

Class Reader

History 120: US History Survey
Spring 2008

Table of Contents

Virginia Runaways	3
The Appeal of Blackface	5
Civil War in Images	7
Race and Law in Virginia	12
Menaces at Home and Abroad	14
The American Dream in Advertising	18
Internment	21
Civil Rights and the Cold War	23
Music as Historical Sources	26

Virginia Runaways

Introduction

We know a great deal about the Founding Fathers: George Washington, Thomas Jefferson, Benjamin Franklin, et. al. We know very little, however, about the men and women who worked for colonial and revolutionary elites as slaves and indentured servants. What we do know, however, has been gleaned from sources provided by elites: newspapers, letters, diaries, inventories.

One part of this exercise involves gaining some sense of the character and life of historical actors who left very few records of their own. When a slave ran away, her/his owner or master put an advertisement in local newspapers describing the runaway and offering a reward in an attempt to get the slave back. While these ads were written by those in power, they offer a unique way (in many cases, the only way) to ascertain something about the individuals held in slavery. Slaves kept practically no records and were often illiterate, so advertisements written to recapture them serve as an avenue through which we can learn more about them. As you'll find out, the language used in the ads is somewhat different than our own, so careful reading and extra research is necessary.

Another part of this exercise is historical narrative. Many times simply creating an accurate summary of the events outlined in a document is difficult, but a necessary prerequisite to do some sort of analysis. Discerning "what," "where," "who," "when," often help us better explain "why" something happens.

Virginia Gazette (Rind), Williamsburg, February 22, 1770.

Questions to:

1. How many dates are mentioned in the ad? What does each represent?
2. Where is Greenwich?
3. Describe the runaway. What is his name? What does he look like? How does he behave? What were some of his jobs and skills? Where is he from?
4. Where is the runaway going? Why?
5. Is he a slave or indentured servant? Explain.

GREENWICH, Feb. 15, 1770. RUN away from the subscriber, in Gloucester county, the 5th instant, a very likely Virginia born Negro fellow named ADAM, of a yellow complexion, about 25 years old, near 6 feet high, by trade a sawyer and cooper; he had on when he went away a white plains waistcoat and breeches, knit yarn stockings, Virginia shoes, steel buckles, an oznabrigs shirt, and a felt hat. He carried with him a light coloured suit of cloth cloaths, and other things unknown, and some books; as he can read and write an indifferent hand, he purposed, when he went off, to forge himself a pass to go to Carolina, to pass as a freeman. I will give FORTY SHILLINGS reward, besides the allowance by law, to any person that delivers the said slave to me, or either of my overseers, in this county; and if taken in Carolina FIVE POUNDS.
JOHN FOX.

**Virginia Gazette (Purdie & Dixon), Williamsburg,
September 14, 1769.**

Questions to Consider:

1. Where is Albemarle?
2. What is the name of the runaway?
3. Describe the runaway. What does he look like? What skills does he have? How does he behave?
4. Who is the subscriber? What is his opinion of the runaway?
5. Why are there different rewards?

RUN away from the subscriber in Albemarle, a Mulatto slave called Sandy, about 35 years of age, his stature is rather low, inclining to corpulence, and his complexion light; he is a shoemaker by trade, in which he uses his left hand principally, can do coarse carpenters work, and is something of a horse jockey; he is greatly addicted to drink, and when drunk is insolent and disorderly, in his conversation he swears much, and in his behaviour is artful and knavish. He took with him a white horse, much scarred with traces, of which it is expected he will endeavour to dispose; he also carried his shoemakers tools, and will probably endeavour to get employment that way. Whoever conveys the said slave to me, in Albemarle, shall have 40 s. reward, if taken up within the county, 4 l. if elsewhere within the colony, and 10 l. if in any other colony, from THOMAS JEFFERSON.

**Virginia Gazette (Rind), Williamsburg, November
8, 1770.**

Questions to Consider:

1. Where is Lancaster county? Where is Culpeper? Where is Fauquier?
2. What are the names of the runaways? What is their relationship?
3. Describe each runaway. What does each look like? What are their skills? How old are they?
4. Who is the subscriber? What kind of relationship do you think he had with the two runaways?
5. How is this ad different than the previous two?

RUN away from the subscriber, some time in July last, two Negroes, who are husband and wife, the fellow named TONY, about 50 years of age, the wench named PHILLIS, and is about 40. They are both of the middle size, he cloathed in old blue cotton, and she in blue cotton and country cloth. The fellow formerly belonged to Capt. William Payne of Lancaster county, who sold him some years ago to one Thomas Chilton in Culpeper. The wench was also born in Lancaster, and afterwards belonged to Chilton. They have had several children, who are sold and dispersed through Culpeper, Frederick, and Augusta counties, to one of which, if they are not in Lancaster, I suspect they are gone, though I incline to think they are in the latter, as the fellow always expressed an uncommon desire to return there. Whoever takes them up, if delivered to either of my overseers in Fauquier, or to myself in Prince William, shall receive 3 l. reward for each, besides what the law allows. CUTHBURT BULLIT.

The Appeal of Blackface

Introduction

Blackface, or the minstrel show, was extremely popular throughout the nineteenth century. In most cases, minstrel shows involved white men dressed in “blackface” performing in an attempt to emulate, in often derogatory fashion, black Americans. The minstrel show has its origins in European customs of carnival and costume, in attempts to escape everyday life and live out lives of fantasy and leisure. They became immensely popular in the US in the 1830s as working class white men pretended to be plantation slaves. While the minstrel show often involves a genuine fondness for the culture of African Americans, it was also very racist, degrading, and at times violent.

The following documents should give you a sense of what blackface performance involved. The minstrel show reveals what whites thought about African American people and culture; in other words, we learn more about how whites perceived and interpreted the culture and lives of African Americans than about the actual culture and lives of African Americans themselves.

Questions to Consider

1. How does the poster “Dandy Jim from Caroline” characterize African Americans? How are they posed? What are they doing?
2. What is the song “Dixie” about? Who is singing? Why are words misspelled?
3. What is the song “Blue Tail Fly” about? Who is singing? What happens to “Old Massa?”
4. “Dixie” and “Blue Tail Fly” are minstrel songs that have remained popular even today. Why do you think this is?



Dandy Jim from Caroline (c. 1844)

Dixie (1840s)

I wish I was in de land ob cotton,
Old times dar am not forgotten;
Look away! Look away! Look away! Dixie Land.
In Dixie Land whar I was born in,
Early on one frosty mornin',
Look away! Look away! Look away! Dixie Land.

Old Missus marry "Will-de-weaber,"
Willium was a gay deceaber;
Look away! Look away! Look away! Dixie Land.
But when he put his arm around'er,
He smilled as fierce as a forty-pound'er,
Look away! Look away! Look away! Dixie Land.

Dar's buck-wheat cakes an 'Ingen' batter,
Makes you fat or a little fatter;
Look away! Look away! Look away! Dixie Land.
Den hoe it down an scratch your grabble,
To Dixie land I'm bound to trabble.
Look away! Look away! Look away! Dixie Land.

Blue Tail Fly (1840s)

When I was young A us'd to wait
On Massa and hand him de plate;
Pass down the bottle when he git dry,
And bresh away de blue tail fly.

Jim crack corn — I don't care,
Jim crack corn — I don't care,
Jim crack corn — I don't care,
Old Massa gone away.

An' when he ride in de arternoon,
I foiler wid a hickory broom;
De poney being berry shy,
When bitten by de blue tail fly.

One day he rode aroun' de farm,
De flies so numerous dey did swarm;
One chance to bite 'im on the thigh,
De debble take dat blu tail fly.

De poney run, he jump an' pitch,
An' tumble massa in de ditch;
He died, an' de jury wonder'd why
De verdic was de blue tail fly.

They buried him neathe the sycamore tree
His epitaph there for to see
"Beneath this stone I'm forced to lie
The victim of a blue-tailed Fly."

Civil War in Images

Wounded Escaping from Burning Woods at the Wilderness (1864) and Harvest of Death (1863)

Introduction

Union armies had made several attempts to capture the Confederate capital of Richmond, Virginia. Previous attempts had been a matter of Federal forces crossing the river, getting whipped, and retreating. On May 5, 1864, Union armies under the command of Ulysses S. Grant made another attempt. The result was the Battle of the Wilderness. As the name suggests, the Wilderness was a thickly wooded area that hindered cavalry troop movements, prevented orderly infantry maneuvers, and rendered artillery fire ineffective. The cannon fire, however, did ignite trees and brush, and many wounded died in the fire. Unlike the photographers who followed the armies, artists like Alfred Waud traveled with them into battle.

Questions

1. What part of the Wilderness conflict does the artist capture?
2. Compare and contrast the drawing with the photograph, *A Harvest of Death*. What advantages or disadvantages does each possess as a way of portraying a historical event?
3. What can you learn about the nature of a Civil War battle from the drawing? What evidence could you list to support your assertions?
4. How would you, as a historian, decide whether a photograph or a drawing was a more accurate depiction of a historical event?

Sharpshooter's Last Sleep (1863) and Home of the Rebel Sharpshooter (1863)

Introduction

The Civil War was the first conflict documented extensively by photographers. Mathew Brady, among others, followed Union troops from battle to battle, and the Battle of Gettysburg in the summer of 1863 provided more than enough subjects for their cameras. As a result, the American people saw war in all its realism for the first time. Or did they?

Questions

1. Describe each photograph, going into as much detail as possible.
2. Why did many Civil War battlefield photography depict the aftermath of the battle rather than the conflict itself?
3. Compare the photographs. Which of the photographs is more realistic? Which is more romantic or sentimental? Justify your answer.
4. What kind of message about the nature of war does each photograph convey? What photographic details could you offer in support of your interpretation?



Wounded Escaping from Burning Woods in the Wilderness (1864)



Harvest of Death (1863)



Sharpshooter's Last Sleep (1863)



Home of the Rebel Sharpshooter (1863)

Race and Law in Virginia

Introduction

After the end of the Civil War, and as Reconstruction drew to a close, many communities and states in the South began impose legal segregation to take the place of the social and cultural superiority that had been in place previously. While African-Americans fought the injustices of segregation, the practice was formally found constitutional in the landmark case *Plessy v. Ferguson*. The “separate but equal” ruling empowered state and local governments to further enact segregation legislation.

Laws are a particularly useful source for understanding the values and concerns of a particular place and period in time. Racial identity was tied closely with the regulation of segregated space and segregation relationships, and while the law sought to solidify racial identity and regulate interactions among races of people,

Questions to Consider

1. Who does the 1887 Code of Virginia attempt to define? How does it define them?
2. How does the 1910 Act in the *Virginia Acts of Assembly* change the *Code of Virginia*? What does it leave the same? Why?
3. What are some of the things the act entitled “An Act to Preserve Racial Integrity” attempts to regulate?
4. How is the Racial Integrity Act different from previous acts and laws in how it defines race?
5. Taking all three documents, what is happening to how race is defined in Virginia from 1887–1924?

Code of Virginia, Title 4, Chapter 6, Section 49 (1887)

Colored Persons and Indians Defined.—Every person having one-fourth or more of negro blood shall be deemed a colored person, and every person not a colored person having one-fourth or more of Indian blood shall be deemed an Indian.

Virginia Acts of Assembly—An ACT to amend and re-enact section 49 of the Code of Virginia, 1887.

March 17, 1910

1. Be it enacted by the general assembly of Virginia, That section forty-nine of the Code of Virginia be amended and re-enacted so as to read as follows:

§49. Every person having one-sixteenth or more of negro blood shall be deemed a colored person, and every person not a colored person having one-fourth or more of Indian blood shall be deemed an Indian.

Virginia Acts of Assembly—An Act to Preserve Racial Integrity. March 10, 1924

1. Be it enacted by the general assembly of Virginia, That the State registrar of vital statistics may, as soon as practicable after the taking effect of this act, prepare a form whereon the racial composition of any individual as Caucasian, Negro, Mongolian, American Indian, Asiatic Indian, Malay, or and mixture thereof, or any other non-Caucasic strains, and if there be any mixture, then, the racial composition of the parents and other ancestors, in so far as ascertainable, so as to show in what generation such mixture occurred, may be certified by such individual, which form shall be known as a registration certificate. The State registrar may supply to each local registrar a sufficient number of such forms for the purpose of this act; each local registrar may, personally or by deputy, as soon as possible after receiving said forms, have made thereon in duplicate a certificate of the racial composition, as aforesaid, of each person resident in his district, who so desires, born before June 14, 1912, which certificate shall be made over the signature of said person, or in the case of children under fourteen years of age, over the signature of a parent, guardian, or other person standing in loco parentis. One of said certificates for each person thus registering in every district shall be forwarded to the State registrar for his files; the other shall be kept on file by the local registrar. Every local registrar may, as soon as practicable, have such registration certificate made by or for each person in his district who so desires, born before June 14, 1912, for whom he has not on file a registration certificate, or a birth certificate.
2. It shall be a felony for any person willfully or knowingly to make a registration certificate false as to color or race. The willful[sic] making of a false registration or birth certificate shall be punished by confinement in the penitentiary for one year.

3. For each registration certificate properly made and returned to the State registrar, the local registrar returning the same shall be entitled to a fee of twenty-five cents, to be paid by the registrant. Application for registration and for transcript may be made direct to the State registrar, who may retain the fee for expenses of his office.
4. No marriage license shall be granted until the clerk or deputy clerk has reasonable assurance that the statements as to color of both man and woman are correct. If there is reasonable cause to disbelieve that applicants are of pure white race, when that fact is stated, the clerk or deputy clerk shall withhold the granting of the license until satisfactory proof is produced that both applicants are "white persons" as provided for in this act. The clerk or deputy clerk shall use the same care to assure himself that both applicants are colored, when that fact is claimed.
5. It shall hereafter be unlawful for any white person in this State to marry any save a white person, or a person with no other admixture of blood than white and American Indian. For the purpose of this act, the term "white person" shall apply only to the person who has no trace whatsoever of any blood other than Caucasian; but persons who have one-sixteenth or less of the blood of the American Indian and have no other non-Caucasic blood shall be deemed to be white persons. All laws heretofore passed and now in effect regarding the intermarriage of white and colored persons shall apply to marriages prohibited by this act.
6. For carrying out the purposes of this act and to provide the necessary clerical assistance, postage and other expenses of the State registrar of vital statistics, twenty per cent of the fees received by local registrars under this act shall be paid to the State bureau of vital statistics, which may be expended by the said bureau for the purposes of this act.

Menaces at Home and Abroad

The United States has had tense, often contradictory relationships with peoples and cultures from abroad. This was particularly true in the 19th century. On the one hand, Americans admired the “barbarian virtues” of foreign peoples: their strength, lack of greed or gluttony, and simple lives. On the other, Americans often looked upon the cultures of foreign peoples as backwards and uncivilized, and sought to assimilate those peoples into the more civilized ways of American life. However, there were some immigrant groups who many nativists believed could not be assimilated.

The following images illustrate several themes related to how Americans perceived those “alien menaces” that could not be tamed or brought easily into the mix of American society.

Wanted: Chinamen to Play Baseball

Questions to Consider

1. What does this cartoon depict? What's going on?
2. What is the purpose of this cartoon?
3. Who is the audience?
4. Is the cartoon portraying the Chinese in a positive or negative light? How?

Citizenship

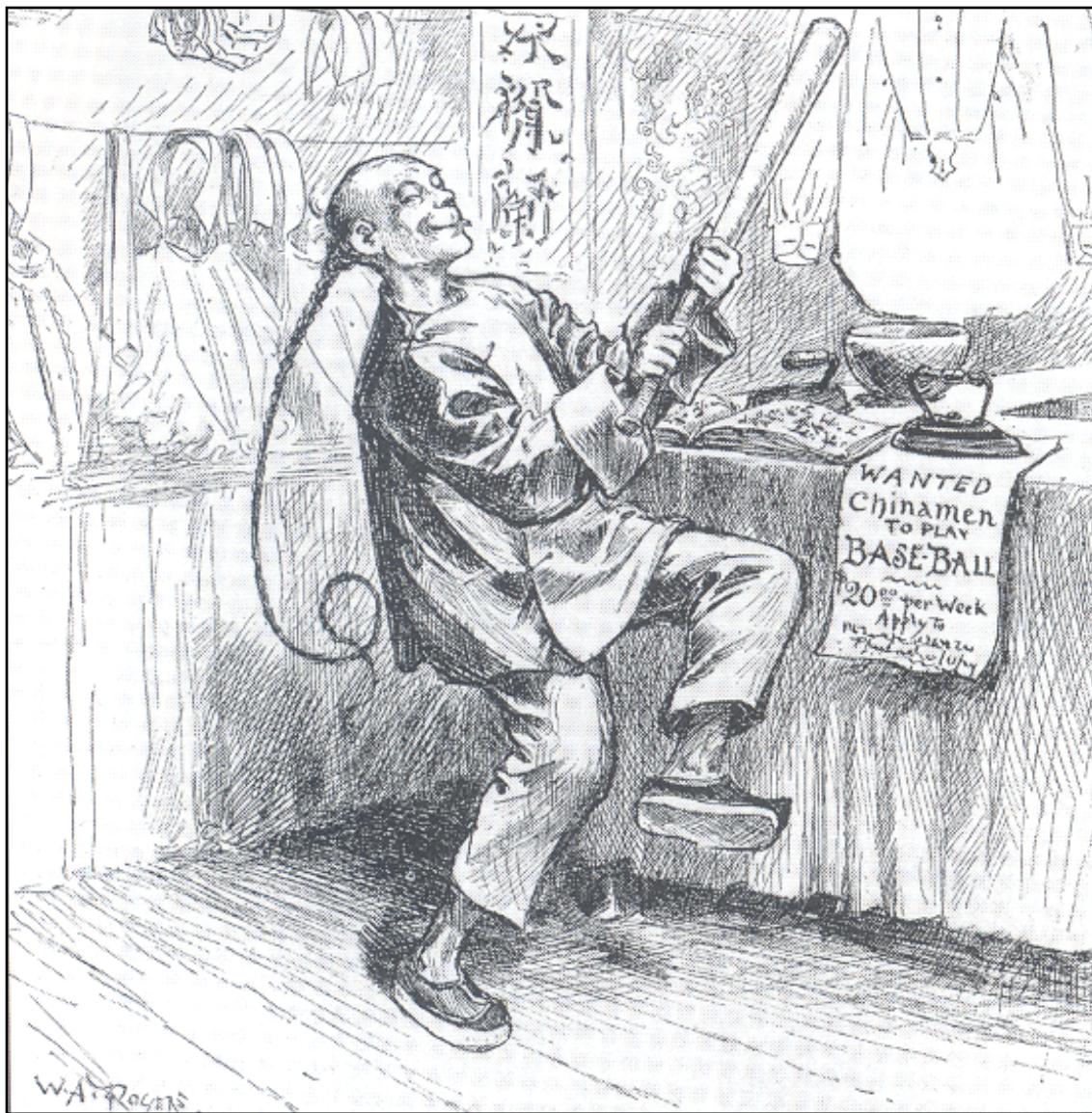
Questions to Consider

1. What does this cartoon depict? What's going on?
2. What is the purpose of this cartoon?
3. Who is the audience?
4. Is the cartoon portraying the Chinese in a positive or negative light? How?

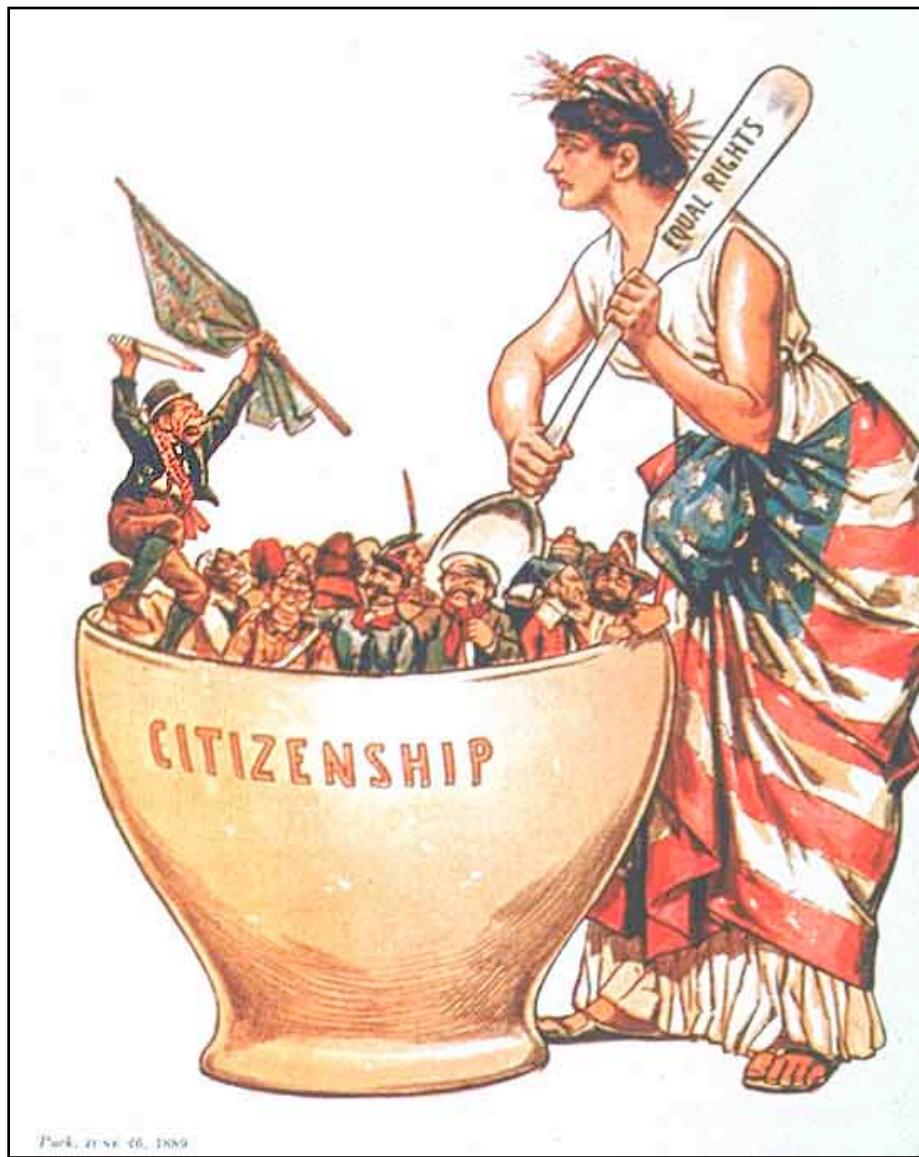
Powder Keg

Questions to Consider

1. What does this cartoon depict? What's going on?
2. What is the purpose of this cartoon?
3. Who is the audience?
4. What is the overall message of the cartoon? Is it positive? Negative? How, and why?



Wanted: Chinamen to Play Baseball



Citizenship



Powder Keg

The American Dream in Advertising

What is the American Dream? How is it constructed and defined? Who controls these constructions? While the American Dream may involve political or social rights, for many Americans at the turn of the 20th century, that dream also involved the right to shop and spend, and advertising played a pivotal role in shaping what it meant to be a successful American from the perspective of consumerism.

Advertising has a long history in the US, but professional "Ad agencies" don't appear till the late nineteenth century. The first agencies concentrated heavily on patent medicines, an unregulated field in which manufacturers made elaborate claims. Besides capitalizing on worries about health, ad agencies early on recognized that people were anxious about social status--about appearing prosperous or comfortable, wealthy and "up to date. Ads often use vagaries, plays on words, or illusion to sell products and implicit social values and norms, and historians who use ads try to "decode" their meaning to get a better understanding of society which created and read these ads.

General Questions to Consider:

1. What is each ad trying to sell? How do each make their appeal? What language and imagery do the ads use?
2. How do the ads reflect the culture of the time?
3. How are women portrayed in the ads "A New Hoover" and "Youth and Progressive Americans?" What role do they serve? What are they doing? Why?
4. Compare the "Successful Women" and "Successful Men" ads. How are they similar? How are they different?



No SOX Appeal

APRIL, 1930

ANNOUNCING

A New HOOVER
The cleaner already first in dirt removal
now becomes 25% more efficient!

THERE is a new Hoover. It so far outranks anything previously offered that it can truthfully be said to be the finest portable electric cleaning machine ever made. Its extraordinary efficiency can only be shown by comparison with all electric cleaners which have gone before it.

Of these electric cleaners, the one offering the swiftest, easiest, most thorough cleaning, the one ranking first in efficiency by its ability to remove the most dirt per minute, is the recent Hoover.

The new and greater Hoover exceeds that Hoover in its dirt-removing efficiency by 25%! And it does this with the expenditure of less human energy than is required by any com-

peting device. The new Hoover gives new significance to the famous cleaning principle, Positive Aspiration, which remains embedded in the dirt untouched by ordinary cleaning.

In addition to its unparalleled dirt-removing ability, the new Hoover offers these new refinements: a new cloth dust bag with a top opening which permits simplified removal of the dirt; a more powerful, smooth running, ball-bearing motor; an improved fan; an automatic friction-stop handle control, which keeps the handle in position without special adjustments; non-rusting, polished Nitroloy beater bars. It is also newly beautiful in fine and finish.

Telephone your Hoover dealer or your local Hoover office and ask for a free trial or home demonstration of this new Hoover, Model 725. There is also a greatly improved new popular-priced Hoover. Only \$6.25 down, including dusting tools; balance monthly. Liberal allowance for your old cleaner.

© 1930 The Hoover Company



A New Hoover

Youth and progressive Americans
acclaim the AIRPLANE FEEL of air-cooled motoring

ENTHUSIASM is running high! Everywhere you hear, "Have you tried the airplane feel of the new Franklin?" Those who have experienced this amazing new-type performance agree that the air-cooled motoring of the new Franklin—with its greater power, faster acceleration, ability to maintain high speeds continuously, greater efficiency and complete reliability—is the most forward step in automobile travel since Franklin introduced the first air-cylinder engine.

Today—with the magnificent beauty, the luxurious interiors, the restful comfort and thrilling performance of Franklin—the sensational low prices have established new fine-car standards which are revising all previous conceptions of motor car values. See these astonishing new cars—then if you will take one ride you will have a new appreciation of quality-car ownership—you will know the unique *airplane feel* of driving a Franklin.

FRANKLIN AUTOMOBILE COMPANY ... SYRACUSE, N.Y.

THE ONE-THIRTY-FIVE	ALL PRICES F.O.B. SYRACUSE	THE ONE-THIRTY-SIX
Sedan \$1850 Sport Sedan \$2025 Coupe \$2100	Sedan \$1775 Limousine \$1975 Touring \$2025	Sedan \$1775 Sport Coupe \$1950 Sport Roadster \$2175
Convertible Coupe \$2100 Victoria Drophead \$2100	Victoria \$1950	

F R A N K L I N

The ONE-THIRTY-SEVEN SEDAN . . . \$2180 **The ONE-THIRTY-FIVE SEDAN . . . \$2485** **The ONE-THIRTY-SEVEN SEDAN . . . \$2775**

Youth and Progressive Americans

WRIGLEY'S
DOUBLE MINT
CHEWING GUM
NEW STYLE

SUCCESSFUL WOMEN IN BUSINESS
SAY "LOOKS CERTAINLY COUNT"

Successful Women

HORIZONS

MANY business men are discovering that their activities need no longer be limited to former boundaries. They are reaching out by telephone into new fields . . . developing new markets . . . finding new and unsuspected ways to make and save money.

Are you interested in increasing sales? By alternating telephone calls with personal visits, you can reach many more people, at lower cost. You can scout out new customers who formerly were beyond your reach. And you can give your old customers that prompt and satisfactory service which so often means repeat business.

Are you a merchant? The next time a customer asks for an article not in stock, telephone for it. This is direct evidence to him of your personal interest in his patronage.

Are you making purchases? By telephoning, you frequently can get better prices, or better delivery dates. Wherever your own particular interest lies, the chances are you can extend your activities . . . broaden your horizon . . . with the help of Long Distance.

TYPICAL STATION-TO-STATION RATES

From	To	Day time	Night	8:30 P.M.
New Haven	Boston	\$.70	\$.60	\$.40
Chicago	Grand Rapids	.75	.65	.55
St. Louis	Omaha	1.65	1.40	.95
Philadelphia	Jacksonville	3.00	2.45	1.65
San Francisco	Washington, D.C.	8.50	6.75	5.00

Successful Men

Internment

Introduction

On February 19, 1942, President Franklin Roosevelt signed Executive Order 9066, which authorized the Secretary of War to prescribe military areas in the United States and determine who should be excluded from those areas.. Soon afterward, internment camps were created, and over 120,000 Japanese and Japanese-Americans living in the west coast were sent to live in the camps.

Questions to Consider:

1. What are the primary concerns voiced in the first three documents?
2. What is a “Fifth Column?” What is its origin? What does it mean?
3. How does the cartoon depict Japanese residents on the West Coast? What are they doing? Go into as much detail as possible.
4. What would you say the overarching theme of all the sources?

Congressman Costello of California and Brooks of Louisiana in the House of Representatives, February 18, 1942

Mr Brooks: Is it a fact Japanese are living in contiguous to these Army bases out there on the coast at the present time, that are not under surveillance, and not being removed?

Mr. Costello: I say to the gentleman that they are scattered all over the Pacific Coast. They are close to all of these Army camps and war industries, and they are not being removed. By removing the aliens from the immediate proximity of the camps and aircraft factories you would not solve that problem, because you can move them only a mile or two away and you cannot there. The only solution to the problem is to remove them from the area completely, alien and citizen alike, all those persons who are likely to commit sabotage. As a matter of fact, they can be removed and settled on other lands, on agricultural lands, and can be made comfortable and made to provide their own livelihood. Those things can be done and the Japanese will be better off...

A letter to President Roosevelt, January 29, 1942.

Dear Mr. President:

We must get rid of all Japs in California. For years we people on the western-coast have preached about this menace to the rest of the nation, but no one believed us.

Now they occupy all the best farm ground in California, most are located in strategic spots in our oil fields and on our coast line. An American does not stand a chance against them in farming because their standard of living is so much lower than ours, therefore they pay outrageous rents on the grounds they lease. We feel sorry for the second and third generations, but they will never be true to our country for the simple reason that they cannot be assimilated.

An interview with the Executive Secretary of a prominent citizens group on the West Coast, 1942.

... My own apprehension is that we are going to face on the Pacific Coast another "Pearl Harbor Day". I would anticipate there would be no cases of Japanese sabotage until the proper time comes. At that time I would fear Japanese and American Japanese residents all over the coast would be instrumental in destruction of our bridges, water systems, railroads, military facilities, and otherwise endeavoring to weaken our resistance against a Japanese air and or naval attack. I do not -- in fact I cannot conscientiously do otherwise than anticipate that large numbers of our Japanese Americans would be involved in traitorous activities ...the first consideration we should devote time to was (sic) to assure the safety of the United States; not to be kind, or considerate, or even fair, to a minority group... I heartily believe there should be no physical violence against any Japanese immigrants or Japanese Americans. I believe the due process of law should always be observed and that no needless hardship should be worked upon them, but, on the other hand, I would rather see, say twenty Japanese detained in jail at great personal inconvenience rather than to see one Japanese fifth columnist, permitted to roam at large, possibly to seriously damage our defense at a crucial hour....



Waiting for the Signal From Home...

Civil Rights and the Cold War

Traditional narratives about the Civil Rights movement usually view the movement from a domestic perspective, but recent historical scholarship has sought to see how the Civil Rights movement influenced and was influenced by the Cold War. Remember, the Civil Rights movement after the Second World War was gaining strength just as the Cold War was becoming “hot.”

The sources below indicate the many ways in which Cold War concerns permeated debates on civil rights in the 20th century. They are two editorial cartoons published in American newspapers in the late 1950s, that address two separated but related events.

Questions to Consider

1. What does each cartoon depict? What’s going on?
2. What is the purpose of each cartoon? What are their respective messages?
3. Who is the audience for each?
4. What is the issue each cartoon addresses? Where do you think each cartoon stands on those issues?



Careful, the Walls Have Ears (1957)



Right into Their Hands (1957)

Music as Historical Sources

Historian Larry Levine argued that popular culture served as the “folklore” of industrial society, and popular music certainly

The following are lyrics to songs popular during and after the Vietnam War, one of the most turbulent and divisive periods in American history. Reading the lyrics closely, we can gain a sense of the song’s tone and message, and as a result speculate on why these songs were popular at particular times.

Questions to Consider:

1. What is the message of “Blowin’ in the Wind?”
2. What is the tone of “Ballad of the Green Berets?” What is its message? How is it different from the other songs?
3. What are the songs “For What It’s Worth” and “Fortunate Son” about? What imagery do they include? What are their respective messages?
4. Ronald Reagan used the song “Born in the USA” in his 1984 presidential campaign as a song of patriotism and national pride. Does this fit with the tone and message of the song? Why or why not?
5. Compare the five songs. From a purely lyrical point-of-view, what does the order of the songs suggest? In other words, the instructor has put these songs in a particular order for a reason. Why?

“Blowin’ in the Wind”

By Bob Dylan (1963)

How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannon balls fly
Before they're forever banned?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

How many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

How many years can a mountain exist
Before it's washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head,
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

“Ballad of the Green Berets”

By SSgt. Barry Sadler (1966)

Fighting soldiers from the sky
Fearless men who jump and die
Men who mean just what they say
The brave men of the Green Beret

Silver wings upon their chest
These are men, America's best
One hundred men we'll test today
But only three win the Green Beret

Trained to live, off nature's land
Trained in combat, hand to hand
Men who fight by night and day
Courage deep, from the Green Beret

Silver wings upon their chest
These are men, America's best
One hundred men we'll test today
But only three win the Green Beret

Back at home a young wife waits
Her Green Beret has met his fate
He has died for those oppressed
Leaving her this last request

Put silver wings on my son's chest
Make him one of America's best
He'll be a man they'll test one day
Have him win the Green Beret

“For What It's Worth”

By Buffalo Springfield (1967)

There's something happening here
What it is ain't exactly clear
There's a man with a gun over there
Telling me I got to beware

I think it's time we stop, children, what's that sound
Everybody look what's going down

There's battle lines being drawn
Nobody's right if everybody's wrong
Young people speaking their minds
Getting so much resistance from behind

I think it's time we stop, hey, what's that sound
Everybody look what's going down

What a field-day for the heat
A thousand people in the street
Singing songs and carrying signs
Mostly say, hooray for our side

It's time we stop, hey, what's that sound
Everybody look what's going down
Paranoia strikes deep
Into your life it will creep
It starts when you're always afraid
You step out of line, the man come and take you away

We better stop, hey, what's that sound
Everybody look what's going down
Stop, hey, what's that sound
Everybody look what's going down

“Fortunate Son”

By Creedence Clearwater Revival (1969)

Some folks are born made to wave the flag,
Ooh, they're red, white and blue.
And when the band plays hail to the chief,
Ooh, they point the cannon at you, lord,

It aint me, it aint me, I aint no senators son, son.
It aint me, it aint me; I aint no fortunate one, no,

Yeah!

Some folks are born silver spoon in hand,
Lord, dont they help themselves, oh.
But when the taxman comes to the door,
Lord, the house looks like a rummage sale, yes,

It aint me, it aint me, I aint no millionaires son, no.
It aint me, it aint me; I aint no fortunate one, no.

Some folks inherit star spangled eyes,
Ooh, they send you down to war, lord,
And when you ask them, how much should we give?
Ooh, they only answer more! more! more! yoh,

It aint me, it aint me, I aint no military son, son.
It aint me, it aint me; I aint no fortunate one, one.
It aint me, it aint me, I aint no fortunate one, no no no,
It aint me, it aint me, I aint no fortunate son, no no no,

“Born in the USA”

By Bruce Springsteen (1984)

Born down in a dead mans town
The first kick I took was when I hit the ground
You end up like a dog thats been beat too much
Till you spend half your life just covering up

Born in the USA, I was born in the USA.
I was born in the USA., born in the USA.

Got in a little hometown jam
So they put a rifle in my hand
Sent me off to a foreign land
To go and kill the yellow man

Born in the USA....

Come back home to the refinery
Hiring man said son if it was up to me
Went down to see my VA man
He said son, don't you understand

I had a brother at khe sahn
Fighting off the viet cong
Theyre still there, hes all gone

He had a woman he loved in Saigon
I got a picture of him in her arms now

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
Im ten years burning down the road
Nowhere to run ain't got nowhere to go