

Happy 100th Birthday, Pete!

*The Rosenberg Fund for Children community celebrates Pete Seeger
on the 100th anniversary of his birth, May 3, 2019*

“Pete was the headliner at the kick-off benefit concert for the Rosenberg Fund for Children in 1990, and in 1997 performed in another RFC benefit.

He and his wife Toshi were original members of our Advisory Board.

We could count on Pete to come to our aid. He joined us again in 2001, when he and his grandson Tao helped us celebrate the RFC’s 10th anniversary. When, in 2003, pneumonia prevented him from joining the RFC’s 50th anniversary commemoration of Ethel and Julius’ executions, he sent a heartfelt, but unnecessary, apology. We knew the only reason he didn’t make it was because it was physically impossible.

Pete was always there for us, our family and our projects. And perhaps the most remarkable thing about him is that this was no exception. For the last 75 years he was there for almost every progressive undertaking you could imagine. There simply was no one else like him.”

- Robert Meeropol (RFC founder, and son of Ethel & Julius Rosenberg)
& Jenn Meeropol (RFC Executive Director and granddaughter of
Ethel & Julius Rosenberg)

ROSENBERG FUND FOR CHILDREN
BENEFIT CONCERT

FRIDAY, OCTOBER 12, 1990

8:00 P.M.

JOHN M. GREENE HALL
SMITH COLLEGE
NORTHAMPTON, MA.



PETE SEEGER

RICHIE HAVENS

JANE SAPP

COUNTRY JOE McDONALD

TICKETS:

General Admission
\$20.00 in Advance
\$22.00 at the Door
\$10.00 Students and Seniors

Special patron tickets
are available for \$50.00 each
include reserved seating and early
seating and Pre-Concert Reception

FOR ALL TICKET SALES AND INFORMATION
CALL 382-8080 BY 9:00 AM

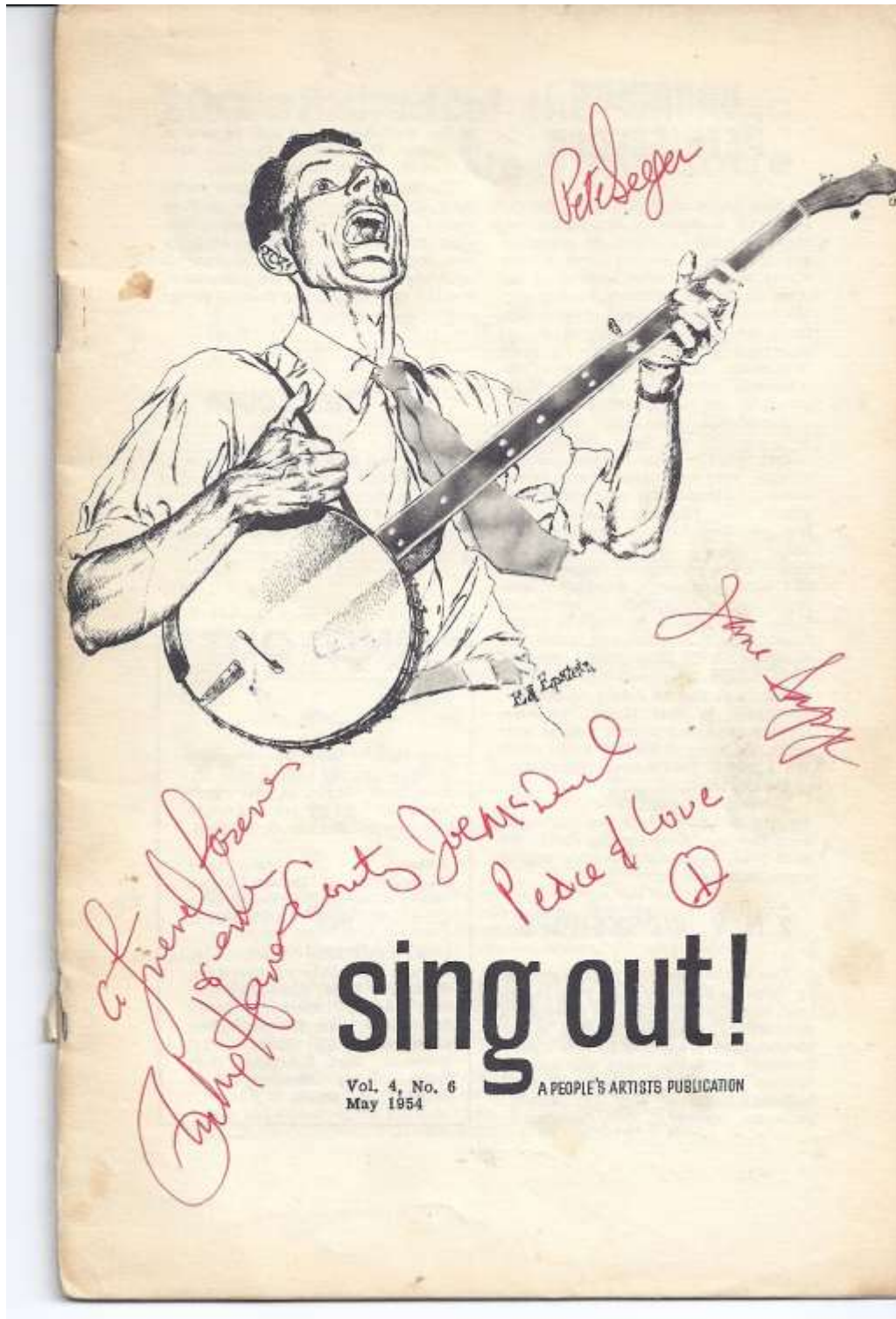
Tickets may be purchased at the following locations:
For the Record, Amherst • Broadside Books, Northampton
Odyssey Book Shop, South Hadley • World Eye Bookshop, Greenfield
Strawberries Records in Amherst, Holyoke, Springfield, W. Springfield
Green Mountain Bookstore, Brattleboro, VT.
and any Ticketron location

TICKETRON
OF
JUVONA GARDEN
1-800 382-8080



The Rosenberg Fund for Children (RFC) will raise money to provide for the educational and psychological needs of children whose parents have suffered because of their political activities and who are unable to adequately care for their children. The RFC will develop an endowment so that progressive institutions and professionals may be awarded grants to provide needed services. Additional information will be provided to potential donors upon request.
The RFC is a project of the
Alternative Media Information Center

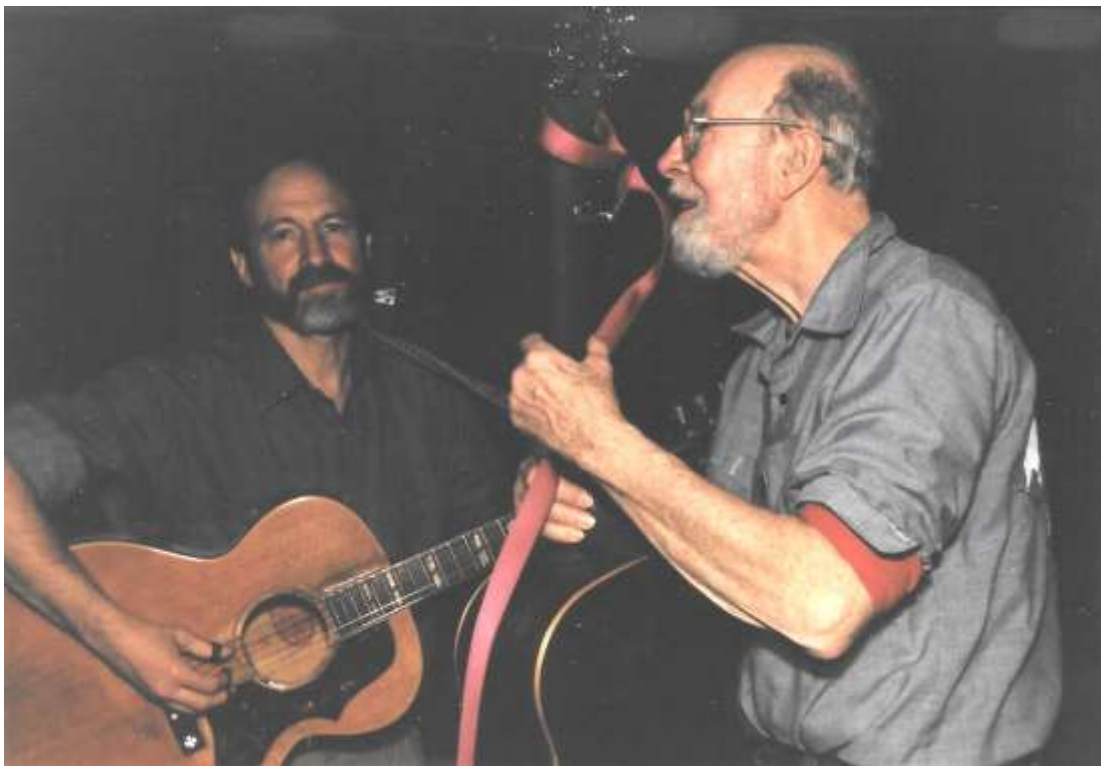
(RFC kick-off benefit concert poster, Oct 12, 1990, Northampton, MA)



(May 1954 *Sing Out!* signed by Pete Seeger, Richie Havens, Country Joe McDonald & Jane Sapp at the RFC kick-off concert in Northampton, MA, Oct 12, 1990.)



(Michael Meeropol & Pete Seeger at *Celebrate the Children of Resistance*, Northampton, MA, 1997)



(Michael Meeropol & Pete Seeger rehearsing for *Celebrate the Children of Resistance*, Northampton, MA, 1997)



(Pete Seeger backstage at *Celebrate the Children of Resistance*, Northampton, MA, 1997)



(Pete Seeger & RFC Board of Directors member Bill Newman, Northampton, MA, 1997)



(Pete Seeger and grandson Tao Rodriguez Seeger at the RFC's 10th Anniversary Celebration in Northampton, MA, 2001)



(Pete Seeger at the RFC's 10th Anniversary Celebration in Northampton, MA, 2001)



(Pete Seeger at the RFC's 10th Anniversary Celebration in Northampton, MA, 2001)

“My first memory of Pete was seeing him and the rest of the Weavers at Carnegie Hall just before Christmas in 1955. I was eight years old. My parents, Abel and Anne Meeropol, who knew the Seegers, took me to visit them at their home in the Hudson River Valley of New York the following year.

I remember that visit. Pete had a way of engaging children. He asked me to get his long neck banjo out of its case in the bedroom and bring it to him. I proudly held it against my chest with its long neck projecting above my head as I marched back to the living room. That’s why I banged the top of it on the door jam. I was mortified, but he didn’t seem to mind. I found out [in 2013], when talking with one of his grandchildren at Toshi’s memorial, that Pete hadn’t built the doorway high enough, and my accident merely provided further proof.

-- Robert Meeropol, RFC founder and son of Ethel and Julius Rosenberg)

“I grew up listening to and singing Pete Seeger's songs. My favorite early Pete memory is meeting him for the first time with my younger sister, Rachel, when she was about 3 or 4. She took one look at him and whispered “garbage, garbage, garbage” (part of the chorus of her favorite Pete song) before hiding behind our mom. He smiled at her and sang the rest of the chorus.”

--- Jenn Meeropol (RFC Executive Director and granddaughter of Ethel & Julius Rosenberg)



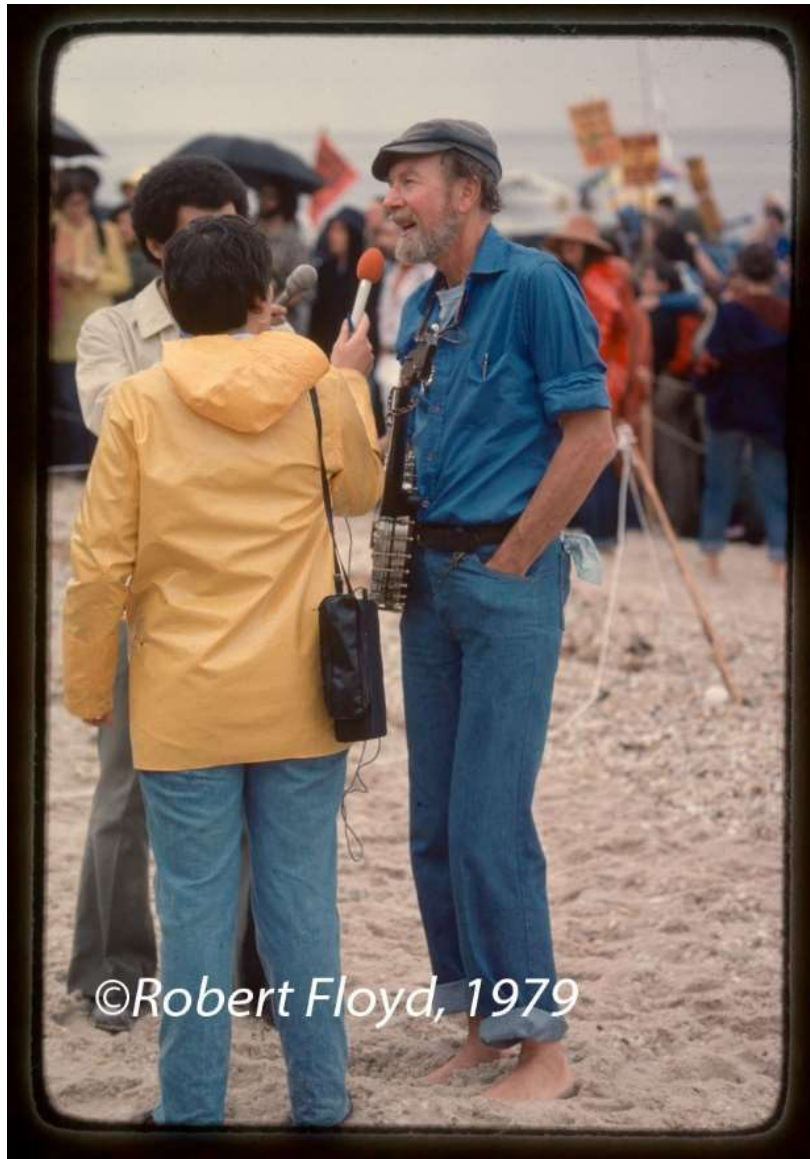
(Pete Seeger at The Hoot, Ashokan, NY, August 2013)

“In my childhood in the 1970s, Pete Seeger’s music was sung and played often in my family’s home, on car trips, etc. I’ve loved his music for as long as I can remember, but I don’t think I ever saw him perform until I was grown up and a parent myself. Although it was one of the thrills of my professional life to help produce one of the benefit concerts Pete headlined for the RFC and to meet him there, it was even more moving to bring my daughter to hear him perform in other settings.

The first time that happened was in 2004, when she was eight. A friend and I took her to an amazing concert at Carnegie Hall: a star-studded tribute to Pete’s long-time manager, the legendary Harold Leventhal. She was too young to appreciate who and what she was seeing – the many folk music icons who performed in addition to Pete. The next time was a few years later, when Pete and one of his grandsons did a storytelling performance near our home in western MA.

The final time was my favorite, though. It took place in the summer of 2013, when my daughter was about to turn 17, about five months before Pete’s passing, as it turns out. My daughter, her boyfriend, and I, camped for the weekend at The Hoot, a brand new, grassroots music festival near Woodstock, NY, run by Mike and Ruthy Merenda, for whom Pete was a mentor. Toshi had passed away shortly before, and they dedicated one of the stages to her. It was a wonderful weekend of music and community, but Pete’s performance was the absolute highlight for me, and I think, for everyone there.

Standing on the grass, tears in my eyes and grinning ear-to-ear, singing along to the music of my childhood with my almost-adult daughter – now old enough to understand the history represented by the artist she was seeing, and to remember the concert for the rest of her life – while all of us realizing that given his age of 94, it might be the last time any of us would see him – was so meaningful and poignant.” (submitted by Amber Black, RFC Communications Director)



©Robert Floyd, 1979

In celebration of the May 3rd, 2019 centennial of Pete Seeger's birth, fine art photographer Robert Floyd has produced a limited edition print of his candid 1979 photo of Pete at a protest at the Shoreham Nuclear Plant on Long Island. Sales will benefit the Rosenberg Fund for Children.

To purchase a print, or for questions, contact The Robert Floyd Photo Gallery: (413) 529-2635 or floyd@floydgallery.com.

ARTIST STATEMENT

"I photographed the Shoreham Nuclear Plant protest on Long Island with a press pass following the Three Mile Island accident. On June 3, 1979, 15,000 protesters gathered in the largest demonstration in Long Island history. 600 protesters were arrested after they scaled the plant's fences. Standing separate

from the activists on the beach was Pete Seeger, shoeless in the sand, with banjo at the ready. He performed for the masses at water's edge." – Robert Floyd

ABOUT THE ARTIST

Robert Floyd, having spent many lifetimes in Manhattan where he successfully completed over 2,250 assignments in the 90's alone while based in Manhattan, moved to Southampton, MA, some 20 years ago. He owns and operates [Robert Floyd Gallery/Learning Center](#) there, now in its 18th year. He balances his award winning artwork with photo workshops for Basic, Intermediate, and Advanced photographers at The Floyd Gallery, and from Manhattan to Newfoundland. Robert serves as Southampton Town Moderator and is Board Director of Easthampton Media and the Southampton Historical Society.

Edition is limited to nine, 13" x 19" prints

One print is offered matted and framed, with museum glass, to approximately 19" x 25": \$450 (plus MA sales tax of 6.25%), 75% of which will be contributed to the RFC by the artist (with the generous donation of framing by Big Red Frame of Easthampton, MA and photo processing and printing by Pivot Media of Florence, MA).

Eight prints are offered unframed: \$250 each (plus MA sales tax of 6.25%), 50% of which will be contributed to the RFC by the artist (with the generous donation of photo processing and printing by Pivot Media of Florence, MA).

To purchase a print, or for questions, contact The Robert Floyd Photo Gallery: (413) 529-2635 or floyd@floydgallery.com.

"I spent my childhood with Pete Seeger. Toshi's father was the caretaker at University Settlement Camp in Beacon. Pete was there every night singing like only Pete could sing. During the day his beautiful children used to run around the camp. There was a brief period where he wasn't allowed to sing because he was blacklisted, but that time was quite brief. I can't describe what he meant to me and how much I miss him. I remember seeing him at a demonstration rather recently when he was out there marching using canes in each hand to keep him erect." (submitted by Helen Wintrob)

"I heard him several times growing up and again several times as an adult. I was always impressed at how good he was teaching us to sing a song. As he got older, he would say 'now that you've learned it, let's sing it again.' Then he'd add, "wouldn't it be nice if life were like that". I heard him with (I think) his grandson and also with Arlo Guthrie." (submitted by Marsha Epstein)

"I have two memories of Pete Seeger in my teens: He had a concert at my high school, Thomas Jefferson High School in Brooklyn, NY and at Camp Webatuck in Wingdale, NY. He was there with his family along with Earl Robinson. The camp was managed by Victor Fink the father of Janis (Fink) Ian. The year at Webatuck was I think 1963. I was in high school 1960-1963." (submitted by Barbara Griffin)

*Hudson River
Sloop Restoration Inc.*

Box 265, Cold Spring, N. Y. 10516

December 9, 1968

Dear Barbara:

Thanks for having the wonderful supper to tell folks about the Hudson River Sloop Restoration, Inc. The description of the meal sounds great and I only wish that we could have been there to enjoy it with you.

If everyone would show the incentive that you and Janet and Lucille Tasker have show we would surely have the boat in the water next Spring.

Bill Taggart is sending a membership certificate to Sonia Malkine. We do appreciate her singing for the Sloop.

On December 17 the Eastern Network of Educational Tv is having a Christmas show that Toahi and lots of us are now working on. We are filming it in Boston this week. I hope that you folks in the Albany area will be able to see it.

Best wishes to everyone for a Merry Christmas and Happy New Year!

Sincerely

Pete Seeger



914/265-7611

All contributions are tax deductible under section 170 of the Internal Revenue Code.

“This is a letter sent to my mother, Barbara Slocum Smith of Valley Falls, NY. She and her friends Janet Weber and Lucille Tasker hosted a fundraising/ informational dinner to benefit the Sloop and Pete was generous enough to send a thank you.

My mother and Janet, along with some friends, had a group known as the Moonspinners and sang in local coffee houses in the 60's and 70's. Lucille also managed The Frame, a coffee house in Fort Edward, NY and organized a group known as The Hootenannies, often doing benefits for the Sloop. I can remember attending a dockside concert along the waterfront near Albany, NY when the first Clearwater voyage was in progress.” (submitted by Robbin Stokes)



Pete Seeger with Eleanor Roosevelt, 1944. (submitted by Jerry Harris)

“My first exposure to Pete Seeger was a song introduction given by Joan Baez in about 1961. She rather modestly said the single sentence, ‘I’d like to dedicate this song to Pete Seeger.’ I did not know at the time that Seeger was being blackballed in the major media because of suspicions of his political convictions. He had declared to the House UnAmerican Committee (HUAC) that he affirmed fellowship among humanity, and this anodyne belief became subversion itself in the post World War II hysteria, which now would fall under the psychological description of post traumatic stress syndrome. His Hootenany program was suspended from television. The Weavers had been run out of show business from similar fears.

In 1967, he was relieved of legal and social ostracism and performed at the University of California Zellerbach auditorium. I brought our daughter and son to this event, advertised for children. Seeger was a tall slender figure, very active in his dramatization of the folk songs, and very enthusiastic encouraging the children to chime in—which they did with joy. In particular I recall his leaping and jumping down the aisles as he skipped in time to a song, Froggy Went a-Courtin'. He must have been a superior athlete because he got a good three to four feet off the floor at a jump, packing a banjo, and never missing a line.

At the end of the concert, he was mingling among the children. I went up beside him and crossed my hand on his opposite shoulder to say, "Next time, try singing 'Car-Car', a Woody Guthrie song he must have known, knowing Guthrie as a mentor, partner, and fellow songster for thirty years to that point. He laughed ruefully at that suggestion. Perhaps from his experience dealing with the polluted Hudson River where he lived, he knew that cars and other machines brought plaguing disease with their flashy conveniences.

This was the person himself whose voice and songs I had listened to as an uneducated college student, seeking my way in life, hearing Where Have All the Flowers Gone as the precursor philosophy of my growing opposition to the Vietnam War and all militarist-corporate domination of human life. To some extent, the 30-50,000 individuals who rejected urbanized complexity wrought by the power structure, as we did, never abandoned their hopes for an humanity capable of living in a world without exploitation and aggrandizement." (submitted by William Ray)



"Photo of Pete with my kids (John, Kendra, and Amber Guild) from the National Story Telling Festival in Jonesboro, Tennessee in October 1988" (submitted by Bob Guild)



“In the spring of 1971, Bobby Seale and Erica Huggins, leaders of the Black Panther Party, were on trial in New Haven, Conn on murder charges. The state’s case was weak, but we felt we had to organize as much support as possible. I was with the Panther Defense Committee.

When the jury was sent to deliberate, we called for a major mobilization of people on the New Haven green (which was literally across the street from the courthouse) to await the verdict. The jury was out for a day or two when someone had the bright idea (and a phone number) to call Pete in Beacon, NY to come over and sing for the 5,000 or so people who were out there.

About three or four hours later, Pete shows up and puts on a great show for everyone. The attached photo is me holding the mic for Pete with about 5,000 people in front of us. A guy who I didn’t know took the photo and gave it to me.”
(submitted by Joel Schwartz)

<https://soundcloud.com/hillipsand/troubadour-tribute-to-pete-seeger>

“We are pleased to share this musical tribute to Pete Seeger to use as you feel appropriate for his 100th birthday celebration. The tribute to Pete is called ‘Troubadour.’” (submitted by Joe Defilippo)







Pete Seeger (with Guy Davis, Patti Smith & others) at a Celebration for the Veterans of the Abraham Lincoln Brigade (October, 2010, NYC)



Pete Seeger (and John Bernard Fisher, rt) at a Celebration for the Veterans of the Abraham Lincoln Brigade, 2005



Phyllis Entin with Pete Seeger's banjo, at a Celebration for the Veterans of the Abraham Lincoln Brigade, 2006 (photo later signed by Pete)

(submitted by the photographer, Alan Entin)

"Well.... you chose the right people to request memories of Pete Seeger from. As you can see from our email address, we are big fans of Pete Seeger and appreciate everything he did and everything he stood for.

We are the former owners (we just sold it and retired) of a gift shop (mostly for children) in Wellfleet, MA called Abiyoyo, which we ran for nearly forty years. When we first opened our shop, originally in Park Slope, Brooklyn, the name came to me in a flash as we had raised our children on the record album 'Abiyoyo and other songs to Grow By.' Months later, we told Pete about our store name when we met him during intermission at a benefit (of course) concert that he performed at. He rolled his head back with joy and told us how thrilled he was to hear that. A few weeks later we received a note from him, telling us again how honored he was that we chose that name and, by the way, did we know that it was based on a folk tale (we did). Over the years Moe would run into him on the Metro North train and update him on the progress of Abiyoyo.

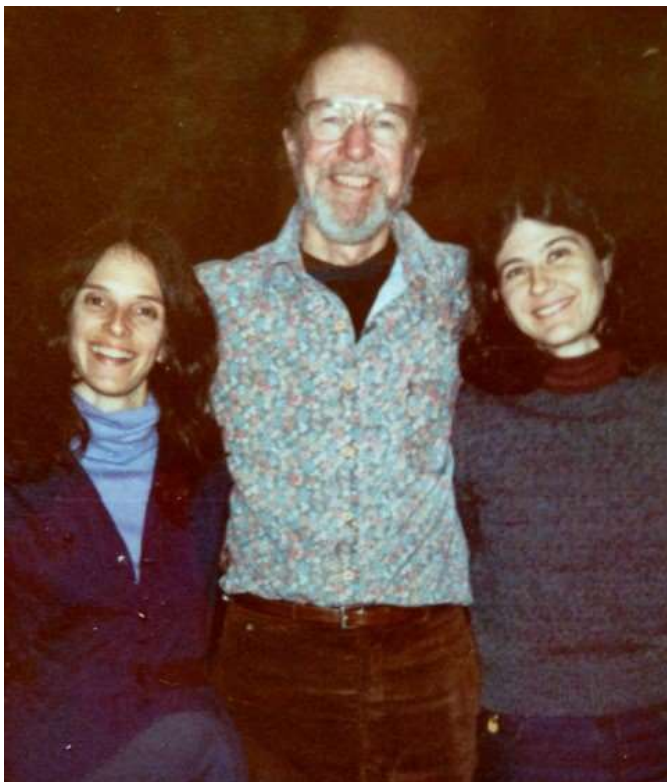
Exactly ten years ago I went through a year of intense treatment (chemo, surgery, radiation) for advanced cancer. I was so sad to be missing his 90th birthday celebration at Madison Square Garden but

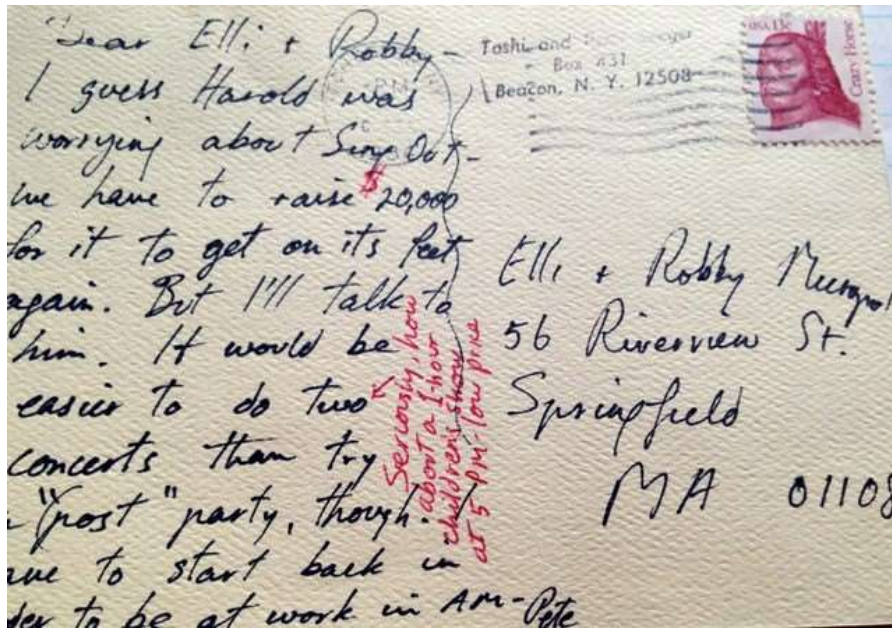
I was too ill and vulnerable to attend. Recovery took me well though the summer, until early August when I was able to come to the store for my first appearance and attempt to work. I was up front at the counter and the phone rang. I picked it up and heard, 'Hi. This is Pete Seeger. I heard that you were ill and wanted to check up on you.' I would have assumed it was a joke but Pete's voice was quite distinguishable. He had me on the phone for about an hour and a half, telling me so many things about musicology, the origin of the story/song 'Abiyoyo,' social and political views and so on. He sang to me twice...just me...in my ear. To this day I swear that this magical moment was a huge part of my healing. I will forever hold Pete and all that he stood for dear to my heart.

By the way, when I mentioned how sad I was to have missed his big celebration, I told him that I would come to his 100th birthday celebration. He said, 'Oh don't wish that for me. I am old and tired and ready to go.' These words stuck with me when I heard the sad news of his passing. He was ready after living an incredible life. By the way, to the very end, he was chopping wood up in Beacon NY for his wood-burning stove!

We're at the other end of the state but perhaps we should take a trip across and attend this celebration. Then I will have fulfilled my promise of attending this beautiful event.

Peace, love and happiness,
Yvonne and Moe Barocas"





"In 1983, Lydia Nettler and I organized a Pete Seeger concert in Northampton [MA] to benefit the indie documentary, 'Seeing Red,' and the Hampshire County Day Care. The photo was taken that night. The postcard was sent by Pete during the planning process." (submitted by Elli Meeropol)







“When I was a camper at Camp Woodland (circa 1950 and 1951), Pete used to visit. Those were the best summers of my childhood. So when I heard about a program at SUNY New Paltz about Camp Woodland on 10/4/1997, I decided to go. I thought it was a one-day event, but when I got there I found out that Pete would be singing on October 5 in Phoenecia at the place where we used to perform cantatas. I had to stay for that.

Many of the songs I learned at Woodland, like ‘The Banks Are Made of Marble,’ I thought I had forgotten, but once Pete started singing, I found I knew every song he sang. He and his songs were an important, indelible part of my life.

I've scanned some pictures I took of that magical Sunday. Wish I could identify those singing with him, former campers all. The one closest behind him is Karl Finger." (submitted by Ann Dermansky)



(Spook Handy & Pete Seeger, Corn Fest, Beacon, NY)



(Spook Handy & Pete rehearsing for Corn Fest in Beacon, NY, 2012)



(David Amram, Spook Handy & Pete Seeger, Cutting Room, NYC, 11/14/13)

"I didn't know much about Pete [before] I met him in 2003. He invited me to perform at a small festival in Beacon, New York. What happened the night before and the first two things Pete said to me made all the difference.

The night before the festival, I played a concert in northern New Jersey. As they usually did, my sets consisted of one or two cover songs and all the rest originals. In my first set I played 'If I Had a Hammer,' a song I grew up singing, knowing very little about its author or its meaning. During the break, two young teen age girls approached and asked if I could sing more Peter, Paul & Mary songs in the second set. I told them I had already planned out my set and there were no PPM songs on it. They walked away disappointed. That night, I tossed and turned in bed for hours knowing I had made a mistake. But what was the principle that would inform me in the future how to respond to situation like this? The next day, I got my answer.

The first words Pete spoke to me were in the form of a question. 'Do you know what Founders Disease is?' He then explained, 'Founders Disease is when the same people who started an organization thirty years ago are still running it today.' I got it! Pete was dedicated to the idea that we need to pass on the traditions, share the leadership and become mentors to younger folks instead of hoarding power and knowledge. That day, I accepted the challenge to learn as much as I could about what music and what musicians can and must do to in small ways to make this world a better place – one song, one concert, one voice and one tear at a time.

The second thing Pete said to me was when he called me up on stage to sing my song 'Vote' with him. After introducing me to the audience he turned to me and said, 'I hope you can [get] everybody to sing.' I was dumbfounded, having no idea how to do it. But over the next 10 years, standing beside Pete dozens of times watching him turn concerts into community events in which everyone participated, I picked up one idea after another of what a truly wonderful concert can be – a shared experience in

which we stand on common ground and remember together and express our shared dignity, humanity and community." (submitted by Spook Handy, excerpted from "Tales from the Road - America's Story")

"Remember seeing Pete in the late 50s at a concert for kids in a church in Cleveland Ohio. Very small, but very wonderful." (submitted by Anina Carr)

"Had a wonderful opportunity to meet Pete and sing with him. It was an honor to meet this beautiful and humble man. Miss you Pete!" (submitted by Nancy Posnick)

"I ran into Pete Seeger at a protest in front of the American Embassy in Managua, in 1987, I recall. There were about 35 of us, ex-pat gringos, hippie travelers, and a few Nicas, circled up singing and protesting the cruel and cynical "Contra" War being waged against the new, revolutionary, Nicaraguan govt. The most amazing thing about that day, I recall, was not that I protested arm in arm with an authentic, American folk icon... but rather that I might have been one of the only ones in that crowd that even knew who the energetic older guy in the plaid shirt was. He didn't have his banjo, and he felt no need to command the focus. He was just one man amongst the people, raising his voice, singing out for justice..." (submitted by Daniel Botkin)

"I was a high-school student in suburban Detroit in the winter of 1955-56. I had heard Pete Seeger on recordings, and thought that he'd be a great guest at our monthly student assembly. I persuaded the Student Council and administration to book him. Several hundred students paid ten cents each to take seats in the gym for a one-hour morning concert. Pete told stories about U.S. history, sang a wide range of folk songs, and had no trouble getting the kids to sing along. He was a hit.

The next day, two government agents – FBI? Red Squad? – showed up at our high school principal's office. They sat down with the principal and, as a teacher later told me, they demanded to know the "words to the songs that Mr. Seeger had sung."

This happened during the waning days of the McCarthy period. Although the U.S. Senate had censured Joseph McCarthy some two years earlier, the Red Scare was still with us, and Pete was effectively blacklisted from many venues. During these years he made part of his living by singing on college campuses and in high schools. For his one-hour concert, we paid him \$60, all collected from the dimes paid by the students.

Many years later, at a high-school class reunion, I was approached by classmates and was thanked for bringing Pete to our school. And then, some forty-two years later, colleagues at the United Auto Workers in Detroit, where I worked as an editor, arranged for Pete to make a surprise appearance to sing at my retirement party." (submitted by David Elsil)

"I have listened to Pete since early childhood (I am now 74) and as a child I attended a progressive children's camp in Hyde Park NY, Pete visited the camp several times and some of us campers had the great opportunity to visit with Pete and Toshi and their children at his home on Mt Beacon NY. Later in life as a young man living in Poughkeepsie NY I was a board member of the Sloop Clearwater and worked with Pete and Toshi on planning and executing several of the Clearwater Festivals in Croton NY." (submitted by Stan Diamond)

AN EVENING OF MUSIC AND LEARNING

HOSTED BY
HARRY BELAFONTE
PETE SEEGER

PERFORMANCES BY
JACKSON BROWNE
RUBIN "HURRICANE" CARTER
BRUCE COCKBURN
PETE SEEGER
JENNIFER KREISBERG
BILL MILLER
EAGLEHEART SINGERS-WAKEBY LAKE
BUDDY POWLESS - GERONIMO POWLESS
GINA BUENROSTRO
MARGO THUNDERBIRD
BEAR AND THE WILLOW

& SPEAKERS

JACK HEALEY
OF HUMAN RIGHTS ACTION CENTER
(FORMER PRESIDENT OF AMNESTY INTERNATIONAL)

PETER MATTHIESSEN



TOM POOR BEAR
VICE PRESIDENT OF THE
OGLALA SIOUX TRIBE

BILL MEANS

FRIDAY DECEMBER 14TH 7:30 PM

**BRING
LEONARD PELTIER
HOME IN 2012**

THE BEACON THEATRE - BROADWAY AT WEST 74TH ST. - NEW YORK CITY. TEL : 212-465-6500

 **Beacon Theatre**  WWW.WHOISLEONARDELTIER.INFO  

HUMAN RIGHTS ACTION CENTER WASHINGTON DC
WWW.HUMANRIGHTSACTIONCENTER.ORG

119 THE HOTEL BEACON IS THE OFFICIAL HOTEL OF THE BEACON THEATRE 2130 BROADWAY AT 75TH STREET NEW YORK, NY 10023 BEACONHOTEL.COM





We fast in front of your house tonight } a new verse 4?
 President Obama: Do what's right! } or Verse 1?

Bring Him Home/ inspired by Bring Em Home by Pete Seeger
 Music- Pete Seeger lyrics- Silent Bear for Leonard Peltier

P.S. If we sing this song a lot between now and September, we'll know which verses are best.

- 1 If you love your Mother Earth
 Bring Him Home, Bring Him Home
 Then Stand Up for what she's worth
 Bring Him Home, Bring Him Home
 (follow form)
- 2 The FBI up and lied
 For 33 years, crucified
^{he's been}
- 3 ~~All the~~ Grandchildren are crying ^{Tonite}
 For the black, red, yellow and white
- 4 Show the president their fallacy
 And set our ~~brothers~~ free
- 5 ^{them}
 Let ~~us~~ show some common sense
 And proclaim his innocence
- 6 We elected you for change
 Now it's time to turn the page
- 7 So if you love your Native Land
 Stand up and make a stand
- 8 ~~Some~~ ^{Some} bigots will be sad, I know
 But in true kindness we can grow
- 9 Can you hear the spirits voice?
 In the spirit of Crazy Horse
- 10 The New cavalry invaded his land
 So he stood up and took a stand
- 11 It's time for us to surround this hate
 And force it to give way
- 12 He's been in there way to long
 Now it's time to right this wrong
- 13 So many of us have prayed
 That he'll be free again someday
- 14 So if you love your Uncle Sam
 Then let's stop this evil sham

Mark
 Dear Silent Bear -
 I'm honored that
 you put new verses
 on my 1960's song!
 Old Pete
 the whole crowd will
 sing it in September!
 That should be recorded.
 I've made 10 copies - sent them
 to John Scher's office, + Kari + Delaney's
 office.

Last Verse
 15 Bring him home
 " " "
 " " "
 " " "
 Freedom for Leonard Peltier
 Bring him home
 Bring him home



June 10, 2009

United States Parole Commission
5550 Friendship Blvd. Ste.420
Chevy Chase, MD 20815-7286

Dear Commissioner:

As a 90 year old elder and veteran of many decades for the struggle for human rights, I support firmly the Parole/Executive Pardon of Native American Political Prisoner, Leonard Peltier as of July 27, 2009. After many years of struggle for civil rights, it was a significant victory to see the election of the first minority president. But in order to see things come full circle there must be an honoring of the rights of the First Nation's people of the nation. Leonard Peltier is a symbol of the great injustices that have been done to the Native People of this land. I believe he is innocent of the crimes that he was convicted for. I join the voices of Coretta Scott King, Nelson Mandela, Arch Bishop Desmond Tutu, our Daii Lama, Willie Nelson, Robert Redford, and so many well known performers and artists in support of the immediate release of Leonard Peltier from prison. This way Leonard can walk with his family and the start of a true healing and a change of heart for this nation can begin. His creativity in the art's, I assure you can be a positive into helping the healing of our nations wounds. As an old elder from their nation once said, "America will never be happy... until our Native People are happy." Thank you for your time and consideration.

Sincerely,

Pete Seeger


P.S. Attached is a picture of me presenting one of his paintings.



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- With Pete @ the " Bring Leonard Peltier Home in 2012," concert, 12/14/12: <https://youtu.be/f1PksYevM0M>
 - Studio Version w/ Pete and David Amram: <https://youtu.be/8RRpO81CS5Y>

From Silent Bear The Green Lion:

- Ode to the Peace Maker/ Teach Peace: <https://soundcloud.com/silent-bear/sets/teach-peace>
- Freedom For Leonard Peltier (Bring Him Home): <https://soundcloud.com/silent-bear/16-freedom-for-leonard-peltier-bring-him-home-w-pete-seeger-and-david-amram>
- Keep On (For Old Pete): <https://soundcloud.com/silent-bear/keep-on-for-old-pete-mastered-version>
- Plane Wreck at Los Gatos (Deportee) W/ David Amram and Tim Z. Hernandez: <https://soundcloud.com/silent-bear/01-plane-wreck-at-los-gatos-deportee>



FORKED TREE MUSIC, THE ROCKY MOUNTAIN PEACE & JUSTICE CENTER
AND THE UNITARIAN UNIVERSALIST CHURCH OF BOULDER PRESENT:

The 2nd Annual
PETE SEEGER
BIRTHDAY COMMEMORATION CONCERT
Celebrating the Life and Music of Pete Seeger

FEATURING EARTH GUARDIANS, HARRY TUFT, SILENT BEAR, ELENA KLAVIER, DAVE HARD, STEVE NEARNEY, PETER LEVINE,
FERGUS STONE, CONNOR LINK, SOLIDARITY SINGERS, DEAN BIRKENCAMP, CALVIN STANDING BEAR AND MORE TBA

SUNDAY, MAY 3 | 7:00 – 10:00PM
6:00 – 6:45PM: COMMUNITY POT-LUCK DINNER

THE UNITARIAN UNIVERSALIST CHURCH OF BOULDER
5001 PENNSYLVANIA AVE. BOULDER, COLORADO 80303

EARTH GUARDIANS BENEFIT CONCERT | \$10 SUGGESTED DONATION (NO ONE TURNED AWAY) | EARTHGUARDIANS.ORG

(submitted by Silent Bear)



19.5.67

- בקורו של פייט סיגר, והופעחו המלווה
ברקים, רעמים וגשם שוטף (מוחשי בהחלט בעטיו
של גג העזרה הפתוח), הביא לנו ערב התרוממות
הרוח. הוקסמנו מאישיותו, נסחפנו בהתלהבותו
שמענו גם את שירינו אנו כאילו ב"אזן"
אחרת. ויש להודות, הסמקנו למחמאות שהוא
חלק לנו ביד נדיבה.

- אף ילדינו זכו לשחרית שירים (וציורים)
ועדיין מזמרים מאו ודידל'...

19.5.67 "איתי המידה העקלתני"

אלה היו הילדו של פייט סיגר בסמקו רומיו מקורו בעכונו. אסיות מרזימה, קורבת
וענו. לוחנו אין עזר שרובים אלה עולים בקנה אחד בהרבה מקרים. ומה רבה לעשות
הענינו בין חוכמת המנוחות לבין טעור הקומת האיו, הערכי, המורני.
לכתי המנוחות, סממנים עממיים או עוקמניים (הבלולח), יגולת בצד עז, סמני
הנוד וטעל לבלו

אדם - אמן המאמין בעלי חיותו.

“Pete Seeger has visited my Kibbutz - Kibbutz Hatzor in Israel on May 1967. He gave a concert and afterwards (As I heard from my parents) sat with the members and had a discussion about the political situation in the region. I remember them saying he got very emotional and practically had tears in his eyes when he was trying to convince them it was their duty to reach a peace agreement with the neighboring Arab countries. (This was a week or two before the Six Day War).

He also had a separate meeting with the Kibbutz children.

We have two photos from that concert and two pieces from the Kibbutz weekly bulletin in Hebrew.”

[translation : “May 19, 1967

- Pete Seeger’s visit, and his performance accompanied by thunder, lightning and pouring rain (made concrete by the timing of the open roof), brought us an uplifting evening. Enchanted by his personality, we were swept away by his excitement and heard our own singing as if through a different ear. And we must confess, we blushed at the generous compliments he gave us.
- Our children too enjoyed a morning of songs (and drawings) and are still humming “meow” and “diddle”...]

(submitted by Akiva Vardi)

“I grew up with Pete. Of course his work has stayed with me all these years. His songs are best known for political and social subject matter but I wish he had recorded more instrumental work such as Living in the Country.”

<https://www.youtube.com/watch?v=KXIh8NhMND0> (submitted by Andrew Phillips)

“I met Pete Seeger for the first and only time on November 30, 1967 when he came to Albuquerque, my home for 19 years, to perform a benefit concert for the New Mexico Civil Liberties Union (NMCLU), the New Mexico affiliate of the ACLU. I had recently become the Executive Director of the NMCLU, and my first official task was to go backstage and bring him a quart of fresh orange juice immediately prior to the concert. (Seeger’s practice was to drink orange juice before singing in public.) I was 31 years old at the time but felt a bit like a teen-ager with a crush as I approached Pete Seeger with the orange juice.

I don’t remember the little bit of conversation that we had, but I do recall that he was friendly and gracious. And I felt honored as I figured that I was probably one of a small number of people who knew that Pete Seeger drank orange juice before singing in public. My recollection is that Popejoy Hall, the University of New Mexico concert hall, was full and that the audience was extremely enthusiastic. And I certainly enjoyed having had the opportunity to play a small part in such an exciting event!” (submitted by Alice Diane Kisch)


"Summer 1962. I was a work camper (teen group) at Camp Woodland in Phoenicia, New York. Our counselor Hector was from Cuba and taught us about the recent Cuban revolution. He introduced us to a new song, 'Guantanamera.' Each summer, Pete came to camp to give a much-loved concert. When he arrived, a group of work campers gathered around him and, with Hector, taught him to sing 'Guantanamera.'

The following fall, a group of campers gathered in the highest balcony at Carnegie Hall for a Hootenanny with Pete. He announced that he would teach the audience a new song from Cuba. We all cheered and sang along, feeling proud to have been part of sharing this wonderful song with Pete and, through him, with the rest of the world." (submitted by Julie Silberman)





San Diego Salutes!
John L. Handcox
"I'll always do whatever I can to make the world a better place for the working man."



The friends and family of John Handcox invite you to a unique, fast paced evening of music, theatre, history, and surprises as San Diego offers tribute and recognition to an inspiring African American artist and union activist on his 88th birthday!

In 1937's Arkansas, John Handcox was the most famous competitor and poet of the Southern Tenant Farmers Union. Unlike the union's first racially segregated, farmworker union, "We'll do Union Our", "John Handcox Represents in This Land" and "Raggers, Raggers Ain't We" are a few of his songs that describe progress "even during those hard times."

"We've got the rope and limb (all we need is him)!"
 Arkansas Vigilante, 1936

After being driven from the Arkansas in 1936, John Handcox resorted to singing at the bollweevils in Washington, DC and traveled the country, eventually coming to San Diego. Here John joined his children, organized for Black jobs in Southeast areas, wrote songs, sang and spoke for students, workers, farm families and others. At age eighty, when John again began traveling the country singing at rallies, unions, and labor gatherings, he was surprised his songs have been constant and are sung by workers on every continent of the world!

Special guests Pete Seeger, Ernie McCray, Peggy Watson, & many others!

Friday, January 31, 1992
7pm - 11pm

At the Laborers International Hall, 4161 Home Ave. (between I-805 and I-94). Donations of \$5 to \$200 accepted.
 Sponsored by Grass Roots Events, Inc. (619) 232-2841

(photos and memorabilia of San Diego Salutes John Handcox event January 31, 1992; submitted by Fred Lonidier)

"Pete achieved hero status for me in 1963, when I was a 17-year-old high school student in Greensboro, NC. I had begun joining the public-accommodations picketers in front of the Oaks Motel on Summit Avenue one evening a week. That led to joining the CORE chapter and the marches from the AME Zion church down East Market to the center of town. When we turned the corner, we could see the smaller mass of White rowdies coming toward us from my neighborhood holding high their ugly signs.

I knew there were some other White folks in Greensboro sympathetic to civil rights. Some even voiced approval of the marches, picket lines, and sit-ins. But none of them lived in my neighborhood... or had any influence on my neighbors.

Though my parents favored integration and were very respectful to Black people, I had heard their disapproval of 'confrontational tactics.' I didn't tell them that I was skipping out on Hi-Y meetings after a few minutes to go take my place on a picket line.

I wanted to be firm in my beliefs, but when the other boys in my neighborhood called me 'a traitor to our race' or 'n***** lover,' or threw rocks at me, or pushed me down in the street, I was shaken. With no one else nearby to affirm for me that what I was doing was right, I turned to Pete Seeger. His courage and constancy were my inspiration. I would recall his words, spoken and sung, and silently ask, What would Pete Seeger do? Pete helped me through some challenging times." (submitted by Chip Sharpe)

“Some years ago my wife and I interviewed Pete Seeger for a collection of oral histories on political repression. That resulted in three books.

In the process, I took a number of pictures of Pete at several locations along the Hudson River. Here’s a link to the photos.” (submitted by Bud Schultz)

<https://www.flickr.com/photos/bud1929/sets/72157640508135113>

As published by Liberation News Service in 1969 (submitted by Allen Young):

"The Story of the Good Sloop *Clearwater*; Pete Seeger and Friends on the Hudson" by Allen Young

COLD SPRING, NY (LNS) – A graceful sloop, with a 106-foot mainsail, an interracial crew and the songs of Pete Seeger, is plying the waters of Hudson River these days as part of a campaign to make its waters run clear once again.

Much of the 315-mile river is now polluted with industrial waste and the unprocessed sewage of dozens of towns and cities.

The idea of the boat, Pete Seeger, says, "is to bring tens of thousands of people to the waterfront. We've got to get the patient to admit there's a disease. Many people say, 'It's a sewer, so what?' We bring 'em down and they are reminded of what a beautiful river the Hudson is and there's no more of that 'so what?' stuff."

The approach of the *Clearwater*, its crew and the association that raised \$180,000 to build and outfit the sloop is hardly militant. They feel that the people who live in the towns and cities along the river need to be awakened about the problem. Those immediately responsible for the pollution of the river, of course, are industrial magnates who own the factories which dump waste into the Hudson and the politicians, big time and small time, who do not allocate appropriate tax money toward sewage treatment plants and who refuse to take necessary measures against the offending corporations.

A few years ago, New York State voters approved a \$1.5 billion bond issue to help finance sewer plants. Most of the money has gone unused, however, because local municipalities must raise 50% of the cost of such plants in order to tap the state aid – and most cities are unwilling to make the outlay.

Ultimately, Seeger and the *Clearwater* sponsors would argue, action against the industrialists and the politicians will come only when the people are aroused.

Some of the people are aroused, all right, but against the *Clearwater*. When the boat was tied up to the small wooden pier at Cold Spring, a lily-white village of 2,000 in rural Putnam County, only fifty miles north of New York City, right-wing hoodlums hassled the crew. They stood on shore yelling such epithets as "scumbags," "blow jobs," and "cunt," and said they didn't want the "communist" boat in their town.

"If you want to clean up the river," they shouted at the crew (which includes black people and hip people), "just go off it."

The sloop's reception has been mostly positive, however. Some of the money for the project, ironically, comes from old WASP families who live in the big old Hudson Valley mansions. (Seeger and his family have lived for years in a comfortable log cabin in Beacon, NY, but have known decades of red-baiting from neighbors.) Among the contributors to the Hudson River Sloop Restoration, Inc., the 2,500 member group which owns the ship, are the Rockefellers, the Ottinger Foundation and Reader's Digest. Old-fashioned conservationists, such as the Scenic Hudson Preservation Association (which has been successfully fighting Consolidated Edison's plan of building a power plant on Storm King Mountain) have also shown support for the *Clearwater*. Most of the money was raised at folk song concerts, however.

Before sailing south to Cold Spring, the *Clearwater* visited Newburgh, an old river town which was once George Washington's headquarters and now has one of the worst black ghettos in the Hudson Valley. Thousands, black and white, young and old, came down to celebrate at the Newburgh waterfront (guess who lives in the buildings around the decrepit waterfront?). The crew of the *Clearwater* is hopeful that the presence of the ship at the waterfront made more Newburgh people aware not only of the filth on the river but of the plight of the city's black population.

The *Clearwater* is a new kind of counter institution, fighting on the front of ecology the way an underground paper fights the media monopoly. The captain of the ship is Allan Aunapu, 28, who has years of experience manning pleasure schooners in the Caribbean. A confirmed pacifist (probably unlike the men who sailed the Hudson sloops in their heyday in the eighteenth and nineteenth centuries), Allan watched over the ship's amateur crew with a friendly eye and a calm voice. Pete Seeger, fifty years old but not showing it, leads sea chanteys and puts his own muscles to work as all on board hoist the mainsail: "Heave away, Haul away, We're bound from Haverstraw to New York City."

Pete was one of the main architects of the *Clearwater* project and knows almost as much about sailing the boat as the captain. He loves the Hudson and has spent several years dedicated to the project. The boat was first conceived in 1966 and left the Harvey F. Gamage shipyards in South Bristol, Maine, on May 17, 1969. Pete is chairman of the board of the Sloop association and is currently leading a battle to place the ship firmly in control of the young politically minded crew. There are those in the association, Pete told LNS, who don't dig the idea of an amateur crew (they want to have experienced professionals running boats), who want the boat to spend more time in scenic upstate and less time around New York City (few blacks up there, presumably), and who want to keep children under twelve off the ship while it's sailing. (One of the most pleasant things about the sloop was the way the crew treated the dozen children on board; they were given work to do and they did not have to be told every minute to get out of the way or to be careful.)

When the *Clearwater* visits a town, school children visit the sloop and learn about its history. Displays tell about the problem of water pollution. Pete Seeger, Allan Aunapu and others entertain with songs.

Will the people listen? The beautiful sloop *Clearwater*, Pete Seeger's charming songs and the crew's peaceful commitment to their task can only be a beginning. This fall, the *Clearwater* will continue its

sailing up and down the river, with the expectation that thousands of school children will visit the boat and learn about its history and its purpose.

The fight to clean up the Hudson is part of a larger fight to clean up the filth and sickness across the nation; if the *Clearwater* helps to win people to that greater fight, she is indeed a good sloop.



Friend Joe Williams, graduate student at RPI, made this as a wedding gift for Bob and Allison Wheeler in December 1969. It commemorated our mutual interest in the Clearwater mission and the many fund-raising concerts we attended in places along the Hudson River.

"When I was a student at Newark state Teacher's College (now Kean University) in the early 60s, Pete Seeger performed and I was in attendance. He was singing 'Then' and invited the audience to join in, which I was only too happy to do. At the end of the song he said, 'Someone in this audience knows this song much better than I do.' I knew that was me. I heard Pete perform many times after that, but that first memory always puts a special joy in my heart." (submitted by Barbara Bornstein)

"Pete Seeger is actually my earliest memory! I must have been about three; my parents took me on the annual ferry ride around Manhattan, which was sponsored by the Guardian newspaper every year, for its subscribers and friends. I just remember being swooped up into the arms of a very tall man - taller than my father - who turned out to be Pete Seeger. My mother would remind me of this often, and I actually do have this memory. I was able to tell Pete about it many many years later. He smiled. I of course have many memories of seeing Pete in concert, both during childhood as well as adulthood.

Here is another memory: Hurricane Irene destroyed many places in Columbia and Schohairie Counties and in NYC, and our friends, Kim and Reggie Harris and Magpie had their bridge destroyed. They share the bridge which leads up to both of their houses in Middleburgh. There were numerous fundraisers to help them pay for its repair, and one such was a concert I believe at the Woodstock Jewish Congregation. We were just getting ready for it to begin, when in walks Pete, banjo over his shoulder. He humbly asked if he might be included and sing a few songs. Everybody practically shouted 'Of course!' - stunned that he was there (uninvited but most welcome) and that he would ask if he could possibly sing a few songs!! That was very special!" (submitted by Barbara Dean)

"Many years ago I was at the Folk Music Festival in Vancouver B.C. The people running the festival were keeping a tight time schedule. They would signal each group when their time was up. They were signaling Pete that his time was up. He looked at them and just kept singing. I loved it. You could do that if your name was PETE SEEGER!!!!" (submitted by Michele Drayton)

"The year was around 1956. My father Bill Kahn was the Director of the Jewish Community Center in Denver. He and my mother Shirlee were committed to progressive causes. I am not exactly sure how this was all organized but he picked up Pete Seeger at the bus station and he played music at our house in Denver. There were maybe 20-25 families- my twin sister and I were 2 yrs old, my brother 5. He sang and according to their stories - the children danced especially to the song Obie Yo-yo. They passed the hat, and when he left my dad bought him a pair of jeans, gave him the collected cash and a bus ticket to his next destination. He may have stayed overnight at our house but I don't remember the details but did remember and always loved the song, Obie Yo-Yo." (submitted by Debra Kahn)

“My father was a Communist indicted under the Smith Act, and spent 4-½ years underground. I was a child and was sent to Wyandot, a progressive summer camp, where Pete came for a sing-along. That's where I first learned the power of song (and Pete) to teach moral and political lessons. Later, I went to the Downtown Community School (a progressive private school), because of teacher harassment in public school. Pete was the music instructor who taught us songs and the joy of singing them together. He also invited my class up to his home for a day outing. He was at the school because he was blacklisted from many venues during this McCarthy era. I still have the handouts of many songs he taught us, collected in a manila folder with his banjo signature.

In addition, I had a friend named Jerry Oberwager (he died in 2017). Jerry and Pete and two others formed the Vagabond Puppeteers in the early 1940's. They crisscrossed NY State giving political puppet/music performances in support of farmers seeking to break the control of a handful of companies over the prices the farmers got for their milk. As you can imagine, the farmers loved the shows.”

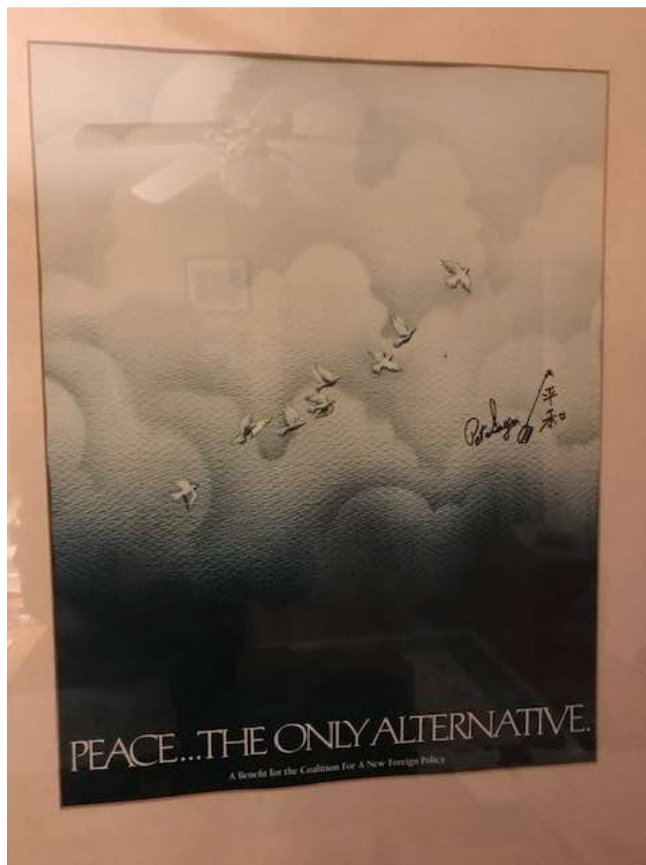
Along with my family and many others, Pete was and is a very important influence on my development, beliefs and actions They have inspired me to be a progressive activist my entire life.” (submitted by John Norman)

“Pete came to Seattle sometime in the early 1970s to do a benefit concert for ‘the Little Red School House.’ A few of us teenage, high school antiwar activists went to see him. After the first show we left the venue and went around to the alley behind the theater (I wish I could recall the venue). We peeked in a window and there was Pete perched on a stool in his dressing room reading a tabloid size paper. The two of us in our small group who were active Trotskyists surmised it was the *People's World* but I will never know! We tapped on the window and Pete came over. We asked if he could let us back in for the second show. He, of course, said he could not but asked how many of us there were. I don't recall how many we were but perhaps five. Pete passed a grape through the wire mesh of the window for each of us. I know we ate the grapes but I know I pondered saving it as Pete had touched it! Being the good activists we were, we worried and hoped and then assumed the grapes were union grapes as the Farmworkers were at the height of boycotting and organizing (We also participated in those activities at our local Safeway stores).

In the late 1980s I finally got to shake Pete's hand at the opening of the Pathfinder Mural on West Street in NYC. This mural was the entire side of a four story building belonging to Pathfinder Press that published the writings of revolutionaries and activists such as the early Bolsheviks, Malcolm X, Nelson Mandela and Fidel Castro, among many others. Artists from around the world came to paint portions of it (currently whitewashed over or otherwise gone).

Pete was always a hero to me and my mother told how important it was that he was back on TV in the late 1960s (I believe) after being blacklisted. I vaguely recall watching him on TV and getting the sense from my mother that this was awesome. This may have been singing 'The Big Muddy' on The Smothers Brothers—can't recall. I can't carry a tune even slightly but I still belt out Pete's songs alone in my car. He has been part of the soundtrack of my life and I miss him." (submitted by Eric G. Huffman)

"I have many memories of Pete, but here's a good one. In the very early '60's as director of the Philadelphia Folk Workshop, the folk music school in Philly, and as an activist in the Philadelphia Folksong Society, I helped to plan the first Philadelphia Folk Festival. We asked Pete to be the headliner. He agreed on the condition that we use the money we had planned to pay him to find and pay a traditional Pennsylvania group to perform at the second Philly Folk Festival. We did. During the evening of the first festival when he was scheduled it rained. Everyone got happily wet during several acts, but when Pete came on, the rain stopped and the stars came out. Yay Pete." (submitted by Eliot Kenin)



“Back in the Spring of 1983, I was the National Financial Manager of the Clean Water Action Project. We were putting on a public awareness and fund-raising concert at the Sylvan Theatre, a lovely outdoor spot in the shadow of the Washington Monument in the nation’s capitol, Washington DC, our last colony. Pete had graciously agreed to perform for our benefit, with no cost to us whatsoever. I was given the honor of introducing Pete onto the stage, which thrilled me, as Pete has been a hero of mine (for almost 73 years now). I went backstage to meet him, and Toshi, under the pretext of asking if there was anything particular I should say in my introduction. Pete said, ‘No, nothing special.’ He was immediately corrected by Toshi, who said, ‘Now Peter, you must let this young man announce the place of your next concert,’ to which Pete responded, ‘Oh yeah, that would be a good idea!’

Pete Seeger; the ever helpful, always self-effacing hero to millions and premier mensch of the 20th and 21st centuries!” (submitted by Hank Prensky)





“The Great Peace March for Global Nuclear Disarmament aimed at raising awareness to the growing danger of nuclear proliferation and to advocate for complete, verifiable elimination of nuclear weapons from the earth.

The GPM consisted of hundreds of people who walked from Los Angeles to Washington, D.C. The group left LA on March 1, 1986 and arrived in D.C. on November 15, 1986, a journey of about 3,700 miles, nine months, and many campsites.

I don't recall that Pete actually walked with us. But he sure spent a lot of time singing with us. Both drawings are by artist Guy Colwell who participated in the entire March (as did I).

If you care to see a video which - towards the end - features Pete, here is the link.”

<https://www.youtube.com/watch?v=tUFQFRauDAc> (submitted by Gene Gordon)

“Celebrating Pete's 100th Birthday with a sing-along. Monday evening, Jan 28, 2019 at the Sarasota Sailing Squadron. Inside, on the porch as it was 51 chilly degrees outside, probably 53 inside. We have Fifi & Robert Killian, Bill Schustik, Jim Glover, the Dunn Deal and Tom on drums. An hour sing-along, then cake and memorabilia in the back. Next, open micers: Goody & Gary and Jack Brickhouse, then a couple more sing-alongs to finish out the evening.” (submitted by Jim Glover)

<https://www.youtube.com/watch?v=1kbujeBGfYQ&feature=youtu.be&t=1569>

“This is what I wrote when he died:

I feel like I just lost my best friend. Pete, you’ve been there my whole life. There wasn’t much music in the house I grew up in, but I heard your scratchy old records so many times that I could sing This Land Is Your Land before I could read. When my father took me to demonstrations against the war and for civil rights you were there, singing, always singing the songs I knew, and new ones too. When I was a teenager you were there, at South Street Seaport, talking about cleaning up the river, telling us to take care of the Earth long before most of us realized how important it was. You were there with me in Albany, protesting apartheid, in Boston, protesting school segregation, and in Washington, countless times, countless protests against countless wars. When I went to Nicaragua in 1987 you were there with me outside the U.S. Embassy protesting the war against that small, beleaguered, hopeful country. And then, finally, I saw you honored (by the government, no less) at the Kennedy center, then singing at Obama’s inauguration where the whole world could hear you loud and clear and strong. My daughter also knows your songs, and likely her daughter will too someday. The hammer of justice and the bell of freedom are not always at hand, but thanks to you, Pete, we’ll always have a song to sing, all over this land.” (submitted by Joy Morgenstern)

“It happens that I went to one or two of Pete Seeger's children's concerts at a small venue in NYC during the time he was blacklisted in the 1950s. I still remember those experiences quite vividly even though I must have been younger than 10. He shook the hand of every child (and parent) at the close of the concert. Made a huge impression. So his presence as the commencement speaker at my Oberlin College graduation in 1972 was a nice coming-'round. I made a special point of shaking his hand after accepting my diploma.” (submitted by Laura Freundlich Muessig)

“While teaching in Managua, Nicaragua in the 1990s I was also acting as a representative of the Amherst MA Sister City Project with La Paz Centro, Nicaragua. La Paz Centro is known for pottery. My wife Barbara and I were there to attend celebration of the completion of a large pottery kiln in a pottery cooperative. I was videotaping a young woman in charge of the event, when I happened to notice standing near me a familiar-looking elderly gringo watching and listening. I realized that the speaker was Pete's daughter, a potter married to a Nicaraguan. I said to the man standing next to me, "I think I know who you are, and I imagine you don't want me recording you." He said, "Yes, that's right." So I did not record him.” (submitted by Al Woodhull)



Rob Rosenthal and Sam Rosenthal working with Pete at his place on what became the book "Pete Seeger in His Own Words" (submitted by Rob Rosenthal)

I met Pete Seeger through correspondence in the autumn of 1972 when I was on New York's death row in Green Haven prison. My brother Billy brought me a guitar, and a friend/reporter Joan Potter brought me a folk song book edited by Pete. In the back of the book was Pete's Beacon, NY, address. It had the same zip code as Green Haven. I wrote to Pete and mentioned we were practically neighbors, and that I had a copy of his folk song book. He wrote back and said it was an honor to hear from me. An honor? He didn't know me from a hole in the wall and his letter couldn't have been warmer nor more welcome. In early 1973 I sent him a poem entitled Last Christmas For Death Row. He wrote back and said he liked the poem a lot and could he publish it in his magazine SING OUT? I wrote back immediately and said of course he could, and that was one of the first poems I ever had published. Thus began a friendship that would last until he passed away 40 years later.

“In the autumn of 1973 I (and a co-defendant, Gary McGivern) left death row and returned to the Ulster County Jail for a third trial on an Attempted Escape/Murder charge. The U.S. Supreme Court abolished the death penalty, albeit temporarily on June 29, 1972. Before leaving death row Pete had agreed to sign on as a sponsor of the Culhane/McGivern Defense Fund, along with Allen Ginsberg and William F. Buckley Jr., friends I’d made through correspondence in 1971-1972. Pete chuckled that he and William F. had a common cause! Joan Potter, Paddy Culhane (my oldest brother), and Brenda Mercurio (Gary’s sister) worked heartily for our release, all believing that we were wrongfully convicted.

Pete came to the Ulster County (NY) jail in the spring of 1974 with his then-88 year old mother to visit and to do two concerts for the men and women confined there. Here’s a photo of me and Pete doing Bob Dylan’s ode to George Jackson.



The photo was taken by Joan Potter, the same reporter who had given me the book of folk songs edited by Pete.



Fast forward 40 years to above photos, Pete singing beneath the banner of the Western New York Peace Center on November 09, 2013. In April of that year I called Pete and asked if there was any chance he could come and perform at the Peace Center's 46th annual dinner.

'Chuck, you know I'm gonna be 94 years old next month?!'

'I know, Pete. But I thought I would ask if you were up for it.'

'Well,' he said, 'let me mark it on my calendar, and a month or two before November give me a call, ok?'

'Great!' I said.

Several months later Pete's lifelong wife and partner, Toshi, passed away. I can only imagine the weight of that loss on Pete. In September or October I called and reminded him that he said I should call regarding the annual dinner.

'I don't remember that, Chuck, but let me look at my calendar,' he said. 'Ah, on November 9th I wrote "Buffalo" and a question mark. Hmm. My memory is not too good anymore, remind me what this is about.' I reminded him and after some weeks of going over travel options he settled on driving up with one of the folks at his compound who had a sister living in Buffalo.

It happened!



There's Vicki Ross holding Pete's hand after his wonderful one-hour interaction with the 400-plus attendees at the dinner. That's me on the right carrying Pete's banjo.



This next photo, is Pete earlier that day joining a Women in Black weekly/Saturday demonstration. GIVE PEACE A CHANCE says his sign.

In the above photo at the Women in Black protest, to Pete's left, is my friend Val Neiderhoffer, myself, and June Licence, best lady when I got married, and Pete was my best man. That was on June 14, 1989, while I was still imprisoned but just a few years before my release. My marriage to a woman named Anne Watkins didn't work out, but a friendship did.

After Women in Black I drove Pete over to a conference going on, a national union of journalists and he got up on a chair and sang an old union song. They loved it. Earlier one of the union reps had sung a Woody Guthrie song.

I remember around 10 years ago getting a resolution from the Buffalo Common Council supporting a nomination for the Nobel Prize for Pete. When I gave it to him when I visited the compound he shrugged like he could take it or leave it. Truly, he embodied humility and compassion and never afraid to fight for a good cause.

Pete is missed greatly, but his wonderful spirit and awesome body of music remains. Someone at the annual dinner hollered out: 'WE LOVE YOU MR. SEEGER!' That's about it. We loved ya Pete." (submitted by Chuck Culhane)

"My memories of Pete go back to Oberlin College in Ohio in the late 1950's. Pete came each year to Oberlin and sang in a large barn of a building called Finney Chapel. It seated 2,000 people and Pete got us all singing of course. A number of guitar players sat at the front of the stage, feet dangling over the edge. What a joy to hear Pete with all his powerful songs which infected us all with his strength, enthusiasm and joy!

After a whole evening of his program he would 'adjourn' to the grassy area outside one of the coop dorms to continue sharing music and talking with students. His songs continue to live! In more recent years, I was a music director at a local church in the NW corner of CT. The choir sang some of his beloved songs, including 'One Blue Sky Above Us'; and 'To My Old Green Earth' as well as others.

Pete is loved forever!" (submitted by Anne Chamberlain)

April 25, 1975

Honey Novick
139 Portland Street
Toronto, Canada
M5V 2N4

Dear Honey Novick;

Many thanks for sending me a copy of your song. I originally used an old Russian folk melody, but I think for many people, your melody is better.

There's one complication, however. The song is already published through a music publisher in New York. I've written to them and told them I like your melody and would like to see it sung. But it would be confusing if your melody is copyrighted with a different publisher. As a matter of fact, it might be even illegal. If it's OK with you, would you please get in touch with Joy Graeme at Sanga Music, 250 West 57th Street, Suite 2017, New York, New York 10019, and they will send you a contract.

Sorry if all this sounds very formal, but in case somebody records your song, you should be receiving royalties and the publisher can ensure this.

Best wishes and thanks,

Pete Seeger
Pete Seeger

Box 431
Beacon, New York 12508

ES/br

"My name is Honey Novick. I'm a singer/songwriter/voice teacher/poet living in Toronto, Canada.

One song or one person CAN and DOES affect the life of another person. Pete Seeger is one of the people whose life affected me from the time I was 3 or 4. The Weavers had a huge hit with 'On Top Of Old Smoky' and in time I learned the words 'never place your affections in a green willow tree' planting seeds of my feminism- asking/analyzing/questioning why I would be forsaken and from there it only got better.

As my mentor, David Amram quoted in the NEW YORK DAILY NEWS on Pete's passing:

'Seeger, a folk legend who died on Jan. 27, 2014, believed a musician's job was to bring joy to the world and make everyone feel like the performance was just for them. That's precisely what he did throughout his life. He also inspired others to do something of value for other people.'

I grew up in Toronto, Canada, learning the songs Pete sang, from 'Smoky' to 'This Land Is Your Land' to 'Suliram' to 'Abiyoyo' to 'We Shall Overcome' to many, many others. When I was 11 years old, I befriended another 11 year old whose father played accordion and ran for a City of Calgary alderman. The family was friends with Pete and Pete sang a lullabye to the eldest daughter. My friend gave me a 33rpm recording of the Weavers that I cherish to this day.

In the early 1970s, I had a subscription to 'Sing Out' magazine. In it was a song with words written by Pete based on a Russian melody. I changed the melody and sent Pete a copy through the magazine. He responded with a letter and information on how to get 'our' song published. I still have the letter and the contract. I recorded it at a local university radio station and sent it to him. I am attaching a scanned copy of that letter with this message.

That summer I volunteered at the Mariposa Folk Festival in Toronto. I was asked if I could billet a family from New York. The family was the sister and 2 nephews of Phil Ochs. They came and stayed and Sonny Ochs and I became friends. When Mariposa was over, Sonny said let's go to the Philadelphia Folk Festival. We did and I met Pete and introduced myself to him. He welcomed me, a stranger, onto his stage and introduced me to the other performers. Ever kind and considerate.

Years later, I wrote to California Congresswoman Barbara Lee who was spearheading a campaign for Pete to receive the Nobel Peace Prize. That letter is copied here. Following the letter to Congresswoman Lee is a letter I wrote to Pete and Toshi.

Dear Ms. Lee:

Thank you for nominating Pete Seeger for a Nobel Peace prize and a special thank you for your clarity and vision.

My name is Honey Novick. I am a singer/songwriter/teacher/poet who lives in Toronto, Canada.

As a young, hopeful musician, in the 1970's, I subscribed to 'Sing Out' magazine. I saw a song (words and musical notation) written by Pete Seeger called "River Of My People". He used a traditional Russian melody and supplied the words. I wrote a new, original melody, recorded it at a local radio station and sent a copy to Pete. He sent me, a stranger and a fan, an ASCAP contract, thus beginning a relationship that encouraged me throughout my whole career.

In 1999, on a request from the Voice of Women, an association of the United Nations, I was invited to create a peace project encouraging people to write a NEW song in the name of peace. Immediately I went to Pete asking for an endorsement, which he unstintingly gave. Thus was born the UNESCO-endorsed "New Songs for Peace" project, an effort on the web with an opportunity to collect songs in a book.

For another initiative, I wrote to Pete asking for words of advice. He said, in effect, that for any undertaking, go to your friends, family and people who surround you and then branch out. Words of wisdom, indeed!!!

Pete, aside from being an exceptional musician is a true teacher. He guides and inspires. For Pete Seeger to be nominated for a Nobel Peace Prize would be not only fitting but just. He always spoke out in the name of humanity. He always connected with the people. He remembers who he speaks for, believes in a fair society and respects tolerance and diversity." (submitted by Honey Novick)

"A friend always remembers attending an outdoor concert where Pete was the headliner. With some time to kill, my friend went in a walk in the woods behind the stage, and there he bumped into Pete Seeger, who was happily engrossed in walking around, bagging trash he found in the woods. Always trying to leave things a little better..." (submitted by Joe Bryak)

"In the summer of 1952, when Pete and Toshi were building their house in Beacon on the Hudson River, there was quite a crowd of us young people around, especially at weekends, helping as best we could. Always there was music — Pete, of course, and all the four siblings, Michael, Peggy, Penny, and Barbara, who turned up at least some of the time. Toshi made sure food was plentiful (that was the first time in my life I'd ever seen a fifty-pound bag of lentils), and the visitors brought food too. It was a way for us to learn cooperative living in very good company, and to pay a little tribute to that extraordinary man and woman." (submitted by Lee Haring)

"Pete was the 'speaker' at my 1972 Oberlin graduation. Even these many years later, I feel an odd sense of pride in having gone to a school that made the perfect choice. We sang, and sang. And many of us still remember this as a—well—near high point of our lives." (submitted by Leslie Lawrence)

"Pete Seeger was a hero of mine from way, way back. It was actually political folk music that got me involved in the whole progressive movement. Whenever Pete was in town (Cleveland), I made sure to

see him. One time it was a children's concert. You had to bring a child, so I borrowed the young son of a friend of mine.

In 1951, Pete was again in Cleveland. I was part of a very informal, amateurish group of singers. We were going to perform at a Progressive Party rally that night where Seeger would sing. (The Progressive Party had passed its prime by that time.) Pete came in the morning to teach us and had us rehearse some songs. We were sitting on the floor in the lobby of the theater where we were to perform that evening.

One new song was 'The Hammer Song. And the chorus at that time was 'I'm gonna sing about love between all of my brothers...' And, I, in my enthusiastic youth, asked, 'Why just my brothers?'

Many years later, generations later (then living in Philadelphia), I was asked to raise money at a large meeting in New York on behalf of a progressive Protestant minister who was accused of taking money from the Soviet Union and not reporting it. He was in danger of being jailed. The funds were to be used for his defense. Pete was going to be on the program. For years I wanted to ask him if I remembered correctly what I had said at that time in 1951. But whenever I saw him at concerts or rallies, he was always surrounded by so many people, I couldn't even get close to him.

Those of us on the program were backstage in a secluded room— including Pete and me. I had my opportunity! I was in awe of him then, and still am. I said, 'Mr. Seeger, my name is Libby Frank and what I remember is you came to Cleveland and taught us the Hammer song.' He said, 'Yes, that was the Friendship Chorus.' He remembered the name of the group. I didn't.

I said, 'Mr. Seeger, what I remember is that I asked why it was just "my brothers."' And, then he said, '**That was you? That was you? That's when we changed it.** I went and talked to Lee Hayes and said we need to change it. Lee suggested, "All my siblings," but that didn't do it. So that's when we changed it to "my brothers and my sisters."' Then he announced the change in front of the entire assemblage. I was so excited. I felt like I flew home to Philadelphia, but I actually took the train.

Years later, after arranging for him to perform for the Philly local of the Committee of Correspondence for Democracy and Socialism, he sent me a copy of his book, 'Where Have all the Flowers Gone.' It is a compilation of a lot of music he's written and/or performed. In it, he tells the story of how the song 'If I had a Hammer' changed because of this young radical Libby Frank. In the book was a card with his signature banjo picture. He wrote, 'I'll be in Philadelphia on such and such a date, may I call you?' *'May I call you?' Ha!*

Driving Pete to the site where he was to perform, my husband informed him that I wasn't Libby Frank as a young radical, but Libby Gisser. Pete said if the book gets reissued, he'd change it. He didn't write anything down.

Years and years later, I was mentoring a girl for her Bat Mitzvah and I wanted to give her a gift. I had shown her the book that referred to Libby Frank, she was very impressed. So we ordered a copy of the book for her and there it says 'Libby Gisser!!'

How did Pete remember? Like his life, it was awe inspiring." (submitted by Libby Frank)

“When I was ten years old my Mama took a class with Pete at Idywild California at ISOMATA USC’s music and art school. Maree and Myranda were performing a South African opera. It was my first time hearing a thumb piano. The students sat with Pete outside under the trees and played and sang together. I used to sit and watch and listen to all this wonderful music. That was sixty five years ago!” (submitted by Lois Segal)

“My parents were slightly older but virtual contemporaries of Pete's. They were singers in Earl Robinson's People's Chorus, where they met, and were on the recording of Ballad For Americans, which he wrote and for which Paul Robeson was the lead.

I cut my teeth on the Weavers. I also went to a left wing summer camp- Camp Hurley, where Pete came every year. We had an evening concert in the Rec Hall with so many wonderful and classic Pete songs, but of course the highlight of the evening was Abby YoYo. I can still see it in my mind.” (submitted by Lucy Rosenblatt)

“I went with a college classmate in I think 1961, to a small Pete Seeger performance at the Philadelphia Folk Song Society which was held at the Univ. of PA. My friend was a Quaker but was in the process of joining the Women’s Navy ‘WAVES.’ She was almost not admitted to the Waves because her attendance was noted at this small meeting and was passed onto the WAVES. Of course one of the songs we sang was ‘I ain’t gonna study war no more.’ We were a very small group that evening but we sang loudly to the roof tops. It was GREAT. It all turned out well but it was shocking to learn that the government was even tracking our attendance at this event. This was also the time when we had to sign a loyalty oath to receive a government scholarship for graduate school, at a Quaker College , Bryn Mawr College.” (submitted by Jane Christ)

“I and many of my classmates at the University of Chicago in late '50s came from homes scarred by McCarthyism. Some had parents on the lam; others on the blacklist. Mine lived in terror that my father (a doctor) would lose his government job if, for example, it became known that my mother's sister had organized for the CIO. Keep your head down, they warned me: don't join anything, don't sign anything, don't march...But Pete Seeger came to campus and led us out of the shadows, singing out, all together! And we never looked back.” (submitted by Marjorie Senechal)



(Tao Rodriguez Seeger and Pete Seeger, Jazz Fest in New Orleans. 4/24/09.)

“Pete and his grandson [Tao Rodriguez Seeger] being interviewed for the radio broadcast [at Jazz Fest in New Orleans, 04/24/09]. Pete was telling stories from long ago and they were both singing and playing. I was enthralled having been brought up on Pete’s music. My mother took me to see him whenever he was in Los Angeles.” (submitted by Laurie Pincus)

“Several years ago, Pete Seeger gave me a wonderful and informative telephone interview when I was writing my book ‘Paul Robeson For Beginners.’ He provided me useful information about the Peekskill affair when Robeson and others were attacked by right wing mobs as the police looked on. He also gave me some valuable insights about the Progressive Party Convention in Philadelphia 1948, when Henry Wallace was nominated for President. My parents were active in that campaign.” (submitted by Paul Von Blum)

“When I was 15 years old (around 1957) I attended Surprise Lake Camp in Cold Spring, NY, not far from where Pete lived. That summer was their first ‘work camp’ and we spent it building a corral and a dam, doing art projects, and learning many skills. We even visited various ‘radical’ camps in the area and were exposed to many new and exciting ideas. The following December, a smaller group of us (about 10-15 teenagers) reunited at the camp, where we enjoyed the snow, the frozen lake (where I fell on my butt, injuring my coccyx - but that didn't stop the fun), and each others' company.

During this stay, Pete came to visit with us, where we gathered in one of the small lodges. He played his banjo and together we sang folk songs. He was such a warm, welcoming man, and we had a fabulous time with this great human being.” (submitted by Phyllis Olin)

[My memories of Pete Seeger are] “traveling with my family as a child, his songs filling the tape deck, and seeing his posters and banjo at the Highlander Center, birthplace of ‘We Shall Overcome.’”
(submitted by Margaret Ricketts)

“I only met Pete Seeger a few times. My parents also knew him, somewhat.

The most memorable time was probably when I met him in Cuernavaca, Mexico, in the back gardens of Cedric and Mary Belfrage. I didn't speak much Spanish then, but I apparently spoke more than Pete and his family because I ended up spending the day with them while we went around the town and I was translating for them. Pete didn't need much translation because he had that universal language of children and music and smiles. He spent much of the day carving wooden flutes out of bamboo and giving them away to the children. That is most of what I remember about that day. I think it was the end of the summer of 1964. I remember having a crush on his daughter. We were both 18.

I saw him a couple of other times in those years, once in Montreal, where he had the whole audience in the palm of his hand in that huge Place de Belle Artes hall, and once on the sloop on the Hudson.”
(submitted by Robert Jacobs)

“Pete Seeger Arrives” - “The excitement is electrifying as Pete Seeger arrives on the scene at the ‘Health Care for All’ Rally in Nyack, NY (posted Oct 6, 2009)”:

<https://www.youtube.com/watch?v=zTOWNxMLLzU&feature=youtu.be>

“If I Had a Hammer” – “Pete Seeger sings his classic tune at the ‘Health Care for All Rally in Nyack NY (posted Oct 6, 2009)”:

<https://www.youtube.com/watch?v=-ylzwk6jgck&feature=youtu.be>

(submitted by Steven White)

“When I was 5 or 6 Pete Seeger sang in my living room.

My dad was an active member of the American Labor Party. We had an event in our home and I (still) remember Pete singing two songs – ‘If I Had A Hammer’ and another one with a title something like ‘My

Two Hands.' This is one of my special childhood memories. Pete and my dad were both born in 1919. The thought of this event with all of Pete's years of speaking/singing/activism to bring forth a more compassionate inclusive world and caretaking for and of the planet, brings happiness and hope. Did then, does now." (submitted by "Lester Roxin's daughter - Tara Francia - now 76")

"I am pleased to share with you what I know about Pete Seeger. When I asked one of my best friends who was very knowledgeable if he could recommend me a sung version of 'Down By The Riverside,' he recommended the version sung by Pete Seeger. I got a copy of that version when I bought the CD with Peter Seeger live at Newport. The stanzas read: I am going to lay down my sword and shield/I am going to walk with the Price of Peace/I am going to shake hands with every man/I am going to shake hands around the world. As I read further, I learned that Pete Seeger influenced a lot of anti-war singers who came after him - Joan Baez, Bob Dylan, Peter, Paul, and Mary, and others. I also learned that he was literally persecuted by Senator Joe McCarthy and his cronies but held very tight in facing that bunch.

Pete Seeger was a great musician and a good American." (submitted by Thomas Hofer)

"My parents raised me on the music of Pete Seeger, much as I now raise my own children on his music as well. One of the first concerts I remember was Pete and Arlo Guthrie at an outdoor venue in Livermore, CA. We sat on the lawn, in the cheap seats. I saw him many, many times after that. So pervasive was his music in my consciousness as a kid, he achieved hero status in my mind. The values he imparted through his music, of justice, a global sensibility and optimism, continue to be guideposts for me to this day.

Here is the story of my closest, and most unique, encounter with Pete:

When I was very little, not beyond the third grade, I got very mad at my mother. A desperate situation, as I felt it, called for a long shot solution. I wrote out a note to Pete Seeger. I told him that my mother was being a 'dumb poop.' *the word I had in my head was different, but so high was my regard for Pete that I couldn't bring myself to actually write a profane word in my note to him, so I used a substitute.* I told Pete 1) I was going to ask my aunt if I might come live with her, as I could no longer tolerate my mom; 2) If my aunt turned me down, could I perhaps come live and tour with him?; 3) If not, might he see fit to at least write a song about my letter?

Well, it turned out my handwriting was nearly indecipherable. So, having calmed down, I brought the note to my mom. She gamely wrote, in her perfect penmanship, what she titled a 'translation' on the side of the note which was just my text, but legible. She mailed it off to Pete.

A few weeks later, a handwritten letter came back from Pete, saying, more or less:

'Dear Peter, thank you for your letter. I can't write a song about your problem, but it turns out there already is one.' He then he copied out ALL the words to Woody Guthrie's 'Be Kind to Your Parents,' and

signed it. I nearly fell on the floor when I received it, realizing he had ACTUALLY read my letter and ACTUALLY signed the piece of paper I held in my hand.

Somehow, later that year, my mom managed to get herself and me backstage when Holly Near, Arlo Guthrie, Ronnie Gilbert and Pete (HARP), performed at the Greek Theater in Berkeley, CA. I have no idea how she managed that. I remember walking down the hallway backstage and Pete coming up to me. 'Hi, I'm Peter,' I nervously said. 'Isbister?' Pete repeated my unusual last name. I was agog. And my mom came up behind me and held out her hand and said, 'and I'm the dumb poop.' After exchanging a few words, we then stepped into a room where he and Holly Near were watching some footage of a trip Holly had recently taken to Central America. A few minutes later we left, to rejoin my brother and sister who were waiting outside the gate. I could hardly believe what had just happened.

I am now a lawyer with the Southern Poverty Law Center, inspired by Pete. I work representing immigrants in ICE detention. Of all the Pete or Pete-modified lyrics, probably the stanza that means the most to me these days is:

*In prison cell and dungeon vile
Our thoughts to them are winging.
When friends by shame are undefiled,
How can I keep from singing?*

For a couple of years when I was younger, I played the banjo. A picture of Pete's banjo with his famous inscription about surrounding hate and forcing it to surrender hangs in my house. My kids have heard this story more than once. And to my great satisfaction, when they hear Pete's voice on our car stereo, they recognize it.

My mom, Betsy unfortunately passed on in 2006." (submitted by Peter Isbister)



(Maiden voyage of the sloop Clearwater, 1969. Pete Seeger, far left. Submitted by Mike Bennett, 3rd from right.)

“The photo is of the rear deck of the Clearwater. She had stopped at a dock of the Marine Biological Laboratory in Woods Hole, MA. It was her maiden voyage down from the shipyard where she was built on the way to the Hudson. There was an afternoon cruise on Vineyard Sound and I was lucky to get a ride. I think the captain is the guy with the big mustache in the center of the image.”



“Here I am with my kids and Pete after playing with him in Rosendale, NY in one of his final concerts.”
(submitted by Tim Hunter)

"I grew up in the town of Castleton or rather, its full name is Castleton-on-Hudson. My parents loved Pete Seeger and Woody Guthrie and the Kingston Trio and Peter, Paul and Mary all of which we watched on TV or heard on the radio.

Both my parents had gone swimming in the Hudson as young teens and lamented how dangerously filthy it had gotten since that time. Since my father had worked at the State Health Department testing water and then later was business manager of the biology department of the State University of New York, he had a lot of frightening first hand information on the dangerous callous pollution of the mighty Hudson.

So, on its maiden voyage in the spring of 1969, the Clearwater docked in our tiny town. I and a bunch of my friends went down the hills of upper Castleton on our bikes, across the railroad tracks to where it was docked, very curious indeed as to what was going to happen. The boat occupants came out and talked to us and sang for us. We all felt honored but very shy about this event. The memory has never left me simply because it felt like such an honor for us to have been sung to. It made me and all of us feel that we were important, that we did indeed matter, that we really could make a difference.

Many years later, while volunteering at the 2010 Clearwater Festival, near the end, Pete came out to talk to the volunteers. Thanks to my son Jayram, who had actually spent some time with Pete, even at his home, called me over and introduced me to Pete and I recounted to Pete how that experience of the Clearwater had literally changed my life.

His sparkling eyes, whole face actually, perked up when I mentioned the town name of "Castleton-on-Hudson" as I wanted to have a real life experience to share with him since I did not want to just gush over this modern day hero without having anything somewhat substantial to say.

What a moment!" (submitted by Catherine McLaughlin)

Pete Seeger



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SUNDAY, MAY 8th, 1960 - 8:30 P.M.

**TUCSON JEWISH COMMUNITY
CENTER AUDITORIUM**

102 North Plumer

Sponsored by the Tucson Folksingers

Donation: \$1.50



"This is Pete in front of the Tucson Jewish Community Center in 1960...playing before his concert inside. The only time he appeared here until 1996. He'd come a few days early. Shared his homemade films, spent free time whittling and preparing a few folks to back him up on some African songs he'd brought.

From the recording made from the audience of part of the concert inside he was singing a lot from his latest album on Folkways...that included the first 3 verse version of ...Flowers Gone. This was the first time Michael Cooney ever heard him. The Daily Star's review of this packed house event (hundreds in attendance) noted in surprise how easily the audience picked up the songs to sing along.

The concert was promoted by the Tucson Folksingers [TFS], a group of young people who monthly gathered in living rooms to sing together. After this concert Pete, avoiding the reception, returned to the house he'd been housed at. And spent much of that night talking about the blacklist to Barbara Elfbrandt one of his hosts. That conversation she credited as one more reason she'd refuse to sign the recent Arizona legislature's newly worded loyalty oath for public employees. Four of the TFS were the only teachers in the state to not sign. Barbara's case against the law five years later was victorious in the US Supreme Court by a 5-4 decision. The young Michael Cooney working food service at the U of A refused to sign and was fired. He became a noted folksinger and Sing Out! columnist... Pete left his mark. In 1996 Pete sang here again and some of the TFS still around came and sang along once more.

Folk Singer Enjoyable, Informal

STAR MAY 9 1960

An audience of more than 500 enthusiastic folk song fans gave Pete Seeger a hearty welcome last night in the auditorium of the Tucson Jewish Community Center. He sang under the auspices of the Tucson Folk Singers.

Within three minutes of the opening of the recital, Seeger had the audience singing along with him.

Seeger uses no printed program nor does he announce his numbers in a formal way. He is masterful in his economy of words, and magnetic in getting the audience to sing without self-consciousness. He feels a closeness to his audience and the audience responds.

His choice of songs makes the audience aware of the aliveness of folk music, its subjects dealing with all matters that interest people.

Folk music is living music as evidenced by such songs as the sardonic lyrics composed by British soldiers in 1944 in rebuke to Lady Astor—"We're the D-Day dodgers in Sunny Italy," and the song composed very recently by a California stonemason—"Come Along to the Quiz Show, and Join the Fun, for Congress is Starting a Quiz of Its Own."

All of Seeger's selections, several in languages other than English preach subtly of the importance of freedom. He keeps a fine balance between his solo songs and those with audience participation. He is dramatic without being theatrical. (By G. S.)

Another Tucson anecdote: when Pete came here in 1996 I housed him at Dan Budnik's second story apartment. Dan, a master photographer who got LIFE magazine to publish his photos and Pete's narrative to highlight The Hudson River woes early on, is the subject of Pete's song Sour Cream. In the

morning Pete emerged, and clamored down the steps, caught a glimpse of our brilliant Tucson sun shining above and promptly lay down in the middle of the street with his arms outstretched sporting a wide grin. 'Pete, what about traffic' I cried out. He scampered to his feet and we retired for breakfast." (submitted by Ted Warmbrand)



"Here's me and Pete in 1974 on the westside of Manhattan after jumping off the Clearwater to join a protest against development. In the crowd is Cordell Reagon (of the Freedom Singers) who Pete recognized when he called out. This photo was taken by Jackie Bernard." (submitted by Ted Warmbrand)



(Location unknown. Submitted by Niela Miller.)





(Camp Woodland reunion, 2012, including with Pat Lammana, Sue Rosenberg, and Niela Miller.
Submitted by Niela Miller.)



(Pete Seeger & Pat Lamanna, Camp Woodland reunion, 2012)



(Karl Finger, Danny Mack-Ward, Pete Seeger, Pat Lamanna, Sure Rosenberg, Niela Miller, Camp Woodland reunion, 2012)

“My memories of Pete go back to the 1950s, when I was a camper at Camp Woodland, a camp that Rob Meeropol also attended, and Abel and Anne were counselors there. Pete visited the camp every year, staying for a few days to a week. It was there that he learned ‘Guantanamera’ from a Cuban counselor.

I have so many memories I can't begin to recount them all. I'll focus on the Camp Woodland reunion in July of 2012, 50 years after the camp closed. We had a two-day event: Saturday in Albany, where the archives of the camp's director, Norman Studer, are housed; and Sunday in Phoenicia, where the camp was located. That second day we had a concert in the place where Camp Woodland held some of its annual Catskill Folk Festivals. I had invited Pete to join us, but he wouldn't commit as Toshi's health was delicate and he was never sure whether he could leave her or not. But halfway through the concert, there he comes, with Toshi and their daughter Tinya. He got up on stage and performed ‘Guantanamera’ and many other songs along with us. I'm attaching a picture of him and me, and another with him on stage with other Woodland alumni Karl Finger, Danny Mack-Ward (seated, barely visible), Pete, me, Sue Rosenberg and Niela Miller.

Living in the Hudson Valley, I saw Pete on many occasions -- at peace vigils, at meetings of the Beacon Sloop Club, and more. The more I knew him, the more my admiration grew for this unassuming but

brilliant man, whose curiosity and memory were both prodigious, who picked up trash as enthusiastically as he led a group of hundreds in singing.” (submitted by Pat Lamanna)

“My Pete memory is from the 1997 Northwest Folklife Festival in Seattle. Pete was on the program performing at a couple of big concerts, but he also popped up at several little concerts, unannounced.

My fiance at the time (now spouse) and I showed up five or ten minutes early for a concert in a little room, only to find that Pete was sitting in on the concert that was wrapping up. He sang his very funny pagan version of "Old Time Religion," and then launched into "Jacob's Ladder." Everyone was singing along- except my fiance and me. Normally, I would have been singing enthusiastically, but we hadn't been together that long, and I was still worried about what he thought about me. After a verse or two, Pete shouted out, 'YOU IN THE BACK! YOU'RE NOT SINGING!' So I have the dubious distinction of being personally called out by Pete.

I now host a weekly internationally syndicated funk, soul & jazz show, UpFront Soul. I started collecting songs for a Pete tribute show five years ago, when it was a way to handle my grief. I didn't know Pete (though I said hi after a concert), but it felt like Santa Claus and the Easter bunny had died. Drowning my sorrows in music felt like the most productive thing I could do.

I'm excited to share my Pete Centennial show with you! I spent a ridiculous amount of time tracking down funk, soul, jazz, gospel, & hip-hop versions of the songs Pete wrote and helped to spread all over the world. It's Pete Seeger like you've never heard him before! Listen anytime on Public Radio Exchange: <https://exchange.prx.org/p/272349>” (submitted by Susan Dickson-Smith)



W. J. ...
1911

New Ferry Sloop Bows In



The New York Times / Chris ...



Maryellen Healy of Hastings christening the Sojourner Truth. Left: Philip Jackson, the sloop's captain, making a pre-launch check.





“Pete had dreams of a fleet of environmental boats worldwide. I, Maryellen Healy (Mel of Mel and Vinnie) coordinated the finishing of a cement hull into a 32' sloop, like Pete's Woody Guthrie sloop.

Here's a song, and some pictures. <https://soundcloud.com/vincent-cerniglia1/building-a-boat-by-committee>." (submitted by Maryellen Healy)

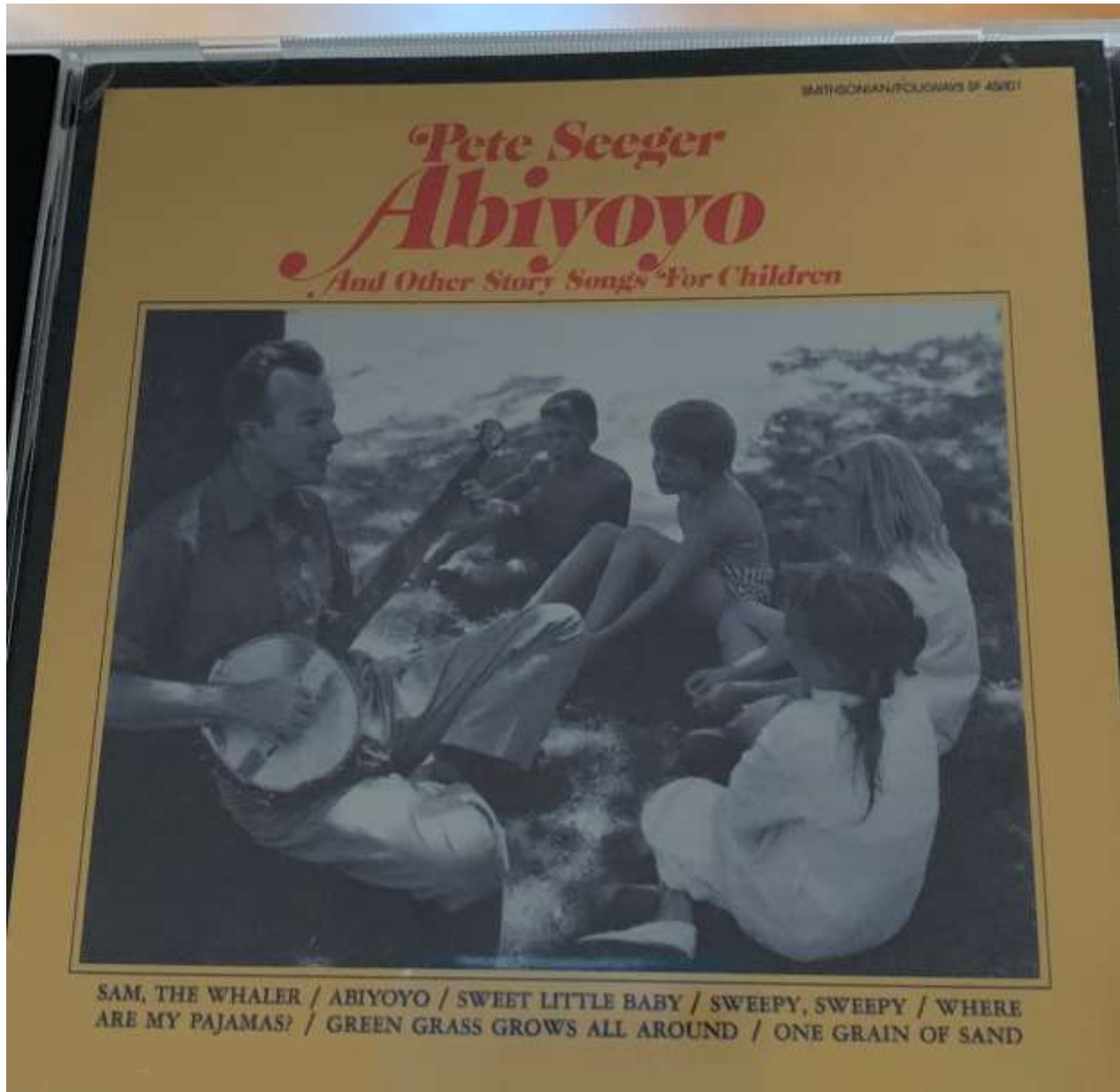


(Pete Seeger performing at City and Country School in Manhattan, 1996. Submitted by City and Country School.)

Pete Seeger taught music at City and Country School for a few years in the late 1940s and early 1950s. Following his passing in 2014, alums shared collective memories, gathered at <https://www.cityandcountry.org/news-detail?pk=715851>. In response to a request from one of those alums, City and Country school provided this photo of Pete performing at the school decades later, in 1996.

“It was one evening in September either in 1959 or 1960. I went with a group of friends from Mohegan Colony Day Camp to see a Pete Seeger concert at Carnegie Hall. None of us had bought tickets in advance, and when we got there much to our chagrin, the concert was sold out. We were standing

around in front, trying to think of somewhere else to go, when a man appeared on the steps and said that Pete had heard that some folks could not get in, so he invited all who were outside to come in and sit on the stage. Best seats ever." (submitted by Gerry Tenney)





“My parents took us to so many outdoor concerts on Long Island and in the city, that I so convinced myself Pete Seeger was the ‘first’ concert I ever went to. I recently asked my brother David about this, and because Pete was such a huge part of our record-listening lives, he too was a fan. The thing is he can’t remember going. Maybe I just wished we had seen him back then. Regardless, the memories I will keep involve the many, many hours my brothers and I spent listening to our two favorite albums- Abiyoyo and God Bless the Grass. We wore the grooves on both, and the visual I will always have is dancing around the living room to all the songs on Abiyoyo, especially Sweet Little Baby and Sweepy, Sweepy, Sweepy. Since losing my brother Jonathan almost two years ago, the memories are even more powerful. I took the family copy of God Bless the Grass and keep it on view. I found Abiyoyo on CD and treasure it. I was lucky enough to attend the first Hoot Festival at Ashokan in 2013. It was one of his final performances, and yet it felt just like I was in my parents’ living room. We miss your voice, your thoughtfulness and your ability to engage everyone around you. The world needs more like you, Mr. Seeger!” (submitted by Elana)



“[Here] is a photo of a cherished memory from 1999: Pete’s concert/lecture ‘Music in the History of Struggle’ occurring at the very crowded Local 1199 hall in midtown Manhattan. Accompanying Pete throughout was the Ray Korona Band with me as the guest drummer/percussionist for the evening. And what an evening: it was also a celebration of Pete’s 80th birthday.” (submitted by John Pietaro)



David Geller When I was like 15 years old, I was visiting my cousins in Cold Spring Harbor, New York. My cousin was an officer with PEN, so was friends with many of the “Coastal Elite.” Turns out Pete was one of them and he had his beautiful boat moored over in the... [See More](#)

Love · Reply · Message · 2h



Matthew Connell Been listening to The maple syrup song of his non stop this year

Love · Reply · Message · 12m



I'd always been a fan but was honored to meet him at a songwriting festival in Washington, D.C. in the 1980s. Some years before I'd written about him covering the Clearwater Festival for The Record of Hackensack, NJ.

Pete Seeger was the keynote speaker at a Songwriting Convention in Washington, D.C. which I covered for an environmental magazine. He had wise words for the conventioners "if the people who ate spaghetti and slept on the floor of a local church could thus be called...." He told musicians not to guilt trip their audience. "If Tom Lehrer with his vicious mind had not been funny, no one would have listened." Read on: <http://www.solaripedia.com/files/534.pdf>

Thanks, and Happy 100th birthday, Pete! ♪ ♪ ♪ (submitted by Francesca Lyman, "Musician and journalist & Pete Seeger fan")

"Back in the early 1950s Pete and his wife Toshi would host a bunch of us on Sunday mornings for a Wing Ding. They lived, I think, on McDougal Alley. My father would drive me there from Queens, and pick me up couple of hours later. I was about 12 or 13 at the time. First we'd sing old and new songs for a while, then Toshi would serve hot chocolate and cookies and we'd sit around and talk or sing some more.

He loved being with young people, and we learned so much from him." (submitted by Roz Siegal Dann)

"I heard Pete sing many times; I think first in Camp Kinderland, than regularly at Carnegie(?) Hall in NYC, by himself and with the Weavers. His concerts were highlights of my generation (I was born 1939), Pete was my parents age." (Phyllis Mandel)

Stan Diamond I have listened to Pete since early childhood (I am now 74) and as a child I attended a progressive children's camp in Hyde Park NY, Pete visited the camp several times and some of us campers had the great opportunity to visit with Pete and Toshi and their children at his home on Mt Beacon NY. Later in life as a young man living in Poughkeepsie NY I was a board member of the Sloop Clearwater and worked with Pete and Toshi on planning and executing several of the Clearwater Festivals in Croton NY.

[Geri Manning](#) Pete Seeger was the first folk performer I saw back in the sixties. Many times after.

"I grew up in Flatbush, Brooklyn, during the 1950s and '60s, and Pete Seeger was a revered icon to me. So it was a gift to meet him personally during the summer of 1963. I turned 14 that summer and Pete was the music director of a progressive summer camp I attended called Camp Webatuck. I was in the "work camp" section--we built a road and sang songs about the Spanish Civil War and the nobility of working with one's hands. I'm guessing that Pete was more of an honorary music advisor in actual fact, because I don't remember seeing too much of him. And our "meeting" consisted in me looking at him with admiration--I think I got his autograph.

One evening we kids performed a choral piece we had prepared for Pete's ear, "The Ballad for Americans", by Earl Robinson.

"In '76 the sky was red,

thunder rumbling over-head.

Bad King George couldn't sleep in his bed.

And on that stormy morn

Old...Uncle Sam was born."

And Pete reciprocated. He had props with him--an axe, and a large log laid on its side. He sang a different Earl Robinson ballad, the one about Abraham Lincoln:

"A lonesome train...

(he swung the big axe) "THWACK!"

On a lonesome track...

THWACK!

Carried Abe Lincoln's...

THWACK!

Body back...

THWACK!

A couple weeks after camp ended many of us kids found ways to get to the March on Washington on August 28. Of course Pete was there too, singing and making music.

A few years later, in 1968, I moved to the Zen Center in San Francisco and became good friends with Blanche Hartman and her family. Blanche would later become the first woman abbot of Zen Center. Her mother, born Esther Frank, lived in Berkeley and told me this story: She, Esther, had been married to Joe Gelders, a physics professor and true hero of the progressive movement in Birmingham, Alabama. (See

the detailed history in 'The Hammer and the Hoe' by Robin D. G. Kelley). In the mid-1930s Joe Gelders founded the SCHW, The Southern Committee for Human Welfare. He had met personally with FDR and had the collaboration and active support of Eleanor Roosevelt in this endeavor. In 1938, give or take a year, Joe made a fund-raising trip to the north. In a Cambridge, Massachusetts coffee house he heard the teenaged Pete Seeger singing folk songs and chatted with him after the set. Joe offered that if Pete should find himself in the vicinity that he'd be a welcome guest at the Gelders' home in Birmingham. Pete showed up soon after. Esther said, 'you know, that boy had one shirt, and every 3 or 4 days I'd go into his room while he slept. I'd give it a wash before it started smelling and return it in the morning.'

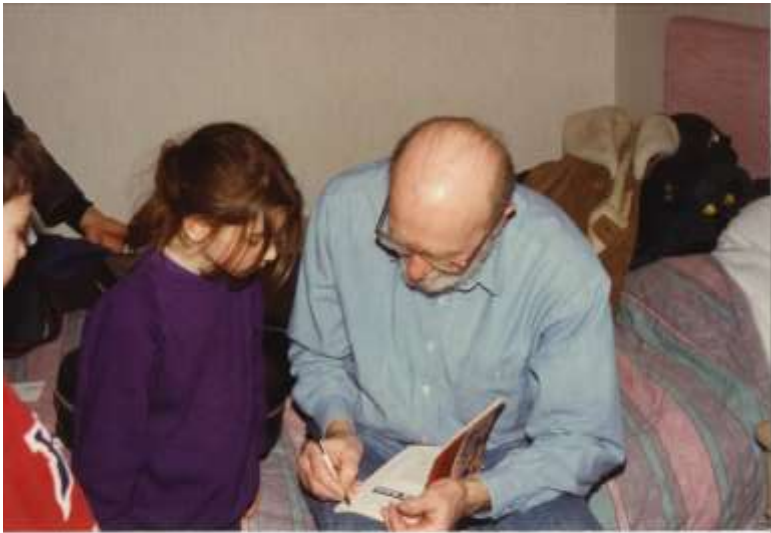
At Esther's 80th birthday bash in 1979 Blanche showed me the kind and thoughtful telegram that just arrived, offering affectionate congratulations from Pete Seeger.







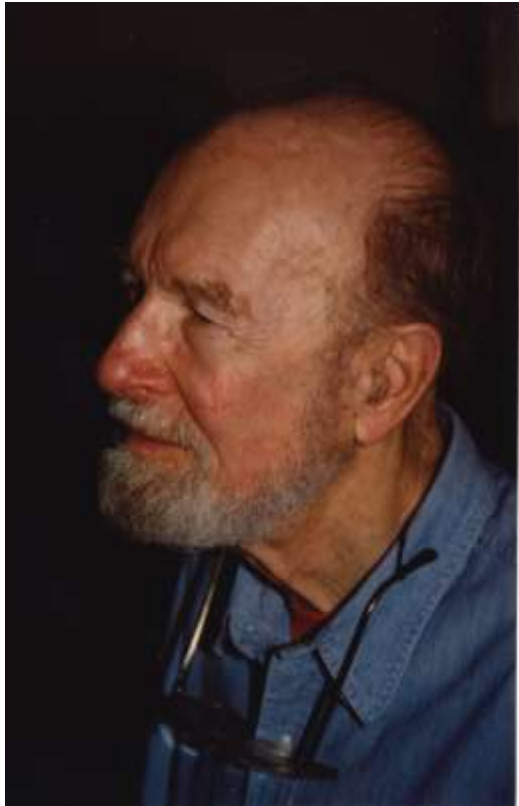












“[These photos] were taken on Feb 14th, 1997, in Pete Seeger's hotel room (Westin Harbour Castle, Toronto), when he was in town participating in the Annual Conference of the North American Folk Music and Dance Alliance.

Some UJPO members had organized an informal private visit with him.” (submitted by Rachel Epstein, of the United Jewish People’s Order of Toronto)
