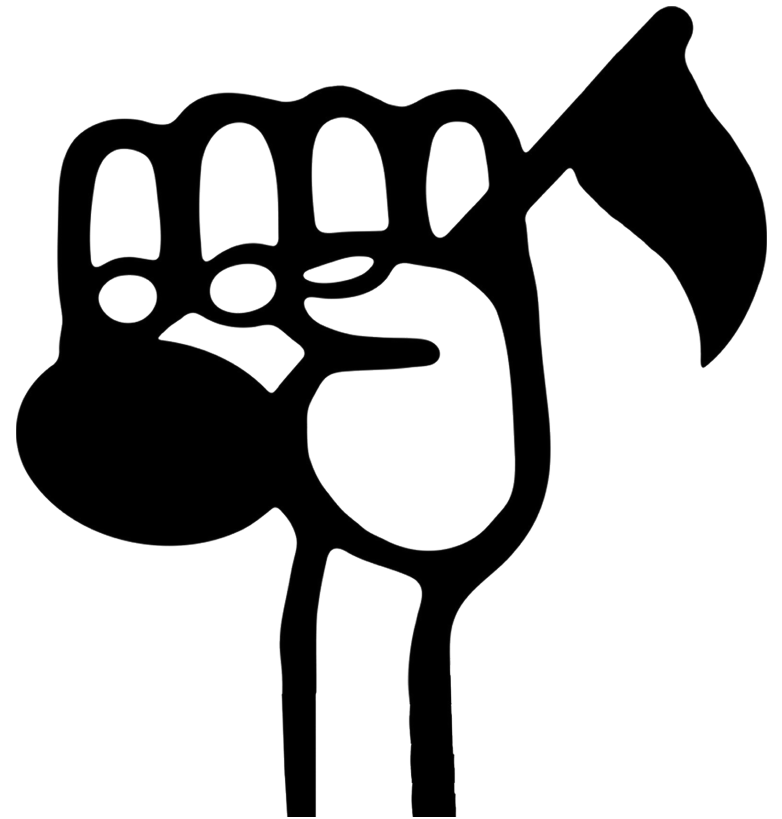


PAY NO MORE
THAN \$5!

VOL. 1
NO. 1
SEPT. 2026

PEOPLE'S SONGS

A REVOLUTIONARY SOUNDTRACK



PEOPLE'S

SONGS

COMRADES

People’s Songs depends on the efforts of an ever-expanding group of socialist comrades, many of whom are already working hard to tear down fascism as part of other organizations. Here are a few we’re inspired by and which we encourage you to check out. If yours isn’t listed, but you’d like it to be, drop us a line at peoples_songs@proton.me and we’ll include it in the next issue.

ARTISTS AGAINST APARTHEID

BRASS SOLIDARITY

FIGHT FOR THE FUTURE

RECORD BIN RADIO

RESISTANCE REVIVAL CHORUS

ROCK THE PIGEON

SINGING RESISTANCE

THE PEOPLE’S FORUM

THE ROBESON SINGERS

THERE IS A SEASON:
THE PETE SEEGER PODCAST

UNITED MUSICIANS
AND ALLIED WORKERS

UPSTREAM PODCAST



WELCOME TO
PEOPLE’S SONGS



WE ARE INSPIRED by the original People's Songs organization of 1945-49, whose organizers included **Pete Seeger, Woody Guthrie, Paul Robeson, Josh White, Malvina Reynolds, Alan Lomax, and dozens more.**

1945

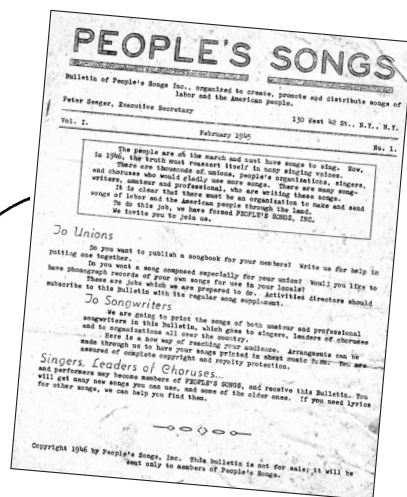
The original People's Songs was started in 1945.

Before being aggressively targeted by the FBI, the original People's Songs distributed monthly bulletins and songbooks, cultivated regional branches, and held Hootenannies (explicitly political variety shows). The first bulletin issue featured a selection of seven Union songs.

Here's the intro of the very first People's Songs bulletin from Feb. 1945:

1949

The original People's Songs ended in 1949. Though short-lived, the People's Songs organization was highly influential on both left culture and music culture, and helped create the conditions for the protest music culture of the 1960s.



The people are on the march and must have songs to sing. Now, in 1946, the truth must reassert itself in many singing voices.

There are thousands of unions, people's organizations, singers, and choruses who would gladly use more songs. There are many songwriters, amateur and professional, who are writing these songs.

It is clear that there must be an organization to make and send songs of labor and the American people through the land.

To do this job, we have formed PEOPLE'S SONGS, INC.
We invite you to join us.



IN MEMORIAM

Dolly Parton has passed away at 80 years old. You've probably seen the news in your feed, no matter who you are, because Dolly was one of the most widely-loved living people. She was loved with a depth and breadth which somehow transcended the incessant, mind-numbing culture wars of American politics.

Like most songwriters on the left, I have long admired the song 9 to 5, easily the clearest, most fun and galvanizing distillation of class politics ever to grace the Billboard charts. But my favorite of Dolly's works is the album it appeared on, '9 to 5 and Odd Jobs'. It came out in 1980, a time when the American working class was entering an escalation in its struggle against what we now refer to as "neoliberalism".

Dolly, then thought of as country singer, chose this moment to release a ten-song tribute to the working class. The album includes a heartbreaking cover of "Deportee", Woody Guthrie's 1948 ballad about a plane crash which killed 28 Mexican farm workers in the process of deportation, as well as her original gems "Poor Folks Town", "Working Girl", and "Song for the Common Man."

The album accompanied the film '9 to 5', one of the most Marxist films to hit Hollywood since the second red scare. In it, Dolly, Lily Tomlin and Jane Fonda kidnap their boss and run the office without him for a month, during which time they institute free childcare, paid vacation, and flexible hours (come for Dolly, stay

for the militant psychedelic dream sequence about taking revenge on your "sexist egotistical lying hypocritical bigot" of a boss).

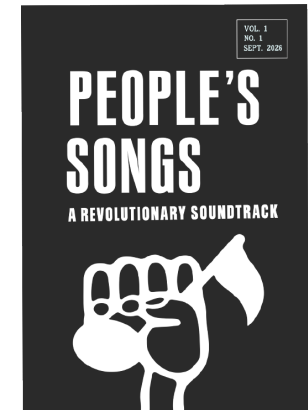
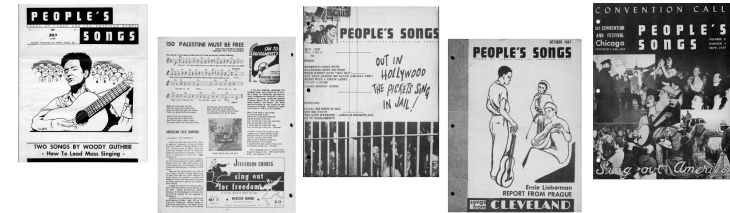
The song, album, and film were all inspired by the "9 to 5" secretarial workers union, which affiliated with SEIU in 1975.

I won't beat the dead horse of Dolly's good works, you can read about them anywhere (and I don't think anybody should be allowed to accrue \$500 million, no matter what they plan to do with it.) That said, Dolly lit the way for many artists by continually demonstrating solidarity with the poor and working class people she came from.

She managed to sidestep the ridiculous chatter of the culture wars, and to remain steadfast in showing her love of the people and her faith in their fundamental goodness. And she did it in a graceful, moving, and accessible way.

In this time of "hot takes", mistrust, and nihilism, I look to Dolly to remember that the strongest position is the one which loves everybody, and alienates nobody. The greatest protest song is the one everybody can sing together.

-Carsie Blanton, August 25, 2026



2026

TODAY!
We are building an organization of musicians dedicated to adapting, distributing, and performing songs for liberation.

★ The original People's Songs also had an agency that trained and dispatched left musicians to perform at unions, rallies, and strikes!

We believe in the power of short, simple, singable songs to fortify our courage in the many connected struggles we face, and to carry revolutionary culture into the future.

People's Songs works in solidarity with other musical-political projects (see our 'Comrades' section). We are students of the many rich traditions of protest singing, songwriting, and songleading. We bring to this work our revolutionary socialist political grounding, and our focus on enrolling working musicians.

POLITICAL GROUNDING

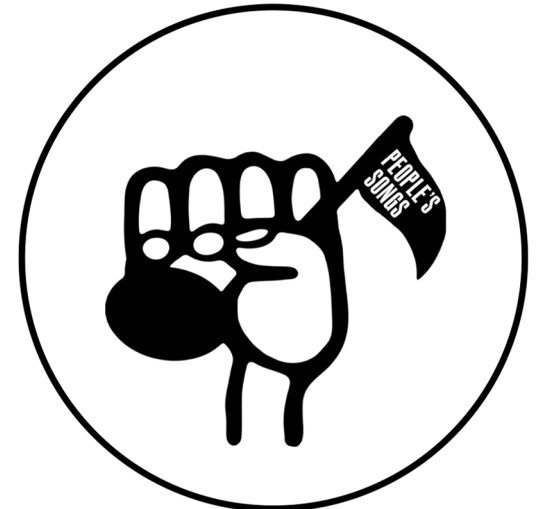
It was our research into state repression of left artists that led us to the original People's Songs. The FBI and CIA have contributed vast resources to shaping and controlling music and art since their inception. During the Cold War, both agencies explicitly believed that art could turn people against capitalism, make people skeptical of war and empire, and drive people to rebellion.

If they take our work that seriously, maybe it's time we do, too! Like the organizers of the first People's Songs, we are socialist musicians, and like **Woody Guthrie** said...

*...we want "to
sing songs that
will prove to
you that this
is your world."*



Make your own People's Songs buttons! Cut out these designs to use in a button maker.



WHICH SIDE ARE YOU ON?

Many of you reading this little zine are probably artists, and sometimes you might feel like what you do doesn't really matter, or like nobody's paying attention to you. But don't worry, the government sure is! In fact, artists have been so important to the fine folks at the FBI and the CIA over the years that they've invested staggering resources into trying to derail the careers of artists they don't care for (people like you, and other types of no-good socialist troublemakers), while funding the careers of others.

So let's play a game.

Here's a list of artists, and all you have to do is guess which ones were investigated by the FBI, and which ones were on the payroll of

Louis Armstrong	Miriam Makeba
Pete Seeger	Aaron Copland
Woody Guthrie	Liberace
Claude Debussy	Jackson Pollock
Phil Ochs	George Orwell
John Lennon	Richard Wright
Mark Rothko	Jean Seberg
Tupac Shakur	Arnold Schoenberg
Billie Holiday	Vladimir Nabokov
Hannah Arendt	Paul Robeson
Aretha Franklin	Nina Simone
Arthur Miller	

(on both lists!)

Investigated by the FBI: Pete Seeger, Woody Guthrie, Phil Ochs, John Lennon, Tupac Shakur, Billie Holiday, Aretha Franklin, Miriam Makeba, Aaron Copland, Liberace, Jean Seberg, Paul Robeson, Nina Simone
 Funded by the CIA: Richard Wright, George Orwell, Vladimir Nabokov, Arnold Schoenberg, Claude Debussy, Arthur Miller, Louis Armstrong, Hannah Arendt, Mark Rothko, Jackson Pollock, Nina Simone (the only one on both lists!)

★ The stories behind these names aren't always simple ones. For example, some of the authors listed above had their work featured in journals like *Encounter* (published by the CIA-funded Congress for Cultural Freedom); George Orwell was never on the payroll directly, but the film version of *Animal Farm*, after his death, was made with CIA money; Nina Simone was both heavily surveilled by the FBI and went on a state department tour. Check out *The Cultural Cold War* by Frances Stonor Saunders and *The Folksingers and the Bureau* by Aaron J. Leonard for more about US government intervention in the arts.

But it isn't always clear how to do that, or whether it's worthwhile. Especially while trying to survive in a collapsing industry, economy, and empire! With People's Songs, we will cultivate a musical "commons" that musicians and organizers can collaborate with and borrow from, to build inspiration and solidarity, to find courage in each other's work, and to collectively build the most useful songs for our movement.

WHO ARE WE?

The original first issue of the People's Songs Bulletin had an "Organization Page," which listed the names of everyone involved. We were sorely tempted to do the same, because we'd love to celebrate the dozens of folks in the People's Songs network who have contributed their time, talents and enthusiasm to the project so far. But in the middle of putting together this relaunch of People's Songs across print, radio, and social media, the *Prairieland* and *Minnesota* 15 cases went down.

We all already knew it, but it suddenly became even clearer that printing zines, singing songs, and standing up to fascism is a dangerous thing to do these days. So to any federal agents who might happen to read this: we know it won't be too hard for you to figure out who's involved. But that doesn't mean we need

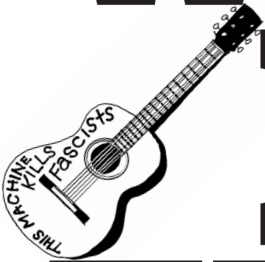
For the time being, let's just say that People's Songs is run by... well, nearly everybody.

And that ties in nicely with the point of all this. People's Songs is just one small organization in a rising sea of socialist action, and we're allied with comrades all over the world. We're mostly musicians, and we're especially interested in harnessing the power of music for revolutionary ends. But many of us are also teachers, nurses, mechanics, students, parents, painters, cooks, and so on. And all of us are committed to the kind of big-tent socialist solidarity that makes fascists weak in the knees. They've spent decades trying to break us down and keep us fighting amongst ourselves - and sometimes they nearly succeeded - but when we stand together, we're invincible. And People's Songs is here to help provide a soundtrack.



pete seeger
1919-2014

**WE
NEED
EVERYONE**
an artist's place is in the



USA

THE GAME IS RIGGED!

WHOSE COUP?

Draw a line to connect the coup with the country that funded it and provided military support!

HAWAII (1893)

BRAZIL (1964)

GREECE (1967)

ECUADOR (1963)

CONGO (1965)

CHILE (1973)

SOUTH VIETNAM (1963)

SYRIA (1949)

GUATEMALA (1954)

BOLIVIA (1971)

VENEZUELA (2026)

IRAN (1953, + BONUS TRY 2026)

CUBA (1933, + BONUS TRY 2026)

Are you as excited as we are about the idea of singing this revolution into being? We need you singing with us! We need songwriters, musicians, singers, and organizers. We need songs that are simple, singable, and easy to teach.

At the moment, we especially need songs in languages other than English, and good-quality video and audio recordings of you and your comrades singing and leading songs at rallies.

But really, we mean it when we say we need everybody. We especially need people who can commit some time and skills towards our three core projects: People's Songs Radio, our social media, and this zine. But we have big plans for much more in the near future, and we are part of a very big tent. So please send a message to peoples_songs@proton.me and let us know what you're all about and how you'd like to get involved.

BODY

the movement.

PARODIES & ROASTS

One of the central goals of People's Songs is to make the music available to us and to our comrades at rallies and protests as fun and effective as possible. And while it's important that we sing serious songs with some serious weight behind them, sometimes everyone needs a laugh. So why not adapt a tune that everybody knows with lyrics that skewer an oligarch or bury a billionaire? Pop hits, sports chants, classic TV theme songs - anything is fair game, and the simpler and more well-known the better. Here are a few recent examples from a People's Songs writing session:

No Place For Ice
(Eagles fight song)

C G

No place for ICE get the fuck up out of here!

G C

No place for ICE we the peo-ple have no fear! Bet-ter

C7 F D G

run, bet-ter hide, don't e-ven fuck-ing try

C A D G C

No place for ICE get the fuck up out of here!

"I" "C" "E" GET OUT OF PHIL-LY

Ralph Chaplin finished writing "Solidarity Forever" back in 1915, in response to a miner's strike in West Virginia (be sure to check out **Creekbed Carter's** oral history of this song on the **People's Songs radio show**). Chaplin was a member of the IWW, and while his song grew into the unofficial anthem of the labor movement, most performers (including **Pete Seeger**, who compiled the version you see on the facing page) usually left out the two most radical verses:

Is there aught we hold in common with the greedy parasite,
Who would lash us into serfdom and would crush us with his might?
Is there anything left to us but to organize and fight?
For the union makes us strong.

All the world that's owned by idle drones is ours and ours alone.
We have laid the wide foundations; built it skyward stone by stone.
It is ours, not to slave in, but to master and to own.
While the union makes us strong.

Even though Chaplin grew uneasy with the song's adoption by what he viewed as corporate labor interests (often deep in the pockets of politicians), there's no question that the ultimate strength of "Solidarity Forever" is precisely its broad appeal, regardless of exactly which corner of the big socialist tent you sit in. To that end, plenty of people and organizations have written new verses over the years, adapting the song for their own particular goals.

Steve Suffet is credited in the IWW's Big Red Songbook with these newer verses; the first emphasizes that labor unions haven't gone the way of the dinosaurs, while the second underlines a more generalized, internationalist idea of what a union might be:

They say our day is over; they say our time is through,
They say you need no union if your collar isn't blue,
Well that is just another lie the boss is telling you,
For the Union makes us strong!

They divide us by our color; they divide us by our tongue,
They divide us men and women; they divide us old and young,
But they'll tremble at our voices, when they hear these verses sung,
For the Union makes us strong!

Comrade **Devon Sproule** has penned a number of brand-new verses as well (stay tuned to People's Songs radio and social media pages to hear them all soon). Here are two examples:

We code all the programs, we teach all the kids
We do all the research, we play all the gigs
And you don't wanna see us if we ever blow our lids
Cuz the union makes us strong

Bosses have the power when the workers stand alone
But when we stand together, we knock them off their thrones
And that's the clearest lesson that our history has shown:
The union makes us strong



Whether you're part of an established labor union, trying to organize your workplace, or just generally dreaming of a bright socialist future, this song is a great way to investigate and celebrate the many things a union can mean in our collective struggle. Why not write some new verses yourself and send them to People's Songs?

EL DERECHO DE VIVIR EN PAZ
(V́ctor Jara)

Chilean nueva canción legend and communist activist **V́ctor Jara** composed this song at the height of the Vietnam War, only a few years before he was tortured and murdered by Pinochet's fascist thugs. In spite of the specificity of the original lyrics, "*El Derecho de Vivir en Paz*" (*The Right to Live in Peace*) has proven to be a perennial anthem ever since, sung countless times by countless people, played by pop superstars like **Bad Bunny**, and making waves back in Chile in the 2019 protests with updated words. The original lyrics are below. Have a listen to the song as part of the inaugural episode of People's Songs Radio!

El derecho de vivir
Poeta Ho Chi Minh
Que golpea de Vietnam
A toda la humanidad

Ningún cañón borrará
El surco de tu arrozal
El derecho de vivir en paz

Indochina es el lugar
Más allá del ancho mar
Donde revientan la flor
Con genocidio y napalm

La Luna es una explosión
Que funde todo el clamor
El derecho de vivir en paz

Tío Ho, nuestra canción
Es fuego de puro amor
Es palomo palomar
Olivo del olivar

Es el canto universal
Cadena que hará triunfar
El derecho de vivir en paz

**BLO UNIDO
RÁ VENCIDO!**

**PLE UNITED
BE DEFEATED!**

★ What makes this one great is the simple message, easily and effectively translatable, but also the insistent rhythm, perfect for accompaniment with hands and feet. Best of all, it's a basic, absolute truth.

CHANTS

Those of you who have been part of an action or two know that not all chants are created equal. Here's an absolute classic, excerpted from the eponymous song by Sergio Ortega Alvarado and Quilapayún:

**¡EL PUEBLO
JAMÁS SE
RINDE
THE PEOPLE
WILL NEVER**

OH, FREEDOM

This Black liberation spiritual is thought to have emerged around the end of the Civil War, during emancipation and early reconstruction. It was re-purposed for marches during the Civil Rights movement and recorded by artists of that era including **Odetta**. The song has been re-purposed again by contemporary liberation choirs, including **The Robeson Singers** out of Cleveland, Ohio (see our social media to hear their heart-lifting version), with new verses added to oppose ICE deportations and call for an end to the occupation of Palestine. It's a beautiful example of the vitality and adaptability of a great liberation song: as long as anybody in this world is struggling for freedom, there will be a reason to sing Oh, Freedom.

Oh, freedom!

Oh, freedom!

Oh, freedom over me!

And before I'll be a slave

I'll be buried in my grave

And go home to my Lord and be free

No more moanin'

No more moanin'

No more moanin' over me

And before I'll be a slave

I'll be buried in my grave

And go home to my Lord and be free

There'll be singin'

There'll be singin'

There'll be singin' over me

And before I'll be a slave

I'll be buried in my grave

And go home to my Lord and be free

There'll be shoutin'

There'll be shoutin'

There'll be shoutin' over me

And before I'd be a slave

I'll be buried in my grave

And go home to my Lord and be free

No deportation

No deportation

No deportation over me

And before I'll be a slave

I'll be buried in my grave

And go home to my Lord and be free

Power to the people

Power to the people

Power to the people here with me

And before I'll be a slave

I'll be buried in my grave

And go home to my Lord and be free



paul robeson
1889-1976

INSUBORDINATION
(Barbara Dane)

There's a phenomenal recording of Barbara Dane singing this song with a group of active-duty GIs on a U.S. military base during the Vietnam War (it's on the Smithsonian Folkways album FTA! Songs of the GI Resistance, but you can also find it online). Her voice, as always, is powerful, but what's especially incredible about it is listening to the GIs learn the structure of the song in real time, responding with more and more enthusiastic participation. Dane was an organizer with the GI Coffeehouse movement, which set up coffee-houses beside military bases throughout the U.S. in an effort to use music and culture to enroll GIs in the movement to end the Vietnam war.

This one is a little more complex than some of the other songs here. Nevertheless, it's easy to learn quickly, with just simple claps and stomps for accompaniment, and a catchy rhythmic treatment of a single powerful word.

verse



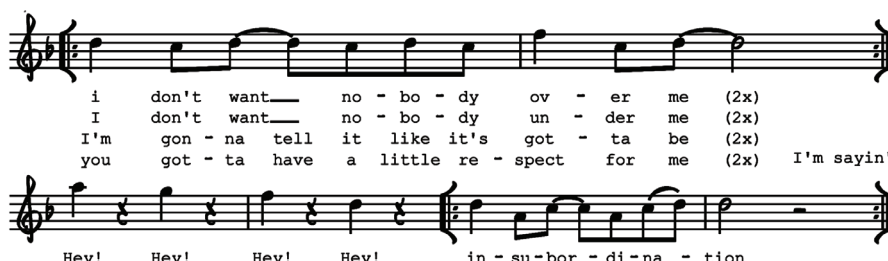
I know I'm guil - ty and I'm proud_ I know I'm
guil - ty sing it loud - er_ don't try to
tell me an - y lies_ 'cause you don't
fool me with your jive_ well it's a

chorus



in - su - bor - di - na - tion

call and response



i don't want_ no - bo - dy ov - er me (2x)
I don't want_ no - bo - dy un - der me (2x)
I'm gon - na tell it like it's got - ta be (2x)
you got - ta have a little re - spect for me (2x) I'm sayin'
Hey! Hey! Hey! Hey! in - su - bor - di - na - tion

Here are a few other new verses, from a version by **Mathias Kom**:

**They may have the money
But there's so few of them
And class war is a team sport
So I know which side will win**

**Which side are you on?
Which side are you on?**

**Mama was an antifascist
I'm an antifascist's son
And I'll fight in solidarity
Til every battle's won**

**Which side are you on?
Which side are you on?**

**Daddy was a union man
But that union came and went
We'll make a new kind of union
For the 99%**

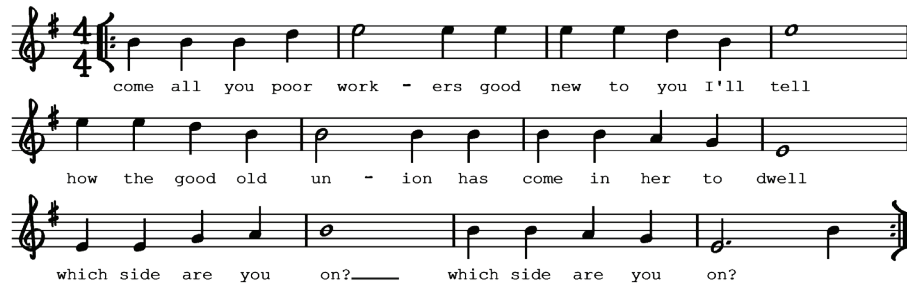


The structure of the song is so straightforward, and the verse pattern so simple, it's hard to resist writing new verses all the time. And why not? Send us yours! Let's have a thousand new verses, and maybe we'll finally answer the question at the heart of the song.



WHICH SIDE ARE YOU ON?

(Florence Reece)



Come, all you poor workers
Good news to you I'll tell
How the good old union
Has come in here to dwell

Which side are you on?
Which side are you on?

We're starting our good battle
We know we're sure to win
Because we've got the gun thugs
Looking very thin

Which side are you on?
Which side are you on?

My daddy was a miner
And I'm a miner's son
And I'll stick with the union
'Til every battle's won

Which side are you on?
Which side are you on?

They say in Harlan County
There are no neutrals there
You'll either be a union man
Or a thug for J. H. Blair

Which side are you on?
Which side are you on?

Oh, workers, can you stand it?
Oh, tell me how you can
Will you be a lousy scab
Or will you be a man?

Which side are you on?
Which side are you on?

Don't scab for the bosses
Don't listen to their lies
Us poor folks haven't got a chance
Unless we organize

Which side are you on?
Which side are you on?

The original "Which Side Are You On" (above) was written in 1931 by **Florence Reece**, in response to the crackdowns on the miner's strikes and other labor actions in what came to be called the Harlan County War in Kentucky. Despite being mobilized for such a specific cause, the song has remained perennially relevant and adaptable ever since, thanks to its simple, singable, repeatable refrain – a question everyone can understand. Dozens of songwriters have covered and rewritten it over the years, from **Pete Seeger** to **Anne Feeney** to **Rage Against the Machine's Tom Morello**. **Rebel Diaz** did a particularly powerful adaptation, and the song's refrain is easy to use as a standalone chant at rallies.

Ani DiFranco added quite a few new verses to her version. Here's two examples:

30 years of digging
Got us in this hole
The curse of Reaganomics
Has finally taken its toll

Lord knows the free market
Is anything but free
It costs dearly to the planet
And the likes of you and me

I know I'm guilty, and I'm proud,
I know I'm guilty, sing it louder,
Don't try to tell me any lies,
Cause you don't fool me with your jive!

Well it's in-su-bor-di-nation!
In-su-bor-di-nation,
In-su-bor-di-nation,
In-su-bor-di-nation!

I don't want nobody over me
(I don't want nobody over me)
And I don't want nobody under me
(and don't want nobody under me)
And I'm gonna tell it like it's gotta be
(and I'm gonna tell it like it's gotta be)
You gotta have a little respect for me
(you gotta have a little respect for me)

Now you got your reason for your words,
And I got my reason to be heard.
Subordination is a drag,
And liberation is my bag!

Well it's in-su-bor-di-nation!
In-su-bor-di-nation,
In-su-bor-di-nation,
In-su-bor-di-nation!

I don't want nobody over me
(I don't want nobody over me)
And I don't want nobody under me
(and don't want nobody under me)
And I'm gonna tell it like it's gotta be
(and I'm gonna tell it like it's gotta be)
You gotta have a little respect for me
(you gotta have a little respect for me)



barbara dane
1927-2024

RICH MAN'S HOUSE

(Anne Feeney & the Kensington Welfare Rights Union)

The **Rev. Dr. Liz Theoharris** of the Kairos Center for Religions, Rights and Social Justice tells a great oral history of this song in the first episode of People's Songs Radio. Along with a group of activists campaigning for homeless rights, the Rev. Dr. Theoharris was crisscrossing the country in the late 90s when they heard the song "*Enemy's Camp*" at a church service in North Carolina. Around the campfire later that night, the group of traveling comrades were messing around with the words to "*Enemy's Camp*," and eventually came up with an early version of "*Rich Man's House*."

Well I went down to the rich man's house
And I took back what he stole from me
(Took it back) took back my dignity
(Took it back) took back my humanity

Now he's under my feet (x4)
Ain't gonna let the system walk all over me

Well I went down to the NRA
And I took back what they stole from me
(Took it back) took back my dignity
(Took it back) took back my humanity

Well I went down to the border
And I took back what they stole from me
(Took it back) took back my dignity
(Took it back) took back my humanity

Well I went down to the White House
And I took back what they stole from me
(Took it back) took back my dignity
(Took it back) took back my humanity



This is another excellent illustration of how to adapt a song for new purposes, using a format that makes it easy to participate. There are versions of this song online that remove some of the verses above, or replace them with "jailhouse" or "governor's house." The version by Resistance Revival Chorus on their album "This Joy" is a great place to start, but there are some great live versions online as well.

THE GUILLOTINE
(The Coup)

"*The Guillotine*" is a strong contender for one of the most galvanizing contemporary protest songs, and demonstrates **Boots Riley's** ability to make revolutionary politics as fun as it can possibly be without softening its bite in the process. This might be a tricky one for a few hundred folks at a rally to sing all the words of, but we think the chorus works incredibly well as a standalone chant. Here's some notation for that, plus all the lyrics, too, because we love them:

The musical notation is for the chorus of "The Guillotine" (The Coup) by Boots Riley. It is written in 4/4 time with a key signature of one sharp (F#). The melody is simple and repetitive, using a mix of eighth and quarter notes. The lyrics are: "Hey you! We got your war! We're at the gates! We're at your door! We got the guill-o-tine! We got the guill-o-tine! You bet-ter run! We got the guill-o-tine! We got the guill-o-tine! You bet-ter run!" The notation includes chord symbols: Em, C, and Em.

Plenty of folks have re-recorded and re-imagined this song over the years. For example, there's **Billy Bragg** and **Wilco's** version - they added a couple of verses Woody wrote but never recorded, like this one:

I'm going into this battle and take my union gun
We'll end this world of slavery before this war is won
You're bound to lose, you fascists, bound to lose

In recent years "*All You Fascists*" has taken on a new vitality, with versions by artists like **Rhiannon Giddens** and the **Resistance Revival Chorus**, **Nina Hagen**, and even **Bette Midler**.

This song is effective for a few reasons: it's got an easy chorus for people to learn quickly on the spot, and the general sentiment is relatable and inspiring no matter what rally you're at or what situation you're in. But the structure of the song also means that if you want to add a verse that speaks to the particular issue you and your comrades are facing, all you have to do is make up a couple of lines. For example, here's a quick verse **Carsie Blanton** wrote about recent events in Minneapolis:

They came to Minnesota, them flashy boys from ICE
We sent 'em home a-running, didn't have to tell 'em twice
You're bound to lose, you fascists, bound to lose

Speaking of comrades who have recently adapted the song, **Another Adam Smith** has reworked some of the original verses, and added a brand-new one, too:

You push your whitewashed history, but your lies have hit a snag
We reject the violent rhetoric you hide wrapped up in that flag
You're bound to lose, you fascists, bound to lose

One last thing about "*All You Fascists*" that we love is that it's a joyful song, a celebratory song, a song about the inevitable, even imminent victory of the international left. So it's a lot of fun to sing! To that end, here's an extra bonus verse by **Devon Sproule**:

We know how to organize and get it done
Plus we have better music and way more fun
You're bound to lose, you fascists, bound to lose

★ Why not try it yourself?
Maybe you can tweak a few words of the existing song to make it even more powerful and relevant to contemporary times, or write some brand new verses that speak to the particular struggles you're involved in.



From The Little Sandy Review, a folk music fanzine published by Paul Nelson and Jon Pankake in Minneapolis, MN. (1959-65)

ALL YOU FASCISTS

Woody Guthrie wrote this back in 1944, and it's both a classic and a great example of how fun and easy it can be to adapt older songs to new circumstances. Woody's recorded version has only two verses and a chorus:

Well I'm gonna tell you fascists, you may be surprised
People in this world are getting organized
You're bound to lose, you fascists bound to lose

All of you fascists bound to lose
I said, all of you fascists bound to lose
Yes sir, all of you fascists bound to lose
You're bound to lose, you fascists, bound to lose

There's people of every nation marching side by side
Marching 'cross the fields where a million fascists died
You're bound to lose, you fascists, bound to lose

All of you fascists bound to lose
I said, all of you fascists bound to lose
Yes sir, all of you fascists bound to lose
You're bound to lose, you fascists, bound to lose

Verse:

well I'm gon-na tell you fasc-ists you may be sur-prised
people of ev'ry na-tion march-ing side by side

Chorus:

lose you fasc-ists bound to lose
all you fasc-ists bound to lose
all you fasc-ists bound to lose
all you fasc-ists bound to lose
lose you fasc-ists bound to lose

Hey you!
We got your war
We're at the gates
We're at your door

We got the guillotine
We got the guillotine, you better run

We want to thank you for flying with us
We know you coulda stayed home, just cried and cussed
May all your guns go off if it's time to bust
May all they tanks have time to rust
They got the armies turning bullets into gold
They got the hookers turning tricks in the cold
And every time the police kicks in the door
An angel gas brake dips in the 0
And even if a d-boy flips him a 0
It ain't enough to buy shit anymore
Sleep in the doorway, piss on the floor
Look in the sky, wait for missiles to show
It's finna blow cause
They got the TV, we got the truth
They own the judges and we got the proof
We got hella people, they got helicopters
They got the bombs and we got the, we got the

We got the guillotine
We got the guillotine, you better run

Don't talk about it
It's not a show
Be about it
It's 'bout to blow

I just spit the dope lines, I don't snort 'em
Tell the boss to call police to escort him
You don't write all them lies, you just quote 'em
Get offline, plug in to this modem
No, you can't out-vote 'em
The rules is still golden
Only jewels we holding is if we guarding our scrotum
If you press your ear to the turf that is stolen
You can hear the sound of limitations exploding
Please sir, may we have another portion?
We're children of the beast that dodged the abortion
Neck placed firm 'tween the floor and the Florsheim
We'll shut your shit down, don't call it extortion
Caution -- we're coming for your head
So call the feds and get files to shred
Every textbook read said bring you the bread
But guess what we got you instead?

We got the guillotine
We got the guillotine, you better run

Let's keep it banging like a shotgun
We in a war before we fought one
Now if you're tired of working so they can play
A common enemy, we got one
Now keep it banging like a shotgun
We in a war before we fought one
Now if you're tired of working from day to day
A common enemy, we got one

Don't talk about it
It's not a show
Be about it
It's 'bout to blow

**“ALL YOU
FASCISTS
BOUND TO
LOSE.”**