

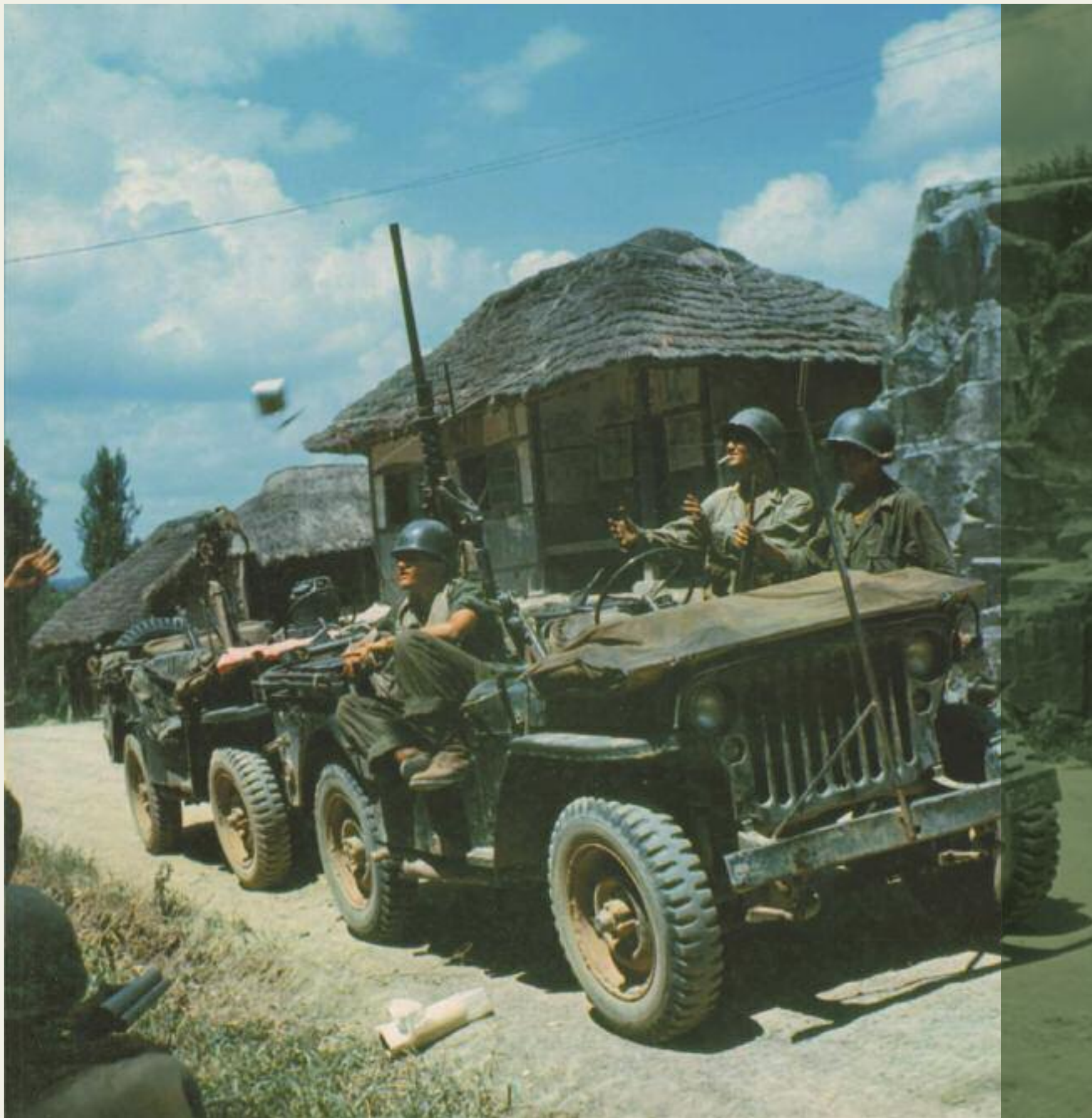
**"War isn't Hell.  
War is war and Hell is Hell,  
and of the two of them,  
war is a lot worse."**

**CAPTAIN HAWKEYE PIERCE (AS PORTRAYED BY ALAN ALDA),  
4077<sup>TH</sup> MOBILE ARMY SURGICAL HOSPITAL, KOREA**

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From the "The General's Practitioner" episode of the CBS television series M\*A\*S\*H,  
originally broadcast on February 15, 1977. Teleplay by Burt Prelutsky.

RESTRICTED  
SECURITY INFORMATION



# BATTLEGROUND KOREA

**Songs and Sounds**  
of

**America's Forgotten War**

BY HUGO KEESING  
WITH BILL GEERHART



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(ABOVE: SLIPCASE COVER) Troops of the 1<sup>st</sup> Battalion, 15<sup>th</sup> Regimental Combat Team and M-4 Tanks of the 15<sup>th</sup> RCT, 3<sup>rd</sup> Infantry Division are forced to withdraw from the Chongsu-Dong area of Korea as the Chinese Communist forces pin them down with 120mm mortar fire. February 12, 1951. (Source: National Archives and Records Administration, College Park, Maryland)

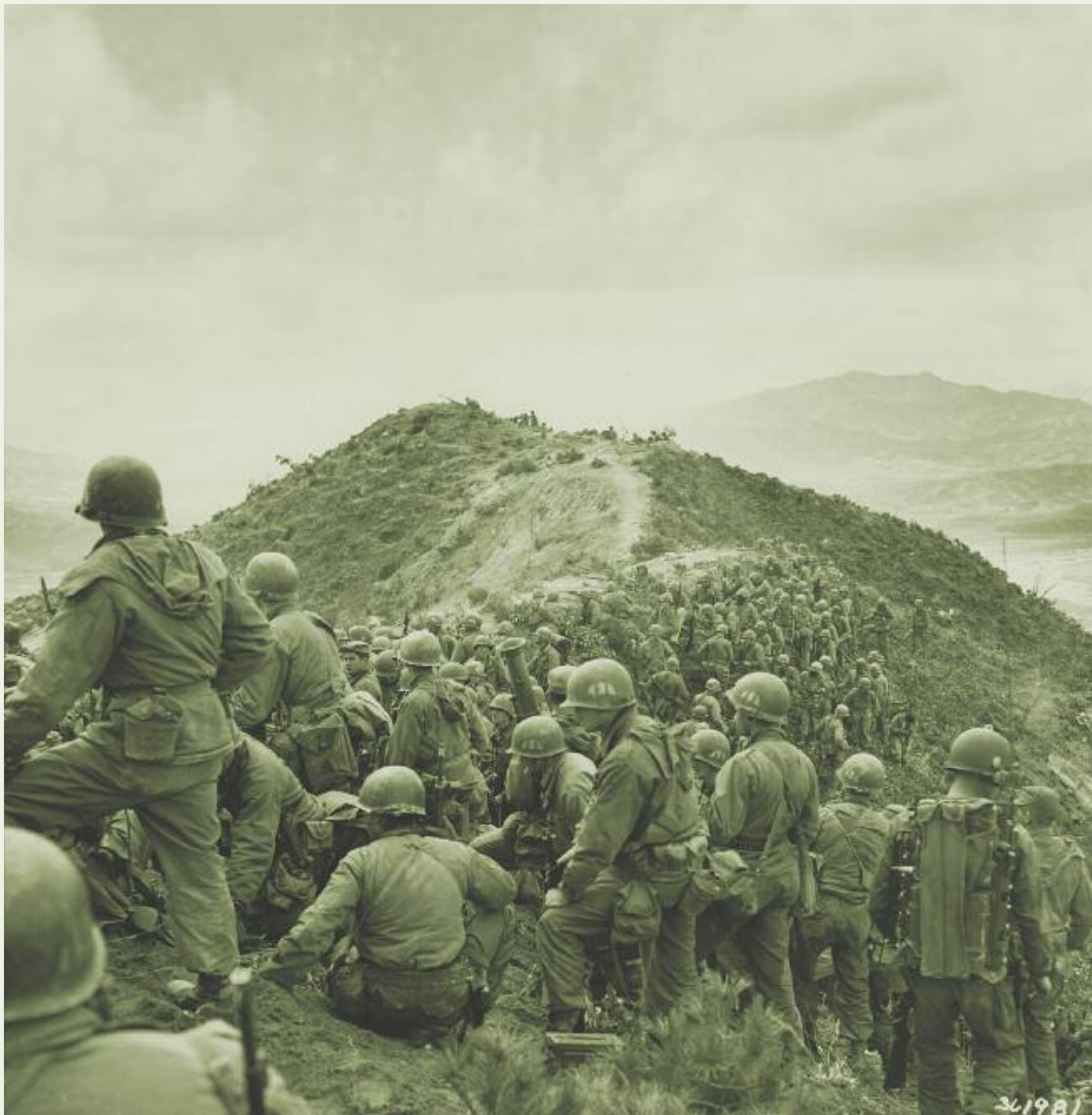
(BELOW: BOOK COVER) Troops moving up to the front lines somewhere in Korea. August 12, 1950.



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First Edition

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# DEDICATION

This anthology is for all the men and women  
whose service and sacrifice in the Korean War were barely acknowledged and quickly forgotten.

We hope that by preserving this music and history  
we have honored, in some small measure, those who served.



Frankie Miller in Korea



Frankie Miller in Korea, 1953  
with (ABOVE) his pet dog Kaw Liga.



## Frankie Miller Remembers Korea

Frankie Miller, a young singer/songwriter from Victoria Texas, had to take time off from a promising career in country music when he received his draft notice in June 1952. He served with 2<sup>nd</sup> Division, 38<sup>th</sup> field artillery battalion, Battery A. Although Frankie is proud of his service in Korea and received the Bronze Star Medal, he had mixed feelings at the time.

*"A lot of my buddies were over there so I wanted to go. But my music was doing real well. I had my band, we had records out, my family was here, I was engaged... It was hard to leave."*

To this day Frankie has some indelible memories of his time in Korea. Some have an aspect of surreal humor, like scenes from a TV show about the war. Here are a few remembrances from Frankie to begin this anthology.



### FRIENDLY FIRE

*"One of the most frightening experiences I had in Korea – in fact probably the most frightening one – was when they were trying to take our hill and they would call in fire. They'd shoot those shells with VT [aka Variable Time or Proximity Fuzes] fuses at us. They'd explode 20 or 30 feet up in the air instead of on impact, and they'd rain down shrapnel on troops out in the open. That was scary. There was nowhere to run from it. It didn't care who it killed. You'd have to be in an overhead bunker if you were going to survive. Troops running up the hill, trying to take the hill, didn't have much of a chance. Once the North Koreans fired it off, it could hit us, or their own men, or civilians. 'Friendly fire' is what they'd call it if it hit one of their own. There's no such thing. This stuff wasn't very friendly. You couldn't escape it unless you had a bunker or something to run under."*



### BOXCARS

*"We landed in Inchon and they'd take us by train to where we were stationed. Those trains carried boxcars full of troops. The journey lasted pretty much all of the day and part of the night. And those boxcars were made of wood! We were packed in there with our duffel bags. There were no seats. It was just a vacant boxcar and you lay on the floor, next to or on top of your duffel bag. It was dark inside and you couldn't even see out. And as we went through the countryside, the North Koreans and the Chinese would be shooting at us! They're just lying there in trenches with their rifles shooting at the boxcars as they went by. They knew we'd be coming through there. There were trains nearly every day. And we're inside those wooden cars, scared to death, lying on the floor, next to our duffel bags, trying to keep down. You could hear the bullets flying through the wooden walls. 'Ping, ping.' We were all covered in splinters. That was our indoctrination to fire. We had just gotten off the ship; we hadn't been in any combat. And in the middle of this, one guy says, 'Man! Those S.O.B.s are using live ammo!'"*

*"And everybody just started laughing. We were all scared to death, pinned down like that, and he's surprised they're using live ammo! It's been over 60 years and I still laugh thinking about that line."*



### BEER RUN

*"I remember our PX ran out of beer one time. That was a big deal! We had a company scrounger, a big likeable guy named James Alexander. He heard that a Dutch battalion nearby had a lot of beer at their PX so he took a Jeep up there. We got a second Jeep from the Dutch infantry to drive ahead of him in case they ran into some MPs along the road. And those roads! There wasn't much to them. We used to call them 'Bulldozer Drive.' If they had caught Alexander, they would have come down on all of us. But they didn't. The whole thing was like a scene from that old movie Smokey and the Bandit, trying to get away with the moonshine. But he made it out: got us 12 cases of Dutch beer – bought them for \$4 apiece. And everyone had beer for a while. We rationed it."*



### WINE SALE

*"There was a nearby French battalion and they had a field kitchen. We were eating C rations and they had hot meals prepared for them along with wine. Wine with every meal; that's real important to the French. Whenever we shared a meal with them, we got half a canteen cup of French wine. Sometimes we'd come home to our bunker and pour our canteens into a 5-gallon jug. We were saving it up for a big blowout."*

*"The jug was over half full and I come in there one day to pour some wine into it and the jug was gone. Nowhere to be found. I didn't make a big deal out of it and later that night I walked down the trench line with some French infantry and, most of them spoke some English, so we were talking and joking around. You could hear all this noise coming from the end of the line and they were having a party down there! So I walked over to get a cup of wine and there's our 5-gal jug sitting on the table with our company name on it! I had a cup and then I asked the sergeant where they got the wine. He said 'GI.' I said 'GI?' He said, 'Yeah. Big tall black guy sold it to us for fifty bucks.'"*

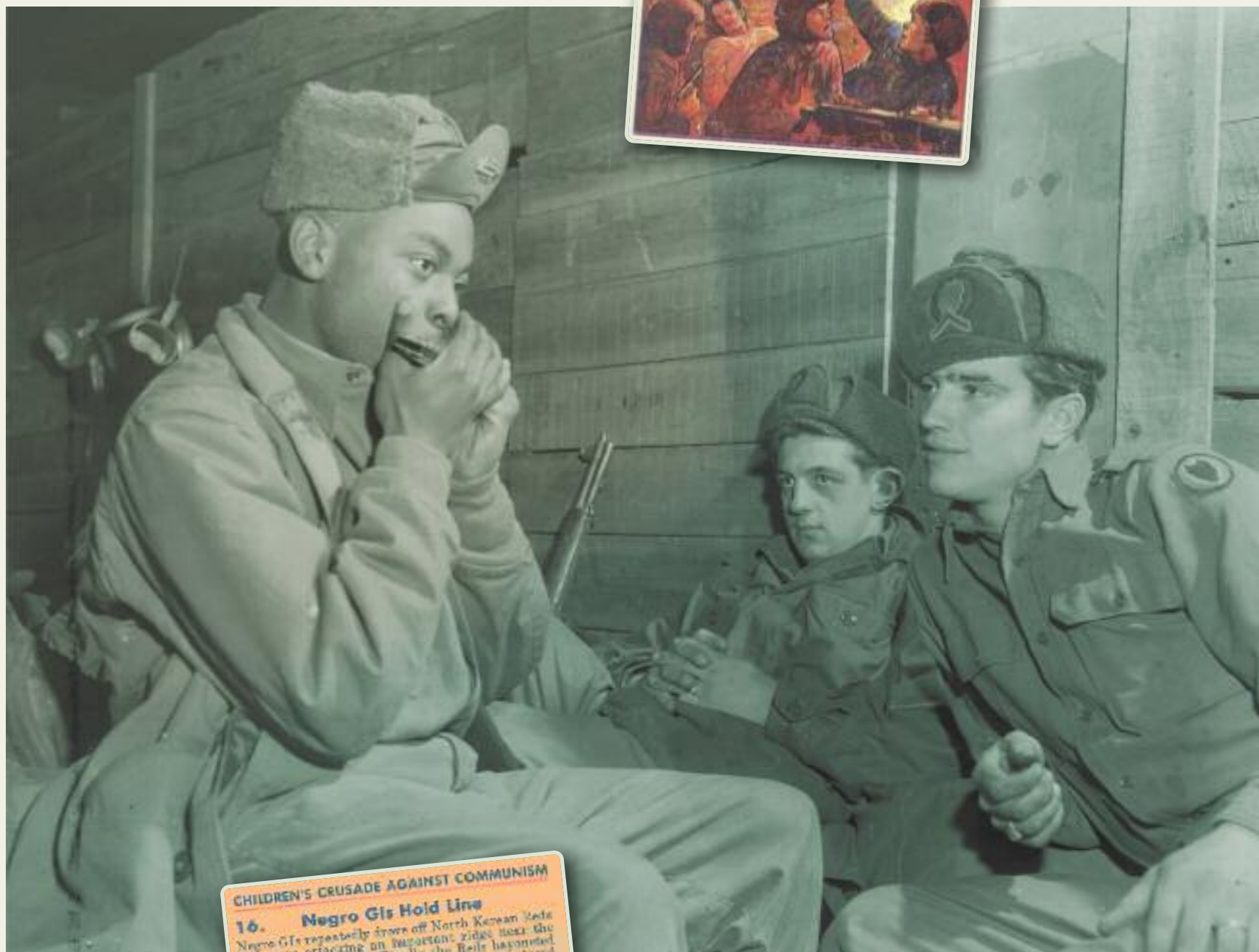
*"I just went back to our bunker and didn't say anything. Next day I saw Alexander and I said, 'Damn, Alexander. If you're gonna steal something from us and sell it, you ought to find somebody further away to sell it to.' He and I had a big laugh over it. Selling French wine to the French! I never could stay mad at him. He was such a good guy."*



Frankie Miller,  
in conversation with Hank Davis, July 2017.

Frankie's experiences in Korea are described more deeply in his album **A Letter Home From Korea** (RWA ALP 10504)

(FROM LEFT) CPL Edward L. Matlock, PFC Gerald R. Bores and William L. Connelley of the 24<sup>th</sup> U.S. Infantry Division pass the time while awaiting transport from Korea to Japan. February 11, 1952.





(BELOW) CPL Zan Faigen cues up a record for the Far East Network. Camp Kokura, Kyushu, Japan, August 2, 1952.

## The Korean War at 78 and 45 RPM

With the Korean War more than 60 years in the past and that war's veterans in their 80s or older one might well ask, "*why a box set of war-related music?*" What can a hundred or so songs, most of which were never popular and few if any of which are likely to be remembered, contribute in an age when social media rather than books, journals and other physical materials are becoming the first choice for acquiring information? The answer is simple. Recorded songs leave behind not only a message but also a contextual trail of who, when, where and why. For a small but not insignificant number of the 3,500 - 4,000 records released each year of the early 1950s that context was Korea.

America did not expect to become involved in a land war in Korea in June 1950. However, its security interest in Southeast Asia and its military commitments to South Korea both through treaty and United Nations membership made such involvement inevitable after hostile North Korean forces crossed the 38<sup>th</sup> Parallel. What songs, or their absence on certain topics, made clear from the start was that war in Korea was different than the last war against Japan and Germany. Without a Pearl Harbor-like event or Hitlerian villain, songs could not rally the country around a cause; a reason to volunteer for military service or other war related work. This time, reserves — some of whom served in World War II — were recalled to active duty, augmented by draftees, to fight for the blue and white flag of the U.N. in a Korean civil war.

For these and other reasons Korean War songs did not inspire like the best of World War II's songs had. There were no songs about shared hardships, shortages or buying a Victory Bond. Rosie the Riveters were not recalled to work and Boy and Girl Scouts did not collect scrap and paper. Most Korean War songs were written in the first person singular [I/me], not the first person plural [we/us] of many World War II songs.

Early on, the war songs focused on the impact of being drafted or recalled to active duty, with the implied question, "*why me?*" Next came the songs that either affirmatively and patriotically stated "*what I am doing here!*" or wearily asked "*what am I doing here?*" As troop levels increased and Korea began to affect the home front, families including children became part of the musical conversation. Then, as an armistice ended the war, the status of relationships became a major theme. Millions of relationships were changed whether by temporarily being interrupted, placed in limbo by Prisoner of War / Missing in Action [POW/MIA] status or ended by a Killed in Action [KIA] notification. These themes and variations thereon were heard across all the musical styles of the time: pop, country, folk, blues, gospel, bluegrass, comedy and more.

Now many years later the songs and the stories behind them can provide a contemporary history of the social meaning and impact of the wartime music. Seven years ago, with 'Next Stop Is Vietnam – The War On Record: 1961-2008' [Germany: BEAR FAMILY, 2010], this author and BEAR FAMILY RECORDS made the text secondary to some 300 recorded songs and spoken word tracks dealing with the Vietnam War and its aftermath. The result was a unique "audio book" that critics praised as examining war in a powerful and unprecedented way. 'Rolling Stone' called it "*essential American history in sound*,"<sup>1</sup> and named it one of their Top 10 "*Best Reissues of the Year*." That audio book approach that presents recorded music as both history and entertainment is employed again for 'Battleground Korea: Songs And Sounds Of America's Forgotten War.'

<sup>1</sup> David Fricke, 'Rolling Stone,' Issue 1120/1121, December 23, 2010-January 6, 2011, p. 76.

## "The Scariest Place on Earth"

Following the end of World War II, the United States established a bilateral alliance with South Korea that among other things allowed it to establish military installations and station troops in that country. Those troops were intended both to deter North Korean military adventurism and to serve as the "tripwire" if an attack occurred, guaranteeing U.S. involvement.

When North Korea attacked on June 25, 1950 there were only some 500 U.S. troops in country; hardly a deterrent force. However, despite the argument that it was to uphold the rule of law as expressed in a United Nations Security Council resolution, the more compelling reason for President Harry S. Truman to place the U.S. military in the forefront of a policing action was to check communism. Political pressure at home, more so than national security interests abroad, pushed the President to act. Three years of brutal combat followed, resulting in nearly 40,000 American troop deaths and many more injured. The combined casualty toll for all involved forces and civilians during the war is in the hundreds of thousands. The Korean War was, indeed, a war, not a "police action."

The armistice agreement signed in Panmunjom on July 27, 1953 brought an end to the fighting, but left many other issues unresolved. After the armistice, the United States entered into a formal Mutual Defense Treaty with the Republic of Korea. Finalized on October 1, 1953, the treaty commits the signatories to provide mutual aid if either faces an armed attack by external parties. The possibility of another North Korean attack has never gone away completely since for more than 60 years the governments of the two Koreas have failed to agree on a peace settlement. And without a signed peace treaty, the belligerents are technically still at war, poised on either side of the Demilitarized Zone [DMZ] that nominally follows the 38<sup>th</sup> Parallel. But unlike in 1950 the sides are now armed with far more lethal tools of war, including nuclear devices. In 1993 President Bill Clinton famously described the DMZ as *"the scariest place on Earth,"* and that was more than ten years before the North conducted its first atomic bomb test.



This decades-old volatile mix now includes U.S. President Donald Trump and North Korea's Supreme Leader Kim Jong-un, leaders whose rhetoric, if turned into actions, could well reignite a Korean war. Below is a 2017 exchange of threats attributed to the two men.

***"Now, when North Korea rears its head, we send our ships, we send our planes, we get ready, we got our 28,000 soldiers on the border, that's a seriously dangerous border by the way, they've got their million-and-a-half-man army and we have 28,000 soldiers."*** President Trump

***"If the American imperialists provoke us a bit, we will not hesitate to slap them with a pre-emptive nuclear strike. The United States must choose! It's up to you whether the nation called the United States exists on this planet or not."*** Kim Jong-un

***"We are sending an armada, very powerful. We have submarines, very powerful, far more powerful than the aircraft carrier." "We have the best military people on Earth. And I will say this: he is doing the wrong thing."*** President Trump

On August 8, 2017, President Trump warned the North Korean regime of "fire and fury" if they persisted in their threats of launching intercontinental ballistic missiles at the U.S. or its allies. A month later, during a bombastic speech to delegates of the United Nations, the President called Kim "Rocket Man" and vowed to "totally destroy" the Hermit Kingdom if necessary. In response, Kim called Trump a "mentally deranged dotard." By using such definitive and bellicose rhetoric, President Trump has placed the U.S. in a position where the actions it may take are, again, driven more by political pressures than national security considerations. Unlike 1950, though, the pressure to act militarily may come from Trump's personal desire to appear strong, not from the opposition. Like 1953, the probability of a "good" outcome for either of the Koreas or the U.S. is difficult even to imagine.





## From *Here We Go Again* to *Back Home*

When asked if they remember any songs about the Korean War, most older people, including Korea-era veterans, draw a blank. With a little prodding, they may recall *Old Soldiers Never Die*, a song about General Douglas MacArthur they don't necessarily link that to the war. Country music fans with long memories may recall that Ernest Tubb once sang about a place called *Heartbreak Ridge* and about a soldier "missing in action." Based on its impact on the songs recorded in the 1950-1953 period, however, it's as if the Korean War never happened. There were no parallels to World War II's era-defining *Remember Pearl Harbor*, *Praise The Lord And Pass The Ammunition*, *Coming In On A Wing And A Prayer*, or *Der Fuehrer's Face*; no end-of-war songs such as *It's Been A Long, Long Time*. It is reasonable to ask why that is so.

Among the arguments set forth as to why the entire Korean War, not just its presence in songs, has been "forgotten" are the following. The United States had not been attacked. President Harry S. Truman neither called for the immediate mobilization of men and resources nor put the home front on war footing. Korea was not a "war" but a "police action" or a "conflict." Korea was a U.N., rather than U.S., response to communist aggression. Fighting in Korea had become a battlefield stalemate by mid-1951 with neither side being able to claim great victories or significant territorial gains. Each of these arguments ran counter to the still fresh memories of the epic struggle of World War II.

With regard to the scarcity of memorable songs a different set of arguments applies. 'Billboard' magazine, which called itself "*the world's foremost amusement weekly*," provided some insights in its headlines and page 1 stories in June/July 1950. In the week before hostilities in Korea started, its lead story was about "*War vs. Copyright Legislation*." On July 1 another front-page headline read "*ARA to AGVA: Peace Wanted, War If Must Be*." Indeed, this trade paper's "wars" were industry related and had nothing to do with Korea. Their focus was inward, on the music business' self-interests. Also, the entertainment industry was dealing with Congressional scrutiny of alleged subversive activities related to the "Red Scare." Just a month earlier Republican Senator Margaret Chase Smith of Maine had warned "[*That*] *the American people are sick and tired of being afraid to speak their minds lest they be politically smeared as 'Communists'... by their opponents*." It's quite possible, therefore, that veteran songwriters decided it was easier and safer to simply leave current events like the war out of their lyrics.

In the absence of the music establishment's involvement in creating war-related songs, new writers/composers and new artists filled the void. Most worked outside the pop field, coming instead from blues, country and gospel. Many recorded for small, independent labels. Major labels such as CAPITOL, COLUMBIA, DECCA, MERCURY and RCA VICTOR did not remain on the sidelines very long, however. If a new tune or artist could sell records, receive air play by disc jockeys or attract nickels in jukeboxes they had a potential "hit." Regardless of their origins or musical quality, "hits" defined popularity and it was "hits" that made money.

Because the major pop music labels, with their advertising and promotion dollars plus distribution networks, managed an industry-wide "hit" percentage of less than 3 percent, it was even more difficult for smaller labels to reach a mass market. Thus, it should not be surprising that 'Billboard' listed many of the war-related records only under the heading "record releases." The next level of recognition, a "record review," meant that a member of music staff had listened to both sides and assigned each a score on a scale of zero to 100, generally in the 55-85 range. The reviews also included a sentence or two about a song's theme or the artist's performance. Being labeled a record "to watch" or "coming up" was still a step shy of appearing on one of magazine's charts for pop, folk (country & western) or rhythm & blues. "Charting" was both an indication of current popularity and a requirement for continued success. A sudden dip in (e.g.) sales or airplay could mean quick replacement by a new record. Against this background, it is instructive to take a closer look at the music produced during the Korean War era.

When the whole body of recorded music from 1950-53 was researched using sources such as 'Billboard' magazine and Ken Clee's monumental, multi-volume 'Directory Of American 45 R.P.M. Records,' this author was able to identify more than 650 sides that were relevant to the war and its impact on the home front. A search through the Library of Congress' Korean War sheet music file [M1649] turned up another 90+ songs that were published but don't appear to have been recorded. Finally, a key word search of the 1950-53 catalogs of copyrighted [but not published] songs found at least 200 more songs with (e.g.) "Korea," "war," "peace," "soldier," or "MacArthur" in their title. Based on these findings, a conservative estimate is that at the very least 900 war-related songs were written about the three-year conflict. Not included in this estimate are songs such as Vera Lynn's *Auf Wiederseh'n*, *Sweetheart* or Les Paul & Mary Ford's *My Baby's Coming Home*. Both were hits in 1952, the former associated with British troops departing for UN duty and the latter with soldiers returning from overseas.

Turning again to 'Billboard,' between July 15, 1950 and October 3, 1953 there were over 450 instances in which a Korean War-related side was reviewed, rated, appeared on one of the magazine's charts, in a story, or in advertisements ranging in size from two-by-four inches to full-page. In other words, it was not for lack of initial exposure that so few Korean War songs left any indelible imprints.

## KOREAN WAR SONGS

This anthology brings together over 110 songs [and sounds] of the war. A few of the recordings will be familiar but most had lapsed into obscurity before the decade of the '50s had ended. Likewise, the voices of Presidents Truman and Eisenhower, telling the American people of the war's start and conclusion, have never been heard by the majority of Americans alive today. I fully expect that while General MacArthur's name will be recognized by many, those of Pfc John McCormick and Harry Holt will not.

To use music as a way to place the war and its impact in perspective I have organized the songs around four themes: 1) Going To War Again, 2) Somewhere In Korea, 3) On The Homefront and 4) Peace And Its Legacies. In this way, the four CDs follow the general time line of the war and its key events, and present the songs in more or less chronological order. All recordings mentioned in the introductions to each disc, including those not part of this box set, are listed in the discography.

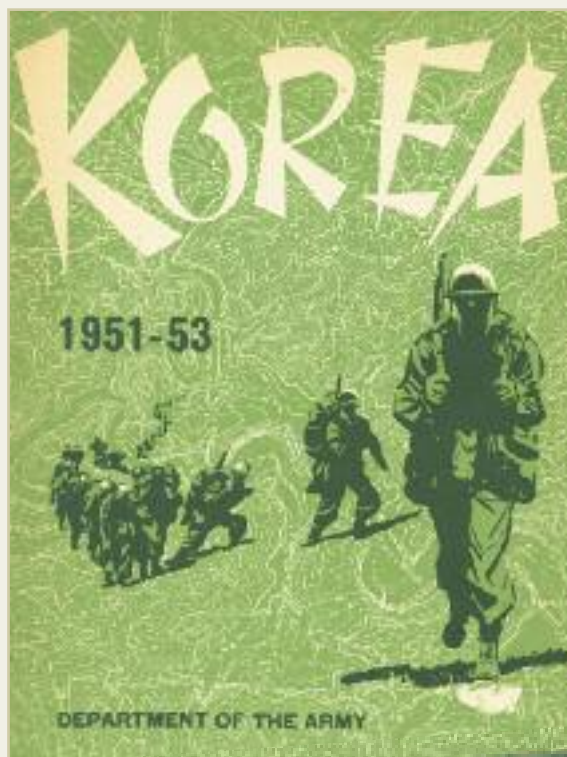
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[http://college.cengage.com/history/ayers\\_primary\\_sources/senatormargaret\\_smith1950.htm](http://college.cengage.com/history/ayers_primary_sources/senatormargaret_smith1950.htm)

The Billboard, January 3, 1953, p. 1







## The Korean War: An Overview

The war started on June 25, 1950, at 0400 (4:00 a.m.) Korea time. That is when North Korea, under the leadership of Kim Il-sung, began an artillery attack across the 38<sup>th</sup> Parallel. This action was followed by an estimated 135,000 soldiers crossing into South Korea, a country led by President Syngman Rhee. Upon hearing of the attack, the United Nations Security Council, minus Russia's representative (who was boycotting Council sessions over the seating of a Nationalist Chinese delegation), called for an immediate cease-fire. Two days later, with Russia's Yakov Malik again absent, the Security Council adopted S/RES/83. The resolution, which would almost certainly have been vetoed by the Russians, resulted in the formation of an alliance of U.N. Forces in Korea that eventually encompassed 21 countries. Many like Great Britain, Canada, Australia and the Netherlands had been World War II allies.

At the time of the attack, there was only a 500-man U.S.-Korean Military Advisory Group present in country. Military involvement began on June 26 when two destroyers, the USS Mansfield and USS De Haven assisted in the evacuation of Americans and others from Inchon. On June 27, President Harry S. Truman instructed the 7<sup>th</sup> Fleet to patrol the Taiwan straits. That same day an American F-82 shot down a North Korean Yak fighter, marking the initial aerial combat of the war. The first U.S. ground troops arrived in Korea from Japan on July 1 and saw their first action in the vicinity of Osan on July 5. Only one day later 57 nurses arrived in Pusan to help set up a hospital. Twelve of those nurses then moved forward with a mobile Army surgical hospital [MASH] unit heading north to Taejon.

When the U.N. Security Council passed a resolution recommending a unified command in Korea [July 7], the U.S. was asked to name its commander. A day later President Truman announced that General of the Army Douglas MacArthur, already in Japan as the Commander in Chief of the Far East Command (FEC), would be that person. And so began a war that would eventually cost almost 40,000 American soldiers their lives, leave more than 100,000 wounded, and leave almost 8,000 as "unaccounted for." The precise final toll of wounded and dead, including civilians, on both sides of the war is unknowable, but it is certainly in the multiple hundreds of thousands could very well be in the millions. Indeed, General Curtis LeMay, head of the Strategic Air Command during the Korean War, told an interviewer in 1984 that the relentless bombing of the North had "killed off 20 percent of the population." This alone would account for approximately 1.9 million deaths according to author and journalist Blaine Harden.

When the war in Korea started, many members of Congress regarded North Korea as basically a Russian surrogate. After all, its troops were armed with Russian weapons and supported by Russian war planes. And even though the term "Domino Theory" had not yet entered geopolitical discourse, the possibility that a Communist takeover in Korea could spread to parts of Asia such as French Indochina was raising fears in Washington. President Truman had already authorized aid to Greece and Turkey to halt further Communist expansion in Europe and nearby Asia.

Following the demobilization of troops at the end of World War II, the Army and other Service branches were seriously undermanned, under equipped and under trained. Three weeks into the war, President Truman authorized the Defense Department to call up reserve units and recall individual reservists, most of whom were in the Air Force and Navy. Over the next three years some 1.5 million men aged 18-25 would be drafted, most entering the Army or Marine Corps. Another 1.3 million volunteered for duty with the majority choosing the Air Force and Navy. All told, more than 5.5 million American troops would participate in some aspect of the war.

### THE WAR'S PHASES

Military historians frequently summarize the war in terms of "Phases" – particular changes in a series of events. For example, the Korean War 60<sup>th</sup> Anniversary [KW60] website identifies ten, beginning with U.N. Defensive (Phase I) from June 27 through September 15, 1950. Starting with the Inchon landings come five offensive and counteroffensive Phases (II – VI) that conclude on November 27, 1951. During Phases VII – IX troop movements were relatively static with battlefield successes and defeats indicative of a stalemate. The exchange of sick and wounded POWs

## The Korean War: An Overview

in April 1953 started Phase X, Conclusion. A less detailed, four phase summary supported by maps that illustrate the areas occupied by the Communist and U.N. forces, as well as major movement of combatants, is the basis for what follows.

### PHASE I: INITIAL COMMUNIST OFFENSIVE; JUNE 25 – SEPTEMBER 15, 1950

After crossing the 38<sup>th</sup> Parallel, the North Korean People's Army [NKPA] forces immediately began their push south. They reached the northern outskirts of Seoul, the capital of South Korea, in one day. This led to the evacuation of 700 U.S. and friendly foreign nationals on June 26. Three days later Seoul fell. Communist forces continued their southward march and captured South Korea's headquarters at Suwon on July 2 despite the presence of the first U.S. ground troops sent to Korea to protect Suwon Airfield.

The first elements of the 24<sup>th</sup> Infantry Division, designated Task Force Smith, arrived in country on July 1 and immediately saw action as they tried to delay NKPA units advancing on Osan. This first ground war engagement involving U.S. troops resulted in 150 casualties – about one third of the Task Force's total strength – and delayed the advance by a half day. The bulk of the Division moved north from Pusan and engaged the Communists at Taejon. There they were defeated on July 19-20 by the NKPA. As enemy forces continued to move south, LTG Walton H. Walker, Eighth Army commander, ordered U.N. forces to withdraw east of the Nakdong River and form a protective ring around the port city, Pusan, a vital entry point for men and equipment. The "Pusan perimeter" defense, involving U.S. Army and Marine Corps units as well as Republic of Korea [ROK] and United Kingdom [UK] soldiers, withstood repeated enemy attacks between August 4 and September 16. Ultimately it "held," though at the cost of 4,599 US soldiers killed. Among the casualties were Army PFC John J. McCormick and PFC Melvin Brown. McCormick was killed in action at the Nakdong Bulge on August 10 and is the subject of several songs on Disc 3. Brown was awarded the Congressional Medal of Honor for his one-man stand near Kasan a month later.

### PHASE II: U.N. COUNTEROFFENSIVE; SEPTEMBER 16 – OCTOBER 1950

The U.N. counteroffensive began with Operation CHROMITE, the amphibious landings at Incheon. Conceived by MacArthur as a way to split Communist forces, the invasion's success owed a great deal to the intelligence supplied by Lt. Eugene Clark, USN, and his Korean colleagues. When the 1<sup>st</sup> Marine Division under Maj Gen Oliver P. Smith came ashore at Wolmi-do it quickly established beachheads and moved inland. At the same time the U.S. Eighth Army began its breakout of the Pusan Perimeter. After retaking Seoul on September 27, MacArthur sent X Corps, commanded by MG Edward Almond, to pursue the retreating NKPA troops. Republic of Korea [ROK] units were the first to cross the 38<sup>th</sup> Parallel on September 30, followed a week later by American units. On October 20, ROK and U.S. soldiers captured the North Korean capital, Pyongyang.

As X Corps continued its push north along a western route, the 1<sup>st</sup> Marine Division made an unopposed landing at Wonsan, a port on the Sea of Japan. From there it began an inland push in the direction of the Yalu River and Manchuria. Then, at the end of October, Communist Chinese Forces (CCF) joined the fighting on the side of the North Koreans, marking a major turning point in the war.

### PHASE III: CCF AND NKPA PUSH-BACK; NOVEMBER 1950 – JULY 1951

The second Communist offensive began on October 25 when Chinese forces attacked the South Korean 1<sup>st</sup> Infantry Division that had just taken Unsan, a town in northwest Korea about midway between Pyongyang and the Chinese border. Even after U.S. elements of the Eighth Army joined the fighting a week later, the combined U.N. forces suffered a devastating defeat. In just two days U.S. casualties exceeded 1,100. Meanwhile the Marines who had moved inland from Wonsan had their first encounter with the CCF at Sudong. After four days of fierce fighting it was the enemy who broke contact and retreated. The 1<sup>st</sup> Marines then continued to move north-east, reaching Hagaru-ri at the southern tip of the Chosin Reservoir on November 15. They then proceeded to occupy both the east and west banks of the Reservoir.

The Chosin Reservoir Campaign began on November 27 when the Chinese Ninth Army Group with about 150,000 soldiers launched simultaneous attacks on the 1<sup>st</sup> Marine Division and supporting elements of the Army's 7<sup>th</sup> Infantry Division at multiple locations. Vastly outnumbered, the Americans fought to defend their positions. After three days and nights of intense battles, with untold dead and wounded, MacArthur ordered the units of X Corps to withdraw to the port of Hungnam. The 78-mile trek back – General Smith called it "*attacking in another direction*" – could be accomplished only down a single, unpaved mountain road. It required two weeks of surviving 30 below zero temperatures, ammunition shortages, Chinese attacks and ambushes for the remaining "Chosin few" to make it to the coast. By December 15, the survivors were aboard transport ships heading south to Pusan. The Campaign resulted in thousands of dead and injured, with many casualties due to frostbite, in just over two weeks.





Despite estimates that U.N. ground, air and naval forces inflicted 25,000 casualties on the CCF, the Communists had sufficient men and equipment to continue to advance south. They retook Pyongyang on December 5<sup>th</sup>. Then, with half a million troops, they pushed Gen. Walker's Eighth Army south of the 38<sup>th</sup> Parallel in mid-December. During that retreat, sometimes referred to as "bugging out," Walker was killed in a Jeep accident. He was succeeded by LTG Matthew Ridgway who assumed command on December 26. On January 4, 1951, the CCF recaptured Seoul.

From mid-January to mid-February U.N. counteroffensive efforts were primarily against guerilla forces in the southeast part of the peninsula. While the main Chinese force was waiting for reinforcements and to be resupplied, the Eighth Army, too, had time to regroup and consolidate its lines. The lull in fighting began to change with Operation WOLFHOUND, Ridgway's use of a tactical approach that sought intelligence on the enemy's order of battle.

The CCF went on the offensive again when it moved against Hoensong, almost due east of Seoul in February. After overwhelming ROK forces the Chinese advance was contained at the Battle of Chipyeong-ni. Following the three-day engagement, the Eighth Army withdrew to a strong defensive position.

Starting with Operation THUNDERBOLT and continuing for the next ten months, U.N. and enemy forces engaged in a series of attacks and counterattacks that attrited men and equipment. Ridgway's "meat grinder" strategy relied heavily on tanks, artillery and air power to offset the Communist advantage in number of troops. Although U.N. forces retook Seoul in March and drove the Communists back to the 38<sup>th</sup> Parallel, neither side again would make deep forays into the other's territory. Still, some of the bloodiest battles of the war were yet to be fought. The three-week Battle for the Punchbowl in early June became a template for going on the offensive but with limited objectives. After truce talks began in July 1951, those objectives, especially for the Communists, included gaining leverage to influence the talks' outcome.

Because General MacArthur openly disagreed with the strategy of "limited objectives" – he was outspoken on his wish to bomb north of the Yalu River – he placed himself at odds with President Truman. MacArthur had also expressed a desire to use atomic weapons in his conduct of the war. The conflict between the General and his commander in chief was settled when on April 11, 1951 the President fired MacArthur for insubordination and replaced him with General Ridgway. The fallout from President Truman's controversial decision made the MacArthur firing the biggest news story of the year.

### PHASE IV: STALEMATE ALONG THE 38<sup>TH</sup> PARALLEL; JULY 1951 – JULY 1953

For two more years and with thousands of casualties, the war became one of attrition, fought along a more or less static front on either side of the 38<sup>th</sup> Parallel. From west to east, the objectives were hills and valleys with names such as "Bunker Hill," "The Hook," "Old Baldy," "Pork Chop Hill," "T-Bone," "Jackson Heights," "Sniper Ridge," "Bloody Ridge," "Anchor Hill," and the most prominent site for songwriters, "Heartbreak Ridge." Other objectives, such as "Betty Grable" and "Jane Russell Hill," were named for their distinctive topography. Similarly, Marines often named their outposts for movie stars. In March, 1953, their lines just east of Panmunjom included outposts Marilyn [Monroe], Kate [Hepburn], Ingrid [Bergman], Hedy [Lamarr], Ginger [Rogers], Dagmar, Esther [Williams] and Ava [Gardner].

As the fighting raged, U.N. and Communist negotiators moved to Panmunjom to continue their work on finding a way to end the war. One significant agreement reached on November 27, 1951 was that the 38<sup>th</sup> Parallel again would be the line of demarcation between the North and South. Agreement on how to deal with prisoners of war (POWs) proved to be a much more difficult issue and would extend the war for another 18 months.

Among the points of contention were the number of prisoners each side held and what should be their disposition. North Korea would only acknowledge holding less than 10 percent of the estimated 80,000-plus South Korean soldiers listed as missing in action (MIA). The U.N. side was adamant that some 60,000 captured North Korean and Chinese soldiers who did not wish to be returned would not be forced to do so. April 1953's Operation Little Switch, an exchange of sick and wounded POWs that included 149 Americans, helped to break the deadlock. Nevertheless, heavy fighting continued throughout May and June, and right up to July 27 when

an armistice ending the war was finalized. In retrospect, it is significant that neither the Republic of Korea [South] nor the Democratic People's Republic of Korea [North] ever agreed to a permanent, binding peace treaty.

### AN ARMISTICE ENDS THE WAR

With the fighting ended, the withdrawal of both sides' combat forces to their respective sides of the designated demilitarized zone [DMZ] began. A week later Operation Big Switch initiated a major exchange of POWs that would go on until December. Another exchange, called "Operation Glory," took place between July and November 1954. This is when almost 4,200 Army and Marine remains were repatriated. The process of locating and excavating bodies did not stop, however. Since 1990 North Korea has returned several hundred additional remains from the Chosin Reservoir area.

Events, dates and places are based on the war's timeline as summarized at the Korean War 60<sup>th</sup> Anniversary [KW60] web site [<http://www.koreanwar60.com/timeline-korean-war-events>].

The timeline, accessed in Fall, 2016, has since been removed from the Internet. A more detailed overview of the war can be found at [<http://www.historyonthenet.com/authentichistory/1946-1960/2-korea/1-overview/>].

Phases map sourced from <http://imgarcade.com/1/korean-war-map-1950-1953/>

Casualty and MIA data obtained from the U.S. Department of Veterans Affairs and the Defense POW/MIA Accounting Agency.

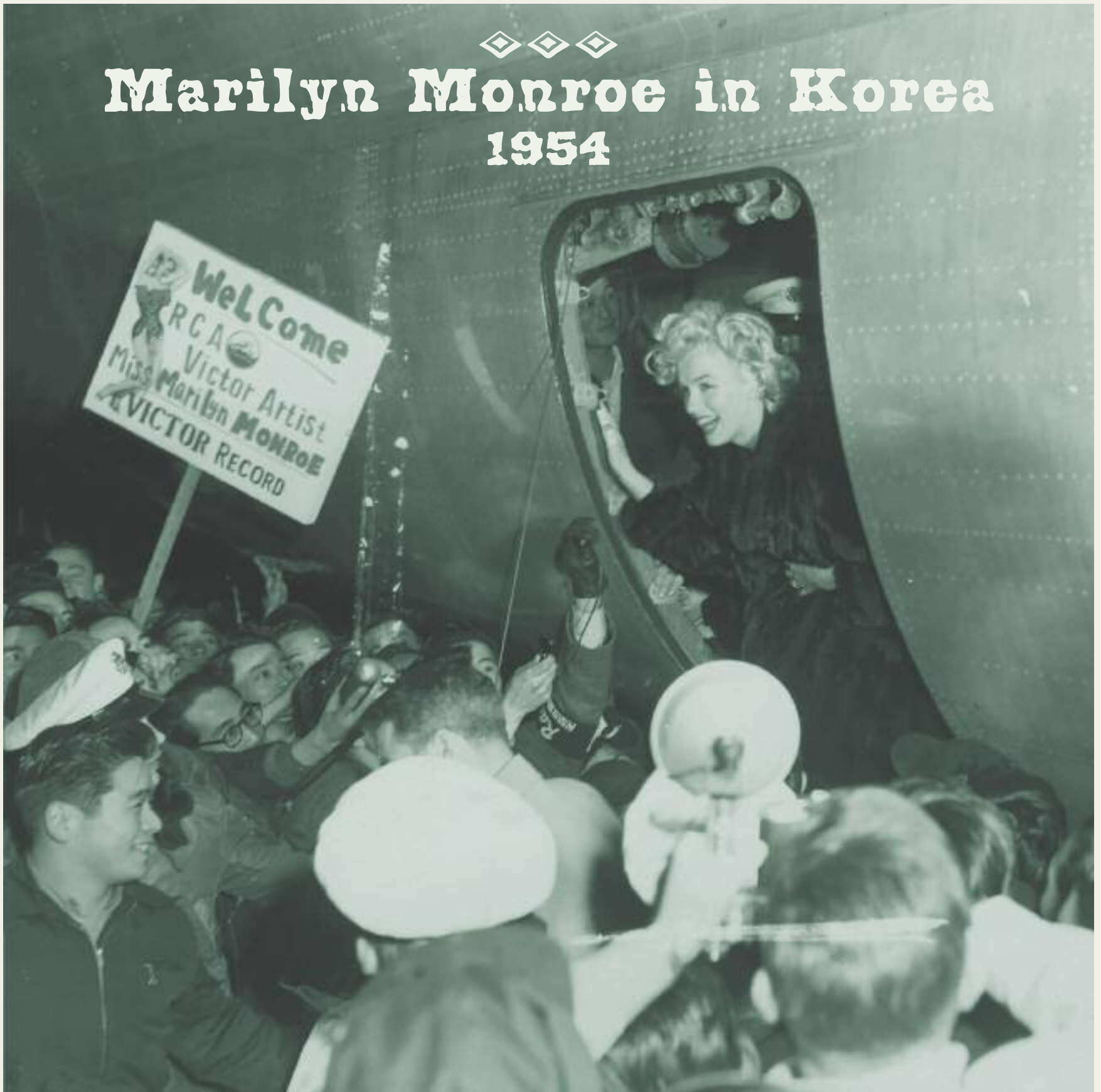
(RIGHT) Marine PFC Luther Leguire raises the U.S. flag at the American consulate in Seoul, while fighting for the city raged around the compound. September 27, 1950.



(BELOW) President Bill Clinton visits the DMZ on July 11, 1993.



◆◆◆  
**Marilyn Monroe in Korea**  
**1954**







At the time of the 1953 Armistice agreement that ended the war, there were some 327,000 U.S. soldiers still in Korea. During 1954 that number was reduced by more than 30% to just over 225,000. Many of these troops were lucky enough to see Marilyn Monroe during her four-day USO tour of military bases in February of '54. Military photographers dutifully captured the frenzy of Ms. Monroe's visit that included ten shows. The following are some shots of Marilyn doing her patriotic duty for thousands of grateful soldiers.

(OPPOSITE PAGE) Marilyn Monroe arrives at Tokyo International Airport on her honeymoon with baseball star Joe DiMaggio.

(TOP RIGHT) A visit at Tokyo Army Hospital.

(TOP) Marilyn Monroe enjoys the cake baked especially for her at the 2<sup>nd</sup> US Infantry Division.

(RIGHT) A pre-performance welcome at the Commanding General's mess, with (FAR LEFT) 1<sup>st</sup> Lt. Olive Palmer, USAF flight nurse who accompanied Miss Monroe.



## Marilyn Monroe in Korea, 1954

Marilyn Monroe talks with twin brothers from Puerto Rico of the baseball team of the 25<sup>th</sup> U.S. Infantry Division. February 19, 1954.





Marilyn Monroe waiting for her pilot  
at the 25th U.S. Infantry Division chopper strip. February 19, 1954.





(ABOVE) Marilyn with prominent Korean actors at her arrival at K-2 airfield.

(LEFT) At 3<sup>rd</sup> US Infantry Division as part of USO campshow "Anything Goes."

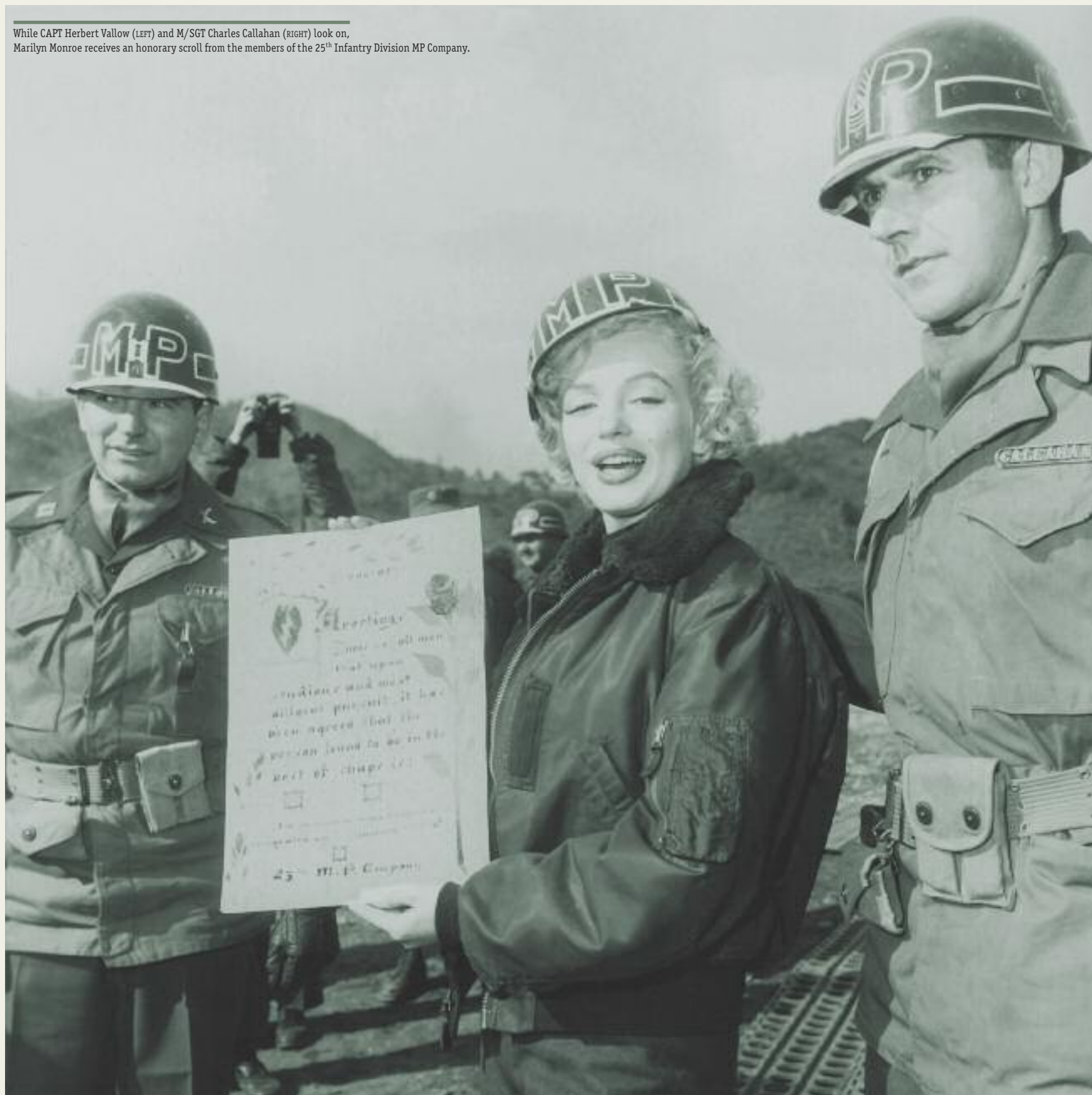
(BELOW) Marilyn Monroe poses with her driver.





## Marilyn Monroe in Korea, 1954

While CAPT Herbert Vallow (LEFT) and M/SGT Charles Callahan (RIGHT) look on, Marilyn Monroe receives an honorary scroll from the members of the 25<sup>th</sup> Infantry Division MP Company.



## CURVES CAUSE NEAR RIOT

# 40th GIs Stampede at Sight of Marilyn

Illustrated on Page 2, Part 1

WITH MARILYN MONROE IN KOREA, Feb. 17 (UP)—Marilyn Monroe caused a near-riot when she showed off her famous curves to the American Army today.

Thousands of excited, wolf-whistling soldiers almost trampled a military police guard in their eagerness to get a closer look at her.

Like bobby-soxers besieging a crooner, more than 10,000 panting soldiers at the U.S. 40th Infantry Division nearly halted

her show in their enthusiastic approval of her charms.

The wild demonstration was the highlight of the second and most hectic day of Marilyn's four-day tour of American units in Korea.

Marilyn, who says she can neither sing nor dance well, had only to walk to evoke cheers at the 1st Marine, and 7th and 3rd Army Divisions. But the 40th Division broke the record.

While the preliminary acts were in progress at the 40th

Division theater, the crowd of soldiers pushed, shoved and elbowed forward in an attempt to get closer to the stage.

When they threatened to break through a line of military police holding them back, a regimental commander, Col. John E. Kelley of Bismarck, N.D., halted the show temporarily.

"You are here to have a good time," he said, "and there is no sense in anyone getting hurt."

When Miss Monroe appeared on the stage in a low-cut, skin-tight, purple dress which she said "does a little more for me," the crowd surged forward and nearly trampled the men guarding the stage.

They screamed and shouted and attempted to climb on the backs of their buddies.

Almost every man in the 10,000 had a camera.

Marilyn Monroe on stage in Korea at the Bulldozer Bowl, 2nd US Infantry Division.



## GI Trampled In Crush to See Marilyn Monroe

WITH MARILYN MONROE IN KOREA, Feb. 18 (UP)—Stone-throwing American soldiers rioted today in their eagerness to see actress Marilyn Monroe and one infantryman was trampled by a mob pushing forward to see the blonde beauty.

Six thousand soldiers of the U. S. 45th division staged the wildest demonstration yet seen in Miss Monroe's three-day "something for the boys" tour of Korea. . . .







## Marilyn Monroe Wows Infantrymen In Korea

WITH MARILYN MONROE IN KOREA (UP) — Marilyn Monroe caused a near-riot when she showed off her famous curves to the American Army today.

## Marilyn And The GIs

### She Started A Heat Wave In Korea

## 6,000 Riot Over Marilyn

WITH MARILYN MONROE IN KOREA, Feb. 18. — An American soldier today in their eagerness to see actress Marilyn Monroe and see her in the flesh, a mob pushing forward to see the blond beauty.

Then the famous actress, much of her famous figure, breasts appeared, clad in a white, tight, purple dress that revealed stage.

At this point, one soldier was bumped in the mob. He was rescued by his friends and removed in an Army ambulance. The ending of his injuries and

## Marilyn, Such a Hit in Korea, May Quit Films for the Stage

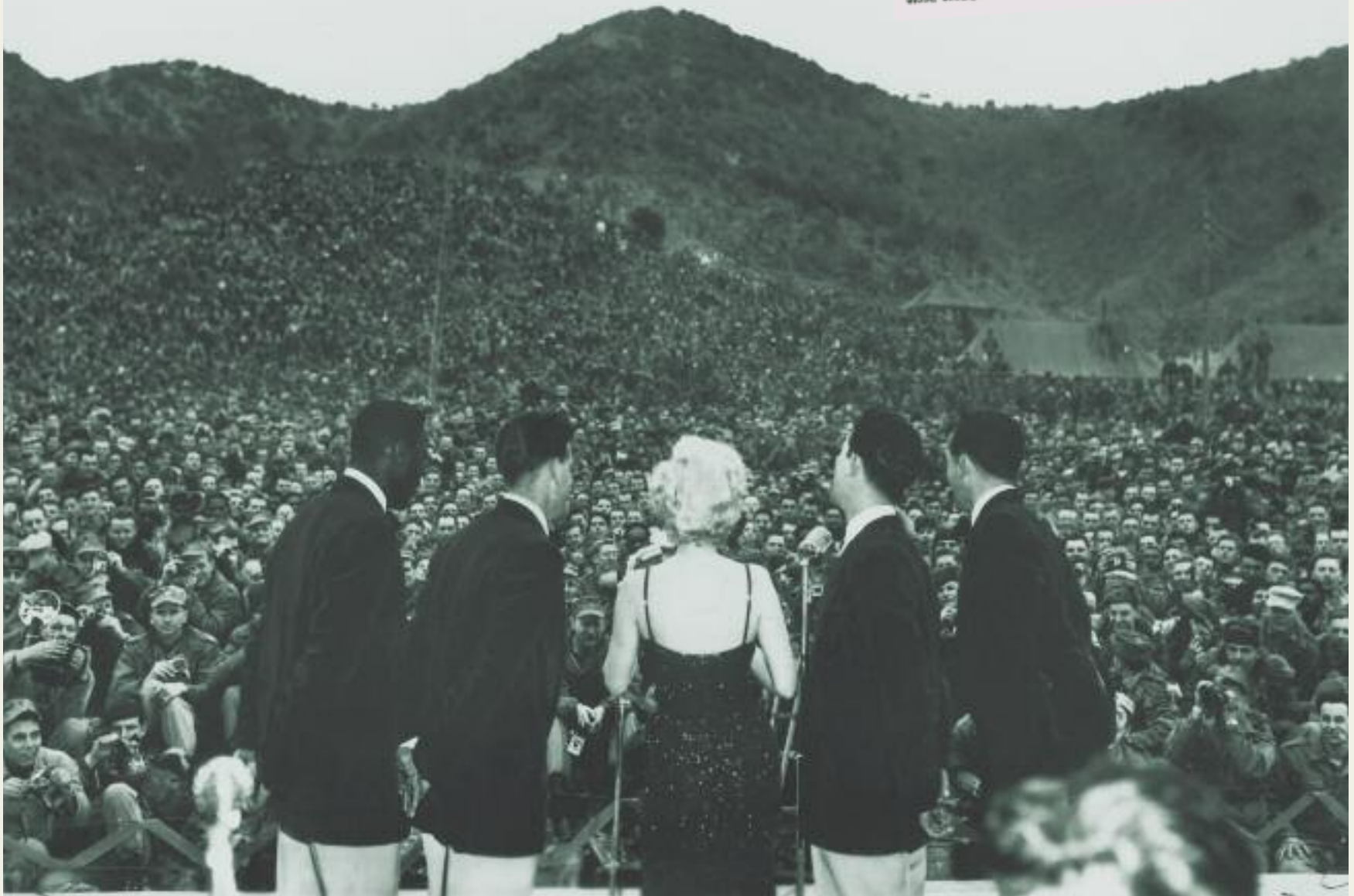
With Marilyn Monroe in Korea, Feb. 18. — Marilyn Monroe said today the co-mediatrix and sometimes riotous reception of her in the flesh, appearances in Korea has made her stage strain.

thought, was an exciting new adventure for Marilyn. It gave her an opportunity to appear on stage for the first time in the motion picture career that began several years ago when it was revealed she had posed in the trade for a calendar.

compelled her to break her habit of showing in the mode. She reported she now sleeps in stretchy, white, long underwear.

## Soldiers Stage Riot to See Marilyn Monroe

WITH MARILYN MONROE IN KOREA, U.P.—Some-fifteen American soldiers rioted today in their eagerness to see actress Marilyn Monroe and one infantryman was trampled by a mob pushing forward to see the blond beauty.





Sign marking the 38<sup>th</sup> Parallel.  
September 1, 1951.

# DISC 1

## Going To War Again



## Going To War Again

When war broke out in Korea on June 25, 1950, it took the music industry seven weeks to respond to what was happening overseas. The 'Billboard' issue of August 12, 1950 listed among its Advance Folk (Country & Western) Record Releases *Korea, Here We Come* by H. Choates and Jimmie Osborne's *God Please Protect America*. Osborne's song, with its lines "...*They're fighting in Korea, the boys are called to go / To meet the enemy as he comes across the line,*" had been recorded on July 26, but was not mentioned in the trade magazine until a couple of weeks later. Another early release was Hank Harral's *When They Raised the U.N. Flag In South Korea*.

The composition *We Yanks Will Give You Hell (Past The 38<sup>th</sup> Parallel)*, that stated "*Our ships and planes will give you plenty of hell / If you move beyond the thirty-eighth parallel*" was logged in by the U.S. Copyright Office on July 31 but apparently was never recorded. Additional 1950 tracks focusing on the war's beginning included Lightnin' Hopkins' *War News Blues*: "*You may turn your radio on soon in the morning, sad news every day*" and Wally Fowler's *Pray, Pray, Pray (For The U.S.A.)* The latter told its listeners that "*In the warfare that is raging for the truth and for the right / God is calling Christian soldiers who will help join in the fight.*" Old Brother Charlie & Daisy Mae recorded the two-sided *Our United Nations Flag / Our U.S. Volunteers* [Cozy 255] as 1950 ended. The A-side stated that the U.N. was there to help "*South Korea in her fight for liberty*" as well as "*to safeguard world democracy.*"

The first draft-related record, another country song, appeared in 'Billboard' on September 2. It was The Vance Brothers' *Draftboard Blues*, soon to be followed by Ray Anderson's *Draft Board Blues* and *My New Career is in Korea* by Paul Mims. 'Billboard' noted Noro Morales' instrumental *Me Voy Pa Korea* ("I Am Going to Korea"), on DECCA's 21000 (Spanish language) series, among the label's New Releases in its September 23, 1950 issue. *Uncle Sam Has Called My Number* by Arkie Shibley appeared early in 1951.

Rhythm & Blues artists jumped on the draft theme beginning with Fats Domino. 'Billboard' ran a small ad for his new IMPERIAL release *Every Night About This Time / Korea Blues* on September 23, 1950 announcing "*It's a Hit!*" A second, different *Korea Blues* by Clifford Blivens debuted on November 4, to be followed by three more identically titled, but unique songs in 1951.

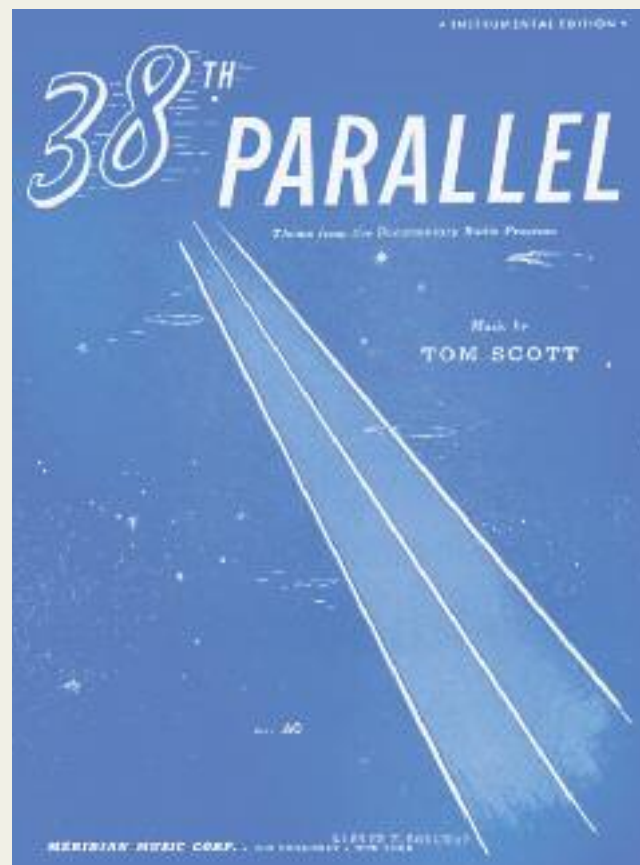
A number of records made clear that many of the soldiers being sent to Korea were World War II veterans. *Got To Go Back Again* by The 4 Barons, Smilin' Eddie Varnado's *I'm A Soldier Boy Again* and *Back To Korea Blues* by Sunnyland Slim all alluded to prior service in "the last war." Another song harking back to World War II was *Goodbye Maria (I'm Off To Korea)*. In addition to the title's similarity to *Goodbye Mama (I'm Off To Yokohama)*, the lines "*It wasn't long ago that we met in Italy / I was GI Joe and you were Bella Marie*" make that clear. Four recordings of the song include versions by Vince Mondie, heard here, and Jimmie Dale.

All told, some thirty recordings, none of which ever appeared on any of the 'Billboard' charts between 1950 and 1953, spoke to the issue of going [back] to war. Fifteen had the word "Blues" in their title, most sung by black artists. Examples include John Lee Hooker's *Questionnaire Blues* – a different song with the same title was recorded by B.B. King – and *Classification Blues* by Smokey Hogg. There were also *War Bound Blues* by Johnny O'Neal, *Sorry Girl Blues* by Max Bailey, *Registration Day Blues* by Sleepy John Estes, *Uncle Sam Blues* by Sonny Thompson and Lloyd Price's *Mailman Blues*. Although lacking the word "blues" in their title, Arthur Crudup's *Mr. So And So* and The Bob Kent Band with King Curtis singing "*Well Korea, Korea... Korea here I come*" are also part of this grouping.

A smaller number of "going to war" songs were light-hearted or humorous. They included *I'm Back In The Army* by Tani Allen and His Tennessee Pals, (*In Again, Out Again*) *Packing Up My Barracks Bags Blues* by Cactus Pryor and *K.P. Blues* by Wilf Carter [aka Montana Slim]. *Greetings* by Bob Newman, *R.S.V.P. Uncle Sam* by Arthur Smith and *Here We Go Again* by Harvey Stone fall into the same category.

Only one track was written by a mainstream song writing team. Jule Styne, Betty Comden and Adolph Green, best known for their Broadway musicals, wrote 1952's *The Girls Are Marching*. The tune was dedicated to "the women in the Armed Services," and noted that women reservists were being recalled to active duty. It urged that more girls "*get in it...and help Uncle Sam.*" The song's pedigree may explain why it was released by five different Pop artists including The Mariners, The Rockets with Hugo Winterhalter and Vic Damone. Damone's version was recorded while he was serving in the U.S. Army in Germany, probably at the same session where he leant his voice and fame as a pop vocalist to a public service announcement (PSA), *Message from Vic Damone*, for Army recruiters.

Before 1950 ended several songs had shifted their focus from U.S. self-interest to a concern for the people whose country had been invaded. The Echoes of Zion asked people to *Please Pray For South Korea*; Bud Messner and Don Abrams wondered *Are There Angels In Korea?*





## 1 WAR STARTS IN KOREA

(June 25, 1950)

**U.N. Spokesperson**

For many Americans, it was an announcement in the United Nations Security Council that provided the first information of what was transpiring half a world away.

*"At four o'clock in the morning on Sunday, June 25<sup>th</sup>, Korean time, armed forces from North Korea commenced an unprovoked assault against the territory of the Republic of Korea. A full-scale attack is now going forward in Korea."*

## 2 WAR NEWS BLUES

(Sam 'Lightnin' Hopkins)

**Lightnin' Hopkins**

Kent LP 9008 | © 1950

*War News Blues* is the earliest of three Lightnin' Hopkins songs that addressed the Korean War. It was followed in 1952 by *Sad News From Korea* [Disc 2] and in 1953 by *The War Is Over* [Disc 4]. From the song's lyrics it is not clear at what point Hopkins wrote it. *"You may turn your radio on soon in the morning, sad news every day / ...I got a warning, trouble is on its way"* could describe either the war's first couple of months or the point where Chinese troops had entered the conflict. The song's last verse is more specific about the possible trouble, stating that *"they [might] happen to drop a bomb around somewhere."* This could be a veiled reference to the introduction of an atomic weapon, an option considered by General MacArthur. Hopkins' solution to such an eventuality was to *"dig me a hole...dig it deep down in the ground."* That line may have inspired the title of an Arthur Crudup song a year later: *I'm Gonna Dig Myself A Hole* [RCA Victor 22/50-0141].

Sam John 'Lightnin' Hopkins was born in Texas on March 15, 1912. According to available biographical material, it was a chance meeting with blues/gospel singer Blind Lemon Jefferson at age eight that led to his love for music. Still, it was more than 25 years later that Hopkins had his first opportunity to record. The initial side from the November 1946 session in Los Angeles was *Katie Mae Blues*. Hopkins would go on to record between 800 and 1000 additional songs in a career that extended into the 1970s. Of the five singles that made the 'Billboard' R&B charts *Shotgun Blues* [1950] was the most successful, reaching #5.

Hopkins toured extensively in the 1960s and '70s while also releasing one or two albums per year. After his death from cancer on January 30, 1982, his obituary in the 'New York Times' called him *"one of the great country blues singers and perhaps the greatest single influence on rock guitar players."*



## 3 GOD PLEASE PROTECT AMERICA

(Jimmie Osborne)

**Sunshine Boys Quartet**

Decca 46316 | © 1950

An early song to reach 'Billboard' [August 26, 1950] that explicitly mentioned the Korean War was Jimmie Osborne's own version of *God Please Protect America* on KING RECORDS. *"We read in the newspaper, hear on the radio / They're fighting in Korea, the boys are called to go."* It was the first of a half-dozen sides he would record that spoke to some aspect of the war, two of which are included on this anthology. *Thank God For Victory In Korea* is on Disc 2, while *The Korean Story* is on Disc 4. Just before the record appeared on the Country chart where it spent three weeks, rising to #9, the 'Billboard' Country & Western Disk Jockeys picked it as a *"timely recording"* and stated that it was a *"MUST!"*

*God Please Protect America* was quickly covered by Randy Hughes for the TENNESSEE label while DECCA waited until May, 1951 to release The Sunshine Boys Quartet version. The gospel quartet's first lineup was formed in the late 1930s. By 1950 it consisted of Eddie Wallace, JD Sumner, Ace Richman and Fred Daniels. At about the same time they were recording *God Please Protect America* they were singing back-up on Red Foley's *There'll Be Peace In The Valley For Me* [DECCA 46319], a record that would be certified gold. Also, it was not their first time interjecting religion into a Cold War scenario. In 1950 they had recorded one of six versions of *Jesus Hits Like an Atom Bomb* [DECCA 9-46228].



#### 4 PRAY, PRAY, PRAY (FOR THE U.S.A.)

(Wally Fowler)

**Wally Fowler &  
His Oakridge Quartet**

Bullet 114 | © 1950



Although Korea is not specifically mentioned in the lyrics of Fowler's *Pray, Pray, Pray (For The U.S.A.)*, the first lines cannot be mistaken. *"In the warfare that is raging for the truth and for the right / God is calling Christian soldiers who will help join in the fight."* It was one of several 1950 songs that cast Korea as part of the broader Cold War conflict between Communism and Christianity. The song serves as a counterpoint for the Echoes of Zion's *Please Pray For South Korea* [SIW/Castle 218], the only song from that era that asked God's intervention to focus on the country and people the U.N. was there to save.

John Wallace 'Wally' Fowler was born in Georgia on February 15, 1917. Equally accomplished in the gospel and country music fields, he began his professional career while still a teenager. In 1936, he was invited to join The John Daniel Quartet, an Alabama-based gospel group, as its new baritone. Several years later he formed his own country group, Wally Fowler and the Georgia Clodhoppers. With Fowler writing most of their songs, they recorded about a dozen records for CAPITOL, MERCURY and BULLET from 1946-50. When Fowler and the group split, he named his new backups The Oak Ridge Quartet. With the change his music shifted direction from country to gospel.

Starting in the mid-'50s Fowler's energies focused on the business of managing and promoting gospel acts. He was inducted into the Gospel Music Hall of Fame in 1988. A heart attack claimed his life on June 3, 1994.

#### 5 PRESIDENT TRUMAN SPEAKS ON WAR IN KOREA

(April 1951)

**President Truman**

After committing the U.S. military to fight as part of the United Nations forces in Korea, President Harry S. Truman, the 33<sup>rd</sup> President of the United States, went before the American people to explain his reasons for doing so.

*"My fellow Americans, I want to talk to you plainly tonight about what we're doing in Korea and about our policy in the Far East. In the simplest terms, what we're doing in Korea is this. We are trying to prevent a third world war. The Communists in the Kremlin are engaged in a monstrous conspiracy to stamp out freedom all over the world. If they were to succeed, the United States would be numbered among their principal victims."*



#### 6 WHEN THEY RAISED THE U.N. FLAG IN SOUTH KOREA

(Hank Harral)

**Hank Harral & His Palomino Cowhands**

Star Talent 764 | © 1950

*When They Raised The U.N. Flag In South Korea* holds two distinctions among the songs that addressed the war in 1950. First, it was the only one to mention the United Nations. It's true that the U.S. was the principal player supporting South Korea with men and equipment, plus naval and air support. Nevertheless, it was with United Nations consent that Americans and 23 other nations engaged the Communists. The second distinction is that Harral described North Korea as a Soviet proxy. *"We're in the fight again / This time we've got to get that Russian Bear."* He made clear that U.S./U.N. intervention was necessary *"to save the world from Communists who lie."* Harral closed with a call for resolve and unity. *"So let us do our part to break that Kremlin's heart / And keep the whole world safe, sound and free."*

Hank Harral was born in Oklahoma in 1913. His family moved to Amarillo, Texas when he was 13. Two years later he was performing on local radio stations. Over the next 15 years he formed and performed with various bands and worked as a radio announcer. It was not until after World War II that he and his then current band, The Plains Riders, made their first recordings. Harral formed his group The Palomino Cowhands in 1948. He wrote most of the 20 or so songs they recorded during the late 1940s and early 1950s. While none made it to the national charts, music historians Joe Carr and Alan Munde credit Harral's music with reflecting *"the changing sound of country music...from western swing...to honky-tonk...to rockabilly."*

Harral would go on to establish his own label, CAPROCK RECORDS, and remained active on radio until his death on December 28, 1985.



(ABOVE) Hank Harral

(LEFT) President Truman signs a proclamation declaring a national emergency related to the Korean War. December 16, 1950.



## 7 GOT TO GO BACK AGAIN

(Alden Bunn - Theron Ruth - Barfield)

**The Four Barons**

Regent 126 | © 1950



When 'Billboard' reviewed *Lemon Squeezer / Got To Go Back Again* on December 2, 1950 it gave what was designated as the B-side slightly higher marks. "Boogie blues on the military draft could grab a slice here and there," wrote the reviewer. Like several other tracks here on Disc 1, the song borrowed a line from Oran 'Hot Lips' Page's *Uncle Sam Blues* [1944]. "Uncle Sam ain't no woman but he sure loves a man / I just got home and got to go back again." The group went on to sing how a draft board has put them in a fix with this quick turn-around, presumably from World War II duty.

The Four Barons' history is unusual even for the early '50s. Available biographical information states that one day in 1950 the six-man group, including song co-writers Alden Bunn and Theron Ruth, drove to New York to record as The Selah Jubilee Singers. After recording four gospel tunes they drove to New Jersey where they cut tracks as The Jubilators. At a third session, also in New Jersey, they recorded four secular blues songs, including *Got To Go Back Again* as The 4 Barons. Before the end of the day they drove back to Manhattan, where, as The Southern Harmonaires, they recorded an additional four gospel tracks. In short, in a single day they recorded 17 songs for four different labels, under four different names. Shortly thereafter they began recording as The Larks, releasing some three dozen doo-wop sides on APOLLO and LLOYDS.

## 8 BACK TO KOREA BLUES

(Albert Luandrew, aka Sunnyland Slim)

**Sunnyland Slim & His Trio**

Sunny 101 | © 1950

Sunnyland Slim [real name Albert Luandrew] was a prolific blues artist who recorded over 190 sides between 1946 and 1969. Many of the tracks were with other artists such as Muddy Waters at the beginning of his career and members of the rock group Canned Heat 20 years later. Slim also recorded under other names, such as 'Doctor Clayton's Buddy' and 'Delta Joe.' On records where he used his stage name he was at times accompanied by 'His Sunny Boys,' 'His Sunnyland Boys,' 'His Trio' or 'His Playboys.'

*Back To Korea Blues* is from an October 1950 recording session in Chicago. In addition to Slim's vocals and piano, the track includes Snooky Pryor on harmonica and Leroy Foster on guitar. Singing his self-penned lyrics, Slim makes clear that while he hates to leave his baby behind, "...duty has called me, you know I've got to go." The song was not his only "political" contribution to the war years. In January 1953 he and Johnny Shines collaborated on *I'm Livin' In The White House* with the tag line "...just trying to help old Ike along."

Slim was born September 5, 1906 in Mississippi. He began performing in Memphis in 1925 and continued to do so until his death in Chicago in 1995. His recordings are spread over more than 15 labels. Like his last two LPs, on BLUE HORIZON and WORLD PACIFIC, none ever made it to the 'Billboard' charts.



Harry Choates and band in Corpus Christi, Texas, late 1940s  
(FROM LEFT): Red Fabacher, Pee Wee Lyons, Johnnie Mae Manuel, Harry Choates, Amos Comeaux, and Curly Maples.

## 9 KOREA, HERE WE COME

(Macy Lela Henry)

**Harry Choates & His Fiddle**

Macy's Recordings 141 | © 1950

*Korea, Here We Come* holds the distinction of being the first song about the war to be noted in 'Billboard.' It showed up on August 12, 1950 among what were then identified as Advance Folk (Country & Western) Record Releases. As first-out-of-the gate, it was a rousing patriotic ditty: "We'll fight until we die / That's the American cry / Korea, Korea here we come!" Then it disappeared, perhaps an indication of the country's lack of interest in another far-off war. Macy Lela Henry's lyrics – she was the wife of the label's owner – had no Pearl Harbor attack as a reference point for spurring American intervention. Her justification for the "*orders to Korea*" was "they done made us mad."

Harry Choates was born in Louisiana the day after Christmas, 1922. He moved to Texas as a teenager where, according to available biographical resources, "He received little schooling, instead spending time in local bars listening to music on jukeboxes." The research also notes that he began to develop his skill on the fiddle at the young age of 12. By 1946 he formed his own group, the Melody Boys, identified on some of his early records simply as a Louisiana String Band. His first and only chart entry was his English version of the regional Cajun classic, *Jole Blon* – he also recorded it in French. It entered the Country charts in January 1947 and peaked at #4. Like *Korea, Here We Come*, the other seven sides he recorded for Macy's in 1950, including *Louisiana Boogie*, *Fiddle Polka* and *My Pretty Brunette*, were all written by Macy Lela Henry.

A chronic alcoholic, Choates was only 28 when he died on July 17, 1951 of self-inflicted head trauma after repeatedly hitting his head against the bars and walls of his Austin, Texas jail cell. He had been arrested for failing to appear in court over delinquent alimony payments.

## 10 GOODBYE MARIA (I'M OFF TO KOREA)

(Larkin - Simpson - O'Rourke)

**Vince Mond**

Jubilee 6000 | © 1951

The song writing team of Larkin-Simpson-O'Rourke's *Goodbye Maria (I'm Off to Korea)* made its 'Billboard' debut in a small advertisement on February 2, 1952. As depicted in the ad, a sign next to a hillbilly fiddler had the simple message, "*Breaking Big!*" Two weeks later JUBILEE RECORDS touted Vince Mond's version, the B-side of *Am I Blue*, as one of its "*Jackpot Jolters!*" The song is one of several that connected Korea with the then recently concluded World War II. "*It wasn't long ago that we met in Italy / I was a G.I. Joe and you were Bella Marie.*" It went on to say, "*But now Maria, you must be brave and smile / We're in another fight so I must leave you for a while.*"

When appearing on Garry Moore's 'I've Got A Secret' TV show in 1959, Mond, from Greenvale, Long Island, New York, identified himself as follows. "*I am a one-man band ... I was the first amateur on the first 'Major Bowes' Amateur Hour' (1933) ... I'll be the entire orchestra on Henry Morgan's new TV show.*" In addition to his JUBILEE recording, Mond also cut several sides for New York's CRYSTAL label.



It's impossible to know if Mond's was the first version to reach disk jockeys as recordings by Alan Holmes [KING] and Jimmie Dale [ANCHOR] were released at about the same time. Note that Dale did a follow-on song, *Hello Maria* by the same song writers [Disc 4] a year later. A fourth version, by Wilf Carter [RCA], was reviewed by 'Billboard' on March 15, 1952. It read in part, "*Here's a snappy effort on the patriotic novelty...[whose] potential would be greater, tho, if it had been entered a little earlier.*"

## 11 MY NEW CAREER IS IN KOREA

(Don Grantham - Patt Grantham)

**Paul Mims**

Echo 112 | © 1950

In the September 16, 1950 issue of 'Billboard,' the magazine listed four war-themed songs among its Advance Folk (Country & Western) Record Releases. They were Elton Britt's two-sided *The Red We Want Is The Red We've Got / There's A Star Spangled Banner Waving Somewhere*, Fred Kirby's *When The Hell Bomb Falls*, and *My New Career Is In Korea* by Paul Mims. The first three titles captured Cold War concerns in a general sense. Mims personalized the war: "*I don't want to go again to a land that's so remote / ...But I'll fight for my right to decide the way I vote.*" Another verse was similar: "*I don't want to leave my home to fight on foreign sod / ...But I'll fight for my right to go to church and worship God.*"

Paul Dewey Mims was born into a family of carpenters in Black, Alabama on September 18, 1921. According to his surviving grandson, Paul Strickland, Mims embraced music because he wanted to do something else with his life. The future singer-songwriter left school early with only a third or fourth grade education and worked construction for a time before a move to New Orleans. Mims was briefly married in the 1940s and met his second wife, Mildred, at church where she sang in the choir. In the early '50s Paul and Mildred released *I'm Living For Jesus / Amazing Grace* for the independent SHELL label in the Big Easy. The couple would also perform music together at various venues. Mims released the early rockabilly-flavored *I Blowed My Top* [SHELL 121], under his own name.

During the Korean War the singer enlisted in the U.S. Navy, but a basic training injury prevented him from being deployed overseas. Mims continued his music career and once followed Hank Williams, Sr. as an act on the 'Louisiana Hayride' program. He also hosted a popular country music



radio show in New Orleans for many years. The program took calls and featured well known country acts in the studio. The husband and wife team that wrote *My New Career Is In Korea* worked in the New Orleans radio market around the same time Paul Mims was broadcasting his show. This is almost certainly how he became aware of the tune. Both Don and Patt Grantham are now deceased. Don was born in 1916 and served as an officer in the Marine Corps during World War II. During the Korean War, he was busy setting up and then running an engineering college that is now the for-profit Grantham University.

After Mims' music career faded he worked full time in construction and then went to school to study accounting. He was an accountant in Panama City, Florida for many years before retiring to Bonifay, Florida where he enjoyed tending a large garden. The aging singer never truly gave up his love of music and kept his lyrics and records in an old briefcase under the couch. He wrote his last song six months before he passed at the age of 85 on January 4, 2007.

## 12 DRAFTBOARD BLUES

(V. Vance - M.L. Henry)

**Vance Brothers**

Macy's Recordings 144 | © 1950



A small ad in the September 2, 1950 issue of 'Billboard' announced The Vance Brothers' *Draft Board Blues* [MACY'S 144] with "*First few weeks release over 10,000 in Texas and elsewhere.*" It went on to imply that sales to jukebox operators would make it the "*million record song.*" Alas, that was the song's first and last mention. It was not, however, MACY'S only foray into topical material as it came on the heels of Harry Choates' *Korea Here We Come* [MACY'S 141]. A review of the compilation album 'Texas Hillbilly: The Best Of MACY'S Hillbilly Recordings' by Mark Deming called the two songs "*fascinating for the amateur historian.*"

What sets the song's lyrics by Virel Vance and M.L. Henry apart from other Korean War recordings is the last verse. When the singer complains that when overseas, the North and South Koreans will look the same to him, he is told, "*Son there is a difference in that South Korean drawl / You will know a South Korean when he greets you with 'How y'all?'*" The Brothers also recorded the less topical *I'll Always Call You Darling / You're Just An Angel* [MACY'S 153] for the label.

The Vance Brothers of Palestine, Texas were Frank Vance (1909-1965), Roger Vance (1914-2014) and Virel Lee Vance (1918-2010). All three served in World War II, but none were recalled for duty in Korea. According to Roger Vance's son, Sid, in an interview for this anthology, Frank was the original bandleader. The group had various incarnations over the years starting in the late 1930s with names such as The Vance Boys Group, Frank Vance's Melody Makers and The Vance Melody Makers.

In 1948 the brothers opened Vance Brothers Auto Supply in Palestine next door to a service station that they already owned. As the business became more successful music became less of a priority for two of the three brothers. Virel, however, followed his passion and played guitar for the famous Texas fiddler Johnny Gimble for thirty years. He also toured for a few years with Rex Allen's band. And in a rare off-stage role, Virel served as Bob Wills's booking agent for several years. In the 1980s he opened a state-of-the-art recording studio in Palestine called Trinity Valley Recordings that catered to country musicians. Virel died in Dallas at the age of 91 on February 18, 2010.

While all three Vance Brothers have passed on, their music survives them. And, yes, their namesake auto store is still open for business and still family owned.





(ABOVE, FROM LEFT) Frank and Virel Vance at their service station in Palestine, Texas, and (ABOVE RIGHT) Roger Vance.



### 13 DRAFT BOARD BLUES

(Anderson)

**Ray Anderson & Tennessee Mountaineers**

Dixie Jamboree 513 | © 1950



World War II Army-Air Force veteran Ray Anderson began his recording career with the small JAMBOREE [later DIXIE JAMBOREE] label out of Nashville. He is credited with four of the 28 sides released during the label's brief 1950-1951 existence. Anderson was hired for his ability to sound like Hank Williams, a resemblance that can be heard on *Draft Board Blues*. First announced in 'Billboard' on September 23, 1950, the song started with "I got a letter this morning from local board 98." Anderson knew he would be unhappy with what it foretold: "They say I'll take a trip maybe around the world / I know I'm not gonna like it because I'll miss you little girl."

Anderson recorded two additional Cold War sides, both of which can be found on 'Atomic Platters' [BEAR FAMILY, BCD 16065]. Upon the death of Soviet Premier Joseph Stalin in March, 1953 he sang, "Although he was a man of power / He was scared of Eisenhower." The reference in *Stalin Kicked The Bucket* could have been to Eisenhower's role as Supreme Allied Commander of Allied Forces in World War II or his new status as the just sworn in 34<sup>th</sup> President of the United States. In 1958, while the US and the USSR were engaged in their "race for space," Anderson wrote and sang *Sputniks And Mutniks*. In it he expressed concern that "Our scientists have admitted that we're five years behind."

Ray Anderson was born in Richwood, West Virginia on June 18, 1924. In addition to writing and recording he worked at several radio stations, performed with The Osborne Brothers, became an ordained minister and started his own gospel label. He served as a pastor and bishop in Ohio for the last 56 years of his life. Country music scholar Ivan M. Tribe interviewed the country singer in 1970. The conversation was included in Tribe's 1984 book 'Mountaineer Jamboree: Country Music In West Virginia.' He died at the age of 86 in Camden, Ohio on August 11, 2010.



## 14 UNCLE SAM HAS CALLED MY NUMBER

(Kelley)

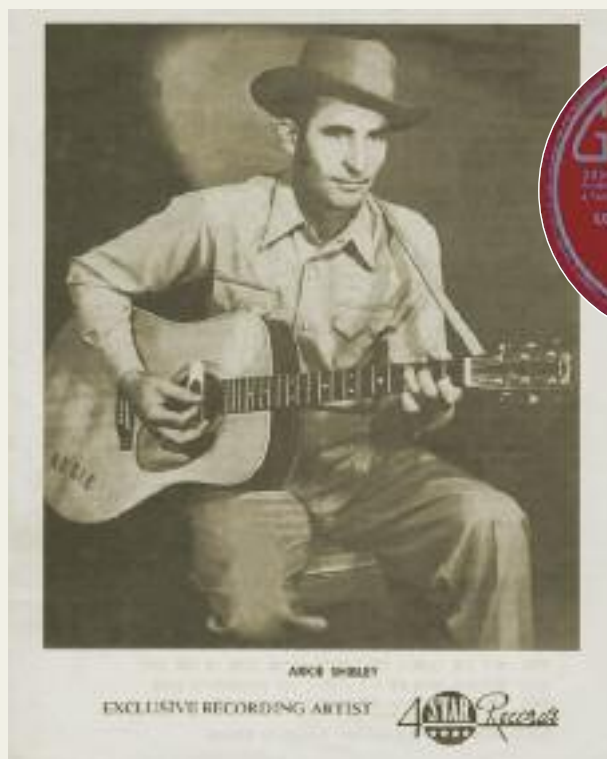
**Arkie Shibley & His Mountain Dew Boys**

Gilt-Edge 5036 | © 1951

By May 5, 1951 when 'Billboard' reviewed *Uncle Sam Has Called My Number*, the war in Korea had passed the 10-month mark and more than a dozen "draft" songs had come and gone. Little wonder, then, that a member of the music staff had this to say. "Another of those departing soldier boy ditties chanted with feeling but of little lyrical distinction." The song rated a less than Good 67 in the recording industry bible. And just what were those non-distinctive lyrics? "*Uncle Sam has called my number and I must go away / I'm going aboard a transport that leaves next Saturday.*" The end of the song poses the same question asked in many of the earlier songs. "*Will you be true to me, my dear, while I'm fighting over there?*"

Jesse Lee 'Arkie' Shibley was born on September 21, 1914 in Van Buren, Arkansas to a farming family. Shibley was making his living as a cattle farmer before moving across the country for a job opportunity in Bremerton, Washington in 1936. According to Dik de Heer in 'The Encyclopedia Of Arkansas Music' [Butler Center for Arkansas Studies, 2013], Shibley "*helped build the Illahee State Park by day and played swing country by night.*" The self-taught guitarist organized the musicians who would become his Mountain Dew Boys in the mid-1940s. According to de Heer, these artists included: Leon Kelley on lead guitar, Phil Fregon on fiddle, Jackie Hayes on bass and banjo and 'Docie' Dean Manuel on piano. Several years after their formation, the band recorded their first songs for the small MAE MAE label on the West Coast.

In 1950, de Heer recounts that Shibley was "*offered a song called 'Hot Rod Race' written by George Wilson,*" whom the music historian states was not a pseudonym for Shibley as has sometimes been reported. After unsuccessfully trying to get the song produced and released through Bill McCall's 4-STAR label in Pasadena, California, Arkie released the song through his own MOUNTAIN DEW RECORDS label. McCall, however, changed his mind at some point and bought the master and released *Hot Rod* on his other label, GILT-EDGE. The tune became a huge hit making it to #5 on the 'Billboard' country charts in February of 1951. In short order Shibley recorded four sequels to his hit and thus cemented his place in pop culture history for introducing automobile



racing to music. Arkie and his Mountain Dew Boys had two additional military-themed releases in 1952. However, neither *Shore Leave* [GILT-EDGE 5056] nor *Three Day Pass* [GILT-EDGE 5072] created much interest.

Arkie Shibley died in Van Buren on September 9, 1975. His musical legacy can be heard not only in his own songs, but in Chuck Berry's *Maybellene*, Gene Vincent's *Race With The Devil*, The Beach Boys' *Little Deuce Coupe* and so many others.

## 15 I'M A SOLDIER BOY AGAIN

(Irvin Tuttle)

**Smilin' Eddie Varnado & The Delta Ranch Hands**

Echo 114 | © 1950

*I'm A Soldier Boy Again* by Smilin' Eddie Varnado is one of two Korean War-themed records released in 1950 on the small ECHO label out of New Orleans. The label's other war entry, *My New Career Is In Korea* [ECHO 112] by Paul Mims, is also heard on this Disc. *Soldier Boy's* lyrics are from the perspective of a veteran who has been there before. "*The last war was won, but this has just begun.*" The song's protagonist clearly wasn't happy to be recalled to duty because the last time he was overseas someone who was supposed to be his friend stole his wife. Nevertheless, he was prepared to do his patriotic duty. "*With Old Glory upon the flag pole / A hand for peace we will lend.*" The A-side of this release was *Oh, What A Line*.



Edward Earl Varnado was born in Picayune, Mississippi on April 28, 1927 and died of a heart attack in a New Orleans honky tonk 28 years later on November 11, 1955. In between, the country entertainer lived quite a life. Smilin' Eddie started playing music early and got his nickname from fellow artists who admired his big grin and happy disposition. He moved to the Big Easy in the 1940s and in '44 formed his band The Delta Ranch Hands that included his brother, Charlie. The band was later known as The Rhythm Roundup Boys and added another Varnado brother, Bobby, in the '50s. Eddie did not serve in Korea, but he was in the Merchant Marines according to his son Wayne Varnado in an interview for this anthology. Wayne, who also is a musician, added that he recalls hearing his father talk fondly about being on a show that featured Hank Williams, Sr. Eddie particularly admired the country legend's style and showmanship.

Smilin' Eddie was primarily a live performer and a great one according to those lucky enough to have seen one of his shows. He and his band toured America in the '50s fronting for such country stars as Ferlin Husky, Carl Smith, Webb Pierce and Faron Young. But Eddie never forgot his Mississippi roots and he is still fondly remembered in his hometown of Picayune. In 2006 when he was inducted into the Westbank (New Orleans) Musicians Hall of Fame, the 'Picayune Item' newspaper covered the news in a big feature article. In addition to his musical legacy, Smilin' Eddie left behind six children he loved: Robert 'Wayne,' Marilyn, Evelyn, Brenda Sue, Sheila and Sandra.



Smilin' Eddie Varnado (CENTER)  
with his band.



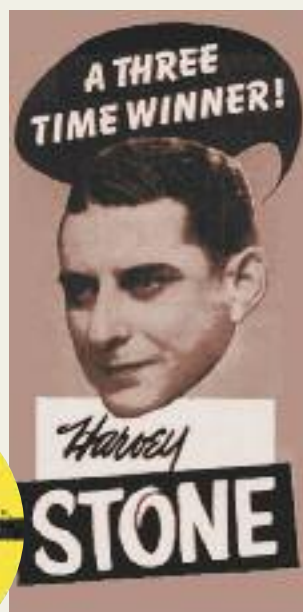


## 16 HERE WE GO AGAIN

(Roberts - Piller - Katz)

**Harvey Stone**

MGM 1105 | © 1951



*Here We Go Again* is one of the few Korean War-era records that arrived as a "Popular" new release. Most tracks on this Disc and the others were reviewed for either the Country & Western (Folk) or Rhythm & Blues charts. The 'Billboard' staff member assigned to review the song wrote, "Stone, whose comedy routine is built on Army gags, manages to throw in a couple of these en route thru a patriotic march novelty. There are some who will find it amusing, particularly the current crop of draftees." For example, "After 70 miles of hiking, breaking our aching backs / Our mission was accomplished picking daisies for the WACs." By assigning the song an average score of 66 [Satisfactory, it needed a 70 to be rated as Good], the reviewer self-identified as not worried about being drafted.

Harvey Stone was born on August 28, 1911. He was an actor/comedian who, according to his obituary, "made his reputation in World War II with his monologue on Army life." Stone had been drafted in 1943, ending up in Special Services entertaining troops in transit to their overseas assignments. After the war, he gained exposure with TV appearances on variety shows such as Ed Sullivan's 'Toast Of The Town' and 'This Is Show Business.' His main venues, however, were the big nightclubs such as the Cocoanut Grove in Los Angeles and the Sahara in Las Vegas.

Stone recorded similar Army-related material before and after *Here We Go Again*. His two-part *G.I. Lament* [MGM 10470; 1949] and *Army Blues* [CORAL 9-61329; 1955] were both based on his comedy routine. He spent a good part of his later life as a cruise ship entertainer and died aboard Cunard's Queen Elizabeth II on March 4, 1974.

## 17 KOREA BLUES

(A. Young - D. Bartholomew)

**Fats Domino**

Imperial 5099 | © 1950



*Korea Blues* was a particularly popular title during the war's first months. At least five artists chose it for five different songs, three of them included on this Disc. For Fats Domino it was his second release for IMPERIAL RECORDS. The label announced the disc with an ad in the September 23, 1950 edition of 'Billboard,' giving *Korea Blues* top listing and adding, "It's a hit." A month later a second ad had *Every Night About This Time* as the top listed side. *Every Night...* entered the Most Played Jukebox Rhythm & Blues Records chart at #5 in mid-November and remained a charted song for nine weeks.

Fats' *Korea Blues* began with a line taken from the Oran 'Hot Lips' Page song, *Uncle Sam Blues* [1944]. "Uncle Sam ain't no woman, but he sure can take your man." Page's lyric, in turn, had been influenced by an even earlier Blues artist, Blind Lemon Jefferson. His *Dry Southern Bones* [1926] had included "Uncle Sam was no woman, but didn't he draft your man?"

Domino would go on to place nearly 80 more sides on the R&B and Pop charts over the next 20 years. His biggest hits included *Blueberry Hill*, *Blue Monday* and *I'm Walkin'*. 'Billboard' has him as the #5 Top Artist of the 1950s, trailing only Elvis Presley, Perry Como, Nat 'King' Cole and Pat Boone. He was inducted into the Rock & Roll Hall of Fame in 1986 as a member of the first class to be so honored.

In August of 2005 the famous New Orleans resident survived the flooding of his Lower Ninth Ward home that had resulted from Hurricane Katrina. In fact, for a brief period during the chaotic aftermath of the natural disaster, Domino was feared dead. It was his daughter, Karen, who realized that he was alive when she saw a 'Times-Picayune' newspaper photograph showing the singer being lifted into a boat. A few days later President George W. Bush met with Domino during the chief executive's belated visit to the region. The retired rock icon passed away at the age of 89 at his home in Harvey, Louisiana on October 24, 2017.



## 18 KOREA BLUES

(C. Blivens)

**Clifford Blivens with the Johnny Otis Band**

Swingtime 236 | © 1950

Clifford Blivens' *Korea Blues* was noted among Advance Rhythm & Blues Record Releases in the November 4, 1950 issue of 'Billboard.' It stands out from the other identical titles in its explicit identification of communism as the thing Americans feared most at the start of that decade. "I've been called to the Army, going over to Korea / So I can stop these Communists before they come over here." The song also implies that its vocalist is a recalled veteran. "Well I fought in '41, fought in '45."

There is insufficient information on Blivens to pin down his date and place of birth. Also unknown is if he served in World War II. What is known is that beginning in 1949 he recorded a number of songs under his own name [including as Cliff Bivens]. One of his best-known recordings was *Achin' Heart Boogie / Unhappy Woman Blues* [EXCLUSIVE 105x] with Edgar Hayes and His Stardusters. He also was the vocalist on songs such as *Midnight Dreams* which he co-wrote for Big Jay McNeely [EXCLUSIVE 90x]. The *Korea Blues / Fat Man Blues* sides were recorded with The Johnny Otis Band.

## 19 KOREA BLUES

(Willie C. Brown)

**Willie Brown**

Decca 48248 | © 1951

Willie Brown's self-penned *Korea Blues* was released as the B-side of *Cadillac Blues* relatively late in 1951. It was first mentioned in the November 3 issue of 'Billboard' when it received a lukewarm review. "Warbler does a medium-beat topical blues which is not likely to arouse much interest." Its across-the-board scores of 60 were by far the lowest of any of the 22 Rhythm & Blues sides rated that week. Brown's lyrics were less than inspiring. Opening with "The war in Korea is never over," he continued, "... Oh mother don't you worry, your boy will be home again someday / But all we can do now is fall on our knees and pray." Both sides of the disc were recorded in New York at the same session that produced *People Don't Understand Me* and *Easter Bunny Boogie*. *Korea Blues'* release coincided with two other war-themed songs, Cecil Gant's *God Bless My Daddy* [DECCA 48249; on Disc 3] and Marie Knight's *On The Battlefield* [DECCA 48253].

Little is known about Willie Brown, not to be confused with Willie Lee Brown, an earlier delta blues guitarist and singer. Beyond the four sides listed here, he is completely absent from music reference books covering the early 1950s.

## 20 SORRY GIRL BLUES

(Max Bailey)

**Max Bailey**

Coral 65060 | © 1951

Recorded in May, 1951, *Sorry Girl Blues* began with the familiar story of a soldier who has to leave his girl. "Uncle Sam needs me baby...I'll be over there in Korea...." Sorry that he has to leave her all by herself, he comes to the point of song. "Please my baby just you be true to me... well if you do that little thing, baby, there can never be no misery." Bailey recorded three additional war-themed songs. *Run Jody Run* [1951] came out under his own name while *Ride Soldier Ride* was an unissued 1950 side as 'Scat Man' Bailey with Buddy Tate's Band. On his *Drive Soldier Drive* [1953; on Disc 3] he was credited as "Little Maxie."

With no available information on his birth and early life, Bailey's story begins with his first recordings on the BULLET label. Billed as Max (Blues) Bailey he cut four sides including *Delinquency Blues* in 1949. Moving from that heavily country-oriented BULLET label to DOMINO RECORDS, he acquired the 'Scat Man' nickname for songs such as *Put Your Money Where Your Mouth Is*. The name carried over with his move to the FEDERAL label for whom he recorded *Rainbow Blues*. The Bailey discography and available biographical information ends with his 1953 tracks for EXCELLO, including the aforementioned *Drive Soldier Drive*.



(RIGHT) PFC Leo Gillhan (LEFT) and PFC Frederick Hornlein listen to presidential election returns. November 5, 1952.



## 21 QUESTIONNAIRE BLUES

(Joe Josea - Riley King)

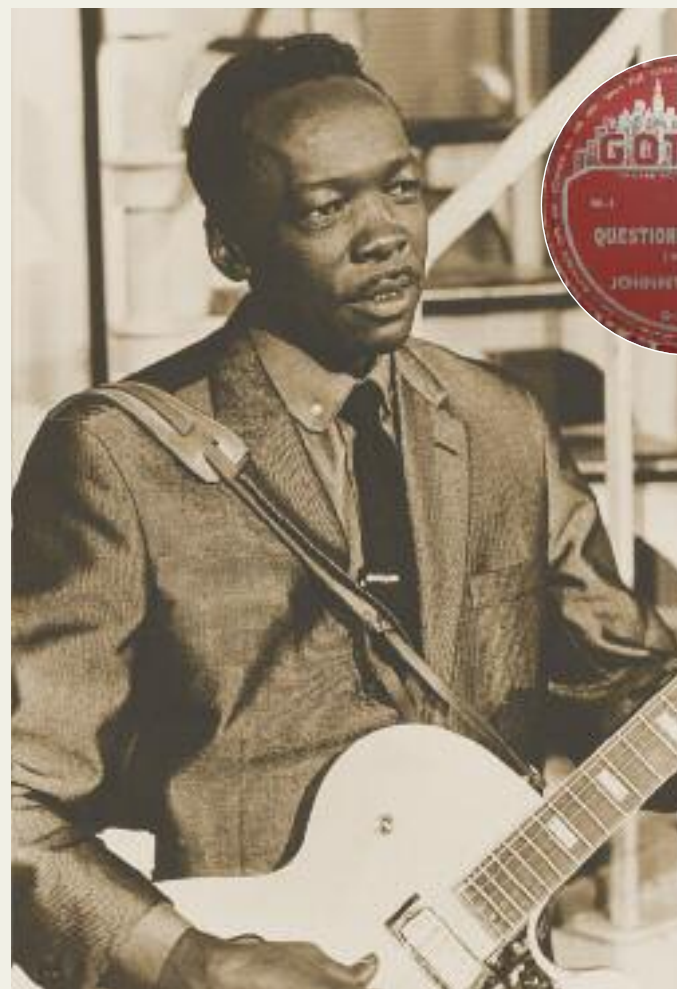
**B.B. King**

unissued | © 1951

Two similarly titled *Questionnaire Blues* were added to the Korean War's most sung about topic, the draft/conscription. B.B. King's *Questionnaire Blues*, though recorded in January 1951, was never released as a single. The song began with a government notification. "*I got my questionnaire and they need me in the war.*" It's not clear what King's next verse, about a mysterious "*32-20 made on a 45 frame,*" was intended to convey. The last verse, however, left no doubt about the song's main message. "...*Tell my baby, tell her please to wait for me.*"

Many men were first contacted by mail with an "Order to Report for Armed Forces Physical Examination." Issued and signed by a local draft board, the form warned that "*If you fail to report for armed forces physical examination as directed, you will be delinquent and will be immediately ordered to report for induction into the armed forces. You will also be subject to fine and imprisonment under provisions of the Selective Service Act of 1948.*" That such language might inspire a blues song should surprise no one.

Riley B. King was born in Mississippi on September 16, 1925. He began a lifetime career as guitarist at age 12, having already begun singing in a gospel choir when even younger. By 1948 King worked at radio station WDIA in Memphis as a singer and disc jockey, gaining the nickname 'B.B.,' a shortened "Beale Street Blues Boy." His recording career that extended from 1951 to 1992 produced more than 75 singles, including four #1s, on the R&B charts. In addition, he had 23 charted LPs. King was part of the second "class" inducted into the Rock and Roll Hall of Fame [1987]. He died of natural causes at his home in Las Vegas on May 14, 2015.



## 22 QUESTIONNAIRE BLUES

(Williams)

**John Lee Hooker (Johnny Williams)**

Gotham 509 | © 1951

A second *Questionnaire Blues* showed "Johnny Williams" – a bland alias for John Lee Hooker – as the recording artist. Like records that came before and after them, the song began with the arrival of a document from the Selective Service System. "*I done got my questionnaire and they need me in the war / I got to go to the Army*" was the way John Lee Hooker's version started. He added, "*Uncle Sam is calling every able-bodied man,*" and asked his baby to understand why he had to go.

If the recipient of an "Order to Report for Armed Forces Physical" mailing complied and was found fit, the follow-on notification from his Local Board was an "Order to Report for Induction." Again, the warning for non-compliance was dire. "*Willful failure to report promptly to this Local Board at the place specified above and at the hour and on the day named in this notice is a violation of the Selective Service Act of 1948, and subjects the violator to fine and imprisonment.*"

John Lee Hooker was born in Mississippi on August 22, 1912. His stepfather, William Moore, introduced him to blues guitar at age ten. Hooker ended up in Detroit by way of Memphis. His first single, *Boogie Chillen' / Sally Mae* [MODERN 20-627], was from demos he had recorded there in November, 1948. Hooker's prolific recording career extended into the 1970s and he continued to perform into the 21<sup>st</sup> century. He was inducted into the Rock and Roll Hall of Fame as a performer in 1991. Hooker died in his sleep at his home in Los Altos, California on June 21, 2001.

23 **UNCLE SAM BLUES**

(Glover - Mann - Barnard)

**Sonny Thompson**

ACS 1951 | © 1951

Sonny Thompson's *Uncle Sam Blues* is not a Korean War update of Oran 'Hot Lips' Page's 1944 tune. The songs are similar, however, in that Uncle Sam threatened to disrupt a relationship by calling a man into military service. After getting his "papers" in the early mail, vocalist Jesse Edwards asks for a little more time to put his affairs in order. "I got to show my baby that her love is mine, all mine." This translated into doing enough loving so that his baby would keep "a promise she wouldn't fool with other men." To be on the safe side, though, Uncle Sam was also asked to find something for "Jody" (World War II parlance for an opportunistic stateside civilian who romances the wives and girlfriends of deployed soldiers) to do. "Why don't you send him over there to dodge some bullets too?"

Bandleader Sonny Thompson was born in Mississippi on August 22, 1916. His early history is unknown. In 1946 Thompson was in Chicago to cut his first record. It featured two piano solos, *Southside Boogie* and *Sonny's Boogie* [SULTAN 2502]. A year later another recording session yielded his first four R&B chart entries. *Long Gone (Parts 1 & II)* had a 31-week run with three of those at #1. The follow-up, *Late Freight*, charted for 13 weeks with one at #1. Six more top 15 sides extended his chart run through 1952. When the hits stopped, Thompson remained in the music business as a session musician, arranger and occasional performer. He died in Chicago on August 11, 1989.

24 **MAILMAN BLUES**

(L. Price)

**Lloyd Price & His Orchestra**

Specialty 428 | © 1952

*Mailman Blues* was the intended B-side of *Lawdy Miss Clawdy*, Lloyd Price's first recording that would take him straight to #1 on the R&B charts. When 'Billboard' reviewed both sides on April 26, 1952 *Miss Clawdy* received an overall rating of 78 [Very Good] with the flip just behind it with a rating of 74. Having Fats Domino play back-up piano clearly didn't hurt. Price's lyrics would prove to be prophetic. "The night before last the mailman knocked at my door / He said 'get ready brother, this time you have to go.'" Two years later, in 1954, Price was drafted and sent to Korea where he spent most of his tour entertaining the peacekeeping troops.

Lloyd Price was born in Louisiana on March 9, 1933, growing up near New Orleans. His musical training included trumpet and piano, while his vocal style was formed in a church-based gospel choir. With his first sides for SPECIALTY RECORDS in 1952 he became the label's stylistic model for future rockers Little Richard and Larry Williams. On Price's return from the service those two artists had taken his place not only on the R&B charts; they had also successfully crossed over to the Pop charts. Price's career took off again after he signed with ABC-PARAMOUNT. In 1959, he had three R&B #1 hits with *Stagger Lee*, *Personality* and *I'm Gonna Get Married*. All three also made it to, or close to, the top of the Pop charts, peaking at #1, #2 and #3 respectively.



Price continued to record in the '60s and early '70s though without the success he had previously enjoyed. He had begun to shift his focus into business ventures such as a Manhattan restaurant-nightclub and a record store just off Times Square. In 1998, he was inducted into the Rock & Roll Hall of Fame. Price's autobiography, written with William Waller and entitled 'Lawdy Miss Clawdy: The True King Of The Fifties: The Lloyd Price Story,' was published in 2009.

Lloyd Price resides with his family in Westchester, New York and continues to perform music.



(LEFT) Lloyd Price

(BELOW) Arthur 'Big Boy' Crudup





## 25 MR. SO AND SO

(Arthur Crudup)

**Big Boy Crudup**

RCA Victor 4572 | © 1952

The lyrics of *Mr. So And So* are clear that the individual in question is "Jody," World War II slang for a shifty stateside civilian who preys on the wives and girlfriends left behind when their men are away fighting. *"I don't mind leaving and I ain't scared to go / The only thing worries my mind is you and Mr. So and So."* The record by Big Boy Crudup wasn't released until March, 1952, relatively late when compared to other draft/conscription-themed songs. The 'Billboard' staff member who reviewed it for the March 29 issue wrote, *"Slow blues chant should please Crudup's followers in the South."* Across the board ratings of 72 placed the song at the low end of the Good range.

Arthur William 'Big Boy' Crudup, born in Mississippi on August 24, 1905, began his recording career after he moved to Chicago. On December 15, 1944, he cut his first four sides for RCA-BLUEBIRD, among them *Rock Me Mama*. Over the next six years he recorded, and often wrote, more than four dozen songs. *I'm Gonna Dig Myself A Hole* was written during the Korean conflict and expressed Crudup's hope that when he emerged from under the ground the war would be over. Three of his other songs propelled a young Elvis Presley to rock 'n' roll stardom. *That's All Right* [SUN 209] was Presley's first commercial recording. *My Baby Left Me* and *So Glad You're Mine* were both cut shortly after Elvis moved to RCA in 1955.

Like many other blues artists, Crudup never received much recognition nor full royalties for his songwriting and recordings. It wasn't until the 1960s blues revival, when live performances and touring brought him to the attention of baby boomers, that audiences could appreciate why Elvis considered him one of the fathers of rock 'n' roll. Crudup died in Virginia on March 28, 1974.

(BOTTOM) Men of the 224<sup>th</sup> Infantry Regiment wait in line to board trains at Inchon. February 3, 1952.

## 26 GREETINGS

(Roberts - Long)

**Bob Newman**

ACS 1952 | © 1952

*Greetings* was a late entry into the "draft songs" market. Nevertheless, when 'Billboard' reviewed it as one of the new Country & Western (Folk) records on September 13, 1952 it was called *"a timely piece of material...which tells the story of getting that notice from the draft board."* The song's tongue-in-cheek lyrics include the lines, *"You have been selected so you wouldn't feel neglected / You realize that you're a lucky man."*

The KING Dee Jay special pressing of the record noted that Newman was born in Chester, Georgia on October 16, 1915. It added that *"his interest in a musical career was first aroused as he listened to the cotton pickers singing in the fields."* Before going solo he formed a hillbilly group, The Georgia Crackers, with his brothers Hank and Slim. Available biographical information notes that Bob was the youngest of the three and that he sang lead and baritone depending on the harmony requirements for the song. As *"the comedian of the group he did some impersonations and had a 'dead pan' act that always got to the crowds."* The Georgia Crackers released eight sides for RCA in the late '40s while in the 1950s Newman recorded at least 24 sides for KING, including *Lonesome Truck Drive Blues* and *Haulin' Freight*. Nicknamed 'The Kentucky Colonel,' he died on October 8, 1979.



In 1966, Shorty Long, one of the song's co-authors, released his own version as *Greetings (Uncle Wants You)*. It can be heard on 'Next Stop Is Vietnam – The War On Record: 1961-2008' [BEAR FAMILY: BCD 16070].

## 27 I'M BACK IN THE ARMY

(Turner)

**Tani Allen & His Tennessee Pals**

Bullet 734 | © 1951

Tani Allen formed his band The Tennessee Pals in Memphis in 1950. After gaining some exposure at local events and on radio stations the group sought a recording contract with BULLET RECORDS in Nashville. Already on the label were Wally Fowler, whose *Pray, Pray, Pray For The USA* is on this Disc, and Johnnie Lee Wills and His Boys. *Rag Mop*, co-written by Wills would go to #2 on the Country charts and become a #1 Pop hit for The Ames Brothers in 1950. While the band auditioned well, their lead singer did not impress and was replaced by Buck Turner. When their initial record, *Tennessee Jive / Rockin' Chair Boogie* was released as BULLET 702, Allen's first name was inadvertently changed from "Tiny" to Tani.

*I'm Back In The Army* was one of six records the group released between 1950-52. Like other Country & Western songs its description of military life was lighthearted. A big, fat man, presumably the drill instructor, is described as, *"His arms light up like a neon light, he's got three [stripes] up and three pointing down/ He's got a face like a booger on Halloween night and he bellows like a crazy hound."* Their last recording for BULLET was *I Don't Want You Now / When Hillbilly Willie Met Kitty From The City*. Buck Turner is the listed vocalist for all the sides.

After BULLET lost interest in the group in 1952, Allen cut several additional sides for DO-RE-MI, MILLIONAIRE and B.B. RECORDS.





## 28 (IN AGAIN, OUT AGAIN)

## PACKING UP MY BARRACKS BAGS BLUES

(Pryor)

**Cactus Pryor & His Pricklypears**

4-Star 1529 | © 1950

The first and only 'Billboard' mention of *(In Again, Out Again) Packing Up My Barracks Bags Blues* was on October 7, 1950 when 4-STAR RECORDS listed it with their "New...Just Out" releases. Its humorous take on being in the military, "Well I hate this durn conscription / It's giving me conniptions" was Pryor's follow-up to his only charted record, *Cry Of The Dying Duck In A Thunder-Storm*. A parody of the then best-selling *Cry Of The Wild Goose* by Tennessee Ernie Ford, *Dying Duck...* spent one week on the Country charts at #7. Additional recordings such as *My Heart Bawls For You* and *Too Young #75 (Too Old)*, both parodies of hits by, respectively, Guy Mitchell and Nat King Cole, failed to sustain a career as a singer.

Richard 'Cactus' Pryor was born in Austin, Texas on January 7, 1923. According to his biography, the nickname 'Cactus' derived from the local Cactus Theater, a venue run by his father. Following his high school graduation in 1941, Pryor attended the University of Texas, majoring in radio. Although he did not finish, his studies would lead him to a life-long career in broadcasting. Described as a "folksy humorist," Pryor became a fixture on KTBC, a television station originally owned by the Lyndon B. Johnson family, from its 1952 start. In 1968 Pryor made brief appearances in two John Wayne films: 'The Green Berets' and 'Hellfighters.' He was still "on air" on radio station KLBj as late as 2007 when he told his Austin listeners he had Alzheimer's disease. Pryor died in Austin on August 30, 2011 from complications following surgery.

## 29 THE K.P. BLUES

(Carl J. Swanson)

**Montana Slim (Wilf Carter, The Singing Cowboy)**

RCA Victor 48-0397 | © 1950

RCA VICTOR chose to promote Wilf Carter [aka Montana Slim; The Yodeling Cowboy; The Singing Cowboy] and *The K.P. Blues* with a full-page ad in the October 20, 1950 issue of 'Billboard,' calling it his NEW HIT. Despite its placement in the ad it was intended as the B-side of *When That Love Bug Bites You (He'll Keep Gnawin', Gnawin', Gnawin')*. The tune was presented in familiar Carter style with the occasional yodel thrown in. The lyrics depicting Army life were lighthearted: "I'm peeling potatoes from morning 'til night / Carrots and onions are giving me a fright / I got the K.P. blues."

Nova Scotia-born Wilfred Arthur Charles Carter (December 18, 1904) was Canada's first country music star, inspiring countrymen such as Hank Snow to follow in his footsteps. According to his biography Carter was still a teenager when he began singing with hobos in boxcars as he made his way across Canada. By the mid-1930s he was recording for RCA VICTOR's BLUEBIRD label, his songs being released with considerable success on both sides of the border. *The K.P. Blues* was one of two Korean War-related songs RCA released by Montana Slim. The other was *Goodbye Maria (I'm Off To Korea)*, heard earlier on this disc by Vic Mondy.

Carter's last recordings were made in 1988, more than fifty years after the initial BLUEBIRD sides. He toured for another three years before retiring. Montana Slim died in Arizona on December 5, 1996.





### 30 MESSAGE FROM VIC DAMONE

(Includes excerpt from "Sound Off" by Willie Lee Duckworth)

**Vic Damone / Vaughn Monroe**

Mercury 5865 | © 1952

Vic Damone was an Army Private First Class serving in Germany when he recorded a public service announcement "to say 'Hello' to his listeners and to thank them for playing his records." It was made at a time when he and another Pop balladeer favorite, Eddie Fisher, both were in uniform, though their principal job appears to have been entertaining their buddies. Neither man ended up serving in Korea. Damone's brief *Message* was also an opportunity for MERCURY RECORDS to showcase Vaughn Monroe's rendition of *Sound Off*, one of eight versions that had competed for air time in 1951.

Damone, born Vito Rocco Farinola on June 12, 1928 also recorded a version of *The Girls Are Marching* [MERCURY 5878], heard on this Disc by The Rockets with Hugo Winterhalter. With its B-side *Come Hell Or High Water*, the two songs could easily have been used as additional Public Service recruiting messages.

Before and after his military service [1951-53] Damone had 39 chart records including *You're Breaking My Heart* which spent four weeks at No. 1 on the Pop Chart in 1949. His late 1950s hits on COLUMBIA included *On The Street Where You Live*, *An Affair To Remember* and the title tune from 'Gigi' that won 1958's Academy Award for Best Song. Vic Damone is retired and living in Florida.

Vaughn Monroe, born in Ohio on October 7, 1911 was a baritone/bandleader whose chart presence spanned two decades. From *There I Go* [BLUEBIRD 10848; 1940] through *The Battle Of New Orleans* [RCA 7495; 1959] he was in the Pop Top 40 fifty-five times. His biggest hit, *Riders In The Sky (A Cowboy Legend)* not only spent 12 weeks at #1 in 1949 but was also the year's top single.

In addition to *Sound Off* [RCA 47-4113] that reached #3 in a 17-week chart run, Monroe was able to capitalize on MacArthur's farewell speech a few weeks later. His version of *Old Soldiers Never Die* [RCA 47-4146] was the only one of seven by Pop artists to make the 'Billboard' charts. He died on May 21, 1973.



### 31 THE GIRLS ARE MARCHING

(Jule Styne - Betty Comden - Adolph Green)

**The Rockets and Hugo Winterhalter & His Orchestra**

RCA Victor 4873 | © 1952

The song writing team of Betty Comden and Adolph Green, and composer Jule Styne, collaborated for three decades on Broadway shows such as 'Two On The Aisle' [1951], 'Bells Are Ringing' [1956], 'Do Re Mi' [1960] and 'Hallelujah, Baby!' [1967]. *The Girls Are Marching* was clearly not a show tune. Rather, it may have been written for the Department of Defense which used it as the title and theme for an RKO-Pathé short film presented in theaters as a public service. The short [90 second] clip had Fran Warren urging gals to "come on and all get in it" to help Uncle Sam while units of military women marched by in formation. The film noted that it was made "in cooperation with The Council of Motion Picture Organizations," and that for further information viewers were asked "to visit their Army-Air Force, Navy or Marine recruiting office."

Between July and September five versions of the song were recorded. The Rockets' version heard here was reviewed in the August 16, 1952 issue of 'Billboard.' It was selected for this anthology because its female dominated chorus best fits the song's message. Moreover, the label includes the sheet music's subheading, "Dedicated to the Women in the Armed Services." The record's flip side, *The All-Army Team*, has a similar recruiting theme. As for the Rockets, no information on the group could be found.

Additional versions of the song, none of which charted, were by Vic Damone [MERCURY], Sy Oliver and His Orchestra [DECCA], the Mariners [COLUMBIA], and Leroy Holmes and His Orchestra [MGM].



## WAR STARTS IN KOREA

U.N. SPOKESPERSON:

At 4 o'clock in the morning on Sunday, June 25<sup>th</sup>, Korean time, Armed forces from North Korea commenced an unprovoked assault against the territory of the Republic of Korea. A full scale attack is now going forward in Korea.

## WAR NEWS BLUES

You may turn your radio on soon in the morning, sad news every day  
You may turn your radio on soon in the morning, sad news every day  
Yes, you 'n I got a warnin', trouble is on the way  
Poor children runnin', crying, "Whoa, mama, mama, now what shall we do?"  
Poor children runnin', crying, "Whoa, mama, mama, now what shall we do?"  
"Yes" she said, "You'd better pray, children, same thing is happening to mama too"  
I'm gonna dig me a hole this mornin', dig it deep down in the ground  
I'm gonna dig me a hole this morning, dig it deep down in the ground  
So if it should happen to drop a bomb around somewhere,  
I can't hear the echo when it sounds

## GOD PLEASE PROTECT AMERICA

We read in the newspapers, hear on the radio  
They're fighting in Korea, the boys are called to go  
To meet the enemy as they come across the line  
God please protect America in this troubled time

Oh people let's start prayin', as we never prayed before  
We need the hand of God, to lead us through this war  
Give us vict'ry in Korea, and save our boys so fine  
God please protect America in this troubled time

How can we stand another war to take our loved ones dear?  
And leave our homes so lonesome with this dread and fear  
Our hearts will bleed both night and day for the men out on the line  
God please protect America in this troubled time

Oh people let's start prayin', as we never prayed before  
We need the hand of God, to lead us through this war  
Give us vict'ry in Korea, and save our boys so fine  
God please protect America in this troubled time

God tells us in the Bible to pray both day and night  
We do not know the hour when the enemy will strike  
If you'll be faithful to me, and no matter what the sign  
God will protect America in this troubled time

Oh people let's start prayin', as we never prayed before  
We need the hand of God, to lead us through this war  
Give us vict'ry in Korea, and save our boys so fine  
God please protect America in this troubled time

## PRAY, PRAY, PRAY (FOR THE U.S.A.)

In the warfare that is raging for the truth and for the right  
God is calling Christian soldiers who will help join in the fight  
In this land that we call freedom Satan's hordes would take away  
There's just one hope for America, it's pray, pray, pray

Let us pray, pray, pray, for the U.S.A.  
Let us pray every morning, and noon and night  
We are not alone, God is on the throne  
Unto Him, His pow'r and glory, none can stand against His might

In this world of troubled waters, in this world of angry sky  
There is lust for world possession for which men must fight and die  
Some are seeking power and glory and denouncing God each day  
Would to God that all America would pray, pray, pray

Let us pray, pray, pray, for the U.S.A.  
Let us pray every morning, and noon and night  
We are not alone, God is on the throne  
Unto Him, His pow'r and glory, none can stand against His might

It was prayer that saved old Daniel in the Bible we are told  
And the crossing of the Red Sea when the waters back were rolled  
God did win for good old Joshua and He's just the same today  
He can save and keep America, just pray, pray, pray

Let us pray, pray, pray, for the U.S.A.  
Let us pray every morning, and noon and night  
We are not alone, God is on the throne  
Unto Him, His pow'r and glory, none can stand against His might

## PRESIDENT TRUMAN SPEAKS ON WAR IN KOREA

Korea is a small country thousands of miles away, but what is happening there is important to every American. On Sunday, June 25<sup>th</sup>, Communist forces attacked the Republic of Korea. Free nations must be on their guard more than ever before against this kind of sneak attack. We are united in detesting Communist slavery. We know that the cost of freedom is high, but we are determined to preserve our freedom no matter what the cost.





WHEN THEY RAISED THE U.N. FLAG  
IN SOUTH KOREA

When they raised the U.N. flag in South Korea  
There were yells of cheer from everybody there  
When they raised the U.N. flag in South Korea  
And those mighty jets began to fill the air  
God rest ye weary men, we're in the fight again  
This time we've got to get that Russian bear

When they raised the U.N. flag in South Korea  
Every face there lighted up with smiles of pride  
When they raised the U.N. flag in South Korea  
There were tears of sadness for the ones who died  
We'll stick through thick and thin, through blood and tears  
again  
To save the world from Communists who lied

When they raised the U.N. flag in South Korea  
Was the signal that the world must remain free  
When they raised the U.N. flag in South Korea  
It was done to save the lives of you and me  
So let us do our part, to break that Kremlin heart  
And keep the whole world safe, sound and free

GOT TO GO BACK AGAIN

Well I just got home and I got to go back again  
Hey now, I just got home, got to go back again  
Uncle Sam don't know what kind of fix he caught me in

Listen all you fellas, try to understand  
Uncle Sam needs a woman but he sure loves a man  
And I just got home, got to go back again  
Uncle Sam don't know what kind of fix he caught me in

Just got home, got to go back again  
Just got home, got to go back again  
'Cause Uncle Sam don't know what kind of fix he caught me in

I wrote to the draft board, changed my mail  
Never mind buddy, get your name for yourself  
And I just got home, got to go back again  
Uncle Sam don't know what kind of fix he caught me in

I just got home I got my head in shape  
Didn't give me time to break in my 88s  
And I just got home, got to go back again  
Uncle Sam don't know what kind of fix he caught me in

This time I don't want no woman getting' beat on my hand  
Getting' all my money keepin' comp'ny with other men  
And I just got home, got to go back again  
Uncle Sam don't know what kind of fix he caught me in

Just got home, got to go back again  
Just got home, I got to go back again  
'Cause Uncle Sam don't know what kind of fix he caught me in

Da da daa, da da daa, daaa  
{SPOKEN} Uncle Sam don't ask no questions!

BACK TO KOREA BLUES

I was layin' in my bed, turned on my radio  
I was layin' in my bed, turned on my radio  
All I could hear was the news about the war

Way up in the sky airplanes flyin' just like birds  
Way up in the sky airplanes flyin' just like birds  
Well I got my questionnaire this mornin', and you know I sure got to go

Fightin' in Korea, and you know that ain't no fun  
Well, they fightin' over in Korea, oh and you know that ain't no fun  
Every minute of the day I can't hear nothin' but noisy guns

{SPOKEN}  
Talk to me Snooky, play it Leroy

I got to go back to that army, but I hate to leave my baby behind  
Oh, I got to go back to that army, I hate to leave my baby behind  
'Cause duty has called me, you know I've got to go

KOREA, HERE WE COME

Our dear old mothers' heads are hangin' low  
Got our orders to Korea we must go  
So mothers don't be sad  
They've done made us mad  
Korea, Korea, Korea here we come!

We hoped and prayed this day would never come  
But for freedom we would never, never run  
We'll fight 'til we die  
That's the American cry  
Korea, Korea, Korea here we come!

Our dear old mothers' heads are hangin' low  
Got our orders to Korea we must go  
So mothers don't be sad  
They've still made us mad  
Korea, Korea, Korea here we come!

We hoped and prayed this day would never come  
But for freedom we would never, never run  
We'll fight 'til we die  
That's the American cry  
Korea, Korea, Korea here we come!

GOODBYE MARIA (I'M OFF TO KOREA)

Goodbye Maria, I'm off to Korea  
Far across the sea  
It's the same old story, it's up to Old Glory  
To win another fight for liberty  
So keep the home fires burning  
And it won't be long, until I'll be returning  
Goodbye Maria, though I'm off to Korea  
In my heart you'll always be

It wasn't long ago that we met in Italy  
I was a G.I. Joe, and you were Bella Marie  
Soon we were married, and then we sailed away  
Across the ocean blue to my home in I-O-Way  
There we've been a-livin' happy as can be  
A-raising fields of corn and a small family  
But now Maria, you must be brave and smile  
We're in another fight, so I must leave you for awhile.

Goodbye Maria, I'm off to Korea  
Far across the sea  
It's the same old story, it's up to Old Glory  
To win another fight for liberty  
So, keep the home fires burning  
And it won't be long, until I'll be returning  
Goodbye Maria, though I'm off to Korea  
In my heart you'll always be

So it's goodbye Maria, I'm off to Korea  
Far across the sea  
It's the same old story, it's up to Old Glory  
To win another fight for liberty  
So, keep the home fires burning  
And it won't be long, until I'll be returning  
Goodbye Maria, though I'm off to Korea  
In my heart you'll always be





(ABOVE) A G.I.'s wife waves goodbye. San Diego, September 22, 1950.

(TOP RIGHT) Enlistees being sworn in at the Armed Forces Examining Station in Los Angeles, January 18, 1952.

(FAR RIGHT) SGT Harold P. Gervais (LEFT) and PFC Joseph Kreidler of the 8226<sup>th</sup> Army Unit stand before U.S. and U.N. flags in Pusan, September 26, 1950.





MY NEW CAREER IS IN KOREA

Back in 1944 the Germans were outdone  
And in 1945 we hit the Rising Sun  
Now we're all seein' Red 'til another job is done

My new career is in Korea  
It won't be fun but it must be done  
They can't come here  
Like every man I had a plan  
But for now my new career is in Korea

I don't want to go again to a land that's so remote  
I don't want to leave my friends and catch that battle boat  
But I'll fight and I'll die to decide the way I vote

My new career is in Korea  
It won't be fun but it must be done  
They can't come here  
Like every man I had a plan  
But for now my new career is in Korea

I don't want to leave my home to trod in foreign sod  
I don't want to quit my job and join the fighting squad  
But I'll fight for my right to go to church and worship God

My new career is in Korea  
It won't be fun but it must be done  
They can't come here  
Like every man I had a plan  
But for now my new career is in Korea

DRAFTBOARD BLUES

Just about a month ago I got my questionnaire  
After I had read it through I stood and shook with fear  
I went up to the draft board man and looked him in the face  
And said, "Now Mr. Draft Board man can someone take my place?"

I've got the draftboard blues, the draftboard blues  
You won't be seein' me around no more

That very night when I got home my head was bendin' low  
My wife, she met me at the gate, I said I had to go  
She said, "Good do your duty, you must go and do your share!"  
But I had rather stay at home and do my duty there

I've got the draftboard blues, the draftboard blues  
You won't be seein' me around no more

Now Mr. Draft Board Man when they have sent me overseas  
North and South Koreans they will look the same to me  
"But son, there is a difference in that South Korean drawl  
You'll know a South Korean when he greets you, 'How y'all!'"

I've got the draftboard blues, the draftboard blues  
You won't be seein' me around no more

DRAFT BOARD BLUES

If your uniform is wrinkled than you better get it clean  
Looks like we're gonna need it if you get just what I mean  
We know they're gonna draft us before this thing is o'er  
We'll be loadin' up our pistols and headin' for the war  
We'll have the draft board blues oh Lord  
We'll have the blues  
Yes, when they call our number  
We'll really have the draft board blues

Now when they call you brother, and say, "I want you, please!"  
You can't run to see your mama, she'll tell you not to flee  
Uncle Sam will find you no matter where you are  
You'll give up your girl friend and sell your brand new car  
You'll have the draft board blues oh Lord  
You'll have the blues  
Yes, when they call your number  
You'll really have the draft board blues

All you pistol packin' papas will be sailin' on the sea  
Unlike the pretty mamas a-sittin' home at ease  
When the draft board got us there's one thing we know  
If Uncle Sam he wants us, then you sure gotta go  
We'll have the draft board blues oh Lord  
We'll have the blues  
Yes, when they call our number  
We'll really have the draft board blues, oh Lord

UNCLE SAM HAS CALLED MY NUMBER

Uncle Sam has called my number, and I must go away  
I'm going aboard a transport that leaves next Saturday  
I'm going far across the sea where I once fought before  
When I'm gone, my darling, will you love me anymore?

Will you be true to me, my dear, while I'm fighting over there?  
Will you love me just the same, and dear, will you be fair?  
Or will you be like others that I have known before?  
When I'm gone, my darling, will you love me anymore?

The chances are I'll not return to this land of the brave and free  
But just to know you love me would be a great help, you see  
Can I depend on you, my dear, as I've always done before?  
When I'm gone, my darling, will you love me anymore?

Will you be true to me, my dear, while I'm fighting over there?  
Will you love me just the same, and dear, will you be fair?  
Or will you be like others that I have known before?  
When I'm gone, my darling, will you love me anymore?

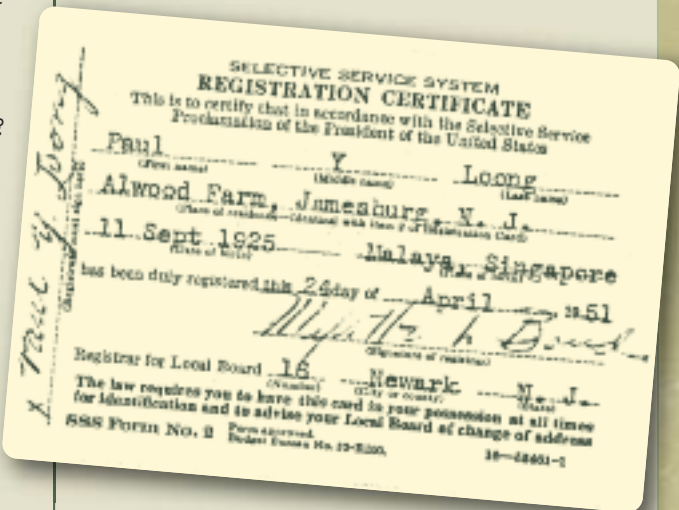
I'M A SOLDIER BOY AGAIN

God protect me on my journey  
For I surely need a friend  
The last war was won, but this just begun  
And I'm a soldier boy again

Someone stole my wife in the last war  
Supposed to have been my friend  
He took her from me, I was across the sea  
Now I'm a soldier boy again

I'll say a prayer on the front line  
For this might be the end  
The blood will run free, and it might be me  
For I'm a soldier boy again

With Old Glory upon the flagpole  
A hand for peace we will lend  
Brothers and sons, this war must be won  
Or we're soldier boys again



HERE WE GO AGAIN

Hup, 2, 3, 4, hup, 2, 3

Here we go again, here we go again  
Oh how we hate to hear the bugle blow again  
I was living the life of Riley, snorin' away in bed  
A letter came from Washington and this is what it said

Here we go again, here we go again  
They'll always find a uniform for me  
Though I'm just a little fatter, it really doesn't matter  
Here we go again, over the sea

Two, 3, 4, hup, 2, 3

Here we go again, here we go again  
And when you gotta go, you gotta go again  
I was counting my second million, really a man of means  
But now I'm only counting a million cans of pork and beans

Here we go again, here we go again  
They always find a uniform for me  
What a patriotic feeling when you start potato peeling  
Here we go again, over the sea

Hup, 2, 3, 4, hup, 2, 3

Here we go again, here we go again  
We're dancin' at the local USO again  
I was huggin' away with baby, doing my very best  
When Uncle Sam invited me to be his special guest

Here we go again, here we go again  
They'll always find a uniform for me  
And the girl I used to kiss is now the colonel's little missus  
Here we go again, over the sea

Two, 3, 4, hup, 2, 3

Here we go again, here we go again  
I gotta be another G.I. Joe again  
After 70 miles of hiking, breakin' our achin' backs  
Our mission was accomplished pickin' daisys for the WACs

Here we go again, here we go again  
They always find a uniform for me  
Oh it's snowin' and it's rainin' but it's great for basic trainin'  
Here we go again, over the deep blue sea  
Here we go again, over the sea

KOREA BLUES

Uncle Sam ain't no woman but he sure can take your man  
Uncle Sam ain't no woman but he sure can take your man  
He is takin' 'em day and night to go to Korea and fight

The people over there are messed up, they are many very rough  
The people over there are messed up, they are many very rough  
We have to go there and show 'em what it means to be real tough

So pray for me baby, I'll be thinking of you night and day  
So pray for me baby, I'll be thinking of you day and night  
And with the help of the Maker, every day will be alright

KOREA BLUES

Well I've been called to the Army, goin' over to Korea  
Yes, I been called to the Army, goin' over to Korea  
So I can stop this conflict, before they come over here

Well I gotta go baby, goin' far far far away  
Yes I gotta go baby, goin' far far far away  
So I can stop this squabblin', then I'll come home to stay

Well I fought in '41, fought in '45  
Now that I'm in Korea hopin' I'll come back alive

Pray for me baby, I know I'm in love with you  
I want you to be mine when this job over there is through

Well I gotta go now, I know you'll understand  
Yes I've gotta go now, I know you'll understand  
I want you to wait for me, 'til I come home again

KOREA BLUES

Well the war in Korea's never over, I was there, for them boys every day and night  
No the war in Korea's never over, I was there, for them boys every day and night  
There was all this screamin', toil and bloodshed, you have never seen the sight

But mother, don't you worry, your boy be home again someday  
Oh mother, don't you worry, your boy be home again someday  
But all we can do now, is fall on our knees and pray

Well mama don't you worry, your boy soon be home again someday  
But mama don't you worry, your boy soon be home again someday  
But all we can do now is fall on our knees and pray

(OPPOSITE PAGE) Marines in their Quonset hut with an impressive pin-up collection. October 28, 1952.

(BELOW) SGT Oddie Brown displays a message on the back of his field jacket: "An assistance to the United Nations troops in Korea." November 20, 1950.







## SORRY GIRL BLUES

I'm goin' away pretty baby, sorry to leave you all by yourself  
Yes, I'm goin' away pretty baby, yes, I'm sorry to leave you all by yourself  
But you know my little darlin', that your daddy don't want nobody else

You know Uncle Sam needs me baby, please tell me what can I do  
Yes Uncle Sam needs me baby, please tell me what more can I do  
Well I'll be over there in Korea, just crying my aching heart out for you

So please, please, please my baby, just you be true to me  
Yes my little baby, all you got to do is be true to me  
Well if you do that little thing baby, there can never be no misery

So bye, bye, bye baby, you know I'm sorry that I've got to go  
Bye, bye, bye baby, yes you know I'm sorry I got to go  
But don't weep and cry darlin', your daddy'll be back home I know  
Yes, I know!

## QUESTIONNAIRE BLUES

I've got my questionnaire, and they need me in the war  
I've got my questionnaire, and they need me in the war  
Yes, if I have to commit murder, won't have to send me down the law

I want the thirty two-twenty, made on a forty-five frame  
I want the thirty two-twenty, made on a forty-five frame  
And a red, white and blue flag, wavin' in my right hand

Yeah, you can tell my baby, tell her to please wait for me  
Yeah, you can tell my baby, tell her to please wait for me  
Well I'll meet her one mornin', down by that old Red Sea

## QUESTIONNAIRE BLUES

I done got my questionnaire, and they need me in the war  
I done got my questionnaire, and they need me in the war  
I got to go to the Army, and try to win the war

Uncle Sam has called, every-, every able-bodied man  
Uncle Sam is callin', every-, every able-bodied man  
You know I've got to go, baby, baby and try to win the war

But I be leavin' you babe, I'm goin' far far away  
I be leavin' you baby, I be goin' far far away  
I ain' goin' say goodbye babe, 'cause your daddy will be back someday

She said, "Don' worry babe, everything goin' be alright  
Don' worry 'bout me, I'll be here 'til you go and come again."

## UNCLE SAM BLUES

I got my papers this mornin', they came in the early mail  
I got my greetings this mornin', they came in the early mail  
I'll get six weeks training, then I know I'll have to sail

Uncle Sam, Uncle Sam, won't you give me a little more time  
Uncle Sam, Uncle Sam, please give me a little more time  
I gotta show my baby that her love is mine all mine

My baby made a promise she wouldn't fool with other men  
Yes, my baby made a promise she wouldn't fool with other men  
I gotta do enough lovin' so that Jody won't move right in

Yes when they get through callin' there won't be no good men around  
Yes when they get through callin' there won't be no good men around  
That'll just 'bout make Jody to start to shop around

Go go!

Uncle Sam, Uncle Sam, please find somethin' for Jody to do  
Uncle Sam, Uncle Sam, please somethin' for Jody to do  
Why don't you send him over there to dodge some bullets too

Uncle Sam, don't leave Jody behind  
Uncle Sam, Sam, Sam, please don't leave Jody behind  
You just might need, everybody, everybody you can find

## MAILMAN BLUES

Well night before last the mailman knocked on my door  
Well night before last the mailman knocked on my door  
He said, "Get ready brother, this time you have to go!"

Oh mailman, mailman tell me what you got for me  
Oh mailman, mailman tell me what you got for me  
He said, "A long letter brother, they need you across the sea!"

What!?

Now all day long it's 1, 2, 3 and 4  
Well all day long it's 1, 2, 3 and 4  
Well I'm so unhappy I can't see my baby no more

No great big city, just a little ol' raggedy town  
No great big city, just a little ol' raggedy town  
{UNINTELLIGIBLE}





## MR. SO AND SO

I received a letter, from my dear old Uncle Sam  
I received a letter this mornin', from my dear old Uncle Sam  
Said he wanted me to go across the water, in some far, far distant land

You know this world is in an uproar, people's going everywhere to and fro  
Yeah, this world is in an uproar, people's going everywhere to and fro  
I wouldn't mind leavin' my baby, wasn't for Mr. So and So

Yes, I don't mind leavin', lordy, I'm not scared to go  
Yes, I don't mind leavin', and I ain't scared to go  
Lord the only thing worries my mind, you and Mr. So and So

Oh I'm leavin' in the mornin', I'm goin' way out across the sea  
Yes I'm leavin' in the mornin', I'm goin' way out across the sea  
Darlin' while I'm gone will you sometimes remember me

## GREETINGS

The other day the postman brought a letter out to me  
It said "Official Business" just as plain as it could be  
He had a great big silly grin when he came through the gate  
"We'd like to have you visit us," signed Draft Board 28

{CHORUS:}  
Greetings, Uncle wants you  
We hope that you're not makin' any plans  
You have been selected so you wouldn't feel neglected  
You realize that you're a lucky man!

I went to see my boss that day and I asked him what to do  
I bought cigars and candy, showed him the letter too  
He told me he knew just the man to get me off the hook  
He called him up on the telephone, his friend had just been took

{CHORUS}  
I stood in line from 6 o'clock 'til 20 after 3  
Standin' in my birthday suit, mad as I could be  
A little guy right next to me said, "What are you mad about?  
I came to deliver a telegram, now they won't let me out!"

{CHORUS}  
Still I wasn't worried about them takin' me  
I knew I had a secret for I could hardly see  
I told them that my eyes were bad, I couldn't drive a car  
They said, "We'll put you right up front, you won't have to look so far"

{CHORUS}

## I'M BACK IN THE ARMY

Well my head is a-bobbin' and my bones are a-poppin' 'cause I'm back in a G.I. truck  
I think I'm a-headin' for the Army again, that'd just about be my luck  
So think about it bud, you ain't seen the worst 'cause the worst is yet to come  
The fun's gonna start when I reach the gate, it's gonna bust like an atom bomb

Well it's fall out, fall in, left, right, left, I'm back in the Army again  
There's a big fat man lookin' me in the eye and I feel like a bowling pin  
His arms light up like a neon light, he got 3 up and 3 pointin' down  
He got a face like a booger on Halloween night and he bellows like a trailin' hound

Well they say it ain't right for a man to have a fight when he ain't mad at nobody yet  
But they can take a fella that's a man of peace, make him want to fuss and fret  
You run agin' a guy that's friendly and nice and you think you're getting' real thick  
Then he'll hit you in the arm with a little piece of cotton and a needle like a forked stick

Well it's fall out, fall on, hurry up and wait, I'm back in the Army, that's a fact  
I've picked up so many old cigarette butts that I can't straighten up my back  
Every time the man blows the whistle for chow everybody makes a dash for the door  
But I take it slow 'cause I'm bent kinda low and I might run under the floor

Well they took me by the arm, said, "Step over here, we're a-gonna give you somethin' to wear."  
If I'd a-had the brains of a blue nosed mule I'd a-took off right then and there  
But I stood around 'til they got me down, how they dressed me up was a sin  
Now I look like a bum with no place to go and somethin' that the cat drug in

Well it's fall out, fall in, forward harch {sic}, I'm back in the Army for sure  
I ain't never seen so many pots and pans, or peeled as many spuds before  
My DS slip is all punched out and the captain sent me away  
So I guess I'm stuck 'cause I run outta luck, I'm back in the Army to stay



## (IN AGAIN OUT AGAIN) PACKING UP MY BARRACKS BAG BLUES

I got those in again, out again, packin' up my barracks bag blues  
I got those on again, off again, puttin' on my G.I. shoes  
Well I hate the durn conscription, it's givin' me conniptions  
Got those in again, out again, packin' up my barracks bag blues

Well I got a letter just the other day  
Sam said, "Boy, you're a-goin' away."  
I went inside and told my Ma  
That I was a-leavin' her and Pa  
Ma said, "Son, get out and fight,  
But buy some insurance and don't buy light!"

I got those in again, out again, packin' up my barracks bag blues  
I got those on again, off again, puttin' on my G.I. shoes  
Well I hate this durn conscription, it's givin' me conniptions  
Got those in again, out again, packin' up my barracks bag blues

Now them army doctors got ahold of me  
To see if I was runnin' like I oughtta be  
They counted all my fingers, counted my toes  
They counted all the freckles on the end of my nose  
One looked in one ear, another in the other  
They couldn't see through, they said, "You're in, brother!"

I got those in again, out again, packin' up my barracks bag blues  
I got those on again, off again, puttin' on my G.I. shoes  
Well I hate the durn conscription, it's givin' me conniptions  
Got those in again, out again, packin' up my barracks bag blues

Now they taught me how to march and to shoot a gun  
They didn't have to show me how to run  
They put me on a boat and sent me overseas  
The guns were shakin' louder than my dad-burned knees  
A shell went over with a wham  
Singin' "You ain't goin back to Alabam!"

I got those in again, out again, packin' up my barracks bag blues  
I got those on again, off again, puttin' on my G.I. shoes  
Well I hate the durn conscription, it's givin' me conniptions  
Got those in again, out again, packin' up my barracks bag blues

Korea, Korea, look what you done to me!

## THE K.P. BLUES

The man woke me up in the middle of the night  
Got out outta bed just a-achin' for to fight  
Got the K.P. blues

You wash all the dishes, the pots and the pans  
Do them all over if you don't suit the man  
Got the K.P. blues

Everything that you do just gotta be G-ee-ee I  
That man is hard to please, use lots of elbow grease  
Let the soapsuds fly

After you have eaten and you mop up the floor  
Scrub all the tables 'til your back is good 'n sore  
Got the K.P. blues

If you don't know what I mean, just be at ease  
K.P. is known as the Kitchen Police  
Got the K.P. blues

I'm peelin' potatoes from mornin' 'til night  
Carrots and onions they give me a fright  
Got the K.P. blues

Makin' hamburger patties I know how to do  
That man is watchin' me until I get through  
Got the K.P. blues

The folks back home are sendin' their best wishes  
When I got home the other day I heard my little wifey say  
"Help me do the dishes!"

I don't know what to do, I'm l-losin' my mind  
Tried to find a job of a different kind  
Got the K.P. blues

So when I get back to civilian life  
I'll spend all my days just a-watchin' my wifey  
Got the K.P. blues

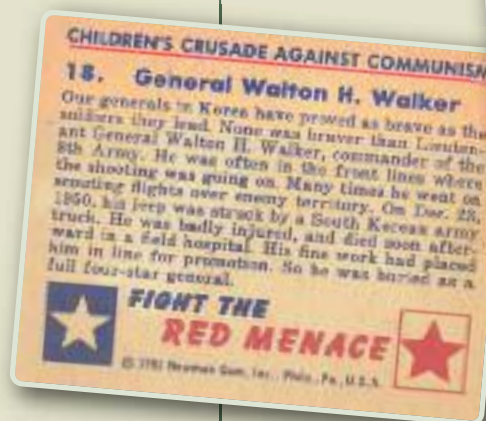
## MESSAGE FROM VIC DAMONE

Hip hup, hip hup, hip hup, hip hup

The heads are up, the chests are out  
The arms are swingin' in cadence count  
Sound off (sound off), sound off (sound off)  
Cadence count (1, 2, 3, 4, 1-2, 3-4)

You can probably hear Vaughn Monroe sounding off in the background. Well, this is, Private First Class Vic Damone sounding off from Stuttgart, Germany, where I'm currently stationed with our favorite uncle, Uncle Sam. I thought I would, drop in like this, and take this opportunity to say hello to all of our listeners, and to thank you for playing my records. I want you to know how much I really appreciate this, and all the boys over here join me in saying hello to our friends and relatives in the states. So, until we come home again, let's say, auf wiedersehen, arrivederci, au revoir, or just plain so long for awhile.

Company, halt!



(OPPOSITE PAGE) During a break in fighting, CPL Francis E. Wise of the 7<sup>th</sup> Infantry Division reads 'Fast, Loose and Lovely' by Norman Bligh. North of Pyeongyang, Korea, February 24, 1951.









### THE GIRLS ARE MARCHING

Now it's left, right, left the girls are marching  
Gotta work, work, work like all the guys  
Gonna do, do, do whatever duty's to be done  
Serving on land, serving at sea and in the skies  
'Cause it's smart, smart, smart to help the country  
And a uniform is glamorous

You used to find us moping in the lazy girls' brigade  
But now we're hep, we're right in step as part of the big parade

Yes, it's left, right, left the girls are marching  
So gals don't waste a minute  
Come on and all get in it  
And help yourself by helping Uncle Sam



(TOP LEFT) Nurses of the 1<sup>st</sup> Mobile Army Surgical Hospital, X Corps, Korea, wash their mess gear. February 14, 1951.

(LEFT) Captain Jane Thurness uses a steel helmet to wash in. February 14, 1951.



Two soldiers train a .30 caliber machine gun  
on Communist positions on the western front.  
July 24, 1952.

## DISC 2

# Somewhere In Korea



## Somewhere In Korea

Within days of the North Korean attack, an amphibious taskforce headed for Pohang, South Korea's main seaport. After the first troops began landing a new category of songs was born. Set in Korea, they told of specific battles or locations, or were representative of what in-country soldiers were singing. The earliest of these, Bill Cason's *Foxhole In Korea*, is from August 1950. Even though the record wasn't released until February 1951, the lyrics of The Gospel Pilgrims' *Korea (Fighting In The Foreign Land)* describe the war's start: "It was May, June, July when this awful thing began / They started shootin' and killin' the women and men."

There is no better example of premature celebrating than a song introduced on October 14, 1950, a month after the successful Inchon invasion. Jimmie Osborne wrote and sang *Thank God For Victory In Korea*, with the lines "We're grateful that the battle's won... / We thank you, Dear God, for what you've done." His label, KING RECORDS, backed the song with a quarter page 'Billboard' advertisement that included his photo. It would be another 21 months of often bitter fighting before the war ended with an armistice rather than victory. After *This War Is Over* by Anne Covette was another 1950 record release predicting an early end to the fighting.

War correspondents and journalists who arrived along with the troops provided American readers and listeners with close-ups of the war. Robert Pierpoint of CBS news described what it was like to be under fire. Well before his memorable Christmas visit to Korea in 1952, Edward R. Murrow had supported the Red Cross in its drive for blood donations. His public service message, like that of children's television favorite Howdy Doody, directly addressed the tragedy voiced by Elton Britt's song *Korean Mud*: "An American soldier lay dying out in the Korean Mud / And all that was needed to save him was a pint of someone's blood."

Correspondents also made the fighting more relatable to those at home by referring to landmarks by other than their military designation [e.g., HILL 931]. Instead, the war's most (in)famous location in contemporary songs, became known as *Heartbreak Ridge*. The Delmore Brothers' 1951 recording arrived a month before two of four versions of (*Heartsick Soldier On*) *Heartbreak Ridge* showed up in 'Billboard' ads. As the A-side of Wesley Tuttle's recording on CAPITOL, it was described by that label's 'Buyer's Guide' as "a touch of greatness - sung from the heart." Two pages later DECCA ran a full-page ad for Ernest Tubb's two-sided war entry, with *Missing In Action* as the A-side. The U.N. forces' most outstanding military achievement, the landing at *Inchon*, and their biggest setback, *The Ballad Of Chosin*, are recounted in songs written and recorded many years later by Korean War veterans Steve Rogers and John Carpio.

A group of songs purporting to illustrate what soldiers had to endure include *Lost In Korea* by Sherman Johnson, *Wading Through Blood And Water* by The Dixie Humming Birds and *A Letter From A Trench In Korea* by Robert Bland. Sonny Osborne's *A Brother In Korea* was written for his brother Bobby by his sister Louise. The image of a soldier putting his thoughts on paper was also central to The Louvin Brothers' *From Mother's Arms To Korea*. In this case, the story was of a new arrival whose death could be inferred from his diary. *From A Foxhole* by Jack Powers had two soldiers talking about their chances of getting home safely amid artillery and small arms fire. Similarly themed songs include J.B. Lenoir's *I'm In Korea* and Lightnin' Hopkins' *Sad News From Korea*. Another *Soldier Gone* by the Gospel group The Violinaires is self-explanatory; Slim Rhodes' buddy was killed on the battlefield fighting for the *Red White And Blue*.

When Elton Britt went to Korea in 1951 to entertain troops as part of the 'Camel Korean Caravan,' he learned of a song by Lt. Stewart Powell that was receiving local attention. Entitled *Rotation Blues*, it described a soldier just waiting to be sent back home from an environment where the "honeybots... done started smellin' good to me." Britt and five others recorded the song, but despite heavy trade paper promotion by RCA VICTOR for Britt ("*The No. 1 song with the G.I.'s in Korea and headed for the No. 1 song with all the folks at home...*") and a full-page 'Billboard' ad for Bill Monroe's version on DECCA, none reached the charts.

Numerous in-country songs were local adaptations of familiar tunes. The venerable *Wabash Cannonball* became *Itazuki Tower*, a fighter pilot's gripe song popularized by Dick Jonas. Hank Snow's long-running *I'm Movin' On* [44 weeks on the Country charts beginning the week after the war started, with 21 of those weeks at #1] became *Moving On* for the Marines and *We're Moving On* for the Army. Both versions would be recorded by Oscar Brand, who eventually released five albums worth of songs that "both lampooned and paid homage" to life in the four Services. Other songs such as World War II's *Bless 'Em All* were readily modified to reflect the Korea setting. Other upbeat tracks include *Dive Bomb Boogie* by Larry Dean and His Virginia Playboys and Billy Mize's *Pusan*, about a Mama San and her dozen children hurrying away from a "rice paddy doin' the burp gun boogie."

Commercial recordings representing the experiences and sentiments of soldiers in Korea addressed a range of issues. Numerous songs invoked God's power over the battlefield. They include *As Long As God Is On Our Side* by Preston Ward, *God Bless Our Boys In Korea* by Jo Ann Lear, and *A Soldier's Prayer* by William Cook & The Marshall Brothers. Others were *Lord, Stop The War* by The Evangelist Gospel Singers of Alabama and *Please Say A Prayer (For The Boys Over There)* by Rocky Porter.

Carl Sauceman confronted the possibility of death in *Wrap My Body In Old Glory (When I Die)*. Jim Eanes added the perspective of *A Prisoner Of War* writing from a cell in Korea. Tommy Brown sobbed that he had *No News From Home*. Whatever the reason, the twin issues of will he/she still care and will she/he remain faithful were the underlying theme of many war-related songs. An example of the former is Kay Kellum's *When I Get Back*. The message in *I Will Wait* by The Four Buddies was that he'd be true and asked her to be so as well. The Disc closes with *Somewhere In Korea* by The Kalvin Brothers, where a soldier's thoughts go to "a place he calls home."







## 1 HEADING FOR KOREA

(July 1950)

### Newsreel Announcer

In an early newsreel from the war, moviegoers saw troop ships flying the U.N. pennant and U.S. soldiers on the ground in Korea. The defensive buildup was going smoothly and the tone was optimistic.

*"The first amphibious task force since World War II moved swiftly through the Pacific. Under a British/American air umbrella the armada arrived off Pohang and the landing crafts went in. Despite expectations of opposition the United States 1<sup>st</sup> Cavalry Division easily established a beach-head. Its first job was to guard Pohang from North Korean troops advancing southward down the eastern coast. Off the shores of North Korea, the allied fleet bombarded Red positions."*

(TOP) Troops of U.S. ground forces board ships at a Japanese port for movement to South Korea. July 2, 1950.

## 2 KOREA (FIGHTIN' IN THE FOREIGN LAND)

(J.C. Ginyard)

### The Gospel Pilgrims

Atlantic 928 | © 1951

*Korea (Fightin' In The Foreign Land)* was recorded and released early in 1951. A February 10<sup>th</sup> ad telling 'Billboard' readers to "watch these great new ATLANTIC hits climb the charts," listed it as the B-side of *I'm Grateful To The NAACP*. The artist credit was for The Gospel Travellers. The song's lyrics made for an interesting summary of the early war months. Starting with "it was in May, June July when this awful thing began," the song continued, "MacArthur contacted Truman, then Truman got troubled in mind." After Truman contacted Congress, MacArthur was told to "use every available man...[to] save the U.S. band."

There is still considerable mystery about exactly who The Gospel Pilgrims were. If *Korea's* original attribution to The Gospel Travellers wasn't confusing enough, the A-side had previously been announced in 'Billboard' as by The Otis Jackson Quartet. No further recording could be located for any of the three group names.



## 3 FOXHOLE IN KOREA

( )

### Bill Cason

Imperial 8094 | © 1950



IMPERIAL RECORDS' 8000 series featured the label's country music talent. Started in 1949, it would release records by among others Charley Walker, Zeke Clemons, Jimmy Heap, Mitchell Torok, David Houston, and of course Slim Whitman. Torok may have had something to do with Bill Cason's appearance on IMPERIAL in 1950 as they had both previously appeared on the much smaller ROYALTY (Texas) label. *Foxhole In Korea* is a country ballad with strong religious overtones. The song's protagonist is "lying in a hole in Korea, listening to the shells fly overhead / ...feeling in [his] heart a might dread." Then he senses God's presence and "felt his hand upon my heated brow." With His intervention, the soldier's hand stopped trembling and he knew his aim would be true.

Bill Cason and his Arkansas Troupers cut their first two sides, *Buttons And Bows / Rambling Rose* [ROYALTY 36] in 1949. A year later Cason minus the group was featured on *Foxhole In Korea*. He then moved to the CORAL label where he had four more releases between 1952 and 1955. When the first three, released on the label's 64000 [Country] series, were unsuccessful he was given one more chance with the more pop oriented *I'll Meet You Coming Down The Ladder / That's When I'll Grow Tired Of You* [CORAL 61331; 1955]. When it, too, failed to chart his contract was dropped.

Bill Cason was born to a farming family in Cornish, Arkansas in 1924. According to a family interview, one Christmas when he was about five, the future country performer received a guitar and he instantly became mesmerized by music. Bill fought in the Philippines in World War II, but was not recalled for service in the Korean conflict. In 1949 Cason and his new bride Beth, along with The Arkansas Troupers, moved to New Orleans. Cason and the band were mainstays on WWL for a number of years in the 1950s and hosted numerous country and rockabilly stars. Cason carried on as a solo overnight host for a show called 'Day Beat,' until 1961 when he and his wife moved back to Arkansas. Cason dabbled in business and investments for a time and then became a postal clerk with the U.S. Post Office in Fort Smith where he worked for twenty years. Bill Cason is enjoying retirement with Beth in Arkansas.

## 4 INCHON

(Art Dorie)

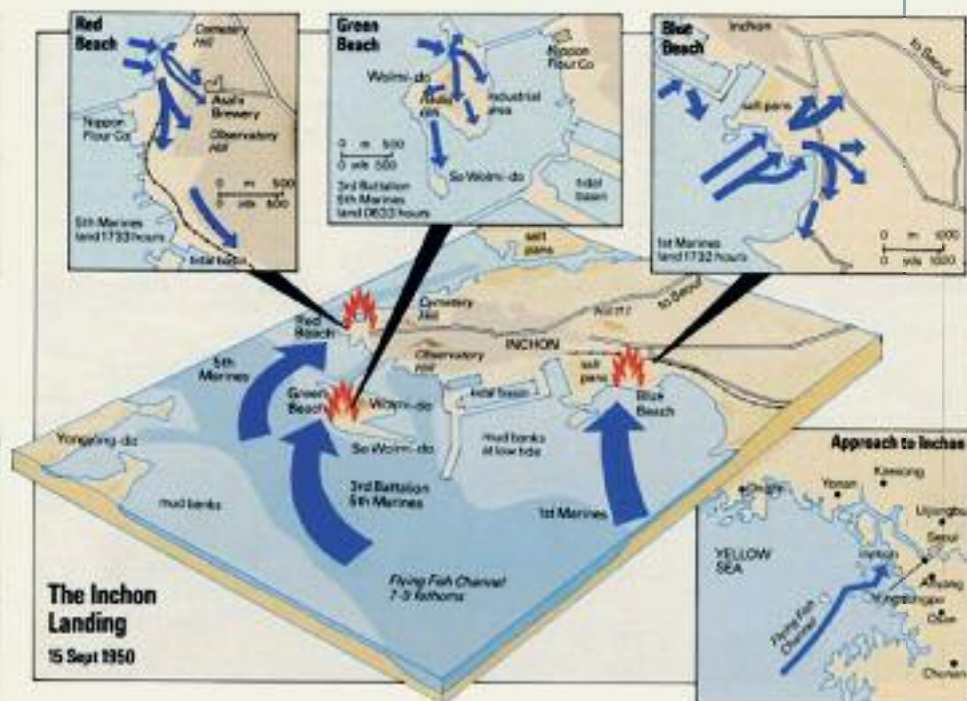
**Steve Rogers**

Ridge Runner 4992 | © 2003

*Inchon* is one of two song-poems selected for Disc 2. Unlike the great majority of songs in the anthology that were recorded and released in the 1950-1954 time period, this one is from 50 years after the fighting ceased. It came about when Arthur Dorie, a combat-wounded Korean War veteran, set about to write an epic ballad about "battles and heroes of the early war." For this history-in-song project Dorie would go on to write 40 tracks that encompass the first 10 months of the war when General MacArthur was in command of all U.N. forces.

The twelve verses of *Inchon* tell the story of Operation CHROMITE, the code name for the Inchon campaign. They cover its early stages when most senior officers opposed MacArthur's plan to "[September] 16<sup>th</sup> which was D plus just one / *Inchon had fallen and the beachhead was won.*" Along the way, they identify geography [Flying Fish Channel; Wolmi-do Island] and topography [mud flats; 30-foot tides; high sea walls]. Also mentioned are two Marine commanders, Lt. Col Raymond L. Murray whose men took "Red" Beach and Col Lewis B. 'Chesty' Puller who led the landings at "Blue" Beach.

Steve Rogers is identified as a vocalist-musician as well as head of Steve Rogers Productions of North Palm Beach, Florida. He co-produced 'This Savage War: MacArthur's Korea' as well as a companion CD set, 'Sound Off! Korea,' with Arthur Dorie.



(RIGHT) South Korean children line up to welcome the 24<sup>th</sup> Infantry Division to the Taejon Airfield in Korea. September 29, 1950.

## 5 THANK GOD FOR VICTORY IN KOREA

(Jimmie Osborne)

**Jimmie Osborne**

ACS 1951 | © 1950

General Douglas MacArthur's brilliantly conceived and executed landings at Inchon in September 1950, followed by U.N. troops' counteroffensive, pushed the North Koreans back across the 38<sup>th</sup> Parallel and out of South Korea. The sweep north was so rapid and so complete that there was talk of the war being over by Thanksgiving and the troops being home by Christmas. KING RECORDS reinforced that belief with a large ad in the October 14 issue of 'Billboard' touting *Thank God For Victory In Korea*. The tune, written and performed by Jimmie Osborne, optimistically announced, "We're grateful that the battle's won," adding "America's fighting sons have *Old Glory waving in Korea now.*" What neither Osborne nor the military anticipated was China entering the war.

James Osborne, Jr., no relation to The Osborne Brothers, was born in Kentucky on April 8, 1923. His story is similar to that of many country singers included in this anthology. He received a guitar at an early age, began singing as a teenager and began appearing on local radio stations, in his case WLAP in Lexington. Eventually moving to Shreveport, he found work on The Louisiana Hayride that, in turn, led to a recording contract with KING. Osborne's first release for the label jumpstarted his career as *My Heart Echoes* reached #10 on the country charts.

When the Korean War broke out in June, 1950, Osborne turned to writing and performing topical material. The string of releases included *God Please Protect America* and *Thank God For Victory In Korea* [both 1950], *The Voice Of Free America* ['51], *Missing In Action* ['52] and *The Korean Story* ['53; Disc 4]. He would continue to release records on KING until 1955. Osborne committed suicide the day after Christmas, 1958.







## 6 THE BALLAD OF CHOSIN

(Frank Gross)

**John Carpino**

Ridge Runner 4992 | © 2003

*The Ballad Of Chosin* is the second song-poem from the history-in-song collection project of Major Arthur F. Dorie, USA (Ret). Like *Inchon*, it is a lengthy, 10-verse summary of what men of the USX Corps, especially those of the 1<sup>st</sup> Marine Division, endured between November 27 and December 13, 1950. Written by Frank Gross, USMC (Ret), himself a combat-wounded member of the "Chosin Few," the lyrics address the cold [frostbite; parkas covered with frozen blood], the noise [screaming and yelling; sounding bugles] and the Marine Corps ethos of Semper Fi (semper fidelis: always faithful). "The everlasting promise kept along each bloody yard / No one leaves behind the wounded because there ain't no fight that hard."

Almost 30 months after the Chosin Reservoir campaign 'Billboard' placed an ad in its June 20, 1953 issue honoring Lieutenant Colonel Raymond G. Davis, USMC. Davis was awarded the Medal of Honor for leading his battalion "over eight miles of heavily-defended icy trails...and across three ridges deep in snow" to rescue 6,000 trapped soldiers. In the ad, he spoke on behalf of U.S. Defense Bonds which he said "help produce better combat equipment to protect the brave men who are protecting us all."

In addition to handling the vocals, John Carpino is listed as one of the assistant producers for both the 2-CD set 'This Savage War: MacArthur's Korea' as well as the companion CD set, 'Sound Off! Korea.' He is the owner of Sound Check Productions in Payson, Arizona.



## 7 WE'RE MOVING ON

(Melody of "I'm Movin' On" by Hank Snow)

**Oscar Brand & Short Arms**

Elektra LP 242 | © 1963<

Oscar Brand began collecting and recording the songs sung by military men not long after World War II. His first LP of such tunes, 'G.I. American Army Songs' [RIVERSIDE; 1949], included favorites such as *I Don't Want No More Of Army Life* and *Roll Me Over*. Brand cut several Service-specific albums in the early 1960s featuring lyrics that were popular with soldiers in Korea. *We're Moving On* tells the tale of when "MacArthur's men moved back again," a reference to the second Communist offensive that pushed the Eighth Army back across the 38<sup>th</sup> Parallel. "That's the U.S. Army in full retreat / ... We're burning gas, we're hauling ass, we're moving on." Like most of the other Service songs it had unattributed lyrics. And like most of the others it was set to a familiar tune, in this case Hank Snow's very popular *I'm Moving On*.

Oscar Brand was born in Canada on February 7, 1920. His family moved to the U.S. in 1927, eventually ending up in New York City. A graduate of Brooklyn College, Brand became part of the 1940s folk music scene, performing alongside such artists as Lead Belly, Woody Guthrie and Pete Seeger. Because he also featured their music on his radio show, 'Oscar Brand's Folksong Festival,' he was denounced as a "pipeline of communism" by the House Committee on Un-American Activities [HUAC]. In addition to introducing and featuring the music of others, Brand wrote many of the songs on the nearly 100 albums that bear his name. He still could be heard on radio until shortly before his death on September 30, 2016.



## 8 I'M IN KOREA

(Lenoir)

**J.B. Lenoir**

Parrot 802 | © 1954



The lyrics of *I'm In Korea* might have one believe that Lenoir's composition was autobiographical. The song includes two specific geographical references, Kimpo and Hill 1062. "*I am in Korea, north-east side of Kimpo*" would have placed the singer near the demilitarized zone [DMZ] in 1954. "*I'm on a hill called 1062*" would have placed him on Papasan Mountain, the highest point in Korea, located northeast of and just outside the Iron Triangle. The geography, however, is incidental to the song's primary message found in its last line. "*Don't let nobody lay their head down in my bed.*"

J.B. Lenoir – the letters are not initials, they were his given name – was born in Mississippi on March 5, 1929. While still a guitar playing teenager in New Orleans he was already working alongside, but not recording with, blues legends such as Sonny Boy Williamson and Elmore James. After moving to Chicago in 1949 his performances at local clubs led to a recording contract with Chess. From 1950 through 1966 he recorded well over 100 sides, under numerous variations of his name and that of his back-up musicians, released on multiple labels. In addition to an earlier war song, *Korea Blues* ['51], Lenoir also wrote and performed other topical numbers. The controversial *Eisenhower Blues*, the B-side of *I'm In Korea*, and *Alabama March* ['65] are but two examples. He also recorded three songs about the "next" war including *Everybody's Crying About Vietnam*. Lenoir died on April 29, 1967 following a car crash.

## 9 ROBERT PIERPOINT UNDER FIRE IN KOREA

(May 17, 1951)

**Narrated by Eric Sevareid / Robert Pierpoint, CBS News**

| © 1951

In the early 1950s Americans still got most of their news from radio and newspapers. Pierpoint, along with fellow CBS staffers Bill Downs and George Herman, and Marguerite Higgins of the 'New York Herald Tribune' were some of the correspondents who reported on the war directly from Korea.

"Robert Pierpoint was 25 years old when he was sent to the front. With him he took a tape recorder and on that recorder he gathered the sounds of war and his initiation into battle. [Sounds of heavy artillery] He was on the front lines for the first time, feeling a compelling need to know what was going on out there and down the hill from him, where he could see flames in the darkness and hear gun fire. Pierpoint asked, an American Captain answered.

*What's that outfit down there, Captain?*

*That's an enemy patrol is down in there.*

*What are those fires burning?*

*That's napalm or fougasses set off by artillery that we've had placed out there during the day.*

*What's this small arms fire off to our left?*

*That's a patrol working around Charlie Company...{sound of gun fire}*

*What's that?*

*That's VT barrage; artillery VT trying to knock out an enemy machine gun nest that's working its way up towards our Charlie Company on our left flank.*

*Our land will be sorry you ever got into this. Our land will be sorry we ever got into this."*



(ABOVE) The men of Battery B, 937<sup>th</sup> Field Artillery Battalion fire Long Toms at Communist-held positions.  
November 25, 1951.





## 10 HEARTBREAK RIDGE

(Delmore - Mann - Glover - Delmore)

**Delmore Brothers**

ACS 1951 | © 1951

The month-long battle for Heartbreak Ridge, an appropriate nickname supplied by U.S. war reporters, took place just north of the 38<sup>th</sup> Parallel from September 13 to October 15, 1951. Barely a month later 'Billboard' announced The Delmore Brothers' recording of the battle among its Folk Record Releases. The song was cast as a letter from a soldier to his mother. "From Heartbreak Ridge I'm dropping this line." The letter goes on to describe the battle scene. "Nothing but wounded and dying in sight" and "I've seen thousands fall." The lengthy engagement, some would later call it a fiasco, resulted in neither side gaining significant territory. Some 3,700 American and other U.N. troops were wounded or lost their lives while enemy casualties were estimated at 25,000.

The brothers Alton Delmore, born on Christmas day 1908, and Rabon, born on December 3, 1916 were the prototype for other country music pioneers. Their deep South roots – in their case Alabama – impoverished childhood, early exposure to gospel music and guitar as instrument of choice would all be seen again and again as the musical style developed in the 1930s. The brothers' first record for COLUMBIA was cut in 1931. Their singles would eventually number over 100, on labels including RCA-BLUEBIRD, DECCA and KING. Three of those records found their way onto the C&W charts, with *Blues Stay Away From Me* [KING 803] reaching the #1 position in 1949.



The Delmore Brothers were one of the first acts to join the Grand Ole Opry [1933]. They were posthumously inducted into the Country Music Hall of Fame in 2001. Rabon died of lung cancer in 1952; Alton died in 1964.

## 11 A HEARTSICK SOLDIER ON HEARTBREAK RIDGE

(Max Fidler - Ernest Tubb - Nellie Kane)

**Ernest Tubb**

Decca 46389 | © 1952

"Heartbreak Ridge," so named by U.S. war correspondents for the viciousness of the month-long battle, became symbolic of a failing strategy in the Korean War. Ground gained by American troops during the day often had to be ceded to the enemy that same night. When the offensive ended on October 15, 1951 the results were at best indecisive. Despite the fact that more than 1,400 Allied soldiers had died there was no significant change in the relative status of the opposing forces. With the exception of a reference to "shells burst[ing] around me" none of these aspects appear in the lyrics of *A Heartsick Soldier On Heartbreak Ridge*.

Ernest Tubb's version is one of four recordings of the song. When it came out as the B-side of *Missing In Action* in late December, 1951, a version by Gene Autry [COLUMBIA] was already on the market. The 'Billboard' music staff gave the edge to Tubb by an 80-78 margin when it compared his version with that of Wesley Tuttle [CAPITOL] in their January 5, 1952 Record Review. They called it "A weeper based on the famous Korean battleground and a G.I.'s wish to go home." The review added that the song should do well "during the Christmas season while hopes are up for a final armistice." Ken Marvin's version on MERCURY post-dated all three.

For Tubb, born in Texas on February 9, 1914, the two war songs were his 50<sup>th</sup> entry on the C&W charts. His status as an established singer/songwriter/guitarist and movie star may explain why his name was added to the writing credits for *Heartsick Soldier*...

when the sheet music and Autry's recording listed only Max Fidler and Nellie Kane. Tubb would go on to record another 40 charted singles, extending his career on records from 1944 to 1979. He was elected to the Country Music Hall of Fame in 1965 and died on September 6, 1984.





## 12 WHERE THE NEED IS

( )

**The Four Lads with narration by Edward R. Murrow**

American Red Cross | © 2000

The Four Lads were an unknown Canadian quartet when they recorded *Where The Need Is* as a Red Cross public service announcement. "*Where the need is there with speed is Red Cross care.*" In 1950, they had not yet begun to back up singers such as Johnnie Ray on *Cry / Little White Cloud That Cried* and Dolores Hawkins on *Heavenly Father*, much less started their own career as headliners. The Lads became one of the '50s top acts, placing 27 singles on the pop charts including million sellers *Moments To Remember* and *No Not Much*.

Broadcast journalist Egbert Roscoe (Edward R.) Murrow was born in North Carolina on April 25, 1908 but grew up on the west coast in Washington. After graduating from Washington State University, he began a career with CBS as a director of talks. His job took him to Europe where, from 1939-1945, his radio broadcast brought World War II into America's living rooms. In 1951 Murrow helped introduce news broadcasting to the new television medium. And while best remembered for his reports that challenged Senator Joseph McCarthy's "Red scare" tactics, he devoted considerable time on his *See It Now* program to the war. Murrow's December 1952 broadcast 'Christmas in Korea' was chosen for the 1994 commemorative postage stamp that honored his broadcasting legacy.

A life-long heavy smoker, Murrow died of lung cancer on April 27, 1965.



(TOP) A Red Cross worker pours a cup of coffee for LT. COL. Paul Sadler. Pusan, Korea, October 10, 1951.

(RIGHT) The Four Lads

## 13 KOREAN MUD

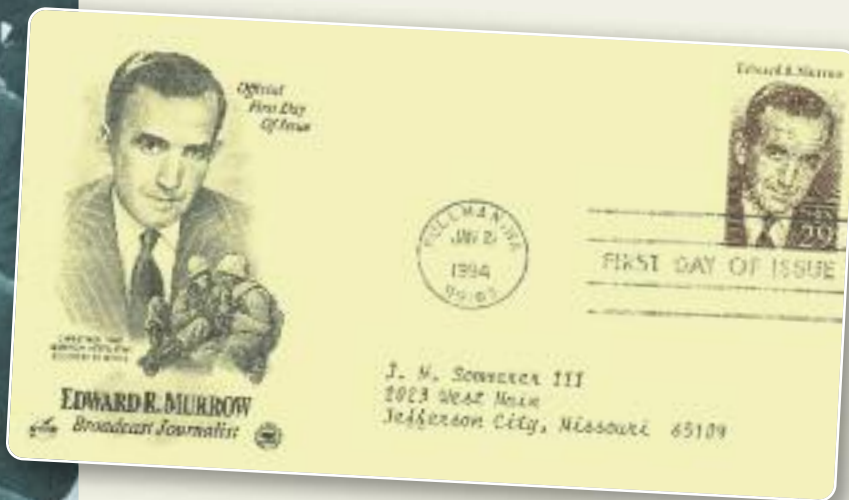
(Velma T. Jenkins - Anna Marie Thomas)

**Elton Britt**

RCA Victor 5140 | © 1953

*Korean Mud* could easily have passed as a Red Cross public service announcement. The song opens with the image of a dying American soldier followed by the line, "*And all that was needed to save him was a pint of someone's blood.*" After a chorus urges the listener to "*Give, give, give, give more and more of your blood,*" there follows the request that you please go to your blood bank to give a pint or two. Entered into the Library of Congress sheet music collection on April 9, 1953, RCA Victor had Britt pair the song with another war-related side, *The Unknown Soldier* [Disc 4]. The label had tried the same strategy in 1950 when Britt's version of *The Red We Want Is The Red We've Got* was paired with a reissue of his World War II million seller, *There's A Star Spangled Banner Waving Somewhere*. One of ten artists to record *The Red We Want...*, Britt was also one of six to do *Rotation Blues* [Disc 2, track 25].

Britt was born James Elton Baker on June 27, 1913, and grew up in Arkansas. He developed his yodeling style as a young man and began his recording career on the ORIOLE label in 1934. Over the next five years his songs could be found on the MELOTONE, BANNER, PERFECT and CONQUEROR labels before he settled in on RCA VICTOR's BLUE-BIRD affiliate. He moved to the parent label in 1946. Britt's last chart entry was *The Bitter Taste* [RCA 9658] in 1969, capping a 35-year recording career. He died of a heart attack on June 22, 1972.







#### 14 REQUEST FOR BLOOD DONATIONS

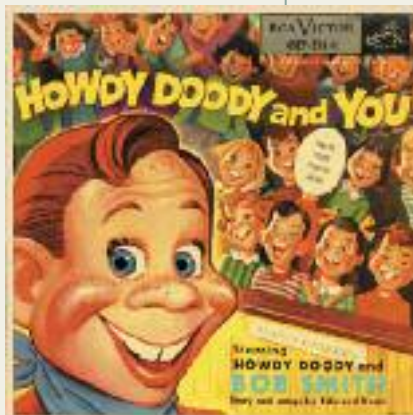
( )

**Howdy Doody**

P.I.P. LP 6808 | © circa 1951

From its December 1947 start until it left the air in 1960, 'Howdy Doody' was one of the most popular children's shows on television. Host 'Buffalo' Bob Smith and Howdy not only entertained but also taught rules for kids in segments such as "Howdy Doody's Do's and Don'ts."

"Hey kids, this is Howdy. Now you know about all the fighting going on in Korea. Well you know one thing our soldiers need very much is blood, and we have to send it. A lot of grownups don't realize how important it is and some of them haven't as yet given any blood. So why don't you ask your Mom and Dad if they've given any blood. And if they haven't, you tell them to go down to the blood bank. Boy, it will mean an awful lot to our soldiers. Thanks, kids."



(TOP) Blood donors await their turn to contribute to the blood bank of the 406<sup>th</sup> Medical General Laboratory. Tokyo, September 4, 1950.

(RIGHT) PFC Silas Thompson reads a magazine during a break from reconnaissance duty south of Osan, Korea. January 22, 1951.

#### 15 NO NEWS FROM HOME

(Tommy Brown)

**Tommy (Weepin' and Cryin') Brown**

Savoy 838 | © 1952

*No News From Home* didn't need to mention Korea, or war, to be included on this anthology. The song's dirge-like tempo, a vocal punctuated by sobs and a midpoint recitation that suggested Brown was about to lose complete control of his emotions combined to create an unforgettable portrait of a lonely soldier. "Baby, please write...just drop me a line / Just let me know...that I'm still on your mind." In its March 15, 1952 issue 'Billboard' called it "a routine blues ballad" but acknowledged that it was expertly done.

Brown was born in Atlanta, Georgia on May 27, 1931. He earned his nickname from a 1951 side he cut with the Griffin Brothers Band. *Weepin' And Cryin'* [Dot 45-1071] spent 11 weeks on the R&B charts including three at #1. The song, in addition to the nickname it gave him, inspired a stage performance described by the 'Atlanta Daily World' as follows. "He jumped off the stage, fell prostrate to the floor, got up, banged his head on the wall then fell down on his knees and wailed the blues." Was James Brown watching? Whether under his own name or as Little Tommy Brown, he recorded at least four tracks per year from 1953 to 1958. In addition to Savoy, they appeared on GROOVE, KING, IMPERIAL and ABC.





## 16 LOST IN KOREA

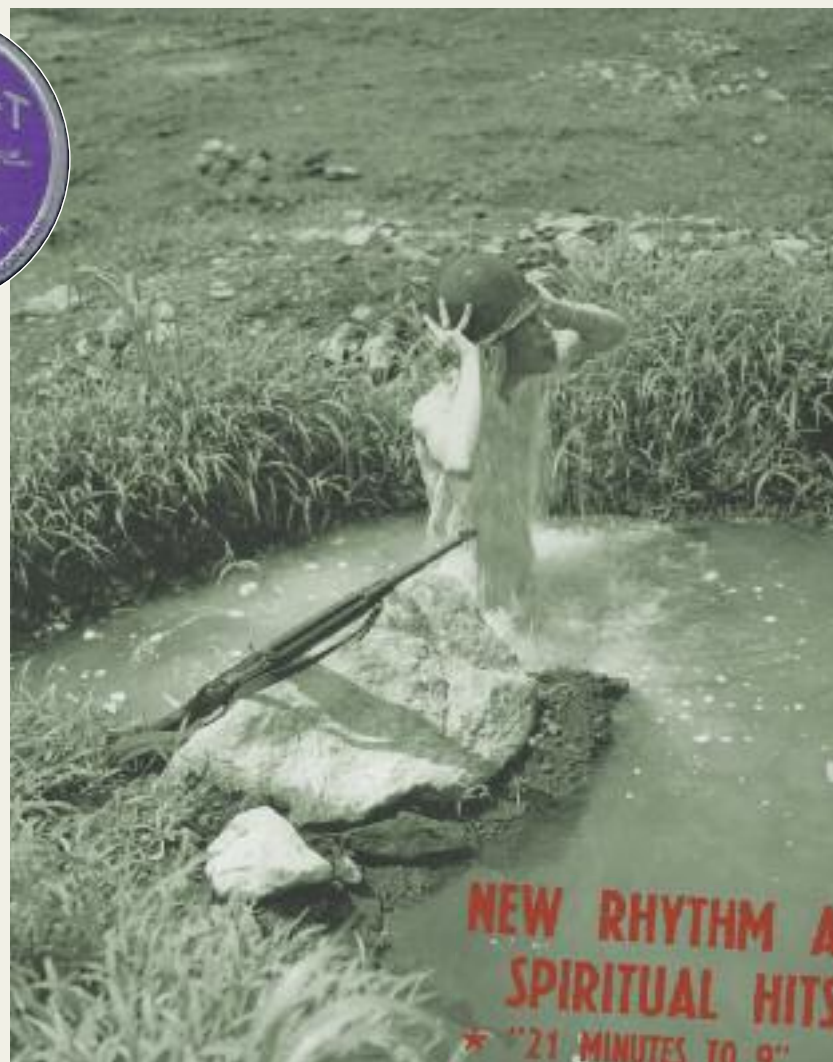
(S. Johnson)

**Sherman 'Blues' Johnson & His Clouds of Joy**

Trumpet 190 | © 1953

*Lost In Korea* made its 'Billboard' debut five weeks before the war ended. The Jackson, Mississippi-based TRUMPET label, apparently not sure of the demographics for the record, left it up to audiences to decide whether its appeal was rhythmic or spiritual. The song begins with the sound of ricocheting bullets before identifying the singer as lost and all alone "a million miles away from home." The line "World War Two was bad but this is the worst I've ever seen" implies that this was a veteran recalled to military service. His time in Korea is summed up by three adjectives, "miserable," "lonesome" and "cold."

Sherman Johnson was born in Mississippi on July 22, 1925. How and when he got his 'Blues' nickname is unclear though it may have been to set him apart from more than 70 other Johnsons whose names appear in Leadbitter and Slaven's Volume 1 of their essential book 'Blues Records.' With His Clouds of Joy backing group Johnson recorded four, self-penned tunes for a 1953 TRUMPET session. As neither of his records managed to get much attention, a fifth side, *Broke And Hungry*, was unissued. Following his brief career as a singer Johnson became one of Mississippi's first African American disk jockeys at station WTKO in Meridian. He died there in May, 1982.



**NEW RHYTHM AND SPIRITUAL HITS!**

★ "21 MINUTES TO 9"

B/W "Shady Lane Blues"

TR #174 45X174

by Willie Love

★ "LOST IN KOREA"

B/W Hot Fish

TR #190

by Sherman "Blues" Johnson



(TOP) Major Milton Berry bathes in a water-filled foxhole next to his tent. July 30, 1952.

## 17 FROM A FOXHOLE

(Albert Hay Malotte)

**Jack Powers**

Capitol 2355 | © 1953



Calling it a bang-up idea, 'Billboard' published a short piece in its January 31, 1953 edition about a new record by singer Jack Powers. Both *From A Foxhole* and the flip side's *I'll Be Seeing You*, the Sammy Fain/Irving Kahal tune from 1938, popularized by Bing Crosby [#1 in 1944] are done without any accompaniment. Only the sounds of ricocheting bullets and booming cannons serve as a "battledrop background." 'Billboard' credited the idea to Powers, a World War II veteran. Both sides open with Powers "chatting with a G.I. fighting mate in a Korean foxhole."

When the magazine placed it among their Popular Record Reviews three weeks later the staff gave it a 76 [Very Good], adding "Powers makes like a front-line G.I. as he delivers a moving musical prayer for peace. Potential is hard to figure but gals with guys in Korea could respond strongly." One of the exchanges between the soldiers went as follows. "He might get us home soon...Home, I just pray to get home...Yeah, we all pray for that day."

Albert May Malotte who wrote the lyrics was a prolific composer of patriotic and religious songs. Among the former, all from the early 1940s, were *I Am Proud To Be An American*, *Ode To Liberty* and *Pledge To The Flag*. His best known religious composition is *The Lord's Prayer*. For Powers, on the other hand, the two CAPITOL sides appear to have been his only recordings. Other than that he was from Massachusetts nothing more is known about him.



## 18 A SOLDIER'S PRAYER

( )

**William Cook accompanied by The Marshall Brothers**

Savoy 828 | © 1951

Over the sound of a church organ, *A Soldier's Prayer* begins with one of The Marshall Brothers singing "Our Father, which art in heaven...." Cook then begins a recitation in which he speaks directly to God. "Funny I had to come to this hellish place before I had time to see your face." Noting that zero hour when he must go into battle will be coming soon, he feels at peace. "Strange, since I met you I'm not afraid to die." The Brothers close the prayer with "For Thine is the kingdom, and the power, and the glory forever... amen."

Savoy introduced *A Soldier's Prayer* on December 15, 1951 with a small ad that called it Sensational! When 'Billboard' reviewed it a week later its music staff had this to say. "This is an unusual item that may turn out to be big. DeeJay Cook recites a G.I.'s talk with the Lord while the Marshall Brothers' lead tenor chants 'The Lord's Prayer.'" An overall score of 82 placed the track in the Excellent category. On the same 'Billboard' page Savoy had a message for the music business. "This is not a race record...it's for all locations." The message notwithstanding, this record, too, failed to chart.

What is known of Cook is that at the time of the record's release he was a disc jockey at radio station WAAT in Newark, New Jersey. His presence at WAAT is interesting since the station's largest fan base appears to have been for country music. Cook was also the owner of Cookie's Caravan, a local club, and hosted the eponymous 'Cook's Caravan' on WATV. As for The Marshall Brothers, they weren't. The group was named for lead tenor Maithe Marshall and included Phil Shaw [tenor], Willis Saunders [baritone] and Raymond Johnson [bass]. Identified as The Marshalls on *A Soldier's Prayer*, they had two additional releases on Savoy without Cook.

## 19 PLEASE SAY A PRAYER (FOR THE BOYS OVER THERE)

(R. Porter)

**Rocky Porter**

Columbia 21028 | © 1952

*Please Say A Prayer (For The Boys Over There)* was on the third of five records Porter made for COLUMBIA in the 1952-1954 period. The lyrics "Somewhere tonight a soldier boy is dying / While here at home we're resting peacefully," likely reflected his own concern about how little the country was concerned about the stalemate in Korea. Porter also managed to insert Soviet leader Joseph Stalin into the song, calling him a man who betrayed the U.S. Then he added, "I'm sure glad that Stalin is on their side / And I'm thankful that I have the Lord on mine."

When 'Billboard' first announced the song in its October 18, 1952 edition it was as one of its Folk Music releases. Porter's baritone had far less of a "twang" than many of his country music contemporaries, likely because of his radio work at WLS in Chicago. Two months after the release of *Please Say A Prayer* he left Chicago for WSB-TV in Atlanta. There he hooked up with a local group that performed on the station, The Peachtree Cowboys. His voice may have been the lead on *Peachtree Cowboy*, on GRUEN, an Atlanta jewelry store sponsor of the Cowboys' program.

Further information on Porter is sketchy. He is said to have been from Griffin, Georgia, a member of the WLS National Barn Dance during his time in Chicago, and to have served in the Coast Guard. He wrote or co-authored all but one of his COLUMBIA sides and also wrote for Johnny Cash and Porter Wagoner.



(LEFT) Chaplain Lester B. Woosley conducts a church service for frontline troops of Companies A and C, 27<sup>th</sup> Infantry Regiment. August 6, 1952.

## 20 SAD NEWS FROM KOREA

(Morrie Price)

**Lightnin' Hopkins**

Mercury 8274 | © 1952

The *Sad News From Korea* concerns the whereabouts of a soldier who could be a prisoner, missing in action or dead. "A poor mother is crying, where in the world could my poor son be?" Hoping that God will answer her prayer she asks Him to "send my poor child back to me." The song is one of three by Hopkins addressing the war in Korea. *War News Blues* [Disc 1] and *The War Is Over* [Disc 4] are the others.

Korea would not be the only war Sam John 'Lightnin'' Hopkins would sing about. His *December 7, 1941* was about the attack on Pearl Harbor. In the 1960s he would also record three songs about Vietnam. They included *War Is Starting Again* [exact date unknown], *Vietnam War Parts 1 & 2* ['68] (sometimes identified as *Viet Nam Blues Parts 1 & 2*), and *Please Settle In Vietnam* ['69].

Other aspects of Hopkins' biography are included in the notes for *War News Blues* on Disc 1. He remained active into the 1970s, regularly recording and playing concerts both in the U.S. and abroad. Hopkins has been the subject of at least five popular and scholarly books and two films.



## 21 A BROTHER IN KOREA

(Lou Osborne)

**Sonny Osborne**

Gateway 3005 | © 1953

When 'Billboard' announced *A Brother In Korea* with a small ad in its May 9, 1953 issue, Sonny Osborne's older brother Bobby was actually serving there. He had been drafted in 1952 and joined the Marine Corps. Thus, the song's opening line, "It's sad but it's true, he had to report over there" is, in fact, true. The lyrics by their sister Lou (Louise) Osborne appear resigned about the war. "The people aren't happy unless they're fighting in a battle somewhere." They also express anger about a perceived unfairness in the draft. "You can wander around in the barroom and find drunkards loafing around / But never do they have to answer a call to serve Uncle Sam."

Sonny Osborne was born in Kentucky on October 29, 1937. After a house fire his family moved to Ohio where he and his brother grew up and started their careers as entertainers. While Bobby was in military service Sonny worked with Bluegrass legend Bill Monroe and cut several records for the small KENTUCKY RECORDS label before moving to GATEWAY RECORDS. With Bobby's discharge, they began recording as The Osborne Brothers with Sonny on banjo and Bobby on mandolin. They also became regular members of the 'WWVA Jamboree' and joined the Grand Ole Opry in 1964. During the 1960s and '70s the brothers had 15 C&W chart entries including the classic *Rocky Top*. Sonny was inducted into the International Bluegrass Music Hall of Honor (now known as the International Bluegrass Music Hall of Fame) in 1994 and he is now retired.

## 22 FROM MOTHER'S ARMS TO KOREA

(Ira and Charles Louvin)

**The Louvin Brothers**

Capitol 2510 | © 1953



On July 4, 1953, three weeks before a cease fire took effect in the war, *From Mother's Arms To Korea* appeared in 'Billboard' as a new Sacred release. Its review as the B-side of *Born Again* placed it in the Satisfactory category and called it "a sad and gory story." And while the death of a young soldier was sad, it's difficult to justify labeling the lyrics "gory." Basically, they revolve around an unfinished diary that "starts the day when he left her and ends 'neath the enemy's guns." The last soldier's last entry read, "Tomorrow I'll face the front lines." The next entry was written by the soldier's buddy. It told the grieving mother that her son had been killed.

The brothers Ira Lonnie, born April 21, 1924 and Charlie Elzer, born July 7, 1927 changed their last name from Loudermilk to Louvin in the 1940s. Starting out as gospel singers they soon broadened their performances to include secular music. With Charlie on guitar and Ira on mandolin the brothers shared vocals and popularized the close harmony that would enter rock 'n' roll by way of the Everly Brothers. Among their early recordings for MGM were two Cold War-themed tracks, *Weapon Of Prayer* [1951] and *The Great Atomic Power* [1952]. When they moved to the CAPITOL label in '53 their first release was *A Family Who Prays Together*. Between 1955 and 1962 they placed 12 songs on the C&W charts with *I Don't Believe You've Met My Baby* reaching #1.

Ira died in a car crash on June 20, 1965. His only chart entry was *Yodel Sweet Molly*, two months after his death. Charlie's C&W chart presence lasted from 1964 to 1989 and included 30 singles. The brothers were elected to the Country Music Hall of Fame in 2001. Charlie died of pancreatic cancer in 2011.







The Louvin Brothers (ABOVE) re-recorded *From Mother's Arms To Korea* for their 1962 album *'Weapons Of Prayer - Songs Of Faith And Courage.'*

(RIGHT) Ceremony for American soldiers who sacrificed their lives in the Korean War. Yokohama, Japan, March 11, 1951.

## 23 WRAP MY BODY IN OLD GLORY

(Arthur Q. Smith)

**Carl Sauceman & The Green Valley Boys**

Capitol 2060 | © 1952



CAPITOL RECORDS announced the release of *Wrap My Body In Old Glory* on April 19, 1952. Two weeks later it was reviewed by 'Billboard': "*Sauceman is new on the label. Tune is about the Korean War and Sauceman handles it nicely with help from the Green Valley Boys.*" Arthur Q. Smith's lyrics represent the last request from a soldier dying on a battlefield in Korea. In addition to asking his buddies not to falter he also requested that they send his Mom and Dad a letter he had written so they will know that he "*died for precious liberty we all cherish so.*" The song was also recorded by The Osborne Brothers.

Carl Sauceman was born in Tennessee on March 5, 1922. Both his father and mother sang, he favoring hymns, she singing what were described as "old songs." Also, important to his developing musical tastes was the music he heard on radio programs such as the Grand Ole Opry. As a teenager Sauceman began performing bluegrass music with his younger brother, J.P. and made radio appearances on local stations. Their first two records were made for RICH-R'-TONE. After he and his band, The Green Valley Boys, became popular on WRAG in Carrollton, Alabama they earned a recording contract with CAPITOL. Sauceman considered their tracks for REPUBLIC, including *A White Cross Marks The Grave* [Disc 4] as their best work.

In the early '60s Sauceman quit performing and became a radio station manager. Later he would own and run his own station, WSLG, in Gonzales, Louisiana. He died there on January 28, 2005.





## 24 RED WHITE AND BLUE

(Suggs - Rhodes)

**Slim Rhodes**

Gilt-Edge 5044 | © 1951

*Red White And Blue* is about a soldier's death on a battlefield where each color of the flag "tells the story of the things he went through." The song has only eight lines and opens with the sound of *Taps*. The colors are then explained as follows. "Red is for the blood he shed, white for the cross over his grave and blue for the broken hearts he left behind."

Ethmer Cletus 'Slim' Rhodes was born in Arkansas in 1913. With his brothers 'Speck' and 'Dusty,' plus sister 'Bea' he formed a family band when he was only 15. Later christened The Log Cabin Mountaineers, the four siblings toured from the Midwest to California. By the late 1930s they began to make a name for themselves on radio, first at KWOC in Poplar Bluff, Missouri. In 1939, they became Slim Rhodes & The Mother's Best Mountaineers to reflect their sponsor, Mother's Best Flour. They became regulars on WMCT in Memphis and could be heard weekdays as well as on their own Saturday show.

Slim Rhodes cut four records for the GILT-EDGE label in 1951, the last of which was *Red White And Blue*. The instrumental *Ozark Boogie* on the flip side featured guitarist Pee Wee Suggs who was on leave from the U.S. Army. In 1955 Rhodes was signed to SUN RECORDS for whom he recorded both country and hillbilly sides. He died in Memphis on March 10, 1966.



## 25 ROTATION BLUES

(Lt. Stewart Powell)

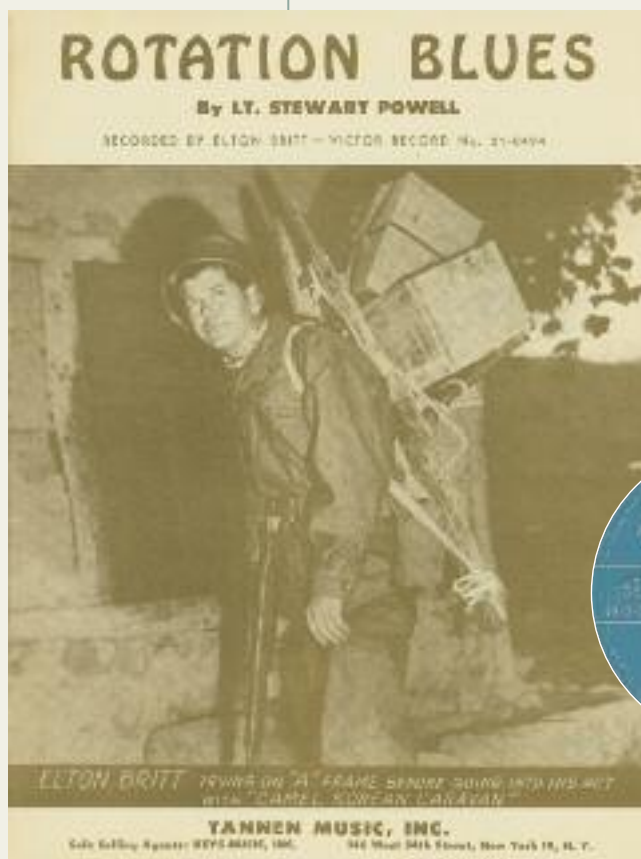
**Elton Britt & The Skytoppers**

RCA Victor 21-0494 | © 1951

The story behind *Rotation Blues* is that Elton Britt heard of it when he went to Korea to entertain with the Camel Korean Caravan, a musical variety program sponsored by Camel cigarettes. 'Billboard' touted it as "the G.I.'s Own Song" because it was written by in-country soldier Lieutenant Stewart Powell. As such it joined a pantheon of "gripe songs," songs expressing the everyday issues that dominated G.I.'s lives. In Korea one such issue was the point system that determined when a soldier would rotate from his current combat assignment back to the U.S. Nearing one's rotation date – it was called "getting short" in Vietnam – was a time to reflect on the here and now in anticipation of going home. For Lt. Powell, a Special Services officer, the present status was a wet and cold place where the honey pots [latrine waste] "done started smelling good."

'Billboard' was enthusiastic about *Rotation Blues*, calling it "the No. 1 song with G.I.'s in Korea and headed for the No. 1 song with all the folks at home." It devoted a half-page ad to Britt's version on RCA and a month later a full-page ad to Bill Monroe's version on DECCA. In fact, between July 14 and September 15 of 1951 'Billboard' also commented on versions by Ken Marvin [MERCURY], Terry Preston [FOUR STAR] and Hoagy Carmichael [also on DECCA]. Despite all the press and predictions no version of the tune made it to the national charts.

Britt is featured three times in the anthology. In addition to his *Korean Mud* on this disc he can also be found on Disc 4 with *Unknown Soldier*.





## 26 PUSAN

(Fuzzy Owen)

**Billy Mize with Bill Woods & His Orange Blossom Playboys**

Kord 100 | © 1953

Other than "Heartbreak Ridge," a name assigned by U.S. war correspondents, *Pusan* is the only 1950-53 recording to use a Korean location in its title. The port city was the focal point of the U.N.'s last defensive perimeter when the Communists swept south in July/August 1950. Billy Mize's vocal, actually the B-side of *I'm Still A Prisoner*, is not about the battles that raged at the time but rather about the constant threat of enemy soldiers using guerilla tactics. Whether it was in the hills around Pusan, the shores of the Naktong River or on the land in between, "everyone saw the rice paddies doing the burp gun boogie" so they headed for the safety of the city. Note: Burp gun was the name for a Soviet-made submachine gun that could fire 900 rounds per minute. Neither side of the record found much favor with the 'Billboard' staff. *Pusan* was described as "another ditty, this a novelty effort about Korea," and given a 58 rating.

William Robert 'Billy' Mize was born April 29, 1929 in Arkansas City, Kansas. Around 1950 he moved to Bakersfield, California where he formed a band, played at the Lucky Spot and found further work as a disc jockey at KPMC. In 1953 Mize and two others put together a local show that by featuring upcoming and established country music stars had a 13-year run on KERO-TV. One of his partners, Bill Woods, backed him on his KORD sides with The Orange Blossom Playboys.



(RIGHT) Billy Mize

(BELOW LEFT) Pusan, Korea PX. September 12, 1950.



Mize became a well-known television personality in the Los Angeles area and could be seen on a half-dozen local shows in the late '50s. His records did not begin to go national until 1966 when he entered the Country charts for the first time with *You Can't Stop Me* [COLUMBIA 43770]. He would then chart ten more times thru 1977. During the same stretch he played steel and rhythm guitar on many of fellow Bakersfield artist Merle Haggard's hits.

## 27 A PRISONER OF WAR

(Paul Cotton - Paul Roberts - Bob Miller)

**Jim Eanes**

Decca 28387 | © 1952



*A Prisoner Of War* was the second of three Korean War soldier songs that Eanes recorded. Chronologically it fell between *Missing In Action* ['51] and *Returned From Missing In Action* ['53], both on Disc 4.

The songs tapped into a growing awareness at home that in addition to the high casualty figures there were thousands of soldiers unaccounted for. Defense Department records indicate that more than 7,100 American soldiers were taken prisoner during the three-year war; another 8,000 were listed as "missing." Eanes' prisoner is "in the stockade with guards all around," a place where "there's no friendship, no justice or law." What has sustained him are his thoughts of home, of friends and of the woman he loves. "With love and kisses forever I'm yours / Heart-broken soldier, a prisoner of war."

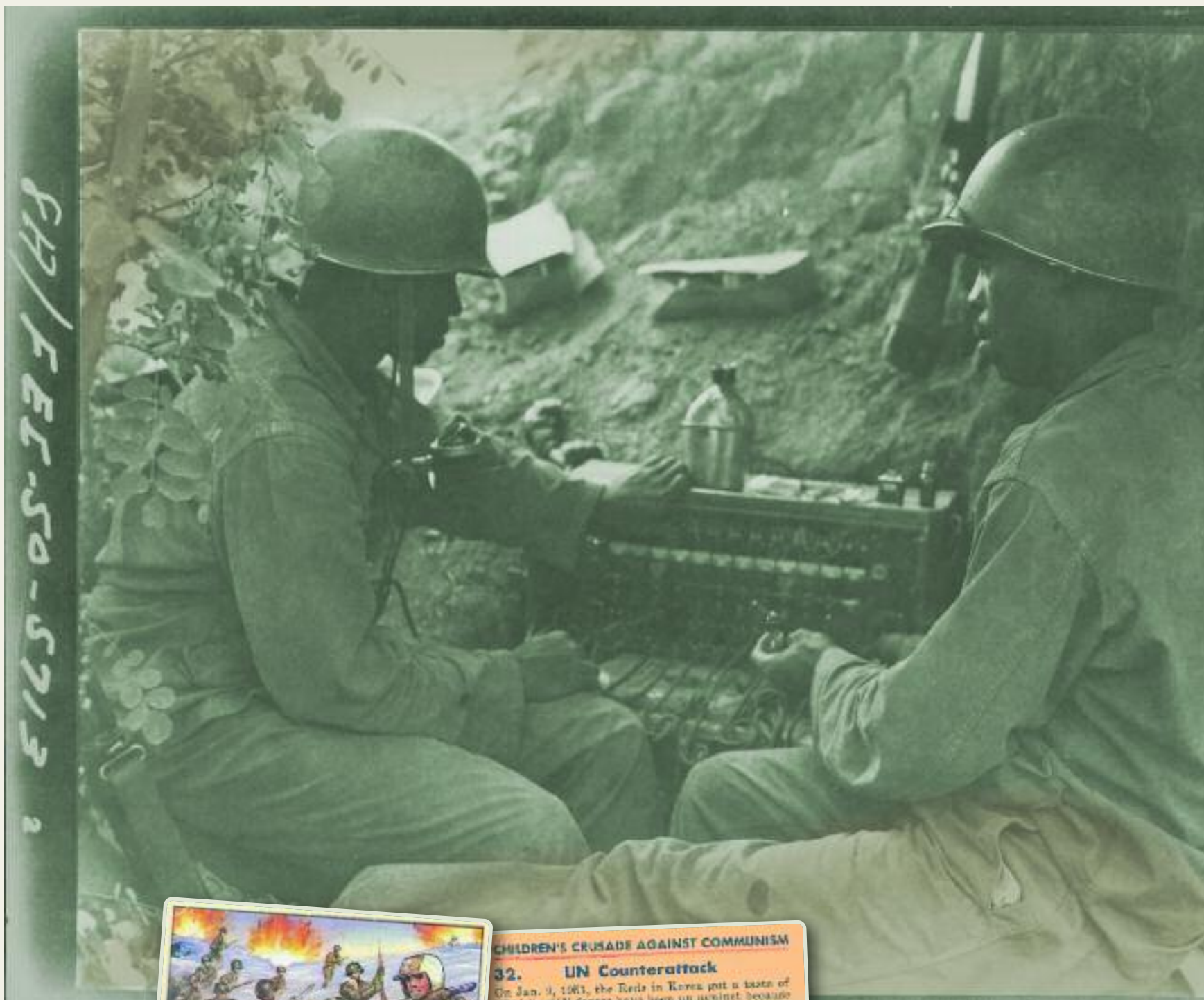
Homer Robert [Jim] Eanes, Jr. was born in Virginia on December 6, 1923. Like so many other country singers he learned to play guitar as a youngster. He joined his first band, The Roy Hall Blue Ridge Entertainers at age 17. It was almost a decade later that he made his recording debut.

From 1949 through the '50s his records came out on RICH-R'-TONE, CAPITOL, BLUE RIDGE, MERCURY and STARDAY. On some he received sole credit, on others he was billed with The Shenandoah Valley Boys.

Eanes spent time in the '60s as a disc jockey while continuing to record and tour. He died on November 21, 1995.







847/EEI-50-5713 2



**CHILDREN'S CRUSADE AGAINST COMMUNISM**

**32. UN Counterattack**

On Jan. 3, 1951, the Reds in Korea put a taste of what the UN forces have been up against because they are so heavily outnumbered. Withdrawing GIs suddenly turned on the North Koreans. Our troops charged with fixed bayonets through a blinding snowstorm that kept planes and tanks out of the battle. All day the UN infantrymen drove the Reds from one position to another. The enemy's losses were great. Instead of fleeing at dusk, the Reds kept up the fight. They won several important hilltop objectives.

**FIGHT THE RED MENACE**

© 1951 Newman-Laird, Inc. - Phila. - Pa. U.S.A.

(ABOVE) PFC James Williams (LEFT) and CPL Robert L. Walker (RIGHT) operate a switchboard in the field. August 9, 1950.





## 28 WHEN I GET BACK

(Corp. Kay Kellum)

**Kay Kellum & His Dixie Ramblers**

Trumpet 1-12 | © 1950

*When I Get Back* is a traditional love song about parting, remaining true and reuniting, set against a Korean War background. "Many months have come and gone since I was called from home / To fight for the Red, White and Blue." Since the writer/singer is identified on the record label as Copr. [sic] Kay Kellum, it's likely that he was a veteran, most likely serving in World War II. Noting that he's fighting both for his country and for her, Kellum hoped that when "this cruel war" is over she will be "as true as you were when I left you."

W. Kay Kellum was born in Mississippi in 1918. Growing up during the Depression, his musical tastes were shaped by the records of Bob Willis, especially the vocals of Tommy Duncan. During the late 1940s he formed his backing group, The Dixie Ramblers. Together they recorded four sides for Lilian McMurry's TRUMPET label in Jackson, Mississippi. *When I Get Back* was the B-side of *Love Stay Away From My Heart*.

Kellum reemerged later in the '50s as half of the duo Kay & Shirley, writing both sides of their only release, *Hee Ho / Negotiating Love*. It's also likely that he was involved with K&M RECORDS, a Jackson, Mississippi label, that put out five records in the early 1960s. K&M 502, *True Love / Hill Of Fire* is credited to Winfield Kay & The Ramblers. The other four are all by artists with the last name Kellum.

## 29 SOMEWHERE IN KOREA

(D. Williams)

**The Kalvin Brothers**

Royal Roost 549 | © 1952

On the weekend of May 17, 1952 Alan Freed hosted a "Moondog Maytime Ball" at the Cleveland Arena. The show's headliners were the Dominoes with a just released song, *Have Mercy Baby*, that would go to #1 on the R&B charts. Further down in the lineup were the Kalvin Brothers, identified as "One of America's greatest spiritual groups," with their latest hit *Somewhere In Korea*. The opening line continued, "a soldier thinks of home." That home was the ideal of early '50s advertising and songs such as *Dear Hearts And Gentle People*. It was a white house, with a picket fence and a yard where roses bloomed.

With its B-side *Please Don't Leave Me*, *Somewhere In Korea* apparently was the Kalvin Brothers' only release. Royal Roost only pressed it on a 78 rpm disc. No further information on The Kalvin Brothers could be found.

"THE BOTTOM'S BURNT AND THE TOP IS COLD — TRY TO GET A COUPLE BITES OUT OF THE MIDDLE BEFORE IT FREEZES..."



## HEADING FOR KOREA

### NEWSREEL ANNOUNCEMENT:

The first amphibious task force since World War II moves swiftly through the Pacific. Under a British-American air umbrella the armada arrives off Pohang, and the landing craft go in.

Despite expectations of opposition, the United States First Cavalry Division easily established a beachhead. Its first job was to guard Pohang from North Korean troops advancing southward down the eastern coast. Off the shoes of North Korea the Allied fleet bombarded their position.

(BELOW) Replacement troops arrive at Chechon rail station from Pusan, Korea. January 28, 1951.



## KOREA (FIGHTIN' IN THE FOREIGN LAND)

Oh well now, the battle in the foreign land (oh Lord it...)  
 Done got started again (great God amighty for the...)  
 Battle in the foreign land (God knows it...)  
 It done got started again (great God amighty now)  
 The battle in the foreign land (God knows it...)  
 Done got started again, children  
 You better run to God, you better pray

Well, don't you know, the battle in the foreign land (great God it...)  
 Done got started again (oh, Lord a-mighty now...)  
 Battle in the foreign land (God knows it...)  
 It done got started again (great God amighty now)  
 The battle in the foreign land (God knows it...)  
 Done got started again, children  
 You better run to God, you better pray

Well, way over around the Pacific ocean in a place they call Korea  
 There's big crowd of people has gotten together tryin' to overthrow the humans' plans  
 It was May, June or July when this uh-awful thing began  
 They start shootin' and killin' the women and men, it's a scandal and a shame

Good God, you know the battle in the foreign land (God knows it...)  
 Done got started again (ohh, ohh, great God amighty)  
 The battle in the foreign land (God knows it...)  
 It done got started again (Great God amighty now...)  
 The battle in the foreign land (God knows it...)  
 Done got started again  
 You better (you better), you better run to God, you better pray

Well, don't you know the battle in the foreign land (God knows it...)  
 Done got started again (ohh, ohh, great God amighty)  
 Battle in the foreign land (God knows it...)  
 Done got started again (great God amighty now)  
 The battle in the foreign land (I know it...)  
 Done got started again  
 Children, you better run to God, you better pray

Then my father contact Truman, said Truman got trouble in mind  
 Then he called to Congress and Congress assembled, said we gotta make up our minds  
 Then Congress told my father, use every available man  
 Because through God's will and His mighty hand, we'll save the US land

Great God now, the battle in the foreign land (God knows it...)  
 Done got started again (Oh, great God amighty)  
 The battle in the foreign land (God knows it...)  
 It done got started again (Great God amighty now)  
 The battle in the foreign land (God knows it...)  
 Done got started again  
 You better, you better run to God, you better pray

Well, don't you know the battle in the foreign land (great God it...)  
 Done got started again (ohhh)  
 Battle in the foreign land (God knows it...)  
 Done got started again (great God amighty now...)  
 The battle in the foreign land (oh Lord it...)  
 Done got started again  
 You better (you better), you better run to God, you better pray





**FOXHOLE IN KOREA**

Lying in a foxhole in Korea, listening to the shells fly overhead  
Wishing I could see my dear old mother, feelin' in my heart an icy dread  
Then I felt His presence near me, felt His hand upon my heated brow  
And I knew the fear had left me, and that we would win somehow

He said, "I am all your comrades, who in the past have fought and bled  
I am the ghost of our great heroes, who in the fight have never fled  
I am the ghost of Iwo Jima, and of the men who marched Bataan  
And I'm here to help you, soldier, fight evil in this foreign land."

I felt my hands stop trembling, and I knew my aim would be true  
That I would be a good brave soldier, for the glory of the red, white and blue  
So weep no more, dear mother, for your boy who's fighting over there  
For there stands beside him a comrade, who is the answer to your prayers



**INCHON**

T'was the best of all ports in the Far East they said  
Words spoken in jest and most always with dread  
For Inchon had mud flats and Wolmi-do Isle  
And Flying Fish Channel for defense in good style

An invasion of Inchon was opposed by top brass  
For with 30 foot tides they would rather just pass  
But MacArthur spoke out, "Don't defer to the tide,  
Our Navy can do it, our Marines in their stride!"

So the UN armada, the last one by name  
With ships in the hundreds sailed onward to fame  
T'was September of 50 and CHROMITE was on  
To cut off the Reds, bring relief to Pusan

Our Marines had their orders to land at high tide  
To secure all 3 beaches though none would be wide  
Green Beach on Isle Wolmi was the first the must seize  
Then Red at the city, and Blue south of these

Reduction of Wolmi began D minus 5  
As carrier aircraft for 3 days did dive  
Armed with napalm and rockets and bombs they did blast  
While Reds in deep bunkers prayed each was the last

It was D minus 2 and again the next day  
When destroyers and cruisers sailed into the fray  
They anchored off Wolmi and made their guns rake  
That fortified island 'til Reds felt it shake

Deadly fire was exchanged taking place in clear sight  
When the tide was at ebb and the channel so tight  
It was easier then to hit targets on shore  
And to clear out the mine fields, a critical chore

At first tide on D Day all eyes were on Green  
As gunfire and air strikes worked over the scene  
Then the landing craft circled and crossed the LD  
All lined up they were moving like waves from the sea

When rocket ships finished, fighters strafed down below  
'Til Taplett's battalion reached Wolmi aglow  
With their rifles and Pershings Marines won their day  
They took fortress Wolmi and the foe had to pay

At last came the beaches, the Red and the Blue  
Marines crossed the LD, at late tide got through  
Then they scaled the high sea walls, the first for the Corps  
And caught heavy fire from defenders on shore

From the beaches they fought, that night and next day  
Led by Murray and Puller, Marines had their way  
They took Inchon City, went 6 miles beyond  
Before reinforcements could even respond

And so by the 16<sup>th</sup> which was D plus just one  
Inchon had fallen and the beachhead was won  
Our Task Forces Seven and Ninety took pride  
For with others in CHROMITE they turned the Red tide  
For with others in CHROMITE they turned the Red tide

**THANK GOD FOR VICTORY IN KOREA**

CHORUS:  
Thank you dear God for victory in Korea  
We're grateful that the battle's won  
We give you the praise for victory in Korea  
We thank you dear God for what you've done

Oh the boys gave their lives,  
left their children and wives  
They were willing to die for you and me  
Night and day they did fight,  
for the cause that is right  
For America and its liberty

{CHORUS}  
For awhile it looked to me  
we would be pushed into the sea  
But the good Lord said, "I will not let you down"  
He gave us tanks, planes and guns,  
so America's fighting sons  
Have Old Glory waving in Korea now

{CHORUS}  
We must kneel and pray that peace will come and stay  
For this world, it is full of greed and hate  
The oppressor's waiting there,  
but we can stop him with a prayer  
So let's walk to God before it is too late

{CHORUS}

THE BALLAD OF CHOSIN

CHORUS (singing):  
From the sound of distant drummers in the valley of the thunder  
And a hundred marching men passing by  
Each man became a brother, depending on each other  
And the world knows the words Semper Fi

TALKING:  
The nights are cold in Korean soil, but the night's been cold before  
And it's not so hard in your own backyard to be set for peace or war  
But in history there's a chapter of a place called Valley Forge  
Repeated one December on the Chosin reservoir

They had us all surrounded, I could hear them scream and yell  
My feelings at that moment no tongue could ever tell  
I saw the first 3 mortar shells and the bullets around me flew  
As all my strength had left me, and all my courage too  
But with the breaking of the morning, just before the dawn  
I heard the sounding bugles, and the big attack was on  
The cotton quilted uniforms against our bullets free  
The screaming yelling "Banzai!", they called the human sea  
Baby faces bearded and chapped with hardened mud  
Parkas that were dirty and stained with frozen blood  
Here a bunch of youngsters, who fought until the end  
In the battle of the Chosin where boys were changed to men

Twelve long miles of convoy, headed for the sea  
Roadblocks at every turning down through Koto-ri  
The frostbite and the wounded, with the dead and dying too  
No matter what the objective be, these boys were going through

CHORUS:  
From the sound of distant drummers in the valley of the thunder  
And a hundred marching men passing by  
Each man became a brother, depending on each other  
And the world knows the words Semper Fi

The captain he informed us, perhaps he thought it right  
That before we reached the river, boys, we're going to have to fight  
We're going out like Marines in an organized withdrawal  
And no matter what the rumors say, it's no retreat at all  
We fought at least 9 hours before the strife was o'er  
And the like of dead and wounded I've never seen before  
But the everlasting promise kept along each bloody yard  
No one leaves behind the wounded, 'cause there ain't no fight that hard

CHORUS:  
From the sound of distant drummers in the valley of the thunder  
And a hundred marching men passing by  
Each man became a brother, depending on each other  
And the world knows the words Semper Fi

The chaplain collected dog tags, in his hands were quite a few  
There was Captain Smith's, McCloskey's and Hoke O'Brien's too  
And before we reached the river and fought our way back through  
The sergeant had the dog tags, and he had the chaplain's too  
If I made you pause one moment, and take a little time  
Then I know it wasn't just in vain that I put these words to rhyme  
For there's just too many people, who take this all in stride  
Who hear these tales of battles, then cast them all aside

The nights are cold in Korean soil, but the night's been cold before  
And it's not so hard in your own backyard to be set for peace or war  
And in history there's a chapter of a place called Valley Forge  
Repeated one December on the Chosin Reservoir

CHORUS:  
From the sound of distant drummers in the valley of the thunder  
And a hundred marching men passing by  
Each man became a brother, depending on each other  
And the world knows the words Semper Fi

WE'RE MOVING ON

Well, a-grab your gun and a-grab your gear  
We're on the double, march to the rear  
We're movin' on, we're movin' on  
MacArthur's men, moved back again, we're movin' on

Oh Syngman Rhee was a-settin' in Seoul  
Sayin', "Come on with me we gotta bury our gold!"  
We're movin' on, we're movin' on  
We're movin' on to old Chung Song, we're movin' on

Well we gave 'em shot and we gave 'em shell  
And we drove 'em north to the parallel  
We're movin' on, we're movin' on  
We're on the run to hell and gone, we're movin' on

Holy smoke, they're comin' down the pass  
Sprayin a burp gun right at my ass  
I'm moving on, I'm movin' on  
This little G.I. is flyin' high, I'm movin' on

Hey here comes Jo San moving down the track  
G.I. baby strapped on her back  
She's movin' on, she's movin' on  
She's lookin' for Papa San, we are movin' on

"What's the matter, you mad at me  
All 'cause I give you VD?"  
We're movin' on, we're movin' on  
Her little honey bucket in the middle of the road, she's movin' on.

So when you hear the patter of-a tiny feet  
That's the US Army in a full retreat  
We're movin' on, we're movin' on  
We're burning gas, we're hauling ass, we're movin' on

I'M IN KOREA

Yes I am in Korea, northeast side of Kimpo  
Yes I am in Korea, northeast side of Kimpo  
Lord I don't have no idea, I never will see you no more

I'm on a hill called Ten Sixty-Two, machine guns firing all over my head  
I'm on a hill called Ten Sixty-Two, machine guns firing all over my head  
Darling I was thinking about my kids and you, If I die, what you goin' do?

I begin to wonder, have you forgot just what I said?  
I begin to wonder, have you forgot just what I said?  
Don't let nobody lay their head down in my bed

ROBERT PIERPOINT UNDER FIRE IN KOREA

Q: What's that outfit down there, Captain?

A: That's an enemy patrol is down in there.

Q: What are those fires burning?

A: That's napalm or fougasses set off by artillery that we've had placed out there during the day.

Q: What's this small arms fire off to our left?

A: That's a patrol working around Charlie Company. {SOUND OF GUN FIRE}

Q: What's that?

A: That's VT barrage; artillery VT trying to knock out an enemy machine gun nest that's working its way up towards our Charlie Company on our left flank.

Q: Our land will be sorry you ever got into this.  
Our land will be sorry we ever got into this.



HEARTBREAK RIDGE

My dear, dear mom, dear mother of mine  
From Heartbreak Ridge I'm dropping this line  
Where we fight the Reds, trying to win  
To rid this world of hatred and sin

CHORUS:  
On Heartbreak Ridge we fight and fight  
With an enemy who can't see the light  
On Heartbreak Ridge I stand tonight  
Nothing but wounded and dying in sight

Remember my buddy, he lived down the street  
I saw him fall right at my feet  
Please tell his mother as soon as you can  
That her boy died a hero, an honorable man

{CHORUS}  
  
Oh mama how I long to see you tonight  
But I must stay here and go on with this fight  
We've fought and we've fought, I've seen thousands fall  
I've prayed to God that they heed freedom's call

{CHORUS}

A HEARTSICK SOLDIER ON HEARTBREAK RIDGE

I'm tired and weary, forgotten and blue  
With only one question in mind  
How long, oh how long, 'til I'm back home again  
With the sweetheart I left behind

CHORUS:  
I'm a heartsick soldier on Heartbreak Ridge  
Across from the river of sighs  
Where the shells burst around me  
And cover the sound of a poor lonely heart when it cries

Does the girl I love know I miss her tonight  
And how often I mention her name  
Does she know how I long for the sound of her voice  
And the love letters that never came

{CHORUS}  
  
Will my prayers be answered on Heartbreak Ridge  
Will the one that I love still be true  
Does she count the hours until I return  
My poor heart could rest if I knew

{CHORUS}

WHERE THE NEED IS

ANNOUNCEMENT:  
Columbia Records' Four Lads for the Red Cross:

Where the need is there with speed is Red Cross care  
Flood or fire you will spy the Red Cross there  
Hands of mercy reaching out to hands that reach out in despair  
Every time and any time and everywhere!

NARRATION:  
This is Ed Murrow. Someday soon your doorbell will ring and you'll be asked to make a long journey, to a tornado in Kansas, a military base in Korea, and a fire in California. Then, off to teach first aid and home nursing. All this without leaving your home. The Red Cross worker will be asking for your donation, which lets you be there when folks need help. Give generously, so the Red Cross can be on the job when you need it most.

KOREAN MUD

An American soldier lay dyin', out in the Korean mud  
And all that was needed to save him  
Was a pint of someone's blood  
And now as I think about it, a tear comes to my eye  
'Cause there was no blood to save him  
And this poor boy had to die

CHORUS:  
So give, give, give, (give), give more and more of your blood  
To protect the dyin' soldier boys lyin' in the Korean mud

Now it could have been your loved one, dyin' in the Korean mud  
So please go to your blood bank  
And give some of your blood  
Now it's not much of a sacrifice, just to give a pint or 2  
When many a brave young soldier  
Has given his life for you

{CHORUS}

REQUEST FOR BLOOD DONATIONS

Hey kids, this is Howdy. Now, now you know about all the fighting going on in Korea. Well, you know one thing our soldiers need very much is blood, and we have to send it! But a lotta grownups don't realize how important it is, and some of them haven't as yet given any blood. So why don't you ask your mom and dad if they've given any blood? And if they haven't, you tell them to go down to the blood bank. Boy, it'll mean an awful lot to our soldiers! Thanks, kids!

NO NEWS FROM HOME

Can't hear from my baby, can't get no news from home  
No, can't hear from my baby, can't get no news from home  
I can't hear from my baby, wonder where our love is gone

She used to write me, if just to say our love was true  
Yes, she used to write me, if just to say our love was true  
But now that I've lost her, Lord what am I gonna do?

Baby, please write, just drop me a line  
Just let me know that I'm still on your mind  
Darling, write me and make no promises  
Don't say that you're faithful and true  
Baby, oh darling, you know I'm gonna love you  
No matter what you do  
So just drop me a line and let me know darling  
Let me know that I'm still on your mind, please?

Can't hear from my baby, can't get no news from home  
Lord, can't hear from my baby, can't get no news from home  
I can't hear from my baby, wonder where our love is gone  
Where our love is gone, Lord have mercy



(RIGHT) Replacement troops arrive at Chechon rail station from Pusan, Korea. January 28, 1951.

## LOST IN KOREA

Baby, please write me a letter  
Because I'm lost and all alone  
Darlin', please write me a letter  
Because I'm lost and all alone  
Well, I have no one to love me  
And I'm a million miles away from home

Well, my days are miserable baby  
And my nights are lonesome and cold  
Yes, my days are miserable baby  
And my nights are lonesome and cold  
When this war in Korea is over  
I'll be as happy as a 2 year old

World War II was bad, but this is the worst I've ever seen  
Yes, World War II was bad, but this is the worst I've ever seen  
Every time I think it's over, I wake up and find it's just a dream

## FROM A FOXHOLE

DIALOGUE BETWEEN SEVERAL SOLDIERS:

Boy, that was close!

Yeah! I'm sure getting weary of all this!

Say, you think with Ike in here that maybe, uh, we'll get lucky  
and get out of this?

Well, he's in the driver's seat, who knows?

He might get us home soon.

Home. I just pray to get home!

Yeah, we all pray for that day!

{LOUD EXPLOSION}

{GUNSHOTS AND OTHER SOUNDS OF COMBAT CONTINUE IN BACKGROUND}

SINGING {A CAPELLA}:

May the good Lord hear us now, through all the noise of war  
And bring us to the day of peace that all are hoping for

May the good Lord be our help wherever we may roam  
And give us courage, give us strength, then guide us safely home

Now we all know just how it feels, to be so far away  
Now we have learned just what it means to close our eyes and pray

May the good Lord grant us this, all that we're asking for  
Is just to see the ones we love, and be with them once more

## A SOLDIER'S PRAYER

SINGING:

Our Father, which art in Heaven, hallowed be Thy name...

RECITATION:

Look, God, I've never spoken to You, but now I want to say how are You  
You see, God, they told me You didn't exist, and like a fool I believed all this  
But last night from a shell hole I saw Your sky, and I figured right then they'd told me a lie

SINGING CONTINUES:

Thy kingdom come, Thy will be done, in Earth as it is in Heaven

RECITATION CONTINUES:

Had I taken time to see the things You made, I'd-a known they weren't calling a spade a spade  
I wonder, God, if You'll shake my hand, 'cause somehow I feel that You understand  
Funny, I had to come to this hellish place before I had time so see Your face  
Well, I guess there isn't much more to say, but I'm sure glad, God, I met You today.  
And I guess the zero hour will soon be here, but, I'm not afraid 'cause I know You're here.  
'N there's the signal. Looks like I gotta go. 'N I love You a lot 'n I want You to know  
That this is gonna be a horrible fight and who knows, I may come to Your house tonight!  
'N though I wasn't friendly to You before, I wonder if You would wait in Your yard.

SINGING:

Give us this day our daily bread, and forgive us our debts  
As we forgive our debtors

RECITATION:

Look, God, I'm crying, me, shedding tears, I wish I'd known You these many years  
Well, I have to go now God, so goodbye. Strange, since I met You, I'm not afraid to die  
I'm not afraid to die... {FADES INTO SINGING}

{SINGING FADES IN}

...and lead us not into temptation, but deliver us from evil  
For Thine is the kingdom, and the power, and the glory, forever  
Amen!



(RIGHT) Chaplain Andrew H. Braham conducts a church service  
for men of the 8<sup>th</sup> Calvary Division. October 16, 1951.



**PLEASE SAY A PRAYER  
(FOR THE BOYS OVER THERE)**

Tonight somewhere a soldier boy is dying  
While here at home we're resting peacefully  
He gave his life for you and me while trying  
To keep this land of ours safe and free

He'll climb those golden stairs to meet his Savior  
The angels will be with him all the way  
I know if he could speak to us from Heaven  
Softly in these words we'd hear him say

Please say a prayer for the boys over there  
You know they are giving their all  
It's far from feeling fear that makes their teardrops  
It's the love they have for You that makes them fall

Now men before like Stalin have betrayed us  
And Uncle Sam defeats them every time  
Well I'm so glad that Stalin is on their side  
And I'm thankful that I have the Lord on mine

So please say a prayer for the boys over there  
You know they are giving you their all  
It's far from feeling fear that makes their teardrops  
It's the love they have for You that makes them fall

**SAD NEWS FROM KOREA**

Sad news  
Whoa, I got sad news this mornin', people havin' trouble over in Korea  
Whoa, I got sad news this mornin', people havin' trouble way over in Korea  
Well, some of your favorite missiles,  
{TALKS} They don't know whether they are over yonder  
{SINGS} They don't know whether they're over here

Well poor mother runnin, cryin', where in the world could my poor son be  
{TALKS} Don't worry 'bout it  
Whoa, our poor mother is cryin', oh, Lord, where could my poor child be  
Oh I just want you to hear some of my prayers, please sir, God  
Send my poor child back to me

{UNINTELLIGIBLE COMMENT}

You know it's sad, ain't it sad when the rain come fallin' down  
Ain't it sad, ain't it sad when the rain come fallin' down  
Well, when you got lost playmates, in this world somewhere they can't be found

**A BROTHER IN KOREA**

CHORUS:  
It's sad, it's sad but it's true  
He had to report over there  
The people aren't happy unless  
They're fighting in a battle somewhere

It was on the 27<sup>th</sup> of November  
Uncle Sam sent for him to go  
He said, "Bring your clothes for three days  
Until you are signed up for more."

{CHORUS}  
He's in Korea today  
He's fighting for the loved ones back home  
He's far across the sea  
He may never come home.

{CHORUS}  
You can wander around in the bar room  
And find drunkards loafin' around  
But never do they have to answer  
A call to serve Uncle Sam.

{CHORUS}

**FROM MOTHER'S ARMS TO KOREA**

CHORUS:  
"From mother's arms to Korea  
And tomorrow I'll face the front lines!"  
Then the next line was wrote by his buddy  
From a foxhole to a mansion on high

They sent her an unfinished diary  
That she once gave her darling son  
It starts the day when he left her  
And ends 'neath the enemy's gun

{CHORUS}  
"Last night I saw mother kneeling  
By the old hearthstone to pray  
In my dream I thought I was with her."  
And that's all my darling could say

{CHORUS}  
Please tell his sweetheart who's waiting  
For his ship to anchor at shore  
To change her plans and forget him  
Her lips he'll kiss no more

{CHORUS}

**WRAP MY BODY IN OLD GLORY**

CHORUS:  
Wrap my body in Old Glory when I go  
It's the flag of the country I love so  
Tell my buddies not to falter, tell them of my last request  
Wrap my body in Old Glory when I go

It was on the field of battle in the South Korean isle  
Lay a dying boy we knew as G.I. Joe  
As his buddies knelt around him just to hear his last request  
Wrap my body in Old Glory when I go

{CHORUS}  
In his pack there was a letter written to his folks back home  
He said, "Mail it so my mom and dad will know  
That I died for precious liberty we all cherish so  
Wrap my body in Old Glory when I go."

{CHORUS - TWICE}



A grief stricken infantryman whose buddy has been killed in action is comforted by another soldier. Haktong-Ni, Korea, August 28, 1950.



Members of the 187<sup>th</sup> Airborne clean weapons during a lull in fighting. February 11, 1952.



## RED WHITE AND BLUE

Last night on the battlefield another life was through  
My buddy died while fighting for the Red, White and Blue  
Each color tells the story of the things that he went through  
And everyone who died for the Red, White and Blue

Red is for the blood that was shed  
White is for the cloth they placed at his head  
Blue is for the hearts that are broken in two  
When someone gives his life for the Red, White and Blue

{REPEAT}

Red is for the blood...

## ROTATION BLUES

I got the rotation blues

I'm a lonely soldier sittin' in Korea  
I'm a lonely soldier sittin' in Korea  
But rotation's comin', so I shouldn't have no fear

Just a few more weeks, rotation gonna set me free  
Just a few more weeks, rotation gonna set me free  
'Cause the FEC is too Far East for me

I'm gonna pack my bags and sail back over the sea-ee  
I'm gonna pack my bags and sail back over the sea  
'Cause the A-frames in Korea just don't look good on me  
I got the rotation blues

Rotation had better hurry up and set me free (I'm buggin' out)  
Rotation had better hurry up and set me free (Section 8's  
gonna get me)  
The honeypots in Korea, done started smellin' good to me

Now this rain in Korea sure gets cold and wet  
This rain in Korea sure gets cold and wet  
And them rotation papers sure is hard to get  
I got the rotation blues

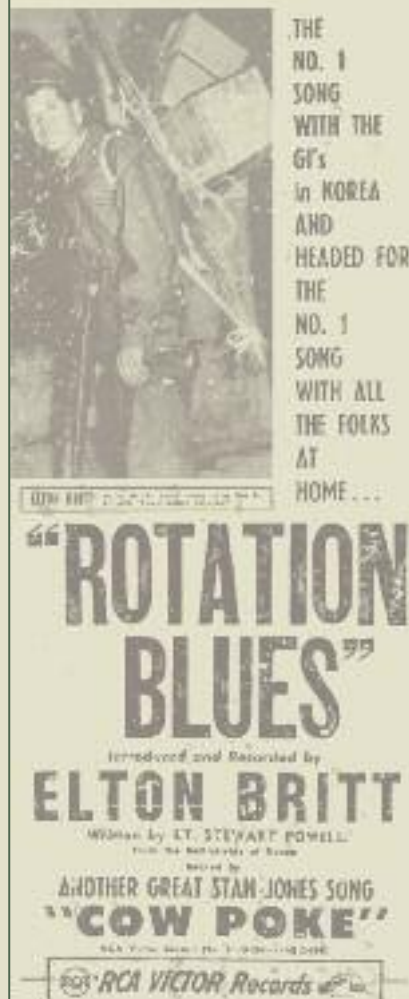
## PUSAN

As you look up and down the roadside, Papa-San he's dressed in white  
Mama-San with a dozen children, comin' down the road in fright  
Ask 'em where they came from, back up the road a mile or 2  
There's all the rice paddies doin' the burp gun boogie  
So they got the Pusan blues.

I walked up front to see a buddy of mine, just to chat an hour or so  
When I got to his position, buddy had flown  
He'd left all his ammunition, his rifle and his bedroll too  
He saw the rice paddies doin' the burp gun boogie  
So he went to Pusan too

Now we had a first lieutenant, his chest was big and wide  
He said, "There's no one in those hills for me to look on the other side."  
I said, "Come here, Lieutenant, 'cause I've got news for you!"  
We saw the rice paddies doin' the burp gun boogie  
So he went to Pusan too

I took sick one mornin', so I thought I'd head down south  
When I got to see the doctor, I was foamin' at the mouth  
The doctor took one look at me, he said, "Boy, you must have flu!"  
I saw the rice paddy doin' the burp gun boogie  
So I've come to Pusan too!"



## A PRISONER OF WAR

Darling I'm writing this letter tonight  
Where there's no table and no place to write  
Where there's no friendship, no justice or law  
I'm just a prisoner, a prisoner of war

While I am writing this message to you  
I think of home and the friends that I knew  
With all of these words that I try to write  
Wishing that I could be near you tonight

Sometimes I wonder if they'll set me free  
And if the good Lord has forsaken me  
Time and again I have called your sweet name  
Only to wake up and find things the same

Here in the stockade with guards all around  
Shackled in irons deep into the ground  
Darling I'm weary and heartsick and sore  
Bound in this prison, a prisoner of war

If by good fortune this letter gets through  
Darling you'll know that my thoughts are of you  
With love and kisses forever I'm yours  
Heartbroken soldier, a prisoner of war

### WHEN I GET BACK

Many months have come and gone, since I was called from home  
To fight for the Red, White and Blue  
'Til the day when I return, for you sweetheart I'll yearn  
I'll keep fighting for my country and you

CHORUS:

Down through lover's lane once more we'll stroll, dear  
Just like we did in days gone by  
Will my kisses mean the same, would we sing love's sweet refrain  
Would you tell me that you still care?

Will your love still be for me when I get back from oversea  
Will you love me forever my darlin'?  
Will you care to hold me tight, under a starry night  
Will you love me like you used to do?

{CHORUS}

If the war will surely end so I can come back home again  
Every night I see you in my dreams my darlin'  
I just hope you're still as true as you were when I left you  
And your love will always be just for me

{CHORUS}

### SOMEWHERE IN KOREA

Somewhere in Korea a soldier thinks of a home  
A picket fence, a white house, a yard where he goes  
Somewhere in Korea, he looks up at the sky  
And watches clouds a-drifting, birds flying by

Somewhere in Korea, a soldier kneels and prays  
And asks his God to help him, lying on his grave

Somewhere in Korea a soldier dreams of a home  
A picket fence, a white house, a place he calls home



Men of the 2<sup>nd</sup> Signal Company enjoy a game of cards while at a rest area in Korea. June 15, 1951.



Sgt Marquis D. Allen pens a letter while off-duty. Near Waegwan, Korea. March 7, 1951.

## DISC 3

# On The Homefront



## On The Homefront

The first war-related story to stoke the interest of songwriters was that of Private First Class John J. McCormick. On September 14, 1950, three days after his family was notified that he had been killed in action, a letter addressed to his two young daughters was delivered to their home in Collingswood, Pennsylvania. McCormick closed the letter with the following words: "I carry your picture and Mummie's next to my heart, and if I have to go help God, you'll know the last thought I had on this earth was for the two of you and Mommie." When the story of the *Two Letters* [Tiny Hill] became front-page news, McCormick's widow Mary gave permission for two tunesmiths to write a song based on her late husband's words. Red Foley recorded that "official" song, titled *Dear Little Girls*. Tex Ritter read the letter verbatim for the "unofficial" *Daddy's Last Letter*, and it was Ritter's version that spent several weeks on the Country charts.

It's possible that the success of Ritter's recording inspired songwriters to pen other child-eye-view "Daddy" tunes. George Simerly's *Why Does The Army Need My Daddy and Please Daddy*, *Don't Go To War* by Skeets McDonald are two examples. Sandune Sanders' *My Daddy Has Gone To Korea*, Cecil Gant's *God Bless My Daddy* and The Oklahoma Sweethearts' *Don't Steal Daddy's Medal* are others from 1951. Later in the war Eddie Arnold's 1948 hit *My Daddy Is Only A Picture* was re-released. Irene Treadwell introduced *Please Santa Bring My Daddy Back To Me* and Brucie Weil asked God to *Watch Over Daddy* for him. It should be noted that all but Treadwell and Weil, who respectively were nine and six at the time of their songs, were adults. Weil, along with kid singers Jimmy Boyd, Molly Bee and Baby Pam recorded versions of *God Bless Us All* [1953], a song that said "And bless our servicemen, please don't forget."

The growing rift between President Harry S. Truman and General Douglas MacArthur, the U.N.'s commander in Korea, came to a head in early 1951. They differed on how the war should be prosecuted, in particular over MacArthur's stated wish to use the atom bomb. MacArthur's position had considerable support in the U.S. and was voiced by Jackie Doll and His Pickled Peppers on *When They Drop The Atomic Bomb*. Truman disagreed and fired the General on April 11. R.D. Henden's *Oh! Mr. President* wasted little time in admonishing Truman over the dismissal: "Our boys are yet in Korea, tired and worn... / How do you think they feel tonight, Sir?" As for employing atomic weapons in the war, Republican Congressman James Van Zandt voiced his enthusiastic support for their use in Korea as well as north of the Yalu River in Manchuria as late as May 1953.

After a triumphant return to the U.S., MacArthur delivered an eloquent farewell before a joint meeting of Congress. His famous parting words, that *Old Soldiers Never Die (They Just Fade Away)* inspired songwriters to capitalize on the moment. In addition to a dozen versions of that "old barracks ballad" by, among others, Gene Autry and Vaughn Monroe, Jimmie Short wove portions of the speech into his two-sided *MacArthur Speaks / (Old Generals Never Die) They Just Fade Away*. Ray Snead implied a new way to end a relationship in *Fade Away Baby*, while LeRoy Holmes contributed *I Shall Return*. Additional recordings ranged from the serious *Uproar About MacArthur* by The Five Voices and *Doug MacArthur* by Roy Acuff to the humorous *My Old Soldier (Isn't Fading Away)* by Ruth Wallis. Wallis made clear that her love life with an 80-year old Spanish-American War veteran was anything but fading. Ernie Benedict and His Polkateers went so far as to perform the *Old Soldier Polka*.

While Jimmie Heap's stated belief "that in the end we always win...when *God Is On Our Side*" was about defeating Communism, other records were more focused on ending the war. The clearest statements were by the Macedonians, *Stop The War*, and the Evangelist Gospel Singers of Alabama's *Lord Stop The War. I'll Be Glad When It's Over (Over There)* by the Dixie Ramblers had the line, "I'll be praying for the day that our boys come home to stay." That sentiment was echoed in *I'm Prayin' For The Day (When Peace Will Come)* by Roscoe Hankins. Edna McGriff personalized the wish that her man return home safely in her appeal to *Heavenly Father*.

(ABOVE RIGHT) Soldiers read about Ike's election landslide in the Stars and Stripes newspaper on November 6, 1952.

When COLUMBIA RECORDS re-released Gene Autry's 1945 #1 single *At Mail Call Today* for Korea it underscored the then dominant form of long distance communications. Telephone calls were rare; telegrams meant only bad news. Both soldiers and those at home relied on letters to stay connected with loved ones, for example Goldie Hill's *Waiting For A Letter*. Thus, when Autry sang "The day that I sailed, love / You said you'd be true / But now it's all over..." he had received what in World War II became known as *A Dear John Letter*. Country artist Jean Shepard rode that record to #1 on the Country charts in 1953, starting a thematic string of derivative and answer songs that would include *John's Reply* by Peter Lane & Bernice Stabile, *Dear Joan* by Jack Cardwell and Shepard's own *Forgive Me John* with Ferlin Husky. Eight months later yet another song, *Who Wrote That Letter To John?* tried to cash in on the war's biggest hit.

Among the more than 30 recordings that had the word "letter" in their titles was Hank Penny's *Letter From Home*: "Dear Buddy... I sure envy you out there in Korea, right in the thick of things." On the recording, the letter was read to what appeared to be a live audience and went on to describe a wife who's cheating on her husband, has sold many of his belongings, has wrecked his car and more. While released post-war [1955], it is only marginally different from the Emmitt Slay Trio's *Male Call* that addressed the same theme but in a Blues idiom two years earlier. In another post-war letter-song, *Dear Son*, Jimmie Davis expressed pride that his son had been fighting in Korea.



General Dwight D. Eisenhower ['Ike'] became a prominent figure in the Korean War-dominated political landscape of 1952. It was Ike's story that was most compelling for songwriters. This is clear from the numbers for copyrighted songs reported by 'Billboard' in its November 8, 1952 issue. Under the heading "Political Songs," the magazine reported that the "*Latest count shows Eisenhower lauded in 106 songs and Stevenson the hero of 15.*" Stevenson's number was matched by Estes Kefauver while Republican candidate Robert Taft trailed with only 10 songs. Ike's chances of winning may have been helped by the fact that a chorus in the hit Irving Berlin Broadway musical 'Call Me Madam' had been proclaiming "*They Like Ike*" since the show opened in 1950. Two years later Berlin revised the song, ever so slightly, into *I Like Ike* and it debuted at a Madison Square Garden campaign rally for the General. Soon after, the catchy slogan began appearing on buttons, posters, hats and pamphlets.

After candidate Eisenhower said he would go to Korea to check on the fighting and talk to the troops, Little Maxie's *Drive, Soldier, Drive* called him a "*mighty man [who] called for the whites and the brown and tan*" to help end the war. Then, after Ike won the election, Eddie Kirk wrote and sang, "*What he says he'll do is as good as done*," implying that the Five Star President would soon end the war.



## 1 A GI WRITES TO HIS KIDS – A POSTHUMOUS LETTER

(September 1950)

**Newsreel Announcer**

Early in the war Private First Class John J. McCormick's death in Korea became front page news. It started with two letters: one from him to his daughters and one, from the military to his family, telling of his death. The story had a heartbreaking yet patriotic human-interest side that sent a British news team to Pennsylvania to film the family. It also inspired the 1951 Columbia Pictures film 'A Yank In Korea,' that opened with an on-screen dedication to the fallen soldier. McCormick, just 28 at the time of his death in South Korea, had also served as a paratrooper in World War II. He had re-enlisted to serve in the Korean War.

*"Somewhere down there in the rough ravines and mountainsides of Korea, an American soldier, John McCormick, Private first class, was fighting for the United Nations and the kind of world he believed in. Last week it was reported that Private McCormick had been killed in action in Korea. To Collingdale, Pennsylvania, and to John McCormick's wife the news came in the form of a letter from the Adjutant-General, United States Army. 'Dear Mrs. McCormick, it is with regret that I am writing to inform you of the death of your husband.' Little Joan McCormick, three, didn't quite understand nor did Rose Marie, just six. But three days later the mailman came again. He brought another letter to help them understand. John McCormick had written this letter himself on the eve of battle in Korea, just in case he didn't come back. Then he addressed it to his two little daughters in their mother's care."*

## 2 DEAR LITTLE GIRLS

(Bené Russel - Peter De Rose)

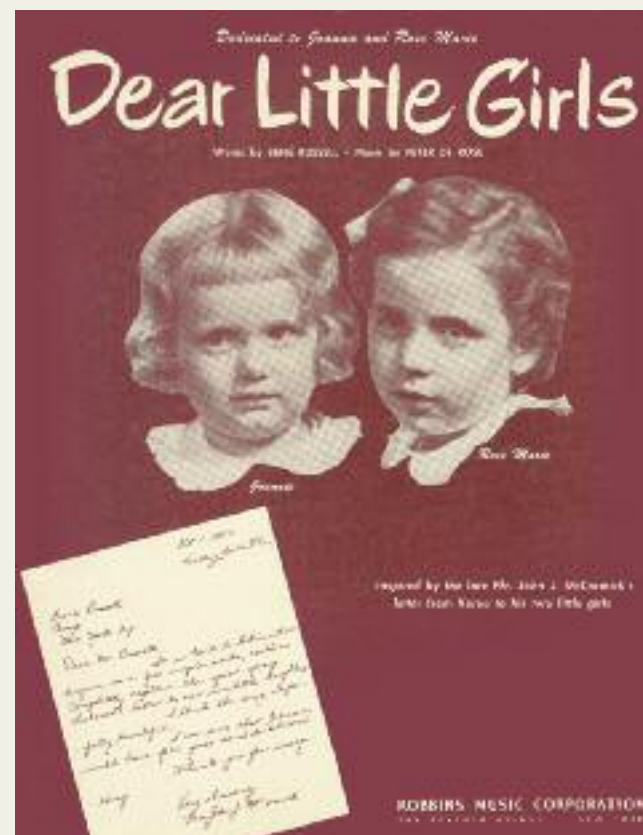
**Red Foley**

Decca 46277 | © 1950

The subject matter of *Dear Little Girls*, Private John McCormick's letter to his daughters in which he wrote about his own possible death, was a widely carried story early in the Korean War. Robbins Music, sensing a possible recording, promised McCormick's widow an advance and portion of any royalties if she would permit Bené Russel and Peter De Rose to write the song. Their composition was recorded by Red Foley. When CAPITOL RECORDS quickly had Tex Ritter record *Daddy's Last Letter*, Robbins threatened to sue. Arguing that newspapers had put the letter's content in the public domain, Ritter's song was released and made it to the Top 10 on the Country charts. When the Foley track was finally released in mid-November [Decca 46277] the 'Billboard' review noted that though it *"provides an effective vehicle for the kingpin warbler...the edge may already have been dulled by the original."* Another Robbins version, *A Letter From Daddy To His Dear Little Girls*, appears not to have been recorded.

Clyde Julius 'Red' Foley was born in Kentucky on June 17, 1910. His nickname derived from the color of his hair. As a child, he learned to play a variety of instruments and was already giving impromptu concerts at age nine. His first record, as Rambling Red Foley, was cut with The Cumberland Ridge Runners, the house band at Chicago's WLS-sponsored 'National Barn Dance.' Foley made over 100 records during his four-decade career. Ten of his hits reached #1 on the Country charts, the biggest of which was *Chattanooga Shoe Shine Boy*. In addition to its 13 weeks at #1 for the Country market, it also spent eight weeks at #1 on the Pop charts.

Foley had appeared in two Grand Ole Opry performances on September 19, 1968, the day that he died. Four months after his passing *Have I Told You Lately That I Love You* gave him a final posthumous chart hit.





### 3 DADDY'S LAST LETTER

(Private First Class John J. McCormick)

**Tex Ritter**

Capitol 1267 | © 1950

On *Daddy's Last Letter*, another song about Private John McCormick's letter to his young daughters, Tex Ritter reads its text over the accompanying sound of a church organ. His heartfelt recitation does omit one line, however. After telling Joanie and Rose Marie to always stand up for their conscience, McCormick added: "*You might be ridiculed for doing so but in the long run you'll always find out that people respect you more for doing so.*" Why Ritter or his producer at CAPITOL RECORDS decided to leave out the line is open to question.

Woodward Maurice 'Tex' Ritter was born in Texas on January 12, 1905. Considered one of the pioneers of country music, he was in his early 20s when he began singing cowboy songs on KPRC in Houston. By the early 1930s he was in New York, playing cowboy roles in musicals. Ritter starred in New York City's first Western radio program, 'The Lone Star Ranger.' The show allowed him to hone and refine his talents as a singer and dramatic story teller, two skills he would put to good use on future radio shows, in films and finally on television. In 1941 Ritter married actress and occasional co-star Dorothy Fay. Later that decade the couple welcomed two sons into the world: Thomas in 1947 and future television star, John, in 1948.

*Daddy's Last Letter* was one of Ritter's 25 chart entries between 1944–1974. It peaked at #6 on the Country charts and was one of 14 of his Top 10 hits. In the 1960s he played a leading role in the successful effort to build a Country Music Hall of Fame and Museum. The Hall honored him as their first singing cowboy inductee in 1964. In 1970 Ritter, a Republican, ran an unsuccessful U.S. Senate primary campaign in Tennessee.

On January 2, 1974 Tex was visiting the Metro Jail in Nashville to bail out a member of his band when he was stricken by a heart attack. He died a short time later at the hospital at the age of 67.



### 4 TWO LETTERS

(Parker - Harrison)

**Tiny Hill**

Mercury 5365 | © 1950



*Two Letters* is Tiny Hill's salute to Private John McCormick's letter to his two daughters that got so much attention in the fall of 1950. 'Billboard' did not review his MERCURY release until mid-May 1951, well after the records by Red Foley and Tex Ritter had come and gone. The real life subject matter of the song may have escaped the reviewer who wrote "*Tiny moans out a country tear jerker...*" and called it "*a slick selling job of the patriotically slanted ditty.*"

Songwriters Dale Harrison and Danny Parker were clearly still telling the McCormick story since they called the girls Joanie and Rose Marie. They did, however, take some liberties with McCormick's text in their search to find a rhyme for "brave." "*Don't cry my little darlings, Daddy wants you to be brave / I'd rather die than you should live to be somebody's slave.*" McCormick's original letter made no reference to slavery.

Harry 'Tiny' Hill was born in Illinois on July 19, 1906. When he formed his first dance band in 1933 he was already well over 300 pounds, thus his ironic nickname. Many of his recordings on VOCALION, OKEH and MERCURY fell into the "novelty" category with some late '40s discs showing a backing group called The Cactus Cutups. Hill and his orchestra remained a Midwest fixture long after the Big Band era had ended. They were still performing when he died on December 13, 1971.



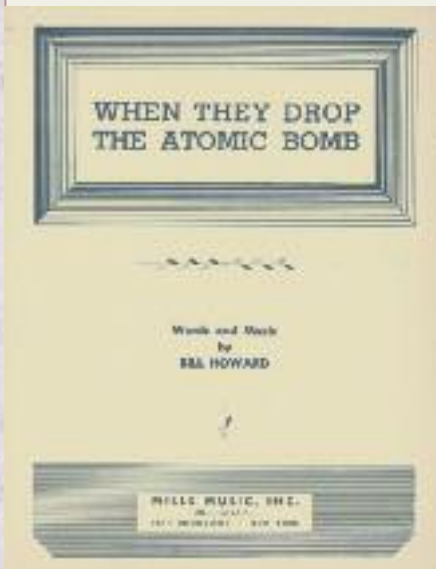


## 5 WHEN THEY DROP THE ATOMIC BOMB

(Howard)

**Jackie Doll & His Pickled Peppers**

Mercury 6322 | © 1951



Bill Howard's lyrics for *When They Drop The Atomic Bomb* made it crystal clear that if the bomb were to be used in Korea it would be General MacArthur "giving no good Communists just what they deserve." It's not clear if the words were written before or after MacArthur was fired for insubordination. Before is more likely given that the song is "When," not "If" the bomb is dropped. Howard shared a widely-held view that the atom bomb had to be used to defeat "those dirty-minded Communists who started this sad war," and that only MacArthur had the nerve to do so.

The March 17, 1951 issue of 'Billboard' announced Mr. Doll's record contract thusly: "MERCURY also has inked Jackie Doll, h.b. [hill-billy] singer now working in Chicago." Exactly how he wrangled a contract on a major label and came to be the artist recording *When They Dropped The Atomic*

*Bomb* is a mystery. The B-side of *Atomic Bomb* - *Get Me A Ticket On The Wabash Cannonball* was thematically much closer to his other MERCURY sides. Neither *Metro Polka* / *Blue As I Can Be* [MERCURY 6321] nor *A Country Mile* / *Little Ole' You* [MERCURY 6336] gave any indication that he had an affinity for such topical material. Where Doll originally came from and where he went after his stint at MERCURY, are lingering mysteries.



## 6 THE TRUMAN-MACARTHUR DISPUTE THAT LED THE PRESIDENT TO FIRE THE GENERAL

(April 11, 1951)

**Alan Jackson, CBS News / President Truman**

Columbia Special Products P12481

President Harry S. Truman relieving General Douglas MacArthur of his U.N. forces command was the dominant news story of April 1951. Their differences on how the war in Korea should be prosecuted plus MacArthur's insubordination to his Commander-in-Chief made the break inevitable. It should be noted that military's Joint Chiefs of Staff "concurred" with the President's decision.



(BELOW) General Douglas MacArthur and President Harry S. Truman on Wake Island. October 15, 1950.



"Slowly the U.N. forces rallied and pushed the North Koreans back. But then Chinese soldiers appeared below the Yalu River and it was a new war. The Allies retreated, and when the battle lines firmed it was at approximately the old north-south frontier and combat turned into bloody stalemate. It was in this context when 1951 rolled around that President Truman found himself in open conflict with his Far Eastern commander, General Douglas MacArthur. The initial dispute was over what to do about Red China but the ultimate question was, 'Who makes the decisions?' The President, constitutionally charged with the responsibility for foreign policy or the skilled military man fighting the war. 'Bomb China and Manchuria, blockade the coastline MacArthur urged.' Truman said 'No,' hoping to head off a possible World War III. MacArthur continued to air his views in public. On April 11<sup>th</sup> Mr. Truman made another difficult decision, he fired MacArthur.

[President Truman]

I believe that we must try to limit the war to Korea for these vital reasons. To make sure that the precious lives of our fighting men are not wasted; to see that the security of our country and the free world is not needlessly jeopardized; and to prevent a third world war.

A number of events have made it evident that General MacArthur did not agree with that policy. I have therefore considered it essential to relieve General MacArthur so that there would be no doubt or confusion as to the real purpose and aim of our policy. It is with the deepest personal regret that I found myself compelled to take this action. General MacArthur is one of our greatest military commanders. But the cause of world peace is much more important than any individual."



## 7 OH! MR. PRESIDENT

(R.D. Henden)

**R.D. Henden with The Western Jamboree Cowboys**

4-Star 4083 | © 1951

R.D. Henden's *Oh! Mr. President*, a song that called President Truman's sacking of MacArthur a "sell-out," was made a month before the General's triumphant stateside homecoming. Charlie Harris handled the vocals, sounding plaintive rather than angry while singing, "*The people trusted you as a friend... [who now has] brought about this tragic end.*" MacArthur, reasoned Henden, at least should have had a chance to resign his position. There is a veiled threat as the song ends. "*So get down on your knees, Mr. President, and ask God to forgive you for your deed. Remember God is the leader over you.*"

Rigsby Durwood Henden, whose name was misspelled on *Oh! Mr. President*, wrote many of the songs he recorded with The Western Jamboree Cowboys which was a very popular band in South East Texas during the first half of the '50s. Though not himself a musician, he is listed on some 10 releases on 4-STAR. He also released a 78 [4-STAR X-85] with the recitation songs *A Man Dare Not Cry* and *Judge Not* under the name The Western Rambler. The bands he led are variously described as playing Western Swing, Honky Tonk and/or Country Boogie music. Their recordings can be found on the BLUE RIBBON, FREEDOM, GILT-EDGE, SHAMROCK and STARDAY labels.

R.D. Henden was born in Marquez, Texas on March 5, 1915 and was raised in the Houston area. He served in the Navy in World War II as a chief shipfitter. After a postwar stint as a roughneck in the Texas oilfields, he got into the nightclub business. His first establishment was called the Sphinx Club where the popularity of western music inspired him to buy a larger club in Houston. By 1950 the Western Jamboree Night Club and was packed six nights a week by patrons listening to The Western Jamboree Cowboys. The same year Henden secured a disc jockey at KLEE [Houston] where the band was also featured. The following year Henden and the band began recording for Sol Kahal's label FREEDOM. The first FREEDOM recordings, *Those Tears In Your Eyes* / *No Shoes Boogie* were released under bandmember Charlie Harris's name. Henden and the band

received second billing. Even with frequent personnel changes, R.D. and the Cowboys were regulars in Goldstar's Houston, Texas recording studio from 1951 to 1956, laying down at least 30 tracks.

According to notes on R.D. Henden's death certificate he was suffering from depression when he committed suicide by natural gas inhalation in his Houston home on September 6, 1956. He had attempted to take his own life several times before. A brief obituary for Henden in 'The Baytown Sun' mentioned that he was operating a dance hall in Houston at the time of his death.

## 8 GENERAL OF THE ARMY DOUGLAS MACARTHUR REPORTS TO CONGRESS

(April 19, 1951)

**General MacArthur**

RCA Victor 4143 | © 1951

Upon General Douglas MacArthur's return to the U.S. he received a hero's welcome, a ticker tape parade and an invitation to address a joint meeting of Congress. His report/farewell was delivered to a packed audience while a quarter million others filled D.C.'s National Mall and the route from the Washington Monument to the Capitol.

*"I'm closing my 52 years of military service. But I still remember the refrain of one of the most popular barrack ballads of that day which proclaimed most proudly that old soldiers never die, they just fade away. And like the old soldier of that ballad I now close my military career and just fade away. An old soldier who tried to do his duty as God gave him the light to see that duty. Goodbye."*





## 9 OLD SOLDIERS NEVER DIE

(Traditional)

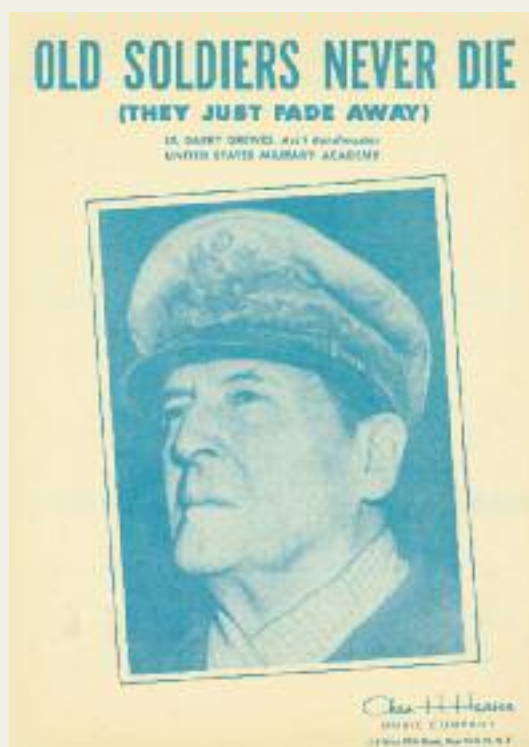
**Gene Autry**

Columbia 39405 | © 1951

General Douglas MacArthur's farewell address with its famous closing line that "*old soldiers never die*" created a feeding frenzy for record companies. In a matter of a month more than a dozen discs used the line as their song title, in most instances adapting the same traditional melody. Rex Allen was first out with his MERCURY recording, followed by Vaughn Monroe on RCA. Red Foley [DECCA] and Gene Autry [COLUMBIA] were not far behind. Before the public grew tired of the tune even Bing Crosby had added his version. Monroe was the clear winner on the Pop charts, reaching #7. Autry captured Country audiences and reached #9 on the C&W charts.

Among the more interesting re-workings of MacArthur's famous line was Ray Sned's *Fade Away Baby* also heard on this disc. Sned offered it as a suggestion to the girl with whom he had just broken up, saying "*I don't want you to die, baby, just fade away.*" Popular cabaret singer Ruth Wallis turned the phrase into one of her naughty novelties. *My Old Soldier (Isn't Fading Away)* was how she assessed her love life with an 80-year old Spanish-American War veteran.

Although *Rudolph The Red-Nosed Reindeer* would reappear in the late 1990s, *Old Soldiers Never Die* was the last new song Autry would place on the Country charts. His first chart appearance had been in 1933 with *The Last Roundup*. More details on Autry's music and film careers can be found in the notes for *At Mail Call Today* also featured on this disc.





## 10. (OLD GENERALS NEVER DIE) THEY JUST FADE AWAY

(Short - Bristol)

**Jimmie Short & the Silver Saddle Ranch Boys**

4-Star 1567 | © 1951

(*Old Generals Never Die*) *They Just Fade Away* and the A-side, *MacArthur Speaks*, were Jimmie Short's first solo efforts. His previous recordings had been either as half of the Jimmie & Leon, The Short Brothers or playing lead guitar as part of Ernest Tubb's back-up band, The Texas Troubadours. The disc's two sides have the same backing track and Short sings the same verses, though in different order. The A-side begins with the last 30 seconds of MacArthur's farewell address. Then Short comes in with, "*We heard the greatest General of them all / With his intent for peace today.*" *They Just Fade Away*, minus MacArthur, ends with "*Each of us should pray / That Doug MacArthur's spirit never dies / Nor his memory fade away.*"

Joseph Melvin 'Jimmie' Short, Jr. was born in Oklahoma on Valentine's Day 1916. Described by his record label as one of America's favorite balladeers, he first came to attention for his guitar playing. In 1940, he was backing Ernest Tubb on Tubb's first DECCA records. Leon joined him there and both played on *Soldier's Last Letter*. The Short Brothers began working as a duo in 1944. In 1947 Jimmie had a role in the Tubb-inspired film 'Hollywood Barn Dance.'

In 1950 Jimmie added The Silver Saddle Ranch Boys for his 4-STAR session recordings. A disc jockey copy of *Why Did You Give Me Your Love* [4-STAR 1557; 1951] announced that Jimmie and the group "*are now playing to capacity crowds in and around Houston, Texas.*" Two years later their star had faded and Jimmie and Leon were reported to be working in the Washington, D.C. area. After that Jimmie emulated his record and just faded away. He died in California on August 29, 1986.



## 12 REP. JAMES E. VAN ZANDT SUPPORTS THE USE OF THE ATOMIC BOMB IN KOREA

(May 8, 1953)

**James E. Van Zandt**

The issue of whether the United States would use an atomic bomb in the Korean War appeared to have been settled when President Harry S. Truman fired General Douglas MacArthur in April 1951. Two years later, however, a Republican member of the House of Representatives from Pennsylvania, named James Edward Van Zant, was not yet ready to abandon the idea. And he wasn't shy about talking up the Bomb in interviews...

Interviewer: "*Well Mr. Van Zandt would you extend your will to win so far as to include the atomic bomb?*"

Mr. Van Zandt: "*Very definitely Dr. Peterson. I've always been a firm believer that we should use the atomic bomb not only on Korea but north of the Yalu River in Manchuria.*"

## 11 FADE AWAY BABY

(Snead)

**Ray Snead**

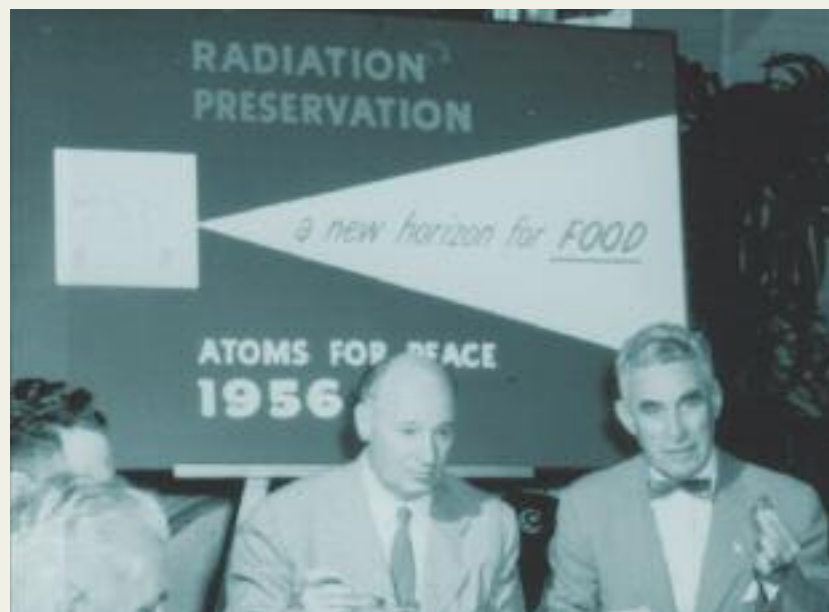
Mercury 8240 | © 1951



Of the many songs that sought to capitalize on General Douglas MacArthur's farewell speech to Congress, *Fade Away Baby* was the most unusual. Ray Snead who also wrote the song sang about breaking up with his girl and suggested she "*do the MacArthur.*" In fact, Snead originally copyrighted the song under the title "Do The MacArthur Baby" on May 24, 1951. The song goes on to explain, "*I don't want you to die, baby, just fade away.*" Those lines became the song's chorus and were repeated over and over. MERCURY RECORDS announced the song's B-side, *Let's Ball*, with a 'Billboard' ad on June 2, 1951, listing it as one of their new Rhythm & Blues releases that was Breaking Big! The same ad also announced a new Country & Western release, *When They Dropped The Atomic Bomb* [shortened to "Atomic Bomb"] by Jackie Doll also heard on this disc.

Snead's last MERCURY release, *I'm A Good Rockin' Baby (Daddy)* [MERCURY 8250], was an up-tempo dance song on which he dismissed calypso and tango beats and boasted, "*If I rock you once, baby you'll be mine.*" Like *Let's Ball* it was filled with sexual innuendo. Like *Fade Away Baby* it failed to chart in 1951. Today, however, it gets about six times the number of hits on some streaming outlets as its topical predecessor. As it was, Snead's music career fell midway between Wynonie Harris's *There's Good Rockin' Tonight* and the Midnighters' *Work With Me, Annie* – too late to be a pioneer, too early to become a star.

Of the eight sides Snead cut for MERCURY two, *Sweet Lovin' Baby* and *Ball My Blues Away* were unissued. No information on his early life could be found, and there is no further mention of him after 1951.



(ABOVE) Rep. James E. Van Zandt (R-Pennsylvania) in bowtie at head of the table.





### 13 PLEASE DADDY, DON'T GO TO WAR

(Short - Murdock)

**'Skeets' McDonald**

London 16046 | © 1950



The 'Billboard' staffer assigned the task of reviewing *Please, Daddy, Don't Go To War* was not impressed. The December 16, 1950 write up called it "a tepid tearjerker about a little boy who wants to keep daddy a civilian. Side drags." After asking his father what "they" were fighting for, the little boy expressed his young patriotism by saying "If it's for the red, white and blue / Then Daddy please take me with you."

Enos William McDonald was born in Arkansas on October 1, 1915. He got his nickname 'Skeets' as a child for what he called mosquitos. As a teenager, he followed an older brother to Detroit where he formed his first band. Drafted into the Army during World War II, McDonald saw combat in North Africa.

Featured as vocalist Skeets McDonald on his first record, *Mean And Evil Blues* by Johnnie White and His Rhythm Riders [FORTUNE 145; 1950], his next releases on LONDON had him as 'Skeets' Donald. For most of his subsequent records on CAPITOL and COLUMBIA Skeets simply became his first name. McDonald had his biggest hit in 1952 with Slim Willett's *Don't Let The Stars Get In Your Eyes*, outperforming the songwriter's own version. He spent three week at #1 on the C&W charts to Willett's one. Skeets had several more chart entries in the 1960s including the Top 10 *Call Me Mr. Brown* [1963]. He died of a heart attack on March 31, 1968.

### 14 WHY DOES THE ARMY NEED MY DADDY

(George Simerly)

**George Simerly & His Tennesseans**

Rich-R-Tone 1003 | © 1951



'Billboard' announced *Why Does The Army Need My Daddy* among its Advance Record Releases on February 3, 1951. It was sung as if by a father who overhears his little boy praying to heaven. "Why does my Daddy have to go...when Mommy and I do need him so?" His father's

response is to tell the boy he is needed "to fight for liberty." Simerly's voice sounds plaintive, but his reading of his own lyrics is underwhelming to the modern listener.

George William Simerly was born in Tennessee on April 12, 1914. Starting in the late 1930s he was the M.C. of 'Barrel Of Fun,' a country music show he founded that was featured on WJHL radio in Johnson City and was reported to have 3 million listeners. In addition to his hosting duties Simerly also performed, sometimes with his brother Carl or his son Gary. His career in music was interrupted by service in World War II and it is not clear if he went back to the show after his discharge. *Why Does The Army Need My Daddy / It Happens Every Day* is the only record of his that could be found.

Simerly's obituary suggests that he began a second career as a traveling salesman, noting that he and his wife lived in 158 towns in seven states before they retired to Florida in the late '70s. Simerly died at Fort Walton Beach on February 22, 2000.

### 15 GOD BLESS MY DADDY

(Cecil Gant)

**Cecil Gant**

Decca 48249 | © 1951

*God Bless My Daddy* is only one of the more than a dozen war songs presented from a child's perspective. And while a few of those songs such as *Watch Over Daddy* by Brucie Weil [age 6] and *Please Santa Bring My Daddy Back To Me* by Irene Treadwell [age 9] were actually sung by children, the majority were not. This tear-jerker from October, 1951 features Cecil Gant who overhears two little girls praying. "God bless my Daddy, he's still somewhere over there... he's still missing somewhere."

Cecil Gant was born in Tennessee on April 4, 1913. After a childhood spent in Cleveland, Ohio he came to Nashville to begin his career as a singer, songwriter and pianist. Gant enlisted in the Army during World War II and thus was billed as Pvt. Cecil Gant after his first composition *I Wonder* was moved to the GILT-EDGE label. The slow ballad doubtlessly resonated with men in uniform. "Although I may be a million miles away...will you still think of me every day?" It spent 28 weeks on the R&B charts including two at #1. The record's success earned him the nickname "The G.I. Sing-Sation."

Gant recorded for numerous labels including KING, BULLET, 4-STAR and IMPERIAL. In addition to six more charted singles his legacy largely rests on a 1950 composition, *We're Gonna Rock* [DECCA 48170]. Recorded under the name Gunter Lee Carr, this boogie woogie piano number repeatedly used the phrase "We're gonna rock, we're gonna roll..." It is enshrined in the Rock and Roll Hall of Fame as an early influence on the musical style. Gant died of pneumonia on February 4, 1951.



## 16 DON'T STEAL DADDY'S MEDAL

(Fields - Tobias - Glogan)

**Oklahoma Sweethearts**

Capitol 1564 | © 1951

*Don't Steal Daddy's Medal* is a maudlin tale of a young girl who while home alone confronts a masked intruder. When the man takes the medal her dead father won for bravery she begs him to please "*Take the doll that Santa Claus sent me...but [not] the medal he won overseas.*" The song by The Oklahoma Sweethearts was one of several that attempted to view the Korean War through children's eyes. CAPITOL announced its release in 'Billboard' on June 2, 1951. A month later it erroneously attributed it to Jimmie Skinner, calling it "*the tune that's been his top-mail drawing song!*"

Jean and Jane Leeper, sisters born in Oklahoma, made their first professional appearance on KVOO in Tulsa while still tots. It is likely that the family moved to Ohio because Jean next shows up on the WLS [Chicago] 'National Barn Dance' and then at WCKY [Cincinnati]. This is based on a tantalizing clue in the biography of Country singer Johnnie Turgeon that Jean and Edna Leeper – another sister? – had formed a singing act called The Western Sisters as early as 1946. Jean and Jane were billed as The Oklahoma Sweethearts when they cut their first record *Remember Me / I Won't Care* for CAPITOL in 1948.

The Sweethearts had eight CAPITOL releases, *Daddy's Medal* the last one with them as the principal artists. They appeared on one more record in 1952, backing Tex Ritter on *There Shall Be Showers Of Blessings*, the B-side of *High Noon (Do Not Forsake Me)* that was released only in the U.K.

## 17 GOD IS ON OUR SIDE

(J. Heap - A.A. Carter)

**Jimmie Heap & The Melody Masters**

Imperial 8133 | © 1951

*God Is On Our Side* differed from the songwriting team of Jimmie Heap and A.A. Carter's better known, comedic material such as *When They Operated On Papa They Opened Mama's Male*. Here they speak out against Soviet Russia, a "*communist force who stab you in the back,*" and "*an Iron Curtain [that] can't withhold*



*when God is on our side.*" Invoking World War II's defeated leaders, Hitler and Tojo, they added "*You can't win committing sin.*"

James Arthur 'Jimmie' Heap was born in Texas on March 3, 1922. His music career had a later start than that of most country singers, not beginning until his military discharge following World War II. His backing band, The Melody Masters, was formed in 1947. The group became regulars on radio KTAE and clubs in and around Taylor, Texas until the mid-1950s. A recording contract with IMPERIAL resulted in at least 18 releases between August 1949 and December 1951, none of which charted. Among them, however, was *The Wild Side Of Life*, a song that Hank Thompson would take to #1 for 15 weeks a year later. Heap and The Melody Masters did taste success with their 1954 recording of *Release Me* [CAPITOL 2518]. It preceded and outperformed Ray Price's version, peaking at #5 on the C&W charts.

After breaking with The Melody Masters Heap set up his own record label, FAME. He continued working in both radio and television, spending time on KRLD in Dallas and KTBC-TV in Austin. He died in a boating accident on December 3, 1977.

## 18 I'LL BE GLAD WHEN IT'S OVER (OVER THERE)

(Billy Simmons)

**The Dixie Ramblers**

Nashboro 1017 | © 1951

Among the 20 or so 1951 releases on the NASHBORO label was *I'll Be Glad When It's Over (Over There)*. Listed as by The Dixie Ramblers, it could better be described as a vocal duet by Woody and Lena Hix. Billy Simmons' lyrics harked back to when "over there" meant Europe in World Wars I and II. "*I'll be praying for the day when our boys come home to stay*" could also have been written for those earlier wars. The song goes on to say "*I'll be glad when the planes and tanks and guns / Are exchanged for the holy book of prayer*"; a time when everyone can share "*the love of our Creator.*"

Woody and Lena Mae Hix were a Tennessee couple that recorded several sides in the 1950s. *I'll Be Glad When It's Over (Over There)* appears to have been their first release. While some sources credit them with additional tracks such as *Lonely Little Baby* and *Queen Of The Angels*, those could not be confirmed. The only record showing both their names is *Little Joe / Past Time* [TOPPA 45-1101; 1963]. The A-side was credited to Woody & Lena; the B-side to Lena Mae Hix. How they came to be on the Covino, California label is unclear.

Woody and his Lena Mae were married in 1940 and later owned and ran a pawn shop in Fontana, Tennessee. They had a son, Chuck, in 1941, who went on to perform with his parents as a child and then moved to Los Angeles to become a recording artist and performer in his own right.



An obituary for Woody Hix, who died on October 26, 2006, had him born in Tennessee in 1921 and indicated he was a World War II Marine Corps veteran. Lena Mae died on October 31, 1999 in California. The couple are buried in a family plot in Lynchburg, Tennessee.





## 19 I'M PRAYIN' FOR THE DAY (WHEN PEACE WILL COME)

(King - Frank)

**Roscoe Hankins**

Mercury 6337 | © 1951

*I'm Prayin' For The Day (When Peace Will Come)* is one of four sides Hankins recorded for MERCURY. It was listed among the 'Billboard' Folk Releases on July 14, 1951. The song's lyrics continue on from its title line, "...When the whole wide world can say that this cruel war is over." Along with The Dixie Ramblers and their *I'll Be Glad When It's Over (Over There)*, Hankins' record was an early call for peace, rather than victory, in Korea.

Esco Hankins [the first name on the MERCURY record was a mistake] was born in Tennessee on New Year's Day 1924. Another country boy who got an early start as a performer, Hankins' singing and guitar playing had him on the radio at WROL in Knoxville when he was only 14. From the beginning of his career he was told he sounded like Roy Acuff, a fact that even Acuff himself acknowledged. Hankins was in the Army during World War II and began his recording career upon being discharged. His first records were on the KING label and were cut between 1947 and 1949. In the early '50s, after moving to Kentucky, Hankins performed on shows such as the 'Happy Valley Barn Dance' and found regular employment as a disc jockey.

Hankins' music drifted from country to gospel in the '60s. That was also when he and his wife moved to West Virginia where they made frequent appearances on WWVA's 'Wheeling Jamboree.' Health issues hastened Hankins' retirement in the mid-1980s. He died on November 18, 1990.

## 20 HEAVENLY FATHER

(McGriff)

**Edna McGriff**

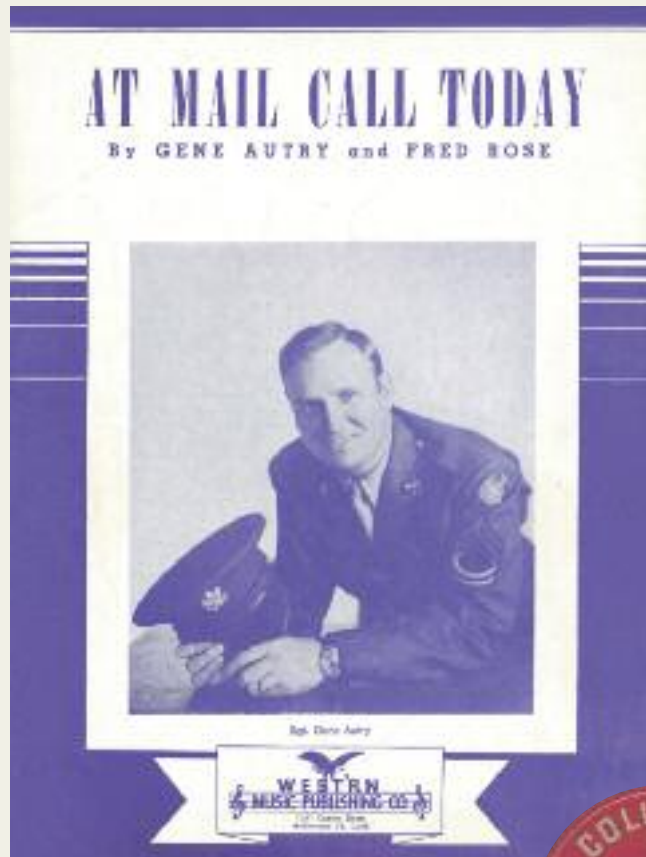
Jubilee 5073 | © 1952

Despite heavy promotion by COLUMBIA on behalf of Dolores Hawkins with The Four Lads, and MGM on behalf of Fran Warren, *Heavenly Father* never made the Pop charts. Instead its success came with the recording by its composer, 16-year old Edna McGriff. The same week her JUBILEE release was first listed in 'Billboard' [April 4, 1952] it had already appeared as #5 on the Best-Selling Retail R&B Records. As for the other two, first there was a half-page 'Billboard' ad for Hawkins [April 19], then the full-page ad for Warren [May 10] claiming "a smash record." Both failed to create sufficient interest to move their versions, or a later one by Evelyn Knight, onto the charts. McGriff, though, would enjoy a 13-week run, peaking at #4 on the Best-Seller and #6 on the Juke Box Plays charts.

McGriff's lyrics were straight forward. "*Please protect the boy I love / No matter when or where he's bound / Keep him always safe and sound.*" This uncomplicated message perfectly captured the wishes of every young woman whose boyfriend/fiancé/husband was in Korea.

The success of *Heavenly Father* promised a career for McGriff that never materialized. Born in Florida on December 15, 1935 she had released her first single when only 15. A year later she appeared in shows hosted by disk jockey Alan Freed and recorded with Sonny Til of the Orioles. But by 1955, after failing to find hits on the JOSIE or FAVORITE labels, she was reduced to being the featured singer on BELL record "covers" such as *Dance With Me Henry* and *Mr. Lee*. She died in New York City in March 1980.





## 21 AT MAIL CALL TODAY

(Gene Autry - Fred Rose)

**Gene Autry**

Columbia 20814 | © 1951



Gene Autry's 1943-45 military service as a pilot in the Army-Air Forces did not keep him out of recording studios. *At Mail Call Today* [OKEH 6737] was recorded on December 6, 1944. It spent 22 weeks on the Country charts during 1945, including eight at #1. With another war in Korea, COLUMBIA decided to bring the song back, along with the original B-side, appropriately titled *I'll Be Back*. Both sides were reviewed in 'Billboard's' June 9, 1951 issue. The "write-up for *I'll Be Back* was "Typical Autry reading of a romantic ditty with some overtones of the current number of men in military uniform." *At Mail Call Today* was described simply as a "G.I. weeper," a song in which a soldier reads the letter from his true love and learns that "now it's all over," leaving him with a broken heart. Neither review mentioned that they were reissues.

Orvon Grover 'Gene' Autry was born in Texas on September 29, 1907. In the 1920s he and his family moved to Oklahoma and by 1928 Autry could be heard on KV00 [Tulsa] as "Oklahoma's Yodeling Cowboy." Signed to contract by COLUMBIA RECORDS in 1929, he began a four-decade recording career that would earn him the title of "America's first singing cowboy." Among his many hits were *Back In The Saddle Again*, *The Last Roundup*, and seasonal classics such as *Rudolph The Red-Nosed Reindeer*, *Frosty The Snowman* and *Peter Cottontail*.

Gene Autry was an extremely successful and wealthy businessman who owned radio and television stations and the major league baseball team that is known today as the Los Angeles Angels of Anaheim. In 1988, the Autry family founded what is now called the Museum of the American West in Los Angeles. The museum displays the star's large collection of Western art and memorabilia.

Autry's Hollywood Walk of Fame star for recording is one of his five that can be found on Hollywood Boulevard. Among the others are stars for radio, television and, of course, motion pictures. He died in Studio City, California on October 2, 1998. Autry's *Old Soldiers Never Die* is also found on this disc.

## 22 A DEAR JOHN LETTER

(Lewis Talley - Fuzzy Owen)

**Jean Shepard with recitation by Ferlin Husky**

Capitol 2502 | © 1953

*A Dear John Letter* was the only true hit to emerge from four years of songs about Korea. Not only did Jean Shepard's version spend 22 weeks on the C&W charts, with six weeks at #1, the song was recorded by nine different artists and inspired at least four answer records. The song was first brought to 'Billboard' readers' attention by a small ad on June 6, 1953 plus the comment that Jean Shepard's rendition "might find favor." A week later a review for Talkin' Charlie Aldrich's recording stated, "This kind of material hasn't made it yet out of the Korean War." Real interest in the song didn't begin until a week before the armistice when 'Billboard' listed it as a "Best Buy" and called it a "left-field item that is spreading." Its chart debut was at #8 on the "Most Played by C&W Jockeys" a week later. In short, with the exception of two weeks, the six months that *A Dear John Letter* and its answer songs dominated Country music were after the war had ended.

Ollie Imogene 'Jean' Shepard was born in Oklahoma on November 21, 1933. She and her nine siblings grew up in Bakersfield, California. Her introduction to country music was by way of listening to the Grand Ole Opry on radio. She was 14 when Hank Thompson discovered her playing with The Melody Ranch Girls, an all-girl band. By the time she was 20 Shepard had adopted a honky-tonk style of singing that carried over to her recording debut on CAPITOL. Her first charted record for the label was *A Dear John Letter*. After three more Top 10 hits, she was invited to join the Opry cast in 1955, a membership she retained for 60 years. During her career with the Opry, Jean Shepard was able to influence many up-and-coming female country singers.

Her obituary credits her with helping "to set the standard for women in country music, choosing to tour as a solo act rather than as part of a group. She presented a strong female point of view on songs like 'Twice The Lovin' In Half The Time' and 'The Root Of All Evil (Is A Man),' influencing such key figures in country music as Loretta Lynn and Tammy Wynette who came along a decade later." Lynn's *The Pill* and Wynette's *D-I-V-O-R-C-E* both resonated with members of the feminist Movement.

Shepard was inducted into the Country Music Hall of Fame in 2011. She died on September 25, 2016.







### 23 JOHN'S REPLY

(G. Williams - J. Giambusso)

**Pete Lane & Bernice Stabile**

Imperial 8206 | © 1953

*John's Reply* was one of the eagerly awaited answer songs to *A Dear John Letter*. When it was reviewed, along with two others, in the August 29, 1953 issue of 'Billboard,' Lane's version was identified as the one that "has already picked up a lot of Pop activity...as well as some hillbilly acceptance." Replying to "Ann's" letter, a resigned John wrote, "I never thought that you would leave me / But since you have found another there is nothing else to do." Vowing to carry on somehow, he rationalized being dumped. "Best of all I've just remembered you'll be my sister now." Evidently that was not an answer that pleased many listeners.

Pete Lane, birth name Loconto, came into the world on October 13, 1924. He and his nine siblings were all born and raised in Cambridge, Massachusetts. While still in their teens, Pete and two of his younger brothers, Frank and Art, formed a musical trio, The Lane Brothers, that entertained at local school functions. By the late '40s the brothers were playing Boston nightspots. In 1952, when Frank was in the Army serving in Korea and Art was drafted and sent to Germany, Pete got a recording contract with IMPERIAL RECORDS that yielded three records. The first to be released was *John's Reply* with Bernice Stabile handling the spoken part. When both brothers returned from the service the Lane Brothers moved to RCA. There they did cover versions of *Marianne* and *Wake Up Little Susie* but also recorded the teen rock 'n' roll classic *Boppin' In The Sack*.

Pete and his brothers disappeared from the music business after a final record, *Two Dozen And A Half / Mimi* [LEADER 804; June 1960]. Other than for *John's Reply*, Bernice Stabile gets no further mention as a recording artist.

### 24 DEAR JOAN

(Jack Cardwell)

**Jack Cardwell**

ACS 1953 | © 1953

The tremendous popularity of *A Dear John Letter* set off a rush of answer songs. The August 29, 1953 issue of 'Billboard' was of the opinion that there were three new records that merited special attention. They were Jean Shepard's own *Forgive Me John*, Pete Lane's *John's Reply* and Jack Cardwell's *Dear Joan*. In this reply, Joan is the author of the original letter to John. She also has a sister named Sue who was once John's girlfriend. Sue and John quarreled; John married Joan. John and Sue never stopped loving each other. Since he's been dumped by Joan he can reconnect with Sue. "Now since I've got your letter why my heart is free at last / And I do wish you all the happiness in the world, Dear Joan." Cardwell's "answer" made it to #7 on the C&W charts.

Jack Cardwell was born in Alabama on November 9, 1925. He served in the Navy during World War II and began his tenure with KING RECORDS in 1953. His first success for the label was the self-penned *The Death Of Hank Williams* [KING 1172]. It rose to #3 and established Cardwell's reputation as a singer/songwriter. *Dear Joan* was followed by eight more KING releases, none of which entered the charts. Cardwell then became more involved with radio work and later hosting his own television show, 'The Friendly Variety Show,' on WALA [Mobile]. What was likely his last recording was 1969's *Christmas In Vietnam* [ASTRO JR-39-110].

Described by a friend as "One of Mobile's most popular country personalities," Cardwell retired from the broadcasting business in 1981. He died on October 22, 1993.







## 25 FORGIVE ME JOHN

(Jean Shepard - Billie Barton)  
**Jean Shepard with  
 recitation by Ferlin  
 Husky**

Capitol 2586 | © 1953



In its August 29, 1953 issue 'Billboard' opined that "with the Dear John Letter now a big hit, the battle line is drawn fast in getting the answer out." *Forgive Me John*, co-written by Shepard, was one of the then three "answers." Borrowing the melody from the original, and once again joined by Ferlin Husky as the aggrieved "John," Shepard admitted that she no longer loved his brothers. Realizing that John is still her only love she writes him another letter. "Tell me dear that you'll still have me / If I undo the awful wrong I've done." John/Husky rejects her plea with the comment "I could never do him like he done me," and adds "So I'll re-enlist and live my lonely soldier's life." If the relative commercial success of the three answer records is taken as an indication of how listeners wanted the relationships resolved then John's rejection won out. *Forgive Me John* made it to #4 on the C&W chart, three spots higher than Jack Cardwell's *Dear Joan*. Pete Lane's *John's Reply* failed to chart.

## 26 MALE CALL

(Bob White)  
**Emitt Slay Trio**  
 Savoy 1101 | © 1953

The Emitt Slay Trio's *Male Call*, not to be confused with the song by Ella Mae Morse a year earlier, is a comedy routine set against a Korean War background. A G.I. who can't read asks a buddy to read to him a letter telling him about his wife, who he describes as "a good girl." The letter then tells how she is spending his allotment money on parties, giving away his clothes, wrecking his car, mortgaging his home, allowing another man to move in with her, and so forth. The letter ends with "Well, buddy, goodnight...give all those Communists 'heck.'" That's not the end of the song, however. When the cuckolded G.I. pulls out a gun and shoots himself the narrator exclaims, "Hot dog, I gave him the wrong letter!"

*Male Call*'s vocals are shared by Slay and his organist Bob White who is credited with writing the piece.



Emitt Slay, his first name at times spelled with one or two "m's" or one or two "t's," fronted a Detroit novelty trio that also included drummer Lawrence Jackson. Slay played guitar, generally letting White handle vocals on the other SAVOY releases. They include *My Kind Of Woman* [SAVOY 886; 1953], the Trio's only chart entry, and its follow-up, *You Told Me That You Loved Me* [SAVOY 892].

Emitt Slay was born in Mississippi on January 17, 1917. His music career began in the field of progressive jazz in the 1940s. Newspaper articles place him in Detroit beginning in the postwar period where he performed with various jazz combos and played on his first recording sessions. There is a photo of him playing at Detroit's Club Sudan in 1946. The artist credit on the single, *Looky Ploot/ Belle Isle Boogie* [MODERN 20-780; 1950] reads Emitt Slay with Todd Rhodes and His Toddlers.

A 'Pittsburgh Courier' newspaper article from early 1953 captured Slay basking in the success of his bestselling side, *My Kind Of Woman* and his welcome embrace of the blues: "...I'm strictly king of the blues. Bop and the more subtle forms of progressive jazz still rate high with me, but writing and playing the blues seems to be my bread and butter." The article, which includes a photograph of Slay posing with an electric guitar, also notes that he had been a musician and bandleader for fifteen years.

Many of the sides he recorded during the 1953-59 time period went unissued initially. Biographical information for Slay's later years is incomplete. Slay died in Detroit on September 13, 1970.





## 27 A LETTER FROM HOME

(Hank Penny)

**Hank Penny**

Decca 29597 | © 1955



Hank Penny's *A Letter From Home* is the Country version of the Emmitt Slay Trio's *Male Call*. The differences between the two stories of a man hearing about his cheating wife are instructive in what they say about comedy routines pitched to different audiences. Slay was addressing African Americans. Penny's record was aimed at a white audience. Some of Penny's changes include the following. Brother-in-law's name changed from Smelly to Sam; the "totaled" car changed from a Cadillac to a Chevy; Sam had golf clubs, Smelly did not; wife imitated Gypsy Rose Lee rather than Rose Hathaway; and unlike Smelly, Sam did not shoot himself after the letter had been read to him. Still, the fact that about 90% of the two routines was identical did not stop Penny from claiming the composition for himself.

Herbert Clayton 'Hank' Penny was born in Alabama on September 18, 1918. Like many other Country artists who are part of this anthology he was already performing on local radio stations when only 15. While in his 20s Penny formed, or was in, various bands that played Western swing. After the war, he went to California where he was influenced by Spade Cooley and added comedy to his repertoire. Taking on the persona of a "Plain Ol' Country Boy" Penny had successful careers performing in Los Angeles and Las Vegas. *A Letter From Home*, recorded during his Las Vegas years, has the sound of having been performed before a live audience.

Penny was a band leader, singer, successful song writer [*Bloodshot Eyes*], disc jockey, business man and more. He went into semi-retirement in the mid-1970s and died on April 17, 1992.

## 28 I LIKE IKE

(Irving Berlin)

**The Promenade Band with Male Chorus**

RCA Victor 4578 | © 1951

*I Like Ike* is credited to Irving Berlin. It is best described as a shortened variation of *They Like Ike*, a song he wrote for the 1950 musical 'Call Me Madam.' Both songs use a similar rhyme scheme. The original had "They like Ike / And Ike is good on a mike." This version goes "I like Ike, I'll shout it over a mike." Berlin gave President Truman a prominent place in both songs. It's interesting that in the earlier version he wrote, "But Harry won't give in / Defeat he'll never admit." That changed to "Why even Harry Truman says 'I like Ike.'"

Just prior to the 1952 Presidential election, the November 8<sup>th</sup> issue of 'Billboard' published a column on Political Songs. It noted that the number of copyrighted political tunes already stood at 150, a figure that did not include songs written after the nominating conventions. While the Republican nominee Dwight Eisenhower was far ahead with over 100 mentions, there were some 50 tunes praising the Democratic nominee Adlai Stevenson copyrighted in the previous six weeks. 'Billboard' did warn that "Political history has shown that *Tin Pan Alley's* box score provides no reliable clue to the election outcome."

It is both possible and likely that the Promenade Band and Male Chorus were studio musicians assembled to record the two RCA Victor sides. They are absent from subsequent RCA releases. The director, Philip Lang, was a musical arranger who wrote the orchestration for over 50 Broadway shows.



CPL John R. Hartman reads a letter while his buddy, CPL James C. Justus, keeps a sharp lookout. Waegwan, Korea, September 4, 1950.



## 29 "I SHALL GO TO KOREA"

(October 24, 1952)

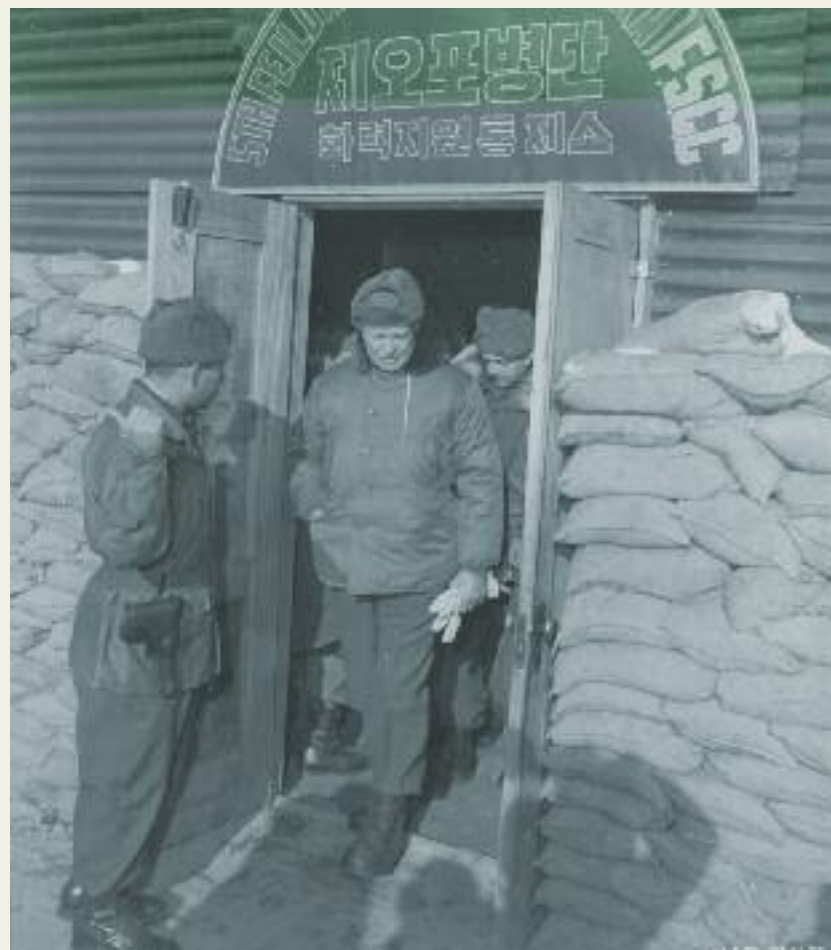
**General Eisenhower**

Republican nominee Dwight D. Eisenhower's dramatic announcement that he would go to Korea came just two weeks before the 1952 presidential election. At the time it appeared that his opponent Democratic nominee Adlai Stevenson had been gaining ground on the popular General in the polls.

*"Why are we in that war? We are in that war because this administration abandoned China to the Communists. [Applause.] We are in that war because this administration announced to all the world that it had written off most of the Far East as beyond our direct concern. Shall we trust the party that wrote that tragic record to win the peace? [No!] I knew that would be your answer.*

*Where will a new Administration begin? It will begin with its President taking a firm, simple resolution. That resolution will be: To forego the diversions of politics and to concentrate on the job of ending the Korean War until that job is honorably done. That job requires a personal trip to Korea. [Cheers.] Only in that way could I learn how best to serve the American people in the cause of peace.*

*I shall go to Korea."*



(LEFT AND ABOVE) President-elect Dwight D. Eisenhower visits Korea. December of 1952.





### 30 DRIVE SOLDIER DRIVE

( )

#### "Little Maxie"

Excello 2016 | © 1953



It is likely that *Drive Soldier Drive* was an update of the unissued *Ride Soldier Ride* that was recorded by Max 'Scat Man' Bailey (heard here under the name "Little Maxie") with Buddy Tate's Band in 1950. The new version featured a prominent saxophone and a male chorus chanting "Drive on, drive on." It called recently elected President Dwight D. Eisenhower "a mighty man" in part for urging "the whites and the brown and the tan" to work together to end the Korean War. [Note: By Executive Order Eisenhower's predecessor President Harry S. Truman had abolished segregation in the military in 1948.] Bailey appealed for extra effort, telling soldiers "We can win this war but make it fast / And Uncle Sam won't have to ration gas." He also appeared to be addressing the large number of African Americans fighting the war in the lines "We're in this war but we're not alone / Let's finish this war then we'll all go home."

The liner notes for *Sorry Girl Blues* [Disc 1] track Bailey's recording career under various names and for various labels.

### 31 FIVE STAR PRESIDENT

(Peale Sisters)

#### Eddie Kirk

RCA Victor 5149 | © 1953



The studio session that produced *Five Star President* occurred eleven days before Dwight D. Eisenhower's first inauguration. The record's release was announced in 'Billboard' eleven days after Ike took office. Written by Elthea and Patricia Peale, the song explained what each of the General's five stars represented: bravery, a strong heart, loyalty, honesty, and love and understanding. In an allusion to Eisenhower's campaign promise that he would personally go to Korea they wrote, "We know that what he says he'll do is just as good as done." The sisters also included an anti-war message, saying Ike will "lead us to a way of life that doesn't need a gun." President-elect Eisenhower fulfilled his pledge and visited the troops in Korea in December of 1952.

Edward Merle 'Eddie' Kirk was born in Colorado on March 21, 1919. According to biographical information he was only nine when he showed his singing and dancing skills working with a small band. At 15 he moved to California where a year later he won the first of two successive National Yodeling Championships. In the Navy during World War II, Kirk returned to California after the war. He signed with CAPITOL RECORDS for whom he cut some 16 discs over a four-year period. *The Gods Were Angry With Me* [CAPITOL 15176; 1948] and *Candy Kisses* [CAPITOL 15391; 1949] both entered the Top 10 on the C&W charts.

When Kirk moved to RCA VICTOR in 1952 his first session was led by Spike Jones. Two artists who wrote songs for him were Marvin Rainwater and Mitchell Torok. Little is written about his later life other than that he developed a fondness for flying. He died on June 27, 1997.



(TOP LEFT) A mechanized unit of the U.S. Army on its way to a battle area in Korea. July 18, 1950.

(LEFT) Soldiers listen to the presidential election returns. Okinawa, Japan, November 5, 1952.



PFC Sidney Potter writes a letter.  
Along the Nakdong River Front, August 17, 1950.

### A GI WRITES TO HIS KIDS – A POSTHUMOUS LETTER

Somewhere down there in the rough ravines and mountainsides of Korea, an American soldier, John McCormick, Private First Class, was fighting for the United Nations and for the kind of world he believed in. Last week it was reported that Private McCormick had been killed in action in Korea. To Collingdale, Pennsylvania, and to John McCormick's wife, the news came in the form of a letter from the Adjutant General, United States Army:

*"Dear Mrs. McCormick:  
It is with regret that I am writing to inform you of the death of your husband."*

Little Joan McCormick, three, didn't quite understand, nor did Rose Marie, just six, but 3 days later the mailman came again. He brought another letter to help them understand. John McCormick had written this letter himself on the eve of battle in Korea just in case he didn't come back. Then he addressed it to his 2 little daughters in their mother's care.

### DEAR LITTLE GIRLS

{CHORUS SINGS:}

Dear little girls,

{RECITATION BY RED FOLEY:}

You know, I read a letter the other day from a wonderful, wonderful guy

{CHORUS SINGS:}

Here is its message, may it never, never die

{RED FOLEY SINGS:}

Dear little girls, take care of mommy, and treat her tenderly  
(treat her tenderly)

Dear little girls, always think of me, wherever I may be  
No bad men will rob you of the things you love  
Now your soldier can go and help God up above  
My dear little girls, you'll be safe and free  
'Cause there's millions of daddies like me

{RECITATION:}

Yes, that was the letter this soldier wrote to his 2 little girls. He wrote about all the fun they used to have together, just pouring all his heart out there on the blood swept battlefield. And when he closed he said that his last thoughts on Earth would be of them, and in case the time came when he had to go up to Heaven to help God... well that's what got you, think of it, that he was gonna go up to Heaven to help God... for them to carry on and fight for all the precious things he had fought for. What a legacy! Yes what a legacy to his little girls and all the little children of America, which I am sure in time is destined to become the heritage of the rest of the kiddies of the whole, wide world!

{SINGS:}

My dear little girls, you'll be safe and free  
'Cause there's millions of daddies like me

### DADDY'S LAST LETTER

Dear Joanie and Rose Marie

"This is Daddy. I want you to listen and pay attention while Mommie reads this to you. Just try and make believe I was there, talking to you."

"Joanie, I don't think you'll remember me because you were a little baby when I had to go away, but I used to sit and hold you a lot, and when you were a bad little girl, I used to make you sit in a chair until you were good, but I always loved you a lot and I was very proud of you."

"Rose Marie, you should remember me because I used to take you out with me a lot, and I used to buy you a lot of candy and sodas, and I used to feel so good when people used to say you had eyes like mine. Remember the little puppy I bought you? Your Mummy used to tie a little pink ribbon around its neck and you used to carry it in your arms. You looked awfully cute."

"I want you both to know that I'd be with you if I could, but there are a lot of bad men in the world, and if they were allowed to do what they wanted to do, little girls like you wouldn't be allowed to go to church on Sunday or be able to go to the school you wanted to."

"So I have to help fight these men and keep them from coming where you and Mummie live. It might take a long while, and maybe Daddy will have to go and help God up in heaven, and if I do, I always want you both to be good for Mummie, because she is the best Mummie in the whole wide world."

"She has always taken care of you while I have been away. You see, kids, I happened to be caught in two wars inside of ten years, and the reason I am where I am today is because I am fighting for what I think is right. That's one thing I always want both of you to remember. If your conscience tells you something is right, always stand up for it."

"When you grow up to be young ladies, don't ever forget all that Mummie has done for you. She has often gone without clothes for herself so that both of you could have nice things. I want you to do as she says; go to church on Sundays and you can always pray for Daddy."

"So remember, kids, when you grow up, save this letter in case I'm not there to talk to you, and try and remember all I am saying, for it's for your own good, because I love you and Mummie so much."

"I'll be in a hole, fighting in a few days, in a place called Korea, so I'm sending you all the love that's in my heart on this sheet of paper. I carry your picture and Mummie's next to my heart, and if I have to go help God, you'll know the last thought I had on this earth was for the two of you and Mommie."

All my love and kisses. Be good and God bless you.





## TWO LETTERS

The mailman brought two letters to a cabin on a farm  
 The first was for two little girls, the other for their mom  
 One said, " My dearest Joanie, and my dearest Rose Marie  
 This letter's from your Daddy who is far across the sea.

You were such little angels when Daddy had to go  
 To fight for you and Mommy too against the wicked foe  
 Don't you cry my little darlin's, Daddy wants you to be brave  
 Far better that your Dad should die than you be made a slave

From a lonely little island I'm writing this tonight  
 My captain says tomorrow we're going out to fight  
 It may be God has chosen me as one that soon must die  
 And join the squad that fights for God in Heaven in the sky

And if it be the good Lord's will to fight for Him above  
 I'll look down on you every day and know I have your love  
 Don't you cry my little darlin's, Daddy wants you to be brave  
 I'd rather die than you should live to be somebody's slave

So goodbye my little sleepy heads and please don't you be sad."  
 That is what the letter said, "With all my love, your Dad!"  
 The mailman brought two letters, the first one I just read  
 The other one from Washington, and said, "Your Daddy's dead!"

## WHEN THEY DROP THE ATOMIC BOMB

There will soon be an end to this cold and wicked war  
 When those hard headed Communists get what they're lookin' for  
 Only one thing that will stop them and their atrocious bunch  
 If General MacArthur drops a (sic) atomic bomb

Now over in Korea our boys have fought and fell  
 But they died just like heroes mid the many shot and killed  
 They had their hands tied behind them  
     and were murdered by the score  
 By those dirty minded Communists who started this sad war

There'll be fire, dust and metal flyin' all around  
 And the radioactivity will burn them to the ground  
 If there's any Commies left they'll be all on the run  
 If General MacArthur drops a atomic bomb

Old hard headed Joe will be feelin' mighty blue  
 When he finds out he's bitten off more than he can chew  
 For the 'gression will be ended and the job will be well done  
 If General MacArthur drops a atomic bomb

Oh MacArthur has the power to stop those murderin' thieves,  
 He'll make them sorry for their underhanded schemes  
 Just leave it to the general for he really has the nerve  
 To give no good Communists just what they deserve

There'll be fire, dust and metal flyin' all around  
 And the radioactivity will burn their playhouse down  
 If there's any Commies left they'll be all on the run  
 If General MacArthur drops a atomic bomb

## THE TRUMAN-MACARTHUR DISPUTE THAT LED THE PRESIDENT TO FIRE THE GENERAL

Slowly the UN forces rallied and pushed the North Koreans back.  
 But then, Chinese soldiers appeared below the Yalu River and it  
 was a new war. The Allies retreated, and when the battle lines  
 firmed, it was at approximately the old North-South frontier and  
 the combat turned into bloody stalemate. It was in this context  
 as 1951 rolled around that President Truman found himself in  
 open conflict with his Far Eastern Commander, General Douglas  
 MacArthur. The initial dispute was over what to do about Red  
 China, but the ultimate question was, who makes the decisions?  
 The President, constitutionally charged with the responsibility  
 for foreign policy, or the skilled military man fighting the war?  
*"Bomb China and Manchuria, blockade the coastline,"* MacArthur  
 urged. Truman said, *"No!"* hoping to head off a possible World  
 War III. MacArthur continued to air his views in public. On April  
 11, Mr. Truman made another difficult decision – he fired  
 MacArthur.

{TRUMAN:}  
 I believe that we must try to limit the war to Korea for these vital  
 reasons: to make sure that the precious lives of our fighting men  
 are not wasted; to see that the security of our country and the  
 free world is not needlessly jeopardized; and to prevent a third  
 World War. A number of events have made it evident that General  
 MacArthur did not agree with that policy. I have therefore con-  
 sidered it essential to relieve General MacArthur so that there  
 would be no doubt or confusion as to the real purpose and aim  
 of our policy. It is with the deepest personal regret that I found  
 myself compelled to take this action. General MacArthur is one  
 of our greatest military commanders, but the cause of world  
 peace is much more important than any individual.

## OHI MR. PRESIDENT

Oh! Mr. President, do you know what you have done  
 The people trusted you as a friend  
 But the thought of how you hurt us all  
 And brought about this tragic end

It was early on a Wednesday morning  
 When the sad news came over the wires  
 Words that shocked and stunned the nation  
 Our beloved General MacArthur was fired

We don't want to believe you'd sell us out  
 Our boys are yet in Korea tired and worn  
 They fought and fought, and bled and died  
 To keep forever safe our democratic home

How do you think they feel tonight, sir  
 Their leader and friend has been taken  
 They're out there on the battlefield wondering  
 What has happened to their nation

Don't you think our General rated  
 Consideration for his service in the past  
 Just for him to resign  
 Was the least that you could ask

For we still remember how the General  
 Brought us through the last war to win  
 So get down on your knees Mr. President  
 And ask God to forgive you for your deed  
 Remember God is a unit over you  
 And our friend in this time of need

## GENERAL OF THE ARMY DOUGLAS MACARTHUR REPORTS TO CONGRESS

I am closing my 52 years of military service. When I joined the  
 army even before the turn of the century, it was the fulfillment  
 of all my boyish hopes and dreams. The world has turned over  
 many times since I took the oath on the plain at West Point, and  
 the hopes and dreams have long since vanished. But I still re-  
 member the refrain of one of the most popular barrack ballads  
 of that day which proclaimed most proudly that, *"Old soldiers  
 never die, they just fade away!"* And like the old soldier of that  
 ballad, I now close my military career, and just fade away. An old  
 soldier who tried to do his duty, as God gave him the right to see  
 that duty. Goodbye!

## OLD SOLDIERS NEVER DIE

{VOCAL CHORUS:}  
 Fade away, fade away

GENE AUTRY {CHORUS}:  
 Old soldiers never die never die, never die  
 Old soldiers never die, they just fade away

{RECITATION:}  
 On the seventh of December in the year of forty-one  
 The free world met disaster at the hands of the Rising Sun  
 From the bastions of Corregidor, Pearl Harbor and Bataan  
 Came the sound of war and fury  
 And the death march of free man

{CHORUS:}  
 Old soldiers never die never die, never die...

{RECITATION:}  
 Then from the land of way down under, a mighty voice did say  
 Our cause is just, in God we trust, I will return someday  
 From Mindanao to Tarawa, our battle song it grew  
 Until on Surabachi at last Old Glory flew

{CHORUS}

{RECITATION:}  
 From Iwo, Leyte, and a thousand isles, our just cause never ceased  
 Until one day, he did return, and once more there was peace  
 And now somewhere, there stands a man his duty o'er and won  
 The world will never forget him, to him we say, "Well done!"

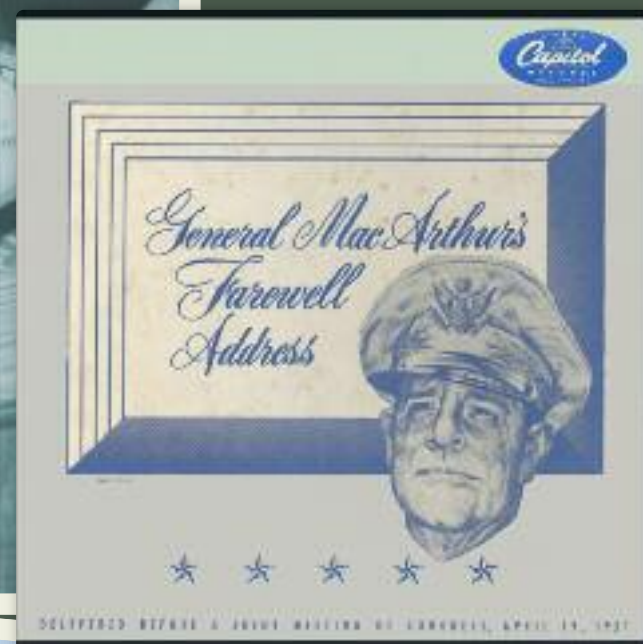
{CHORUS}

{VOCAL CHORUS:}  
 Fade away, fade away



(LEFT) New Yorkers buying newspapers covering President Harry S. Truman's press conference remarks regarding use of atomic weapons in Korea. November 1950.

(BELOW) Atomic cannon test.  
Frenchman Flat, Nevada, May 25, 1953.





### (OLD GENERALS NEVER DIE) THEY JUST FADE AWAY

We heard the greatest general of them all, with his intent for peace today  
"Remember those old soldiers never die, they just slowly fade away."  
Wars he fought that you and I might live, so each of us would pray  
That Doug MacArthur's spirit never die, nor his mem'ry fade away

"I just left your son in Korea, you will want him home some day  
To hold him in your loving arms again," that's what MacArthur had to say  
Wars he fought that you and I might live, each of us would pray  
That Doug MacArthur's spirit never die, nor his mem'ry fade away

### FADE AWAY BABY

Hey, baby, I'm through with you  
There's only one thing for me you can do  
Do the MacArthur, baby, do the MacArthur, baby  
I don't want you to die, baby just fade away

All you women run true to the rule  
You think every good man's nothin' but a fool  
So do the MacArthur, baby, do the MacArthur, baby  
I don't want you to die, baby just fade away

When I first met you had nothin' to wear  
Now that you're sharp you say I'm nowhere  
So do the MacArthur, baby, do the MacArthur, baby  
I don't want you to die, baby just fade away

So you wanna quit me, that's all right  
Let's not argue, fuss or fight  
Since I know your love's untrue  
There's only one thing for me you can do  
Do the MacArthur, baby, do the MacArthur, baby  
I don't want you to die, baby just fade away

Yes, do the MacArthur, baby, do the MacArthur, baby  
Yes, do the MacArthur, baby, do the MacArthur, baby  
I don't want you to die, just fade away

### REP JAMES E. VAN ZANDT SUPPORTS USE OF THE ATOMIC BOMB

PETERSEN: Well, Mr. Van Zandt, would you expand your will to win so far as  
to include the atomic bomb?

VAN ZANDT: Very definitely, Dr. Petersen. I've always been a firm believer  
that we should use the atomic bomb, not only on Korea, but north of the  
Yalu River in Manchuria.

### PLEASE DADDY, DON'T GO TO WAR

Every day as soon as I come home  
I hear my little boy say  
"Daddy, Daddy, don't you leave me,  
Oh Daddy please don't go away!"

Please Daddy, don't go to war  
Tell me Daddy, what are they fightin' for?  
If it's for the Red, White and Blue  
Then Daddy, please take me with you!"

Every night he crawls upon my knee  
And just before he goes to bed  
He always, always prays for me  
And these are the last words he says

"Please Daddy, don't go to war  
Tell me Daddy, what are they fightin' for?  
If it's for the Red, White and Blue  
Then Daddy, please take me with you!  
Then Daddy, please take me with you!"

### WHY DOES THE ARMY NEED MY DADDY

Last night as I was sleeping I heard somebody cry  
I looked into the other room and found to my surprise  
My little boy was kneeling in prayer by his bed  
Praying up to Heaven, and this is what he said

"Oh why does my Daddy have to leave me  
Why does my daddy have to go  
Please tell me why the army needs my daddy  
When Mama and I need him so?"

I took him in my arms and I placed him on my knee  
I told him I was needed to fight for liberty  
I said I hoped to come back to Mama and my son  
For him to keep on praying until this war was won

"Oh why does my Daddy have to leave me  
Why does my daddy have to go  
Please tell me why the army needs my daddy  
When Mama and I need him so?"

Please tell me why the army needs my daddy  
When Mama and I, we need him so."

### GOD BLESS MY DADDY

Last night I heard a beautiful prayer  
Two little girls said about their daddy  
They were kneeling by their little bed  
And this what I thought I heard them say

God bless my Daddy, he's still somewhere over there  
God bless my Daddy, he's still missing somewhere  
God bless my Daddy, I want the world to know  
So if you find him, tell him we love him so

Mommy cries, she dries her eyes  
And says, "I'll try to be gay.  
I could cry, but why should I  
I was with the boys that went away, God bless them."

So long dear Daddy  
Somewhere over there  
God will bless you, and He'll keep you  
And He'll answer my prayer

### DON'T STEAL DADDY'S MEDAL

Don't steal Daddy's medal  
He won it for bravery  
It was found by his side before he died  
And sent to my Mommy and me  
Take the doll that Santa Claus sent me  
I beg on bended knee  
But don't steal Daddy's medal  
The medal he won overseas

Picture a scene of a child in a home  
Gazing up in surprise  
At a man who came in when she was alone  
With a mask over his eyes  
The child followed close by his side  
When he took down a medal she cried

Don't steal Daddy's medal  
He won it for bravery  
It was found by his side before he died  
And sent to my Mommy and me  
Take the doll that Santa Claus sent me  
I beg on bended knee  
But don't steal Daddy's medal  
The medal he won overseas

## GOD IS ON OUR SIDE

I'm just another guy who loves the U.S.A.  
Though we hate to have a war I think I'm safe to say  
If Soviet Russia wants to rule the world today  
They'd better stop and think 'cause we don't see things their way

We believe in God above and in our liberty  
We will fight for what is right, just check our history  
In the end we always win, by the bible we abide  
An Iron Curtain can't withhold when God is on our side

We'll pledge our vows today to people who are attacked  
By a Communistic force who stab you in the back  
Little Korea was not alone, we ran right to her side  
Let's all say a prayer for our boys on the other side

How can the U.S.S.R. expect to have a chance  
You can't win committing sin, just take a backward glance  
Hitler and Tojo didn't last long, we licked them both with pride  
An Iron Curtain can't withhold when God is on our side

## I'LL BE GLAD WHEN IT'S OVER (OVER THERE)

{CHORUS:}

I'll be glad when it's over, over there  
And the love of our Creator we can share  
I'll be praying for the day when our boys come home to stay  
I'll be glad when it's over, over there

Just to see the time when war cannot prevail  
When a song of peace and freedom fill the air  
That's my heart's desire today and I'm earnest when I say  
I'll be glad when it's over, over there

I'll be glad when the planes and tanks and guns  
Are exchanged for the holy book of prayer  
When their mighty roar will cease, and forever we'll have peace  
I'll be glad when it's over, over there

{CHORUS}

When the leaders of the world can understand  
That the Master keeps us all within His care  
I'll be glad to hear them say, let us labor, love and pray!  
I'll be glad when it's over, over there

{CHORUS}

## I'M PRAYING FOR THE DAY (WHEN PEACE WILL COME)

I'm praying for the day, when the whole wide world can say  
That this cruel war it is o'er  
And the boys who are gone, start their long journey home  
Oh I'm praying for the day when peace will come

When the black clouds roll away, and the skies are bright and gay  
And the guns they are silent once more  
And the bombs no longer fly, from the planes up in the sky  
Oh I'm praying for the day when peace will come

Oh there's Mother and Dad, don't you know they'll be so glad  
To see their sons coming home  
This old world will rock with joy, for that freedom loving boy  
Oh I'm praying for the day when peace will come

Sweethearts and wives so dear, who have waited for that year  
For their loved ones to return  
This old world will be so gay, on that great and happy day  
Oh I'm praying for the day when peace will come

## HEAVENLY FATHER

Heavenly father oh up above  
Please protect the boy I love  
No matter when or where he is bound  
Keep him always safe and sound  
Help him to know and help him to see  
That I love him as he loves me  
Then dear Lord help me to be  
The kind of girl he wants me to be

I once had a heart that was young and gay  
But now it's blue since he's away  
You picked him out from all the rest  
And with your help he'll do his best  
So take care of him, bring him home to me  
Heavenly Father I pray to thee

I once had a heart that was young and gay  
But now it's blue since he's away  
You picked him out from all the rest  
And with your help he'll do his best  
So take care of him, bring him home to me  
Heavenly Father I pray to thee

## AT MAIL CALL TODAY

At mail call today dear, your last letter came  
I just stood there smiling 'til they called my name  
As I read it over the sky turned to grey  
And tears dimmed my eyes love, at mail call today

I can't understand love, what's happened to you  
The day that I sailed love, you said you'd be true  
But now it's all over, what more can I say  
My poor heart was broken at mail call today

I slept in the foxhole 'mid shot and shell  
I'm tellin' you now love, it's worse than all hell  
I thought you would wait love, while I was away  
But my castle tumbled at mail call today

I hope you'll be happy with somebody new  
But always remember my heart beats for you  
Good luck and God bless you wherever you stray  
The world for me ended at mail call today



(ABOVE) CPL Merle Burkholder sorts mail for his section in Korea. January 25, 1951.

(OPPOSITE PAGE)

Chaplain Brendan P. Donnelley conducts mass for members of the 19<sup>th</sup> Infantry Regiment. Korea, September 30, 1951.







## A DEAR JOHN LETTER

SINGING (WOMAN):

Dear John, oh how I hate to write  
Dear John, I must let you know tonight  
That my love for you has died away like grass upon the lawn  
And tonight I wed another, dear John.

RECITATION (MAN):

I was overseas in battle when the postman come to me  
And he handed me a letter, I was as happy as I could be  
For the fighting was all over and the battle had been won  
Then I opened up the letter and it started, "Dear John..."

SINGING (WOMAN):

Dear John, oh how I hate to write...

RECITATION (MAN READING LETTER, WOMAN SINGING IN THE BACKGROUND):

Will you please send back my picture, my husband wants it now  
When I tell you who I'm wedding, you won't care dear, anyhow  
Now the ceremony has started and I'll wed your brother Don  
Will you wish us happiness forever, dear John?

## JOHN'S REPLY

SINGING (MAN):

Dear Ann, received your letter  
And with misty eyes and achin' heart, I'm writing one to you  
I never thought that you would leave me  
But since you have found another there is nothing else to do

RECITATION (WOMAN):

I had just returned from my honeymoon and I found this letter  
waiting  
I knew at once it was from John, and my hand just wouldn't  
stop shaking  
I picked it up and slowly opened it, I was afraid of what it said  
But soon I found that my fears were over, for this is how it read

SINGING (MAN):

Dear Ann, received your letter...

RECITATION (WOMAN READING LETTER, MAN SINGING IN BACKGROUND):

The fighting here is over and I'll soon be home again  
It'll be so hard to see you and to say you're just a friend  
Here enclosed you'll find your picture which has cheered me  
on many lonely days  
For I realize that all is over, and we must go our separate ways  
I won't forget, but I won't be lonely, and I'll carry on somehow  
But best of all, I just remembered, you'll be my sister now  
So with the closing of this letter my best to you and brother Don  
God bless you both throughout the years,  
Your ever loving John

{SINGING ENDS AT END OF RECITATION}



PFC Leonard J. Gigliotta reads a letter from home.  
West Central Front, Korea, April 3, 1951.



## DEAR JOAN

SINGING:

Dear Joan, I have read your letter through  
Dear Joan, I just can't believe it's true  
Ever' day since I've been gone I have prayed you'd find someone  
'Cause I also love another, dear Joan

RECITATION:

D'you remember when I used to go out with your sister Sue?  
And then one night, well we had a quarrel, and then,  
I married you  
But I never could stop lovin' her, and then she said she still  
loved me  
But I was afraid I'd break your heart if I asked you to set me free

SINGING:

Dear Joan, I'm so happy now for you  
Dear Joan, 'cause you solved my problem too  
Ever' day since I've been gone I have prayed you'd find someone  
'Cause I also love another, Dear Joan

RECITATION:

So many nights I laid awake, and I tried to find a way  
To tell you without hurtin' you the words I just couldn't say  
But now since I've got your letter, well my heart's free at last  
And I do wish you all the happiness in the world, Dear Joan

## FORGIVE ME JOHN

SINGING (WOMAN):

Forgive me, John, but I don't love your brother  
I realize now that you're the only one  
Write and tell me that, dear, that you'll still have me  
If I undo the awful wrong I've done

RECITATION (MAN):

I'll try to answer your letter the best that I know how  
The way I feel about you, honey, really doesn't matter now  
As you know, the boys will be comin' home soon  
To be with their wives and their Ma and Pa  
I'd like to come home, I'd like to see you  
As a wife, but not as a sister-in-law.

SINGING (WOMAN):

Forgive me, John...

RECITATION (MAN, WOMAN SINGING IN THE BACKGROUND):

You're askin' me to do something I can't do  
It's hard to explain, but cain't you see  
My brother loves you, I reckon as much as I do  
And he married you, and I could never do him like he done me  
But I wish you happiness forever  
May you make him a true and lovin' wife  
There's nothin' for me to come home for now  
So I'll re-enlist and live my lonely soldier's life

## MALE CALL

FIRST MAN: Hey, man here's a letter that you missed at mail call  
this mornin', I picked it up for you.

SECOND MAN: Thanks, my man! It must be from my boy, tellin' me  
'bout my wife, I told him to look out for her. She's a good girl.  
Would you read this for me, I can't read, you know.

FIRST MAN: Sure.

{READING}:

Dear Buddy,  
How are things over there in Korea? I sure envy you over there in  
the thick of things. I was over to see your wife last night, and  
while I was there, your brother-in-law Smelly dropped in. He was  
wearin' a pretty brown suit, the one that you bought just before  
you left. Your wife gave it to him because she said most likely it  
would be out of style by the time you got back. Three or 4 other  
couples dropped in, and I guess we killed about 4 or 5 cases of  
beer. We offered to chip into pay for 'em, but your wife wouldn't  
let us because she said that you sent her 25 and 30 extra dollars  
to do with as she wishes. We thought your wife would be a little  
shaken up after the accident she had last week with your brand  
new Cadillac, but you'd never know she's had a head on collision  
that smashed your car to bits. The other driver, he's still in the  
hospital, and he's threatenin' to sue. But we all admire your  
wife's courage by her willingness to mortgage the home to pay  
the bill. But to get back to the party, you should have seen your  
wife doin' her interpretation of Rose Hathaway. She was still  
goin' on strong when we said goodnight to her and Claude. Oh,  
I guess you know Claude. Claude's roomin' at your house. He says  
that your wife can cook bacon and eggs better than anybody else  
in the world. Well, Buddy, I guess I might as well bid you good-  
night now. I can see across the street from my window into yours,  
and your wife and Claude are havin' a nightcap. He's got on a  
pretty smokin' jacket, the one that you used to love to wear so  
often. Well, Buddy, goodnight, but do me one big favor. Give all  
of those Communist heck, huh...

Hey man, what you doin' with that gun? Put that gun down!  
{SHOT FIRES!}

Hot dog! Gave him the wrong letter!

## A LETTER FROM HOME

Dear Buddy –  
Nothin' much doin' back here. I sure do envy you out there in  
Korea, right in the thick of things. Bet you never had a dull mo-  
ment out there, boy.

Say, I was over to see your wife last night and read all your let-  
ters. They was a little bit mushy but I don't blame you. Frances  
was a swell girl, wonderful figure, good looks and personality.  
The guys still whistle at her when she walks down the street.

Your brother-in-law Sam dropped in. He was wearing that brown  
suit you bought just before you left. Fran give it to him 'cause  
she thought it'd be out of style by the time you got back. Several  
other couples came in and we killed two cases of beer. We wanted

to chip in for it but Fran wouldn't let us. She said that you sent  
her ten dollars extra to spend just any way that she wanted to.

One of the guys is buying your golf clubs, too. He paid Fran \$25  
for the set and he's gonna pick them up tomorrow. That's a lot  
more than she got for your movie camera and projector.

Boy, that Fran was the life of the party. I thought she'd be a little  
shook up after the accident last week with your Chevy. But you'd  
never know she'd been in a head-on collision and tore your car  
all to pieces. The other driver's still in the hospital and threatens  
to sue. It's too bad that Fran forgot to pay the insurance. But  
the funny thing is, she ain't a bit worried about the thing, and  
you know we all admire her courage and nonchalance and espe-  
cially her willingness to mortgage the house to pay for the dam-  
ages. Buddy, it's a good thing you gave her power of attorney  
before you left, I tell you.

Well, now to get back to party, boy, you should have seen that  
Fran do an imitation of Gypsy Rose Lee. I'll tell you, she's got  
the figure and was still going strong when we said good night to  
her and Claude. You know Claude is rooming at the house now.  
It's close to his work and he saves a lot on gas and lunches.

You know there's nothing much new with me except that my wife  
got another raise. She makes \$95 a week and now we do pretty  
good with the \$100 I bring home from the office.

It's getting late so I guess I'd better stop. I can see through the  
window across the street over to your front porch. Fran and  
Claude are having a little nitecap. He's wearing your old smokin'  
jacket, the one you used to wear so much.

Well, buddy, I sure wish I could be over there with you, you lucky  
stiff. Give them Koreans the devil, will you. And don't forget to  
write to me, now.

Bye, bye for now, buddy.

## I LIKE IKE

I like Ike, I'll shout it over a mike  
Or some phone, or from the highest steeple  
I like Ike, and Ike is easy to like  
Stands alone, the choice of we the people  
A leader we could call, without political noise  
He can lead us all, as he led the boys  
Let's take Ike, a man we all of us like  
Tried and true, courageous, strong and human  
Why even Harry Truman says I like Ike!

{REPEAT}

{REPEAT LAST 3 LINES ABOVE}



## "I SHALL GO TO KOREA"

**GENERAL EISENHOWER, OCTOBER 24, 1952**

Why are we in that war? We are in that war because this administration abandoned China to the Communists. We are in that, we are in that war because this administration announced to all the world that it had written off most of the Far East as beyond our direct concern. Shall we trust the party, shall we trust the party which wrote that tragic record to win the peace? I knew it would be your answer! Where will the new administration begin? It will begin with its President taking a firm, simple resolution. That resolution will be to forego the diversions of politics and to concentrate on the job of ending the Korean War until that job is honorably done. That job requires a personal trip to Korea. Only in that way could I learn how best to serve the American people in the cause of peace. I shall go to Korea!



## DRIVE SOLDIER DRIVE

President Ike is a mighty man  
He called for the whites and the brown and tan  
Come on boys and follow me  
We're gonna end this war in old Korea!

Drive, soldier drive (drive on)  
Drive, soldier drive (drive on)  
Drive, soldier drive (drive on)  
Drive on, drive on, drive on

Don't worry 'bout your wives, and be no slacker  
Uncle Sam is your financial backer

All you got to do is follow through  
We'll take care of you and your families too

Just drive, soldier drive...  
Drive on, drive on, drive on, drive on

Well, everybody knows that Ike's the one  
He knows and I know there's work to be done  
We can win this war but make it fast  
And Uncle Sam won't have to ration that gas

Drive, soldier, drive...  
Drive on, drive on, drive on, drive on

Well, I know you boys have got a lotta ambition  
You can tear up things with that new ammunition  
We're in this war but we're not alone  
Let's finish this war, then we'll all go home

Drive, soldier, drive...  
Drive on, drive on, drive on, drive on

Hut, hut, hut

## FIVE STAR PRESIDENT

VOCAL GROUP:

He was a five star general when he was overseas  
And he led our boys through times as hard as these  
Now he's a five star President back in Washington  
And he'll lead us to a way of life that doesn't need a gun

EDDIE KIRK:

The first star is for bravery in wartime and in peace  
The second for a heart that's strong and true-oo-oo  
He third star is for loyalty in takin' on the job  
Protector of the red, the white, the blue

He was a five star general when he was overseas  
And he led our boys through times as hard as these  
Now he's a five star President back in Washington  
And we know that what he says he'll do is just as good as done

The fourth star is for honesty and always playin' fair  
No matter what the other fellas do-oo-oo  
The fifth star's for the love he has and understandin' too  
For all the simple folks like me and you

VOCAL GROUP:

He was a five star general when he was overseas  
And he led our boys through times as hard as these  
Now he's a five star President back in Washington  
And he'll make this world a whole lot better place for everyone

(LEFT) U.S. Army troops await orders in a rear assembly area of Korea.  
July 18, 1950.

(BELOW) President-elect Dwight D. Eisenhower (LEFT) at a review ceremony in  
the Republic of Korea, Capitol Division, December 4, 1952.





The United Nations Cemetery outside Pusan, Korea.  
March 20, 1952.

# DISC 4

## Peace And Its Legacies



## Peace and Its Legacies

When President Dwight D. Eisenhower announced that an armistice had been signed on July 27, 1953 there was a truce but no victory in Korea. Declaring that Eisenhower had done what he promised, *There's Peace In Korea* by Sister Rosetta Tharpe was the first song to mark the war's end. *The Korean Story* by Jimmie Osborne summarized the three-year war's key people, places and events in three minutes. In doing so the song worked in the 38<sup>th</sup> Parallel, Seoul, Pusan and Panmunjom; Generals Walters [sic] and MacArthur; Heartbreak Ridge, Tjion [sic], Bunker Hill, Kaesong, Old Baldy and Pork Chop Hill. Like Tharpe's recording, The Revelers' *Ike* credits Eisenhower with having won the peace.

Lightnin' Hopkins' *The War Is Over*, different from the identically titled Arthur 'Big Boy' Crudup song, was followed by a number of records of men wishing to go home. *Leavin' Korea* by Soldier Boy Houston tells of a soldier who waited a long time for his rotation back to the States. *Hello Maria* by Jimmie Dale completes the cycle begun in 1951 with *Goodbye Maria (I'm Off To Korea)*. Two years after having to leave his girl to sail across the sea, the G.I. Joe is "home again to stay." And while many of the homecomings were happy affairs, for example *Welcome Home Baby* by The King Perry Orchestra and Dave Bartholomew's *No More Black Nights*, others such as *Back From Korea* by Rose Brown and Jimmie Harris were filled with uncertainty: "does my baby still love me?" In fact, when Jimmy Witherspoon returned *Back Home*, his woman wanted to put him "out."

In addition to the "Dear John" song cycle on Disc 3 that did not get underway until shortly before the end of the war, relationship problems caused by lengthy separations cropped up in other ways. Charles Glass sang of a G.I. going home who *Left My Japanese Baby* behind while Margie Collie saw her man returning with *His New War Bride*. Mixed-race "G.I. babies," the children of U.N. soldier fathers and Korean mothers, represented a different problem. In numbers described only as "large," such children often ended up in orphanages, shut out from Korean society. *The Legend Of Harry Holt* by Kwan Li praised the man who in 1956 started a foundation of international adoptions for these orphans. In the song, Li identifies herself as one of the orphans rescued by Holt.

Another theme that plays out on Disc 4 started with the 1951's *Missing In Action*. Of the nine different recordings of the song, Ernest Tubb's became the most popular, reaching #3 on the Country charts on March 22, 1952. Another artist recording the song, Jim Eanes, followed up his version a year later with *Returned From Missing In Action*. Both songs were recorded for the BLUE RIDGE label. In between the two releases Eanes found time to record *A Prisoner Of War* for DECCA. The POW thread continued with Hank Snow's *No Longer A Prisoner* [1954], also recorded as *I'm Still A Prisoner* by Billy Strange. The two titles placed their emphasis on different lyrical story lines.

Additional post-war songs include Bobby Dick's *Thank God I Came Out Alive* [1954]. Dick described the war as a "terrible nightmare" and hoped his maker would help him "blot out that Korean Hell." The 1955 *Dear Mom I'm Thinking Of You* by 'T' Tommy & Jim Wilson took the form of a letter from a POW who, two years after the end of the war, feared he had been overlooked during the prisoner exchanges. The returning serviceman theme remained present as late as 1956 when Patti Page's version of *Go On With The Wedding*, about a man who erroneously had been reported dead, went to #11 on the Pop charts.

The Korean War was not the basis for any memorable movie songs. As noted earlier, Hollywood-based song writers steered away from the war, likely because the film industry was under the House Un-American Activities Committee's microscope for its alleged Communist leanings. Only 'One Minute To Zero' [1952] generated an incidental pop song, *When I Fall In Love*. Doris Day's version of the song made it to #20 for three weeks. The 1953 Academy Award winning but World War II based, 'From Here To Eternity' included Merle Travis singing the *Re-Enlistment Blues*. The film was released a week after the armistice was signed and could be found in many theaters just as Korean War veterans were coming home.

Repatriation of POWs was a major issue during the peace negotiations in Panmunjom that started in 1952. North Korea insisted that all its captured soldiers be returned, even the many who wanted to remain in the South. Until the issue was resolved some 13,000 U.N. prisoners, including almost 3,600 Americans, waited to be returned. The prisoner exchange, called Operation Big Switch, began in August and took five months to complete. *The Iron Curtain Has Parted* by Don Windle is the story of one POW's flight home while Jimmie Osborne's *Come Back To Your Loved Ones (Prodigal Son)* urges another to do so.

Two end-of-war songs hinted at Communist attempts to brainwash POWs. Red River Dave updated T. Texas Tyler's *Deck Of Cards* [1948] to *The Red Deck Of Cards* to tell the story of how "the Commies tried to use them to teach us their false doctrine." The Stewart Family's *A Soldier's Prayer Book* was another variation of the *Deck Of Cards* story. *I Changed My Mind (And I'll Go Home Again)* by Eddie Hill could be about one of the so-called "Turncoats," 23 Americans who initially declined repatriation.

Several Korean War legacy songs addressed the sacrifice of the nearly 40,000 soldiers who died. The mother of one young man killed in Korea received a *Purple Heart* [Jim & Jesse] while another learned by way of a registered letter that her son has won his *Robe Of White* [The Louvin Brothers]. Songs such as *Johnny Sleeps In Korea* by Manson Smith, *White Cross In Korea* by Don 'Red' Barry, *Korea's Mountain Northland* by Marvin Rainwater and *A White Cross Marks The Grave* by Carl Sauceman reminded listeners of men killed in action.

Even though most of the war dead were recovered, identified and buried, many were not. Those men were listed as missing in action [MIA] or buried like Elton Britt's *The Unknown Soldier*. Locating an MIA was the theme of Red River Dave's 1954 record, *Searching For You, Buddy*. The line, "I've never learned the truth about you / I keep searching for you buddy in my dreams" could apply to the more than 7,800 Americans who remain unaccounted for<sup>1</sup>. In 1956 Don Reno and Red Smiley recorded a tribute to those *Forgotten Men* "who lie asleep across the ocean waves / Who fought and died for the flag that waves across their lonely graves." Sixty years later the title of their song is the oft-used label for all soldiers who participated in the Korean War.

To close the anthology, I chose an English language version of *China Nights*. It is included because in its original Japanese, "Shina No Yoru," or as G.I.s called it "She Ain't Got No Yo-Yo," it holds a place for Korean War veterans comparable to *We Gotta Get Out Of This Place* for Vietnam vets. This particular version of the tune was recorded in Korea during the war by a young Army draftee named Dick Curless. As the war's unofficial theme song, it represents a widely shared musical memory of their overseas deployment; a leitmotif for 'Battleground Korea: The Forgotten War And Its Forgotten Men.'

<sup>1</sup> Defense POW/MIA Accounting Agency: <http://www.dpaa.mil/Our-Missing/Korean-War>



## 1 PRESIDENT EISENHOWER ANNOUNCES AN ARMISTICE IN KOREA

(July 27, 1953)

**President Eisenhower**

President Dwight D. Eisenhower had been in office just six months when he delivered on his campaign promise to end the war in Korea. Of the armistice's three promised outcomes, the first two but not the third were accomplished by the end of 1953. The agreement called for (1.) the withdrawal of military forces from what was to be a demilitarized zone (DMZ), (2.) the return of prisoners of war and (3.) the scheduling of a political conference within three months to settle through negotiation the withdrawal of all foreign troops from Korea.

On July 26<sup>th</sup> 1953, the networks interrupted their regular programming for a special message from the White House.

[President Eisenhower]

*"My fellow citizens. Tonight, we greet with prayers of thanksgiving the official news than an armistice was signed almost an hour ago in Korea. It will quickly bring to an end the fighting between United Nations forces and the Communist Army. For this nation, the cost of repelling aggression has been high. In thousands of homes it has been incalculable. "*



## 2 THERE'S PEACE IN KOREA

(Rosetta Tharpe - M. Asher)

**Sister Rosetta Tharpe**

Decca 48302 | © 1953



Blues historian Guido Van Rijn asserts that *There's Peace In Korea* was recorded the very day, July 27, 1953, the armistice was concluded. The example of perfect timing is given credence by the 'Billboard' New Records to Watch for August 1. Saying that the tune merits special attention, the magazine wrote: *"The truce has just been declared in Korea and Sister Tharpe tells about it in one of her best performances in recent months. The material is first rate, and the thrush sings up a storm. Should bust right out in the market."* What makes this particularly interesting is that *There's Peace In Korea* was not the A-side. Instead, that side was yet another version of *Crying In The Chapel*, the tenth to be listed on the magazine's Honor Roll of Hits.

Tharpe credited the peace to President Dwight D. Eisenhower who *"done just what he said."* Hoping that there now will be no more misery, sadness or dying, she addressed America's mothers: *"I know that you are glad because your sons are coming home."* Everything about the song, its timely lyrics, Tharpe's exuberant delivery plus the fact that it was released by a major label should have spelled "Hit." Yet that didn't happen. With nothing comparable to a V-E or V-J Day to conclude the Korean War with similar finality, it appears that the American public was not interested in celebrating an armistice.

Rosetta Nubin was born in Cotton Plant, Arkansas on March 20, 1915. A musical prodigy, she was a regular performer alongside her evangelist mother at age six. Married for the first time at 19 she took on a variant of her husband's last name, Thorpe, as her stage name. The "Sister" title was also present on her first recordings in 1938. In the 1940s Tharpe emerged as a gospel music star whose rhythmic performances would become the precursors of both rhythm 'n' blues and rock 'n' roll songs of the 1950s. A who's who of the first two groups elected to the Rock and Roll Hall of Fame, Chuck Berry, Johnny Cash, Jerry Lee Lewis, Little Richard, Elvis Presley cited her as an influence on their own music. Despite health problems including a stroke in 1970 and an amputated leg, she continued performing almost until the day she died. Sister Rosetta Tharpe passed on at the age of 58 in Philadelphia on October 9, 1973. For further reading see Gayle F. Ward's biography, 'Shout, Sister, Shout!' [Beacon Press, 2007].





### 3 IKE

(Conn - Packard - Bee)

**The Revelers**

Tabb 1005 | © circa 1953



The line "*You have won the peace the way you won the war*" suggests that *Ike* was written shortly after the Korean War armistice was signed during the summer of President Eisenhower's first year in office. Much of the song consists of chanting the commander in chief's famous nickname with an occasional "*we like Ike*" thrown in for good measure. The new man in the White House is also credited with preserving prosperity for each and every citizen. The last lines credit a greater power for the war's end with "*Ike, you were heaven sent / Thank God you are President.*"

Finding reliable information on The Revelers was complicated by the fact that there are multiple combos that share the same name. The Tabb label for the group heard here was New York based and on another release identified its artists only as "Four Happy Fellas." Clearly the promotional strategy for the label was not to showcase the vocalists as individual personalities. An identically named group recorded two sides for the Chicago-based COLE label in late 1952, again without individual names. Other The Revelers groups had releases on G&J, MASQUERADE and P.J. RECORDS with most seemingly coming in the early 1960s.



### 4 THE KOREAN STORY

(Osborne - Mann)

**Jimmie Osborne**

ACS 1953 | © 1953

*The Korean Story* is Jimmie Osborne's summary of the war he had prematurely declared "won" three years earlier [*Thank God For Victory In Korea*, Disc 2]. 'Billboard' reviewed it on August 22, 1953, less than a month after the armistice was signed at Panmunjom. Its verdict was underwhelming. Saying the "*side has not the appeal of the flip*" it received a mediocre score of 65. The B-side, *A Tribute To Robert A. Taft*, fared better with a 72 for having "*the touch of integrity.*" Why an ode to Taft, the Republican leader who had died three weeks earlier would be characterized as having more "integrity" than a song encapsulating some of the key events and places of the just ended war is a mystery.

As pointed out earlier in these notes, *The Korean Story* is only one of several war-related songs with Osborne's name on the label. Others include *The Old Family Bible*, the aforementioned *Thank God For Victory In Korea* and *God Please Protect America* [all 1950], *The Voice Of Free America* ['51] and *Missing In Action* ['52].

His final song on Korea came out in January 1954, when prisoner exchanges had been completed. *Come Back To Your Loved Ones (My Prodigal Son)* was addressed to a soldier who was still in Korea for reasons that might be attributed to communist brainwashing: "*Alone in Korea, a few that are sick / His mind all upset by a communist trick.*" The theme of "brainwashing," a controversial Cold War buzzword, gets a full-scale workout on Eddie Hill's *I Changed My Mind (And I'll Go Home Again)* also included on this disc.

A short biography for Osborne is included on his Disc 2 entry, *Thank God For Victory In Korea*.



(LEFT) President-elect Eisenhower visits the troops in Korea. December 1952.

(BOTTOM) Marines rest after news of the Armistice is released. July 29, 1953.

### 5 THE WAR IS OVER

(Arthur Crudup)

**Arthur 'Big Boy' Crudup**

RCA Victor 5563 | © 1953

*The War Is Over* was Crudup's answer song to his own *I'm Gonna Dig Myself A Hole*, a tune he wrote and recorded in 1951 [RCA 50-0141]. Per the January 2, 1954 review in 'Billboard': "*Big Boy Crudup explains that the war is now over and he can come back to his woman.*" The reviewer added, "*Performance and beat are both strong; material is not very inspired.*" That placed it in their Satisfactory-to-Good score range at 72.

While most of the end-of-war songs featured soldiers returning from overseas, Crudup's protagonist had avoided combat by staying out of sight at home. Early in the war he had announced his intention to move himself and his baby "*down in the ground*" until such time as "*there won't be no wars around.*" Now, with the war over, "*I'm digging my way, I'm gonna move right out of the ground.*" During his time underground, Crudup was without his baby who had left him. Finding her, "*with no man hanging around,*" was now his primary hope.

Crudup's biography can be found on the Disc 1 notes for *Mr. So And So*.





## 6 THE WAR IS OVER

(Bob Shad)

**Lightening Hopkins**

Decca 28841 | © 1953



Despite their identical titles of their records, the Hopkins and Crudup tunes were quite different. What the two releases of *The War Is Over* had in common was that 'Billboard' found each mediocre. Hopkins' lyrics were described as "*weak*," Crudup's material as "*not very inspired*." Little wonder, then, that both sank without ever reaching the R&B charts.

As a soldier with a chance to go home, Hopkins' lyrical character is focused on getting back together with his baby. Not sure of what might have transpired in his absence he sings, "*If that woman spent all my money I'm going to whup her for doing me wrong*." Then he adds, "*Baby, now ain't you glad...you can have the same good times you used to have*." In short, it was she, not he, who should be thankful the war was over.

A short biography of Hopkins is included with the notes for *War News Blues* on Disc 1.

## 7 LEAVIN' KOREA

(-)

**Soldier Boy Houston**

ACS 1954 | © 1954

*Leavin' Korea* is the happy story of a soldier who is finally going home. The opening lyrics announce his relief: "*That Korean War is over and I'm leaving today*." And the in-country specificity of the song's penultimate line suggests a writer who has lived the experience: "*I'm going down to Yongdongpo, going down to the Kimpo Airbase*." While there is no composer credit on the label, Soldier Boy Houston was a veteran of Korea and sang mostly autobiographical songs. There is little doubt that he wrote this one.

Lawyer Daniel 'Soldier Boy' Houston was born in Marshall, Texas on September 5, 1917. His father was a farmer. Houston had eight years of schooling and surfaced later in Fort Worth, Texas working for the WPA. About a year after his divorce from his first wife in 1940, Lawyer enlisted in the Army. He spent most of World War II in the Pacific Theater. A couple of months after his discharge from the military in 1946, Houston re-upped for another 15 years. He went on to serve with the occupation forces in Germany and was later deployed to Korea and Japan. He also served stateside before his retirement in 1961.



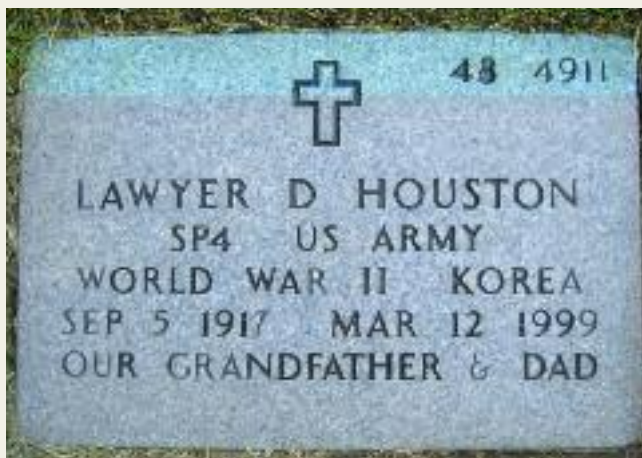
As a sideline to his military career, Houston cut a limited number of songs for two producers in the late 1940s and early 1950s. The singer-songwriter-soldier brought a sense of humor to many of his tunes and he also played a passable guitar. He first recorded in Dallas sometime between April of 1949 and June of 1950 under the supervision of country music producer Jim Beck. The session (or possibly sessions) yielded eight tracks including *In The Army Since 1941* and *Hug Me Baby*. ATLANTIC RECORDS purchased the recordings in 1950, but issued only two of the tracks: *Lawyer Houston Blues / Dallas Be-Bop Blues* [ATLANTIC 916]. All of the songs from the Beck sessions finally saw the light of day on an LP released in 1972: *Texas Guitar: From Dallas To L.A., Blues Originals Vol. 3* [ATLANTIC SD 7226].

The second round of recording occurred in Hollywood, California during the latter half of 1953 at the direction of an African American businessman named John Dolphin. Dolphin owned a record store and issued discs on his own labels. Houston cut seven songs (two with alternate takes) including *Soldier Boy Houston Blues* and *Trailway Bus Station*. *Leavin' Korea*, the song heard here, was apparently the last tune Houston ever professionally recorded. Dolphin sent the masters to the KING label where they collected dust until music historian Neil Slaven found them decades later. All of the Dolphin recordings were released in 2012 on the compilation CD *'Hollywood Blues: Classic West Coast Blues'* [JSPCD 4219].

In 1971, ten years after retiring from the Army, Houston married his longtime girlfriend, Ella Moore, née Reliford, in Los Angeles. At the time of his second marriage he was working as a janitor at the California State Museum. Ella passed way in 1985. On March 12, 1999 Lawyer Daniel 'Soldier Boy' Houston died in Southern California at the age of 81. His grave marker at the military cemetery in Riverside, California memorializes his service in World War II and Korea.

It should be noted that until 2006 Mr. Houston's biography was more mystery than fact. This changed with the extraordinary detective work of music historians Chris Smith and Guido van Rijn. The team published two articles in 'Blues & Rhythm' [December 2006 / May 2009] that filled in many of the previously gaping holes in Soldier Boy Houston's story. We are indebted to them for their research.

The producers of this anthology are very grateful to Mr. Houston's granddaughter, Mrs. Jacqueline Brandt, for permitting the use of the family photograph (ABOVE) of Lawyer and Ella, probably taken in 1961, that accompanies these notes. We also extend thanks to Mary Katherine Aldin for providing the picture of the grave marker (LEFT).



(TOP RIGHT)  
Lawyer D. 'Soldier Boy'  
Houston with Ella Moore.  
(Photo courtesy of Jacqueline  
Brandt)

(RIGHT) Lawyer Houston  
grave stone (Photo courtesy  
Mary Katherine Aldin)

## 8 HELLO MARIA

(Don Larkin - Joe Simpson - Ken O'Rourke)

**Jimmie Dale**

Original 5000 | © 1953



*Hello Maria* is the sequel to *Goodbye Maria (I'm Off To Korea)* [Disc 1]. Dale was one of four artists who recorded the latter in late 1951/early 1952. Both songs were written by the trio of Don Larkin, Joe Simpson and Ken O'Rourke. They track the relationship between an American G.I. and the Italian girl he met in World War II and then wed. Recorded shortly after the war ended, *Hello Maria* received a lukewarm notice in 'Billboard.' The staff review in the September 12, 1953 issue for the A-side, *Sentimental Me And Heartless You*, said "Dale is okay and the material is cut of very familiar cloth." Then it added, "the 'back from the wars' ditty is about the same" and awarded it a weak score of 57. It's hard to argue with the reviewer when the two lines that are the gist of the song are "Now that's all over, I'm home again to stay" and "There's a brighter future 'cause we're back together." For the rest, it is pretty much "Gee it's good to see ya" and "Hold me closer, closer dear."

Albert James Leon was born in Newark, New Jersey on February 13, 1921 to a Sicilian immigrant family. He presumably changed his name to "Jimmie Dale" to better suit his western musical style.

Dale formed his backup group The Prides Of The Prairie in 1939 while he was still in his teens and led it for at least a decade. An August 30, 1948 wedding announcement for Dale's fiancé notes her groom's occupation, band name, and the unusual (for New Jersey) detail that the husband-to-be would be wearing a "full dress cowboy suit" for the ceremony. The newspaper notice also reports that Dale's best man and bandmate, Eugene Ettore, would also be sporting western attire at the wedding.

A New Jersey disc jockey named Dave Miller is credited for breaking the young man's career as a country singer by featuring him on his 'Hometown Frolic' TV show that aired on WATV Channel 13 in Newark. Several of Dale's first [1947-48] releases included covers of Merle Travis' *Divorce Me C.O.D.* and Ernest Tubb's *Filipino Baby* for the CONTINENTAL label. His early 1950s output was on FEDERAL, ANCHOR and ORIGINAL. Despite more than 25 singles and a few LPs Dale was never able to crack the national charts.

A 1961 'Billboard' item reported that Dale, "formerly of DECCA," was working clubs "six nights a week." A year later the same publication noted that the singer was hosting a C&W radio show on WNJR (Newark) remotely from the Coral Bar and Restaurant in Paterson, New Jersey. There is some evidence that Dale continued his recording career into the 1970s, but because there are at least two other artists named Jimmie Dale it is difficult to be certain. What is certain is that Albert James Leon, the man known professionally as Jimmie Dale, died in Newark on October 26, 2002.

## 9 WELCOME HOME BABY

(-)

**King Perry Orchestra with vocal by Dell St. John**

RPM 392 | © 1953

*Welcome Home Baby* may be credited to The King Perry Orchestra but it is Dell St. John's singing that distinguished the tune. In its October 10, 1953 issue 'Billboard' praised her "effective vocal on a routine jump blues." Backed by Perry's saxophone she made clear her joy at the return of her man who had been gone since April '52. "I've been waiting to hear from Panmunjom [that] Korea's through fighting and baby's coming home." Then she thanks the Lord above for his safe return.

Soldiers at checkpoint in Korea. February 9, 1952.



Oliver King Perry was born in Indiana in 1920. After learning to play a variety of instruments as a youth he became best known as an accomplished jazz saxophone player. His role model for the alto sax was Johnny Hodges of Duke Ellington's band. In July 1945, he cut his first four sides for L.A.'s MELODISC label. The two A-sides were *King Perry Blues* [MELODISC 107] as by The King Perry Quartet and *A Chicken Ain't Nothin' But A Bird* [MELODISC 108] by King Perry's Pied Pipers. On later recordings, he was at times accompanied by His Orchestra, His Sextet, His Sextette, or His Band. Perry handled the vocals on almost all his recording sessions. Of the four dozen tracks he cut between 1945 and 1955 the only exception was *Welcome Home Baby* that needed a female lead. How Dell St. John, a protégé of Dinah Washington, got the part is absent from the song's history. Ms. St. John was a popular nightclub singer of the 1940s and '50s who, according to newspaper articles, hailed from Detroit.

After showing up on a string of labels in the late 1950s Perry dropped out of the music business to sell real estate. He returned to music decades later and was performing and recording again in the 1970s. His last known whereabouts were in Bakersfield, California.



Freed POW 1st LT Alvin Anderson embracing his mother and sister upon his return to the U.S. September 14, 1953.



## 10 BACK FROM KOREA

(Ulysses Smith)

**Rose Brown and Jimmie Harris  
with Bubbles & His Band**

G.S.T 1001 | © 1951



When Ulysses Smith, along with partners Bob Groves and Fred Toler, started the G.S.T. label in Newark, New Jersey, a press release announced that initial sides had been cut with Rose Brown, Grimes Harris and Bubbles and His Band. On June 30, 1951 'Billboard' included *Back From Korea / Rockin' Chair Woman* among its Rhythm & Blues Record Reviews. "Harris and Brown gal each take a chorus on a vet's return from action. Chanters do well enough but ork is much too staid" was the verdict. The song received an overall score of 61.

In the back and forth of the song's lyrics, Harris, listed as "Jimmie" on the label, wonders if his baby still loves him since "a lot of things can happen when a guy's been gone for a while." Brown's replies include "I've gotten a little fatter but I hope I'm still in style." The couple's worries appear to be over by the time the song ends as Brown sings, "[He] got in this morning, gonna ball all night and day."

*Back From Korea*, recorded on May 17, 1951 was not only the first release on G.S.T., it is the only one that shows up in various R&B discographies. Similarly, none of the three artists on the label, Brown, Harris and Bubbles, can be found on other records. Exhaustive attempts to re-search the biographical history of this song's artists proved to be unsuccessful.

## 11 NO MORE BLACK NIGHTS

(D. Bartholomew)

**Dave Bartholomew**

Imperial 5249 | © 1953



*No More Black Nights* is Bartholomew's salute to the just ended war in Korea and an unofficial sequel to Charles Brown's *Black Night*. In 1951 Brown spent 24 weeks on the R&B charts, 14 at #1, with that song and its line, "Brother's in Korea and I don't know just what to do...." Two years later Bartholomew wrote "The Korean War is over, no more black nights will I have." He put his homecoming in the context of having a good time with his baby, with no mention of the cessation of fighting. That, however, does not mean that the black nights he had experienced before were not symptomatic of what is now called Post Traumatic Stress Disorder or PTSD.

David Louis Bartholomew was born in Louisiana on Christmas Eve, in either 1918 or 1920 [reliable sources differ on the date]. His biographers agree that he learned to play both the tuba and trumpet at an early age, and that he began his long musical career in New Orleans in the early 1930s. He entered the military in World War II, playing, writing and arranging as a member of the 196<sup>th</sup> Army Ground Forces Band. After the war, Bartholomew had a brief recording career before finding his niche as a songwriter, bandleader and producer. As producer, he was the driving force behind Fats Domino's crossover hits from R&B to Pop.

In 1991 Bartholomew was inducted into the Rock and Roll Hall of Fame in the "non-performer" category. The Rhythm & Blues Foundation recognized him with its Pioneer Award in 1996 and in 2012 he was the recipient of the Grammy Trustees Award. He and Domino continue to reside in the New Orleans area.



## 12 BACK HOME

(Jimmy Witherspoon)

**Jimmy Witherspoon**

ACS 1963 | © 1953

*Back Home* was recorded in Cincinnati on Christmas Eve, 1952. It was released as the B-side of *One Fine Gal*. When 'Billboard' finally reviewed it on June 6, 1953 a staff member described it as a sad blues sung in a melancholy fashion. The review went on to say, "His vocal is a good one but the material isn't too strong for the market" and gave it an overall score of 70. The gist of Witherspoon's lyrics was that men who had been to Korea knew what he was talking about. Simply put, "You come back home and your woman wants to put you out."

James 'Jimmy' Witherspoon was born in Gurdon, Arkansas during the month of August in the early 1920s (various public records and newspaper articles offer differing dates). He was in his twenties and serving in World War II's China-Burma-India Theater before attracting attention as a blues singer. Like several other artists on this anthology, he was heard on broadcasts over Armed Forces Radio. After his Army stint Witherspoon cut his first sides as vocalist with Jay McShann & His Jazz Men. The relationship with McShann would run from 1945-47, at which point Witherspoon began to record under his own name.

From the mid-'40s through the mid-'70s Witherspoon is credited with more than 450 recorded sides. Of the six that made it to 'Billboard's' R&B charts his biggest hit was *Ain't Nobody's Business*. The song's 34-week chart run included one week at #1 [August 20, 1949]. His records were released on multiple labels including SUPREME, MODERN, FEDERAL, CHECKER/CHESS, ATLANTIC/ATCO, RCA VICTOR and WORLD PACIFIC. Witherspoon died of throat cancer at his home in Los Angeles on September 18, 1997. His 'New York Times' obituary hailed him as "one of the great postwar blues singers and a figure who naturally bridged the worlds of blues and jazz."

### 13 HIS NEW WAR BRIDE

(Billy Wallace)

**Margie Collie**

Decca 28701 | © 1953



The May 30, 1953 'Billboard' review of Margie Collie's *His New War Bride* opened with "Oh! Woe is me!" adding that Collie "has a real weeper here." The song written by Billy Wallace brought home one of war's inevitabilities: that many soldiers separated from family and loved ones found solace in the arms of local girls. While the G.I. who found Maria in Italy [*Goodbye Maria (I'm Off To Korea)* Disc 1] may not have had a girlfriend or fiancée, Collie's soldier did. "I went to the dock to meet my soldier / With hopes that soon I'd become his bride." Instead of the anticipated reunion she is left with heartbreak: "My dream fell through when his ship landed."

Margie Collie [née Margarete Ella Hartis] was born in Goose Creek, Texas on June 10, 1921. By the time she recorded *His New War Bride* she was not the new songstress 'Billboard' implied she was. Indeed, by 1949, while still married to Floyd Tillman, she had cut several sides as Marge Tillman with Floyd's Boys. A year later she was billed as Little Marge with Biff Collie and The Ranch Hands. She had divorced Tillman and married Collie in November of 1950. In 1952, she recorded four sides for COLUMBIA as Little Margie Collie before moving to DECCA for two singles. The DECCA sides, all described as "weepers" or "tearjerkers," appear to have closed her career as a recording artist.

Margie and Biff Collie divorced in 1966 and she was married briefly to another man until 1969. In 1998, in her late seventies, Margie remarried Tillman who survived her when she died in Marble Falls, Texas on November 13, 2001. Tillman died two years later.

### 14 HARRY HOLT BRINGS KOREAN WAR ORPHANS TO PORTLAND, OREGON

(circa 1956)

**Newsreel Announcer**

Harry and Bertha Holt not only adopted eight Korean-American children themselves, but they were instrumental in making international adoptions possible. The Holts' adoption agency placed over 3,000 Korean orphans in American homes during Harry's lifetime and many more since. Harry Holt's story is one of an Oregon farmer whose post-war work earned him the Korean Government's Medal for Public Welfare Service.



(RIGHT) Harry and Bertha Holt with war orphans.

As reported by 'The New York Times,' the Holts were inspired by a movie to start an adoption program for Eurasian children fathered by American service men. The year was 1954 when the Baptist couple viewed a film by World Vision founder Bob Pierce that focused on illegitimate Korean children called 'G.I. babies.' A year later a special act of Congress allowed Holt and his wife to adopt eight such war orphans. That marked the beginning of over six decades (and counting) of ceaseless humanitarian work by the nonprofit Holt International.

Harold Spencer Holt was born in Cuming, Nebraska on April 6, 1905. He was a wheat farmer in South Dakota by the time he met Bertha, a nurse, from Des Moines, Iowa (born February 5, 1904). The couple wed on December 31, 1927. The Holts and their children moved to the Willamette Valley in Oregon ten years later when dust storms and the Great Depression hit the Midwest with a vengeance. Over time the Holts prospered in their new hometown – first in the lumber business and then in farming and commercial fishing. They had already raised six biological children by the time they began their adoption mission.

When Harry, 59, died of a heart attack in South Korea in 1964, the future of the adoption agency was in doubt. But Bertha took what she and her husband had built and grew it into the globe-spanning organization it is today. She worked and traveled tirelessly, wrote three books and received numerous honors including the Korea National Merit Award in 1995. When "Grandma" Holt died at the age of 96 in 2000, first lady Hillary Clinton issued a statement recognizing her life's work: "She championed the idea that love and a safe, permanent home could transcend differences of nationality, race and ethnic background."

Harry and Bertha Holt are buried on a hillside in South Korea that overlooks a residential care facility that they had built for homeless and disabled children in the 1950s. The modernized Ilsan Center now houses nearly 300 residents. The Holts' legacy continues.

"Once again an orphan airlift touches down at Portland bringing a group of 24 Korean-American war waifs for adoption into American homes. The man responsible for these heartwarming scenes is Harry Holt of Creswell, Oregon. This third trip from Korea brings the total to 76. On his first trip last year he brought eight youngsters which he and Mrs. Holt themselves adopted. Since then he has arranged for homes for all the other homeless waifs of mixed Korean and American blood. Which makes Mr. Holt something of a record Godfather. Big-hearted Harry Holt continues his kindly works."



### 15 THE LEGEND OF HARRY HOLT

(Florence DuPree)

**Kwan Li**

T.U. 1001 | © circa 1964

Kwan Li's homage to Holt was personal. "For I was once a Korean orphan and Harry Holt took me in...gave me food, clothing and shelter." The line "Although you're gone we'll never forget" makes it likely that the record dates from shortly after Holt died, on April 28, 1964 while at his orphanage 10 miles north of Seoul. That last trip to Korea was to help process another 80 of the more than 3,000 orphans he helped place in American homes during his lifetime. His wife and partner, Bertha Holt, carried on the adoption mission for the rest of her life. She died in 2000 and is buried next to Harry in South Korea. For more information on the Holts, please see the previous entry.

This song's composer, Florence DuPree (1908-1980), was a singer, entertainer and drama teacher active in Southern California from the 1930s through the mid-'70s. She also had bit parts in a few Hollywood movies according to her résumé. At various times her act – which occasionally included her husband, Martin Breithaupt – blended acting, singing, comedy, and even ESP. One newspaper advertisement from 1952 promotes her as a "metaphysical healer."

How exactly Florence DuPree and Kwan Li decided to produce *The Legend Of Harry Holt* is unknown, but there is a feature piece from the October 23, 1975 edition of 'The Desert Sun,' that sheds some light on their professional relationship. The article, which is about the formation of a new drama group in Desert Hot Springs, California, mentions that Kwan Li "who was featured in Las Vegas," was once a student of Ms. DuPree's. No other information on Ms. Li could be found.



## 16 THE IRON CURTAIN HAS PARTED

(Jimmy Rule)

**Don Windle with Band**

Republic 7045 | © 1953

As noted in the June 13, 1953 'Billboard' record review, *The Iron Curtain Has Parted* was inspired by Operation Little Switch, the return of wounded POWs that had occurred in April/May as a precursor to the July 27<sup>th</sup> armistice that ended the Korean War. The song's title also may have reflected the easing of tensions between North and South Korea following Joseph Stalin's death on March 5. These facts notwithstanding, the record was summed up as a "topical weeper" and rated a middling score of 73.

Don Windle was born in Tuscaloosa, Alabama in 1932, but spent most of his childhood in Mobile. He began performing while still in high school and branched out to disc jockey work as a student at the University of Alabama. He joined the Army during the Korean War, ending up playing with an Army Band that included Faron Young. Young had just recorded his first chart hit, *Going Steady*, when he was drafted. As the song climbed to #2 on the Country charts he replaced Eddie Fisher as the featured vocalist when the military band toured. When Young's tour of duty was up Windle continued with the band, making recordings for recruiting drives.

Following his military service Windle signed with RCA. His one release for the label, *When Friends Are Few / My Baby Don't Care* [RCA 6898; 1957], failed to create any excitement. The label already had Jim Reeves, Eddie Arnold, Hank Locklin, Hank Snow and a young Country cross-over named Presley, so Windle's contract was dropped. He continued working in radio and television in the 1960s and later became a salesman. When last heard of in the 1980s, he was teaching guitar lessons in Pensacola, Florida.



(ABOVE) Soldiers erect a sign at Freedom Village at Panmunjom prior to the first repatriation of POWs in Operation Little Switch. April 13, 1953.

## 17 MISSING IN ACTION

(Helen Kays - Arthur Q. Smith)

**Ernest Tubb**

Decca 46389 | © 1952

Only one Korean War-era song, *Old Soldiers Never Die (They Just Fade Away)*, was recorded by more artists than *Missing In Action*. The former had 11 versions, the latter nine. While Ernest Tubb had the best-selling version, it went to #3 on the Country charts, Jimmy Wakely [CAPITOL], Jimmy Osborne [KING], Joe 'Cannonball' Lewis [MGM] and Ken Marvin [MERCURY] were among the major label artists with competing versions. Tubb may have been helped by a full-page 'Billboard' advertisement on December 22, 1951, two weeks before a similar ad for Wakely. Tubb's version also was already "coming up" on both the "Best Selling" and "Most Played" Country charts when Wakely appeared among the "Advance Record Releases." Getting there first paid off for Tubb.

*Missing In Action's* story is about a G.I. wounded and left for dead. Found by the enemy he becomes a POW. After escaping from the enemy's prison, he manages to get home only to find that his wife, presuming him dead, is now married to another man. That's when he decides "she must never know I had returned" and that he would forever roam and remain "missing in



action." As a 'Billboard' review of the song pointed out, songwriter Helen Kays had taken an 1864 poem by Alfred, Lord Tennyson and reset it in Korea. Tennyson's 'Enoch Arden' had been a shipwrecked fisherman who returned home after ten years to find his wife married to his childhood friend. Not wishing to spoil her happiness he leaves and dies of a broken heart. In a side note, Tubb revisited the theme a few years later with *When A Soldier Knocks And Finds Nobody Home* [Decca ED 4522; 1956].

A brief biography of Ernest Tubb can be found in the notes for his song *A Heartsick Soldier On Heartbreak Ridge* on Disc 2.



## 18 RETURNED FROM MISSING IN ACTION

(Drusilla Adams - Jim Eanes)

**Smilin' Jim Eanes & His Shenandoah Valley Boys**

Blue Ridge 201 | © 1953

*Returned From Missing In Action* attempted to undo the sad ending of its namesake (see Ernest Tubb's *Missing In Action* on this disc). Jim Eanes co-authored the unofficial sequel, written from the perspective of the remarried wife. "I looked out the window, my eyes filled with tears / I saw there my first love I thought dead for years." When they meet he tells her his tale. She immediately realizes that she still loves him and fortunately has an understanding husband willing to step out of the picture. The reunited couple then kisses. "A vagabond dreamer no more will he roam / But he'll find a welcome each time he comes home." The reimagined happy ending notwithstanding, Eanes' record failed to chart.

The tragic uncertainty surrounding the Korean War's MIAs could be found in song lyrics as late as 1956. On December 17, 1955 'Billboard' reviewed two renditions of *Go On With The Wedding*, one by Patti Page the other by Kitty Kallen with Georgie Shaw. For the former the review read in part, "A tender and sentimental weeper about the long-lost love who shows up at the church." At the song's conclusion the would-be groom, realizing he's the bride's second choice, steps aside in favor of the just returned Jim. Both songs reached the Pop charts on January 7. Page won the popularity contest, peaking at #11 to the Kallen/Shaw duo's #39.

Eanes, whose biography can be found on Disc 2 in conjunction with *A Prisoner Of War*, was one of six artists who recorded the 1952 Cold War song *They Locked God Outside The Iron Curtain*. He cut more than three dozen singles between 1949-1974, several times with simultaneous releases on different labels. Those included BLUE RIDGE, RICH-R-TONE, DECCA, MERCURY and STARDAY.



## 19 I'M STILL A PRISONER

(Ralph Yaw - I.B. Smith)

**Billy Strange**

Capitol 2592 | © 1953

There's an unusual story around *I'm Still A Prisoner* that led to the song being recorded under different titles. When I.B. Ruth and Ralph Yaw wrote the song in 1953 they titled it *No Longer A Prisoner*, after the line "I'm no longer a prisoner of war." That is the title it appeared under as the B-side of Hank Snow's *When Mexico Joe Met Jole Blon*. However, two artists, Billy Mize and Billy Strange, chose to focus on a different line, "But I'm still a prisoner of love." Hence the title change on the release heard here.

All three versions of the releases have the same spoken part. A recently freed POW tells that "I didn't receive all your letters till after the truce [sic] was signed." Now that he's about to return home he is wondering whether his darling will be waiting for him, hoping that she hasn't changed her mind. Until he is sure of the answer he still feels like a prisoner.

William Everett 'Billy' Strange was born in Long Beach, California on September 29, 1930. During his early childhood, he performed western-themed material on the radio with his entertainer parents, George and Billie Strange. His music career encompassed songwriting, arranging, playing back-up guitar and recording his own works. Starting as a country artist at CAPITOL RECORDS in 1952, his version of *Diesel Smoke*, *Dangerous Curves* competed with those by Burl Ives and Tiny Hill. After further releases on DECCA, ERA and LIBERTY he found a home at Hollywood's GNP CRESCENDO label. There he recorded instrumental versions from the first 007 films. *The James Bond Theme* and *Goldfinger* both made it to the middle of the Pop charts.



(ABOVE) A medic escorts a released American POW. April 20, 1953.

Strange contributed to hit records by Nancy Sinatra [*These Boots Are Made For Walking* and *Something Stupid*], Elvis, The Everly Brothers, Phil Spector, The Beach Boys and many others as part of L.A.'s now legendary "The Wrecking Crew," a group of studio musicians in high demand for their tight sound.

Strange was also an occasional film and television actor. His most notable role may have been as Speedy West, a steel guitar player in the Loretta Lynn biopic, *'Coal Miner's Daughter'* (1980). The performance, however, probably wasn't much of a stretch for him.

He died in Franklin, Tennessee on February 22, 2012 at the age of 81.



## 20 RE-ENLISTMENT BLUES

(Wells - Jones - Karger)

**Merle Travis**

Capitol 2563 | © 1953

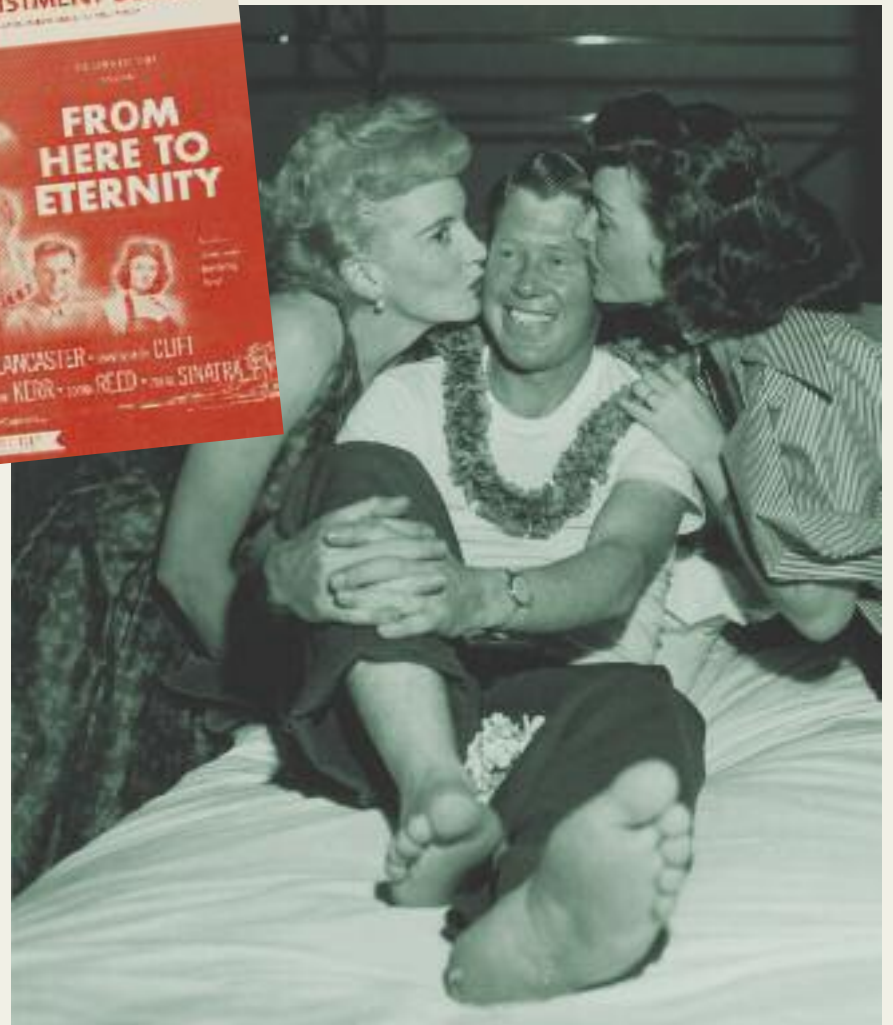
In a story dated May 9, 1953 'Billboard' announced that the score of the not-yet-completed Columbia Pictures film 'From Here To Eternity' had been acquired by Barton Music. It went on to say that "Frank Sinatra is featured in the film, singing the title ditty and 'Re-Enlistment Blues.' Both tunes will also be cut by the chanter for CAPITOL RECORDS." Whether the movie studio changed its mind or the article was simply wrong, it was country artist Merle Travis who both sang *Blues* in the film (he plays a guitar strumming soldier named Sal Anderson) and recorded it for CAPITOL. The title theme, however, was limited to an understated instrumental melody in the film. Sinatra did release a full version of *Eternity* on a 78 [CAPITOL 2560] that reached #15 on the Pop charts in 1953. Travis's version of *Blues* failed to take off. Instead it was a Pop version of the song by Buddy Morrow [RCA 5466] that climbed to #27.

During location shooting in Hawaii of the soon-to-be-classic motion picture, some of the stars took time out to visit 35 recently freed P.O.W.s at a Honolulu hospital. Army photographers dutifully recorded Burt Lancaster, Deborah Kerr, Montgomery Clift and Donna Reed hobnobbing with the recuperating and starstruck American soldiers on April 28, 1953. A few of the G.I.s even received kisses from Kerr and Reed!

The August 1953 release of 'From Here To Eternity' coincided with the mass stateside return of Korean War troops. The film adaptation of the bestselling James Jones novel set in World War II likely resonated with recently discharged returnees because it was the most popular war fiction of the era. Indeed, the novel was published in 1951 and the film was topping the box office less than a month after the armistice was signed. The lyrics to *Re-Enlistment Blues*, in particular, must have called out to weary Korea vets sitting in the balconies of bijous across America that summer: "My hitch was up Monday, I ain't a dog soldier no more / They gave me all that money, so much my pockets is sore." The film went on to become one of the highest grossing films of the 1950s and won eight Academy Awards, including Best Picture.

Merle Robert Travis was born in Kentucky on November 29, 1917. He began performing with local bands while in his teens and was already a proficient guitar picker before adulthood. Work at Cincinnati's WLW introduces him to Country artists and audiences. After briefly serving in the Marine Corps during the war he recorded his first songs on the KING label in 1943. His biggest hits came several years later after his move to CAPITOL. Both *Divorce Me C.O.D.* and *So Round, So Firm, So Fully Packed* – a take-off on a Lucky Strike cigarettes ad – spent 14 weeks atop the C&W charts. Travis' career lasted through the 1970s. He died of a heart attack at his Tahlequah, Oklahoma home on October 20, 1983.

(BELOW) Recently freed POW SGT Walter H. Mitchell receives kisses from screen stars Deborah Kerr (LEFT) and Donna Reed, Tripler Army Hospital, Honolulu, April 28, 1953.





## 21 THE RED DECK OF CARDS

(Red River Dave McEnery)

**Red River Dave**

Decca 29002 | © 1954

With the opening line *"It was during the last days of the prisoner exchange in Korea,"* Dave McEnery updated the T. Texas Tyler World War II-set original *Deck Of Cards* [4-STAR 1228, 1948]. Tyler had already adapted his lyrics in 1952 when he replaced "North African campaign" with "North Korean campaign" for a version recorded by Tex Williams [DECCA 28809] and issued in early September of 1953. In late '53, the song reappeared as *The Red Deck Of Cards* [TNT 1003] by Red River Dave. The record was announced in the December 5, 1953 issue of 'Billboard' with a small advertisement calling it the *"original exposé of Communism."* Cover versions of the song quickly followed. The DECCA version heard here is likely a repackaged, better distributed release of Dave's earlier TNT cut.

Jimmy Wakely's release [CORAL 61112] was reviewed in 'Billboard' on December 26, 1953 and described it as *"a striking vocal document against Communism."* The following week Tex Ritter's version [CAPITOL 2686] was said to be speaking *"the allegorical piece about Communism and democracy with forceful sincerity."* However, when Pee Wee King [RCA 20-5587] joined the fray, his effort was deemed *"a disappointing rendition of this powerful piece of anti-communist material."* Red River Dave's original wasn't reviewed until its late January 1954 DECCA release. 'Billboard' credited him with a *"sincere reading...of the lyric which exposes the Godless doctrine of the Reds."*

David LARGUS McEnery was born in Texas on December 15, 1914. He began a career of writing topical songs in 1937 with *Amelia Earhart's Last Flight* and never stopped. *The Blind Boy's Dog* (I'd Like To Give My Dog To Uncle Sam) was from World War II. *The Ballad Of* [U-2 pilot] *Francis Powers* was a Cold War contributions while *It's For God, And Country, And You Mom* (*The Ballad Of Viet Nam*) was a 1965 Ernest Tubbs release. McEnery wrote songs about whoever and whatever appeared in the news. Thus, his subject included Emmitt Till, Patty Hearst, Charles Manson, the Exxon Valdez and Three Mile Island accidents and numerous others. He died on January 15, 2002.

(TOP) U.N. POWs being repatriated at Panmunjom, April 20, 1953.

(RIGHT) Some of the so-called American "Turncoats" who refused to return to the U.S. after the Korean War.

## 22 I CHANGED MY MIND (AND I'LL GO HOME AGAIN)

(Joan Javits - Charles Grean)

**Eddie Hill**

RCA Victor 5641 | © 1954

When the Korean War ended about two dozen American G.I.s chose not to be repatriated during Operation Big Switch – the final POW swap of the conflict. All were enlisted men ranging in rank from Private to Sergeant and the press quickly dubbed them the "Turncoats." Two of the men, Corporal Claude Batchelor and Corporal Edward Dickenson changed their minds before the others were sent to China. The corporals were briefly treated by the military as celebrities for their decision, but it was essentially a ruse to persuade the others to follow their example. Batchelor and Dickenson wound up being court-martialed and served military prison sentences of 4 ½ and 3 ½ years respectively. Nearly all of the other men eventually returned to the United States. The initial controversy over the Turncoats took place in February 1954, the month that *I Changed My Mind (And I'll Go Home Again)* by Eddie Hill was recorded.

The song's lyrics are spoken by a young draftee. *"I was a tank gunner and I done my duty and done it well until that day on Heartbreak Ridge."* After having to surrender he finds that being a POW isn't all that bad. *"The food was good and they treated us swell."* It is not until he receives a letter from his Mom asking him to pray once more before making the decision not to go home that he learns there will be no churches and no praying where he is going. That's when he changes his mind.

James Edward 'Eddie' Hill was born in Texas on July 21, 1921. By the late 1930s he was already working and performing on radio in Tennessee, Kentucky and Ohio. He began his recording career in 1947 with two records on New York's APOLLO label. The first, described as a Hillbilly Novelty, was credited to Smilin' Eddie Hill With The Tennessee Mountain Boys. The second added the Country duo Johnny & Jack to the credits. Over the next decade, he would have some 20 recordings on DECCA, MERCURY, RCA and COLUMBIA, none of which charted. *Monkey Business / Daddy, You Know What?* [UNIVERSITY 206; 1959] would appear to be his last release.



In 1968 Hill suffered a stroke that left him partially paralyzed. In 1975, he was inducted into the Country Music Disc Jockey Hall of Fame. Hill died in Nashville on January 18, 1994.

For further reading on the Turncoats, see Brian D. McKnight's definitive 2014 history *'We Fight For Peace: Twenty-Three American Soldiers, Prisoners of War, and 'Turncoats' in the Korean War'* [Kent State University Press].







## 23 PURPLE HEART

(Curley Seckler)

**Jim & Jesse & The Virginia Boys**

Capitol 2365 | © 1953



*Purple Heart* was Jim & Jesse's second release on CAPITOL, following their debut effort *I'll Wash Your Love From My Heart*. When 'Billboard' reviewed the tune in its March 7, 1953 issue, the assessment was not kind: "Jim, Jesse and Curley Seckler make up a trio for this weeper based on the current war situation in Korea. Such tunes haven't made too much of a dent in the past year or so - and this one doesn't figure to be the exception." With that the song was rated a limp score of 67.

As the war entered its fourth year and battlefield casualties continued to mount, songs such as *Purple Heart* became more common. Like *Korean Mud* [Disc 2], it spoke of death on the battlefield. A young man's Mom and Dad receive notification that "Your son was killed in action." The parents, upon receiving their son's medal, are expected to take solace from the fact that "He'll never have to fight no more or see his buddies die."

Jim and Jesse McReynolds were born two years apart in southwest Virginia. Older brother Jim arrived on February 13, 1927; Jesse on July 9, 1929. Raised on traditional mountain music, they created the kind of close harmony singing that The Everly Brothers practiced later in the decade. With Jim on guitar and Jesse on mandolin, the team eventually would be recognized as one of the greatest Bluegrass duets in Country music. Their recording career spanned four decades [1952-1987], included 10 charted singles, and they had a 1967 Top 20 hit with *Diesel On My Tail*. Jim died of cancer on December 31, 2002. Jesse McReynolds, now in his late 80s, resides in Gallatin, Tennessee and continues to tour with his music act. He appears frequently at the Grand Ole Opry.

(LEFT) Jim & Jesse

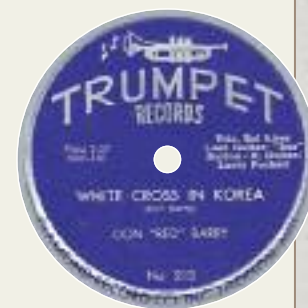
(BELOW) Don 'Red' Barry entertains personnel of the 223<sup>rd</sup> Infantry Regiment. Kapyong, October 7, 1952.

## 24 WHITE CROSS IN KOREA

(Don Barry)

**Don 'Red' Barry**

Trumpet 213 | © 1953



In one sense Don 'Red' Barry's *White Cross In Korea* can be viewed as part of the *A Dear John Letter* mania that swept over Country music in late summer and fall of 1953. In a letter from his darling an in-country soldier learned the following: "On the first line you said you were sorry / At the next line you said we were through." With those words the G.I. "lost all [his] will to fight up that hill" and died in battle but really of a broken heart. 'Billboard' called the tune a "doleful item of a G.I. who will never come home from Korea." Its September 12, 1953 review complimented Barry on his nice warbling and predicted that the song would tug at many hearts.

In October of 1952 Barry performed for appreciative soldiers in Korea as part of a USO tour.

Donald Barry de Acosta, born on January 11, 1912 was a film and television actor best known for his roles in various westerns. His nickname 'Red' was bestowed after he portrayed the Red Ryder character in a 1940 Republic serial. He also appeared in the low-budget 1964 Korean War film 'Iron Angel.' According to all available sources, the two sides Barry wrote and cut for TRUMPET RECORDS in 1953, *White Cross In Korea* and the flip, *Give Me Back The Love I Gave*, represent his total record output. A further check on The Bel Aires Trio listed on the label turned up six similarly named groups. The closest match in time and place, 1954 and Hollywood, was a Black Doo-Wop group fronted by Donald Woods and known for *Death Of An Angel*.

In addition to supporting roles in dozens of television series Barry wrote screenplays and tried his hand at directing. He committed suicide in North Hollywood following a domestic dispute and police standoff on July 17, 1980.





## 25 KOREA'S MOUNTAIN NORTHLAND

(Marvin Rainwater)

**Marvin Rainwater**

Audio Lab | © 1953

Only Germany's BEAR FAMILY RECORDS could have uncovered *Korea's Mountain Northland*, an early Marvin Rainwater composition that went unreleased until the 1992 BEAR issue 'Marvin Rainwater - Classic Recordings' [BCD 15600-4/3]. The song was recorded during demo sessions at the Ben Adelman Empire Recording Studios in Washington, D.C. in 1953. Accompanying Rainwater on the track is Wade Holmes on lead guitar, Mickey Woodward on steel guitar and Roy Clark on bass. The drummer and the fiddler remain unknown. Another tune that Rainwater wrote during this approximate period was *Hit And Run Lover* that became the B-side of Eddie Kirk's *Five Star President* [heard on this disc].

The song's Mountain Northland may well refer to the area around the Chosin Reservoir. There the outnumbered U.S. X Corps, especially its 1<sup>st</sup> Marine Division, was engaged in life and death battles with Communist Chinese forces. The engagements over unforgiving terrain and 30 below temperatures lasted from November 27 to December 13, 1950. "In that cold and barren wasteland, there's a hallowed marker there," he sings, perhaps inspired by one of the more than 4,000 U.S. battle casualties.

Marvin Karlton Rainwater was born in Wichita, Kansas on July 2, 1925. One quarter Cherokee, he drew on his Native American roots especially in the way he dressed. Many early publicity photos picture him in buckskin and with a headband. Rainwater's early musical training consisted of classical piano lessons but after an accident in which he lost part of a thumb he switched to guitar. Starting out as a songwriter, he began a lengthy recording career with MGM in 1955. His biggest U.S. hit, *Gonna Find Me A Bluebird* spent more than a half-year on the Country charts in 1957, peaking at #3. The same year he released *The Majesty Of Love*, a duet with Connie Francis. In 1958 Rainwater had a #1 hit in Britain with the rockabilly song *Whole Lotta Woman* that was later memorably performed by Lynn Redgrave in the film 'Georgy Girl' (1966).



After two dozen MGM releases and appearances on 'Ed Sullivan' and 'American Bandstand,' he left the label in 1960, in part because his voice began to give out. Still he would continue to release singles until the 1980s even after developing throat cancer. He died at the age of 88 of heart failure in Minneapolis on September 17, 2013.



## 26 A WHITE CROSS MARKS THE GRAVE

(McHan)

**Carl Sauceman with the Green Valley Boys**

Republic 7047 | © 1953

REPUBLIC RECORDS announced *A White Cross Marks The Grave* in 'Billboard' only a few weeks before the armistice was signed in July of 1953. It decided, however, to release it as the B-side of *I'll Be An Angel Too*, a song about a dying girl. The magazine's review of the track seven weeks later [for the week ending August 22] indicated the situation in Korea had changed and *White Cross* was pushed to the A-side. 'Billboard' noted that the "combination of patriotism and religion could attract some sales with all the truce talk and action going on."

The title's white cross is set squarely in Korea by the song's opening lines. "Many thousand miles away in that land across the sea / There are soldier boys their precious lives they give." Sauceman then asks that despite being buried abroad, "May the ones who have gone on be remembered here back home."

Many of America's World War II dead remain in cemeteries in France, Belgium, the Netherlands and even Tunisia. That changed with Korea when a conscious decision was made to bring all remains to the United States. During Operation Glory combatant countries exchanged their dead. The U.S. received more than 4,000 Army and Marine Corps remains. The remains that could not be identified, 416 Korean War unknown soldiers, were buried in the National Memorial Cemetery of the Pacific [aka The Punchbowl] in Oahu, Hawaii.

There are still a relatively small number of war dead – including 36 Americans – at the United Nations Memorial Cemetery in Pusan, Korea that was established in January of 1951. The cemetery now includes a peace park and a sculpture by Frank Gaylord.

A biographical sketch of Carl Sauceman can be found with *Wrap My Body In Old Glory* on disc 2.





## 27 THE UNKNOWN SOLDIER

(John Schram - Charles Grean)

**Elton Britt**

RCA Victor 5140 | © 1953



*The Unknown Soldier* was the B-side of *Korean Mud* [Disc 2]. At the time of its January 1953 release the Korean War was still a stale-mate. Despite thousands of U.S. casualties, it remained unclear if those deaths were stopping the spread of Communism. The line "*though I am dead I shall never sleep if I know I have died in vain*" must have echoed what many G.I.s were thinking. The hero without a name who died for his fellow men then looked forward to a day when "*there's peace in the world again*" so he would no longer be unknown.

The January 24, 1953 'Billboard' review of *The Unknown Soldier* was non-committal, calling it an unusual side with "*the characteristics of a patriotic hymn.*" It did add that the tune was "*very pretty*" and that it coupled well with its A-side. Despite both songs being rated in the Very Good to Excellent range, the record failed to find an audience. With the exception of Vaughn Monroe's MacArthur inspired *Old Soldiers Never Die* [RCA 47-4146], most other "soldier" songs from the war stirred little interest. Unlike World War II, when the home front's involvement in the war effort was nearly universal, the Korean War was never really viewed as essential to America's survival as a free nation.

A short biography for Britt can be found with *Korean Mud* on Disc 2.

## 28 SEARCHING FOR YOU, BUDDY

(Red River Dave McEnery)

**Red River Dave**

Decca 29002 | © 1954



When *Searching For You, Buddy* landed on the B-side of Decca's *A Red Deck Of Cards* (also heard on this disc) it was the third time and third label that McEnery's song had appeared on. Its first release was in December 1950 as the A-side of his song *Prairie* [MGM 10843]. Three years later it was relegated to the B-side of *Red Deck Of Cards* on TNT 1003. 'Billboard' finally reviewed it for its third outing on the release heard here, calling it "*a weeper with a backdrop of modern war*" and giving it a 74 [Good] rating.

Given the song's initial release date and the lines "*With the passing years it's almost all forgotten / How we fought and died 'mid unfamiliar scenes*" it is very likely *Searching For You Buddy* was intended as a postscript to World War II. Its re-emergence six months after the end of the Korean War is a clear sign, however, that the tune was now a statement about the more than 8,000 Americans still unaccounted for after Operation Big Switch – the POW swap that concluded the war.

Red River Dave wrote topical songs for some six decades, his lyrics often taken from the news headlines. In addition to performing his own compositions, artists such as Elton Britt, Carl Sauceman and Ernest Tubb, all included in this anthology, recorded his material. For additional biographical information, please see the notes that accompany *Red Deck Of Cards* on this disc.



## 29 FORGOTTEN MEN

(Don Reno)

**Don Reno, Red Smiley & The Tennessee Cutups**

Demo | © 1957

While Reno & Smiley's *Forgotten Men* falls a bit outside the Korean War window – it was released in March, 1957 – its lyrics perfectly capture the country's reaction to the war that wasn't won. Referring to the men "*who fought and died for the flag that waves*" Don Reno went on to say, "*Their names are not mentioned back home.*" A March 16, 1957 'Billboard' review called it "*A weeper of unrelieved sadness*" but added that it was "*good for those who dig the real hill sound.*" Whether or not the song was intended as a statement on Korea when it was written, 60 years later it serves as a fitting postscript to that war.

Don Reno was born in South Carolina on February 21, 1927. His partner, Arthur Lee 'Red' Smiley was born on May 1, 1925 in North Carolina. They met in 1950 when both played with Tommy Magness and The Tennessee Buddies, a southern Virginia band. With Reno on banjo and Smiley on guitar the two soon began playing duets. They cut several singles with Magness before forming their own band, The Tennessee Cut-Ups in late 1951. From 1952 through the early '60s their bluegrass records were primarily on the King label. Three made it to the C&W charts in 1961. A decade later, shortly before Smiley died, they covered Ernest Tubb's *Soldier's Last Letter* for the Vietnam War. Previously Reno had cut *Soldier's Prayer In Viet Nam* [MONUMENT 912; 1966] with Benny Martin.

Red Smiley died of diabetic complications on January 2, 1972. Don Reno passed away on October 16, 1984. They were posthumously inducted into the International Bluegrass Music Hall of Honor in 1992.



Korean school children demonstrate in front of the American embassy in Pusan. They are protesting a proposed armistice agreement that doesn't provide for the unification of North and South Korea. June 11, 1953.







### 30 CHINA NIGHTS (SHINA NO YORU)

(Dick Curless)

**Dick Curless (The Rice Paddy Ranger)**

| © 1952

*China Nights* is the English language version of an Asian love song, *Shina No Yoru*. First heard on a COLUMBIA recording by Watanabe Hamako [1938], it became better-known as the theme song of an eponymous Japanese propaganda film in 1940. In the film, it was sung by Shirley Yamaguchi. One or both of these versions were popular with G.I.'s stationed in Korea, Japan and Okinawa during and after the war. Both Air Force and Marine Corps online message boards catering to Korean War vets frequently mention *She Ain't Got No Yo-Yo* – the Americanized title – as the unofficial theme song of the war.

The Dick Curless version of *China Nights* heard here dates back to 1952, when he was an Army draftee serving in Korea. Curless would record it again in 1957 [EVENT 4266] and in 1973 [CAPITOL 3630]. On his third try he hit the C&W charts at #80. Other U.S. recordings are by Leo Diamond [RCA; 1954], Kyu Sakamoto [CAPITOL; 1963] and Sonny James [CAPITOL; 1964]. James had first heard the song when his National Guard unit landed at Pusan, Korea in 1950. The producers of this anthology chose to conclude it with *China Nights* because of the resonance it has with veterans and for its unique in-country provenance.

Richard William 'Dick' Curless was born in Fort Fairfield, Maine on March 17, 1932. By age 16 he was hosting a local radio show and playing in a band called The Trail Blazers. Curless served in Korea from 1952-54, initially as a truck driver but later as a radio host/disc jockey known as the Rice Paddy Ranger on the American Forces Korea Network (AFKN). Between 1956 and 1980 he recorded more than 40 singles, 22 of which reached the 'Billboard' C&W charts. His biggest hit, *A Tombstone Every Mile* [TOWER 124], reached #5 in 1965. The eye-patch wearing country star acquired his unofficial title / nickname 'The Baron of Country Music' after his popular 1966 song *The Baron* [TOWER 255].

Dick Curless was still releasing country albums as late as 1991. He died of stomach cancer at the Veterans Affairs Hospital in Togus, Maine on May 25, 1995. He was 63.



(RIGHT) Members of the Korean Military Advisory Group on a 16 mile march to the Kimpo Airbase shortly after North Korean forces invaded the South and caused the evacuation of Seoul. June, 1950.

## PRESIDENT EISENHOWER ANNOUNCES AN ARMISTICE IN KOREA

NARRATOR:

On July 26, 1953, the networks interrupted their regular programming for a special message from the White House.

PRESIDENT EISENHOWER:

My fellow citizens – tonight we greet with prayers of thanksgiving the official news that an armistice signed almost an hour ago in Korea. It will quickly bring, uh, to an end the fighting between United Nations forces and the Communist army. For this nation, the cost of repelling aggression has been high. In thousands of homes, it has been incalculable.

NARRATOR:

The armistice called for withdrawal of military forces from what was to be a demilitarized zone, the return of prisoners of war, and the scheduling of a political conference within 3 months to settle through negotiation, the withdrawal of all foreign troops from Korea.

## THERE'S PEACE IN KOREA

I'm so glad at last, there's peace in Korea  
Yes, I'm so glad at last, there's peace in Korea  
Don't you know, I'm so glad at last, there's peace in Korea  
Because President Eisenhower has done just what he said

We're hopin' there will be no more misery, and no more sadness  
No no no no no no more dyin' there'll be in the land  
Hope we'll have happiness, joy and peace of mind  
Because we know God has made this world, and made it for the good and kind

I'm sayin' to all of you mothers, now don't you weep and moan  
I know that you are glad because your sons are coming home  
Now you wives, sisters and brothers, you can wipe your teary eyes  
Because, sure as I'm singin', the sun has begun to shine

Yes, I'm so glad, so glad at last there's peace in Korea  
Don't you know I'm so glad, so glad at last there's peace in Korea  
I'm so glad glad glad glad, at last there's peace in Korea  
Because President Eisenhower has done just what he said

Yeeeahay, I'm glad, at last there's peace in Korea  
Well well well well well I'm glad, that at last there's peace in Korea  
Yes yes yes I'm glad, at last there's peace in Korea  
Because President Eisenhower has done just what he said

## IKE

Ike, Ike, we all love you Ike  
You have won the peace the way you won the war  
Ike, Ike, you're the man we like  
Americans esteem you more and more  
You led our men to victory and that's not all you've done  
You vowed peace and prosperity for each and every one  
Ike, Ike, you are Heaven sent  
Thank God you are President

Ike Ike Ike Ike, Ike Ike Ike Ike  
We like Ike, we like Ike, we like Ike  
Ike Ike Ike Ike Ike

{REPEAT ABOVE:}

Ike, Ike, we all love you Ike...

{REPEAT ABOVE:}

You led 'em into victory...

## THE KOREAN STORY

{RECITATION:}

Last Sunday when I went to church, I said a special prayer for the peace that God has given us in Korea, and above all, I prayed for peace throughout the world. Sitting next to me was a soldier boy, and he overheard my prayer, and with tears in his eyes, he said, "Thank you, buddy, I've just come from over there." And then he said, "This isn't just a story, you see, for I fought every minute of it!"

{SINGING:}

On a quiet Sunday morning, about 4 o'clock  
In a place called South Korea there came an awful shock  
The Reds they had attacked, and were heading straight for Seoul  
For the 38<sup>th</sup> parallel enemy tanks did roll

{TALKING:}

Word came in just 3 days, Seoul it did fall  
Sixty nations all gave help when South Korea sent the call  
Pusan it was next, General Walker gave a cry  
He commanded every soldier to either stand or die

{SINGING:}

The men they fought and bled, and some gave their all  
But thanks to God for mercy, Pusan ne'er did fall  
The Reds were driven back, the world it did rejoice  
The fighting it continued, the Allies had no choice

{TALKING:}

After 12 long months of fighting, both sides began to talk  
A cease-fire was in order, but the Reds began to balk  
It seemed a hopeless case as China entered in  
MacArthur was dismissed, there was no hope to win

{SINGING:}

But things they soon grew brighter, again both sides sat down  
After 3 long years of fighting, the Reds they came around  
In a hut in Panmunjom the Armistice was signed  
We hope and pray it means real peace, for war is just a crime

We'll long remember Heartbreak Ridge, Taejon and Bunker Hill  
Where men fought side by side, and thousands they were killed  
Kaesong Yen, Old Baldy, and there on Pork Chop Hill  
Give us peace forever, God if it be thy humble will

{TALKING:}

Please give us peace forever, God, if it be thy humble will!





## THE WAR IS OVER

Yes, the war is over, I'm gonna move right out the ground  
Yes, the war is over, I'm gonna move right out the ground  
Darlin' I wanna find you, baby, with no man hanging around

I want you baby, you know I want you for my own  
Yes, I want you baby, and I want you for my own  
I want you now darlin', each night now in my home  
Oh Lord, pray for me, pray for me!

Yes, I'm comin' home, darlin' I want you by yourself  
Yes, I'm comin' home, darlin' I want you by yourself  
You know the war is over baby, I don't want nobody else

I'm diggin' my way, I'm gonna move right out the ground  
Yes, I'm diggin' my way, I'm gonna move right out the ground  
You know the war is over baby, no man not hang around

## THE WAR IS OVER

Yeah, you know the war is over  
Now I got a chance to go back home  
Oh, you know the war is over  
Now I've got a chance to go back home  
Yes, you know if that woman spent all my money  
I'm goin' whup her for doin' me wrong

Yeah, you know that's what mother been praying  
For 'em to send her poor child back home  
You know that's what mother been praying for  
For 'em to send her poor child back home  
Yes, but you know it's a sin and a shame for 'im to come back  
Find every dime he made is gone

Now the war is over  
Baby now ain't you glad  
You know the war is over, oh  
Baby now ain't you glad  
You know you can get back with that old used to be  
Have the same good times you used to have

## LEAVIN' KOREA

Well I'm leavin' Korea, and I'll soon be on my way  
Well I'm leavin' Korea, and I'll soon be on my way  
Well I've waited so long for my rotation day

Well now that Korean War is over, yes I'm leavin' today  
Well the Korean War is over, yes I'm leavin' today  
Just look for me at home, baby, and I'll soon be on my way

Gonna have me a farewell party, when I get my combat pay  
Gonna buy me a bottle full of sake, just for me and my moose  
and me  
Yes I'm goin' down to Yongdongpo, goin' on to the Kimpo Airbase  
Yes I'm goin' down to Yongdongpo, goin' on to the Kimpo Airbase  
Well I'm gonna fly back home to my baby on my rotation day

## HELLO MARIA

It's been so long ago since we said goodbye Marie  
When I left your lovin' arms to go far across the sea  
Now that's all over, I'm home again to stay  
So dry that tear and listen dear to what I have to say

Hello Maria, gee it's so good to see ya,  
Oh how I missed you  
You were over there in my every prayer  
And the good Lord was there too  
The past is gone forever  
There's a brighter future 'cause we're back together  
Hello Maria, gee it's so good to see ya  
Hold me closer, closer dear

VOCAL CHORUS:  
Hello Maria, gee it's so good to see ya

JIMMY DALE:  
Oh how I missed you  
You were over there in my every prayer  
And the good Lord was there too  
The past is gone forever  
There's a brighter future 'cause we're back together

VOCAL CHORUS:  
Hello Maria, gee it's so good to see ya

JIMMY DALE:  
Hold me closer, closer dear  
Hold me closer, closer dear

{SPEAKS:}  
Closer, dear!

## WELCOME HOME BABY

I feel so glad my baby's comin' home  
I feel so glad my baby's comin' home  
I've been so sad, I felt so all alone

He's been gone since April, '52  
He's been gone since April, '52  
I've been so lonesome I didn't know what to do

Welcome home, my love, welcome home, my love  
Welcome home, my love, welcome home, my love  
I'm glad you're back and I thank the Lord above

When he gets home we're gonna have a ball  
We're gonna get real high and that ain't all  
We been waitin' to hear from Panmunjom  
Korea's through fightin' and baby's comin' home

Feel so glad my baby's comin' home today  
Gonna thank the Lord and get right down and pray

Welcome home, my love...





(LEFT) PFC Eddie Tant is greeted by Seattle Seafair Queen Shirley Civine upon his return from Korea. August 5, 1953.





## BACK FROM KOREA

MAN:

Back from Korea, happy as I can be  
Yes, I'm back from Korea, happy as I can be  
Ain't seen my baby, don't know if she still loves me

Well, a lot of things can happen when a guy's been gone for awhile  
Yes, a lot of things can happen when a guy's been gone for awhile  
Ain't seen my baby, don't know if I'm still in style

Got in this mornin' brought up all my pay  
If my baby don't take me ain't got no place to stay  
Back from Korea, fighting for the things I love  
I love my baby, I swear by the heavens above

WOMAN {SINGING:}

Well, he's back from Korea and I'm happy as I can be

MAN {SPEAKING:}

Hearin' you talk, baby

WOMAN:

Yes, I'm back from Korea, and I'm happy as I can be

MAN:

Tell 'em everything that happened

WOMAN:

I been nursin' the soldiers, now I need someone to nurse me

MAN:

I'm right here baby, right here

WOMAN:

Well, a lot of things can happen when a gal's been gone for awhile

MAN:

What about me, baby?

WOMAN:

Yes, a lot of things can happen when a gal's been gone for awhile

MAN:

We're gonna get straight now

WOMAN:

I've gotten little fatter but I hope I'm still in style

MAN:

You always in style, mama

WOMAN:

Well, I got in this mornin', gonna ball all night and day  
Gonna find the man I love and give him all my pay

MAN:

Right there that's perfect, babe

WOMAN:

Back from Korea, fighting for the things I love

BOTH {SINGING:}

I love my baby, I swear by the heavens above

MAN {SPEAKING:}

Good to be back in the good old USA!

## NO MORE BLACK NIGHTS

Korean war is over, no more black nights will I have  
Yes the war in Korea is over, no more black nights will I have  
I'll be goin' home to see my baby there, oh Lord,  
You know I will be gla-aa-aa-aaad

Tell all the girls to get ready because the boys are comin' home  
Yes, tell all the girls to get ready because the boys are comin' home  
We are going to have ourselves a good time, because we're nevermore to roam

## BACK HOME

If you've ever been to Korea, you know what I'm talkin' about  
If you've ever been to Korea, know what I'm talkin' about  
Well, you come back home and your woman wants to put you out

Oh, she'll write you a sweet letter, tellin' you home is all right  
Yes, she'll write you a sweet letter, tellin' you home is all right  
Yes, and when she go and mail the letter, some man is sneakin' 'round

Well, the war is over in Korea, fightin' to save the land  
You women here in the United States, you fightin' over each other's man  
Yes, you better straighten up, straighten up and fly right  
'Cause the wrong man will come home, put everybody out

## HIS NEW WAR BRIDE

I went to the dock to meet my soldier  
With hopes that soon I'd become his bride  
When he walked slowly down the gangplank  
Another girl walked by his side

With a casual smile he spoke and nodded  
I knew his love for me had died  
For the hand that had held my arm so softly  
Was holding now his new war bride

I turned away to hide my sorrow  
As the tears streamed down my cheek  
So many months I'd waited for him  
This stunning blow left me so weak

I'd lived so long for his returning  
Then for a home we'd build side by side  
My dreams fell through when his ship landed  
For he'd brought home his new war bride



## HARRY HOLT BRINGS KOREAN WAR ORPHANS TO PORTLAND, OREGON

Once again an orphan air lift touches down in Portland, bringing a group of 24 Korean-American war waifs for adoption into American homes. The man responsible for these heartwarming scenes is Harry Holt of Creswell, Oregon. His 3<sup>rd</sup> trip from Korea brings the total to 76. On his first trip last year he brought 8 youngsters which he and Mrs. Holt themselves adopted. Since then he has arranged for homes for all the other homeless waifs of mixed Korean and American blood, which makes Mr. Holt something of a record godfather. Big hearted Harry Holt continues his kindly works.

## THE LEGEND OF HARRY HOLT

### RECITATION:

Words can never describe men who are noble and brave, with faith and courage to carry out a dream. I know a man named Harry Holt who did just that. His name will be recorded in eternity with those who are great. Let me tell you a story. A lovely Korean maid met a handsome G.I. Joe. It was true love at first sight. They found a moment of bliss. They were sure their love would never die. One day the Korean girl sang a sweet lullaby to a tiny babe in her arms. But war is such a terrible thing. It left this tiny baby without a soul to care. Then along came a man called Harry Holt. He built an orphanage for homeless Korean tots. This was the dream of Harry Holt. I want to join with the millions who will sing the legend of Harry Holt, for I was once a Korean orphan and Harry Holt took me in, gave me food, clothing and shelter, found me a home, and a mom and a dad of my own.

### {SINGING:}

Harry Holt, dear Harry Holt  
Harry Holt, forever we'll praise your name  
You're a man with a heart, never seeking of fame  
Mankind loves noble men like you

Harry Holt, dear Harry Holt  
The world needs more men like you  
Although you're gone we'll never forget  
The legend of Harry Holt  
The legend of Harry Holt

## THE IRON CURTAIN HAS PARTED

A big silvery plane headin' homeward  
The six powerful engines they roared  
But they could not be heard for the shouting  
For prisoners of war were aboard

At last they've been given their freedom  
That they had longed for so long  
And as they came in for a landing  
Each man in his heart sang this song

### {CHORUS:}

Thank God the Iron Curtain has parted  
And I am a prisoner no more  
I now can enjoy home and freedom  
That never meant so much before  
And when I'm home with my loved ones  
'Twill surely be Heaven to me  
I'll pray for the boys left behind me  
Till each mother's son is set free

They all had been prisoners together  
The Reds had been cruel, it's true  
They had suffered from pain and from hunger  
Their days had been lonesome and blue

### {CHORUS}

## MISSING IN ACTION

The warship had landed and I'd come ashore  
The fighting was over for me ever more  
For I had been wounded they left me for dead  
A stone for my pillow and snow for my bed

The enemy found me and took me away  
And made me a prisoner of war so they say  
But God in his mercy was with me one day  
The gate was left open and I ran away

I returned to the old home my sweet wife to see  
The home I had built for my darling and me  
The door I then opened and there on the stand  
I saw a picture of her and the man

The clothes she was wearin' told me the sad tale  
My darling was wearing a new bridal veil  
Then I found a letter and these words I read  
Missing in action she thought I was dead

So I kissed her picture and whispered goodbye  
My poor heart was breakin' but my eyes were dry  
I knew it was too late for her now to learn  
I knew she must never know I had returned

A vagabond dreamer forever I'll roam  
Because there was no one to welcome me home  
The face of my darling no longer I'll see  
For missing in action forever I'll be

## RETURNED FROM MISSING IN ACTION

One day there came a letter and these words it read  
"Missing in action," my darling was dead  
I thought of memories of days in the past  
When we had finished our dear home at last

I then met another and soon we were wed  
For missing in action, my first love was dead  
I thought I'd be happy with somebody new  
But I'll ne'er forget him and our love so true

While thinking about him, the truth I did face  
Although he is dead, none can take his dear place  
I looked out the window, my eyes filled with tears  
I saw there my first love I thought dead for years

I ran out to meet him, he told me the sad tale  
He had seen my picture with a new bridal veil  
He knew I'd be unhappy if I ever learned  
He thought I must never know he had returned

We then told her husband our love we'd renew  
And tears filled his eyes, for somehow he knew  
That I was not happy with him and our home  
He then kissed me softly and left us alone

A vagabond dreamer no more will he roam  
But he'll find a welcome each time he comes home  
For God in His mercy returned him to me  
And missing in action no longer he'll be





## I'M STILL A PRISONER

While a prisoner of war in Korea  
Surrounded by guards and barbed wire  
I dreamed of returning to you, dear  
Oh, that was my heart's one desire  
Now at last I am free and returning  
I'm thankful to God up above  
I'm no longer a prisoner of war, dear  
But I'm still a prisoner of love

{RECITATION:}

These past 2 years, my darling were like a nightmare to me  
But through all the hardships and the suffering, your face I could always see  
You gave me the courage and the will to live when I was heartsick and blue  
And my lonely hours seemed to fly quickly by, dear, when I was thinking of you  
I didn't receive all your letters 'til after the truce was signed  
But now that I've read them, I hope, dear, that you haven't changed your mind  
Soon now this plane will be landing, and I hope you'll be waiting for me  
The minutes are dragging by like hours, what is my fate to be?

{SINGING:}

Now at last I am free and returning  
I'm thankful to God up above  
I'm no longer a prisoner of war, dear  
But I'm still a prisoner of love

## RE-ENLISTMENT BLUES

{TWO VOICES. SINGING ALTERNATES BETWEEN UNISON SINGING AND SINGLE VOICE. PARENTHESES INDICATE A SWITCH.}

My hitch was up Monday, not a dog soldier no more (I ain't a soldier no more)  
They give me all that money, so much my pockets is sore (oh my pockets is sore)  
More dough than I can use (re-enlistment blues)

Took my dough to town Tuesday, found me a big feather bed, yes a big feather bed  
I'll find a job tomorrow, tonight I'll sleep like I'm dead, I'm gonna sleep like I'm dead  
And get up when I choose (re-enlistment blues)

I hit the bars Wednesday, made me some friends on my own (lot of friends on my own)  
Found a pretty baby, she couldn't leave me alone (oh leave me alone)  
She kept me buying booze (re-enlistment blues)

Had the misery on Thursday, the walls was movin', I swear, they was movin' I swear (I know they was)  
I reached down in my trousers, and all my pockets was bare, nothin' was there  
That gal was sure bad news (re-enlistment blues)

Went back around Friday, asked for a free glass of beer (gimme one little beer)  
That gal forgot to know me, she just said, "No credit here!" (no credit here) (is that what she said, boy?)  
Did I give her a bruise? (re-enlistment blues)

That jail was cold Saturday, just like the people in town, all the people in town  
They ain't got time to know you, just time to bring you way down, they'll bring you way down  
Just one thing left to choose (re-enlistment blues)

Short timers I tell you, don't you get throwed in the can (don't get throwed in the can)  
You might as well be dead, or be a 30 year man (be a 30 year man)  
Guy always seem to lose (re-enlistment blues)  
Recruitin' crews give me the blues (re-enlistment blues)

## THE RED DECK OF CARDS

It was during the last days of the prisoner exchange in Korea. I was there as they came through Freedom Gate. Shattered, sick and lame, and there in a Red Cross tent as the weary group rested, a soldier broke out a deck of cards. A look of hate crossed the tired face of one boy as he sprang up – knocking the cards to the ground. As the cards lay around, many face up, he picked up the ace and began.

"I hate cards," he said. "The commies tried to use them to teach us their false doctrine.

They told us the ACE meant that there's but one God, the state. We knew that to be untrue for we were religious boys. And the DEUCE meant there were two great leaders, Lenin and Stalin. We could not swallow that! And this TREY stood for the three religious superstitions that the Reds would soon destroy. The Catholic, the Protestant and the Jewish. This black FOUR," the soldier boy continued, "stood for the four corners of the earth, where the Hammer and Sickle would soon reign supreme. There in that prison camp, we hoped it was a lie. And this red FIVE was the five points in their Red Star."

Tears were streaming down the boy's face, as he picked up the six. "And this SIX," the commies told us, "stood for the six and final wars that America had luckily won. The Revolutionary War, the War of 1812, the Civil War, the Spanish American War, World War I and World War II. Now in this war, America would be destroyed.

And the SEVEN stood for our seventh foolish day, Sunday, which we wasted on our Lord. The EIGHT, stood for the 8 hours every day we would have to spend learning to be progressive. The NINE, for the cat 'o nine tails, lashed across our backs if we ever knelt to pray. The TEN was to remind us that our Ten Commandments, were ten stupid rules that Capitalistic fools believed in. The JACK meant that Christ was a knave of uncertain birth. The QUEEN that Mary his mother was a non-virtuous woman, and the KING, stood for our Lord God who the commies told us did not exist. A dream, a fake, a joke.

The HEART stood for Christ's blood, all shed in vain. The DIAMOND signified the real precious jewel, the Communist Party. The CLUB, the weapon of oppression with which they beat us. And the SPADE, a tool with which we would dig our own graves.

This was the Red Deck of Cards.

Fellows, that's why I hate cards," the soldier boy said as his buddies picked up the cards, tore 'em into pieces, and with shining faces, walked toward a simple chapel in Korea.



## I CHANGED MY MIND (AND I'LL GO HOME AGAIN)

{SINGING:}

I changed my mind, and now I'll find  
The way to peace and happiness, I changed my mind

{RECITATION:}

It was just a week after the Korean War started when I was called to duty  
And believe me I was kind of sore that they had to pick on me  
But someone had to fight I guess, so off I went  
I was a tank gunner and I done my duty and done it well  
Until that day on Heartbreak Ridge when they cornered us and we had to surrender  
I can't say I minded too much though because then I's pretty tired of this fighting  
You know the prison camp wasn't bad at all  
The food was good and they treated us swell  
We had plenty of books to read and they even had a school there  
So when the Armistice came, I was thinking of goin' home, but

{SINGING:}

They changed my mind, they told me I was wrong  
And they promised me a way of life that's new  
They said I'd find my peace of mind  
If I'd forget and leave the one I love behind

{RECITATION:}

So I stayed on at the camp and then some people come to interview me,  
Wantin' me to go back home  
But I figured they didn't know what they was a-talkin' about, this life wasn't so bad  
And then I got that long delayed letter from Mom asking me to pray just once more  
Before making my decision  
You know I couldn't refuse her this, so I looked all around the camp for a church  
And when I asked the guard he said there wasn't any such place  
And we wasn't supposed to pray  
Well this got me to wonderin', so I went to my bunk and kneeled down  
Just like when I's a kid  
And I prayed for my mom and right then and there I knew  
This was one of the things I'd been fighting for and I was going back

{SINGING:}

I changed my mind and I'll go home again  
To the ones who wait and pray for me  
I was so blind, but now I'll find  
The way to peace and happiness, I changed my mind

## PURPLE HEART

Another heart is broken, another home so sad  
Another message has been sent to his Mom and Dad  
"Your son was killed in action," was the way the message read  
My son will not be coming home, they told me he was dead

{CHORUS:}

They sent him to Korea, his heart was light and gay  
It's hard for me to realize they'd send him home this way  
His troubles are all over, his work has been well done  
A mother has a Purple Heart in memory of her son

Just a few short months ago he was here with me  
And then they called his number to go across the sea  
I still can hear his happy voice and see his curly head  
Oh somehow I just can't believe my baby boy is dead

{CHORUS}

I know he is happy now, way up in the sky,  
He'll never have to fight no more, or see his buddies die.  
Jesus now has called him to live up there on high.  
But I won't say goodbye to him, we'll meet him again some time

{CHORUS}



(RIGHT) Gen. Mark W. Clark, commander-in-chief, U.N. Command (LEFT) and Maj. Gen. Thomas W. Herren await the first group of freed POWs in Operation Little Switch. April 20, 1953.

## WHITE CROSS IN KOREA

DON BARRY:

It was near Pinpoint Hill in Korea  
I received that last letter from you  
On the first line you said you were sorry  
On the next line you said we were through

My eyes filled with tears when they called me  
To fight for the things I held true  
But I'd lost all my will to fight up that hill  
'Cause sweetheart, I knew I'd lost you

GIRL VOCAL GROUP:

On the third line you gave as your reason  
Why your love found somebody new  
It read, "Please understand I was lonely  
Oh Darlin', if you only knew!"

DON BARRY:

I'll never come home from Korea  
'Cause what is a home without you  
I'll just find me a cross, and I'll meet the Big Boss  
'Cause Darlin', I'm so lonely too

VOCAL GROUP:

'Cause Darlin', I'm so lonely too

DON BARRY BREAKS IN, TALKING:

Darlin', I'm so lonely





### KOREA'S MOUNTAIN NORTHLAND

Though she could hardly see how he could leave her knee  
Her boy she gave to keep our country free  
The last words she could say before he went away  
"In my window a blue star will always be."

In Korea's northern mountains, poppies never bloomed before  
There this mother's heart will be forevermore  
In that cold and barren wasteland, there's a hallowed marker there  
A lowly clod, a touch of God, and a buddy's parting prayer

Her boy a hero died, her tears have never dried  
They'll surely shine some day in Heaven's bliss  
That others might have life, his all he sacrificed  
For greater love hath no man than this

In Korea's northern mountains, poppies never bloomed before  
There his mother's heart will be forevermore  
In that cold and barren wasteland, there's a hallowed marker there  
Just a lowly clod, a touch of God, and a buddy's parting prayer

### A WHITE CROSS MARKS THE GRAVE

Many thousand miles away in that land across the sea  
There are soldier boys their precious lives they give  
So their loved ones here back home many miles across the foam  
Might have liberty each passing day to live

{CHORUS:}

May they sleep forevermore  
Where a white cross stands to mark the soldier's grave  
May their spirits be at rest  
They have done their part with hearts so true and brave

May the ones who have gone on be remembered here back home  
In the hearts of those whom they will see no more  
They will wait until that day when they hear the trumpet play  
Then they'll march again upon that golden shore

{CHORUS • 2 TIMES}:

(LEFT) Warning sign near the Hataan River.  
December 20, 1952.

THE UNKNOWN SOLDIER

ELTON BRITT:  
I am the chill of a winter frost, the night that surrounds a hill  
I am the shadow, the sunlight lost, a voice that will never be still  
My grave is a promise you did not keep, my wreath is a ribbon of pain  
And though I am dead I shall never sleep, if I know I have died in vain

VOCAL CHORUS:  
I am the branch of a fallen tree, the depth of a lonely sky

ELTON BRITT:  
I am the sound of a waveless sea, where the ships of life pass me by

JOINED BY CHORUS:  
I am a hero without a name, I died for my fellow man  
Unknown I'll remain in God's hall of fame, 'til there's peace in the world again  
  
'Til there's peace in the world again

SEARCHING FOR YOU, BUDDY

Dearest buddy I have carried on without you  
But I miss you night and day somehow it seems  
I have never learned the truth, old pal, about you  
I keep searching for you buddy in my dreams

I was wounded in the very first of battle  
They all said you were the bravest 'til the end  
With the vict'ry Uncle Sam had lost a hero  
While I lost my dearest and most precious friend

Dearest buddy I have searched the service over  
You are listed "Missing," I know what that means  
Though I've lost you here on Earth, somewhere I'll find you  
I keep searching for you buddy in my dreams

{YODELS}

You remember how we talked about our future  
I've a wife now and a little family too  
Yes I told them how you saved my life, dear buddy  
And we named our little soldier after you

With the passing years it's almost all forgotten  
How we fought and died mid unfamiliar scenes  
'Til we meet some day old pal in Valhalla  
I'll keep searching for you buddy in my dreams

FORGOTTEN MEN

{CHORUS:}  
Forgotten men who lie asleep  
Across the ocean waves  
Who fought and died for the flag that waves  
Across their lonely graves

The flags still wave so proud and free  
Across our land today  
Let's not forget the boys who died  
Across the water each day

{CHORUS:}  
Their picture hangs upon the wall  
But their names are not mentioned at home  
As the years go by our memories dim  
We forget our loved ones are gone

{CHORUS}



CHINA NIGHTS (SHINA NO YORU)

Oh those China nights  
'Neath the moon and flickering stars above  
Like a dream so soft and sweet, lovers romancing everywhere  
Harbor lights are sparkling to the beat of my yearning heart  
It's love, it's light, 'neath the China sky  
Against the moon, softly playing  
Songs of plaintive melodies  
Dreamy nights of China

Shina no yoru, shina no yor yo  
{CONTINUES IN CHINESE}

Dreamy nights of China  
Leaves are playing in the evening breeze  
Gentle China maid goes there dreaming longing for her love  
Sailing his junk on waters far from the shores of home  
Oh jealous love  
For that China maid still is in his heart softly murmuring  
Words of sparkling love



(ABOVE) The Charlie Pier, Inchon.

(OPPOSITE PAGE) Men of the 24<sup>th</sup> Reconnaissance Company, 24<sup>th</sup> Infantry Division, with an M-24 tank. Near the Naktong River, August 17, 1950.









## Popular Culture on the Home Front 38<sup>th</sup> Parallel U.S.A.



### FILM

Hollywood produced just over twenty feature films during the war<sup>1</sup>. From Samuel Fuller's 'The Steel Helmet' [1951] to the 3-D, shot-in-Korea 'Cease Fire' [1953], none caught on with audiences at home. Films produced post-war fared better. Starting with 'The Bridges At Toko-Ri' [1954] and 'Love Is A Many-Splendored Thing' [1955], the list also includes 'Sayonara' [1957], 'Pork Chop Hill' [1959], and 'The Manchurian Candidate' [1962]. Robert Altman's 'M\*A\*S\*H' [1970] was not only a box office hit (adapted from a bestselling 1968 novel written by an actual Korean War Mobile Army Surgical Hospital doctor named Hiester Richard Hornberger Jr. aka Richard Hooker), it also inspired the long-running television adaptation. CBS's 'M\*A\*S\*H' [1972-1983] starring Alan Alda was developed for TV by Larry Gelbart and Gene Reynolds and became one of the highest rated and most acclaimed programs of all time. For most living Americans, the TV incarnation of 'M\*A\*S\*H' is how they first became aware of the Korean War.



### RADIO AND TELEVISION

Radio's coverage of the war was primarily as "news," and therefore comparable to how it had brought World War II to the home front. War correspondents who reported directly from Korea included CBS's George Herman, Bill Downs and Robert Pierpoint [heard on Disc 2] and NBC's John Rich. A notable radio program that aired on June 26, 1953, shortly before hostilities ended, was a one-hour CBS radio special report, "38<sup>th</sup> Parallel U.S.A." Narrated by Will Rogers, Jr., it took listeners across the country from Point Reyes, California to Assateague, Virginia as it presented vignettes of the war's impact on families and communities through interviews of average Americans living along the geographic 38<sup>th</sup> parallel of the United States<sup>2</sup>.

The American Forces Korea Network [AFKN] was born in August, 1950. Although music and other entertainment were the network's staple, it was also the source of news from home as well as the war. For example, 'News Front Far East,' a weekly 30-minute documentary, provided on-the-spot coverage of significant events throughout the theater of operations. AFKN had four more or less permanent installations including Seoul, and five mobile transmitters which moved with the tides of battle. One of the latter, dubbed "Vagabond," was home to Pvt. Kemal Kasem in 1953. Two decades later 'Casey' Kasem was back on AFN, but this time with his 'American Top 40' program.

By 1950 television had begun competing with radio for news audiences, so major stories such as MacArthur's farewell address could be viewed as well as heard. Of note is that KFMB (San Diego) and KTLA (Los Angeles) were awarded a Special Events Emmy in 1950 for 'Departure Of Marines For Korea.' Also of note is that on Aug 23, 1953, an NBC television special featured the arrival of released Korean War POWs in San Francisco. In between those bookending dates of the war, many of CBS's 'See It Now' programs with host Edward R. Murrow focused on Korea. One of the most memorable was his December 1952 broadcast 'Christmas In Korea.' 'See It Now' won the 1952 Emmy for Best Public Affairs Program and a year later Murrow won the Emmy for Most Outstanding [Television] Personality.



### PRINT MEDIA

#### NEWSPAPERS, COMICS BOOKS, MAGAZINES AND PULP FICTION

Of course, there were also many outstanding newspaper reporters and photojournalists covering the Korean War. The 1951 Pulitzer Prize Board awarded an unprecedented six prizes for



International Reporting for coverage of the outbreak and early days of the war. One of those who received the prestigious honor that year was Marguerite Higgins of the 'New York Herald Tribune' *"for fine front line reporting showing enterprise and courage."* As it was the early 1950s, the Pulitzer jury report felt it necessary to point out the contributing factor of Ms. Higgins' gender: *"She is entitled to special consideration by reason of being a woman, since she had to work under unusual dangers."* The other five winners were male: Keyes Beech and Fred Sparks of the 'Chicago Daily News,' Homer Bigart of the 'New York Herald Tribune,' and Relman Morin and Don Whitehead of the 'Associated Press.'

Among the great photographers of the war, was Pulitzer winner Max Desfor of the 'A. P.' and David Douglas Duncan who is widely considered the most prominent still picture chronicler of Korea. The former Marine shot photos for 'Life' magazine and published his work in the 1951 book 'This Is War!' He donated the royalties of the book to the families of Marines killed in action.

It should be pointed out that, according to 'The Encyclopedia of American Journalism,' a total of 17 journalists were killed during the course of the war – 6 in the first month alone.

On a lighter note, comic books of all sorts were as popular with the troops as they were at home. The war in Korea was depicted in some such as 'G.I. Joe' that had been around since 1942. Newer series with titles like 'Battle Cry,' 'All-American Men Of War,' 'Frontline Combat' and 'Guys In The Foxhole' published during the conflict *"represented the war as an opportunity for U.S. boys to become men through bloody, hand-to-hand combat."*<sup>3</sup> Author Leonard Rifas adds that *"the messages in U.S. war comics were constrained by the need to avoid discouraging military recruitment."*

The men's magazine 'Argosy' is but one example of another group of publications with war related stories and provocative illustrations that catered to troops. Detective Mike Hammer helped Mickey Spillane become the war's bestselling author through exploits such as machine gunning no fewer than 40 communists in the 1951 novel 'One Lonely Night.'

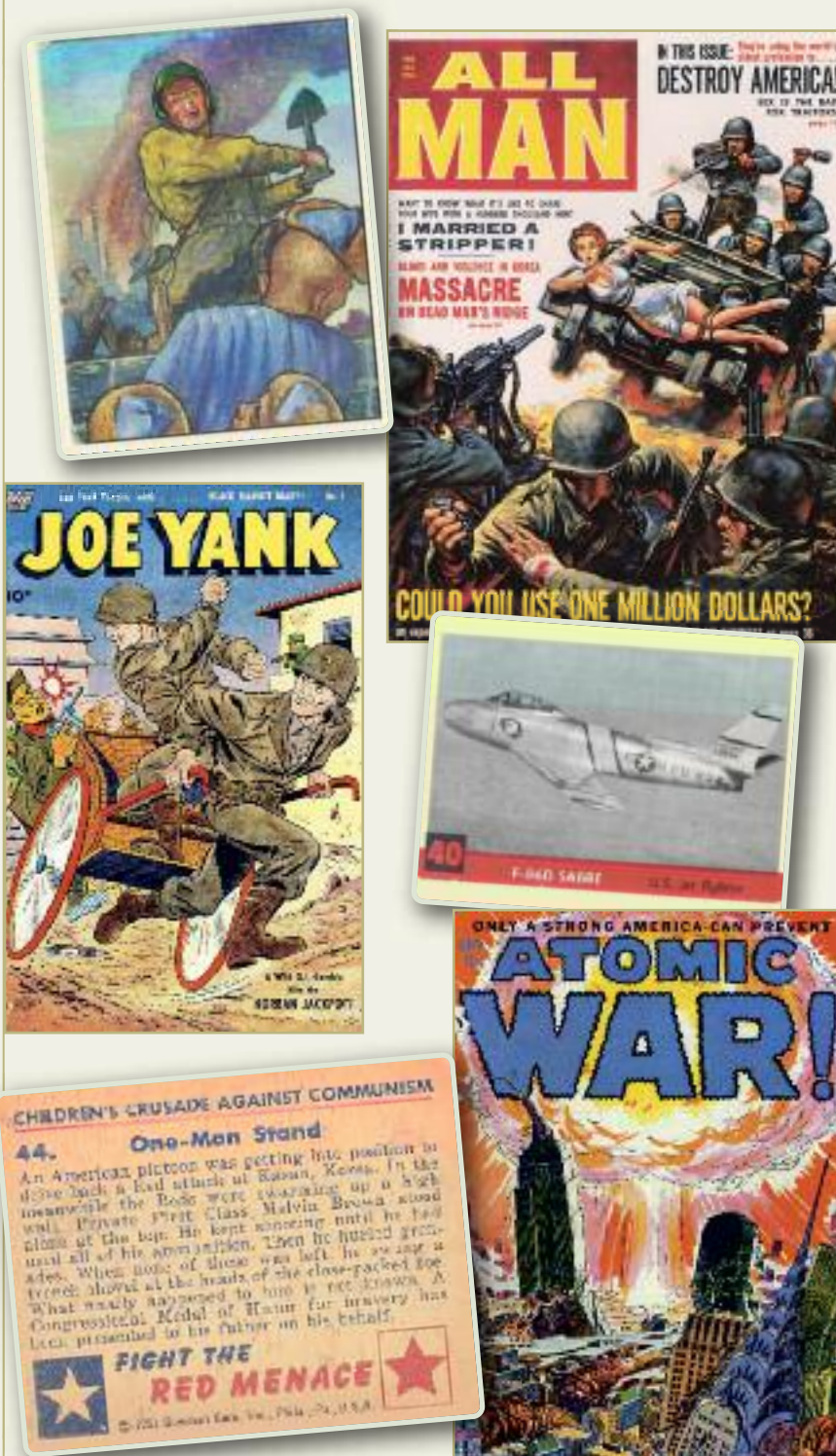
### TOYS, GUM CARDS AND OTHER EPHEMERA

"To scale" plastic models of planes, tanks and jeeps were popular with boys. Sets of plastic toy soldiers, with rifles, machine guns, bazookas, radios and other equipment also sold well. However, with the exception of planes such as the F-86 Sabre Jet, an aircraft that did not enter service until 1952, most of the "military" toys of the early 1950s appeared to be carryovers from World War II. This was not the case with trading cards.

Another popular culture mode, aimed at the youth market, was to put the war on gum cards. Topps and Bowman, best known for their baseball cards, both featured the war across early 1950s cards. Topps' 203-card 'Freedom's War' series, subtitled "Battleground – Korea," offered 1<sup>st</sup> person descriptions of the fighting. A concurrent 96-card series called 'Fightin' Marines' had individual cards on [e.g.] Inchon, Pusan and Wonsan. Topps made reference to aircraft used in Korea on their 'Planes' and 'Wings' cards. Kids could also collect penny arcade cards that featured official Army and Marine Corps photos of the action in Korea.

Bowman's most relevant series was called '(Fight the) Red Menace,' subtitled "Children's Crusade Against Communism." Released in 1951, this 48-card set is described as "some of the best art work ever commissioned by the Bowman Gum Company."<sup>4</sup> Although a few of the cards centered on confrontations with the Soviets in Europe and elsewhere, the majority were set in Korea. As in the example here, the texts contrasted American ideals and G.I. bravery with Communist treachery. 'Power For Peace' and 'U.S. Navy Victories' were other Bowman series that made reference to war in Korea.

Like most aspects of pop culture these products primarily were aimed at the tastes of the so-called "general masses," tastes that tend to be transient and often superficial. From records to gum cards they could be produced quickly and were inexpensive to acquire. That most were quickly forgotten, eventually to be discarded while more valuable things were saved, should come as no surprise. What may surprise, however, is how much they can tell us about the Forgotten War in Korea.



<sup>1</sup> See the Selected Bibliography section for a complete list of Korean War theatrical motion pictures.

<sup>2</sup> The program can be heard in its entirety at <http://crooksandliars.com/gordonskene/38th-parallel-usa-june-26-1953>.

<sup>3</sup> Korean War Comic Books and the Militarization of US Masculinity by Leonard Rifas <https://muse.jhu.edu/article/602298>

<sup>4</sup> The Sport Americana Price Guide to the Non-Sports Cards by Christopher Benjamin and Dennis W. Eckes. Laurel, MD: Den's Collectors Den, 1981. P.149



◆◆◆  
**Music  
on the Battlefield**





## Music on the Battlefield



(OPPOSITE PAGE) June Brunner (LEFT) and Monica Lewis, members of the Danny Day Show, entertain men of the 24<sup>th</sup> Infantry Division at Kumsong, November 1951.

(ABOVE) 2<sup>nd</sup> Division band

(RIGHT) Pick-up band





## Music on the Battlefield



(LEFT) Dorothy Murray

(OPPOSITE PAGE) Wanda Kennedy

(ABOVE) Operation Kapers Show

(BELOW LEFT) Rice Paddy Ramblers

(BELOW) Terry Rillo









## Music on the Battlefield

During a lull in battle, CPL. Marcos A. Torres plays guitar and Jose I. Suarez plays the accordion for their comrades in the Company B, Colombian Infantry Battalion, U.N. Command. June 14, 1953.





A member of the 70<sup>th</sup> Tank Battalion, 1<sup>st</sup> U.S. Cavalry Division, plays his harmonica while moving north of Chuncheon, Korea toward the 38<sup>th</sup> Parallel. April 5, 1951.









M/SGT Juan I. Ortiz & CPL. Charles E. Lane hold up  
a North Korean propaganda poster somewhere in Korea.  
September 16, 1950.

# "DEATH TO U.S. IMPERIALISTS!"





## "DEATH TO U.S. IMPERIALISTS!"

### NORTH KOREAN PROPAGANDA

During the Korean War each side of the conflict disseminated psychological warfare leaflets in order to try and weaken the fighting resolve of its opponent. The North Korean leaflets frequently focused on a wife or girlfriend waiting (or not) for a soldier's return. They served as visual reminders of the same uncertainties that found their way into a number of songs on Disc 4 of this anthology such as Lightnin' Hopkins' *The War Is Over* and Jimmy Witherspoon's *Back Home*. Other leaflets, such as the "Safe Conduct Pass," attempted to entice U.N. troops to surrender to the promised comfort and safety of a P.O.W. camp. What follows is a sampling of the wartime leaflets and a few post-war propaganda posters. The colorful hand-painted posters are, to this day, displayed throughout the Hermit Kingdom and leave little doubt that America is still Enemy Number One!

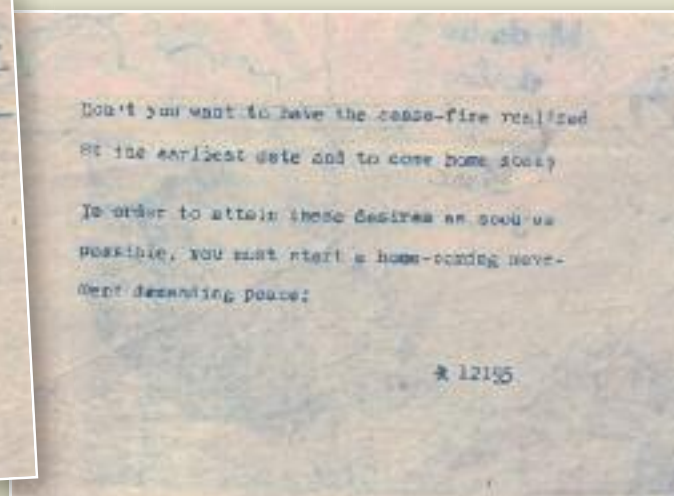


(ABOVE) Post-war poster: "U.S. imperialists, do not act rashly!"

(LEFT) Psychological warfare leaflets



## North Korean Propaganda



(LEFT) Psychological warfare leaflet

(BELOW RIGHT) "If the American imperialists swoop down on us, they will not be able to avert the fate of wandering souls!"

(BELOW LEFT) "When provoking a war of aggression, we will hit back, beginning with the U.S.!"







(LEFT) "Do not run riot recklessly! The U.S. might be wiped off the face of the Earth!"

(BELOW) "He who provokes us, shall be punished!"

(RIGHT & BOTTOM) Psychological warfare leaflets







(LEFT) "Let's display the heroic feats of our Army and people in the stand-off with imperialism!"

(BELOW) Psychological warfare leaflets

자국주의와 이대결에서 우리 군대와 인민의 영웅적 기개를 떨치자!



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(BELOW) PVT Frederick M. Ryan of the 5<sup>th</sup> Cavalry Regiment, lone survivor of the massacre on Hill 303, waits at the Taegu Replacement Training Center for transportation back to his unit. October 3, 1950.





# FEATURE FILMS CONCERNING THE KOREAN WAR

<i>Korea Patrol</i> (January, 1951)	<i>The Bamboo Prison</i> (December, 1954)	<i>The Great Impostor</i> (November, 1960)
<i>The Steel Helmet</i> (January, 1951)	<i>Battle Taxi</i> (January, 1955)	<i>Cry For Happy</i> (March, 1961)
<i>A Yank In Korea</i> (aka <i>Letter From Korea</i> ) (February, 1951)	<i>The Bridges At Toko-Ri</i> (January, 1955)	<i>Marines, Let's Go</i> (August, 1961)
<i>Mask Of The Dragon</i> (March, 1951)	<i>The Annapolis Story</i> (April, 1955)	<i>Sniper's Ridge</i> (August, 1961)
<i>Tokyo File 212</i> (May, 1951)	<i>The Eternal Sea</i> (May, 1955)	<i>Twenty Plus Two</i> (August, 1961)
<i>Fixed Bayonets!</i> (November, 1951)	<i>5 Against The House</i> (June, 1955)	<i>Man-Trap</i> (September, 1961)
<i>Submarine Command</i> (November, 1951)	<i>Air Strike</i> (July, 1955)	<i>The Nun And The Sergeant</i> (January, 1962)
<i>I Want You</i> (December, 1951)	<i>Love Is A Many-Splendored Thing</i> (August, 1955)	<i>War Hunt</i> (August, 1962)
<i>Starlift</i> (December, 1951)	<i>The McConnell Story</i> (September, 1955)	<i>The Manchurian Candidate</i> (October, 1962)
<i>Japanese War Bride</i> (aka <i>East Is East</i> ) (January, 1952)	<i>Target Zero</i> (November, 1955)	<i>The Hook</i> (February, 1963)
<i>Retreat, Hell!</i> (February, 1952)	<i>Hell's Horizon</i> (December, 1955)	<i>The Young And The Brave</i> (August, 1963)
<i>My Son John</i> (April, 1952)	<i>Hold Back The Night</i> (July, 1956)	<i>War Is Hell</i> (January, 1964)
<i>Geisha Girl</i> (May, 1952)	<i>Strange Intruder</i> (September, 1956)	<i>Iron Angel</i> (April, 1964)
<i>Glory Alley</i> (June, 1952)	<i>Toward The Unknown</i> (September, 1956)	<i>No Man's Land</i> (1964)
<i>One Minute To Zero</i> (August, 1952)	<i>A Hill In Korea</i> (aka <i>Hell In Korea</i> ) (British) (October, 1956)	<i>Not With My Wife, You Don't!</i> (November, 1966)
<i>Back At The Front</i> (October, 1952)	<i>The Rack</i> (November, 1956)	<i>Marine Battleground</i> (1966)
<i>Battle Zone</i> (October, 1952)	<i>Battle Hymn</i> (February, 1957)	<i>Sergeant Ryker</i> (February, 1968)
<i>Mr. Walkie-Talkie</i> (December, 1952)	<i>Men In War</i> (February, 1957)	<i>M*A*S*H</i> (January, 1970)
<i>Torpedo Alley</i> (December, 1952)	<i>Top Secret Affair</i> (February, 1957)	<i>The Walking Major</i> (Japan) (1970)
<i>Battle Circus</i> (March, 1953)	<i>Time Limit</i> (October, 1957)	<i>The Last Picture Show</i> (1971)
<i>The Glory Brigade</i> (August, 1953)	<i>Bombers B-52</i> (November, 1957)	<i>MacArthur</i> (June, 1977)
<i>Mission Over Korea</i> (August, 1953)	<i>Sayonara</i> (December, 1957)	<i>Inchon</i> (Korea / U.S.) (May, 1981; August, 1982)
<i>Sky Commando</i> (August, 1953)	<i>Jet Attack</i> (March, 1958)	<i>Field Of Honor</i> (Korea) (June, 1986)
<i>Combat Squad</i> (October, 1953)	<i>Underwater Warrior</i> (March, 1958)	<i>Heartbreak Ridge</i> (December, 1986)
<i>Cease Fire</i> (November, 1953)	<i>Tank Battalion</i> (July, 1958)	<i>Chattahoochee</i> (May, 1990)
<i>Flight Nurse</i> (November, 1953)	<i>The Hunters</i> (August, 1958)	<i>For The Boys</i> (November, 1991)
<i>Sabre Jet</i> (November, 1953)	<i>The Fearmakers</i> (September, 1958)	<i>Three Wishes</i> (October, 1995)
<i>Take The High Ground!</i> (November, 1953)	<i>A Stranger In My Arms</i> (February, 1959)	<i>Indignation</i> (2016)
<i>Dragonfly Squadron</i> (March, 1954)	<i>Operation Dames</i> (March, 1959)	<i>Operation Chromite</i> (Korea) (July, 2016)
<i>Prisoner Of War</i> (April, 1954)	<i>Pork Chop Hill</i> (May, 1959)	
<i>Men Of The Fighting Lady</i> (May, 1954)	<i>Battle Flame</i> (July, 1959)	
<i>Return From The Sea</i> (July, 1954)	<i>All The Young Men</i> (August, 1960)	

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60<sup>th</sup> anniversary of the Korean War page:  
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**The All-Army Team** • The Rockets and Hugo Winterhalter • RCA 4873, 1952

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**Are There Angels In Korea** • Bud Messner & Don Abrams • Abbey 15028, 1951

**The Army's Always There** • Charlie Spivak • King 15223, 1953

**As Long As God Is On Our Side** • Preston Ward • Hit Parade 501, 1952

**At Mail Call Today** • Gene Autry • Columbia 20814, 1951

**Back From Korea** • Rose Brown & Jimmie Harris • G.S.T. 1001, 1951

**Back Home** • Jimmy Witherspoon • Federal 12128, 1953

**Back To Korea Blues** • Sunnlyland Slim & Trio • Sunny 101, 1950

**The Ballad Of Chosin** • John Carpino • Ridge Runner 4992, 2003

**The Battle In Korea** • L.W. & Harold & Carolina Neighbors • Blue Ridge 204, 1953

**Black Night** • Charles Brown • Aladdin 3076, 1950

**A Brother In Korea** • Sonny Osborne • Gateway 4-3005, 1953

**China Night** • Hamako Watanabe • Columbia (Japan) A 93, 1946

**China Nights** • Dick Curless • Event 4266, 1957

**Classification Blues** • Smokey Hogg • Modern 20-770, 1950

**Come Back To Your Loved Ones (My Prodigal Son)** • Jimmie Osborne • King 1295, 1953

**Come Hell Or High Water** • Vic Damone • Mercury 5878, 1952

**Daddy's Last Letter (Pvt First Class John McCormick)** • Tex Ritter • Capitol 1267, 1950

**Dear God Please Send My Darling Back** • Jerry Smith & His Ranch-house Boys • Mastertone 1006, 1953

**Dear Joan** • Jack Cardwell • King 1269, 1953

**A Dear John Letter** • Jean Shepard & Ferlin Husky • Capitol 2502, 1953

**Dear Little Girls** • Red Foley • Decca 46277, 1950

**Dear Mom I'm Thinking Of You** • 'T' Tommy Wilson & Jim w/ Chanters • Mercury 70571, 1955

**Dear Santa Bring Back My Daddy To Me** • Irene Treadwell • Jay Dee 782, 1953

**Dear Son** • Jimmie Davis • Decca 9-29965, 1955

**Deck Of Cards** • Pee Wee King • RCA 45-5587, 1954

**The Deck Of Cards** • Tex Ritter • Capitol 1665, 1951

**The Deck Of Cards** • Tex Williams • Decca 28809, 1953

**Dive Bomb Boogie** • Larry Dean & His Virginia Playboys • Rich-R'-Tone 1039, 1952

**Don't Steal Daddy's Medal** • Oklahoma Sweethearts • Capitol 1564, 1951

**Doug MacArthur** • Roy Acuff • Columbia 20828, 1951

**Draft Board Blues** • Ray Anderson • Dixie Jamboree 513, 1950

**Draftboard Blues** • Vance Brothers • Macy's Recordings 144, 1950

**Drive, Soldiers, Drive** • Little Maxie Bailey • Excello 2016, 1953

**Eisenhower Blues** • J.B. Lenoir • Parrot 802, 1954

**Fade Away Baby** • Ray Snead • Mercury 8240, 1951

**A Family Who Prays Together** • Louvin Brothers • Capitol 2296, 1952

**Five Star President** • Eddie Kirk • RCA 47-5149, 1953

**Forgive Me, John** • Jean Shepard & Ferlin Husky • Capitol 2586, 1953

**Forgotten Men** • Don Reno & Red Smiley • King 5024, 1956

**Foxhole In Korea** • Bill Cason • Imperial 8094, 1950

**From A Foxhole** • Jack Powers • Capitol 2355, 1953

**From Here To Eternity** • Frank Sinatra • Capitol 2560, 1953

**From Mother's Arms To Korea** • Louvin Brothers • Capitol 2510, 1953

**The Girls Are Marching** • Vic Damone • Mercury 5878, 1952

**The Girls Are Marching** • Leroy Holmes • MGM 11304, 1952

**The Girls Are Marching** • The Mariners • Columbia 39791, 1952

**The Girls Are Marching** • Sy Oliver • Decca 28320, 1952

**The Girls Are Marching** • The Rockets and Hugo Winterhalter • RCA 4873, 1952

**Go On With The Wedding** • Kitty Kallen & Georgie Shaw • Decca 29776, 1955

**Go On With The Wedding** • Patti Page • Mercury 70766, 1955

**God Bless My Daddy** • Cecil Gant • Decca 48249, 1951

**God Bless Our Boys In Korea** • Jo Ann Lear • Vanity 512, 1951

**God Bless Us All** • Baby Pam • Mercury 70207, 1953

**God Bless Us All** • Molly Bee • Capitol 2567, 1953

**God Bless Us All** • Jimmy Boyd • Columbia 40049, 1953

**God Bless Us All** • Brucie Weil • Barbour 1006, 1953

**God Is On Our Side** • Jimmie Heap & Melody Makers • Imperial 8133, 1951

**God, Please Protect America** • Randy Hughes • Tennessee 724, 1950

**God, Please Protect America** • Jimmie Osborne • King 893, 1950

**God, Please Protect America** • Sunshine Boys Quartet • Decca 46316, 1951

**Goodbye G.I. Al** • Eddie Fisher • RCA 4100, 1951

**Goodbye Maria (I'm Off To Korea)** • Wilf Carter • RCA 4523, 1952

**Good-Bye Maria (I'm Off To Korea)** • Jimmie Dale • Anchor A-1, 1952

**Goodbye Maria (I'm Off To Korea)** • Alan Holmes • King 8166, 1951

**Goodbye - Maria (I'm Off To Korea)** • Vince Mondie • Jubilee 6000, 1951

**Got My Application, Baby** • Handy Jackson • Sun 177, 1953

**Got To Go Back Again** • 4 Barons • Regent 126, 1950

**The Great Atomic Power** • Louvin Brothers • MGM 11277, 1952

**Greetings** • Bob Newman • King 1108, 1952

**Heartbreak Ridge** • Delmore Brothers • King 1005, 1951

**A Heartsick Soldier On Heartbreak Ridge** • Gene Autry • Columbia 20899, 1952

**A (Heartsick Soldier On) Heartbreak Ridge** • Ken Marvin • Mercury 6373, 1952

**A Heartsick Soldier On Heartbreak Ridge** • Ernest Tubb • Decca 46389, 1952

**A (Heartsick Soldier On) Heartbreak Ridge** • Wesley Tuttle • Capitol 1916, 1952

**Heavenly Father** • Dolores Hawkins w/ The Four Lads • Columbia 6880, 1952

**Heavenly Father** • Edna McGriff • Jubilee 5073, 1952

**Heavenly Father** • Fran Warren • MGM 11237, 1952

**Hello Maria** • Jimmie Dale • Original 5000, 1953

**Here We Go Again** • Harvey Stone • MGM 11051, 1951

**His New War Bride** • Margie Collie • Decca 28701, 1953

**I Changed My Mind (And I'll Go Home Again)** • Eddie Hill • RCA 20-5641, 1954

**I Like Ike** • Promenade Band w/ Male Chorus • RCA 47-4578, 1951

**I Shall Return** • Leroy Holmes • MGM 11022, 1951

**I Will Wait** • Four Buddies • Savoy 769, 1950

**I'll Be Back** • Gene Autry • Columbia 20814, 1951

**I'll Be Glad When It's Over (Over There)** • The Dixie Ramblers • Nashboro 1017, 1951

**I'll Be Home For Christmas** • Pilgrim Travelers • Specialty 837, 1952

**I'll Be Seeing You** • Jack Powers • Capitol 2355, 1953

**I'll Be Waiting For You** • Joni James • MGM 11426, 1953

**I'm A Soldier Boy Again** • Smilin' Eddie Varnado • Echo114, 1950

**I'm A Soldier (In The Army Of The Lord)** • Gay Sisters • Savoy 4027, 1951

**I'm Back In The Army** • Tani Allen & His Tennessee Pals • Bullet 734, 1951

**I'm Gonna Dig Myself A Hole** • Arthur Crudup • RCA 50-0141, 1951

**I'm In Korea** • J.B. Lenoir • Parrot 802, 1954

**I'm Movin' On** • Hank Snow • RCA 48-0328, 1950

**I'm Prayin' For The Day (When Peace Will Come)** • Roscoe Hankins • Mercury 6337, 1951

**I'm Still A Prisoner** • Billy Mize • Kord 100, 1953

**I'm Still A Prisoner** • Billy Strange • Capitol 2592, 1953

**Ike** • The Revelers • Tabb 1005, 1956

**(In Again, Out Again) Packing Up My Barracks Bags Blues** • Cactus Pryor • Four Star 1529, 1950

**Inchon** • Steve Rogers • Ridge Runner 4992, 2003

**The Iron Curtain Has Parted** • Don Windle Band • Republic 7045, 1953

**Is There Peace In Korea** • Henry Ford • Delta 417, 1953

**Itazuki Tower** • Dick Jonas • Eresonic 9702, 1997

**Jesus Hits Like An Atom Bomb** • Sunshine Boys Quartet • Decca 9-46228, 1950

**John's Reply** • Lane, Pete & Bernice Stabile • Imperial 8206, 1953

**Johnny Sleeps In Korea** • Manson Smith • Cozy 378, 1954

**K.P. Blues** • Montana Slim • RCA 0397, 1950

**Korea** • Shirley & Lee • UA LP 069, 1952

**Korea Blues** • J.B. & Bayou Boys • Chess 1449, 1951

**Korea Blues** • Clifford Blivens • Swingtime 236, 1950

**Korea Blues** • Willie Brown • Decca 48248, 1951

**Korea Blues** • Fats Domino • Imperial 5099, 1950

**Korea Blues** • Horace LeBleau & Bar-X Ramblers • Khoury's 603, 1951

**Korea [Fightin' In The Foreign Land]** • Gospel Pilgrims • Atlantic 928, 1951

**Korea, Here We Come** • Harry Choates • Macy's Recordings 141, 1950

**Korea, Korea** • Bob Kent Orchestra w/ King Curtis • Parlophone 1303, 1952

**Korea's Mountain Northland** • Marvin Rainwater • Audio Lab, 1953

**Korean Mud** • Elton Britt • RCA 5140, 1953

**The Korean Story** • Jimmie Osborne • King 1268, 1953

**Leavin' Korea** • Soldier Boy Houston • King (unissued), 1954

**Left My Japanese Baby** • Charles Glass with Orchestra • Magnet 7011, 1953



## Selected Discography

**The Legend Of Harry Holt** • Kwan Li • T.U. 1001, 1964  
**A Letter From A Trench In Korea** • Robert Bland • Chess 1489, 1951  
**A Letter From Daddy To His Dear Little Girls** • Unknown • Unissued, 1950  
**A Letter From Home** • Hank Penny • Decca 29597, 1955  
**A Letter To Santa** • Bill Cook • Regal 3247, 1950  
**Lord, Stop The War** • Evangelist Gospel Singers of Alabama • Chess 1473, 1951  
**Lost In Korea** • Sherman Johnson • Trumpet 190, 1953  
**MacArthur Speaks** • Jimmie Short • Four Star 1567, 1951  
**Mailman Blues** • Lloyd Price • Specialty 428, 1952  
**Male Call** • Emitt Slay Trio • Savoy 1101, 1953  
**Me Voy Pá Korea (I Am Going To Korea)** • Noro Morales • Decca 21316, 1950  
**Message From Vic Damone (To Army Boys)** • Vic Damone • Mercury 5865, 1952  
**Missing In Action** • Jim Eanes • Blue Ridge 601, 1951  
**Missing In Action** • Joe 'Cannonball' Lewis • MGM 11150, 1952  
**Missing In Action** • Ken Marvin • Mercury 6373, 1952  
**Missing In Action** • Jimmie Osborne • King 1038, 1952  
**Missing In Action** • Ernest Tubb • Decca 46389, 1951  
**Missing In Action** • Jimmy Wakely • Capitol 1936, 1952  
**Mother Wears A Purple Heart** • Jerry & Peggy • Folk-Star 604, 1951  
**Moving On** • Oscar Brand • CCM 687, 2006  
**Mr. So And So** • Big Boy Crudup • Victor 47-4572, 1952  
**My Daddy Has Gone To Korea** • Sandune Sanders • Romick FS 1000, 1951  
**My Daddy Is Only A Picture** • Eddy Arnold • RCA 20-3013, 1952  
**My New Career Is In Korea** • Paul Mims • Echo112, 1950  
**My Old Soldier (Isn't Fading Away)** • Ruth Wallis • Wallis Original, 1953  
**No Jody For Me** • Willie Mae Thornton • Peacock 1587, 1951  
**No Longer A Prisoner** • Hank Snow • RCA 5490, 1954  
**No More Black Nights** • Dave Bartholomew • Imperial 5249, 1953  
**No News From Home** • Tommy Brown • Savoy 838, 1952  
**No, No Joe** • Luke The Drifter • MGM 10-806, 1950  
**No Wars In Heaven** • Shorty Long • King 906, 1950  
**Oh! Mr. President** • R.D. Henden • 4Star X-20, 1951  
**The Old Family Bible** • Jimmie Osborne • King 908, 1950  
**(Old Generals Never Die) They Just Fade Away** • Jimmy Short • 4 Star 1567, 1951  
**Old Soldiers Never Die** • Gene Autry • Columbia 4-39405, 1951  
**Old Soldiers Never Die** • Bing Crosby • Decca 27606, 1951  
**Old Soldiers Never Die** • Red Foley • Decca 9-46319, 1951  
**Old Soldiers Never Die** • Vaughn Monroe • RCA 4146, 1951  
**Old Soldiers Polka** • Ernie Benedict & His Polkateers • RCA 25-1200, 1951  
**Our U.S. Volunteers** • Old Brother Charlie & Daisy Mae • Cozy 255, 1950  
**Our United Nations Flag** • Old Brother Charlie & Daisy Mae • Cozy 255, 1950  
**Peace In The Land** • Christland Singers • Peacock 1599, 1952  
**Please Daddy, Don't Go To War** • 'Skeets' McDonald • London 16046, 1950  
**Please Pray For South Korea** • Echoes of Zion • SIW/Castle 2018, 1950  
**Please Say A Prayer (For The Boys Over There)** • Rocky Porter • Columbia 4-21028, 1952

**Pray For The Boys** • Foggy Mountain Quartet • Okeh 4-18004, 1953  
**Pray, Pray, Pray For The USA** • Wally Fowler • Bullet 114, 1950  
**A Prisoner Of War** • Jim Eanes • Decca 28387, 1952  
**Purple Heart** • Jim & Jesse • Capitol 2365, 1953  
**Pusan** • Billy Mize • Kord 100, 1953  
**Questionnaire Blues** • B.B. King • Unissued, 1951  
**Questionnaire Blues** • John Lee Hooker • Gotham 509, 1951  
**Red Deck Of Cards** • Pee Wee King • RCA 45-5587, 1954  
**The Red Deck Of Cards** • Red River Dave • TNT 1003, 1953  
**Red Deck Of Cards** • Red River Dave • Decca 29002 1954  
**The Red Deck Of Cards** • Tex Ritter • Capitol 2686, 1954  
**Red Deck Of Cards** • Jimmy Wakely • Coral 61112, 1953  
**The Red We Want Is The Red We've Got** • Elton Britt • RCA 0381, 1950  
**The Red We Want Is The Red We've Got** • Roy Hogsed • Capitol 1201, 1950  
**Red White And Blue** • Slim Rhodes • Gilt-Edge 5044, 1951  
**Red, White And Blue Christmas** • Jesse Rogers • MGM 11369, 1952  
**Re-Enlistment Blues** • Buddy Morrow • RCA 5466, 1953  
**Re-Enlistment Blues** • Merle Travis • Capitol 2563, 1953  
**Registration Day Blues** • Sleepy John Estes • Sun Blues Box 105, 1952  
**Report To Congress Parts 1-6** • General Douglas MacArthur • RCA 4143, 1951  
**Returned From Missing In Action** • Jim Eanes • Blue Ridge 201, 1953  
**Ride Soldier Ride** • 'Scat Man' Bailey • Unissued, 1950  
**Robe Of White** • Louvin Brothers • MGM 11065, 1951  
**Rotation Blues** • Elton Britt • RCA 21-0494, 1951  
**Rotation Blues** • Hoagy Carmichael • Decca 27774, 1951  
**Rotation Blues** • Ken Marvin • Mercury 6353, 1951  
**Rotation Blues** • Bill Monroe & Boys • Decca 46344, 1951  
**Rotation Blues** • Terry Preston • Four Star 1573, 1951  
**R.S.V.P. Uncle Sam** • Arthur Smith • MGM 11137, 1951  
**Run, Jody Run** • Max Bailey • Unissued, 1951  
**Sad News From Korea** • Lightnin' Hopkins • Mercury 8274, 1952  
**Say A Prayer For The Boys In Korea** • Evening Star Quartet • Gotham 732, 1953  
**Searching For You, Buddy** • Red River Dave • TNT 1003, 1953  
**Searching For You, Buddy** • Red River Dave • MGM 10843, 1950  
**Searching For You, Buddy** • Red River Dave • Decca 29002, 1954  
**Shore Leave** • Arkie Shibley • Gilt-Edge 5059, 1952  
**A Soldier's Last Words** • Red & Eleanor • Coral 64124, 1952  
**A Soldier's Plea** • Pilgrim Travelers • Specialty 920, 1950  
**A Soldier's Plea** • St. Peter's Gospel Singers • Calvary 304, 1952  
**A Soldier's Prayer** • William Cook & Marshall Brothers • Savoy 828, 1951  
**The Soldier's Prayer Book** • Stewart Family • Four Star 1652 • 1954  
**A Soldier's Rosary** • Bill Kenny • Decca 28219, 1952  
**Somewhere In Korea** • Calvin Brothers • Royal Roost 540, 1952  
**Sorry Girl Blues** • Max Bailey • Coral 65060, 1951  
**Sound Off** • Vaughn Monroe • RCA 4113, 1951  
**Stalin Kicked The Bucket** • Ray Anderson • Kentucky 573, 1953  
**Stop The War** • Macedonians • Octive 707, 1951  
**Thank God For Victory In Korea** • Jimmie Osborne • King 908, 1950  
**Thank God I Came Out Alive** • Bobby Dick • Hickory 1001, 1954  
**There'll Be No Wars In Heaven** • Shorty Long • King 906, 1951

**There's A Star Spangled Banner Waving Somewhere** • Elton Britt • RCA 0381, 1950  
**There's Only One Kind Of Red (In The Red, White & Blue)** • Rex Allen • Mercury 6285, 1950  
**There's Peace In Korea** • Sister Rosetta Tharpe • Decca 48302, 1953  
**They Locked God Outside The Iron Curtain** • Jim Eanes • Decca 46403, 1952  
**Three Day Pass** • Arkie Shibley • Gilt-Edge 5072, 1952  
**Til My Baby Comes Back** • Buddy Ork. Johnson (v. Ella Johnson) • Decca 27947, 1952  
**Two Letters** • Tiny Hill • Mercury 5365, 1951  
**Uncle Sam Blues** • Sonny Thompson • King 4431, 1951  
**Uncle Sam Has Called My Number** • Arkie Shibley • Gilt-Edge 3859, 1951  
**The Unknown Soldier** • Elton Britt • RCA 5140, 1953  
**Uproar About MacArthur** • Five Voices • Five Voices 3500, 1951  
**The Voice Of Free America** • Jimmie Osborne • King 988, 1951  
**Wading Through Blood And Water** • Dixie Humming Birds • Peacock 1594, 1952  
**Waiting For A Letter (From My Baby)** • Goldie Hill • Decca 28473, 1952  
**War Bound Blues** • Johnny O'Neal • King 4441, 1951  
**The War Is Over** • Arthur Crudup • RCA 47-5563, 1953  
**The War Is Over** • Lightnin' Hopkins • Decca 28841, 1953  
**War News Blues** • Lightnin' Hopkins • Kent LP 9008, 1950  
**Watch Over Daddy** • Brucie Weil • RCA 47-5657, 1954  
**We Yanks Will Give You Hell Past The 38<sup>th</sup> Parallel** • Unknown • Unissued, 1950  
**We're Moving On** • Oscar Brand • CCM 687, 2006  
**The Weapon Of Prayer** • Louvin Brothers • MGM 10988, 1951  
**Welcome Back My Darling** • Billy McGhee • Imperial 8230, 1954  
**Welcome Home Baby** • King Perry Ork. w/Dell St.John • RPM 392, 1953  
**When A Soldier Knocks And Finds Nobody Home** • Ernest Tubb • Decca ED 2522, 1956  
**When I Fall In Love** • Doris Day • Columbia 4-39786, 1952  
**When I Get Back** • Kay Kellum • Trumpet 1-12, 1950  
**When That Hell-Bomb Falls** • Fred Kirby • Columbia 20740, 1950  
**When They Drop The Atomic Bomb** • Jackie Doll & His Pickled Peppers • Mercury 6322, 1951  
**When They Raised The U.N. Flag In South Korea** • Hank Harral • Star Talent 764, 1950  
**Where The Need Is** • Four Lads w/ Edward R. Murrow • Red Cross, 1959  
**White Cross In Korea** • Don 'Red' Barry • Trumpet 213, 1953  
**A White Cross Marks The Grave** • Carl Sauceman • Republic 7047, 1953  
**Who Wrote That Letter To John?** • Roy Hogsed • Capitol 2720, 1954  
**Who Wrote That Letter To Old John?** • Eddie Hill • RCA 20-5642, 1954  
**Why Does The Army Need My Daddy?** • George Simerly • Rich-R'-Tones 1003, 1951  
**Wrap My Body In Old Glory** • Carl Sauceman & Green Valley Boys • Capitol 2060, 1952  
**Wrap My Body In Old Glory When I Go [Die]** • Osborne Brothers • Unissued, 1952

## DISC 1

### Going To War Again

1. War starts in Korea ..... 0:18
2. Lightnin' Hopkins: War News Blues ..... 2:49
3. Sunshine Boys Quartet: God Please Protect America ..... 2:38
4. Wally Fowler & His Oakridge Quartet:  
Pray, Pray Pray (For The U.S.A.) ..... 2:51
5. President Truman speaks on war in Korea ..... 0:35
6. Hank Harral & His Palamino Cowhands:  
When They Raised The U.N. Flag In South Korea ..... 2:39
7. The Four Barons: Got To Go Back Again ..... 2:42
8. Sunnyland Slim & His Trio: Back To Korea Blues ..... 3:09
9. Harry Choates & His Fiddle: Korea, Here We Come ..... 2:30
10. Vince Mondie: Goodbye Maria (I'm Off To Korea) ..... 2:36
11. Paul Mims: My New Career Is In Korea ..... 2:49
12. Vance Brothers: Draftboard Blues ..... 2:29
13. Ray Anderson & Tennessee Mountaineers: Draft Board Blues ..... 2:29
14. Arkie Shibley & His Mountain Dew Boys:  
Uncle Sam Has Called My Number ..... 2:18
15. Smilin' Eddie Vernado & the Delta Ranch Hands:  
I'm A Soldier Boy Again ..... 2:35
16. Harvey Stone: Here We Go Again ..... 3:02
17. Fats Domino: Korea Blues ..... 2:18
18. Clifford Blivens with the Johnny Otis Band: Korea Blues ..... 2:37
19. Willie Brown: Korea Blues ..... 2:31
20. Max Bailey: Sorry Girl Blues ..... 2:57
21. B.B. King: Questionnaire Blues ..... 2:55
22. John Lee Hooker (Johnny Williams): Questionnaire Blues ..... 3:19
23. Sonny Thompson: Uncle Sam Blues ..... 2:46
24. Lloyd Price & His Orchestra: Mailman Blues ..... 2:09
25. Big Boy Crudup: Mr. So And So ..... 2:42
26. Bob Newman: Greetings ..... 2:41
27. Tani Allen & His Tennessee Pals: I'm Back In The Army ..... 2:48
28. Cactus Pryor & His Pricklypears:  
(In Again, Out Again) Packing Up My Barracks Bags Blues ..... 3:14
29. Montana Slim (Wilf Carter, The Singing Cowboy): The K.P. Blues ..... 2:26
30. Vic Damone: Message From Vic Damone ..... 1:16
31. The Rockets and Hugo Winterhalter & His Orchestra:  
The Girls Are Marching ..... 2:19

## DISC 2

### Somewhere In Korea

1. Newsreel Announcer: Heading for Korea ..... 0:33
2. The Gospel Pilgrims: Korea (Fightin' In The Foreign Land) ..... 2:38
3. Bill Cason: Foxhole In Korea ..... 3:00
4. Steve Rogers: Inchon ..... 4:58
5. Jimmie Osborne: Thank God For Victory In Korea ..... 2:54
6. John Carpino: The Ballad Of Chosin ..... 4:34
7. Oscar Brand & Short Arms: We're Moving On ..... 1:57
8. J.B. Lenoir: I'm In Korea ..... 3:10
9. Robert Pierpoint under fire in Korea ..... 1:13
10. Delmore Brothers: Heartbreak Ridge ..... 2:52
11. Ernest Tubb: A Heartsick Soldier On Heartbreak Ridge ..... 3:03
12. The Four Lads with Narration by Edward R. Murrow:  
Where The Need Is ..... 1:01
13. Elton Britt: Korean Mud ..... 2:55
14. Howdy Doody: Request For Blood Donations ..... 0:37
15. Tommy (Weepin' and Cryin') Brown: No News From Home ..... 3:03
16. Sherman 'Blues' Johnson & His Clouds of Joy: Lost In Korea ..... 3:09
17. Jack Powers: From A Foxhole ..... 3:16
18. William Cook Accompanied by The Marshall Brothers:  
A Soldier's Prayer ..... 3:20
19. Rocky Porter: Please Say A Prayer (For The Boys Over There) ..... 2:57
20. Lightnin' Hopkins: Sad News From Korea ..... 3:11
21. Sonny Osborne: A Brother In Korea ..... 2:55
22. The Louvin Brothers: From Mother's Arms To Korea ..... 2:47
23. Carl Sauceman & The Green Valley Boys:  
Wrap My Body In Old Glory ..... 2:38
24. Slim Rhodes: Red White And Blue ..... 2:29
25. Elton Britt: Rotation Blues ..... 2:42
26. Billy Mize: Pusan ..... 2:10
27. Jim Eanes: A Prisoner Of War ..... 2:47
28. Kay Kellum & His Dixie Ramblers: When I Get Back ..... 2:33
29. The Kalvin Brothers: Somewhere In Korea ..... 2:17



### DISC 3

#### On The Homefront

1. A GI writes to his kids – a posthumous letter ..... 1:09
2. Red Foley: Dear Little Girls ..... 3:21
3. Tex Ritter: Daddy's Last Letter ..... 2:54
4. Tiny Hill: Two Letters ..... 3:00
5. Jackie Doll & His Pickled Peppers:  
When They Drop The Atomic Bomb ..... 2:39
6. The Truman-MacArthur dispute that led the President  
to fire the General ..... 1:19
7. R.D. Henden with The Western Jamboree Cowboys:  
Oh! Mr. President ..... 3:04
8. General Of The Army Douglas MacArthur reports to Congress .... 1:54
9. Gene Autry: Old Soldiers Never Die ..... 3:14
10. Jimmie Short & The Silver Saddle Ranch Boys:  
(Old Generals Never Die) They Just Fade Away ..... 2:52
11. Ray Snead: Fade Away Baby ..... 2:27
12. Rep. James E. Van Zandt supports the use of the Atomic Bomb  
in Korea ..... 0:18
13. 'Skeets' McDonald: Please Daddy, Don't Go To War ..... 2:59
14. George Simerly & His Tennesseans:  
Why Does The Army Need My Daddy ..... 3:06
15. Cecil Gant: God Bless My Daddy ..... 2:47
16. Oklahoma Sweethearts: Don't Steal Daddy's Medal ..... 2:27
17. Jimmie Heap & The Melody Masters: God Is On Our Side ..... 2:57
18. The Dixie Ramblers: I'll Be Glad When It's Over (Over There) .... 3:12
19. Roscoe Hankins:  
I'm Prayin' For The Day (When Peace Will Come) ..... 2:28
20. Edna McGriff: Heavenly Father ..... 2:43
21. Gene Autry: At Mail Call Today ..... 2:46
22. Jean Shepard with Recitation by Ferlin Husky:  
A Dear John Letter ..... 2:30
23. Pete Lane & Bernice Stabile: John's Reply ..... 2:40
24. Jack Cardwell: Dear Joan ..... 2:41
25. Jean Shepard with Recitation by Ferlin Husky: Forgive Me John . 2:25
26. Emmitt Slay Trio: Male Call ..... 2:29
27. Hank Penny: A Letter From Home ..... 3:39
28. The Promenade Band with Male Chorus: I Like Ike ..... 2:42
29. "I shall go to Korea..." General Eisenhower, October 24, 1952 ... 1:14
30. 'Little Maxie': Drive Soldier Drive ..... 2:59
31. Eddie Kirk: Five Star President ..... 2:07

### DISC 4

#### Peace And Its Legacies

1. President Eisenhower announces an Armistice in Korea..... 0:54
2. Sister Rosetta Tharpe: There's Peace In Korea ..... 2:19
3. The Revelers: Ike ..... 1:45
4. Jimmie Osborne: The Korean Story ..... 2:54
5. Arthur 'Big Boy' Crudup: The War Is Over ..... 2:53
6. Lightning Hopkins: The War Is Over ..... 3:13
7. Soldier Boy Houston: Leavin' Korea ..... 2:34
8. Jimmie Dale: Hello Maria ..... 2:10
9. King Perry Orchestra with Vocal by Dell St. John:  
Welcome Home Baby ..... 2:09
10. Rose Brown & Jimmie Harris with Bubbles & His Band:  
Back From Korea ..... 2:36
11. Dave Bartholomew: No More Black Nights ..... 2:38
12. Jimmy Witherspoon: Back Home ..... 3:24
13. Margie Collie: His New War Bride ..... 2:23
14. Harry Holt brings Korean war orphans to Portland, Oregon..... 0:44
15. Kwan Li: The Legend Of Harry Holt ..... 2:55
16. Don Windle with Band: The Iron Curtain Has Parted ..... 3:10
17. Ernest Tubb: Missing In Action ..... 3:05
18. Smilin' Jim Eanes & His Shenandoah Valley Boys:  
Returned From Missing In Action ..... 3:09
19. Billy Strange: I'm Still A Prisoner ..... 2:28
20. Merle Travis: Re-Enlistment Blues ..... 3:22
21. Red River Dave: The Red Deck Of Cards ..... 2:57
22. Eddie Hill: I've Changed My Mind (And I'll Go Home Again) .... 3:22
23. Jim & Jesse and The Virginia Boys: Purple Heart ..... 2:44
24. Don 'Red' Barry: White Cross In Korea ..... 2:44
25. Marvin Rainwater: Korea's Mountain Northland ..... 3:20
26. Carl Sauceman with the Green Valley Boys:  
A White Cross Marks The Grave ..... 2:23
27. Elton Britt: The Unknown Soldier ..... 2:41
28. Red River Dave: Searching For You, Buddy ..... 2:56
29. Don Reno, Red Smiley & The Tennessee Cutups: Forgotten Men ... 2:46
30. Dick Curless (The Rice Paddy Ranger):  
China Nights (Shina No Yoru) ..... 3:03



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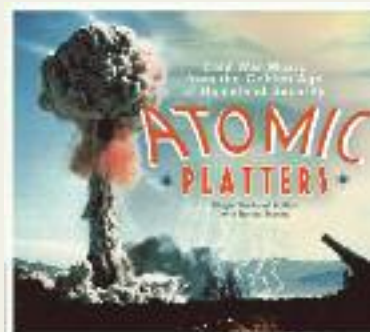


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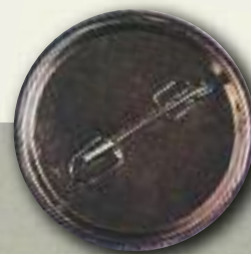
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## AUTHOR'S ACKNOWLEDGMENTS

Without **Frank Merrill**'s decades of obsessively collecting "non-charted" records this anthology might well have been a two-or-three-CD box set. Frank found and saved from oblivion such rarities as *The Legend Of Harry Holt*. When he permitted me to search his personal collection, it turned up almost 80 war-related 45s, many of which had not previously been identified with Korea. Twenty of those sides are included here.

Though now retired from Bowling Green State University where he created the aptly named Music Library and Bill Schurk Sound Archives, Bill Schurk nevertheless made it possible for me to once again tap into that resource for long out-of-print recordings. Bill also introduced me to **David Milberg**, a collector, personality at WDAM Radio/Rare & Scratchy Rock 'N 'Roll, and tracer of obscure 78s. David was generous in sharing his time, knowledge and resources.

Others who tapped their academic institutions' music holdings for songs in this anthology include **Steve Cox**, Curator of Special Collections & University Archives at Pittsburg State University. Steve was very helpful tracking down Carson Robison recordings. At Middle Tennessee State University **Rachel Morris**, Archivist and Coordinator, and **Martin Fisher**, staff member, at the school's Center for Popular Music allowed me to hear for the first time a number of Country songs such as George Simerly's *Why Does The Army Need My Daddy?*

When other sources could not supply original recordings of Country songs, **Alan Stoker**, Curator of the Recorded Sound Collections at the Country Music Hall of Fame was able to provide them for almost every requested song.

For Blues and Rhythm & Blues tracks **Tony Fournier** and **Steve Hoffman** helped me identify numerous war-linked songs that were not obvious from their titles. Tony located a copy of 'Korea – Collector's Classics 3' and through his Vocal Group Harmony network eventually found the Calvin Brothers' *Somewhere In Korea*. Steve, who hosts a vintage blues program on WPFW, used his radio show to collect information for me about war time songs. He then sent me examples from his own extensive collection of Blues so that I could evaluate new material.

The very useful website 45worlds.com led me to **Steve Hathaway**, a collector of Western Swing. Steve was kind enough to send me copies of songs by Arkie Shibley, Harry Choates, Hank Harral and Billy Mize, four artists with whose music I was completely unfamiliar. Thanks to those introductions all four can be heard in the anthology.

With only three exceptions, all the music tracks for 'Battleground Korea' are from the early 1950s. **Franck Kaiser** of Honor America, Inc. gave permission to use two contemporary tracks written and performed by Korean War veterans. They are from CDs produced by Major Arthur F Dorie as part of a collection of ballads intended as a "history-in-song educational production."

Others who were helpful in identifying and tracking down records or granting me entrance into their networks were **Chris DeProperty**, host of WPFW's 'Don't Forget the Blues' and **Charley Pennell** of the website 'Bluegrass Discography.'

This project could not have been done without the support and encouragement of my wife, Marilynn Draxl. Since my retirement from academia she has become very familiar with my "disappear for hours at a time for online research and writing." After years of being a Vietnam War music "widow" she quickly adjusted to having to listen to endless facts and songs about Korea.

As this is being written, U.S. relations with North Korea are to a large extent dependent on the egos and words of two leaders unfamiliar with backing down. Should their words translate into actions a resumption of the fighting that ended in 1953 is not out of the question. At the same time, my grandsons Asher and Campbell are now 19 and 17, old enough to be asked to serve their country. It is my hope that the Korean War songs and the stories they tell will be only a history lesson for them; that there will never again be an occasion when they would have to go to war.



Hugo Keesing standing north of the 38<sup>th</sup> Parallel at Panmunjom in 1968.

## HUGO KEESING

War time music-as-history became a focal point of Hugo Keesing's "Popular Music in American Society" course at the University of Maryland more than 35 years ago. A record collector since his early teens, he began acquiring sheet music, audio files, reference books and pop culture artifacts covering World War II, Korea, the Cold War, Vietnam and eventually the Middle East conflicts as professional materials. [Since they supported his teaching their purchase qualified as a tax deduction.] Those materials have been exploited beyond the classroom in scholarly papers and presentations, radio programs, book chapters, exhibits and more.

When Germany's BEAR FAMILY RECORDS released his 'Next Stop Is Vietnam – The War On Record: 1961-2008' in 2010, all the elements of his collecting were brought together in a 13-CD / 300 page book box set that garnered international acclaim. This Korean War anthology draws on similar materials from the early 1950s.

Much of Keesing's war-related material has already been transferred to a special Archive of Popular Music and Culture at the University of Maryland's Performing Art Library (PAL). With the rest to follow, the Archive will provide access to more than 75 years of written and recorded music dealing with war and conflict.

## BILL GEERHART

Bill Geerhart is a Cold War historian who has worked on a number of BEAR FAMILY RECORDS releases over the last twelve years including 'Atomic Platters: Cold War Music From The Golden Age Of Homeland Security' and 'Next Stop Is Vietnam – The War On Record: 1961-2008.' In 2012 Geerhart produced 'Freedom Is A Hammer: Conservative Folk Revolutionaries Of The Sixties' for OMNI RECORDING CORP. His website is **CONELRAD.com**.

**The producers wish to offer special thanks**  
to the following people and organizations  
that helped make this anthology as comprehensive as it is.

Mary Katherine Aldin	45worlds.com
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Steve Cox	Korean War Archives <a href="http://www.koreanwararchives.com">www.koreanwararchives.com</a>
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Chris Smith	
Alan Stoker	
Paul Strickland	
Guido van Rijn	
Cathy Vance	
Sid Vance	
Wayne Varnado	
Phil Wells	

## INTERVIEWS

**Beth Cason** by Bill Geerhart, April 2017

**Paul M. Edwards** by Bill Geerhart, May 2017

**Cathy Vance** by Bill Geerhart, May 2017

**Sid Vance** by Bill Geerhart, May 2017

**Wayne Varnado** by Bill Geerhart, April 2017

## A BEAR FAMILY HISTORY

There's no mistaking a BEAR FAMILY compilation. They're the stuff serious music collectors dream about.

Ever since the legendary record label was founded in 1975, BEAR FAMILY has taken great care to release the most thorough, painstakingly researched, beautifully designed reissues available anywhere. Initially founded on a hearty diet of classic country, BEAR FAMILY quickly expanded its thematic focus to encompass every facet of roots music. From bluegrass to blues and German folk melodies to mainstream American pop, from soul and doowop to skiffle and rockabilly and well beyond, BEAR FAMILY's massive boxed sets and jam-packed single CD collections inevitably present seminal music of every era in its best possible light.

Combining breathtaking sound quality, dazzling graphic layout, incredibly detailed liner notes by renowned experts in their given fields that are often book-length in scope, and full discographical information, when BEAR FAMILY tackles any artist or genre, rest assured that the results are always definitive, truly the last eloquent word on whatever subject they cover. You'll even find entire social movements documented in BEAR FAMILY's massive catalog: deluxe boxed sets on Black Europe, The Atomic Age, The Vietnam War, and a widespread array of contrasting regional musical styles that offer contextual enlightenment on an unprecedented scale.

Prior to the advent of BEAR FAMILY, the concept of career-spanning boxed sets was seldom broached by companies specializing in reissues. Through extensive cross-licensing and unprecedented cooperation with major labels and independent operators alike, BEAR FAMILY led the way in demonstrating the proper way to cover the career of any music legend or genre from beginning to end, initially on LPs before ramping up operations even further when compact discs came to the fore.

Unreleased masters by the thousands have been unearthed over the years, unseen historical photos have been unveiled time and again, and incredibly detailed discographies have been compiled. In time, other labels, including the majors, picked up the boxed set ball and ran with it, particularly after CDs became the medium of sonic choice, but they couldn't equal the unstinting emphasis on precise detail and completeness that BEAR FAMILY has insisted upon from day one.

BEAR FAMILY has come full circle to embrace the vinyl format once again in recent years, pressing up a wealth of collector's edition albums and repro 45s that delight today's aficionados. Yet the company's commitment to the CD medium remains as strong as ever. Under the current ownership regime of Detlev Hoegen and Michael 'Ohlly' Ohlhoff, BEAR FAMILY remains fiercely dedicated to the same lofty principles that were pivotal when Richard Weize launched the label more than four decades ago: each of its lovingly constructed compilations stands as the last word on its featured subject. **Happy listening!**

## A NOTE ON SOUND QUALITY

In part, this set derives from vintage analogue tapes which may contain inherent defects such as loud tape hiss and/or distortion. Our engineers have minimised deficiencies like these to an extent, but not at the expense of the clarity and presence of the original recording. We have personally supervised the digital transfers from the first generation (or closest possible to first generation) tapes to ensure optimum quality.

This set also contains transfers from acetates, factory metal work or commercial discs which may exhibit a more noticeable degree of inherent surface noise. While clicks and background noise can be reduced by noise reduction systems such as CEDAR and No-Noise, it is often at the expense of the integrity of the original recording. We use such systems very discreetly, often eliminating or reducing defects in the original programmes. In the case of very old recordings or 'demo' acetates, which may be well worn, you may find the surface noise obtrusive. Be assured that we have used the best available source.

Please note that listening to vintage recordings on headphones will exaggerate tape hiss and other analogue defects.

**You can always buy a BEAR FAMILY product with confidence.**





(ABOVE) A marine from Air Group 12 in Korea points out how far away he is from home. July 5, 1952

**Producers:** Various

**Re-Issue Executive Producer:** Bill Geerhart

**Re-Issue Producer:** Hugo Keesing

**Executive Producer:** Richard Weize/AND MORE BEARS for BEAR FAMILY RECORDS

**Original Discs:** Jay Bruder, Tony Fournier, Steve Hathaway, Steve Hoffman, Hugo Keesing, Ronald Keppner, David Milberg, Victor Pearlin, Bill Schurk, Alan Stoker - Country Music Foundation, Big Al Turner, Wilson Library University of North Carolina at Chapel Hill, Chapel Hill, NC

**Disc Transfers:** Jay Bruder, David Milberg, Victor Pearlin, Aaron Smithers, Alan Stoker; Christian Zwarg

**Research:** Hugo Keesing, Bill Geerhart

**Additional Research:** Hank Davis

**Song & Lyric Transcriptions:** Hugo Keesing & Phil Wells

**Tape Comparison:** Christian Zwarg

**Mastering:** Christian Zwarg

**Liner Notes:** Hugo Keesing with Bill Geerhart

**Foreword Interview of Frankie Miller:** Hank Davis

**Editing, Final Check & Roll Call:** Evelyne Gerstenberger

**Historical Photo Research:** Bill Geerhart

**Photos & Illustrations:** and more bears archive, Dave Booth, Mary Katherine Aldin, Jacqueline Brandt, the Ciarfaglio family, Bill Geerhart, Holt International, the Keesing Musical Archives, Kerry Knowles / The Marine Corps Association and Foundation, the National Archives and Records Administration (College Park, MD), Cathy Vance, Wayne Varnado, the William J. Clinton Presidential Library and Museum

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**Photo Restoration:** Sam Malbuch

**Artwork:** Mychael Gerstenberger





◆◆◆  
**IN MEMORIAM**

**Roy Angelo Ciarfaglio (1930 - 2008)**

Corporal Ciarfaglio served with the U.S. Army's 25<sup>th</sup> Infantry Division in Korea from 1951 to 1953. Several years after the war, Roy married Genene Turner in their shared hometown of San Leandro, California. The couple soon started a family and Roy launched a decades-long career of building houses in the Bay Area. Roy passed away on January 6, 2008.

This anthology's executive producer, Bill Geerhart, is grateful to be able to share this brief tribute to Roy here. He was a kind and decent man.





A pair of Chinese shoes, '38<sup>th</sup>' written with pebbles, and peace papers, mark the spot where elements of the 35<sup>th</sup> Infantry Regiment, 25<sup>th</sup> U.S. Infantry Division crossed the 38<sup>th</sup> Parallel in Korea. April 3, 1951