

# The Drums of War: Analyzing American Music from WWI, WWII, and the Vietnam War

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## Objective

After listening to and analyzing music from the American home front during the World Wars and Vietnam War, students will be able to explain fears associated with each war, hypothesize about the psychological effects of the music on civilians with particular thought to audience and motivation, and articulate how and why attitudes towards war changed from the first to the second half of the twentieth century.

## Standards Addressed

California Reading Standards for Literacy in History/Social Studies, grades 11-12

3. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.
6. Evaluate authors' differing points of view on the same historical event or issue by addressing the authors' claims, reasoning, and evidence.
7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
8. Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.
9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

California Writing Standards for Literacy in History/Social Studies, grades 11-12

8. ... Assess the strengths and limitations of each source in terms of the specific task, purpose, and audience

California Content Standards for History and Social Science, grade 11 US History

- 11.4.5 Analyze the political, economic, and social ramifications of World War I on the home front.
- 11.7 Students analyze America's participation in World War II.

11.8 Students analyze the economic boom and social transformation of post–World War II America.

### **Preparation**

Students should be familiar with the following concepts prior to these lessons:

#### *For WWI*

- That WWI represented a significant break from previous American policies regarding European wars
- The war of attrition / stalemate in Europe caused by the combination of trench warfare and new weaponry
- The significant anti-German sentiment on the home front
- The military draft in effect during the war
- The program of voluntary rationing created by Herbert Hoover (“Meatless Mondays”, “Wheatless Wednesdays”, etc.)
- Propaganda campaign created by George Creel and the Committee on Public Education
- Squashing of dissent and protest through the Sedition Act

#### *For WWII*

- The causes of WWII in Europe and of American entrance into the war after the bombing of Pearl Harbor
- Popularity and historic third (and fourth) election of Franklin Roosevelt
- The widespread and far-reaching effects of the military draft on the American population
- The program of compulsory rationing created by the Office of Price Administration, etc.
- The massive size of the War Effort, with particular emphasis on wartime jobs, mobilization, and social implications for African-Americans, Latinos, and women
- Texture of daily life during WWII, including such ideas as blackout curtains, air raid drills, etc.

#### *For the Vietnam War*

- The nebulous beginning of American involvement in the Vietnam War
- The demographic shift of the Baby Boom and “Youth-quake”
- Emergence of the Counterculture
- Culture war between the liberal and conservative, young and old, urban and rural, “hip” and “square”
- Lyndon Johnson’s 1964 campaign promises not to send American combat troops to Vietnam, subsequent troop escalation, and consequent decline in popularity
- Guerrilla and counterinsurgency nature of warfare in Vietnam, including booby traps, tunnels, etc.
- The military draft in effect, including its unpopularity and various ways to avoid it (concept of the “rich man’s war and the poor man’s fight”)

## Overarching Questions

1. How do the songs we hear today portray the war for the soldiers who were away?
2. Why would Americans back at home want to hear *these* songs with *this* message?
3. What do these songs reveal to us about American fears and hopes associated with the war and post-war vision?
4. *For WWI and WWII*: What do the songs *not* talk about and what does that reveal to us about American fears?
5. *For Vietnam War*: How do these songs differ from what we've heard so far this year / today, and why do you think war songs changed this way?

## Materials

- Handouts / digital file with song lyrics (available at the end of this lesson)
- Handouts / digital file with questions for each group (see tables embedded in lesson procedure)
- Music files and means to play songs for students (see tables embedded in lesson for song lists)

### Lesson Version 1: Using Music to Teach Each War Individually

#### Time / Sequence

- 3 days over the course of 3 units (WWI, WWII and 1960s)
- Each lesson should be incorporated following lessons on the causes and (early) military actions of each war, and directly after instruction on the American home front in each war

#### Lesson Procedure

- Begin with normal warm-up procedure/activity
- Introduce lesson objective: To better understand American ideas, fears, and concepts about war by examining popular music from various wars. *And added for the Vietnam lesson*: To see how things changed from WWI and WWII to Vietnam.
- The class listens to the following songs and, in addition to describing the musicality and lyrics, completes the following questions.
  - *The method for having students hear the songs is left to the individual teacher, as equipment varies from school to school*
  - *Questions can be answered in small groups, using a "think, pair, share" method, or as a big class conversation*

#### WWI Lesson

Song <sup>1</sup>	Questions to Answer
"Over There" perf. by Arthur Fields	According to the song, what was the purpose of America's fighting in WWI?

<sup>1</sup> Original recordings of WWI songs can be found for free at <http://www.firstworldwar.com/audio/index.htm>

“How Ya Gonna Keep ‘Em Down on the Farm (After They’ve Seen Patee?)” perf. by Harry Fay	What is the singer afraid will happen to American society after the war?
“We Don’t Want the Bacon” perf. by Peerless Quartet	How were Americans at home showing their support of the war?
“Oh How I Hate to Get Up in the Morning” <i>or</i> “Hunting the Hun” both perf. by Arthur Fields	According to the song, what was the life of a soldier like? Why would they describe life this way (rather than actual warfare)?

#### WWII Lesson

Song	Questions to Answer
“When Than Man is Dead and Gone” perf. by Glenn Miller and His Orchestra	According to the song, what was the purpose of America’s fighting in WWII?
“When the Lights Go On Again” perf. by Lucky Millinder <i>or</i> “We’ll Meet Again” perf. by Vera Lynn	What does it seem like Americans will want to do when the war is over? Why do you think they were more hopeful / optimistic about post-war life than during WWI?
“Slip of a Lip” perf. by Bing Crosby <i>or</i> “Don’t Sit Under the Apple Tree” perf. by Glenn Miller and His Orchestra	How were Americans at home showing their support of the war and the soldiers fighting abroad?
“GI Jive” perf. by Johnny Mercer <i>or</i> “This is the Army Mr. Jones” by Irving Berlin	According to the song, what was the life of a soldier like? Why would they describe life this way (rather than actual warfare)?

#### Vietnam War Lesson

Song	Questions to Answer
“Masters of War” by Bob Dylan <i>or</i> “War” by Edwin Starr	According to the song, what was the purpose of America’s fighting in Vietnam?
“Where Have All the Flowers Gone?” perf. by The Kingston Trio <i>or</i> “Fish Cheer / Feel Like I’m Fixin’ to Die Rag” by Country Joe and the Fish <sup>2</sup>	According to the song, what will life be like in America after the war / because of the war?
“Draft Dodger Rag” by Phil Ochs <i>or</i> “Vietnam” by Jimmy Cliff	How did American youth react to the war in Vietnam? Why did they not support this war?

<sup>2</sup> Be sure to use the studio version of this song and not the Woodstock recording (during which the band spelled out a different word than “fish” at the beginning.)

“Lyndon Johnson Told the Nation” by Tom Paxton	According to the song, what was the life of a soldier like? What makes this portrayal so different from previous wars?
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- When you are finished with the songs, facilitate a discussion answering the following question:
  - *For the WWI lesson:* Using these songs as a source, what did Americans think and feel about their participation in WWI? Why would Americans on the homefront want to hear these songs? How do the songs talk about French culture as compared to American culture? Why do you think that is?
    - Remember to coach students on discussing what the songs do NOT say too (no talk of death, fear, actual warfare)
  - *For the WWII lesson:* Using these songs as a source, what did Americans think and feel about their participation in WWII? What does it seem like they want to do when the war is over? Why do you think there is more discussion of romantic relationships in these songs than there was in the WWI songs?
    - Remember to coach students on discussing what the songs do NOT say too (no talk of death, fear, actual warfare)
  - *For the Vietnam lesson:* Using these songs as a source, what did Americans think and feel about their participation in Vietnam? How is this different from what we’ve seen in the other wars we studied? Why do you think it changed so much?
  - *You may have students write their answers, engage in a think-pair-share, or discuss as a class as you wish.*

### **Lesson Version 2: Using Music to Compare All Three Wars**

#### **Time / Sequence**

- 1 class period
- Lesson should be incorporated into the Vietnam War unit, either directly after instruction on the home front or towards the end of the unit as a review

#### **Lesson Procedure**

- Begin with normal warm-up procedure/activity
- Introduce lesson objective: To better understand American ideas, fears, and concepts about war by examining popular music from various wars, and to see how things changed from WWI and II to Vietnam.
- Introduce directions:
  - You will be divided into groups based on the overarching theme of the songs you will analyze.
  - In your groups, read the lyrics as you listen to each song.

- Answer the questions assigned for your group (*this can be in a class notebook, on a separate sheet of paper, or however you typically collect class work*)
  - When we are done, each group will share their findings and then we will discuss what the overall American attitude seems to be towards these wars.
- Divide students into 4 groups
    - War Objective
    - Post war hopes / fears
    - Home front
    - Army life
  - Each group listens to the following songs - one from WWI, one from WWII, and one from the Vietnam war - describes the musicality and lyrics, and completes the following questions:

Group	Song	Questions to Answer
War Objective	<b>WWI</b> <sup>3</sup> : “Over There” perf. by Arthur Fields <b>WWII</b> : “When That Man is Dead and Gone” perf. by Glenn Miller and his Orchestra <b>Vietnam</b> : “Masters of War” by Bob Dylan or “War” by Edwin Starr	According to each song, what was America’s purpose in fighting these wars? How did beliefs about the purpose of American intervention in these wars change over time?
Post war hopes / fears	<b>WWI</b> : “How Ya Gonna Keep ‘Em Down on the Farm (After They’ve Seen Pree?)” perf. by Harry Fay <b>WWII</b> : “When the Lights Go On Again” perf. by Lucky Millinder or “We’ll Meet Again” perf. by Vera Lynn <b>Vietnam</b> : “Where Have All the Flowers Gone?” perf. by the Kingston Trio or “Fish Chee / Feel Like I’m Fixin’ to Die Rag” by Country Joe and the Fish <sup>4</sup>	According to each song, what does it seem like Americans thought a post-war world would look like? What do you think accounts for their hopes/fears during each war?
Homefront	<b>WWI</b> : “We Don’t Want the Bacon” perf. by Peerless Quartet <b>WWII</b> : “Slip of a Lip” perf. by Bing Crosby or “Don’t Sit Under the Apple Tree” perf. by Glenn Miller and His Orchestra <b>Vietnam</b> : “Draft Dodger Rag” by Phil Ochs or “Vietnam” by Jimmy Cliff	As shown in the songs, how did the American people on the homefront respond to each war? How did the feelings of support change between WWII and Vietnam and what do you think accounts for the change?
Army Life	<b>WWI</b> : “Oh How I Hate to Get Up in the	According to the songs, what

<sup>3</sup> Original recordings of WWI songs can be found for free at <http://www.firstworldwar.com/audio/index.htm>

<sup>4</sup> Be sure to use the studio version of this song and not the Woodstock recording (during which the band spelled out a different word than “fish” at the beginning.)

	<p>Morning” or “Hunting the Hun” both perf. by Arthur Fields</p> <p><b>WWII:</b> “GI Jive” perf. by Johnny Mercer or “This is the Army Mr. Jones” by Irving Berlin</p> <p><b>Vietnam:</b> “Lyndon Johnson Told the Nation” by Tom Paxton</p>	<p>was life like for the average American soldier in each war? Do you believe the songs to be accurate? Why or why not? If they aren’t accurate, why do you think they lied?</p>
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*(The method for having students hear the songs is left to the individual teacher, as equipment varies from school to school)*

- Circulate around the room and assist students.
- With approximately 15 minutes left in the period, call the class’s attention.
- First, facilitate a sharing period where each group shares their questions and answers. *You may have students take notes on the other groups’ insights as you wish.*
- Second, facilitate a discussion answering the following question:
  - How did Americans think about each war overall? (Go chronologically through the 3 wars)
  - What were the main themes of the music from each war?
  - Why would Americans on the homefront want to hear these songs?
  - How did those themes change between WWII and the Vietnam War?
  - Why do you think it changed that way?
  - *You may have students write their answers or share orally as you wish.*

### **Assessment**

- It is recommended that teachers incorporate one item on the unit test that reflects the ideas presented in the songs. This could include a short quote from the lyrics followed by either a multiple choice or short answer question.
- Ideas to assess include:
  - Correctly identifying the attitude towards war that the song reveals
  - How and why the attitudes towards war changed from supportive and patriotic during the world wars to critical and dissenting during the Vietnam War.
  - That during the world wars, songs were consumed by a homefront audience who did not want to be reminded of the danger their loved ones were in, and thus they presented a sanitized and inaccurate view of a soldier’s life on the front
  - That during the Vietnam War songs were consumed by a younger audience who was the target of a draft to fight in a war they did not believe in, and thus were more focused on the negative aspects of warfare
  - *It is not recommended to ask students to identify the song, singer, or war from a lyric quote.*

# Over There

Composed By: George M. Cohan

Performed By: Arthur Fields

Year: 1917

Johnnie get your gun, get your gun, get your gun,  
Take it on the run, on the run, on the run,  
Hear them calling you and me  
Every son of Liberty.

Hurry right away, no delay, go today,  
Make your daddy glad to have had such a lad  
Tell your sweetheart not to pine,  
To be proud her boy's in line.

Over there, over there  
Send the word, send the word, over there  
That the Yanks are coming, the Yanks are coming,  
The drums rum tumming everywhere

So prepare, say a prayer  
Send the word, send the word to beware  
We'll be over, we're coming over.  
And we won't be back till it's over over there!

Johnnie get your gun, get your gun, get your gun,  
Johnnie show the Hun, you're a Son-of-a-Gun,  
Hoist the flag and let her fly  
Yankee Doodle do or die.

Pack your little kit, show your grit, do your bit,  
Soldiers to the ranks from the towns and the tanks,  
Make your Mother proud of you  
and the old Red White and Blue.

Over there, over there  
Send the word, send the word, over there  
That the Yanks are coming, the Yanks are coming,  
The drums rum tumming everywhere

So prepare, say a prayer  
Send the word, send the word to beware  
We'll be over, we're coming over.  
And we won't be back till it's over over there!

So prepare, say a prayer  
Send the word, send the word to beware  
We'll be over, we're coming over.  
And we won't be back till it's over over there!



# How Ya Gonna Keep 'Em Down on the Farm (After They've Seen Paree?)

Composed By: Joe Young, Sam Lewis & Walter Donaldson

Performed By: Harry Fay

Year: 1918

Reuben, Reuben, I've been thinking  
Said his wifey dear  
Now that all is peaceful and calm  
The boys will soon be back on the farm  
Mister Reuben started winking and slowly rubbed his chin  
He pulled his chair up close to mother  
And he asked her with a grin

*Chorus (sung twice after each verse):*

How ya gonna keep 'em down on the farm  
After they've seen Paree'  
How ya gonna keep 'em away from Broadway  
Jazzin' around and paintin' the town  
How ya gonna keep 'em away from harm, that's a mystery  
They'll never want to see a rake or plow  
And who the deuce can parleyvous a cow?  
How ya gonna keep 'em down on the farm  
After they've seen Paree'

Rueben, Rueben, you're mistaken  
Said his wifey dear  
Once a farmer, always a jay  
And farmers always stick to the hay  
Mother Reuben, I'm not fakin'  
Tho' you may think it strange  
But wine and women play the mischief  
With a boy who's loose with change

*Chorus (sung twice after each verse):*

How ya gonna keep 'em down on the farm  
After they've seen Paree'  
How ya gonna keep 'em away from Broadway  
Jazzin' around and paintin' the town  
How ya gonna keep 'em away from harm, that's a mystery  
Imagine Reuben when he meets his Pa  
He'll kiss his cheek and holler "OO-LA-LA!  
How ya gonna keep 'em down on the farm  
After they've seen Paree'?

# We Don't Want the Bacon

Composed By: Howard Carr, Harry Russell and Jimmy Havens

Performed By: Peerless Quartet

Year: 1918

If you read your history, why it will show  
That we have always held our own with any kind of foe.  
We've always bro't the bacon home, no matter what they done,  
But we don't want the bacon now,  
We're out to get the Hun.

We don't want the bacon, we don't want the bacon,  
What we want is a piece of the Rhine.  
We'll feed "Bill the Kaiser" with our Allied appetizer.  
We'll have a wonderful time.  
Old Wilhelm Der Gross will shout "Vas is Los?"  
The Hindenburg line will sure look like a dime;  
We don't want the bacon, we don't want the bacon,  
What we want is a piece of the Rhine.

When this trouble started they said we did not have a chance.  
They could not figure out how we could get our men to France.  
But we defied the U-boats, for our motto is to win,  
We've got them into France right now,  
They're headed for Ber-lin.

We don't want the bacon, we don't want the bacon,  
What we want is a piece of the Rhine.  
We'll crown "Bill the Kaiser" with a bottle of Budweiser.  
We'll have a wonderful time.  
We'll defeat the subm'rine, their Hindenberg machine;  
There won't be any stop, when we go over the top;  
We don't want the bacon, we don't want the bacon,  
What we want is a piece of the Rhine.

# Oh How I Hate to Get Up in the Morning

Composed by: Irving Berlin

Performed by: Arthur Fields

Year: 1918

The other day I chanced to meet a soldier friend of mine,  
He'd been in camp for sev'ral weeks and he was looking fine;  
His muscles had developed and his cheeks were rosy red,  
I asked him how he liked the life, and this is what he said:

"Oh! how I hate to get up in the morning,  
Oh! how I'd love to remain in bed;  
For the hardest blow of all, is to hear the bugler call;  
You've got to get up, you've got to get up  
You've got to get up this morning!

Some day I'm going to murder the bugler,  
Some day they're going to find him dead;  
I'll amputate his reveille, and step upon it heavily,  
And spend the rest of my life in bed."

A bugler in the army is the luckiest of men,  
He wakes the boys at five and then goes back to bed again;  
He doesn't have to blow again until the afternoon,  
If ev'ry thing goes well with me I'll be a bugler soon.

"Oh! how I hate to get up in the morning,  
Oh! how I'd love to remain in bed;  
For the hardest blow of all, is to hear the bugler call;  
You've got to get up, you've got to get up  
You've got to get up this morning!

Oh! boy the minute the battle is over,  
Oh! boy the minute the foe is dead;  
I'll put my uniform away, and move to Philadelphia,  
And spend the rest of my life in bed."

# Hunting the Hun

Composed by: Archie Gottler & Howard Rogers

Performed by: Arthur Fields

Year: 1918

Over in France there's a game that's played  
By all the soldier boys in each brigade  
It's called Hunting the Hun  
This is how it is done!

First you go get a gun  
Then you look for a Hun  
Then you start on the run for the son of a gun  
You can capture them with ease  
All you need is just a little Limburger cheese  
Give 'em one little smell  
They come out with a yell  
Then your work is done  
When they start to advance  
Shoot 'em in the pants  
That's the game called Hunting the Hun!

First you go get a gun  
Then you look for a Hun  
Then you start on the run for the son of a gun  
You can capture them with ease  
All you need is just a little Limburger cheese  
Give 'em one little smell  
They come out with a yell  
Then your work is done  
When they start to advance  
Shoot 'em in the pants  
That's the game called Hunting the Hun!

I met a soldier and he told me  
It's just the latest thing across the sea  
It's the game that is new  
They're all doing it too!

First you go get a gun  
Then you look for a Hun  
Then you start on the run for the son of a gun  
You can capture them with ease  
All you need is just a little Limburger cheese  
Give 'em one little smell  
They come out with a yell  
Then your work is done  
When they start to advance  
Shoot 'em in the pants  
That's the game called Hunting the Hun!

First you go get a gun  
Then you look for a Hun  
Then you start on the run for the son of a gun  
If you want to bring them out  
Offer them a little bit of hot sauerkraut  
They come over the top with a pip and a hop  
Then your work is done  
When they stop in to eat  
Cut off their retreat  
That's the game called Hunting the Hun!

First you go get a gun  
Then you look for a Hun  
Then you start on the run for the son of a gun  
You can always make them pain  
Let them know there's going to be a pinochle  
game  
They come over the top with a pip and a hop  
Then your work is done  
When they first show their face  
Crump 'em with a mace  
That's the game called Hunting the Hun!

# When That Man Is Dead and Gone

Composed by: Irving Berlin

Performed by: Glenn Miller and His Orchestra

Year: 1941

When that man is dead and gone  
When that man is dead and gone  
We'll go dancing down the street  
Kissing everyone we meet  
When that man is dead and gone

What a day to wake up on  
What a way to greet the dawn  
Some fine day the news'll flash  
Satan with a small moustache  
Is asleep beneath the lawn  
When that man is dead and gone

Satan, Satan, thought up a plan  
Dressed as a man  
Walking the earth and since he began  
The world is hell for you and me  
But what a heaven it will be

When that man is dead and gone  
When that man is dead and gone  
When they lay him twelve feet deep  
I'll be there to laugh, not weep  
When that man is dead and gone

What a day to wake up on  
What a way to greet the dawn  
Satan'll take him by the hand  
To meet old Gerring, look what, man  
When that man is dead and gone  
When that man is dead and gone

Some fine day the news'll flash  
Satan with a small moustache  
Is asleep beneath the lawn  
When that man is dead and gone

What a day to wake up on  
What a way to greet the dawn  
When a certain man is dead and gone

## When the Lights Go On Again (All Over the World)

Composed By: Bennie Benjamin, Sol Marcus & Eddie Seiler

Performed By: Lucky Millinder

Year: 1942

When the lights go on again all over the world,  
And the boys are home again all over the world,  
And rain or snow is all that may fall from the skies above,  
A kiss won't mean "goodbye" but "Hello to love".

When the lights go on again all over the world,  
And the ships will sail again all over the world,  
Then we'll have time for things like wedding rings and free hearts will sing,  
When the lights go on again all over the world.

Then we'll have time for things like wedding rings and free hearts will sing,  
When the lights go on again all over the world.

## We'll Meet Again

Composed by: Albert Ross Parker and Hughie Charles

Performed by: Vera Lynn

Year: 1939

Let's say goodbye with a smile, dear,  
Just for a while, dear, we must part.  
Don't let this parting upset you,  
I'll not forget you, sweetheart.

We'll meet again,  
Don't know where, don't know when,  
But I know we'll meet again some sunny day.  
Keep smiling through,  
Just like you always do,  
Till the blue skies drive the dark clouds far away.

And I will just say hello  
To the folks that you know,  
Tell them you won't be long.  
They'll be happy to know  
That, as I saw you go,  
You were singing this song.

We'll meet again,  
Don't know where, don't know when,  
But I know we'll meet again some sunny day.

And I will just say hello  
To the folks that you know,  
Tell them you won't be long.  
They'll be happy to know  
That, as I saw you go,  
You were singing this song.

We'll meet again,  
Don't know where, don't know when,  
But I know we'll meet again some sunny day.

## A Slip of the Lip (Might Sink a Ship)

Composed by: Duke Ellington

Performed By: Bing Crosby

Year: 1942

Say Jack. Do you know who's beat to his socks?  
Who's that man?  
Nobody but me.  
What's the matter bud?  
Been loading up a tanker all day long. Convoy's gonna shove off tonight.

You know one thing, bud, you really talk too much. In fact, your mouth is too big. Now my advice to you is...

Shh! Don't talk too much  
Shh! Don't know too much.  
Don't be too hip  
'Cause a slip of the lip might sink a ship.

Shh! Don't see too much  
Shh! Don't jive too much  
Don't be too hip  
'Cause a slip of the lip might sink a ship.

Now the walls have ears  
And the night has eyes  
Let's be wise and trick those nasty Nazi spies

Shh! Don't talk too much  
Shh! Don't know too much.  
Don't be too hip  
'Cause a slip of the lip might sink a ship.

Shh! Shh! Shh!  
Slip of the lip might sink a ship

Shh! Shh! Shh!  
Look out lipper-lip don't let nothing slip.

Now the walls have ears  
And the night has eyes  
Let's be wise and trick those nasty Nazi spies

Shh! Don't talk too much  
Shh! Don't know too much.  
Don't be too hip  
'Cause a slip of the lip might sink a ship.

Don't talk too much  
Don't know too much.  
Be like King Tut:  
Now he won't talk 'cause that guy's dead!

So keep your big mouth shut!



# Don't Sit Under the Apple Tree (With Anyone Else But Me)

Composed by: Les Brown, Sam H. Stept and Charles Tobias

Performed by: Glenn Miller and His Orchestra

Year: 1942

Don't sit under the apple tree with anyone else but me  
Anyone else but me, anyone else but me  
No! No! No!  
Don't sit under the apple tree with anyone else but me  
Till I come marchin' home

Don't go walkin' down Lover's Lane with anyone else but me  
Anyone else but me, anyone else but me  
No! No! No!  
Don't go walkin' down Lover's Lane with anyone else but me  
Till I come marchin' home

I just got word from a guy who heard from the guy next door to me  
The girl he met just loves to pet and it fits you to-a-tee  
So, don't sit under the apple tree with anyone else but me  
Till I come marchin' home

Don't give out with those lips of yours to anyone else but me  
Anyone else but me, anyone else but me  
No! No! No!  
Watch the girls on the foreign shores, you'll have to report to me  
When you come marchin' home

Don't hold anyone on your knee, you better be true to me  
You better be true to me, you better be true to me  
Don't hold anyone on your knee, you're gettin' the third degree  
When you come marchin' home

You're on your own where there is no phone and I can't keep tab on you  
Be fair to me, I'll guarantee this is one thing that I'll do  
I won't sit under the apple tree with anyone else but you  
Till you come marchin' home

Don't sit under the apple tree with anyone else but me  
I know the apple tree is reserved for you and me  
And I'll be true till you come marchin' home

## G.I. Jive

Composed By: Johnny Mercer

Performed By: Johnny Mercer

Year: 1944

This is the G.I. Jive,  
Man alive.  
It starts with the bugler,  
Blowin' reveille over your bed,  
When you arrive.  
Jack, that's the G.I. Jive,

Rootle-tee-toot,  
Jump in your suit,  
Make a salute  
Voot!

After you wash and dress,  
More or less,  
You go get your breakfast in a beautiful little  
cafe  
They call the mess.  
Jack, when you convalesce,

Out of your seat,  
Into the street,  
Make with the feet  
Reet!

If you're a P.V.T. your duty,  
Is to salute the L.I.E.U.T.  
But if you brush the L.I.E.U.T.  
The M.P. makes you K.P. on the Q.T.

This is the G.I. Jive,  
Man alive,  
They give you a private tank,  
That features a little device called fluid drive.  
Jack, after you revive.

Chuck all your junk,  
Back in the trunk,  
Fall on your bunk  
Clunk!

### *Instrumental Interlude*

This is the G.I. Jive,  
Man alive,  
They give you a private tank,  
That features a little device called fluid drive.  
Jack, if you still survive.

Chuck all your junk,  
Back in the trunk,  
Fall on your bunk  
Plunk!

Soon you're countin' Jeeps,  
But before you count to five,  
Seems you're right back diggin' that,  
G.I.Jive!

# This is the Army, Mr. Jones

Composed by: Irving Berlin

Year: 1943

This is the Army, Mister Jones  
No private rooms or telephones  
You had your breakfast in bed before  
But you won't have it there any more

This is the Army, Mister Green  
We like the barracks nice and clean  
You had a housemaid to clean your floor  
But she won't help you out any more

Do what the buglers command  
They're in the Army and not in a band

This is the Army, Mister Brown  
You and your baby went to town  
She had you worried but this is war  
And she won't worry you anymore

*Repeat*

# Masters of War

Composed By: Bob Dylan

Performed By: Bob Dylan

Year: 1963

Come you masters of war  
You that build the big guns  
You that build the death planes  
You that build all the bombs  
You that hide behind walls  
You that hide behind desks  
I just want you to know  
I can see through your masks

You that never done nothin'  
But build to destroy  
You play with my world  
Like it's your little toy  
You put a gun in my hand  
And you hide from my eyes  
And you turn and run farther  
When the fast bullets fly

Like Judas of old  
You lie and deceive  
A world war can be won  
You want me to believe  
But I see through your eyes  
And I see through your brain  
Like I see through the water  
That runs down my drain

You fasten all the triggers  
For the others to fire  
Then you set back and watch  
While the death count gets higher  
You hide in your mansion  
While young people's blood  
Flows out of their bodies  
And is buried in the mud

You've thrown the worst fear  
That can ever be hurled  
Fear to bring children  
Into the world  
For threatening my baby  
Unborn and unnamed  
You ain't worth the blood  
That runs in your veins

How much do I know  
To talk out of turn  
You might say that I'm young  
You might say I'm unlearned  
But there's one thing I know  
Though I'm younger than you  
Even Jesus would never  
Forgive what you do

Let me ask you one question  
Is your money that good  
Will it buy you forgiveness  
Do you think that it could  
I think you will find  
When your death takes its toll  
All the money you made  
Will never buy back your soul

And I hope that you die  
And your death'll come soon  
I will follow your casket  
In the pale afternoon  
And I'll watch while you're lowered  
Down to your deathbed  
And I'll stand o'er your grave  
'Til I'm sure that you're dead

# War

Composed By: Norman Whitfield and Barrett Strong

Performed By: Edwin Starr

Year: 1970

War! - huh- yeah-  
What is it good for?  
Absolutely nothing  
Uh-huh  
War! – huh – yeah-  
What is it good for?  
Absolutely nothing  
Say it again y'all  
War! – huh – good God  
What is it good for?  
Absolutely nothing  
Listen to me...  
Ohhh... War! I despise  
Because it means destruction'  
Of innocent lives  
War means tears  
to thousands of mothers' eyes  
When their sons go to fight  
and lose their lives  
I said - War! Huh – Good God y'all  
What is it good for?  
Absolutely nothing  
Say it again  
War! Whoa, Lord  
What is it good for  
Absolutely nothing  
Listen to me...  
War! It ain't nothing but a heartbreaker  
War! Friend only to the undertaker  
War! It's an enemy to all mankind  
The thought of war blows my mind  
War has caused unrest in the younger  
generation  
Induction then destruction-  
Who wants to die?  
Ohhh... War – Good God Y'all  
What is it good for?

Absolutely nothing  
Say it, Say it, Say it  
War! Uh-huh – Yeah - Huh!  
What is it good for?  
Absolutely nothing  
Listen to me...  
War! It ain't nothing but a heartbreaker  
War! It's got one friend, that's the undertaker  
War has shattered many a young man's  
dreams  
Made him disabled bitter and mean  
Life is much to precious to spend fighting  
wars these days  
War can't give life, it can only take it away  
War! Huh – Good God y'all  
What is it good for?  
Absolutely nothing  
Say it again  
War! Whoa, Lord  
What is it good for  
Absolutely nothing  
Listen to me...  
War! It ain't nothing but a heartbreaker  
War! Friend only to the undertaker  
Peace Love and Understanding;  
tell me, is there no place for them today?  
They say we must fight to keep our freedom  
But Lord knows there's got to be a better  
way  
War! Huh – Good God y'all  
What is it good for?  
You tell me  
Say it, Say it, Say it  
War! Huh – Good God y'all  
What is it good for?  
Stand up and shout it.  
Nothing!

# Where Have All the Flowers Gone?

Composed By: Pete Seeger  
Performed By: Kingston Trio  
Year: 1961

Where have all the flowers gone?  
Long time passing  
Where have all the flowers gone?  
Long time ago  
Where have all the flowers gone?  
Girls have picked them every one  
When will they ever learn?  
When will they ever learn?

Where have all the young girls gone?  
Long time passing  
Where have all the young girls gone?  
Long time ago  
Where have all the young girls gone?  
Taken husbands every one  
When will they ever learn?  
When will they ever learn?

Where have all the young men gone?  
Long time passing  
Where have all the young men gone?  
Long time ago  
Where have all the young men gone?  
Gone for soldiers every one  
When will they ever learn?  
When will they ever learn?

Where have all the soldiers gone?  
Long time passing  
Where have all the soldiers gone?  
Long time ago  
Where have all the soldiers gone?  
Gone to graveyards every one  
When will they ever learn?  
When will they ever learn?

Where have all the graveyards gone?  
Long time passing  
Where have all the graveyards gone?  
Long time ago  
Where have all the graveyards gone?  
Gone to flowers every one  
When will we ever learn?  
When will we ever learn?

# Fish Cheer / Feel Like I'm Fixin' to Die Rag

Composed By: Country Joe MacDonald

Performed By: Country Joe and the Fish

Year: 1967

Give me an F

F

Give me an I

I

Give me an S

S

Give me an H

H

What's that spell?

FISH

What's that spell?

FISH

What's that spell?

FISH

Come on all you big strong men

Uncle Sam needs your help again

He's got himself in a terrible jam

Way down yonder in Vietnam

So put down your books and pick up a gun

We're gonna have a whole lot of fun

And it's 1 – 2 – 3

What are we fightin' for?

Don't ask me I don't give a damn

Next stop is Vietnam

And it's 5 – 6 – 7

Open up the pearly gates

Ain't no time to wonder why

Whoopee!

We're all gonna die!

Well come on generals

Let's move fast

The old big chance has come at last

Gotta go out get those reds

The only good commie is one that's dead

And you know that peace can only be won

When we blow them all to Kingdom come!

And it's 1 – 2 – 3

What are we fightin' for?

Don't ask me I don't give a damn

Next stop is Vietnam

And it's 5 – 6 – 7

Open up the pearly gates

Ain't no time to wonder why

Whoopee!

We're all gonna die!

Come on Wall Street

Don't move slow

Man this is war a-go-go!

There's plenty good money to be made

By supplying the army with the tools of trade

Just hope that if they drop the bomb

They drop it on the Viet Cong

And it's 1 – 2 – 3

What are we fightin' for?

Don't ask me I don't give a damn

Next stop is Vietnam

And it's 5 – 6 – 7

Open up the pearly gates

Ain't no time to wonder why

Whoopee!

We're all gonna die!

Well come on mothers throughout the land

Pack your boys off to Vietnam

Come on fathers don't hesitate

Send them off before it's too late

Be the first one on your block

To have your boy come back in a box

And it's 1 – 2 – 3

What are we fightin' for?

Don't ask me I don't give a damn

Next stop is Vietnam

And it's 5 – 6 – 7

Open up the pearly gates

Ain't no time to wonder why

Whoopee!

We're all gonna die!

# Draft Dodger Rag

Composed By: Phil Ochs

Performed By: Phil Ochs

Year: 1965

Oh I'm just a typical American boy from a typical American town  
I believe in God and Senator Dodd and keeping old Castro down  
And when it came my time to serve I knew better dead than red  
But when I got to my old draft board, buddy, this is what I said:

Sarge, I'm only eighteen, I got a ruptured spleen, and I always carry a purse  
I got eyes like a bat, my feet are flat, and my asthma's getting worse  
Yes think of my career, my sweetheart dear, and my poor old invalid aunt  
Besides, I ain't no fool, I'm a goin' to school, and I'm working in a defense plant

I've got a dislocated disc and a racked up back, I'm allergic to flowers and bugs  
And when the bombshell hits, I get epileptic fits, and I'm addicted to a thousand drugs  
I got the weakness woes, and I can't touch my toes, I can hardly reach my knees  
And if the enemy came close to me, I'd probably start to sneeze

Yes, I'm only eighteen, I got a ruptured spleen, and I always carry a purse  
I got eyes like a bat, my feet are flat, and my asthma's getting worse  
Yes think of my career, my sweetheart dear, and my poor old invalid aunt  
Besides, I ain't no fool, I'm a goin' to school, and I'm working in a defense plant

I hate Chou En Lai, and I hope he dies, but one thing you gotta see  
That someone's gotta go over there, and that someone isn't me  
So I wish you well, Sarge, give 'em Hell, Yeah, Kill me a thousand or so  
And if you ever get a war without blood and gore, Well I'll be the first to go

Yes, I'm only eighteen, I got a ruptured spleen, and I always carry a purse  
I got eyes like a bat, my feet are flat, and my asthma's getting worse  
Yes think of my career, my sweetheart dear, and my poor old invalid aunt  
Besides, I ain't no fool, I'm a goin' to school, and I'm working in a defense plant



# Vietnam

Composed By: Jimmy Cliff

Performed By: Jimmy Cliff

Year: 1969

Hey Vietnam, Vietnam, Vietnam, Vietnam  
Vietnam, Vietnam, Vietnam

Yesterday I got a letter from my friend fighting in Vietnam  
And this is what he had to say:  
'Tell all my friends that I'll be coming home soon  
My time'll be up some time in June  
Don't forget', he said, 'to tell my sweet Mary  
Her golden lips are sweet as cherry'

And it came from Vietnam, Vietnam, Vietnam, Vietnam  
Vietnam, Vietnam, Vietnam

It was just the next day his mother got a telegram  
It was addressed from Vietnam  
Now mistress Brown, she lives in the USA  
And this is what she rode and said:  
'Don't be alarmed', she told me the telegram said  
'But mistress Brown your son is dead'

And it came from Vietnam, Vietnam, Vietnam, Vietnam  
Vietnam, Vietnam - hey - Vietnam  
Somebody please stop that war now!

*Repeat with variations.*

# Lyndon Johnson Told the Nation

Composed By: Tom Paxton

Performed By: Tom Paxton

Year: 1965

I got a letter from L. B. J.  
It said this is your lucky day.  
It's time to put your khaki trousers on.  
Though it may seem very queer  
We've got no jobs to give you here  
So we are sending you to Viet Nam

CHORUS:

Lyndon Johnson told the nation,  
"Have no fear of escalation.  
I am trying everyone to please.  
Though it isn't really war,  
We're sending fifty thousand more,  
To help save Vietnam from Vietnamese."

I jumped off the old troop ship,  
And sank in mud up to my hips.  
I cussed until the captain called me down.  
Never mind how hard it's raining,  
Think of all the ground we're gaining,  
Just don't take one step outside of town.

CHORUS

Every night the local gentry,  
Sneak out past the sleeping sentry.  
They go to join the old VC.  
In their nightly little dramas,  
They put on their black pajamas,  
And come lobbing mortar shells at me.

CHORUS

We go round in helicopters,  
Like a bunch of big grasshoppers,  
Searching for the Viet Cong in vain.  
They left a note that they had gone.  
They had to get down to Saigon,  
Their government positions to maintain.

CHORUS

Well here I sit in this rice paddy,  
Wondering about Big Daddy,  
And I know that Lyndon loves me so.  
Yet how sadly I remember,  
Way back yonder in November,  
When he said I'd never have to go.

CHORUS