

SINGING THROUGH THE WALL

SONGS FOR WESTERN SAHARA Vol. II



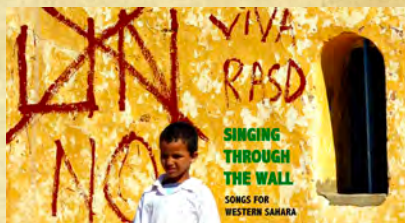
SINGING THROUGH THE WALL

SONGS FOR WESTERN SAHARA (Volume II)

Volume I of SINGING THROUGH THE WALL SONGS FOR WESTERN SAHARA, published in 2018, was a first attempt to spread throughout the world, through "americana" music, the desperate situation that the Sahrawi people (DON GALLARDO, "Sons of the Clouds") have been experiencing since 1975 when their territory was militarily occupied by the Moroccan army. In that Volume I several of the pages of the booklet were dedicated to explaining the main issues of the conflict. For this reason, in this Volume II we refer the reader to these pages which can be purchased through the Club44 website (www.club44.org). Likewise, people interested in learning more about what is happening in Western Sahara can visit the AIODH website (International Association for the Observation of Human Rights: www.aiodh.org).

But since then something has changed. On November 14, 2020, 45 years after Spain's delivery of the territory to Morocco and Mauritania (Madrid Tripartite Agreements), the Frente POLISARIO has declared the end of the ceasefire, which had been in force in the territory since September 6, 1991, and that had ended 15 years of warfare (ANTON O'DONNELL, "My Western Sahara"; NATHAN S. BELL, "1975. Tribes of Abraham"). On that date, and despite the opposition of a sector of its leaders, the Frente POLISARIO decided to exchange weapons for the ballot box, trusting that the end of the Cold War would make the promise of the UN to organize a referendum of self-determination possible. Shortly after, the Security Council approved a Peace Plan, freely negotiated by Hassan II and the Frente POLISARIO, which provided for the referendum to be held within 6 months, after rapidly updating the census drawn up by Spain in 1974. Unfortunately, the beginning of the voter identification process coincided with that of the civil war that raged in Algeria for a decade, which made Hassan II change his strategy, who, from then on, hampered the identification process in order to postpone indefinitely the holding the referendum. When MINURSO made the census public in 2000, Morocco announced that it would never accept a referendum on self-determination, since it was aware that the population would vote en masse for independence.

The "third way" that Kofi Annan then opened, which envisaged holding a referendum, but which, in turn, guaranteed Moroccan victory, by including Moroccan settlers in the census (Baker Plans I and II), was rejected by the occupying state, which did not want to take any "useless risks". Since then the negotiations have been at a standstill. The Security Council periodically urges the parties to negotiate a solution "without prior conditions and in good faith", pretending to ignore the fact that it has been 30 years since they did so, that the census has already been drawn up, and that the only obstacle to its application is the rejection of Morocco, and the unconditional support of its necessary accomplice, France, that vetoes the Security Council from imposing the implementation of this plan. Over the years, the UN has become a mere notary of the occupation. The latest Security Council resolutions are very eloquent in this regard: they support "a realistic, viable and lasting political solution." It is obvious that for this body independence is not, so what it proposes is something very serious: to put aside international law to satisfy the Moroccan colonial interests.



For its part, the European Union illegally exploits the natural resources of the territory, violating, as indicated by the Advocate General of the EU Court of Justice (2018), the right of self-determination of the people, the prohibition to recognize situations arising from the use of force, the prohibition of contributing to the consolidation of the occupation... The successive governments of Spain, the administering power of the territory, have progressively withdrawn their support for the Saharawi people, including clearly supporting the occupation and illegal annexation of the territory. It is known that the Moroccan government blackmails and extorts Spain and Europe with strong arguments: smuggling, international terrorism, Ceuta and Melilla, and especially, illegal immigration. But the Saharawi people cannot be, once again, a bargaining chip.

What way out is left for the Saharawi people? It is admirable that, despite suffering serious human rights violations daily in their own land (DAVID WILCOX, "The Eyes of the World"; DANIEL MARTIN MOORE, "Of the Clouds"), they continue to defend the peaceful path. But the situation worsens day by day. Saharawi political prisoners convicted in 2013 for peacefully defending their people's right to self-determination continue to serve harsh sentences (between 20 years in prison and life imprisonment) in Moroccan prisons, under extremely harsh conditions (DANIEL KEMISH, "Cost of Life"). But the Frente POLISARIO is a National Liberation Movement to which international law recognizes the right to use force in the face of colonial occupation and domination, which is why it has the right to return to war. For decades its leaders have shown endless patience, sometimes difficult to understand even for their own people, using every conceivable political, diplomatic and legal avenue. What the UN, the EU and Spain are asking is that it surrenders and agrees to integrate into Morocco. This is not going to happen. The Saharawi people are a peaceful people, but dignified and proud. They know that they cannot expect anything from the UN, the EU or Spain, and that the future is only in their hands (DAVID PHILIPS, "Our Own Hands"; DANNY SCHMIDT, "Faith Will Always Rise"). If the return to war is confirmed, no one can blame them for not having exploited each and every possible avenue to achieve something that cannot be denied to any people: the right to live in peace in their own land.

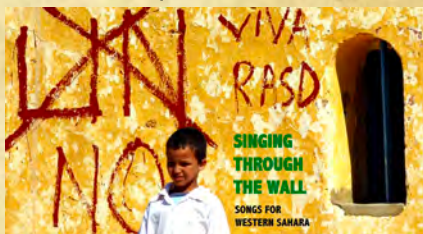
This compilation of 43 songs by musicians committed to the suffering of the Saharawi people, divided between those who resist under the military occupation of their land and those who were forced to flee into exile in the refugee camps of Tinduf (Algeria) (PRELUDE, "The Eternal Refugee", GERAINT WATKINS, "I remember"), is a celebration of the highest musical level of the struggle for the freedom of a people and a song of hope (CAPITAL SOL, "Now You Know"; MICHAEL McDERMOTT, "The Silent Will Soon Be Singing"). It tries to subtly sneak into the homes of good fans of alt country, country-rock, folk, blues or the purest rock to awaken in our consciences the need to denounce this situation; to say aloud that the "wall of shame", which divides the territory in two, will sooner or later fall (DAVID BERKELEY, "When the Walls Come Down") and that the "Children of the Clouds" will live again in peace in their land, and to shout out loud:

LONG LIVE FREE SAHARA!

CANTANDO A TRAVÉS DEL MURO CANCIONES PARA EL SAHARA OCCIDENTAL (Volumen II)

El Volumen I de SINGING THROUGH THE WALL. SONGS FOR WESTERN SAHARA, publicado en 2018, fue un primer intento de difundir por el mundo, a través de la música "americana", la desesperada situación que vive el pueblo saharauí desde que en 1975 su territorio fue ocupado militarmente por el ejército marroquí (DON GALLARDO, "Sons of the Clouds"). En ese Volumen I se dedicaban varias de las páginas del libreto a explicar las cuestiones principales del conflicto. Por ello, en este Volumen II remitimos al lector a esas páginas (puede adquirirse a través de la página web de Club44 (www.club44.org). Igualmente, para conocer mejor lo que ocurre en el Sahara Occidental, se pueden visitar la web de AIODH (www.aiodh.org).

Pero desde entonces algo ha cambiado. El 14 de noviembre de 2020, cuando se cumplían 45 años de la entrega del territorio por España a Marruecos y Mauritania (Acuerdos Tripartitos de Madrid), el Frente POLISARIO ha declarado el fin del alto el fuego, en vigor en el territorio desde el 6 de septiembre de 1991, y que había puesto fin a 15 años de conflicto bélico (ANTON O'DONNELL, "My Western Sahara"; NATHAN S. BELL, "1975. Tribes of Abraham"). En esa fecha, y pese a la oposición de un sector de sus dirigentes, el Frente POLISARIO decidió cambiar las armas por las urnas, confiando en que el fin de la Guerra Fría haría posible la promesa de la ONU de organizar un referéndum de autodeterminación.



Poco después, el Consejo de Seguridad aprobó un Plan de Paz, negociado libremente por Hassan II y el Frente POLISARIO, que preveía la celebración del referéndum en un plazo de 6 meses, tras actualizar rápidamente el censo confeccionado por España en 1974. Por desgracia, el comienzo del proceso de identificación de votantes coincidió con el de la guerra civil que asoló Argelia durante una década, lo que hizo cambiar de estrategia a Hassan II, que, a partir de entonces obstaculizó el proceso de identificación con el fin de aplazar indefinidamente la celebración del referéndum. Cuando en el año 2000 la MINURSO hizo público el censo, Marruecos anunció que nunca aceptaría un referéndum de autodeterminación, pues era consciente de que la población votaría masivamente por la independencia.

La "tercera vía" que abrió entonces Kofi Annan, que preveía la celebración de un referéndum, pero que, a su vez garantizaba la victoria marroquí, al incluir en el censo a los colonos marroquíes (Planes Baker I y II), fue rechazada por el Estado ocupante, que no quería correr ningún "riesgo inútil". Desde entonces las negociaciones están en punto muerto. El Consejo de Seguridad exhorta periódicamente a las partes a que negocien una solución "sin condiciones previas y de buena fe", pretendiendo ignorar que hace ya 30 años que lo hicieron, que el censo ya está elaborado, y que el único obstáculo para su aplicación es el rechazo de Marruecos, y el apoyo incondicional de su cómplice necesario, Francia, que veta que el Consejo de Seguridad imponga la aplicación de dicho plan. Con el paso de los años, la ONU se ha ido convirtiendo en un simple fedatario de la ocupación. Las últimas resoluciones del Consejo de Seguridad son muy elocuentes en este sentido: apoyan "una solución política realista, viable y duradera". Es obvio que para este órgano la independencia no lo es, por lo que lo que propone es algo muy grave: dejar a un lado el Derecho internacional para satisfacer los intereses coloniales marroquíes.

Por su parte, la Unión Europea explota ilegalmente los recursos naturales del territorio, violando, tal y como señalara el Abogado General del Tribunal de Justicia de la UE (2018), el derecho de autodeterminación de los pueblos, la prohibición de reconocer situaciones derivadas del uso de la fuerza, la prohibición de contribuir a la consolidación de la ocupación... Los sucesivos gobiernos de España, potencia administradora del territorio, han ido retirando progresivamente su apoyo al pueblo saharauí, hasta apoyar sin ambages la ocupación y anexión ilegal del territorio. Es sabido que el gobierno de Marruecos chantajea y extorsiona a España y a Europa con argumentos de peso: el contrabando, el terrorismo internacional, Ceuta y Melilla, y muy especialmente, la inmigración ilegal. Pero el pueblo saharauí no puede ser, una vez más, moneda de cambio.

¿Qué salida le queda al pueblo saharauí? Es admirable que, pese a sufrir diariamente graves violaciones de derechos humanos en su propia tierra (DAVID WILCOX, "The Eyes of the World"; DANIEL MARTIN MOORE, "Of the Clouds"), siga defendiendo la vía pacífica. Pero la situación empeora día a día. Los presos políticos saharauíes condenados en 2013, por defender pacíficamente el derecho de su pueblo a la libre determinación, continúan cumpliendo duras penas (entre 20 años de cárcel y cadena perpetua) en las cárceles marroquíes, en durísimas condiciones (DANIEL KEMISH, "Cost of Life"). Pero el Frente POLISARIO es un Movimiento de Liberación Nacional a quien el Derecho internacional reconoce el derecho al uso de la fuerza frente a la ocupación y dominación coloniales, por lo que tiene el derecho de volver a la guerra. Durante décadas sus dirigentes han dado muestras infinitas de paciencia, a veces difíciles de entender incluso para su propio pueblo, utilizando todas las vías políticas, diplomáticas y jurídicas imaginables. Lo que le piden la ONU, la UE y España es que se rinda, que acepte integrarse en Marruecos. Y esto no va a ocurrir. El pueblo saharauí es un pueblo pacífico, pero digno y orgulloso. Sabe que no puede esperar nada de la ONU, la UE o España, y que el futuro está solo en sus manos (DAVID PHILIPS, "Our Own Hands"; DANNY SCHMIDT, "Faith Will Always Rise"). Si se confirma la vuelta a la guerra, nadie podrá culparle de no haber explotado todas y cada una de las vías posibles para conseguir algo que no se puede a negar a ningún pueblo: el derecho a vivir en paz en su propia tierra.

Esta compilación de 43 canciones de músicos comprometidos con el sufrimiento del pueblo saharauí, dividido entre quienes resisten bajo la ocupación militar en su tierra y quienes se vieron obligados a huir al exilio de los campamentos de refugiados de Tinduf (Argelia) (PRELUDE, "The Eternal Refugee", GERAIN T WATKINS, "I remember"), es una celebración del más alto nivel musical de la lucha por la libertad de un pueblo y un canto a la esperanza (CAPITAL SOL, "Now You Know"; MICHAEL McDERMOTT, "The Silent Will Soon Be Singing"). Pretende colarse sutilmente en las casas de los buenos aficionados al alt country, al country-rock, el folk, el blues o el más puro rock para despertar en nuestras conciencias la necesidad de denunciar esta situación; para decir en voz alta que el "muro de la vergüenza", que divide en dos el territorio, tarde o temprano caerá (DAVID BERKELEY, "When the Walls Come Down") y que los "Hijos de las Nubes" volverán a vivir en paz en su tierra, y para gritar fuerte:

¡VIVA EL SAHARA LIBRE!

GDEIM IZIK, THE PEACEFUL PROTEST CAMP

Gdeim Izik's peaceful protests. Before the Moroccan Army's intervention...



" The October 2010 protests in Gdeim Izik were the beginning of the Arab Spring"
(NOAM CHOMSKY)



... and after



**The Sahrawi prisoners after Gdeim Izik
in the "Black prison" of El Aaiún (Western Sahara)**



During the Military Trial (2013)



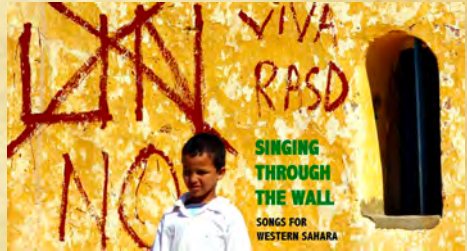
The goal: Return to their land



HARRESITIK ABESTEN. ABESTIAK MENDEBALDEKO SAHARARENTZAT (II. Bolumena)

SINGING THROUGH THE WALL. SONGS FOR WESTERN SAHARAren lehen bolumena, 2018an argitaratua, lehen saiakera izan zen, "americana" musikaren bidez, munduan zehar zabaltzeko herri sahararrak bizi duen egoera jasangaitza, 1975ean amada marokoarrak bere lurraldea okupatu zuenaz geroztik. Lehen bolumen hartan, liburuxkaren zenbait orri eskaini zitzaizkion gatazkaren alderdi nagusien azalpenari. Horregatik, II. bolumen honetan orri haietara igortzen dugu irakurlea (eskuratu ez zuenak hala egin dezake Club44-ren webgunearen bitartez, berau baita diskoak editatzen dituena: www.club44.org). Era berean, Mendebaldeko Saharan gertatzen dena hobeto ezagutu nahi duenak bisita dezake AIODH-ren webgunea: www.aiodh.org.

Baina harrezkero zerbait aldatu da. 2020ko azaroaren 14an, Espainiak Marokori eta Mauritaniari lurraldea entregatu zienetik 45 urte bete zirenean (Madrilgo Hiruko Akordioak), Frente POLISARIOak su-etena amaitsu zela adierazi zuen, 1991ko irailaren 6tik indarrean zegoena eta 15



urteko gerra-gatazkari amaiera eman ziona (Anton o 'Donnell, "My Western Sahara"; Nathan S. Bell Tribes of Abraham"). Urte hartan, eta bere buruzagien sektore baten iritziaren kontra, Frente POLISARIOak armak hautestontziengatik aldatzea erabaki zuen, Gerra Hotzaren amaierarekin NBEk autodeterminazio-erreferenduma antolatzeko egin zuen promesa beteko zuelakoan. Handik gutxira, Segurtasun Kontseiluak Bake Plan bat onartu zuen, Hassan II.ak eta Frente POLISARIOak libreaki negoziatua, erreferenduma 6 hilabeteko epean egitea aurreikusten zuena, Espainiak 1974an egindako eroldaren eguneratze azkar baten ondoren. Zoritxarrez, boto-emaileak identifikatzeko prozesuaren hasiera bat etorri zen hamarkada batez luzatu zen Aljeriako gerra zibilarekin eta, ondorioz, Hassan II.ak estrategia aldatu zuen, ordutik aurrera identifikazio prozesua oztopatuz, erreferendumaren ospakizuna mugarik gabe atzeratzeko asmoz. 2000. urtean MINURSOk errola ezagutzera eman zuenean, Marokoki iragari zuen ez zuela inoiz autodeterminazio erreferendumik onartuko, herritarrek independentziaren alde masiboki bozkatuko zutela bai baitzekien.

Kofi Annanek orduan ireki zuen "hirugarren bidea", erreferendum bat egitea aurreikusten zuena, baina,aldi berean, Marokoko garaipena bematzen zuena, kolono marokoarrak eroldan sartuta (Baker I eta II planak). Estatu okupatzaileak, ordea, atzera bota zuen, "hirugarren bide" hau, ez baitzuen "alferrikako arriskurik" hartu nahi. Ordutik, negoziazioak bertan behera geratu dira. Segurtasun Kontseiluak aldi-aldi eskatzen die aldeei konponbide bat negoziatzea, "alde zureko baldintzarik gabe eta fede onez". Baina ez da ahantzi behar konponbidea duela 30 urte negoziatu zutela, errola eginda dagoela, eta hori gauzatzeko oztopo bakarra Marokoren jarrera dela, eta baldintzarik gabeko babesa ematen dion bere beharrezko konplizearena, Frantziarena, Segurtasun Kontseiluak plan horren aplikazioa inposatzea eragozten baitu. Urteak igaro ahala, NBE okupazioaren fedemaile soil bihurtzen joan da. Segurtasun Kontseiluaren azken ebazpenak oso adierazgarriak dira: "Irtenbide politiko errealista, bideragarria eta iraunkorra" babesten dute. Argi dago organo horrentzat independentzia ez dela halakoa, eta, beraz, oso gauza larria proposatzen du: nazioarteko Zuzenbidea alde batera utzea, Marokoren interes kolonialak asetzeko.

Bestalde, Europar Batasunak legez kanpo ustiatzen ditu lurraldeko baliabide naturalak, eta, EBko Justizia Auzitegiko Abokatu Nagusiak (2018) adierazi bezala, urratu egiten ditu herrien autodeterminazio-eskubidea, indarra erabiltzearen ondoriozko egoerak aitortzeko debekua, okupazioa sendotzen laguntzeko debekua... Espainiako ondoko ondoko gobernua, lurraldea administrazioaren duen potentziaren gobernua, alegia, saharar herriari emandako babesa pixkanaka kentzen joan dira, lurraldearen legez kanpoko okupazioa eta anexioa lotsarik gabe babestera. Jakina da Marokoko gobernua Espainia eta Europari xantaia egiten diela argudio garrantzitsuak erabiliz: kontrabandoa, nazioarteko terrorismoa, Ceuta eta Melilla, eta, bereziki, legez kanpoko immigrazioa. Baina saharar herria ezin da, berriz ere, trukerako txanpon izan.

Zer irtenbide geratzen zaio saharar herriari? Miresgarria da, nahiz eta egunero bere lurraldean giza eskubideen urraketa larriak jasan (DAVID WILCOX, "The Eyes of the World"; DANIEL MARTIN MOORE, "Of the Clouds"), bide baketsua defendatzen jarraitzea. Baina egoerak egunegun txarrera egiten du. 2013an beren herriaren autodeterminazio eskubidea modu baketsuan defendatzeagatik kondenatuak izan ziren preso sahararrek zigor gogorak (20 urteko kartzela zigorretik hasi eta biziarteko espetxaldiraino) betetzen jarraitzen dute Marokoko kartzeletan, baldintza oso gogorretan (DANIEL KEMISH, "Cost of Life"). Frentea POLISARIO ordea, Nazio Askapenerako Mugimendua da, eta nazioarteko zuzenbideak indarra erabiltzeko eskubidea aitortzen dio okupazio eta menderatze kolonialen aurrean, eta, beraz, gerrara itzultzeko eskubidea du. Hainbat hamarkadatan zehar, bere buruzagiek pazientzia amaigabea erakutsi dute, batzuetan euren herriarentzat ulertzeko zaila gertatu dena, imajina daitezkeen bide politiko, diplomatiko eta juridiko guztiak erabiliz. NBEk, EBk eta Espainiak amore emateko eta Marokon integratzea onartzeko eskatu diote. Eta hau ez da gertatuko. Saharar herria herri baketsua da, baina duina eta harroa. Badaki ezin duela ezer espero NBEtik, EBtik edo Espainiatik, eta etorkizuna bere esku dagoela bakarrik (DAVID PHILIPS, "Our Own Hands"; DANNY SCHMIDT, "Faith Will Always Rise"). Gerrara itzultzea baieztatzen bada, inork ezingo dio leporatu bide guztiak agortu ez izana herri bati ukatu ezin zaion zerbait lortzeko: bere lurraldean bakean bizitzeko eskubidea.

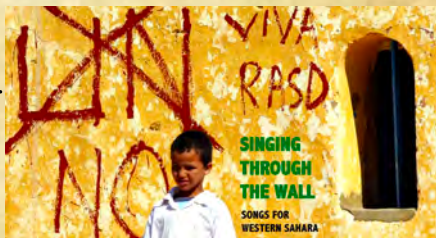
Okupazio militarren pean irauten dutenek, batetik, eta Tinduf-eko (Aljeria) errefuxiatuen kanpalekuetara (PRELUDE, "The Eternal Refugee"; GÉRAINT WATKINS, "I remember"), erbestera, ihes egin behar izan zutenek, bestetik, osatzen duten herri baten sufrimenduarekin konprometituri dauden musikarien 43 kantuk osatzen duten bilduma hau herri baten eskubideen aldeko borrokaren maila musikal goreneko ospakizuna da, eta esperantzari eginiko kantua (CAPITAL SOL, "Now You Know"; MICHAEL McDERMOTT, "The Silent Will Soon Be Singing"). Countrya, country-rocka, folka, bluesa edo rock puruena maite duten pertsonen etxetan isilka sartzeko xedea du, gure kontzientzietan egoera hau salatzen beharra itzarri asmoz; ozenki esateko "lotsaren harresia", bi lurraldeak banantzen dituen, lehenago edo beranduago eroriko dela (DAVID BERKELEY, "When the Walls Come Down") eta "hodeien seme-alabak" berriz biziko direla bakean beren lurtean, eta indarrez oihu egiteko:

GORA SAHARA ASKEA!

EN CHANTANT À TRAVERS LE MUR CHANSONS POUR LE SAHARA OCCIDENTAL (Volume II)

Volume I de CHANTANT À TRAVERS LE MUR. CHANSONS POUR LE SAHARA OCCIDENTAL, publié en 2018, était une première tentative de diffusion dans le monde, à travers la musique «americana», de la situation désespérée que vit le peuple sahraoui (DON GALLARDO, «Sons of the Clouds») depuis que son territoire a été occupé militairement par l'armée marocaine en 1975. Dans ce volume I, plusieurs pages du livret étaient consacrées à expliquer les principaux problèmes du conflit. Pour cette raison, dans ce volume II, nous renvoyons le lecteur à ces pages (il peut être acheté sur le site Web du Club44 (www.club44.org). De même, ceux qui souhaitent en savoir plus sur ce qui se passe au Sahara occidental peuvent également visiter le site web de l'AIODH (www.aiodh.org).

Mais depuis lors, quelque chose a changé. Le 14 novembre 2020, 45 ans après que l'Espagne ait remis le territoire au Maroc et à la Mauritanie (Accords tripartites de Madrid), le Frente POLISARIO a déclaré la fin du cessez-le-feu, en vigueur dans le territoire depuis le 6 septembre 1991, qui avait mis fin à 15 ans de guerre (ANTON O'DONNELL, "Mon Sahara occidental"; NATHAN S. BELL, "1975. Tribus d'Abraham"). A cette date, et malgré l'opposition d'une partie de ses dirigeants, le Frente POLISARIO a décidé de changer les armes pour les urnes, confiant que la fin de la guerre froide rendrait possible la promesse de l'ONU d'organiser un référendum d'autodétermination.



Peu après, le Conseil de sécurité a approuvé un plan de paix, librement négocié par Hassan II et le Frente POLISARIO, qui prévoyait la tenue du référendum dans un délai de 6 mois, après avoir rapidement mis à jour le recensement établi par l'Espagne en 1974. Malheureusement, le début du processus d'identification des électeurs a coïncidé avec la guerre civile qui a ravagé l'Algérie pendant une décennie, ce qui a entraîné un changement de stratégie de la part d'Hassan II, qui a ensuite fait obstruction au processus d'identification afin de reporter indéfiniment la tenue du référendum. Lorsqu'en 2000, la MINURSO a rendu public le recensement, le Maroc a annoncé qu'il n'accepterait jamais un référendum sur l'autodétermination, car il était conscient que la population voterait massivement pour l'indépendance.

La "troisième voie" ouverte à l'époque par Kofi Annan, qui prévoyait un référendum, mais qui garantissait à son tour une victoire marocaine en incluant les colons marocains dans le recensement (plans Baker I et II), a été rejetée par l'État occupant, qui ne voulait pas prendre de "risques inutiles". Depuis lors, les négociations sont au point mort. Le Conseil de Sécurité appelle régulièrement les parties à négocier une solution "sans conditions préalables et de bonne foi", en faisant semblant de ne pas savoir que cela fait 30 ans qu'elles l'ont fait, que le recensement a déjà été effectué et que le seul obstacle à sa mise en œuvre est le rejet du Maroc, et le soutien inconditionnel de son nécessaire complice, la France, qui oppose son veto au Conseil de Sécurité pour imposer la mise en œuvre d'un tel plan. Au fil des ans, l'ONU est devenue une simple notaire de l'occupation. Les dernières résolutions du Conseil de Sécurité sont très éloquentes à cet égard: elles soutiennent "une solution politique réaliste, viable et durable". Il est évident que pour cet organe l'indépendance ne l'est pas, alors ce qu'il propose est quelque chose de très sérieux: laisser de côté le droit international pour satisfaire les intérêts coloniaux marocains.

Pour sa part, l'Union Européenne exploite illégalement les ressources naturelles du territoire, violant, comme l'a souligné l'Avocat Général de la Cour de Justice de l'UE (2018), le droit à l'autodétermination des peuples, l'interdiction de reconnaître les situations résultant de l'usage de la force, l'interdiction de contribuer à la consolidation de l'occupation... Les gouvernements successifs de l'Espagne, puissance administrante du territoire, ont progressivement retiré leur soutien au peuple sahraoui, jusqu'à soutenir sans équivoque l'occupation illégale et l'annexion du territoire. On sait que le gouvernement du Maroc exerce un chantage et extorque à l'Espagne et à l'Union Européenne avec de solides arguments : contrebande, terrorisme international, Ceuta et Melilla, et tout particulièrement, immigration clandestine. Mais le peuple sahraoui ne peut pas être, une fois de plus, une monnaie d'échange.

Quelle issue reste-t-il au peuple sahraoui? Il est admirable que, malgré les graves violations des droits de l'homme qu'ils subissent quotidiennement sur leur propre terre (DAVID WILCOX, "Les yeux du monde" ; DANIEL MARTIN MOORE, "Des nuages"), ils continuent à défendre la voie pacifique. Mais la situation s'aggrave de jour en jour. Les prisonniers politiques sahraouis condamnés en 2013, pour avoir défendu pacifiquement le droit de leur peuple à l'autodétermination, continuent de purger des peines sévères (entre 20 ans de prison et la perpétuité) dans les prisons marocaines, dans des conditions très dures (DANIEL KEMISH, "Cost of Life"). Mais le Frente POLISARIO est un mouvement de libération nationale dont le droit de recourir à la force face à l'occupation et à la domination coloniales est reconnu par le droit international, et qui a donc le droit de retourner à la guerre. Pendant des décennies, ses dirigeants ont fait preuve d'une patience infinie, parfois difficile à comprendre même pour son propre peuple, en utilisant toutes les voies politiques, diplomatiques et juridiques imaginables. Ce que l'ONU, l'UE et l'Espagne lui demandent, c'est de se rendre, d'accepter l'intégration au Maroc. Et cela n'arrivera pas. Le peuple sahraoui est un peuple pacifique, mais fier et digne. Ils savent qu'ils ne peuvent rien attendre de l'ONU, de l'UE ou de l'Espagne, et que cela est entre leurs seules mains (DAVID PHILIPS, "Our Own Hands" ; DANNY SCHMIDT, "Faith Will Always Rise"). Si le retour à la guerre se confirme, personne ne peut lui reprocher de ne pas avoir exploité chacune des voies possibles pour parvenir à quelque chose qui ne peut être refusé à aucun peuple: le droit de vivre en paix sur sa propre terre.

Cette compilation de 43 chansons de musiciens engagés dans la souffrance du peuple sahraoui, répartis entre ceux qui ont résisté à l'occupation militaire sur leurs terres et ceux qui ont été contraints de fuir en exil des camps de réfugiés de Tindouf (Algérie) (PRELUDE, "L'éternel réfugié", GERAINT WATKINS, "Je me souviens"), est une célébration du plus haut niveau musical de la lutte pour la liberté d'un peuple et un chant d'espoir (CAPITAL SOL, "Now You Know" ; MICHAEL McDERMOTT, "The Silent Will Soon Be Singing") Il entend se faufiler subtilement chez les bons amateurs de alt country, de country rock, de folk, de blues ou de rock le plus pur pour éveiller dans nos consciences la nécessité de dénoncer cette situation ; pour dire à haute voix que le "mur de la honte", qui divise le territoire en deux, tombera tôt ou tard (DAVID BERKELEY, "When the Walls Come Down") et que les "Enfants des nuages" reviendront vivre en paix sur leur terre, et pour crier fort :

VIVE LE SAHARA LIBRE !

LIFE "GOES ON" IN THE REFUGEE CAMPS IN HARD CONDITIONS

MINES, SIROCCO, FLOODS, EXTREME TEMPERATURES...



This photo was provided by Gervasio Sánchez



BUT... WHAT IS UNITED NATIONS DOING IN THE REFUGEE CAMPS?

UNO web's photos



... AND
WHAT IS UNITED NATIONS DOING IN THE OCCUPIED TERRITORIES?



The MINURSO headquarters in El Aaiun (capital of Western Sahara), besieged by Moroccan flags



Women's march to the wall from the refugee camps

**SAHRAWI
WOMEN PLAY A
KEY ROLE IN
REFUGEE CAMPS
AND
IN OCCUPIED
TERRITOIRES**



Women's demonstration in El Aaiun (occupied territories of Western Sahara)

MOROCCAN POLICE FORCES ARE SPECIALLY VIOLENT WITH SAHRAWI WOMEN IN OCCUPIED TERRITORIES





DANIEL KEMISH

CD 1

1. THE COST OF LIFE
(GDEIM IZIK,
EL CAMPAMENTO
DE LA DIGNIDAD)

Written and performed by
DANIEL KEMISH

You put me in your prison cell,
but I ain't done nothing wrong
All we want is freedom
and the right to farm our lands
You fought us on the plans,
You tried to take our lives
I grew up here,
my father lived in peace before you came

So whats the cost of life,
how can I say,
Sitting blind in a 10ft cell,
just fighting for my name
They came with all their trucks,
they came with all their guns,
They scared us all to death
and then they put us on the run

We've nowhere left to go,
Were gonna stand our ground
Cause it won't be over
till we have our land

So whats the cost of life,
how can I say,
Sitting blind in a 10ft cell,
ust for fighting for my name

So whats the cost of life,
how can I say,
Sitting blind in a 10ft cell,
just for fighting for
"el Campamento de la Dignidad"

2. PARTICLE AND WAVE

Written and performed by
JOHN GORKA

Never stop believing there is
goodness in the world there is
goodness in the world there is goodness
in the world

I see children marching
There is goodness in the world

I listen to them speaking
There is goodness in the world When we
finally do the right thing, There is goodness
in the world



JOHN GORKA

3. OUR OWN HAND

Written and performed by **DAVID PHILIPS**

I see people standing up far my rights
I see people fighting the big fight
Those people make me feel that it's all right
To turn this on its head

People finding love despite religion
People making their own decisions
Nobody will judge your position
If we turn this on its head

If we don't how to start
And if we can't see where this ends
There is only one way to begin my friends
We got to take it in our own hands
The future's in our own hands

We've always been told to be quiet
Punished are the ones at the riot
They say that it's the way buy I don't buy it
So let's turn this on its head

Creation is a part of evolution
Expression is a part of the solution
Repression is a mental pollution
So let's turn this on its head

Chorus

Got to take it in our own hands
The future's in our own hands
We don't have to lay down
We don't have to lay down like a dog
We just got to say now
Because the time's already come

Chorus

Got to take it in our own hands
The future's in our own hands
We got to take it in our own hands



DAVID PHILIPS

4. END OF THE WORLD

Written and performed by
PETER BRUNTNELL

Just like summer's only son I'm the only one looking for the rain now
Tired of standing in these shoes tired of all the news isn't it a shame now
Cos I'm gonna miss the end of the world though my bed is shaking
And I'm gonna miss the end of the world it's a risk I'm taking
Yeah I'm gonna miss the end of the world

Time was always on our side we could tame the night we could race the wind
Now there's no time to catch up things are so messed up in this place we're in
And I'm gonna miss the end of the world though my bed is shaking
And I'm gonna miss the end of the world it's a risk I'm taking
Yeah I'm gonna miss the end of the world

The drip feed sound of loneliness while I'm sleeping settles on my chest
Now I'll never have to worry about which shoes to wear
And I'm gonna miss the end of the world
And I'm gonna miss the end of the world
And I'm gonna miss the end of the world



PETER BRUNTNELL

5. FAITH WILL ALWAYS RISE

Written and performed by
DANNY SCHMIDT

Wouldn't you believe a man
Who showed you how to rise and stand
And hold your own forsaken hand
And lead you through the years
I would, I would, I'd follow if I could
But faith has always flashed and disappeared

Wouldn't you believe the words
A lover's lips might share with yours
Forever and forever more
A love that's not at war
I would, I would, I'd promise if I could
But faith has never touched my heart for good

Wouldn't you believe in work
If every day from death to birth
You turned a wrench that fixed the earth
With sweat that clenched a thirst
I would, I would, I'd labor like I should
But faith has never filled that hole with dirt

But every time and every where
A safety net of silver hair
That every climber knows is there
And all who fall would swear
And I would, I would, I'd swear it if I could
But faith has never caught me unprepared

So wouldn't you believe in life
If every blessed guess was right
And every question answered twice
Like shadows filled with light
I would, I would, I'd wake because I could
As faithful as the sun just knows to rise



DANNY SCHMIDT

6. GET AWAY

Written by Txomin Guzmán
Performed by **THE FAKEBAND**

Like a bird on a street light,
Get away, get away in the night time
From the lies and phony praise
Get away, get away tonight

Like the wind on a mountain high
Get away, get away
at the right time
From the burden on your mind
Get away, get away and fly

Need no major reasons
The time is always right
We'll lay outside staring
At the moon

Like a thunder in the dark
Get away, get away
while there's still time
When there's nowhere left to hide
Get away, get away tonight

Some may say there's no way out
But they've never really tried
in the first place

Some may try to put you down
Get away, get away if you can

Turn your back on every one
Stand up while you can
we'll lay outside staring
at the moon



THE FAKEBAND



PRELUDE

7. THE ETERNAL REFUGEE

Written by Brian Hume

Performed by PRELUDE

My life it is a lonely one
 No country knows my name.
 My home and all my dreams are gone
 But no-one takes the blame.
 You'll find me on the road somewhere
 But that don't mean I'm free
 All I want is to go back home
 I don't want to be the Eternal Refugee
 I've run away from those who said
 That they were on my side
 So why do they burn this land of mine?
 Did I somehow hurt their pride?
 I am the one who pays the price
 Why is it always me?
 All I want is to go back home
 I don't want to be the Eternal Refugee
 My home is on the open road
 With my back turned to the guns
 I'll cross the highest mountain range
 To where freedom's river runs
 They killed a Man who tried to say
 The truth will set you free
 But all I want is to go back home
 I don't want to be the Eternal Refugee

8. THE DOOR

Written by Malcolm Holcombe

Performed by JARED TYLER feat.

MALCOLM HOLCOMBE

Little sister of mine fetch me some water
 I am thirsty, but my legs they cannot move
 Oh Father of Fathers,
 our mother's groin' old and weak
 Little sister of mine fetch me some water
 Little sister of mine bake us some bread
 I hunger for food, but my legs they cannot move
 Oh Father of Fathers,
 our mother's growin' old and weak
 Little sister of mine bake us some bread
 Push me and pull me away, away to the door
 Little sister of mine, younger than I
 My weight is heavy, hard to carry am I
 Oh Father of Fathers,
 our mother's growin' old and weak
 Little sister of mine, younger than I
 Push me and pull me away, away to the door
 I'll wear my wongs someday, and you a crown
 And we'll walk hand in hand on hallowed ground
 Yes, we'll be together today and forevermore
 Little sister of mine, help me to the door
 Push me and pull me away,
 away to the door
 Push me and pull me away,
 away to the door
 To the door...



JARED TYLER & MALCOLM HOLCOMBE



ELIZA GILKYSON

9. WORLD WITHOUT END

Written and performed by

ELIZA GILKYSON

It's a world without end, that's what they told us
Your last breath is not what it seems
Forever amen, sounds like something they sold us
To keep us enslaved to our dreams
So close yet so far, you never rest
Everything you've invested is gone
You wish on a star, yeah you do your best
But you know in your chest it's all wrong

World without end, looking to find
Something to believe in again
World without end, traveling blind
Trying to pretend
It's a world without end

Crown of creation, that's what they call us
A vain declaration I fear
Bowed down to temptation, what will befall us
When something so wicked draws near?
Beauty on trial, the jury is hung
The vultures begin to descend
The coyotes smile, the damage is done
There's nowhere to run to my friend

World without end...

And now here we stand, so blessed and cursed
Looking back on the rivers we've crossed
Our lines in the sand, our fortunes reversed
Wondering if it was worth what was lost

World without end...

10. KINDNESS

Written and performed by **BEN GLOVER**

May you know goodness
May you know peace
May you know contentment
May you be at ease
May the road before you
Be soft beneath your feet

More than all
May this be true
May you know kindness
May kindness know you

May you be without anger
May you be without hate
May you be without jealousy
May you be without shame
If the world gets lost in sadness
May you find a prayer of hope

More than all
May this be true
May you know kindness
May kindness know you

Even the beauty
Even the pain
Will rise up
And fall away

May you be with loved ones
Who hear and see what you feel
May those you trust
Be honest and real
May your feet follow
Where your heart dares to go

More than all
May this be true
May you know kindness
May kindness know you



BEN GLOVER

11. NOW YOU KNOW

Written and performed by
CAPITAL SOL

So how you're doing my friend?
call me Son of The Desert
Hear the story behind
of the Childs of The Clouds

A song of fear, pain and hate
where there's still hope ahead
so I patiently wait
for those in the duty to help
stop looking away

Restless nights
'cos torture comes with the lights
Between the Black Prison walls
where life is worth nothing

And they're lying...
and we're dying...

The betrayal of a king
made them kill us upon all greed
But the fear won't stop me be
It makes me strong and that will set us free

Now you know
so take me home
to the place where I belong
Now you know...
so take me home...

What do you think so far my friend?
It ain't no fiction I'm afraid, no, no
My people driven to pain
by others driven to hate
without reason at all...

Broken lifes
They had to leave us behind
Beyond this sad Wall of Shame
where life is worth nothing
... and they keep lying...
... and we keep dying...

The betrayal of a king
made them kill us upon all greed
But the fear won't stop me be
It makes me strong and that will set us free

Now you know
so take me home
to the place where I belong
Now you know...
so take me home...



12. ONLY THE LONELY

Written by Hazel Dickens
Performed by

DAYNA KURTZ & MAMIE MINCH

Only the lonely
Only the lonely
Only the lonely will know

I've spent a lifetime
Searching for some kind
Of contentment in my soul

Just a little sunshine
Only sometimes

And a place to come in from the cold

Only the lonely
Only the lonely
Only the lonely will know

Lost and lonely
Longing for only
One ray of light
In this dark well of time

Only the lonely
Only the lonely
Only the lonely will know

Only the lonely
Only the lonely
Only the lonely will know





MICHAEL McDERMOTT

13. THE SILENT WILL SOON BE SINGING
Written and performed by **MICHAEL McDERMOTT**

From the mansions to the slums
Pick your pen, your sword,
your gun as your defender
Through the years not much has changed
What is Ceasars, you still gotta render
Deception and deceit are still rulers of the street
If you haven't noticed
And if there's a God above, who wants us to love
I wish He'd show us

Yeah, I've been around the block
I see that freedom's got a shotgun named Violence
From the mountaintop i see Dr. Martin Luther King
Sitting in silence

He asks "whats gone so wrong?"
While i sing a simple song
and i wonder
What happened to those wings and all the things
That kept us from going under

This world has all gone mad
Its funny and its sad
But i can hear the freedom bells a ringin'
Jesus wept and said, "Rise again ye dead
For the silent will soon be singin"

The Mercy home on 3rd
Nobody ever spoke a word about the sadness
Michael's sister had been slain
They thought it was a Latin King in all its madness
Down the desperate corridors
He walks into those darkened doors
Where was he going?
Not a shoulder he could weep
For all these nights he couldn't sleep,
for there was no one

The elderly all stare like statues in a chair
Late in the morning
I don't see them talk at all,
Sometimes they stare into a wall
Until its disturbing

Their eyes so far away
While they relive a distant day
when they were something
And it breaks my heart in two
It seems there's little i can do,
So i do nothing

This world has all gone mad
Its funny and its sad
There's no telling what it will be bringing
I can only hope and pray
That there will come a day
When the silent will soon be singing

Oppression hides in fear
Anger is always near, in times like these are
Like the times of Ancient Rome
Like the battle for the throne after J. Ceasar
Tis nobler in the mind,
not to suffer all the time
Is that the lesson?
By land or by sea
To be or not to be, is that the question?

The bible says this too shall pass
The curse of the starving class
Lives through the ages
From the mountains to the caves
Among the poor, the knaves,
the prophets and the sages
The willful and the weak
Will not find the strength to speak of those
forgotten

We all reap what we sow
Maybe silence isn't golden, its rotten

The world has all gone mad
Its funny and its sad...
But i can hear the freedom bells a ringin'
Jesus wept and said
Rise again ye dead
For the silent will soon be singin'



LYNN DRURY

14. HOME IS ALWAYS MOVING (3:46)

Written and performed by **LYNN DRURY**

My home is always moving, my face against the sun
 Waving in the wind 'neath the belly of a gun
 Home is just a target weighs heavy on my back
 No human can afford this wasteland
 Hope is like a light buried deep beneath the sea,
 Shimmering in darkness but one day the world shall see

My home is always moving through the tops of trees,
 Another resolution and they'll chop us to our knees
 This land is your land but was it always so?
 Waiting for the saviour to let my people go
 Hope is just a target weighs heavy on my back
 This "problem" speaks my lips I do not understand

My home is always moving
 My home is always moving

I've dreamed this land would rise up out of its cave
 Hands like mountains shielding us from all the pain
 Swallowing the evil men and the promises they made
 My dreams are just the cries on the unwritten page
 Fierce like lions guarding all the good
 The ground breaks open where your children's children stood

My home is always moving across the borderline
 Fierce like lions waiting for our time
 My home is always moving across the borderline
 Fierce like lions waiting for our time

Hope is just light buried deep beneath the sea,
 Shimmering in darkness but one day the world shall see

15. CORTEZ THE KILLER (4:00) Written by Neil Young and performed by **KUARTADA PERFECTA**



KUARTADA PERFECTA



MIGUEL FONSECA



JOSE MANUEL MARTIS

CD 2



DON GALLARDO

1. THE SONS OF THE CLOUDS

Written and performed by
DON GALLARDO

We've walked across the oceans
And marched through desert sands
Searchin' for a place were we
Can rest our weary heads

Where no one takes from one another
Just give and lend a hand
A place that we can call our own
A home on our own land

Born from the sea and sharing all our love
Hoping to be free again
and a place to think out loud
Calling us The Sons of the Clouds

Everybody wants the things that they can have
We just want the freedom to choose our own path
The politicians reach with dirty hands
We just want to be free wherever we may stand

*Don Gallardo: Lead Vocals,
acoustic guitar, mandolin
Andrew Sovine: Lap steel, Acoustic
Darren Nelson: Backing Vocals*

2. REASON TO RUN

Written and performed by
DARREN NELSON

My truck broke down just west of Houston
It was hot, like I ain't used ta
Try to catch a ride outta here they might shoot ya
So I sat in the only shade and I loosened my boots
and I pulled my hat down low.
My head was ringing like a dinner bell.
Leaning up against my wheel well
Waiting for the sun to go down

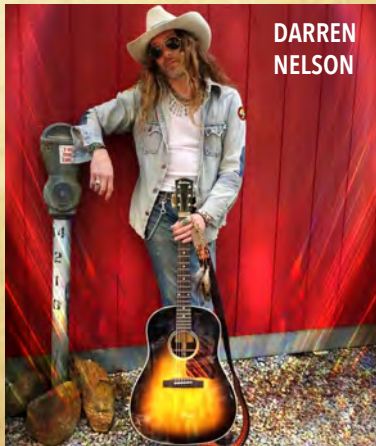
Chorus

So don't wait up for me
I'll be home if they don't trap me down in San Antonio
Don't worry about me none
Cuz no one tries to drive these miles
unless they've got a gun and a reason to run
Well, it finally cooled down as the sun was setting
There's gotta be a town close, I was betting
So I tied up my boots and got to gettin'
Heading down that old freeway
And I found a little place as my feet got sore
With an old rusty sign that said, "Fill ups and more"
But the lights were all out with a lock on the door
And I shoulda known to walk away

Chorus

Well, I knew what I needed and if I were quick
I'd be in and out with a toss of a brick
I never turned to stealing but I was so homesick
I left enough to pay for everything
Then back down the road about a mile or two
Some lights came up from behind real slow
I turned too late and a flashbulb blew
And I thought I heard the angels sing

Don't wait up for me
I ain't coming home this time
and I'm sorry my sweet Maria
Don't worry about me none
Cuz no one tries to drive these miles
unless they got a gun or a reason to run.



**DARREN
NELSON**



TIM EASTON

3. PEACE OF MIND

Written and performed by **TIM EASTON**

I'm ahead of my time
and behind the times at the same time.
Oh, time doesn't give a damn about me.
In these times
we don't all have to walk the same line
except when looking each other in the eye.

Nobody wants to wake up angry.
Nobody wants to go bed insane.
Nobody really wants anyone to suffer.
Nobody wants anybody to be in pain.
For whatever you truly want for another,
you may have yourself some day.

You crossed my path
talking vengeance, lies, and bad math.
Time will tell on you.
And your greedy friends
telling the same lies again and again-
Time will have its way with all of you.

I want to say this any time.
Not just today, not just tonight.
Not yesterday, not just tomorrow:
I want you to have the same peace of mind
that I wish for myself.



**PETER
MULVEY**

4. KIDS IN THE SQUARE

Written by Peter Mulvey & Tim Gearan

Performed by **PETER MULVEY**

If you've got a pretty good idea
what you're lookin' for
Then you've got a pretty good idea
what you will find
You don't have to go very far these days
To find yourself a made up mind
Oh the manmade man is driving big shiny wheels
Way too fast, down a rainy stretch of road
You know the story
You know how this turns out
Wheels up in the dark end cold
Wheels up in the dark end cold

But those kids down in the square
Are dancin' like they just don't care
I think they know it all washes away
In the morning rain
In the morning rain

So we can ride for a while
On this big blue wave
Of plastic

And petroleum
And sodium light
But chickens run in circles
The circles are getting smaller
And the fox is on the town tonight
The fox is on the town tonight

But still those kids down in the square
Are dancin' like they just don't care
Maybe they know it all washes away
in the morning rain
In the morning rain

Oh Jesus, Billy Butler, things sure do fall apart

If you could only see
that rough beast slouching now
Because our middle has no center
Our up has got no down
Because we ain't got no brains, know how
Oh the rifle's got no safety
And the barn has got no door
And the old man has got no coat for when it snows
And that has got no this
And this has got no that
And the emperor has got no clothes
But those kids, down in the square
Still dancin' like they just don't care
Maybe they know it all washes away
in the morning rain
Oh those kids out in the streets
They raise up their hands,
they keep movin' their feet
I think they know it all washes away
in the morning rain
In the morning rain

5. SAD AND BEAUTIFUL WORLD

Written by Sparklehorse

Performed by **BARZIN**

Sometimes I get so sad
Sometimes you just make me mad
It's a sad and beautiful world
It's a sad and beautiful world

Sometimes I just won't go
Sometimes I can't say 'no'
It's a sad and beautiful world
It's a sad and beautiful world

Sometimes days go speeding past
Sometimes this one seems like the last
It's a sad and beautiful world
It's a sad and beautiful world



BARZIN

6. MADNESS & THE MOON

Written and performed by **KIRSTY MCGEE**

So the story goes
Boy meets girl, girl meets boy,
and suddenly love
Where there wasn't love before
It's an old, old story
and there's seldom any sense
And it rolls out each time
until everybody thinks

That it's a brand new story
Boy meets boy, girl meets girl
and suddenly stars
Where there were no stars
now there are more
But the constellations,
they've seen it all before
Stars have no desires,
it's only us that puts them in their places

Trying to make some sense
of this unruly Galaxy
And each love must have its fire,
all of its airs, all of its graces
And the moon is just a rock,
but it controls the sea
What is love but an ocean
trying to defy the moon?

So the story plays, boy meets girl,
girl meets boy and suddenly love
Expecting the sun to alter its course
It's an old old story,
madness and the moon
they're such old Friends
And they stand here still:
boy and girl and all their expectations
Barking at the moon
But the constellations
Well they have seen it all before



KIRSTY MCGEE

7. WHEN THE WALLS COME DOWN

Written and performed by
DAVID BERKELEY

Oh here I am
Heart in hand
This is all I ask

Seed to sew
Sky to rain
Somewhere that we might lay

Our heads down
Without fear
And our children near

Full of hope
Full of dreams
So that we might be

Free to walk up upon the ground
that my fathers' fathers found
May the walls come down
So don't look away

From my eyes
I was once I child
Just like you
I was small

Scared that we might fall

On the run from the ground that my fathers' fathers found
May the walls come down
And won't you sing for freedom now
When the walls come down

Oh battle lines
In my mind
And I don't know why

Nations rise
While we cry
Under endless skies

Why oh why burn the ground that my fathers' fathers found?

When the walls come down
Come on and sing for freedom now
When the walls come down

Let's go back home to the ground that my fathers' fathers found
When the walls come down
Come and sing for freedom now
When the walls come down



**DAVID
BERKELEY**

8. GO HOME GET BACK (GO NORTH)

Written and performed by **TONY HAZZARD**

I'm getting mighty tired of southern comfort,
of things that take the appetite from life.
Sometimes at night I seem to hear a voice say:
Go north.

I guess I've had my fill of southern comfort; I
can hear the highway calling me to roam; and
all the time the voices keep on singing:
Go home.

Go home, get back, go north, my friend, and
see the world before it ends.

Go home, get back, go north and send
a message to your love.

She's like a cool oasis in the desert.
I close my eyes: she's all around and I know
that she's the place they're telling me to go to.
Go home

The road ahead's becoming somewhat clearer,
with lights appearing all along the way. The
lion leads the scorpion much nearer
to home.

Go home, get back, go north, my friend, and
see the world before it ends.

Go home, get back, go north and send
a message to your love.



**TONY
HAZZARD**



MARY GAUTHIER

9. TROUBLING TIMES

Written and performed by
CHRIS WILSON

Did you get caught in the river
that current takes no prisoners child
Come on inside
these are troubling times

Did you lose your last your last fight
that long walk home
break your spirit again last night
come on inside
these are troubling times

best you don't remember how things fell
when the darkness falling hurts like hell
come on home tonight, it'll all be alright
in these troubling times

Did you lose your conscience
or was it just your nerve you left behind
come on inside
away from troubling times

you keep talking about freedom
but you keep running away
without asking why
come on inside
away from troubling times

10. MERCY NOW

Written and performed by
MARY GAUTHIER

My father could use a little mercy now
The fruits of his labor
Fall and rot slowly on the ground
His work is almost over
It won't be long and he won't be around
I love my father,
and he could use some mercy now

My brother could use a little mercy now
He's a stranger to freedom
He's shackled to his fears and doubts
The pain that he lives in is
Almost more than living will allow
I love my brother,
and he could use some mercy now

My Church and my Country
could use a little mercy now
As they sink into a poisoned pit
That's going to take forever to climb out
They carry the weight of the faithful
Who follow 'em down
I love my Church and Country
and they could use some mercy now

Every living thing could use a little mercy now
Only the hand of grace can end the race
Towards another mushroom cloud
People in power, well
They'll do anything to keep their crown
I love life,
and life itself could use some mercy now

Yea, we all could use a little mercy now
I know we don't deserve it
But we need it anyhow
We hang in the balance

Dangle 'tween hell and hallowed ground
Every single one of us could use some mercy now
Every single one of us could use some mercy now
Every single one of us could use some mercy now



CHRIS WILSON

11. IT CAN BE TRUE

Written and performed by
JULIÁN MAESO

Some thousand bodies floating in the sea
people walking through the rain
toward no future, no destiny
one dice roll from the endgame.

Who are we to build frontiers?
who's got the right to say you're out or in?
how many dreams have sunk beneath the waves
of this sea?

Strange fruit still hanging from our trees,
this eerie silence is insane.
Shame on us for what we've seen
our legacy is inhumane.

How many chances thrown away...
Can't believe in what I see

it can't be true we're doing this
how many dreams have sunk beneath the waves
how many chances thrown away...

Can't believe in what I see
it can't be true we're doing this
how many dreams have sunk beneath the waves
over and over chasing our tails
how long to learn to play this game?

I can't believe in what I see...



DANIEL MARTIN MOORE

12. OF THE CLOUDS

Written and performed by
DANIEL MARTIN MOORE

Children of the clouds
Children all our own
So far from home

What have you known
The sand but not the sea
A story but not the peace of home

Charges in the earth
An unfeeling fire
Tatters strewn along the razor wire

But this our common life
And our common grave
Our common good to lose or to make



JULIÁN MAESO

13. 1975 (TRIBES OF ABRAHAM)

Written and performed by
NATHAN S. BELL

To everyone else this is a film
West of Marrakesh on dirty sand
And the sky is the same sky for 45 years
This is the sound of everything and nothing

The tribes of Abraham
Under the light of gypsy stars

Sailors by the moon and sand for 1000 years or more
Childless mothers and motherless children walking home from war
The credits roll and everybody goes home
This story is the original story, they stay and everybody goes home

The tribes of Abraham
Under the light of gypsy stars



15. BALS MALGUA Written and performed by **MIKEL AZPIROZ**



*MIKEL AZPIROZ: Steinway B piano, Mopho
CARLOS ARANCEGUI: Drums*

14. CITY OF ANGELS

Written and performed by
MATT HARDING

You say that I should come down,
Suffer with you here on the ground,
Seems like your head is full of lies,
I'll suffer no more, suffer no more,
Come away.

You think that I cannot see,
The veil of smoke in front of me,
Seems like your mouth is full of poison,
I'll hear you no more, hear you no more,
Come away

For we are born to be free,
No shackles place upon me,
I will fly high above this wilderness,
Far beyond to a city of angels

You think that I do not understand,
Your greedy kingdom is falling down,
Looks like your body
is full of death and decay,
And I'm chanting you down,
chanting you down, come away

For we are born to be free,
No division do I see,
We will fly high above this wilderness,
Far beyond to a city of angels,
Far beyond to a city of angels,
Far beyond to a city of angels,
Far beyond to a city of angels

1. POOR HEART

Written and performed by
WESLEY STACE

Poor heart
What to do?
Dim the light
There's no respite
For you

Poor heart
Can you see?
Or will you beat
A sad retreat for me
Poor heart?

Poor mouth
Poor eyes
Poor soul
Poor mind
Poor start
Poor heart

Poor heart
Look around
Who else remains
Who can contain
Your frown?

Poor heart
Why so vain?
Are you rich enough
To play so rough
Again

Poor heart?
Poor eyes
Poor soul
Poor mind
Poor start
Poor heart

Poor heart
Play your part
Nothing's done
'Til it is sung
Poor heart



John Wesley Harding: Vocals, Acoustic Guitar, Echo Strings
Chris von Snelderm: Bass
Carrie Bradley: Violins
Steve Bowman: Drums

2. DEED I DO

Written by Chris Smither. Performed by
CHRIS SMITHER & CATHERINE NORR

Do you know that all the love I show
Has been around the world
With no place to go?

'Deed I do, I've seen it before.

Do you hear that all the sounds I fear
Are just the echoes left of what I thought was dear?

'Deed I do, all and one more,

Why does all this heartbreak call me lovingly?

How does it know how to open my door?

You taught it how and what you still allow

To keep the keys will use them. Even now

They come to call on you,
They'll haunt you for sure.

Do you see that all the parts of me,

That I thought made me real
Could never set me free?

'Deed I do, most of it's mine.

Dou you know that all the griefs I show

Is just the weights of thoughts

That ought to let me go?

'Deed I do, most of it it's mine.

How did you see all I do from way to downtown?

Why did I think I should try it alone?

It's just the nature of things, everybody sings

These little solo songs,

They are the bridge that brings

You back where you belong

Where I been standin' in line



3. I PITY THE POOR IMMIGRANT

Written by Bob Dylan Performed by
MICHAEL WESTON KING

I pity the poor immigrant
Who wishes he would've stayed home
Who uses all his power to do evil
But in the end is always left so alone
That man whom with his fingers cheats
And who lies with ev'ry breath
Who passionately hates his life
And likewise, fears his death

I pity the poor immigrant
Whose strength is spent in vain
Whose heaven is like Ironsides
Whose tears are like rain
Who eats but is not satisfied
Who hears but does not see
Who falls in love with wealth itself
And turns his back on me

I pity the poor immigrant
Who tramples through the mud
Who fills his mouth with laughing
And who builds his town with blood
Whose visions in the final end
Must shatter like the glass
I pity the poor immigrant
When his gladness comes to pass



4. MAYBE THE SOUL

Written and performed by
RB MORRIS

I was just an empty car
someone left unlocked
Where someone else dropped
something off for someone to pick up
I never saw or touched a thing,
that's all I had to say
They left a little something
for me to look the other way

Maybe the soul can still be pure
I like to think it's true
I know something's there for sure
But I ain't got a clue
There are laws of man and laws of God
and laws of nature too
And there's judges everywhere you look
but they're all outlaws too

She was just a vacant body
hanging 'round the block
Where other bodies come and go,
someone to pick up
They never really touched her though,
they never knew her name
They gave her something for her time,
to her they were all the same

Chorus

The body is a temple,
but the soul is hard to see
You guard the heart but the body's a house
you must be prepared to leave
He was just a brain for hire like an open file
An information highway slave,
mile after mile
They never knew what made him tick,
they clocked him in that's all
Just a pawn in cyberspace,
that place beyond the law





5. KEEP ON TRYING

Written and performed by

BLUEPERRO

I've got a lonely soul
I come the same I go
(I) made a try, to get by
but seems I didn't try enough

I've got a lonely walk
When I come the people go
(I) was a child, not so far
but in the picture now
seems I haven't grown enough

So, I keep on trying
Rain or shine

Keep on trying for your love
I'm gonna keep on trying it all

I keep away from sad sad songs,
Though I'm singin' on my own.
may not rhyme, in my way
but feel to sing it loudly

I keep dreaming all night long nice dreams

And so, I face life happily
Wrong or right day by day
Ain't gonna be that hard
That it makes me take away

So, I keep on trying
Rain or shine

Keep on trying for your love
I'm gonna keep on trying it all
Say I'm gonna keep on trying it all

I keep trying not to break the promises I made

Keep out from being ashamed
Ain't long time, ain't wrong way
As long as I keep trying

I was a lonely soul
Finally, those days are gone
Trying once, trying twice
I won't give up my trying, no no.
I won't give up my trying

6. REMEMBER

Written and performed by

GERAINT WATKINS

I remember this place, I remember this place
I've been here before,
I don't know why but it makes me want to cry
I remember that look, I remember that look
I seen it in your eyes

I don't know why, but it makes me want to cry

Remember those days, endless days,
they seem to last for ever

Remember those nights, sleepless nights
and dreams don't come true

I remember that time, I remember that time
It feels like yesterday

I don't know why, but it makes me want to cry



7. STANDS TO REASON

Written and performed by
GORDON HASKELL

Stands the reason
Or so it goes
Where this is heading
Nobody knows

Some say they're right
Some say they're wrong
We'll have the answer
Before too long

Stands the reason
And it's nothing new
You may discover
Things just ain't true

Some won't believe it
And some will see it through
The cookie will crumble
Whatever they do

And consequentially
It's down to you and me
Cos I'd be nothing
Nothing without you

And confidentially
The only place to be
Is here with you
And furthermore

Stands the reason
Some people say
There'll be a price
We'll have to pay

It won't be easy
But we'll find our way
And it stands to reason
That's why I'm here today

That's why I'm here today, baby
That's why I'm here today, baby



GORDON HASKELL

8. LET THE PHOENIX RISE

Written and performed by **MARTHA FIELDS**

Blackbirds are flying so low
Sharing secrets
with the weeping willow
Listen close and heed their cry
Mothers suffering,

Love's in short supply

Here we are
(it) ain't no surprise
Could see it coming
in their cold dead eyes

Here we are
ain't no surprise
Blackbird singing
let the Phoenix Rise

They say no ones to blame
Greed brought us here
such a shame

Talking heads,
they wanna compromise
Our feathered Friends
they'll eulagize

Blackbirds are flying so low
Sharing secrets with the
Weeping willow
Listen close and heed their cry
Babies suffering,

Love in short supply

Here we are
(it) ain't no surprise
You could see it coming
in their cold dead eyes

Here we are
(it) ain't no surprise
Blackbird singing
let the Phoenix Rise



MARTHA FIELDS

MARTHA FIELDS:

Lead Vocals

MANU BERTRAND:

*Weisenborn,
Pedal Steel, Acoustic
Guitar*

URBAIN LAMBERT:

Electric Guitar

SERGE SAMYN:

Double Bass

DENIS BIELSA:

Drums, Percussion

MANU GODARD:

Hammond Organ

MONICA TAYLOR,

TRAVIS FITE:

Backing vocals



9. BROTHER'S KEEPER

Written by Malcolm Holcombe

Performed by **MALCOLM HOLCOMBE**
with special guest **IRIS DEMENT**

Oh helpless we been told
Believe before my eyes
The sadness we behold
In one another's arms

The breadlines of the bones
The God forsaken skin
Shriveled by the sun
And shaken deep within

chorus

I am my brother's keeper
So lost among these days
Beyond the weepin' screams
I travel far away

You savor word and deed
And spout the fountains full
Of mighty hands and feet
To bare the swords of peace

Oh but sorrow comes to hold
And knows no tongue to speak
To suffer madness close
And under lock and key

chorus

My doorstep windows cast
The shadows from the light
Of distant stars away
And wish upon the night

chorus

chorus

10. MY WESTERN SAHARA

Written and performed by

ANTON O'DONELL

Surrounded by fields of distraction,
forgotten in the sands of the Sahara,
The boots of the north may beat,
the eyes of the west may ignore me
Kings & Generals, Presidents & Sultans
will never break my faith in
returning to my Western Sahara

Born into a sandstorm,
this ragged shack it leaks & it shakes,
I came in with nothing but my mother's,
I'll leave when the sun sets on my free shore.

I'll die before I bow,
and I'll fight before I'm asked,
You'll never break my faith in
returning, to my Western Sahara

It's the same old story,
politics before the people,
round tables, false promises,
profit before the people,
there's a price that needs paid
for the mess that you've made,
you'll never break our faith in
returning, to our Western Sahara

Put your hands up & stand by your wall of shame,
on paper you ain't got a leg to stand on,
send in your tanks and your flunkies,
the sands will feel blood before the day ends,
there's a price that need paid,
for the mess that you've made.
No, you'll never break our faith in returning.

It's the same old story,
politics before the people,
round tables, false promises,
profit before the people,
there's a price that needs paid
for the mess that you've made,
you'll never break our faith in
returning, to our Western Sahara



11. THE EYES OF THE WORLD

Written and performed by
DAVID WILCOX

Inside the checkpoints
The city looks clean
But THAT facade, is a thin veneer
Under the surface
Beneath what can be seen
The Saharawi people live in fear

Dragged away to prison
For a freedom flag unfurled
Their oppression stays hidden
From the eyes of the world

They'll SMASH your camera
They'll break your bones
They'll break up any protest
'til the streets are clear
Political prisoners
Location unknown

They cry for justice, and disappear

Dragged away to prison
For a freedom flag unfurled
Their oppression stays hidden
From the eyes of the world

It isn't food that they will ask for
Or clothing for their hungry boys and girls
A deeper need, a deeper hunger
To be witnessed by the eyes of the world

Chorus



BRIAN RITCHEY

12. IF I WERE A PAINTER

Written and performed by
BRIAN RITCHEY

If I were a painter
I'd paint it myself
a window, so our country would see

If I were a doctor
I'd help all of my friends
and help everyone
who goes untreated

If I were a poet
or a golden millionaire
I'd leave all of my money to charity

And if I were a farmer
i'd grow on my land
to help the feed all of the hungry

If I were a writer
I'd write it myself
an educational piece

If I were a builder
i'd build it myself
a roof for the homeless to sleep

If I were in office
a politician, I swear
I'd help someone other than me

If I were the leader
of this fine land
you know I'd work
a lot harder for peace



DAVID WILCOX



TRAVELLIN' BROTHERS & EARL THOMAS

13. A BETTER DAY

Written by Jon Careaga. Performed by
TRAVELLIN' BROTHERS & EARL THOMAS

Well I'm on my way
To a better day

The sun all over my face and I fill fine
Cause I know everyday life gives a sign
That reassure your inner fire to keep on
burning

Life is not an easy road but I still ridin'
That's why I'm on my way
To a better day

I know
Deep in my heart
There's a way
From the start
That's why I'm on my way

As the sun
Falls down in the sky
No trace of doubt
In my mind

We can make it on our my own
But any time brother
You can be my chaperone

Well I'm on my way
To a better day

I take my time if you don't mind
To savour the moment

Chilin' time never had more loyal exponent
Believe or not I know I believe there's a way
To overcome all the troubles we face today

That's why I'm on my way
To a better day

That's why I'm on my way
To a better day

14. HOW LONG

Written and performed by
A.J. CROCE

I find it hard to clear my mind
Pacing back and forth
The time is wasting
Needing less but wanting more
I see the me that was before erasing

How long will this go on
Standing still or spinning round
Looking up or feeling down
I'm aging
Time waits for no mortal man
The clock ticks on and only stands
For changing

Walking a line that's hard to walk straight
Looking for answers I guess they'll have to wait
I try to find ways to clear my head
I wish I was high but I've been low instead
Nothing ever stays the same
Seasons turn like props that frame the staging
Frozen memories start to thaw
Losing track of what was so engaging



AJ CROCE

CD 1

1. COST OF LIFE (Gdeim Izik, Campamento de la Dignidad) (3:43)

Written and performed by **DANIEL KEMISH**

© 2002 Daniel Kemish (www.danielkemish.com)

2. PARTICLE AND WAVE (3:19)

Written and performed by **JOHN GORKA**

© 2019 John Gorka. Published by Blues Palace Music, ASCAP (www.johngorka.com)

3. OUR OWN HANDS (3:44)

Written and performed by **DAVID PHILIPS**

© 2018 David Philips. Courtesy of Black and Tan Records (www.davidphilips.net)

4. END OF THE WORLD (3:30)

Written and performed by **PETER BRUNTNELL**

© 2015 Peter Bruntnell Music (www.peterbruntnell.net)

5. FAITH WILL ALWAYS RISE (3:39)

Written and performed by **DANNY SCHMIDT**

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6. GET AWAY (5:26)

Written by Txomin Guzmán and performed by **THE FAKEBAND**

© 2011 Txomin Guzmán (www.facebook.com/fakeband)

7. THE ETERNAL REFUGEE (3:43)

Written by Briam Hume and performed by **PRELUDE**

© 2020 (www.facebook.com/Preludefolkgroup)

8. THE DOOR (3:55)

Written by Malcolm Holcombe, performed by **JARED TYLER, feat. MALCOLM HOLCOMBE**

© 1993 Purple Girl Music/adm. Bugs Music/BMI. Recorded in 2017 (www.jaredtyler.com)

9. WORLD WITHOUT END (5:09)

Written and performed by **ELIZA GILKYSON**

© 2013 Gilkysongs (BMI), Administered by Bluewater Music Services Corp.

Courtesy of Red House Records, a Compass Records Group, Inc. Company (www.elizagilkyson.com)

10. KINDNESS (4:14)

Written and performed by **BEN GLOVER**

© 2018 Ben Glover Music, Administered by Proper Music Publishing (PRS) (www.benglover.co.uk)

11. ONLY THE LONELY (3:06)

Written by Hazel Dickens and performed by **DAYNA KURTZ & MAMIE MINCH**

© 2020 Dayna Kurtz & Mamie Minch. from the Kismet Records 'For the Love of Hazel'. Written by Hazel Dickens (BMI), published by Happy Valley (BMI) / Concord Music (www.daynakurtz.com; www.facebook.com/mamieminchmusic)

12. NOW YOU KNOW (3:59)

Written and performed by **CAPITAL SOL**

© 2020 Capital Son. Words: Nagore Sarasola Sein. Music: José Ignacio Rivero Herrero & Nagore Sarasola (www.facebook.com/capitalsolofficial)

13. THE SILENT WILL SOON BE SINGING (6:23)

Written and performed by **MICHAEL McDERMOTT**

© 2012 Michael McDermott (www.michael-mcdermott.com)

14. HOME IS ALWAYS MOVING (3:46)

Written and performed by **LYNN DRURY**

© 2021 Lynn Drury (www.lynnrury.com)

15. CORTEZ THE KILLER (4:00)

Written by Neil Young and performed by **KUARTADA PERFECTA**

© Neil Young 1975, recorded by Miguel Fonseca & Josetxo Martis in 2020

CD 2

1. THE SONS OF THE CLOUDS (2:58)

Written and performed by **DON GALLARDO**

© 2020 Don Gallardo. Second Floor Story Music (www.dongallardo.com)

2. REASON TO RUN (3:56)

Written and performed by **DARREN NELSON**

© 2018 Darren Nelson (www.darrennelsonmusic.com)

3. PEACE OF MIND (3:30)

Written and performed by **TIM EASTON**

© 2020 (www.timeaston.com)

4. KIDS IN THE SQUARE (3:43)

Written by Peter Mulvey and Tim Gearan. Performed by **PETER MULVEY**

© 2009 Peter Mulvey (September Dawn Music, ASCAP) and Tim Gearan (Guernica Music, BMI)
(www.petermulvey.com)

5. SAD AND BEAUTIFUL WORLD (3:41)

Written by Sparklehorse. Performed by **BARZIN**

© 2020 Barzin (www.barzinh.com)

6. MADNESS & THE MOON (4:51)

Written and performed by **KIRSTY MCGEE**

© 2019 Kirsty McGee And The Hobopop Collective. Big Oak Songs (www.kirstymcgee.com)

7. WHEN THE WALLS COME DOWN (3:33)

Written by and performed by **DAVID BERKELEY**

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8. GO HOME GET BACK (GO NORTH) (3:23)

Written and performed by **TONY HAZZARD**

© 2005 Tony Hazzard (www.tonyhazzard.com)

9. TROUBLING TIMES (3:03)

Written and performed by **CHRIS WILSON**

2020 Chris Wilson (www.chriswilsonandtheheresy.com)

10. MERCY NOW (6:56)

Written and performed by **MARY GAUTHIER**

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11. IT CAN BE TRUE (7:24)

Written and performed by **JULIÁN MAESO**

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12. OF THE CLOUDS (3:54)

Written and performed by **DANIEL MARTIN MOORE**

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13. 1975 (TRIBES OF ABRAHAM) (2:56)

Written and performed by **NATHAN S. BELL**

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14. CITY OF ANGELS (4:56)

Written and performed by **MATT HARDING**

© 2020 Matthew G. Harding (www.facebook.com/The-Matt-Harding-Project-492832810735060)

15. BALS MALGUA (3:41)

Written and performed by **MIKEL AZPIROZ**

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CD 3

1. POOR HEART (3:44)

Written and performed by **WESLEY STACE**

© 2020 TOWNSONGS (ASCAP) 1997 John Wesley Harding

Recorded at Ordophon-upon-Avon, San Francisco, CA during 1997 (www.wesleystace.com)

2. 'DEED I DO (3:35)

Written and performed by **CHRIS SMITHER**, special appearance by **CATHERINE NORR**

© 2014 Homunculus Music, administered by BMG/Chrysalis. ASCAP (www.smither.com)

3. I PITY THE POOR IMMIGRANT (2:51)

Written by **Bob Dylan**. Performed by **MICHAEL WESTON KING**

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(www.michaelwestonking.com)

4. MAYBE THE SOUL (4:21)

Written and performed by **RB MORRIS**

© 1999 KOCH Records R.B. Morris. Rich Mountain Bound (BMI)(www.rbmorrison.com)

5. KEEP ON TRYING (4:16)

Written and performed by **BLUEPERRO**

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6. REMEMBER (3:50)

Written and performed by **GERAINT WATKINS & DEWI WATKINS**

© 2020 Geraint & Dewi Watkins. Recorded at Full Fat studio Balham (www.geraintwatkins.com)

7. STANDS TO REASON (6:27)

Written and performed by **GORDON HASKELL**

© 2020 Gordon Haskell Hionides (www.gordonhaskell.com)

8. LET THE PHOENIX RISE (4:39)

Written and performed by **MARTHA FIELDS**

© 2020 Marty Fields Galloway, ASCAP (www.texasmartha.com)

9. BROTHER'S KEEPER (2:45)

Written and performed by **MALCOLM HOLCOMBE**, with special guest **IRIS DEMENT**

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(www.malcolmholcombe.com)

10. MY WESTERN SAHARA (5:00)

Written and performed by **ANTON O'DONELL**

© 2020 (www.aodonnell.bandcamp.com)

11. THE EYES OF THE WORLD (3:06)

Written and performed by **DAVID WILCOX**

© 2020 David Wilcox/Published by Gizz Da Baboo (SESAC) (www.davidwilcox.com)

12. IF I WERE A PAINTER (3:20)

Written and performed by **BRIAN RITCHEY**

© 2011 Brian Ritchey (www.facebook.com/brianritcheymusic)

13. A BETTER DAY (5:03).

Written and performed by **TRAVELLIN' BROTHERS** with special guest **EARL THOMAS**

© 2018 Travellin' Brothers. Lyrics by Jon Careaga (www.travellinbrothers.com)

14. HOW LONG (4:44)

Written and performed by **AJ CROCE**

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