choices, such as *Un Jíbaro en Nueva York* and *W Amerykańskiem Mieście*, tell stories of immigrants as they came to grips with the problems and demands presented by their adopted society. *Un Jíbaro* and *Grosse Mama* reflect musical styles that have had homes in America for centuries, while *A Yidishe Heym in Amerike* and *Louka Zelená* reveal original styles in the process of blending with the new.

Immigrant songs were a feature of phonograph records from the beginnings of the "canned music" industry in the 1890s. Their importance grew immeasurably during World War I, when ethnic loyalties were rekindled by the hostilities in Europe. These early records emphasized ethnicities in a way few other mass-marketed American products could, providing music, dramatic skits, and other entertainment that retained, to varying extents, the languages, ideas, values, feelings and identities of the new arrivals.

By 1910, every major record company had developed extensive foreign-language catalogs. New customers for these records, and for the machines on which to play them, were actively solicited through advertisements in foreign-language newspapers, attractive catalogs and other means. In the early years, much of the demand was met by leasing masters made abroad, but with the coming of the war in 1914, it became clear that foreign-language-speaking Americans constituted a discrete audience who wanted to hear entertainment from their own communities. By the 1920s, most new records in the foreign-language catalogs were made in American studios by artists recommended by local retailers with a special interest in their specific communities.

The selections on this CD were chosen from the wealth of available early recordings. Some choices were made because of the intrinsic appeal of the music, while others were chosen because a singer had a particularly interesting tale to tell. A few instrumentals are included to show the quality of musicianship and because even songs without words often tell a story. The level of musical sophistication varies from the ancient pastoral bagpipes that traditionally accompany an Italian Christmas anthem to the complex interplay of drums in the Cuban *sexteto*.

As an aid to anyone who may want to perform the music on the CD, Americans All® has transcribed the music. The tunes of the first verses of all the songs (except *Yasugi-bushi*) are presented in their entirety with appropriate chord-harmony indications. The purely instrumental selections are presented in abbreviated form because of their length, but their respective transcriptions give a good idea of their melodic and rhythmic content.

These songs are like old snapshots, capturing a handful of personal moments that reflect small pieces of our collective past. Time and space limitations precluded using examples from many more ethnic and/or cultural groups. The attitudes depicted in the songs come from individual observations as much as group experience, and they are the artists' own. They do not necessarily reflect the view of this author or of Americans All®.

The chronological span of the recordings encompasses three decades, from 1914 to 1948. Unfortunately, the quality of sound varies, not so much because of age but because of the quality of the original recordings. Americans All® is especially indebted to Jack Towers, whose skill at restoring life and fidelity to early recordings is matched by few in the industry.

Dick Spottswood  
November 2012

## Purposes

- To compare and contrast musical experiences from diverse cultures.
- To expose students to foreign languages through songs.
- To examine how music often is an expression of cultural identity.
- To illustrate that America's musical heritage is a blend of many cultures.

## Activities: General

### Lower Grades

1. Each of the songs in this book can be used as a catalyst to consider the wealth of ethnic and/or cultural music available in this country. Please refer to the bibliography for suggested resources. Encourage the students to bring in music that reflects the cultures of their families.

2. Have the students collect pictures of musical instruments from any available source, including print-outs from the Internet. Arrange them in categories: instruments that you strike, blow, strum, shake, etc. This activity can help the students visualize and relate to the instruments they hear in the selections you play.

3. Have students make rhythm instruments from basic materials: boxes filled with rice, blocks of wood covered with sandpaper, etc. Or, make percussion instruments, such as cymbals or drums. Accompany any of the musical selections with your student band.

4. Have students pretend they are immigrants who love music. They are leaving for America and can pack only one instrument. Which instrument would they bring and why? Students can make up songs about their decision.

5. Pick a selection of songs that show three different musical forms. Have the students compare and contrast the instruments heard, the beat, the different styles of singing, etc.

6. Select a variety of songs and play them for the students. As the students listen, have them draw pictures that the music leads them to imagine.

### Upper Grades

1. Each of the songs in this book can be used as a catalyst to consider the wealth of ethnic and/or cultural music available in this country. Please refer to the bibli-

ography for suggested resources. Encourage the students to bring in records, tapes or CDs that reflect the cultures of their families.

2. The students can use the scores in this book to play any of the selections on their musical instruments.

3. The whole class or student groups can write and perform original musical skits using selections from this book. Possible themes include:

- immigrants holding onto their traditional cultures, as in *Tu Scendi Dalle Stelle*, *Yasugi-bushi* and *Nihavend Karshilama*;
- immigrants coming to grips with problems and demands in America, as in *Un Jíbaro en Nueva York* and *W Amerykańskiem Mieście*; and
- immigrants blending musical styles of their country of origin with those of their new land, as in *A Yidishe Heym in Amerike* and *Louka Zelená*.

4. Have each student choose a favorite song from this collection, then write a review of the song for a music magazine, draw a poster or illustrate a CD.

5. Have the students analyze those songs that focus on the social and political problems faced by immigrants in the United States. Student groups can then write and perform a rap based on these concerns.

6. The students can create a musical using songs from the CD and songs they have created on their own. The musical can take place on Ellis Island and feature immigrants sharing songs while entertaining themselves. They can also sing about their hopes and fears about their future life in America.

## Activities: Individual Songs

### Many Children

#### Lower Grades

1. To help students learn this song, play the vocal portion separate from the chorus. To listen to the vocal arrangement, use one speaker (either left or right, depending on how your system is wired). After students become familiar with the words, play the song again, using both speakers in a normal fashion. This will enable them to sing along with the recorded chorus. You may want to use the song as a springboard for a community event.

2. Divide the students into two groups and give each

group parts of the song to learn. Group One can learn from “Teach all the children well” to “world”—end of first chorus (six bars), and the second chorus, from “Walk in the schools today” to “as they are” (five bars). Group Two can learn from “Walk in the world today” (following first chorus) to “we gotta learn this some way” (five bars). Both groups can learn the Coda 1 and Coda 2 and sing the song together.

3. Or, divide these students into two groups. Have one group clap the rhythm of the melody while the other group steps to the beat.

4. Have the students think up motions they can make to act out the lyrics of the song as they sing it.

5. Have the students discuss ways that students get to “know each other well” in school; why it is important to learn how to get along; and what lessons students learn about getting along that will help them in the future.

### Upper Grades

1. Listen to *Many Children*. Have the students recall songs they know that deal with the themes of coming to America, adapting to America and getting along together. Students may bring these songs to class and analyze the lyrics. Invite them to write their own version of *Many Children*.

2. Lead a discussion about the ways your school promotes the themes of respect for differences and the importance of “getting to know each other well.” Ask the students to discuss and define: “What is an American?”

3. Have these students tap the beat with one hand on one knee while tapping the rhythm on the other. This requires concentration!

## Swing Along

### Lower Grades

Play the song. Have the students form two concentric circles, with children in the inner circle facing out to a partner in the outer circle. Have partners join both hands and swing arms on the beat of the music. At a given signal, the students drop hands, the inner circle moves right, and the outer circle moves left until the next signal. Then have the children stop and face a new partner, and continue as before. As the music ends, ask all of the children to join hands in one large circle.

Have the students select African American photos that illustrate the theme and mood of this song (for example, children, refugees from slavery, Frederick Douglass and immigrants arriving). They may make a slide show of their selections, with *Swing Along* as background music.

### Upper Grades

Play *Swing Along*. Examine the language used in the lyrics. Ask the students to name other songs or types of music that do not use standard English. Ask the students if they think dialect or regional language reflects the cultural and historical experience of Americans. Have them explain their comments. Ask the students, “If they were creating a slide show about the significant events in African American history, where would they use *Swing Along* as background music? Why?”

Have the students make a slide show from the Americans All® African American photos using *Swing Along* for the soundtrack. They may include photos from the experiences of other ethnic and/or cultural groups.

## Tu Scendi Dalle Stelle

### Lower Grades

Ask the students if they can name a Christmas carol. When and where are these songs sung? Why are they sung? Play *Tu Scendi*. Tell them that it is a Christmas song brought to America by Italian immigrants many years ago. Ask the students to hum a song that their family sings on religious occasions.

Ask for a volunteer to clap the rhythm of a familiar Christmas carol (e.g., *Deck the Halls* or *Joy to the World*) for the class to guess. You may want to ask for three or four volunteers, because students love guessing games.

Tell the students that this Italian Christmas song is accompanied by bagpipes. Show the picture of the *zampogna* on page 15. Ask the students how they think this instrument makes music.

### Upper Grades

Ask the students why they think people create religious songs. How does religious music help immigrants hold on to their culture and traditions? Can these songs help people feel better in a new place? How? These topics could be assigned as essay questions. Play *Tu Scendi*. Have the students name some other songs that are played on religious occasions.

## Two Menominee Flute Songs

### Lower Grades

Ask the students to close their eyes and listen to the sounds. What do they think of when they hear these sounds? Do they think that the sound is made by blowing? By strings? By scraping two sticks together? By a voice? Tell the students that this sound was made by a Native American wooden flute. This selection is a love song.

## Upper Grades

Have the students listen to the sounds and suggest words that describe this sound. Do they think that the sound is made by a voice or by an instrument? Could it be either or both? Tell the students that the instrument is a wooden flute used by Menominee Indians. This is a courting song. What other instruments can sound like the human voice? What instruments can the human voice imitate? Ask the students to name some singers or musicians who use their voices as instruments.

## *A Yidishe Heym in Amerike*

### Lower Grades

Tell the students that this song is sung in Yiddish, the language spoken by some Jews who came from Europe. Have the students stand by their desks or form circles. Play the refrain, *Bay dir heyst du sheyn*. Have the students clap their hands and move their feet with the rhythms, changing their steps with the beat.

### Upper Grades

Have the class read the musical skit beginning on page 17. Discuss whether the young people and adults share the same musical tastes. What do the younger people like? What do the older people like? Why would the younger people take up the American musical styles? Why would the adults feel the “old” music is the best?

Play *A Yidishe Heym* while the students follow along on their scripts. Play it again, inviting some students to mime the skit for the rest of the class. The students may create a contemporary dialogue between themselves and their parents about their own musical tastes.

## *Criolla Carabali*

### Lower Grades

Have some students role-play musicians by drumming out the rhythms on desk tops or books. Have other students role-play dancers making up steps to the Cuban *criolla*, an urban dance. Play the song for the class.

### Upper Grades

Play the song for the class. Ask the students what countries this music might have come from. What instruments do they recognize? Have them show how they would dance to this music. This music reflects the influence of two cultures. What cultures do the students think they are? Can the students guess what language the men are singing? Tell the students it is Yoruba, a language brought by enslaved Nigerians to Cuba. Ask the students to bring to class some music that has a similar sound.

## *Unter Dem Doppeladler*

### Lower Grades

Play some phrases from this song. Ask the students how they might move their arms or feet to this song. Tell them it is a march that people from central Europe brought to the United States. Discuss places they might hear marches, such as parades or football games, and the fact that they are in a meter of two. Teach the students a simple one/two conducting pattern they can use with this song.

Create a “word wall” of German words that are similar to English and see if the students can guess them. Teach the students how to greet one another in German.

### Upper Grades

Have the students identify the zither in the picture on page 22. Play a few bars of the music. Have the students nod their heads every time they hear the zither. Ask the students if this music sounds like the marching music their school band plays. What different instruments are used in this tune? Tell the students this march was written in honor of the old Austro-Hungarian Empire. It is called *Under the Double Eagle*. Why?

## *Grosse Mama*

### Lower Grades

Ask the students if they know what a fiddle is. Play *Grosse Mama* and have some students pretend they are fiddle players while others dance to the music. Write some of the French lyrics on the chalkboard or flip chart. Ask the class what language this is. Do they know what these words mean? Tell the students that this song was brought by immigrants who originally came from France and finally made their new homes in Louisiana in the eighteenth century.

### Upper Grades

Point to Acadian Louisiana on a map. Hand out student copies of the lyrics. Read the note on page 24 and discuss why the French culture strongly influences this United States region. Have the students who can read French read some of the lyrics. Invite the students to bring in zydeco music. Listen to it to find similarities to and differences from *Grosse Mama*.

## *Molly Durkin*

### Lower Grades

Play the song for the class, then read them the lyrics. Have the class discuss what happened to the singer. Why did he go to California to make his fortune? Play the song

again and have groups of students act out the story. Have the whole class sing the refrain.

### Upper Grades

Discuss with the class the reasons Irish immigrants came to America in the 1840s. Have the students read the lyrics and identify some of the singer's personal reasons for immigrating. Why will he return to Ireland? Was he really an immigrant? Why do the students think many immigrants went back to their homelands? Play the song.

## *Yasugi-bushi*

### Lower Grades

Show the picture of the *kabuki* actor on page 29 and explain that he acted out dramas that the Japanese immigrants loved. Read the lyrics line by line to the class and ask the students to act out the words using their hands. Play the music. Read the lyrics as students perform their hand-play.

### Upper Grades

Tell the students that the stringed instrument they hear is called the *samisen*. Ask the students how its sound is similar to the zither. What other instrument does it sound like? Where would Japanese immigrants go to hear this song sung? Which lyrics talk about the experience of leaving Japan?

## *W Amerykanskim Miescie*

### Lower Grades

Show the picture of the accordion on page 31. Ask the students if they have seen one played, or tried to play one. Ask them if they hear any other instruments in the song. Tell the students that Polish Americans who lived in Chicago sang this song.

Ask if anyone has a friend or relative from Poland. If possible, teach the students a greeting in Polish.

### Upper Grades

Pass out student copies of the lyrics. Ask the students how they think "holy Prohibition" takes away this man's freedom. What attitudes toward Prohibition does this song express? Play the music and have the students read along. This music reflects the influence of two cultures. What do the students think the two cultures are? In what ways can laws, such as Prohibition, be confusing for immigrants to understand and live by? Give an example of an American practice that today's immigrants may find difficult to understand. Ask the students if they know a song that talks about this difficulty.

## *Nikolina*

### Lower Grades

Starting with stanza two, assign each stanza to a separate student group. Have each group draw a cartoon illustrating its stanza. Then play the music. As each stanza is played, point to the appropriate group and have the students hold up their cartoon. Tell the students that the song was one of the best loved by the Swedish who came to the United States.

### Upper Grades

Play *Nikolina*. Have each student illustrate this song, stanza by stanza, in cartoon style. This turn-of-the-century song was popular with Swedish Americans. Have the students compare it to other love songs about rejection, such as *Molly Durkin*.

## *Yu Ta Pa Chiao*

### Lower Grades

Play the song and ask the students if this sounds like "rain dropping on a banana tree." Bring in a rainstick to show the children. Explain that they can make one at home with a paper towel tube. Make many small holes and push toothpicks into the holes through the tube—the more toothpicks, the better the sound—then add a covering to the bottom, perhaps wax paper held on by a rubber band. Fill the tube one-third full of rice, then add a covering to the top. They can bring their tube to class to accompany the song.

### Upper Grades

Ask the students if they would expect a Chinese song to be about a banana tree. Why or why not? Point out that most Chinese immigrants came from the southern area around Canton. Find it on the map. Look at the photo on page 35. Ask the students what instruments on this recording they recognize. How are the instruments played? This type of music was sometimes improvised. Ask the class what improvisation is. What other music can the students name that relies on improvisation?

## *Les Émigrés*

### Lower Grades

Read the lyrics from *Les Émigrés* to the class. Explain that the song, sung in *Creole* French by a Haitian immigrant, talks about life in New York City in the 1920s. Ask the students what the singer likes and dislikes about the city of New York. Do all immigrants succeed in New York? Do Haitian immigrants find it harder than others?

Why? Beginning with the first stanza have the students take turns reading one line at a time. Play the first stanza of the song. After listening to the singer, have the same students read the stanza again. This time have them try to read it in the rhythm of the song. Repeat this for each of the stanzas, asking different groups of students to perform.

### Upper Grades

Pass out student copies of the lyrics and have the students read them. Ask the students if these lyrics are optimistic or pessimistic about the fortunes of immigrants in a place like New York City. What does *creole* mean? Tell the class this song was written in the late 1920s. Ask the students which of the lyrics from this song could apply today. Have the class write a rap version of *Les Émigrés* from the perspective of an immigrant today. Invite the students to sing along with the chorus as they listen to the song.

## Värssyjä Sieltä Ja Täältä

### Lower Grades

Play the song. Ask the students what instruments they hear in this tune. Have the students clap their hands to the beat.

### Upper Grades

Pass out student copies of the lyrics. Ask the students what references to world politics the song makes. What does the song tell us about the life of Finns in America at this time? If the students were writing a story or a play about the Great Depression, how could they use this song to develop a plot? Who would be listening to this song? Use *Workers' Appeal* (page 48) to set a scene where immigrants from different countries sing about their problems during the Great Depression.

## Cabo Verdranos Peça Nove

### Lower Grades

Show the students the pictures on page 43 and play the tune. Invite the students to pretend they are immigrants from the Cape Verde islands arriving in the United States. A band is playing this music. Ask the students how the music makes them feel. What words would they put to this music?

### Upper Grades

Show the students the pictures on page 43 and ask where they think these immigrants came from. Give the students information about Cape Verdean immigrants and have them find the Cape Verde islands on the map. Play the song. Ask the students why these people speak Portuguese. Divide the class into groups of six or eight students and ask them to develop a four-beat step pattern. The results may then be assembled into a complete dance.

## Mañanitas Tapatías

### Lower Grades

This song can be turned into a procession. Divide the class into groups that represent families. Assign each family a house, or *casa*, in which to wait. Choose two students to lead the procession. As the song is played, have the lead students approach a *casa* and knock on the door. The family inside then awakes. That family follows the lead students to the next *casa*. Repeat until all of the families have joined the procession. The entire procession then walks around the room once, joining in the chorus of the song.

### Upper Grades

Read the information on *Los Madrugadores*. Ask the students to identify the radio and television stations in their area that would appeal to immigrants from Mexico. Play *Mañanitas*. Invite the class to sing the song in Spanish. Students who know how to play the guitar may perform the song for the class.

Help the students develop a “word wall” of all the Spanish words they know. Be prepared to teach them some new Spanish words, for school, teacher, friend, music, etc.

## Wujko Politykan

### Lower Grades

This song is too sophisticated for most younger students, so specific activities are not suggested. If teachers have an advanced class, they may use the activities for the secondary students.

### Upper Grades

Tell the students that the singer of this song is a Ukrainian American comic. He dealt with the problems uneducated immigrants faced when coming to terms with the United States. In this song, he warns his audience about politicians and politics. Listen to the speech, and then read the lyrics while playing the song. Ask the students what the audience would think is funny about these lyrics. Do they think his advice was helpful or harmful to immigrants? Can they name any contemporary political comics who use satire in a similar way?

## Workers' Appeal

### Lower Grades

Make rhythm band percussion instruments from discarded boxes, lids, tin cans, etc. Have the students accompany the *calypso* beat of *Workers' Appeal* with their handmade instruments. Discuss homeless people and how they would have to make instruments if they want them, because they cannot afford to buy them.

### Upper Grades

Pass out student copies of the lyrics. Listen to the song and have the class follow the lyrics. Ask the students what they think this singer wants the government to do. What are the unemployed asking for? What are they *not* asking for? Compare the tone of this song with that of the Finnish song, *Värssyjä*. What similarities do the students find? Do they recognize the musical style of this song? Can they name some other songs from the Caribbean that deal with political problems? Do they see *calypso* influence in any music today? If the students were writing a song with a political message, which musical style would they choose? Why?

## *O Yero Amerikanos*

### Lower Grades

Read the song's lyrics to the students. Play the song and discuss the frustration expressed by the singer. Have the students make up a little play based on the situation described in the lyrics. One scene can be a party that the village gives to the Old American before he leaves for America with his young bride. Have the students form lines and teach them the following dance: arms on shoulders, four steps left, four steps right (cross-over step), step in place four beats as they bow at the waist, then step in place four beats as they rise up again. Tell the students it is common in Greece to dance in a line formation.

### Upper Grades

Remind the students that male immigrants often returned to their native land to find brides. Ask if they can imagine any problems that this practice could have for the immigrant who came to the United States and for the people back in his native land. Play *O Yero Amerikanos*. Ask the class if this song expresses frustration, resentment and/or approval.

## *Un Jíbaro En Nueva York*

### Lower Grades

Pass out student copies of the lyrics. Ask the students to remember a time when they were learning new words. Tell them this is a song that talks about Puerto Ricans trying to learn English. Play *Un Jíbaro*. Be prepared to teach the students how to pronounce the Spanish words, and have them make up a brief play or skit about someone trying to say those words in English, or about someone trying to teach another person English.

### Upper Grades

Pass out student copies of the lyrics. Play the music while the students follow along. Ask the students if this would be a good way to learn a language. What attitude toward learning another language does this song express? In the students' opinion, is the challenge to learn English a common experience for most immigrants to the United States?

Divide the class into groups and challenge each to create its own *décima*, a lyric whose verse length is 10 lines. To make the assignment more interesting, require that the *décima* contain English plus at least two other languages and rhyme. Have each group perform its *décima* for the class.

## *Nihavend Karshilama*

### Lower Grades

Play the song. Ask the students what instruments they hear. Borrow tambourines from the music department and choose students to play eight beats each, passing the tambourine along to the next student without missing a beat. Tell them this kind of music is heard in the Middle East.

### Upper Grades

Play the song. Ask the class what region of the world they think this music comes from. What clues led them to their choice? Show them pictures of the instruments (page 57) used in the song and point out the details. The students may want to do further research on these instruments and/or bring in music that showcases these instruments.

## *Louka Zelená*

### Lower Grades

Play the song. Ask the students if it sounds like a typical cowboy song. Are the cowboys singing in English? What other languages do the students think cowboys might have sung their songs in (Spanish, Italian or French)? Why? What is the mood or feeling of this song?

### Upper Grades

Play the song. Ask the students what region of the United States this music might come from. What dance tempo is it? Are the singers speaking English? Ask the students if they think it is easier to adapt to a country's music than to its language. Tell the students that these Czech-Bohemian musicians turned a Slavic waltz into a cowboy song with a Texas-style rhythm and instrumentation. Ask the students if they can give an example of today's music that shows the assimilation of immigrant music to American styles.



# Many Children

## Words and music by Diana Dumetz Carry

Chicago teachers, students, parents and volunteers worked together to produce this theme song, *Many Children*, for the Americans All® program. When Diana Carry introduced Americans All® materials to her classes, they decided to create a song that captures the meaning of the program. Both the lyrics and the music embody the spirit of the Americans All® program. The song reflects the theme of ethnic harmony and the importance of education to our nation's future.

### Many Children

The musical score for 'Many Children' is written in G major (one sharp) and 4/4 time. It consists of several staves of music with lyrics underneath. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The music is written in a single melodic line on a treble clef. The lyrics are: 'Teach all the chil - dren well, teach one and all, — and still, see them each one — as they are. Each has a way — to be 'mpor - tant both he and she; see them each one — as they are. — CHORUS Man-y, man-y, man-y chil - dren; Dif - f'rent, spe - cial, al-to-geth-er; Grow-ing, giv-ing, shar-ing, learn - ing in the (Man-y, world. man-y, man-y chil - dren.) world. Walk in the world to-day, step out and hear us say, the voice of all - sing a song. Sing of the past, -we bring cul-ture and his- to-ry, sing out till all - ech-oes ring.

G maj 7

Teach all the chil - dren well, teach one and all, — and still,

E G maj 7

see them each one — as they are. Each has a way — to be

E

'mpor - tant both he and she; see them each one — as they are. —

CHORUS

E D

Man-y, man-y, man-y chil - dren; Dif - f'rent, spe - cial, al-to-geth-er;

C D

Grow-ing, giv-ing, shar-ing, learn - ing in the

1. E 2. E

(Man-y, world. man-y, man-y chil - dren.) world.

A Bm A B7 E7

Walk in the world to-day, step out and hear us say, the voice of all - sing a song.

A Bm A B7 E7

Sing of the past, -we bring cul-ture and his- to-ry, sing out till all - ech-oes ring.

G7 C Am

Learn that we're all a-like ——— Though we're not all — the same. —

Bm7 Em A

Get to know each oth-er well. ——— We got-ta learn this some-how,

Em A Em A D E

we got-ta learn this some way, we got-ta learn this some — way. —

# CHORUS

A Bm7

Walk in the schools to-day, step in and see — our ways,

A B7 E7 A

ways for the fu-ture we learn. With ev-'ry free-dom brings

Bm7 A Bm7 A

choic-es for all — good things; Choic-es for all — good things. —

G maj 7

Teach all the chil-dren well, teach one and all — and still,

D E

see them each one — as they are. —

CODA 1 A Bm7 A

A - mer-i-cans all, — A - mer-i-cans all. — A

CODA 2 A maj 7 Bm7 A maj 7 Bm7

We learn for the fu-ture, A-mer-i-cans all. We learn for the

A maj 7 Bm7 A maj 7

fu-ture, A-mer-i-cans all. We learn for the fu-ture, A-mer-i-cans all. —

# Swing Along

## African American

## African American Folk Song Singers New York City, 1914

Will Marion Cook (1869–1944) wrote *Swing Along* early in the twentieth century and probably directed the small chorus on this recording. Cook was an accomplished classical violinist who led a touring orchestra in the 1890s and collaborated with poet Paul Laurence Dunbar to create an all–African American musical, *Clorindy, or the Origin of the Cakewalk*, in 1898. This began a Broadway conductor/composer career that spanned the next decade. Cook toured the United States and Europe in 1918–1919 with his Southern Syncopated Orchestra and served for years in Harlem as a conductor, composer, teacher and choral director and booster. Racial pride, one of Cook’s constant themes, is nowhere better reflected than in *Swing Along*, which effectively combines ragtime syncopation with an ambitious choral arrangement.



*Young Virginia children in 1899*

# Swing Along

Swing a - long, Chil - lun, swing — a - long de lane, Lif' yo' head an' yo'

heels might - y high, Swing a - long, Chil - lun, 'tain't — a - goin' to rain,

Sun's as red as a rose in de sky. Come a-long, Man-dy, come — a - long, Sue,

White folks watch-in' an' see - in' what you do, White folks jeal - ous when you'se

walk - in' two by two, So swing a - long, Chil - lun, swing a - long! —

Well - a,

swing a - long, — yes - a, swing a - long, — an' - a lif' - a yo' heads — up  
(slurring the voice)

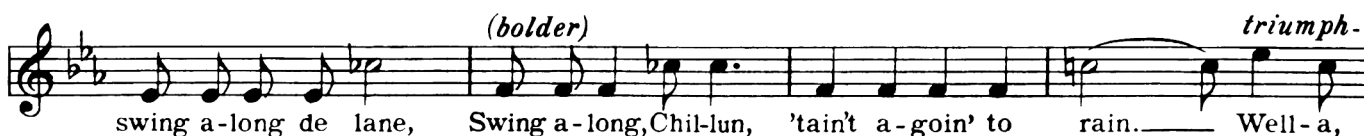
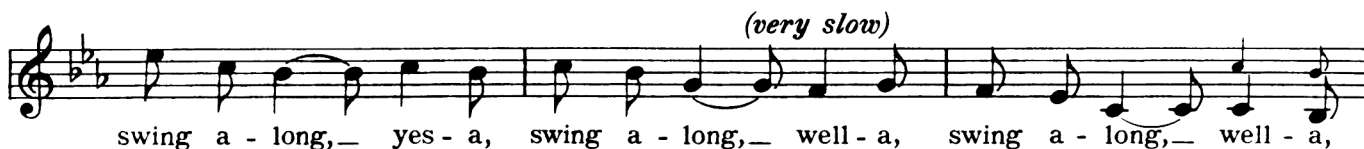
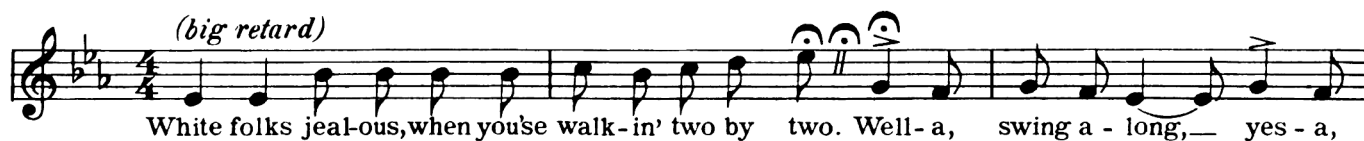
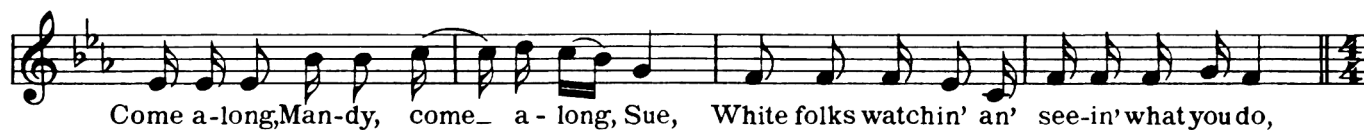
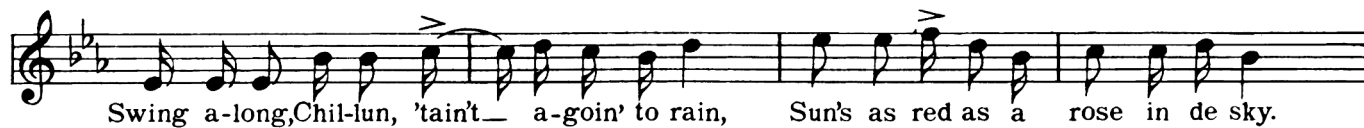
high, — Wif pride an' glad - ness beam - in' from yo'

eye! — Well - a, swing a - long, — yes - a, swing a - long, — from a

ear - ly morn — till night, — Lif' yo' head an' yo'

heels mighty high, An' a swing bof lef' an' right. Well-a, right. —

Tempo I



# Two Menominee Flute Melodies

*Menominee Indian*

John Okimase, flute solos  
Keshena, Wisconsin, 1925

According to Frances Densmore, who recorded these on an Edison cylinder, the wooden flute of the Menominee was used as a courting instrument. Some Indians believed that a man who played the flute always carried “love medicine,” meaning that magic was called to the aid of his music. In *Menominee Music* she quotes one Indian as saying, “Long ago there was a kind of singing which had no words and was in imitation of the flute. This was intended as a love song and it was different from any other kind of singing.” Another Indian stated that the use of words in singing came later.

This music comes from the Archive of Folk Culture at the Library of Congress in Washington, D.C., where many thousands of field recordings of American folk music from 1890 to the present are deposited.

## Menominee Flute Melodies (Excerpts)

I

Very freely



II

2nd theme - fragment





*Menominee ceremonial music, c. 1930s*

# *Tu Scendi Dalle Stelle (Pastorale de Natale)*

**Italian**

***You Descend from the Stars***

**Pasquale Feis, with *zampogna* (bagpipes) and *ciaramella* (reed pipe)  
New York City, 1918**

The words to this old Christmas pastorale, or shepherd's tune, were written by Pius IX while he was pope (1846–1878). It is one of Italy's best-known seasonal anthems and one that is universally associated with the music of the *Zampognari*, or bagpipers.

This recording is of additional interest because of its age. It was made more than 75 years ago by the acoustic process, in which the singer and musicians were recorded through a large horn without means of electronic sound amplification, which was not perfected for recording purposes until 1925.

Tu scende dalle stelle  
O Re del cielo  
E vieni in una grotta  
Freddo e gelo  
E vieni in una grotta  
Freddo e gelo

O Bambino mio divino  
Io ti vedo quì tremar  
O Dio beato  
Ahi, quanto ti costò  
L'avermi amato?  
Ahi, quanto ti costò  
L'avermi amato?

E Tu che sei del mondo  
Il Creatore  
Mancaron panni e fuoco  
O mio Signore  
Mancaron panni e fuoco  
O mio Signore

Caro eletto pargoletto  
Quanto questa povertà  
Più m'innamora  
Giacche ti fece amor  
Povero ancora  
Giacche ti fece amor  
Povero ancora

You descend from the stars  
Oh King of Heaven  
And You come to a manger  
Cold and icy,  
And come to a manger  
Cold and icy.

Oh my divine Child,  
I see you here shaking.  
O blessed God,  
How much did it cost You  
To have loved me?  
How much did it cost You  
To have loved me?

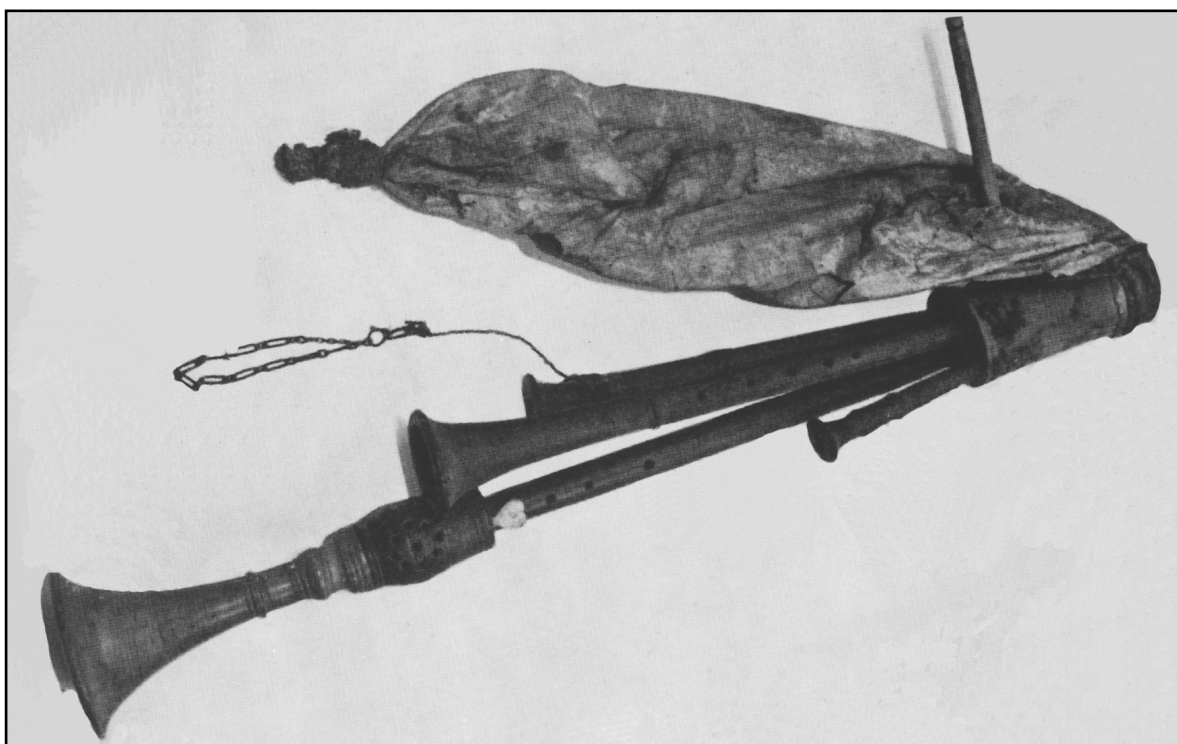
And You, the creator  
Of the world,  
You had neither clothes nor a fire,  
Oh my Lord,  
You had neither clothes nor a fire,  
Oh my Lord.

Dear chosen Child,  
The greater Your poverty,  
The more I fall in love with You.  
Since love made You  
Humble yet,  
Since love made You  
Humble yet.





*Italian immigrant family arriving at Ellis Island*



*Zampogna—Air is fed into the bag through the mouthpiece at the top. Melody and harmony are played on the two longest pipes; the other two are drones.*

## *Tu Scendi Dalle Stelle (You Descend from the Stars)*

The musical score is written for a single melodic line in 8/8 time, featuring a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and quarter notes, often beamed together in groups of three or four. Chord symbols (Bb and F7) are placed above the staff to indicate harmonic accompaniment. The lyrics are in Italian, with some words accented (e.g., 'iîn', 'ge'). The score includes repeat signs with first and second endings, marked '1. Bb' and '2. Bb'. The piece concludes with a double bar line.

Tu scen - di dal - le stel - le, — O Re — del cie - lo, — E  
vien - iîn un - a grot - ta, Fred - do e ge - lo. E lo.  
O Bam - bi - no mi - o di - vi - no, I - o ti ve - do qui — tre - mar.  
O Di - o be - a - to, — Ahi quan - to ti — cos - to  
L'a - ver - mi a - ma - to — Ahi to. —

# אַ ייִדישע היים אין אַמעריקע (A Yidishe Heym in Amerike)

Yiddish

*A Jewish Home in America*  
Solomon Stramer and Company, with small orchestra  
New York City, 1927

This musical skit neatly summarizes the role of music as a focal point in the so-called "generation gap." The 1920s has been called the Jazz Age; jazz, and the popular dance music of the time, were frequently disparaged by the older generation, much as rock 'n roll was after the 1950s. An extra dimension is added as the father objects to elements he perceives as undermining his faith.

(fades up at end of *Hayom Avas Oylom*)

I'll tell you, Mr. Levi, you may call this music but there is no taste to it. Now look here, Mr. Levi, you are running around with the same tune a hundred different times. You are gargling too much; *vay* (why) not use a little *zaltsvaser* (salt water) to gargle? (LAUGHTER)

:BOYFRIEND

נו, יא, ווי קומט אַ חזיר צו זיין אַ מביין אויף קוגל?

:FATHER

אַט וועט איר הערן "מיוזיק". עס וועט אייך אויפהייבן פֿון "טשער".

:BOYFRIEND

You want to hear music? (UKULELE)

בלעה! הע! וואָס רופֿט איר דאָס?

:FATHER

Real music! Not gargling!

:BOYFRIEND

ניין בחורל. ס'האַט נישט קיין ייִדישן טעם. ס'איז נישט מילכיק און נישט פֿליישיק. אַט הערט אייך צו אַן אמת ייִדיש ניגונדל. ס'דערקוויקט דאָס האַרץ. ס'מאַכט פֿריילעך אויף דער נשמה:

:FATHER

בײַ דיר הייסט דאָס שיין

בײַ מיר האָט דאָס קיין חן

דו מעגסט שרייען אָו ס'איז גוט

מיר אָבער געפֿעלט דאָס ניט

ווייל איך בין אַ ייד

מעג זיין אַמעריקאַניש, "טשייניש", אינדיאַניש

עס וואָרפֿט זיך צו דעם יידן גאַרניט צו

אוי, אַ ניגונדל חסידיש: אַ מיצווה-טאַנצל ייִדיש

אַדרבא, הער דיר נאָר צו.

נו? וואָס זאָגסטו? אַ! וואָס?

You see? My papa sings very fine.

:DAUGHTER

Yes, he sings all right, but not for us Americans. We want life, pep, ginger, jazz!

:BOYFRIEND

Say, bunch! Let's play a quartet! Sadie, sit down at the piano. You, Fannie, take the uke.

SECOND

Tom and I will play the sax. Listen, Mr. Levi. (MUSIC)

:BOYFRIEND

זאָל איך מיר שוין האָבן אַזאַ יור, ווי שיין דאָס איז.

:MOTHER

אוי, דו האָסט זיך געשמדט יידענע? ביסט קיין מביין ניט אויף קיין שיינס.

:FATHER

אויף גוטס. אַט הער זיך נאָר צו און זאָג: וועלכער איז שיינער און וועלכער

איז געשמאַקער. ס'וועט, דיר דאַכטן ס'איז שמחת-תורה אין שטוב.

שמחת-תורה, שמחת-תורה

:ALL

(fades up at end of *Hayom Avas Oylom*)

BOYFRIEND: I'll tell you, Mr. Levi, you may call this music but there is no taste to it. Now look here, Mr. Levi, you are running around with the same tune a hundred different times. You are gargling too much; *vay* (why) not use a little *zaltsvaser* (salt water) to gargle? (LAUGHTER)

FATHER: Nu, yo, vi kumt a khazer tsu zayn a meyv'n af kugl?  
*So, yes, how does a pig become an expert on kugl? (noodle pudding)*

BOYFRIEND: Ot vet ihr herin muzik es vet aykh oyfheybn fun "tsher."  
*Now you'll hear some music that'll lift you out of your chair!*  
You want to hear music? (UKULELE)

FATHER: Bleh! Heh! Vos ruft ir dos? *What do you call that?*

BOYFRIEND: Real music! Not gargling!

FATHER: Neyn, bukher'l, s'hot nisht kayn yidishn tam. S'iz nisht milkhik un nit fleyshik. Ot hert aykh tsi tsu an emes yidish nigndl; s'derkvikt dos hartz, s'macht freylekh af der neshume.  
*No, boy, it has no Jewish flavor. It's neither dairy nor meat. Listen to a real Jewish tune; it delights the heart and makes the soul merry.*

## Bay Dir Heyst Dos Sheyn

Bay dir— beyst dos sheyn, Bay mir hot dos ken kheyn, Du megst shray - en az s'iz gut,  
Mir o - ber ge - felt dos nit, Vayl ikh— bin a— yid. Meg zayn a - mer - i - kan - ish,  
"tshay - nish," in - dy - an - ish, Es varft zikh tsu dem yid - n gor - nit tsu— Oy, a  
nig - n - dl kha - si - dish, a mitz - ve tants - l yid - ish, A - de - ra - be he - r dir nor tsu, yoh.

Bay dir heyst dos sheyn,  
Bay mir hot dos ken kheyn.  
Du megst shrayen az s'iz gut,  
Mir ober gefelt dos nit  
Vayl ikh bin a yid.  
Meg zayn amerikanish,  
"tshaynish," indyanish,  
Es varft zikh tsu dem yidn, gornit tsu  
Oy, a nigndl khasidish, a  
mitzve tantsl yidish,  
Aderabe her dir nor tsu.

Nu? Vos zogstu? Ah! Vos?

*To you, this is called nice.  
To me it has no taste,  
You might shout that it's good,  
But me it doesn't please  
Because I'm a Jew.  
It can be American,  
Chinese, or Indian,  
It contributes nothing to the Jews,  
A hasidic tune, a Yiddish  
mitzva dance,  
By all means, just listen to it.*

*Nu, what do you say, what?*

DAUGHTER: You see? My papa sings very fine.

BOYFRIEND: Yes, he sings all right, but not for us Americans. We want life, pep, ginger, jazz!

SECOND Say, bunch! Let's play a quartet! Sadie, sit down at the piano. You, Fannie, take the uke.

BOYFRIEND: Tom and I will play the sax. Listen, Mr. Levi. (MUSIC)

MOTHER: Zol ikh mir shoy'n hobn aza yur; vi sheyn dos iz!  
*I should have such a good year; how beautiful this is!*

FATHER: Oy, du host zikh geshmad, yidene? Bist ken meyv'n nit af ken sheyns, af guts. Ot her zikh nor tsu un zug:  
velkher iz shener un velkher iz geshmaker. S'vet dir dakht'n s'iz simkhes toyre in shtub!  
*Oh, you've converted (to a Christian), Jewess?*  
*You're no expert on what's nice or what's good! Now just you listen and tell me which is nicer or more*  
*tasteful; it'll seem to you like Simchas Torah in the old home!*

ALL: Simkhes toyre, simkhes toyre . . . *Simchas Torah, Simchas Torah . . .*

## Simkhes Toyre

Gm Cm Gm D7 Gm Cm Gm

Sim, sim, sim - khes sim - kha Sim - kha, sim-khas Toy-re Tit-nu ko - voyd,

Cm Gm Cm Gm

Ko - voyd la Toy - roh, Tit-nit ko - voyd la Toy-re Ko - voyd la Toy - re.

Gm D7 Gm D7 Gm Cm

Tit - nu ko - voyd ko - voyd la Toy - roh, ko - voyd la Toy - Sim - chas, Sim - chas, Sim - chas Toy - roh, Sim - chas Toy -

D7 Gm D7 Gm

roh - roh. Tit - nu ko - voyd, ko - voyd la Toy - roh,

1. D7 Gm 2. D7 Gm

ko - voyd la Toy - roh. ko - voyd la Toy - roh.

# Criolla Carabalí

Afro-Cuban

Sexteto Habanero  
Singing by Abelardo Barroso, Gerardo Martínez  
and Felipe Neri Cabrera  
with guitar, tres, bongos, claves and string bass  
New York City, 1928

The *criolla* was an urban dance in 6/8 time created by Cuban bandleader Luis Casas Romero in 1909. The form it takes in this recording made two decades later harks back simultaneously to the *flamenco* dances of Spain and the African roots of the Lucumí and Shango peoples. The language almost certainly is Yoruba rather than Spanish; Yoruba is a native language of Nigeria, a country from which many captive Africans were taken to the Americas. As a religious song, it is secret, so the text cannot be transcribed here.

## Criolla Carabalí





*The Sexteto Habanero, 1925. Musicians (left to right) are: Agustín Gutiérrez, bongos; Abelardo Barroso, claves; Felipe Neri Cabrera, maracas; Gerardo Martínez, bass; Guillermo Castillo, guitar; and Carlos Godínez, tres. Men holding banner are not identified.*

# *Unter Dem Doppeladler*

**German-Austrian-Swiss**

***Under the Double Eagle*  
Olbrig's Zither Trio, with two zithers and guitar  
Chicago, 1928**

This famous march was written in 1893 by the Austrian bandmaster Joseph F. Wagner, who titled it in honor of the symbol of the old Austro-Hungarian Empire. It was popular in America by the turn of the century and even found its way into the repertoires of rural string bands in the Southeast. When the Texas guitarist Bill Boyd recorded a version in 1935 with his Cowboy Ramblers, it became one of the best-selling country records of the decade. It has since remained one of the tunes that every aspiring flat-picker seeks to master.

This more traditional version features the zither, a lap-supported harp that is related to the Persian *kanun* (see page 57). It has long been a popular feature of the Alpine folk music of the Austrian, Bavarian German and Swiss peoples.



*A 1917 record catalog cover showing a zither being played*



# Unter Dem Doppeladler

Chords and musical notation for "Unter Dem Doppeladler":

- Staff 1: A, D, A, Dm, Am, B7, E
- Staff 2: A, D, A, D, A, E7, A
- Staff 3: A7, D, A7, G# dim, D
- Staff 4: A7, D, A, E, A
- Staff 5: D, A7, D
- Staff 6: A7, D
- Staff 7: G, D7 (triplets)
- Staff 8: G (triplets)
- Staff 9: C (triplets)
- Staff 10: A7, D, A7, G, D7, G

# Grosse Mama

## Acadian French

## Big Mama

Moïse Robin, violin and accordion  
Leo Soileau, violin  
New Orleans, 1929

*Grosse Mama* is a two-step, a dance still performed in Acadian Louisiana. The original Acadians made their homes in present-day Nova Scotia in the early 1600s and called the land Acadie. They were violently uprooted by British forces as a prelude to the French and Indian War and began arriving in Louisiana in the late 1750s. German immigrants in the last half of the nineteenth century were responsible for introducing the accordion to Acadian (or “Cajun”) music; guitars, drums and other instruments began to appear only in the 1930s.

C'est la belle, ô, c'est la belle qui m'abandonne  
C'est la belle, ô, c'est la belle qui m'abandonne  
Pour t'en aller me quitter moi, tout seul  
Moi tout seul comme un pauvre 'tit nèg, a-y-yaïe

It's my beauty, it's my beauty who's leaving me;  
It's my beauty, it's my beauty who's leaving me  
To go off and leave me by myself,  
All alone, this poor little man, a-y-yaïe.

C'est la belle, qu'est partie c'ez tes parents  
Comment tu crois elle est après mais t'en aller  
Malheureuse, mais tu crois que tu vas me faire brailler  
C'est pas la peine, mais c'est pas la peine, je va's pas pleurer

My beauty, you left me for your parents' house,  
But what do you think, she's leaving!  
You thought that you would make me bawl,  
But it's no use, it's no use, I won't cry

A-y-yaïe, aujourd'hui, j'suis moi tout seul  
Moi, je connais j'suis parti à la Pacanière  
Pour trouver un' 'tite blonde, 'gardez donc  
Mais en arrivant j m'en ai trouvé-z-un', ô mais chère

A-y-yaïe, today I'm all alone.  
I know I'm leaving for Pacaniere  
To find a little blonde, so look  
When I got there, I found one.

Mais j'ai commencé à l'examiner, elle est pas ...  
Beaucoup grosse mais tous les belles catins est grosses  
Cent-soixante quinze livres, malheureuse, comment donc  
Je va's t'emmener avec moi à la maison

So I looked her over; she wasn't ...  
Very fat, but all pretty girls are fat;  
One hundred and seventy-five pounds, so how  
Am I going to take her home with me?

Chers amis, chers amis, t'as des bonnes idées  
Pour l'emmener avec moi à la maison?  
Je fais pa plus qu'un piastre-vingt neuf, ouais, par jour  
Ça va me coûter deux piastres et demi pour la nourrir

Dear friends, dear friends, do you have any good ideas  
How I could get her back home with me?  
I only make a dollar twenty-nine a day;  
It would cost me two and a half dollars to feed her.

J'suis parti m'emmenera's là-bas, là-bas  
Malheureuse, ça me fait de la peine je peux pas t'emmener  
C'est pas la peine, c'est pas la peine, t'es un tas trop grosse  
Malheureuse, j'suis parti m'en aller

So I'm gone, I'm going back over there.  
It hurts me that I can't bring you back;  
It's no use, you're much too fat;  
So, unhappy one, I'm leaving.

Aujourd'hui t'es là-bas à Vatican  
Si heureuse comme un lapin dans son nique  
Oui, avec mon accordéon dans mes bras  
Joue man joue, tra-la-la-la, joue man joue

Today you're over there in Vatican  
As happy as a rabbit in its hutch.  
Yes, with my accordion in my arms,  
Play man play, tra-la-la-la, play man play!

Joue, man, joue!  
O, si ça serait comme ça!

Play, man, play!  
Oh, if it would be like that!

## Grosse Mama

G C G  
 C'est la belle, c'est la belle qui m'a - ban - donne, — C'est la belle,  
 C G C  
 c'est la belle qui m'a ban - donne. Pour s'en al - ler me quit - ter —  
 G C G  
 Moi, tout seul, — Moi tout seul comme un pauvre 'tit nèg, a - y yaïe. —



*Acadian fiddler, early 1930s. The straws are beaten onto the strings, supplementing both harmony and rhythm.*

# Molly Durkin

---

*Irish*

**Murty Rabbett, singing with flute  
Dan Sullivan, piano  
New York City, 1929**

*Molly Durkin* harks back to the era following the discovery of gold at Sutter's Mill in California in 1848. Irish emigration to America was already on the increase following the widespread potato blight that began in 1845–1846. Rumors of instant fortunes spread across this country and continued back to Europe as many traded in their old lives to try their luck.

Murty Rabbett played flute and piccolo in Dan Sullivan's famous Shamrock Band of Boston in the 1920s and 1930s. Sullivan provides the piano accompaniment on the recording.

I'm a daycent, honest workin' man, as you might understand,  
And I'll tell you the reason why I left old Ireland.  
'Twas Molly Durkin did it when she married Jim O'Shea,  
And to keep my heart from breakin' I sailed to Amer-i-kay.

Arrah, goodbye Molly Durkin, I'm sick and tired of workin'  
And me heart is nearly broken and no longer I'll be fooled.  
And, as sure as my name is Cooney, I'm bound for Cal-i-fooney  
And, instead of diggin' mortar, I'll be diggin' lumps of gold.

Well, I landed in Castle Garden,\* sure I met a man named Burke  
And he told me to remain in New York until he get me work.  
But he hasn't got it for me, as in the nights I'll tell them plain,  
For San Francisco in the morn I'm goin' to take a train.

Arrah, goodbye Molly Durkin, I'm sick and tired of workin'  
And me heart is nearly broken and no longer I'll be fooled.  
And, as sure as my name is Cooney, I'm bound for Cal-i-fooney  
And, instead of diggin' mortar, I'll be diggin' lumps of gold.

Well, I'm out in Cal-i-forn-i and my fortune it is made.  
I'm a-loaded down with gold and I throw away my pick and spade,  
Sail home to dear old Ireland with the Castle\* out of sight,  
And I'll marry Miss O'Kelly, Molly Durkin for to spite.

Arrah, goodbye Molly Durkin, I'm sick and tired of workin'  
And me heart is nearly broken and no longer I'll be fooled.  
And, as sure as my name is Cooney, I'm bound for Cal-i-fooney  
And, instead of diggin' mortar, I'll be diggin' lumps of gold.

---

\*Castle Garden, an immigrant reception center (see pages 50–51).



*Irish social dancing,  
early 1900s*

## ***Molly Durkin***

I'm a day-cent hon-est work-ing man, as you might un-der-stand, And I'll

tell to you the rea-son that I left old Ire-land. 'Twas Mol-ly Dur-kin did it when she

mar-ried Jim O'-Shea, And to keep my heart from break-in' I sailed to A-mer-i-kay.

**CHORUS**
  
  
 Arr-ah, good-bye Mol-ly Dur-kin, I'm sick and tired of work-in', And me heart is near-ly bro-ken, and no

long-er I'll be fooled. And as sure as my name is Coon-ey, I'm bound for Cal-i-foon-ey, And in-

stead of dig-gin' mor-tar, I'll be dig-gin' lumps of gold.

Like many American folk songs, *Yasugi-bushi* is a pastiche of elements drawn together from various sources. Here, the melody of the usual version of the song is used in the first, second and fourth verses, though the words are new. The longer melody of the third verse is from another folk song, *Iso-bushi*. The words were probably put together by Suzuki and recall elements of popular stories and a *kabuki* drama that would have been well known to his listeners.

大石良雄は、雪の別れの南部坂。」

武夫浪子は、上り下りの電車の別れ。」

間 十次郎が妻子の別れ、

節 赤垣源藏が徳利の別れ、

鹽原多助は、愛馬の別れ、

芽が出りや摘まれ、葉が出りやもまれ、  
それでも茶の木に、花が咲く。」

壽々木米奴

俚 謡 安 來 節  
(磯節入)

Me ga derya, tsumamare;  
Ha ga derya, momare,  
Sore demo cha no ki ni,  
Hana ga saku.

Shiobara Tasuke wa,  
Aiba no wakare;

Akagaki Genzô ga,  
Tokkuri no wakare,  
Hazama Jûjirô ga,  
Saishi no wakare,  
Takeo Namiko wa,  
Nobori-kudari no densha no wakare.

Ôishi Yoshio wa,  
Yuki no wakare no Nambuzaka.

When a bud emerges, it is clipped;  
When a leaf emerges, it is crushed;  
But the tea bush still blossoms.

Shiobara Tasuke bids farewell  
To his favorite horse;<sup>a</sup>

Akagaki Genzô bids farewell  
With a saké toast;<sup>b</sup>  
Hazama Jûjirô bids farewell  
To his wife and children;<sup>c</sup>  
Takeo Namiko bids farewell  
From the train;<sup>d</sup>

And Ôishi Yoshio bids farewell  
To Nambuzaka, as the snow falls.<sup>d</sup>

Notes:

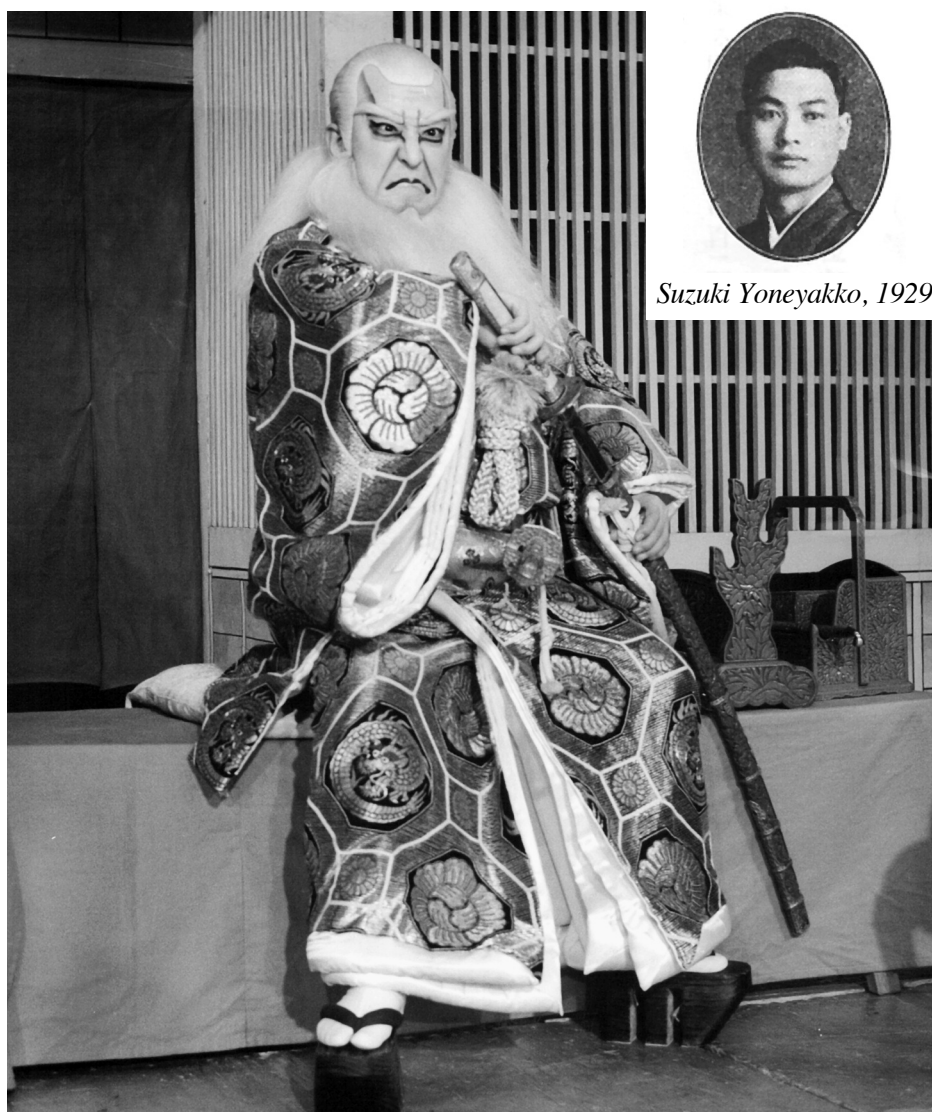
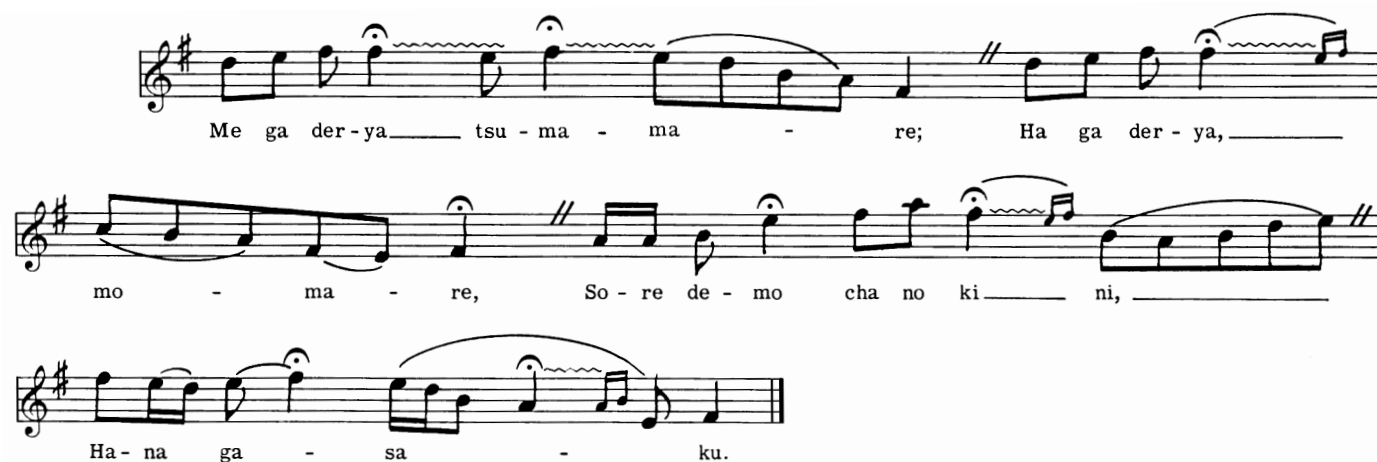
<sup>a</sup> Scene from “Shiobara Tasuke Ichidai-ki” (1878), a *raguko* story by Sanyûte Enchô.

<sup>b</sup> Scene from *Chûshingura* (*The Forty-Seven Samurai*), a *kabuki* drama.

<sup>c</sup> Scene from a Meiji period novel.

<sup>d</sup> Scene from *Hototogisu* (1898), a novel by Tokutomi Roka.

## *Yasugi-bushi* (Excerpt)



Actor Mitsugoro Bando in the role of the aged warrior Ikyu in the play "Sukeroku," one of the most beloved and popular kabuki dramas.

# W Amerykańskim Mieście

Polish

*In an American City*  
Walter Polak, with accordion  
Chicago, 1929

The legendary days of Prohibition in Chicago are recalled in this amusing Polish American song, without the usual references to Al Capone and other figures of organized crime. Illicit liquor flowed freely during the 1920s, despite a constitutional amendment forbidding its use or manufacture. Walter Polak operated a candy store on Chicago's North Side in those days and may well have been a conspirator (willing or otherwise) in liquor distribution. Nothing else is known about him, but he may have been a country music fan, too, since the melody of *W Amerykańskim Mieście* is borrowed from the popular song *Budded Roses*.

Wczoraj byłem na wolności  
Przy picu i jedzeniu  
Dzisiaj jestem, o łitości  
Za kratami w więzieniu

Bo ta Święta Prohibicja  
Wolność mnie odebrała  
Jam dziś zbrodniarz i ...  
Bo mnie wódki sprzedala

Wczoraj byłem ja z kumotry  
Z dzieckiem do chrztusmy byli  
Dobre chłopcy a nie lotry  
Radzibysmy wypili

A ja znałem pewne miejsce  
Gdzie można dostać wódki  
Z tą flaszeczką tylko lece  
Do [?]

Gdy wróciłem na zabawę  
Było już pełno gości  
Narobiłem wielką wrzawę  
Każdy krzyczał z radości

“Pocieszycielka strapionych”  
Tak gorzałkę nazwali  
Wiec trzy razy się wróciłem  
Bo mnie dolary zwracali

Ten był z nieznajomych gości  
Gwałt mnie pokazuje  
“You bootlegger, we arrest you”  
Za kraty mnie pakują

Zdrajcą był dobrze znajomy  
Co agentów sprowadził  
Niby że sprzedaje domy  
I w ten sposób mnie zdradził

Yesterday I was a free man  
Wining and dining.  
Today, oh great mercy,  
I'm in prison behind bars.

It was the holy Prohibition  
Which took away my freedom;  
Today I am a criminal because  
Of the whiskey I bought.

Yesterday my friends and I  
Took the child to baptism.  
They were true friends, no rascals,  
So it was an occasion to celebrate.

Since I knew a certain place  
Where whiskey could be bought,  
I hurried with my bottle  
To [?]

When I returned to the party,  
There were already many guests.  
I received a great reception;  
Everybody was shouting with joy.

“Comforter of the heart-broken,”  
That is what they called liquor,  
So I went three times for it,  
And each time they paid me back.

There was one, unknown among the guests,  
Who invited me outside.  
“You bootlegger, we arrest you,”  
And put me behind bars.

An acquaintance was the traitor  
Who brought in the agents,  
Who said they were selling houses,  
And that is how I was betrayed.



## *W Amerykańskim Miście*

Wczo - ra by - łem na wol - noś - ci Przy pi - ciu i jedz - e -

niu, Dzi - siaj jes - tem, o li - toś - ci za kra - ta - mi w wię - zie - niu.



*Walter Polak, c. 1928*



*Scene from Polish Highlander pageant in Chicago, c. 1930*

## Swedish

## Olle i Skratthult (Hjalmar Peterson) with violin, accordion and piano Chicago, 1929

*Nikolina* is one of the best-loved Swedish-language songs in America. Olle i Skratthult (Hjalmar Peterson, 1886–1960) is said to have taken it with him when he emigrated, around the turn of the twentieth century. Peterson entertained Swedish Americans for years and recorded his successful *Nikolina* three times between 1917 and 1929. The translation, which can be sung to the original melody, was performed on radio in the 1940s by a Minneapolis cowboy duo called Slim Jim and the Vagabond Kid.

Attvara kär då ä en ryslig pina  
Den som försökt då säger inte nej  
Jag var så rysligt kär i Nikolina  
Å Nikolina lika kär i mej

Om hennes hand jag bad hos hennes pappa  
Men flick ett svar som jag ej väntat på  
Jag aldrig kommit utför någon trampa  
Så rysligt hasligt som jag gjorde då

Då gick jag hem å skrev te Nikolina  
Om hon vill' vara sa rysligt snäll  
A möta mej när nānen börjar skina  
I ekebacken nästa lördagskväll

Där mötte mej en mörk figur i kapp  
Å månen sken på himlen som en båk  
Den mötande var Nikolinas pappa  
Beväpnad med en rätt försvarlig påk

Jag blev så rädd, jag darrade i knäna  
Å tog te bena både rädd och skygg  
Men som jag smög där fram emellan träna  
Lät gubben påken dansa på min rygg

Da gick jag hem a skrev te Nikolina  
"Nu ä då mä mett hela liv ajö  
Om du ej bota kan min kärlekspina  
Går jag å dränker mej i närmsta sjo

Men Nikolina botade min sjuka  
Hon sade, "Käre Olle, tänk dej för  
Den som sitt liv förkortar ä en kruk  
Du kan väl lugna dej tess gubben dör"

Å nu så väntar jag å Nikolina  
Att gubben han ska kola vippen av  
Å till ett minne efter honom sättes  
Den gamla påken uppå gubbens grav

When you're in love you're in an awful torture,  
Whoever tried it will not disagree.  
I was so very fond of Nikolina,  
And Nikolina just as fond of me.

I asked her dad about her hand in marriage  
And got the answer in the strangest way.  
I never yet have left from any doorstep  
In such a hurry as I did that day.

So I went home and wrote to Nikolina,  
"Oh Nikolina, won't you meet me soon?  
Meet me in the woods on Wednesday evening,  
And be there with the rising of the moon."

And there I met a figure disconcerting,  
The moon no greater glory could attain.  
The one I met was Nikolina's papa  
Armed with the meanest, most disturbing cane.

And then my knees, how they began to tremble!  
I tried to run but there was not a chance,  
For in the woods, while on my knees I stumbled,  
The cane began to do a polka dance.

So I went home and wrote to Nikolina,  
"There's not the slightest bit of hope in me.  
If you don't end me of this awful torture,  
I'll end it all by jumping in the sea."

And Nikolina answered in a hurry,  
"Oh darling Olle, don't be so unwise.  
A suicide is nothing but a dumbbell.  
Why don't you wait until the old man dies?"

And now I wait and so does Nikolina  
To see the old man kick the bucket soon.  
And on his grave we're planting for remembrance  
The cane he used on me beneath the moon.

# Nikolina



*Hjalmar Peterson, 1927*

*Music played an important role in the lives of Swedish immigrants.*



# 雨打芭蕉

## *Yu Ta Pa Chiao*

**Cantonese**

***Rain Dropping on the Banana Tree***

**Professor Yau Hok Chau and Associates**

**Yau Hok Chau, er-hu (two-stringed violin);**

**Chan Chi Ping, yang qin (hammered dulcimer);**

**Wong Heung Ting, qin-qin (banjo), Lui Pak Wing, lute**

**New York City, 1930**

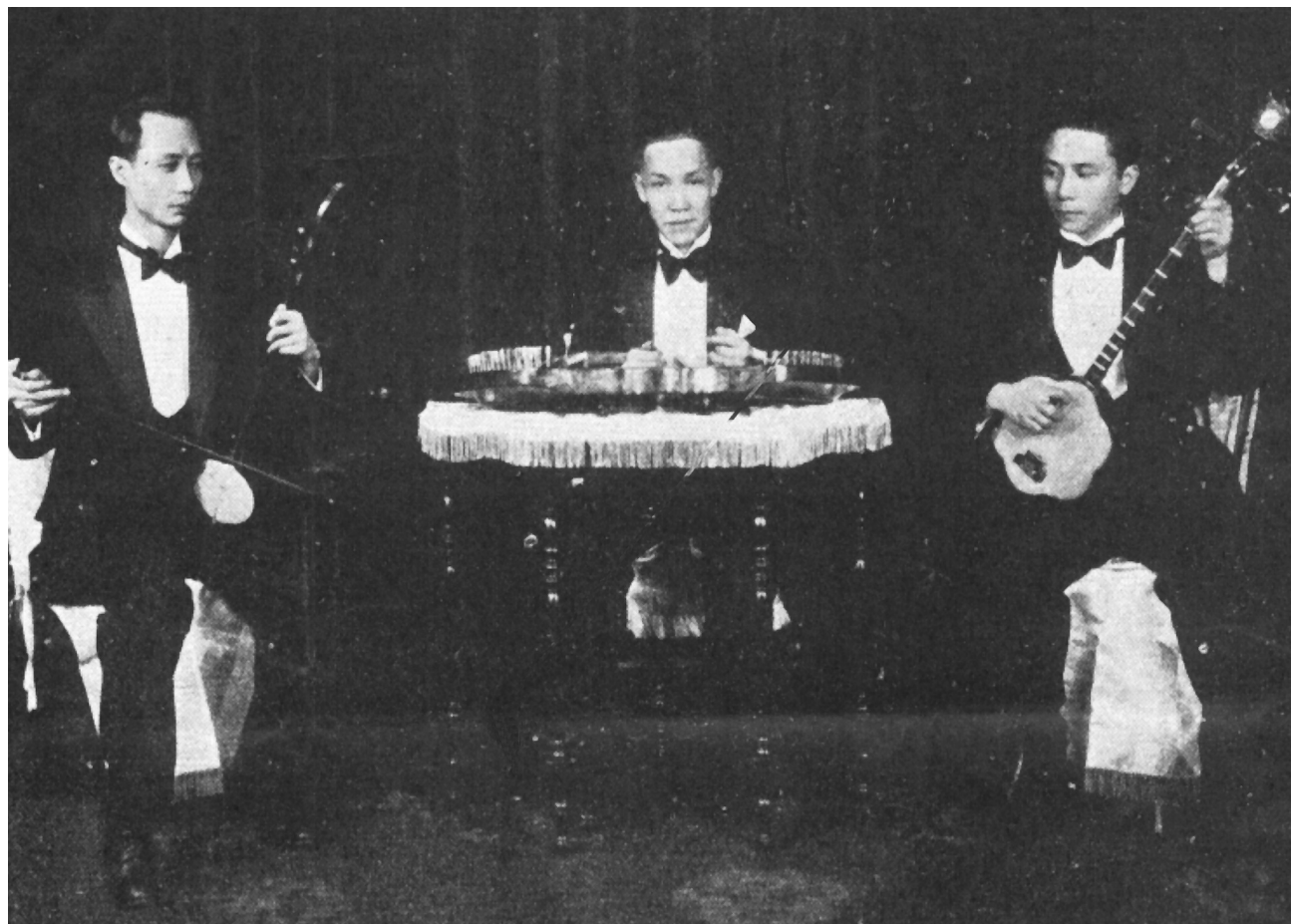
This traditional melody was popular at Cantonese teahouses, weddings and other social gatherings in the 1920s. Although each musician in the ensemble stays close to the melody, there are also elements of collective improvisation with regard to ornamentation, articulation and tempo and dynamic shifts.

Yau Hok Chau (1880–1942) is one of the twentieth century's best-known Cantonese composers. He was born to an impoverished family in Doi San, the county that sent the largest number of immigrants to the United States. In addition to composing and performing, he was a respected music teacher; after moving to Hong Kong in 1917, he ran a private studio for several years.

This recording is one of several made while he was apparently on an American tour. Until recently, scholars of Chinese music did not know either of the tour or of his recordings.

### ***Yu Ta Pa Chiao* (Excerpt)**





*Professor Yau Hok Chau (left) and group, from a New York Chinese newspaper photo, c. 1930*

# Les Émigrés

## Haitian

## The Immigrants Théophile Salnave, with piano New York City, 1930

*Les Émigrés* is sung in *Creole* French. It was recorded early in 1930, before the impact of the 1929 Wall Street crash had time to make itself felt in everyday American life. Thus the singer can still observe that life in New York City has rewards for everyone—or nearly everyone. Although race relations are not mentioned until the final chorus, they could hardly have been an afterthought to a Haitian observer. It is unusual that the song even mentions racial tensions at all; the unspoken or implied rules of the time dictated that the subject was out of place even in black-produced popular songs.

Ironically, this song cites the success of Jewish immigrants without noting that they also suffered from prejudice and discrimination.

Yo rive New York  
Yo pa t pale angle  
Yo pa t gen lajan  
Yo pa t jwenn bon djòb  
Aprè kèk ane  
Yo vin pale angle  
Yo kouri la bank  
Pran yon ti kanè  
Sitwayen New York  
Pa kapab konprann  
Kot chans sa soti  
Pou leve pou yo  
Lajan djòb yon mwa  
Peyi yo ba yo  
Nan New York yo fè l  
Ladan yon semèn

Devan yon dousè parèy  
Remercions Lafayette  
Remercions Washington  
Ki ba nou l'Amérique  
Au nombre peyi dan le mond  
New York se première place  
Ki boure lajan  
Kon syèl la boure zetwal

New York se yon vil  
Ki pa kab konte  
Diferan peplad  
Ki groupe ladan l  
Kanta bèl medam  
Ranpli d'étiquette  
Yo sanble ti zanj  
Ki soti nan syèl  
L'organisation de la vie New York  
Fè tout homme mache  
Nan yon droit chemin  
An deyò de sa  
Nou jwenn tout bagay  
Mwen pa kwè l'Europe  
Kapab fè pou nou

They come to New York,  
They don't speak English,  
They don't have money,  
They don't have jobs.  
After a few years  
They learn English  
And go to the bank  
To deposit their money.  
These new New York citizens,  
They can't really understand  
Their new fortune.  
Money they earned  
In one month  
In their home country,  
In New York they earn  
Within just one week.

For such good fortune  
We must thank Lafayette  
We must thank Washington  
Who gave us America.  
Of all the places in the world,  
New York ranks first.  
It has as much money  
As there are stars in the sky.

New York is a city  
Which cannot count  
All the different ethnic groups  
Who inhabit it.  
As for its beautiful ladies,  
Full of charm,  
They are like angels  
Straight from heaven.  
The lifestyle in New York  
Makes every man  
Follow a just path.  
Besides, you have access  
To so many things  
I don't think Europe  
Could ever provide for us.

Sou w rive New York  
Lo w fin pale angle  
Ou pa fè lajan  
S on krim w ap peye  
Car nenpòt nasyon  
Ki rantr New York  
Aprè kèk ane  
Li tounen Cresus  
Avan kèk ane  
Li gentan marye  
La pe banboche  
Avèk madanm li  
Li vin gen oto  
Li vin gen building  
Si nou kwè m manti  
Al mande jwif yo

Devan yon dousè parèy  
Yo fè yo ameriken  
Pou yo siveye  
Leurs propres intérêts  
Se pa yon dezonè  
Se pa yon lacheté  
Se tout simplement  
Yon devwa yo ranpli

Nou zòt pitit Ethiopie  
Lè nou rive bò la  
Sa rèd pou nou jwenn yon rout  
Nou tonbe an derout  
Nou mèt tann nwi kon jou  
Chemen bare pou nou  
Se yon dezespwa  
Pou lòm ki gen po nwa

When you arrive in New York  
 And learn a little English  
 It would be such a crime  
 If you couldn't make money.  
 Indeed, people from any country,  
 After a few years in New York,  
 Become rich like Croesus.  
 Within a few years,  
 They get married.  
 They enjoy a good life  
 With their wives,  
 They buy a car  
 They buy their own home.  
 If you think I'm lying  
 Ask Jewish immigrants.

With such good fortune,  
 They become American citizens  
 In order to protect  
 Their personal interests.  
 It isn't a dishonorable  
 Thing to do  
 Nor is it something trivial.  
 It is a duty.

But, when we children of Ethiopia  
 Come to these shores,  
 It is much harder for us to settle.  
 We fall on hard times.  
 No matter how patiently we wait  
 There are blocks in our path.  
 It is a pity  
 For the man with black skin.



*A street scene in Harlem*

# Les Émigrés

Yo ri - ve New York, yo pa pale an - glé, yo pa gen la - jan yo pa, jwenn bon  
York pa ka - pab kon - prann kot chans sa so - ti pou le - vé pou

djob A - pré kek a - né yo vin pale an - glé, yo kou - ri la  
yo, La - jan djob yon mwa pe - yi yo ba yo Nan New York yo

1. G7 C bank, Pran yon ti ka - yé. Sit - wa - yen New fé la-dan yon se - mèn.  
2. G7 C

De - van dou - se pa - rèy, Re - mer - cions La - fa - yette, Re -

A7 Dm G7 C mer - cions Wash - ing - ton, ki ba nou l'A - mér - ique. Au

Dm G7 C nombre pe - yi dan l'mond, New York se prem-ière place,

G7 C Ki bou - rè la - jan kon syel la bou - ré zet - wal.



# Värssyjä Sieltä Ja Täältä

## Finnish

## Verses from Here and There

### Hiski Salomaa, with trumpet, accordion and guitar New York City, 1931

These witty lyrics offer a look at the Depression-plagued world of 1931, including the singer's own plight, the economy and its effects on Europe, the sudden obsolescence of musicians in movie theaters after the introduction of prerecorded sound tracks and even a 1932 election forecast that proved accurate—Democrat Franklin D. Roosevelt did indeed win the presidency.

Hiski Salomaa's 18 recorded titles are still in print in Finland, where he had lived since childhood, even though they were all made between 1927 and 1931 in America. He first made his living as a tailor in Michigan and Massachusetts, where there were large Finnish communities. He was a popular performer at Finnish American labor meetings and worked actively in union organizing.

Nyt työtä minä olen taas katsellut  
Pieksun pohjatkin hajalle astellut  
Ja kannatkin mennyt on lintalleen  
Kärjet silmihin katsoo jo tarkalleen  
Että missähän mahtaa vika taas olla  
Kun uusia ei ala jalkoihin tulla  
Kurjalta näyttää aiko jo tää  
Ja harmaaksi käy taas monen pojan pää

Wall Streetti se nauraa partaansa  
Kun kaikki se on saanut alle valtansa  
Paavikin huutaa nyt Herrassa  
Että kirkotkin vastaa jo kerrassa  
Bolshevikit museoita niistä nyt laittaa  
Se pappien unta hieman kai haittaa  
Kun niitäkin alkaa jo loppua työ  
Kaikk' synkältä näyttää kuin syksyinen yö.

Jos Englannin työläiset lakkoontuu  
Yrjö yskähän aina silloin sairastuu  
Ja prinssin horsikin kompastuu  
Ja nenä hältä joka kerta loukkaantuu  
Sotakorvaukset Saksalla puree jo vatsaa  
Espanja kuninkaansa laittoi nyt matkaan  
Ei Ranskassa työttömyys kai haittaa se tuo  
Kun maailman rikkaat siellä mässää ja juo.

Setä Sami se on myös viisas mies  
Se pisneksen kyllä hyvin tarkoin ties  
Neillä puhuvat kuvatkin on vallassa  
Moni taiteilija on ollut pannassa.  
Masina se heidänkin paikkansa otti  
Ja työttömäks' kadulle se tuhansia johti  
Moni soittaja halvalla pillinsä möi  
Ja lunssina viimeiset tinansa jo söi.

I've been looking for work again  
And worn out the soles of my boots.  
The heels have run down  
And the tips are turned toward my eyes.  
They wonder why  
There aren't any new boots to be had.  
Times are hard,  
And many a man's head is turning gray.

Wall Street is laughing up its sleeve  
Because everyone is under its thumb.  
The Pope cries in the name of the Lord  
And the churches answer in one voice:  
The Bolsheviks are turning them into museums.  
It disturbs the priests' sleep  
Because even they are running out of jobs.  
Everything looks dark as an autumn night.

If England's workers go on strike,  
King George always gets a cough,  
And even the prince's horse stumbles  
And hurts his nose every time.  
War debts are pinching Germany's stomach.  
Spain has sent its king on his way.  
Unemployment doesn't seem to hurt France  
Because the wealthy carouse and drink there.

Uncle Sammy is clever too;  
He knows business very well.  
Talking pictures are everywhere now,  
And many artists have lost out.  
Machines have taken their jobs  
And thrown thousands into the streets.  
Many a musician has sold his horn cheaply  
And spent his last coins on lunch.

Meitä finnoja on täällä setä Sämin maass'  
 Noin viitisen satta tuhatta  
 Ja täällä me elämme kuin taivahass'  
 Vaikk' moni on tullut tänne luvatta.  
 Meillä puoluehommot on suuria  
 On haalit kuin Paapelin muuria  
 Moness' pakassa niitä on meillä jo kuus'  
 Ja riita kun syntyy niin tehdään uus'.

Vaikka republiikki meitä nyt hallitsee  
 Silti demokraatin aika se vallitsee  
 Ja kaikki on postuun partaalla  
 Hyvää odotamme mielellä hartaalla.  
 Moni poika lyönyt on jo rukkaset tiskiin  
 Ja juonunna nykyajan huonoa viskii  
 Että töppöset ylös aina keikahtaa  
 Ja viimeisen kerran veisataan.

There are about five hundred thousand  
 Finns here in Uncle Sam's country.  
 We live as though we were in heaven,  
 Although many of us came illegally.  
 Our political activities are numerous,  
 And our halls like the walls of Babel.  
 In many places there are six halls already,  
 And when a fight starts, we build a new one.

Republicans rule over us,  
 Though the time of the Democrats is at hand.  
 Everybody's going broke  
 And waiting earnestly for better times.  
 Many a man has thrown his work mittens away  
 And started drinking the bad whiskey of our times,  
 Until he turns up his toes  
 And the last psalm is sung for him.

## Värssyjä Sieltä Ja Täältä

Am E7 Am

Nyt työ-tä mi-nä o-len taas kat-sel-lut Piek-sun poh-jat-kin — ha-jal-le as-tel-lut. Ja

E7 Am

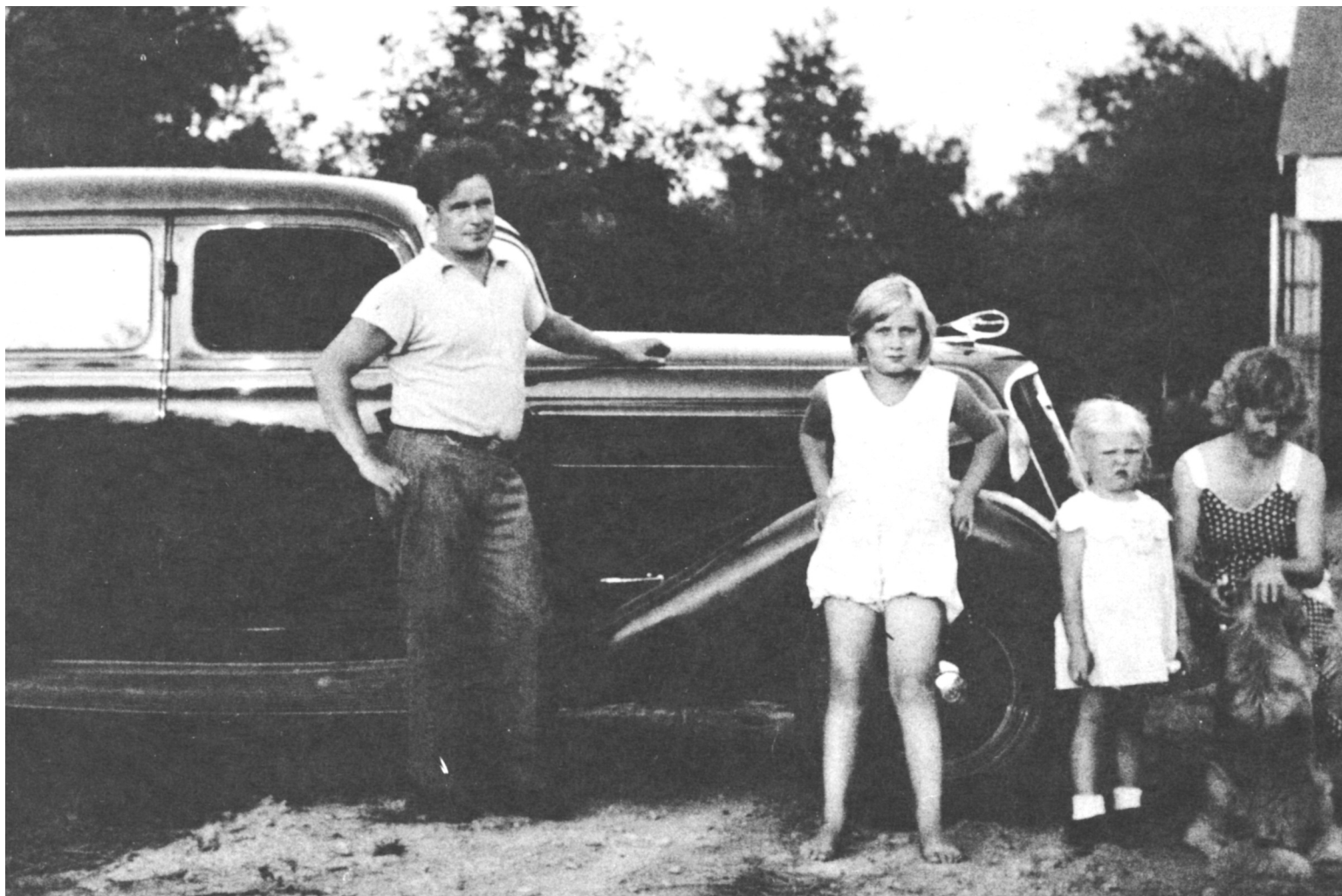
kan-rat-kin men-nyt on lin-tal-leen Kär-jet Si-mi-hin kat-soo jo tar-kal-leen. Et-tä

E7

mis-sä-hän mah-taa vi-ka taas ol-la kun uus-i-a ei a-la jal-koi-hin tul-la

Am E7 Am

ku-rj-al-ta näyt-tää ai-ku ja tää Ja har-maak-si käy taas mo-nen po-jan pää.



*Hiski Salomaa and family, c. 1930s*

# Cabo Verdranos Peça Nove

Portuguese

*New Cape Verdean Tune*  
Augusto Abrew, violin solo with guitars  
New York City, 1931

The rocky, mountainous islands that make up the Cape Verdean chain are located about 300 miles off the coast of West Africa. Discovered and claimed in the fifteenth century by Portuguese explorers, the islands were populated by colonists and enslaved Africans. A *Creole* society developed in which African and European elements fused, creating a distinct collective identity.

Many Cape Verdeans arrived in New England in the first half of the nineteenth century. The early immigrants were mostly males who worked in maritime industries while supporting families back home. As opportunities to work in land-based industries increased, whole families relocated to new communities.

Few recordings of Cape Verdean music have been made in America. This exciting fiddle tune makes us wish there had been more.

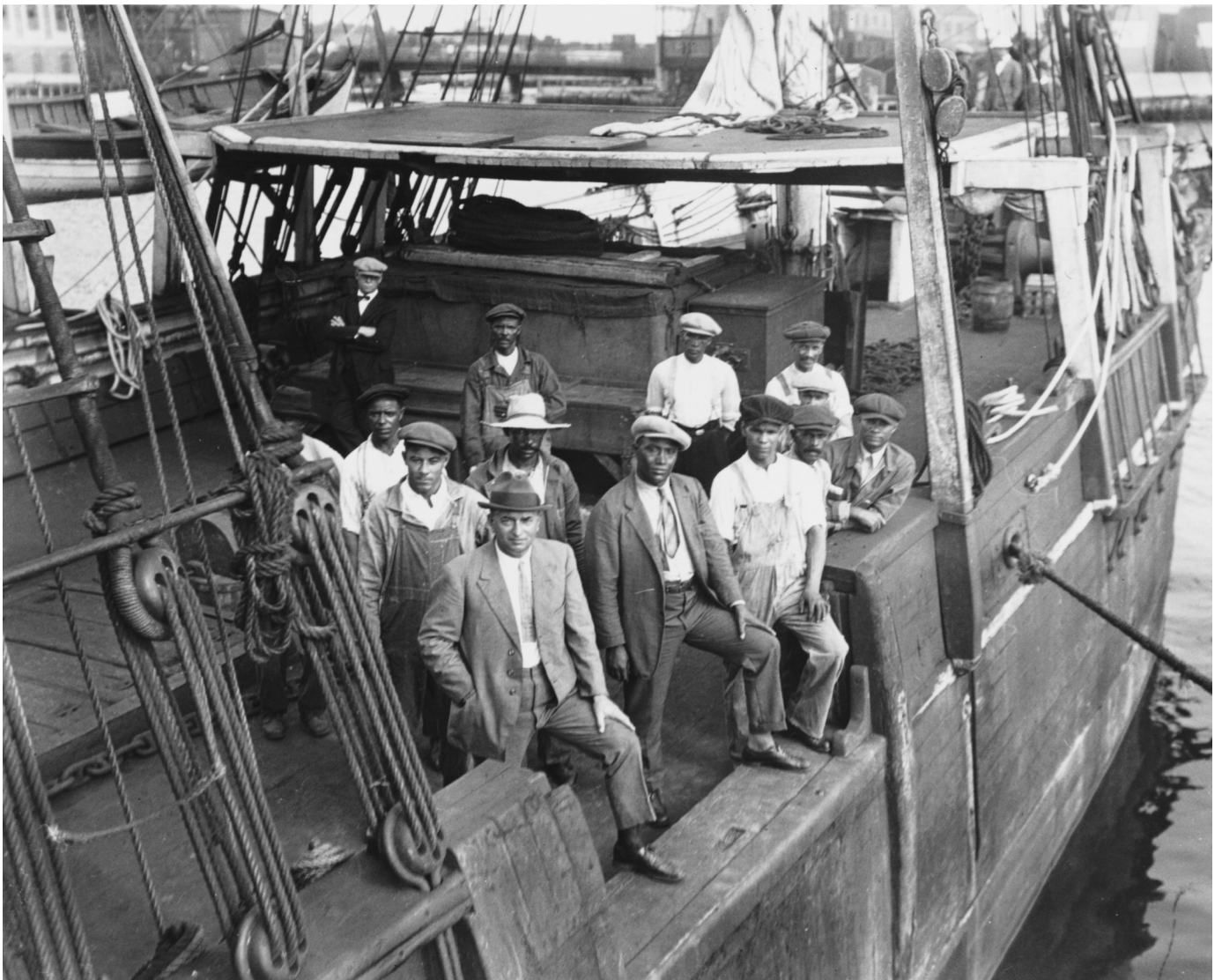
## Cabo Verdranos Peça Nove

Chords: C, G7, C, E7, Am, G7, C, E7, Am, G7, C, E7, Am, G7, C.



*Cape Verdean immigrants arriving on the Savoia, October 1914*

*Captain Antone T. Edwards (lower left front) poses with some of the crew of the Wanderer.*



# Mañanitas Tapatías

## Mexican

### *Los Madrugadores: Pedro J. González, Victor Sánchez and Jesús Sánchez, with guitars Los Angeles, 1933*

This lovely serenade comes from Jalisco and is sung throughout Mexico as a morning greeting for the birthday of a friend or loved one. *Los Madrugadores* (The Early Risers) made their version of the song popular on the dawn broadcasts that featured Spanish-language music in Los Angeles in the early 1930s. Originally from Sonora, the Sánchez brothers came to the United States as field workers in 1920 while still in their early teens. Friends encouraged them to audition for radio, where they met the announcer P. J. González. Together they formed the trio that was heard live seven days a week from 4:00 a.m. to 6:00 a.m. on KELW in Burbank, California.

Que linda está la mañana  
en que vengo a saludarte.  
Venimos todos con gusto  
y placer a felicitarte.

Ya viene amaneciendo  
ya la luz del día nos dió.  
Levántate, amiga mía,  
mira que ya amaneció.

El día en que tú naciste  
nacieron todas las flores  
y en la pila del bautismo  
cantaron los ruiseñores.

Quisiera ser solecito  
para entrar por tu ventana  
y darte los buenos días  
acostadita en tu cama.

Ya viene amaneciendo  
ya la luz del día nos dió.  
Levántate, amiga mía,  
mira que ya amaneció.

Quisiera ser tesoro  
y tener muchos tesoros  
para sacarte a pasear  
en una carroza de oro.

En la puerta de tu casa  
te pinté un número tres,  
una flor americana  
y un clavelito francés.

Ya viene amaneciendo  
ya la luz del día nos dió.  
Levántate, amiga mía,  
mira que ya amaneció.

De las estrellas del cielo  
tengo que bajarte dos;  
un para saludarte  
y otra para decirte adiós.

Ya viene amaneciendo  
ya la luz del día nos dió.  
Levántate, amiga mía,  
mira que ya amaneció.

How lovely is the morning  
In which I come to greet you.  
We are glad to come  
And joyfully wish you well.

The dawn is approaching,  
Now the light of the day has arrived.  
Wake up, my friend,  
Look, it's already daybreak.

The day that you were born  
All the flowers bloomed,  
And by the baptismal font,  
The nightingales sang.

I wish I were a ray of sun  
To enter through your window  
And greet you good-morning,  
While you lie in bed.

The dawn is approaching,  
Now the light of the day has arrived.  
Wake up, my friend,  
Look, it's already daybreak.

I wish I were a treasurer  
And had many treasures  
To take you for a ride  
In a golden carriage.

On the door of your house  
I painted a number three,  
An American flower,  
And a little French carnation.

The dawn is approaching,  
Now the light of the day has arrived.  
Wake up, my friend,  
Look, it's already daybreak.

From the stars of heaven  
I'll bring you down two,  
One to greet you with,  
The other to bid you farewell

The dawn is approaching,  
Now the light of the day has arrived.  
Wake up, my friend,  
Look, it's already daybreak.



*Mexican American children in ceremonial dress, c. 1930s*

## ***Mañanitas Tapatías***

G

Que lin - da es - ta la ma - ña - na \_\_\_\_\_ en que ven - go a \_\_\_\_\_ sa - lu -

D7

dar - te. \_\_\_\_\_ Ve - ni - mos to - dos con gus - to \_\_\_\_\_

G

\_\_\_\_\_ y pla - cer a fe - li - ci - tar - te. \_\_\_\_\_ Ya

D7

vien - ea - man - e - cien - do ya la luz del día nos

G

dío. \_\_\_\_\_ Le - van - ta - te a - mí - ga

D7 G

mi - a, \_\_\_\_\_ mi - ra que ya a - man - e - ció.

# Вуйко Політикан *Wujko Politykan*

Ukrainian

*Uncle, the Politician*  
Ewgen Zukowsky, with violin, clarinet,  
accordion and string bass  
New York City, 1935



*Ewgen Zukowsky, c. 1918*

Ewgen Zukowsky was well known in the Ukrainian American entertainment world. Like Olle i Skratthult, he was a comic who played the part of an “Old World” peasant. Yet Olle’s best songs evoked images of the land he left, while Zukowsky’s often dealt with the uneducated immigrant coming to terms with the demands of his adopted society. *Wujko Politykan* means “Uncle, the Politician,” though no uncle is mentioned in the song. Instead, the listener is exhorted to beware of politics in the opening speech and encouraged to adopt the ways of corrupt politicians in the song itself. The song is in the form of a *kolomeika*; like the blues, it is set in verses with 12-bar stanzas. Both are in the form of couplets with one line repeated. In the blues, the first line is heard twice; the *kolomeika* repeats the second instead.

Дуже мені приємно, же сі знаходжу перед Вами і маю также спічувати ведлуг тої політики, же ми її голосуємо, і сі нею интересуємо. Політика то рахувати як те, же сі плює йому в очі, а воно каже, же то дощ, і робит своє о що сі йому розходить. Рахувати політика, як би робилася по ретельному, то не було би жадної мобілізації, продукції і експортації. Кожна нація, де екзистує цивілізація і модернізація, вона муштрується і мобілізується аж же би з того всього вийшла комбінація і деморалізація. Отже, я кажу, же найліпше дивитися наперед, що навколо робиться і робити все після свого розуму і вачуватися дуже, дуже вачуватися, щоби не був капут. Отже ж, я від себе ще раз дякую, що мені дуже було приємно до Вас спічувати, а вір, таки скажу тут бай Вам.

Коли хочеш в світі жити, Мусиш знати, як крутити.

Чи то вправо, чи то вліво, Коли крутиш, крути сміло.

Чи то вправо, чи то вліво, Коли крутиш, крути сміло.

Хто крутити добре вмів, Тому тепле сонце гріє.  
Він не оре, і не сіє Вітер очі не завіє.  
Він не оре, і не сіє Вітер очі не завіє.

Хто змолоду накрутився, Той на старість збогатився.

Має жінку, має хату, Діти кажуть, добрий тату!  
Має жінку, має хату, Діти кажуть, добрий тату!

А хто чесний не крутящий, Щоб який був поботящий.

Буде вічно горювати, І копійчини не мати.  
Буде вічно горювати, І копійчини не мати.

В його хата не чищена, В його жінка засмучена.  
Пусто в хаті, пусто в полі, Його діти босі, голі.  
Пусто в хаті, пусто в полі, Його діти босі, голі.



# Wujko Politykan



Duzhe meni pryemno, zhe si znakhodzhu pered vamy i mayu takzhe speechuvaty vedlug toyi polityky, zhe my ii holosuyemo, i si neyu interesuyemo. Polityka to rakhuvaty yak te zhe si pliuye yomu v ochi, a vono kazhe, zhe to doshch, i robyt svoye o shcho si yomu rozkhodyt. Rakhuvaty polityka, yak by robylasia po retel'nomu, to ne bulo by zhadnoyi mobilizatsiyyi, produktatsiyyi i eksportatsiyyi. Kozhna natsiyya, de ekzystuye tsivilizatsiyya i modernizatsiyya, vona mushtruye'tsia i mobilizuyet'sia azh zhe by z toho vyishla kombinatsiyya i demoralizatsiyya. Otzhe, ya kazhu, zhe naylipshe dyvytysia napered, shcho navkolo robyt'sia i robyty vse pislia svoho rozumu i vachuvatysia duzhe, duzhe vachuvatysia, shchoby ne buv kaput. Otzhezh, ya vid sebe shche raz diakuyu, shcho meni duzhe bulo pryemno do vas speechuvaty, a vir, taky skazhu goodbye vam.

Koly khochesh v sviti zhyty, musysh znaty yak krutyty  
Chy to vpravo chy to vlivo, koly krutysh kruty smilo  
Chy to vpravo chy to vlivo, koly krutysh kruty smilo

Kheto krutyty dobre vniye, tomu teple sontse hriye  
Vin ne ore i ne siye, viter ochi ne zaviye  
Vin ne ore i ne siye, viter ochi ne zaviye

Kheto z molodu nakrutyvsia, toy na starist' zbohatyvsia  
Maye zhinku, maye khatu, dity kazhut' dobryi tatu  
Maye zhinku, maye khatu, dity kazhut' dobryi tatu

A kheto chesnyi ne krutyashchyi, shchob yakyi buv  
robotiashchyi  
Bude vichno hariuvaty, i kopiychyny ne maty  
Bude vichno hariuvaty, i kopiychyny ne maty

V yoho khata ne chyshchena, v yoho zhinka zasmuchena  
Pusto v khati, пусто в полі, yoho dity bosy, holi  
Pusto v khati, пусто в полі, yoho dity bosy, holi

It is my pleasure to be among you and to speak about the politics which interest us, and that we vote on. Politics is like telling someone it's raining while you're spitting in his eye. The politician is going to do what he wants to do. If politics were done in good faith, we wouldn't have all these problems of mobilization, production and exportation. But every modern civilized nation takes care of itself in all kinds of treacherous and demoralizing ways. So I warn you to look ahead and watch out for what's going on around you, and do whatever your head tells you to. Watch yourself carefully and make sure you're not taken in. On my behalf I thank you once again for the opportunity to speak to you and tell you all goodbye.

If you want to survive, you must know how to swindle,  
But whether you move left or right, do it with resolve,  
But whether you move left or right, do it with resolve.

One who does it well is assured of a warm spot in the sun;  
He doesn't have to till or sow, and dusty winds will not blind him,  
He doesn't have to till or sow, and dusty winds will not blind him.

One who has swindled since his youth will enjoy prosperity later,  
With a wife in his own house, and his children will praise his talents,  
With a wife in his own house, and his children will praise his talents.

On the other hand, if one is honest and hard working,  
He will always live in want without a penny to his name,  
He will always live in want without a penny to his name.

His house will stay unkempt and his wife sad—  
Empty house, empty fields, his children naked and barefoot,  
Empty house, empty fields, his children naked and barefoot.

# Workers' Appeal

---

**Trinidadian**

**The Tiger (Neville Marcano)  
with Gerald Clark's Caribbean Serenaders: Gerald Clark, guitar;  
trumpet, violin, clarinet, piano and string bass, unknown  
New York City, 1936**

The Tiger (Growling Tiger) is the *calypso* name of Trinidadian Neville Marcano, who died in 1993. Although never an American citizen, he made frequent trips from Port-of-Spain to New York in the 1930s and 1940s to make records that sold widely in both countries. *Workers' Appeal* addresses lingering circumstances of the Great Depression, which disrupted economic conditions throughout the Western world in the early 1930s. Tiger's *calypsos* often have a humanitarian emphasis, addressing issues of the day with humor and thoughtfulness. Guitarist Gerald Clark was a resident of New York by the early 1920s; he led orchestras for decades and promoted *calypso* in New York tirelessly until his death in 1976.

Anywhere you go you must meet people sad;  
They search for employment, none can be had.  
Anywhere you go you bound to meet people sad;  
They search for employment, none can be had.  
They start to drop down dead in the street,  
Nothing to eat and nowhere to sleep.  
Our kindhearted employers, I appeal now to you,  
Give us some work to do.

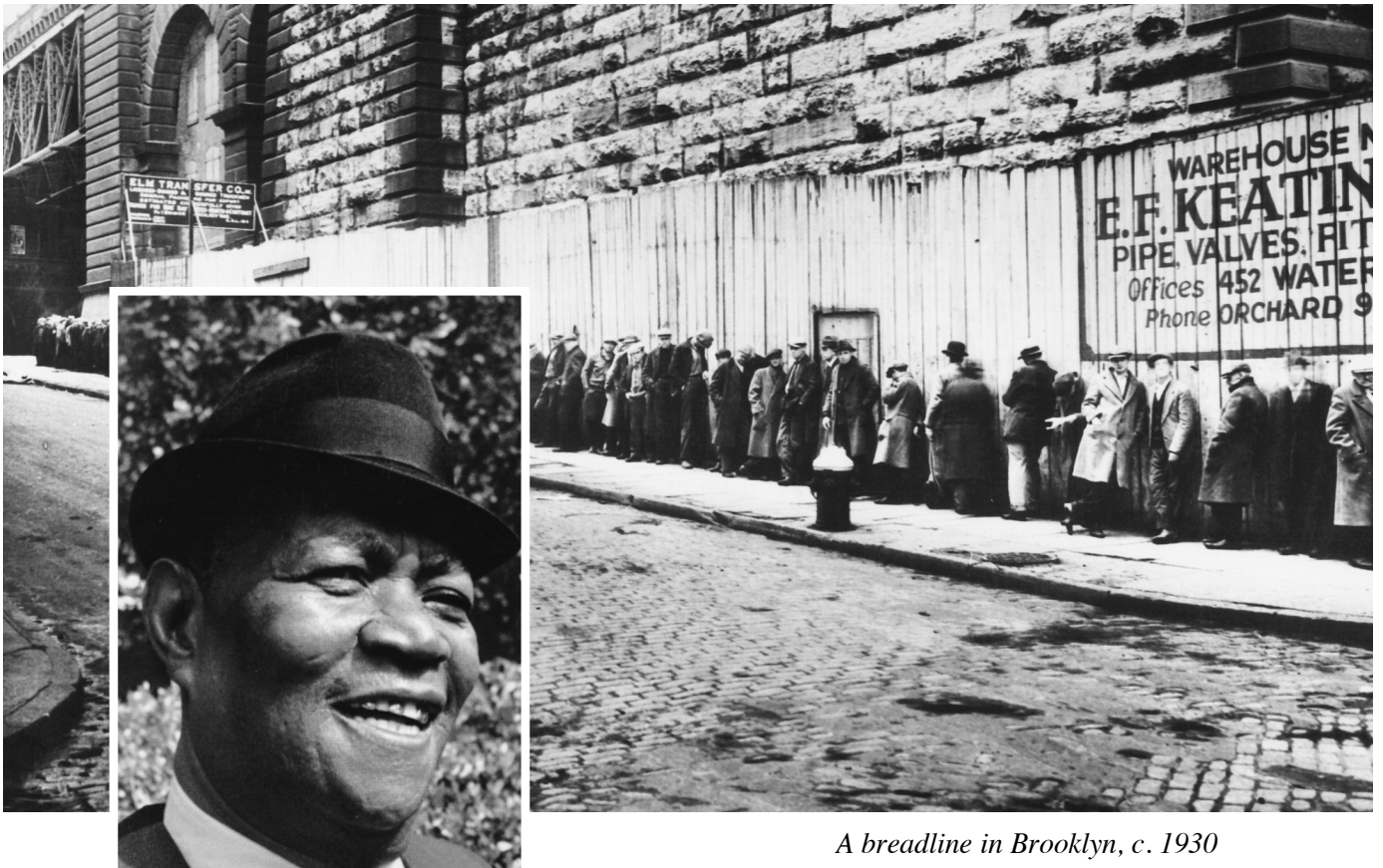
We are not asking for equality,  
To rank with the rich in society,  
To visit their homes in their motorcars,  
Or to go to their clubs and smoke their cigars.  
We are asking for a living wage  
To exist now and provide for old age.  
Our kindhearted employers, I appeal now to you,  
Give us some work to do.

Many a day persons haven't a meal.  
They were too decent to beg, too honest to steal.  
They went looking for work mostly everywhere  
But saw signboards marked, "No hands wanted here."  
The government should work the wastelands and hills,  
Build houses, factories and mills,  
Reduce taxation and then we would be really  
Emancipated from slavery.

The legislators only quarrel and fret  
About unemployment, but haven't relieved us yet.  
There is no vision that we can see  
To take us out from tribulations and misery.  
We can't fight physically for we wouldn't prevail  
On account of ammunition, cruel laws and jail.  
But every man was born to be free from this oppression  
And tyrannic slavery.

# Workers' Appeal

C F C  
 An - y - where you go you must meet — peo - ple sad; They search for em -  
 G7 C F  
 ploy - ment, none — can be had. An - y - where you go you bound to meet peo - ple sad; —  
 C G7 C C7  
 — They search for em - ploy - ment none — can be had. They start to drop down dead — in the  
 F G7 C G 3 G 3  
 street. Noth - ing to eat and no - where to sleep. Our kind - heart - ed em - ploy - ers,  
 F Dm C G7 C  
 I ap - peal now to you, Give us some — work to do.



*A breadline in Brooklyn, c. 1930*

*The Tiger, 1979*

# ‘Ο Γέρο Ἀμερικανός O Yero Amerikanos

Greek

*The Old American*

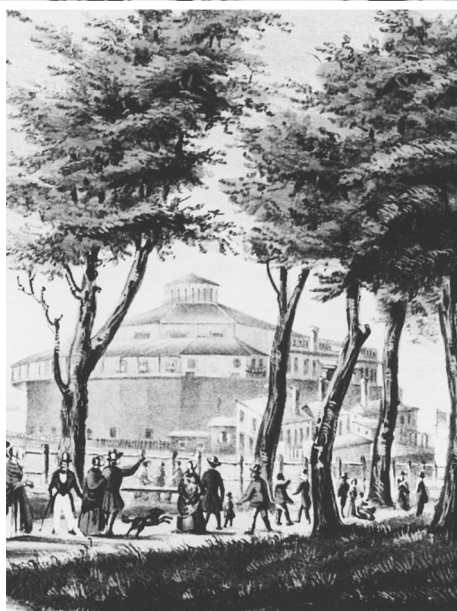
**D. Perdicopoulos, with violin, bouzouki and guitar  
Athens, Greece, mid-1930s**

Many early immigrants came to these shores to escape poverty. Some who prospered shared their wealth with relatives at home or arranged to have them migrate, too. This satirical song is rooted in the frustrations of those who remained behind in their attempts to compete with the power generated by the new wealth of returning émigrés. Castle Garden, a former entertainment hall in Battery Park at the southern tip of Manhattan Island, served as an immigrant reception center from 1855 until 1890. The reference may indicate that this song is an old one.

|                                                        |                                                            |                                                                            |
|--------------------------------------------------------|------------------------------------------------------------|----------------------------------------------------------------------------|
| Ποὺ χίλια ἀνάθεμα ὁ γυιὸς<br>Ποὺ δὲν ἐρχότανε πιὸ νέος | Pou hilia 'nathe ma o yios,<br>Pou dhen erhotane pio neos. | Cursed a thousand times be the son<br>Who didn't come back younger.        |
| Μόν' ἦ λθε μὲ Ψαρά μαλλιά<br>γυρεύει καὶ γυναῖκα νέα   | Mon' ilthe me psara mallia,<br>Yirevi ke yineka nea.       | Instead he came with grey hair,<br>And he's looking for a young wife.      |
| Βάζει οὐντρα καὶ κολώνια<br>μὰ δὲν κρύβονται τὰ χρόνια | Vazi poundra ke kolonia,<br>Ma dhen krivounde ta hronia.   | He powders himself and uses cologne,<br>But age cannot be concealed.       |
| Μπογιατίζει τὸ μουστάκι<br>κάνει τὸ παλικάρακι         | Boyatizi to moustaki,<br>Kani to palika raki.              | He dyes his moustache<br>And pretends to be a youth.                       |
| “Ὅτι θέλετε νὰ πῆτε<br>τίποτα δὲ θὰ τοῦ βρῆτε          | Oti thelete na pite,<br>Tipota dhe tha tou vrite.          | Whatever you want to say,<br>You cannot find anything in him.              |
| Μένα τὸ πουλί μου κάνει<br>γιὰ σαράντα Ἀμερικάνοι-ὄπα! | Mena to pouli mou kani,<br>Yia sarand' Amerikani.          | My birdie is worth<br>Forty (old) Americans—Oh!                            |
| Σὰν θὰ πᾶς στὸ Καστιγκάρι<br>Κάποιος ἄλλος θὰ στή πάρη | San tha pas sto Kastigari,<br>Kapios allos tha sti pari.   | When you go back to Castle Garden,<br>Someone else will take her from you. |
| Κάποιος ἄλλος θὰ στή πάρη<br>γέρο ἐξηντάρη             | Kapios allos tha sti pari,<br>Yero eksindapendari.         | Someone else will take her from you,<br>You sixty-five-year-old man.       |
| Μὲ σολλάρια καὶ λίρες<br>τῇ μικρούλα μας τῇ πῆρες      | Me dholaria ke lires,<br>Ti mikroula mas ti pires.         | With dollars and pounds<br>You took our young girl.                        |
| Βράσε τὰ δολλάρια σου<br>γιὰ νὰ βάψης τὰ μαλλιά σου    | Vrase ta dholaria sou,<br>Yia na vapsis tamallia sou.      | Boil your dollars<br>To dye your hair.                                     |
| Ποὺ χίλια ἀνάθεμα ὁ γυιὸς<br>ποὺ δὲν ἐρχότανε πιὸ νέος | Pou hilia 'nathema o yios,<br>Pou dhen erhotane pio neos.  | Cursed a thousand times be the son<br>Who didn't come back younger.        |
| Μόν' ἦλθε μὲ ψαρά μαλλιά<br>γυρεύει καὶ γυναῖκα νέα    | Mon' ilthe me psara mallia,<br>Yirevi ke yineka nea.       | He came instead with grey hair,<br>And he is looking for a young wife.     |
| “Ὁπα. Γιεά σου Περδικόπουλε!                           | Opa! Geia sou Perdicopoule!                                | Oh! To your health, Perdicopoulos!                                         |



*A scene from a nineteenth-century Greek village*



*Castle Garden and  
Battery Park, 1848*

# O Yero Amerikanos



Pou hi - lia 'na - the - ma o yios, pou dhen er - ho - ta - ne pio neos,

Mon' il - the me psa - ra mal - lia, yi - re - vi ke yi - ne - ka nea.

Va - zi poun - dra ke ko - lo - nia, ma dhen kri - voun - de ta hro - nia,

Bo - yia - ti - zi to mou - sta - ki, ka - ni to pa - li - ka ra - ki.

O - ti the - le - te na pi - te, ti - po - ta dhe tha tou vri - te,

Me - na to pou - li mou ka - ni, yia sa - rand' A - me - ri ka - ni.

San tha pas sto kas - ti - ga - ri, ka - pios al - los tha sti pa - ri,

Ka - pios al - los tha sti pa - ri, ye - ro e - ksin - da - pen - da - ri.

Me dho - la - ri - a ke li - res, ti mi - krou - la mas ti pi - res,

Vra - se ta dho - la - ri - a sou, yia na va - psis ta - mal - lia sou.

Pou hi - lia 'na - the - ma o yios, pou dhen er - ho - ta - ne pio neos,

Mon' il - the me psa - ra mal - lia, yi - re - vi ke yi - ne - ka nea.

# Un Jíbaro en Nueva York

**Puerto Rican**

**A Peasant in New York  
Conjunto Típico Ladí  
Singing by Ernestina and Chuito  
San Juan, Puerto Rico, 1947**

This song is in the form of a *décima*, a lyric whose verse length is 10 lines. The *seis* melody, with its repeated descending figures, has roots in Andalusian Spain. As the song implies, *décima* verses are frequently improvised by singers on the spot, either in the form of a dialogue or in answer to a challenge. Here, Chuito, the country boy, is challenged to create *décimas* with words that rhyme in English.

*ERNESTINA:*

Me dijiste hay como un mes  
que tu hablas cualquier idioma  
y ahora yo no hago broma  
y tienes que hablar inglés  
arrodíllate a mis pies  
sin alardes y sin ruidos  
y dime en verso medido  
sin que falles de algún modo  
cómo le dicen a todo  
en los Estados Unidos

*CHUITO:*

A la puerta dicen “door”  
al señor le dicen “sir”  
al año le dicen “year”  
y suegra, “mother-in-law”  
al cuatro le dicen “four”  
al corre-caballo, “jockey”  
al pavo le dicen “turkey”  
y dicen idea, a “idea”  
y miedo dicen “afraid”  
y al ratero, “pickpocket”

*ERNESTINA:*

Hay alguna analogía  
en lo que me has contestado  
pero aun no has terminado  
falta mucho todavía  
la vida me apostaría  
que aunque tomes interés  
si te diera todo el mes  
el chance para pensar  
tú no podrás hirvanar  
otra *décima* en inglés

You told me about a month ago  
That you can speak any language.  
No kidding, now I say  
That you must speak in English.  
Now, kneel at my feet  
Without making excuses,  
Tell me in measured verse,  
Without failing in any way,  
What everything is called  
In the United States.

The *puerta* is called “door,”  
*Señor* becomes “sir,”  
And *año* becomes “year,”  
*Suegra* is “mother-in-law,”  
*Cuatro* they call “four,”  
The horse racer is a “jockey,”  
Our *pavo* is called “turkey,”  
*Idea* is called “idea,”  
*Miedo* becomes “afraid,”  
*Ratero* is “pickpocket.”

There’s some analogy  
In what you’ve told me,  
But you aren’t finished.  
Since you still have a ways to go,  
I’d bet my life  
That, even if you’re interested,  
If I gave you a month  
To think of one,  
You couldn’t come up with  
Another *décima* in English.

# Un Jíbaro en Nueva York

ERNESTINA

Me di-jis-te hay co-moun mes que tu hab-las cual-quier id - io-ma ya ho-ra yo no ha-go

bro - may tien - es que hab - lar in - glés. Ar - ro - dil - la te a mis pies

sin a - lar - des y sin rui - dos, y di-me en ver - so me - di - do

Sin que fal-les de al-gún mo-do co-mo le di - cen a to-do en los Es - ta - dos U - ni - dos.

CHUITO

A la puer-ta di - cen "door." Al se-ñor le di-cen "Sir," Al a-ño le di - cen "year,"

Y sue-gra "moth-er - in - law" Al cuat - ro le di - cen "four"

Al cor-re ca-bal - lo, "jock-ey" Al pa - vo le di - cen "tur-key."

Y di - cen i - de - a, "i - de - a," y mie-do di - cen "a fri-a" y al ra-te-ro, "pick-y - pock-ey."

## CHUITO:

Al beso le dicen "kiss"  
 para decir la hora le dicen "o'clock"  
 y a la señorita, "miss"  
 al queso le dicen "cheese"  
 al te amo, "I love you"  
 al orgullo, "ballyhoo"  
 le dicen "house" a la casa  
 y para decir "¿qué pasa?",  
 "What's the matter with you?"

They call *beso* "kiss,"  
 To tell time they say "o'clock,"  
 And *señorita* they call "miss,"  
*Queso* becomes "cheese,"  
 For *te amo* they say "I love you,"  
*Orgullo* is "ballyhoo."  
 They say "house" for *casa*  
 And for "¿qué pasa?" they say,  
 "What's the matter with you?"



*ERNESTINA:*

Aunque de todas las redes  
saliste con facultad  
Tengo la seguridad  
que finalizar no puedes  
lo van a escuchar ustedes  
que por su derrota brindo  
porque sólo cuando eres gringo  
como aquel guerrero fuerte  
que dijo al pie de la muerte  
“muero, pero no me rindo”

*CHUITO:*

Y dicen al día, “day”  
al pobre le dicen “poor”  
al tan bello, “so beautiful”  
y a lo que está bien, “okay”  
y como cosa de ley  
a la luna dicen “moon”  
al tono le dicen “tune”  
y en vez de fin dicen “end”  
venga un aplauso, my friend  
que venga, very soon

Although you haven’t fallen  
Into any traps,  
I doubt if you have  
What it takes to finish.  
Listen now,  
I celebrate your defeat.  
Only when you’re a gringo  
And like a strong warrior  
You can say in the face of death,  
“I die, but I don’t surrender.”

They call *día* “day,”  
For *pobre*, you become “poor,”  
*Tan bello* is “so beautiful,”  
And what’s *bien* is “okay,”  
And, as the law goes,  
*Luna* is called “moon,”  
A *tono* is a “tune,”  
Instead of *fin* they’ll say “end.”  
Let’s hear some applause, my friend,  
Let’s hear it very soon.



*Musicians in Corozal, Puerto Rico, December 1941. Instruments (left to right) are maracas, cuatro and guitar.*

# Nihavend Karshilama

**Turkish**

Nick Doneff, violin solo with  
Garbis Bakirjian, *kanun*; Marko Melkon  
Alemsharian, *oud*; *dumbeg* and tambourine, unknown  
New York City, late 1940s

Bulgarian-born Nicola Doneff was a gifted fiddler with a command of several styles of Balkan and Middle-Eastern music. He appears on recordings from the late 1920s to the early 1950s in company with the best Middle-Eastern musicians then living in New York. Nick D. (as he was best known), Garbis Bakirjian and Marko Melkon may be the musicians pictured in the casual photos on the next page. Marko's *oud* is akin to the European lute (or *l'oud*, using the French article). Garbis' *kanun*, an ancient instrument of possibly Persian origin, is related to the zither.

The *karşilama* (*karshilama*) is representative of the melodies popular in the old days of the Ottoman Empire harems. Its continuing appeal derives from its association with nightclub belly dancers. *Nihavend* denotes the musical mode, or scale, used for the fiddle improvisations.

## Nihavend Karshilama





*Nightclub musicians, New York City, December 1942  
Instruments (clockwise from top) keman (violin), kanun, tambourine and oud*



## Czech-Bohemian

## The Green Meadow

**Adolph Hofner and His Orchestra  
Singing by Adolph and Emil (Bash) Hofner, with two fiddles,  
accordion, guitar, electric steel guitar, piano, bass and drums  
San Antonio, c. 1948**

*Louka Zelená* was once well known throughout eastern Europe and to most Slavic groups in America. Adolph Hofner says the song was brought to America by his mother, but some believe it was already known by Czech-speaking Texans by the middle of the nineteenth century. The Hofner brothers were members of Jimmie Revard's famous Western swing band by the mid-1930s; by 1939, they were leading their own popular group, which mixed old Czech tunes with popular Texas honky-tonk songs and hoedown melodies.

A ja louka zelená

Louka zelená, není sečená, roste na ní kvítí  
Kdo chce holku mít, muší za ní jít, když měsíček svítí  
Kdo chce holku mít, muší za ní jít, když měsíček svítí  
A na té louce, a na palouce, a jak se ta trávička pěkně leskne  
Na té louce, a na palouce, a jak se ta trávička pěkně leskne

A ta milenka moje milá, jak já miluju vás, a dejte mi hubičku

Louka zelená, není sečená, slunce na ní svítí  
A kdo chce holku mít, muší za ní jít, když měsíček svítí  
Když já jsem holku měl, já jsem za ní šel, když měsíček svítí  
A na tej louce, a na palouce, a jak se ta trávička pěkně leskne, ha-ha  
Na tej louce, a na palouce, a jak se ta trávička pěkně leskne

That green meadow.

The green meadow is not cut, and flowers grow on it.  
If you want to have a girl, you have to go after her, when the moon is shining,  
And on that meadow, and on that grass patch, the grass is beautiful and shiny.

And that girlfriend of mine, oh, how I love you—give me a kiss!

The green meadow is not cut, the sun is shining on it,  
And if you want to have a girl, you have to go after her, when the moon is shining.  
When I had a girl, I went after her, when the moon was shining,  
And on that meadow, and on that grass patch, the grass is beautiful and shiny.



*Adolph and Bash Hofner (kneeling, left to right) with band, c. 1940s*

## **Louka Zelená**

C G7 C G7 C F

Lou - ka ze - le - ná, ne - ni se - cě - ná, ros - te na ní kví -

C F C

tí. Kdo chce hol - ku mit, mu - ši za ní jít,

G7

kydž me - ší - ček sví - tí. A

1. C 2. C

C G7 C

na te lou - ce, a na pa - lou ce, a jak se ta

G7

1. C 2. C

trá - víč - ka pěk - ně les - kne. Ha ha pěk - ně les - kne.

# Bibliography

- Acton, Charles **ML287.A3**  
*Irish Music & Musicians*. The Irish Heritage Series, no. 15. Norwich, UK: Jarrold & Sons, 1978.
- Alander, Bo **ML313.A55**  
*Swedish Music*. Translated by Paul Britten-Austin. Stockholm, Sweden: Swedish Institute, 1956.
- Alford, Harold J. **E184.S75A79**  
*The Proud Peoples*. New York, NY: David McCay Co., Inc., 1972. Documentation of the Hispanic presence in the United States, 1500 to present.
- Anderson, William M., and Patricia Shehan Campbell, eds. **MT1.M93**  
*Multicultural Perspectives in Music Education*. Reston, VA: Music Educators' National Conference, 1989.
- Anderson, William M. **MT1.A7T4**  
*Teaching Asian Musics in Elementary and Secondary School: An Introduction to the Musics of India and Indonesia*. Leland, MI: The Leland Press; distributed only by World Music Press, 1975. Companion tape. This includes cultural, historic background; music examples of vocal and instrumental music; and how to adapt classroom instruments to make a gamelan.
- Bartok, Bela **ML3757.B37**  
*Turkish Folk Music from Asia Minor*. Edited by Benjamin Suchoff, with an afterword by Kurt Reinhard. The New York Bartok Archive Studies in Musicology, no. 7. Princeton, NJ: Princeton University Press, 1976.
- Bascom, William R., and Melville J. Herskovits **GN651.B3**  
*Continuity and Change in African Cultures*. Chicago, IL: The University of Chicago Press, 1959. Monographs dealing with Africa. Includes "African Music" by Alan P. Merriam.
- Bebey, Francis **ML350.B4213**  
*African Music: A People's Art*. Westport, CT: Lawrence Hill and Co., 1975. Interesting and accessible overview of African music by the renowned Cameroonian musician. Excellent photographs and comprehensive discography.
- ML3797.7.W47**  
*Becoming Human through Music*. Reston, VA: Music Educators' National Conference, 1985. Collection of papers by ethnomusicologists and music educators presented at the Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music. Topics include how music is learned in various cultures.
- Behague, Gerard **ML3545.N285**  
"Latin American Folk Music" in *Folk and Traditional Music of the Western Continents*. Second edition, by Bruno Nettl. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1973. Contains information about Puerto Rican folk music.
- Blacking, John **ML3838.B6**  
*How Musical Is Man?* The John Danz Lectures. Seattle, WA: University of Washington Press, 1973.
- Brody, Elaine and Claire Brook **ML21.B783**  
*The Music Guide to Italy*. New York, NY: Dodd, Mead, 1978.
- Buchner, Alexander **ML3547.B913**  
*Folk Music Instruments*. New York, NY: Crown Publishers, Inc., 1972. Large photographs of instruments of many countries are accompanied by an informative text.
- Chernoff, John Miller **ML3760.C48**  
*African Rhythm and African Sensibility*. Chicago, IL: University of Chicago Press, 1981. Highly readable, intensely personal account of studying West African traditional percussion and learning about West African society as a result.
- Courlander, Harold **GR121.H3C65**  
*The Drum and the Hoe: Life and Lore of the Haitian People*. Berkeley, CA: University of California Press, 1960.
- Danielou, Alain **ML338.D22**  
*The Ragas of Northern Indian Music*. London, UK: Barrie and Rockliff, The Cresset Press, 1968. A comprehensive treatment of North Indian music; many illustrations.
- Dunsmore, Frances **ML3557.D358**  
*Menominee Music*. New York, NY: Da Capo Press, 1972.
- Eisenstein, Judith Kaplan **ML3776.E48**  
*Heritage of Music: The Music of the Jewish People*. New York, NY: Union of American Hebrew Congregations, 1972. An outstanding presentation of the history and development of Jewish music.
- Elbert, Samuel H., and Noelani Mahoe **M1844.H3E4**  
*Na Mele o Hawai'i Nei* (101 Hawaiian Songs). Honolulu, HI: University of Hawaii Press, 1970. An excellent guide to the pronunciation, meaning and tradition of Hawaiian speech and song; no music.
- Elder, Jacob D. **ML3565.E43**  
*Song Games from Trinidad and Tobago*. Revised edition. Port-of-Spain, Trinidad and Tobago: National Cultural Council, 1973.

- Emerson, Nathaniel B. **PL6448.E6**  
*Unwritten Literature of Hawaii*. Washington, DC: Bureau of American Ethnology, 1965. Reprint of the 1909 edition. Standard work; an exhaustive early survey of ancient Hawaiian music. Contains music examples. (Translations not always accurate.)
- Erhardt, Ludwik **ML306.E7313**  
*Music in Poland*. Translated by Jan Aleksandrowicz. Warsaw, Poland: Interpress Publishers, 1975.
- George, Luvenia A. **MT3.U5G46**  
*Teaching the Music of Six Different Cultures in the Modern Secondary School*. Danbury, CT: World Music Press, 1987. Tested strategies for introducing African American, Native American, Jewish, Hawaiian, Mexican and Puerto Rican musical traditions into the general music curriculum. A cassette tape of music examples used in the book, plus additional selections for enrichment, is available from the publisher.
- Hausman, Ruth L. **ML200.7.H4H4**  
*Hawaii: Music in Its History*. Rutland, VT: Charles E. Tuttle Co., 1968. Traces Hawaiian music history in an easy-to-read manner. Valuable for classroom use; contains music examples.
- Helisto, Paavo **ML3685.H413**  
*Finnish Folk Music*. Translated by Brad Absetz. Helsinki, Finland: Foundation for the Promotion of Finnish Music, Finnish Music Information Centre, 1973.
- Hood, Mantle **ML3797.H66**  
*The Ethnomusicologist*. New edition. Kent, OH: Kent State University Press, 1982. If one is at all curious about the field of ethnomusicology, this book covers all aspects. Records are included.
- Horton, John **ML310.H67**  
*Scandinavian Music: A Short History*. Westport, CT: Greenwood Press, 1975. Reprint of the 1963 edition published by Norton, New York.
- Jarocinski, Stefan, ed. **ML306.J28**  
*Polish Music*. Warszawa, Poland: PWN-Polish Scientific Publishers, 1965.
- Jones, Bessie and Bess Lomax Hawes **GV1771.J64**  
*Step It Down (Games, Plays, Songs and Stories from the Afro-American Heritage)*. Athens, GA: University of Georgia Press, 1987. Background, interviews and songs.
- Kaeppler, Adrienne L. **GV172.K34**  
*Polynesian Dance: With a Selection for Contemporary Performances*. Honolulu, HI: Alpha Delta Kappa, 1983. Available from the Bernice Pauahi Bishop Museum. Accessible, interesting, easy to use and varied. Recording included.
- Kanahele, George S., ed. **ML200.7.H4H45**  
*Hawaiian Music and Musicians*. Honolulu, HI: University Press of Hawaii, 1979. Encyclopedia with about 200 entries. Major articles on all aspects of Hawaiian music; excellent bibliography.
- Karpeles, Maud, ed. **M1698.K37F6**  
*Folk Songs of Europe*. New York, NY: Oak Publications, 1964.
- Kaufman, Frederick and John P. Guckin **ML3760.K3**  
*The African Roots of Jazz*. Sherman Oaks, CA: Alfred Publishing Co., 1979. Personalized account of two jazz musicians' sojourn in Africa. LP recording available.
- Kishibe, Shigeo **ML340.K59**  
*The Traditional Music of Japan*. Tokyo, Japan: Japan Cultural Society, 1969. An informative history of Japanese music told in a concise form. Many excellent photographs and music examples.
- Krishnaswami, S. **ML533.R35**  
*Musical Instruments of India*. New Delhi, India: Publications Division, Ministry of Information and Broadcasting, Government of India, 1963. Good survey with photographs of instruments used in both north and south India.
- Landeck, Beatrice **M1680.L15E3**  
*Echoes of Africa in Folk Songs of the Americas*. Second revised edition. New York, NY: David McKay Co., Inc., 1969. Section on Puerto Rico has notes about the music of the island, songs and suggestions for instrumental accompaniments.
- Liang, Ming-Yueh **ML336.L446**  
*Music of the Billion: An Introduction to Chinese Musical Culture*. Paperbacks on Musicology, no. 8. New York, NY: Heinrichshofen Edition, sole selling agents for USA and Canada, C. F. Peters, 1985.
- Lieberman, Fredric **ML120.C5L5**  
*Chinese Music: An Annotated Bibliography*. Second edition, revised and enlarged. Garland Reference Library of the Humanities, vol. 75. New York, NY: Garland Publishers, 1979.
- Malm, William P. **ML340.M3**  
*Japanese Music and Musical Instruments*. Rutland, VT: Charles E. Tuttle Co., 1959. Standard work. Comprehensive and exhaustive study of the history and development of Japanese music and instruments.
- Malm, William P. **ML330.M3**  
*Music Cultures of the Pacific, the Near East, and Asia*. Second edition. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977. Survey.
- May, Elizabeth, ed. **ML3798.M87**  
*Musics of Many Cultures: An Introduction*. Berkeley, CA: University of California Press, 1980. Beautifully produced book of 20 essays by 19 contributors, all authorities; numerous photos.
- McAllester, David P. **ML3547.1.M2**  
*Readings in Ethnomusicology*. New York, NY: Johnson Reprint Corp., 1971. Carefully selected collection of scholarly monographs representative of the diversities in the field of ethnomusicology.



- Motycka, Arthur, ed. **MT1.M982**  
*Music Education for Tomorrow's Society: Selected Topics*. Jamestown, RI: GAMT Music Press, 1976. Eight thought-provoking essays concerning music education in the twenty-first century.
- L111.A61964 no.28**  
*Music in Our Schools: A Search for Improvement*. Washington, DC: United States Department of Health, Education and Welfare, 1964. The Report of the Yale Seminar on Music Education, this slender volume has had a tremendous impact on trends in public school music in the United States. All music teachers should read and reread this.
- Nettl, Bruno **ML3545.N285**  
*Folk and Traditional Music of the Western Continents*. Second edition. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1973. Survey of music of the American continent, Europe and black Africa.
- Nettl, Bruno **ML3798.N47**  
*The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. Urbana, IL: University of Illinois Press, 1983. Thorough discussion of current trends in the field of ethnomusicology.
- Nketia, J. H. Kwabena **ML350.N595M9**  
*The Music of Africa*. New York, NY: Norton, 1974. Overview with numerous illustrations, musical examples and information on music in daily life.
- O'Neill, Francis **ML3654.O7**  
*Irish Folk Music: A Fascinating Hobby*. With a new introduction by Barry O'Neill. Folcroft, PA: Folcroft Library Editions, 1975. Reprint of the 1910 edition. Some account of allied subjects is included. O'Farrell's treatise on the Irish or union pipes and Touchey's hints to amateur pipers also are included.
- Pantaleoni, Hewitt **ML60.P16**  
*On the Nature of Music*. Oneonta, NY: Welkin Books, 1985. A wide-ranging look at music—eastern, western and in between.
- Paredes, Americo **M1668.4.T49**  
*A Texas-Mexican Cancionero: Folksongs of the Lower Border*. Urbana, IL: University of Illinois Press, 1976. Excellent discussion of the historical eras associated with specific song forms; songs and translations included.
- Randel, Don Michael, ed. **ML100.N485**  
*The New Harvard Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1986. An entirely new edition of the one-volume classic; incorporates wide coverage of musics of other cultures.
- Richards, Denby **ML304.R53**  
*The Music of Finland*. London, UK: H. Evelyn, 1968.
- Roberts, Helen Heffron **ML3560.H3R67**  
*Ancient Hawaiian Music*. New York, NY: Dover, 1967. Reprint of the 1926 edition published by the Bernice Pauahi Bishop Museum, Honolulu. Standard work; detailed descriptions of Hawaiian music and musical instruments. Contains many music examples; no illustrations.
- Roberts, John Storm **ML3556.R6**  
*Black Music of Two Worlds*. New York, NY: Praeger Publishers, 1972. Discussion of African influences on music throughout the Americas.
- Rock, David Benedict **MT6.R273M9**  
*Music of the Whole Earth*. New York, NY: Charles Scribner's Sons, 1977. A refreshingly different view of the phenomena of music-making worldwide.
- Rothmuller, Aaron Marko **ML166.R6512**  
*The Music of the Jews*. New York, NY: A. S. Barnes and Co., Inc., 1967. Excellent overview of Jewish music; good resource for teachers.
- Sachs, Curt **ML460.S24H5**  
*The History of Musical Instruments*. New York, NY: W. W. Norton Co., 1940. One of the landmark books in music literature. Many photographs and drawings of instruments from all over the world; comprehensive.
- Sadie, Stanley, ed. **ML100.N48**  
*The New Grove Dictionary of Music and Musicians*. London, UK: Macmillan Publishers Ltd., 1980. A completely new edition that incorporates extensive coverage of non-Western musics.
- Schwarz, Boris **ML300.5.S37**  
*Music and Musical Life in Soviet Russia*. Enlarged edition. Bloomington, IN: Indiana University Press, 1983.
- Shankar, Ravi **ML338.S475M9**  
*My Music, My Life*. New York, NY: Simon and Schuster, 1968. A fascinating account of Indian music as told by a leading performer.
- Southern, Eileen **ML105.S67**  
*Biographical Dictionary of Afro-American and African Musicians*. Westport, CT: Greenwood Press, 1982. Useful identification of black musicians.
- Southern, Eileen **ML3556.S74**  
*The Music of Black Americans: A History*. Second edition. New York, NY: W. W. Norton, Co., 1983. The standard reference.
- Spottswood, Richard K. **ML156.4.F5S69**  
*Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893 to 1942*. 7 vols. Urbana and Chicago, IL: University of Illinois Press, 1990.
- Sweet, Jill D. **E99.T35S93**  
*Dances of the Tewa Pueblo Indians*. Santa Fe, NM: School of American Research Press, 1985. Fascinating introduction to Tewa dances, costumes, songs, meanings and symbolism. Fifteen color photos; no music transcriptions.
- Thomas, Edith Lovell **M1997.T44W4**  
*The Whole World Singing*. New York, NY: Friendship Press, 1957. Collection of songs from around the world; good for classroom use.



Titon, Jeff Todd, gen. ed. **ML3798.W67**  
*Worlds of Music: An Introduction to the Music of the World's Peoples*. New York, NY: Schirmer Books, 1984. An excellent introductory text; recording available.

Toor, Frances **GR115.T55**  
*A Treasury of Mexican Folkways*. New York, NY: Crown, 1947. Valuable for resource material.

Vulliamy, Graham and Ed Lee, eds. **MT1.V84**  
*Pop, Rock and Ethnic Music in School*. Cambridge, MA: University Press, 1982. Good source of ways and means to utilize a wide variety of music.

Wade, Bonnie C. **ML338.W32**  
*Music in India: The Classical Traditions*. Prentice-Hall History of Music Series. Englewood Cliffs, NJ: Prentice-Hall, 1979.

Waring, Dennis **ML460.W28**  
*Making Folk Instruments in Wood*. New York, NY: Sterling Publishers, 1985. A guide to making very simple to very complex instruments of all sorts. Clear directions and excellent variety.

Wellesz, Egon, ed. **ML160.N44 vol.1**  
“Ancient and Oriental Music.” *New Oxford History of Music: Vol. I*. London, UK: Oxford University Press, 1957. An excellent addition to a school library. Many music examples and photographs.

Wolf, Eric **F1210.W5**  
*Sons of the Shaking Earth: The People of Mexico and Guatemala . . . Their Land, History, and Culture*. Chicago, IL: University of Chicago Press, 1967. Interesting and informative; good for school library.

Yoell, John H. **ML310.Y63**  
*The Nordic Sound: Explorations into the Music of Denmark, Norway and Sweden*. Foreword by Antal Dorati. Boston, MA: Crescendo Publishing Co., 1974.

---

Note: This bibliography was compiled by the author at the time the publication was originally created. Library of Congress call numbers have been provided.

The author is grateful to the following for their aid in the search for unusual and interesting photographs with which to illustrate the text. In some instances, the same photograph was available from more than one source. When this occurred, both sources have been listed and the reference number for the photograph supplied by each organization has been included.

## Front Cover

top left Library of Congress,  
photo USF-33-12863-M4Y  
top right Richard K. Spottswood, photo 9  
bottom left Richard K. Spottswood, photo 2  
bottom right The Whaling Museum, New Bedford, MA

## Text

page 9 Library of Congress, photo LC-J-601-61158,  
Frances Benjamin Johnson  
page 13 National Anthropological Archives,  
Smithsonian Institution, photo 616-V  
page 15 (top) Lewis W. Hine Collection, United States  
History, Local History and Genealogy  
Division, The New York Public Library, Astor,  
Lenox and Tilden Foundations, Unit 1, photo 2;  
(bottom) Richard K. Spottswood, photo 9  
page 21 photo from LP 9054 courtesy Rene Lopez and  
Arhoolie/Folklyric Records, 10341 San Pablo  
Ave., El Cerrito, CA 94530  
page 22 Richard K. Spottswood, photo 1  
page 25 Richard K. Spottswood, photo 2

page 27 Library of Congress, photo LC-USZ62-75547  
page 29 Japan Information and Cultural Center,  
Embassy of Japan, photo 64-2706; (inset)  
Richard K. Spottswood, photo 12  
page 31 (top) Richard K. Spottswood, photo 3  
(bottom) Richard K. Spottswood, photo 4  
page 33 (inset) Richard K. Spottswood, photo 8  
Library of Congress, photo  
LC-USW3-1107  
page 35 Richard K. Spottswood, photo 5  
page 37 Library of Congress,  
photo LC-USW3-24050-U  
page 41 Suomen Äänitearkisto, Helsinki, Finland  
page 43 The Whaling Museum, New Bedford, MA  
(both)  
page 45 Library of Congress,  
photo USF-33-12863-M4Y  
page 46 Richard K. Spottswood, photo 6  
page 49 Library of Congress,  
photo LC-USW33-35391-ZC;  
(inset) Rounder Records, LP 5006  
page 51 Library of Congress,  
photo LC-USZ62-66099;  
(inset) Library of Congress,  
photo LC-USZ62-2060  
page 55 Library of Congress,  
photo LC-USF-34-46791-D  
page 57 (top) Library of Congress,  
photo LC-USW3-13475;  
(bottom) Library of Congress,  
LC-USW3-13486  
page 59 Richard K. Spottswood, photo 7