

JOAN CHANDOS BAEZ



1830



Up to this point the words of the Reverend [John Newton](#)'s 1772 hymn "Amazing Grace" had been being sung to any number of different melodies. At this point, in America, the words were becoming wedded to one particular melody, that of "New Britain" in William Walker's THE SOUTHERN HARMONY.

Amazing Grace! How sweet the sound!
That saved a wretch like me!
I once was lost, But now am found
Was blind but now I see.

'Twas grace that taught my heart to fear.
And grace my fears relieved;
How precious did that grace appear
The hour I first believed!



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Through many dangers, toils and snares
I have already come.
'Tis grace hath brought me safe thus far,
And grace will lead me home!

The Lord has promised good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess within the vail,
A life of joy and peace!¹

INTERNATIONAL SLAVE TRADE

Date	Slave-trade Abolished by
1802	Denmark
1807	Great Britain; United States
1813	Sweden
1814	Netherlands
1815	Portugal (north of the equator)
1817	Spain (north of the equator)
1818	France
1820	Spain
1829	Brazil (?)
1830	Portugal

1. A verse of the hymn "Jerusalem, My Happy Home" would be tacked into the song, by Harriet Beecher Stowe in UNCLE TOM'S CABIN:

When we've been there ten thousand years,
Bright shining as the sun;
We've no less days to sing God's praise
Than when we first begun!

(Other of the Reverend [Newton's](#) verses are absent in the current [Joan Baez](#) version.)



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1843

Late January: The Hutchinson Family Singers sang at the annual meetings of the Massachusetts Antislavery Society. Nathaniel Peabody Rogers's account was reprinted in William Lloyd Garrison's newspaper, the Liberator. Thus it was Rogers, more than anyone else, who helped create demand for the singers in venues in which they had not yet performed. When the Hutchinsons made their debut at New-York, they found a ready audience; and that first New-York concert series was a triumph. Just a few weeks earlier, Jesse Hutchinson showed his brothers and sisters his lyrics for a family theme song, "The Old Granite State." John W. Hutchinson said they thought it was the "essence of egotism" and couldn't imagine how he came to write it. Somehow, though, Jesse managed to talk the singers into giving his new piece a try in concert. They introduced "The Old Granite State" to the public, starting at an appearance in Salem, Massachusetts, and it became an instant hit. Decades later Abby Hutchinson wrote, "[T]he 'Old Granite State' is the one that arouses the people to enthusiasm." The quartet was a thoroughly rehearsed outfit; and the singers became quickly known for their remarkably close harmonies. John said:

The leading characteristic in the Hutchinson Family's singing was then, as it always has been since, the exact balance of parts in their harmonies, each one striving to merge himself in the interest of the whole, forming a perfect quartet....

For more than a year the Hutchinson Family quartet would be singing songs of faith, sentiment, and humor to popular audiences, while cautiously presenting their new antislavery pieces only at meetings that were of known abolitionist sentiment. It was Jesse Hutchinson and Nathaniel P. Rogers who urged them to begin including freedom songs in their general repertoire. The family was hesitant to take this step and Asa Hutchinson indicated of this period that in all of their "talk of giving concerts making strong anti-slavery principles ... Jesse is the zealot. But wisdom I trust we shall heed." (The practice of singing for social reform in paid concerts, as for instance has been done in this century by [Joan Baez](#), seems to us a very modern phenomenon, but this basically was the invention of Jesse Hutchinson, Jr., and in the 19th Century, was defined by the phenomenon of the Hutchinson Family.)

1941

January 9, Wednesday: [Joan Chandos Baez](#) was born in Staten Island, New York into a family that would become convinced Quakers early in her childhood.



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1960

May: From the [Cambridge Friends Bulletin](#): “[Albert and Joan Baez](#) plan to move at the end of the summer to Claremount, California where Albert will be teaching physics at the Harvey Mudd college next year.”²

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September: From the [Cambridge Friends Bulletin](#): “[Joan Baez](#), daughter of [Albert and Joan Baez](#), has won considerable fame recently as a folk singer. Her name is frequently billed as an attraction for various events. Among these is a concert of folk songs to be given at Jordan Hall on January 14. She is continuing her father’s peace interest by singing at the large rally scheduled by the Greater Boston Committee for a Sane Nuclear Policy being held in Boston on October 1. Joan may also be heard on a folk song record entitled ‘Round the Square.’”³



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2. The convention in this [Quaker](#) publication was to underscore the names of members and associate members of the monthly meeting, as shown. The “Joan Baez” mentioned was the mother of the singer of that name.
3. The convention in this [Quaker](#) publication is to underscore the names of members and associate members of the monthly meeting.



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1961

May: From the Cambridge Friends Bulletin: “[Joan Baez] and her daughter, Joan, Jr. have now rejoined [Albert Baez] in Claremont, Calif.”⁴



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4. The convention in this Quaker publication is to underscore the names of members and associate members of the monthly meeting.



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December: From the [Cambridge Friends Bulletin](#): “[Joan Baez, Jr.](#) continues to receive acclaim for her folk singing. The third record of her songs has been released and she is now on a concert tour. Early in November she sang at two concerts in Jordan hall in Boston. Both records and concerts have received warm and favorable reviews.”⁵



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1962

February: From the [Cambridge Friends Bulletin](#): “[Albert Baez’s] daughter, [Joan Baez](#), is visiting now with her mother in Paris. She sang recently to a large number of students in the American Church there.”⁶



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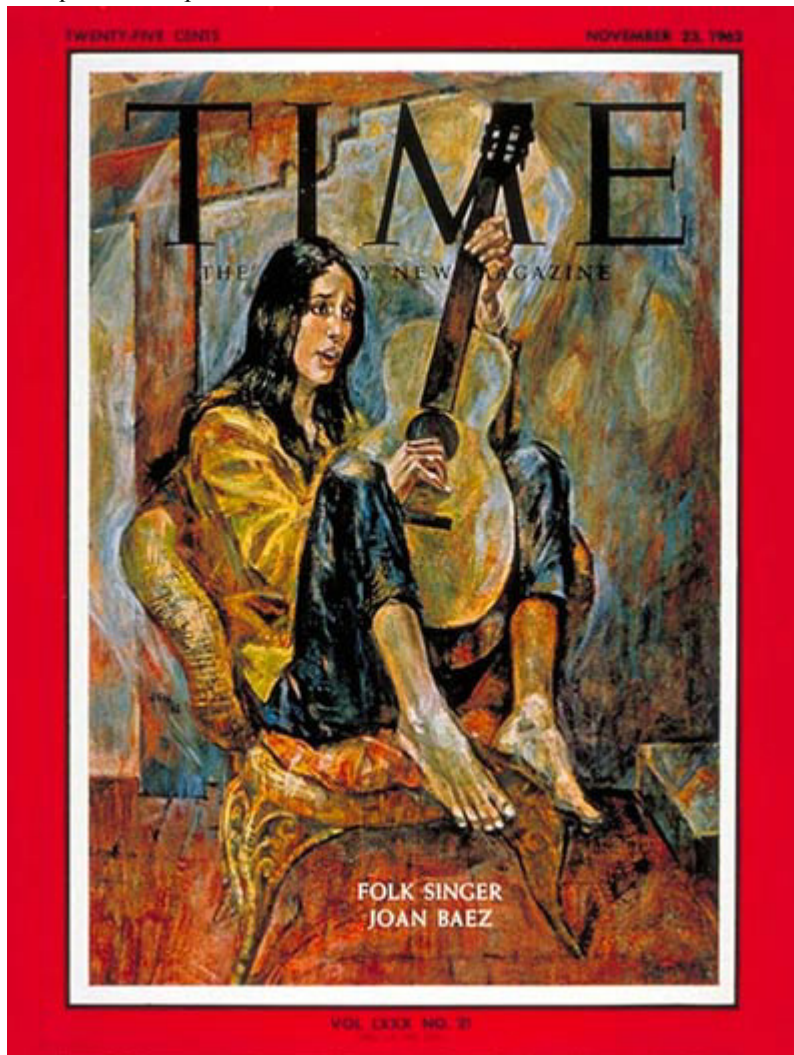
November: From the Cambridge Friends Bulletin: “Joan Baez goes on to new successes in her singing career. Last spring she sang before a crowded audience at Carnegie Hall in New York and she is now scheduled to sing again in Boston next spring. Vanguard has recently released a third record of her songs entitled ‘Joan Baez in Concert.’”⁷



7. The convention in this Quaker publication is to underscore the names of members and associate members of the monthly meeting.

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December: From the [Cambridge Friends Bulletin](#): “A picture of [Joan Baez](#) appeared on the cover of TIME for November 23, 1962. Joan has been an associate member of our Meeting for several years when she was accepted at the request of her parents.”⁸



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1963

February: From the [Cambridge Friends Bulletin](#): “[Joan Baez](#) is scheduled to give a concert at the Donnell Memorial Theater in Boston on April 20. She is now accompanied on her tours by her mother, [Joan Baez, Sr.](#)”⁹



1967

While singing in [Japan](#), [Joan Baez](#) noted that her peace commentary onstage was being misrepresented by an interpreter. The interpreter acknowledged as much but explained that in this he had been guided by a CIA agent (the CIA would officially deny involvement, and the interpreter would withdraw his account).

Bruce Lee named his martial art which combined *wing chun* with boxing, fencing, and arnis “The Way of the Intercepting Fist” (*Jeet Kune Do*).

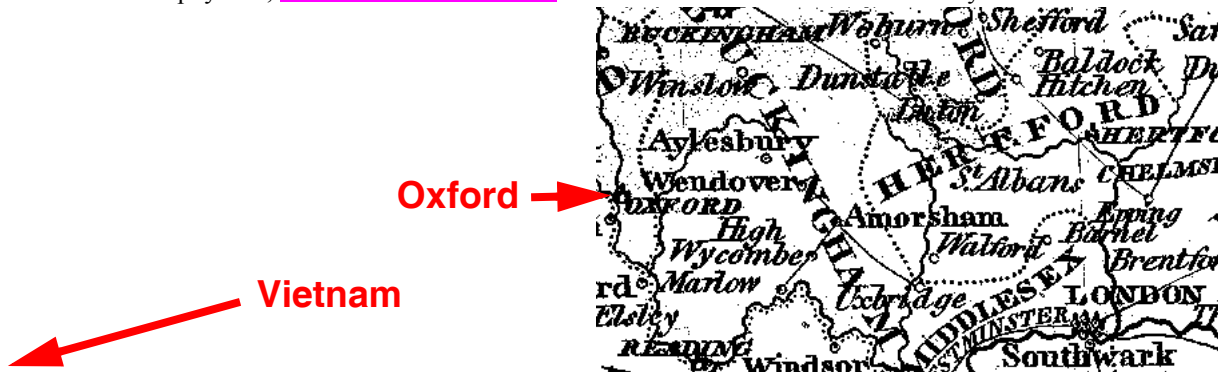
A decade earlier, Professor Piero Sensi and Dr. Maria Teresa Timbal’s research group at the Lepetit Pharmaceuticals research lab in Milan, Italy had discovered, in a soil sample from a pine forest on the French Riviera, a bacterium *Amycolatopsis rifamycinica*. This bacterium produced an antibacterial agent “[Rifampicin](#)” that in this year became a major additive to the “PIERS” cocktail-mix of drugs [Pyrazinamide](#), [Isoniazid](#), [Ethambutol](#), [Rifampicin](#), and [Streptomycin](#) used to treat [tuberculosis](#).

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1968

Fall: Because the Hot Springs [draft board](#) continued unaccountably to postpone his preliminary interview and pre-induction physical, [William Jefferson Clinton](#) was able to enroll at Oxford University.



During this year, resistance to the [Vietnam](#) draft was becoming quite popular. For instance, here is a poster featuring singer [Joan Baez](#) (left) and her sisters, encouraging young men to engage in draft resistance in what might be described as a most forthright manner.¹⁰



10. "Girls Say Yes to Boys Who Say No," National Museum of American History, Smithsonian Institution.



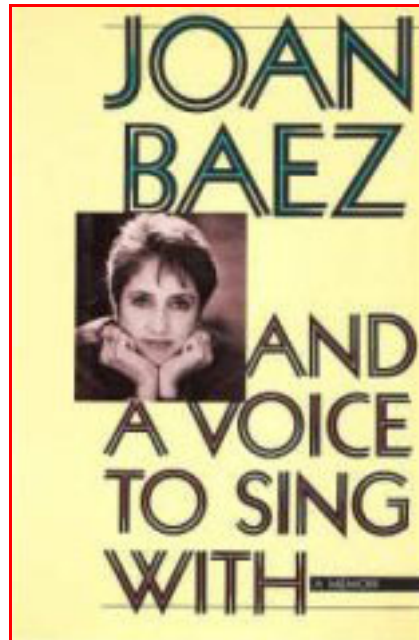
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1987

[Joan Baez](#)'s AND A VOICE TO SING WITH was published by Summit Books of Simon & Schuster. Baez opinioned that Jesus in the Sermon on the Mount in the books of MATTHEW and LUKE had gotten it exactly backward — that we ought to **resist** rather than **resist not** evil. By such an opinion, one previously endorsed not only by Vladimir Ilyich Lenin but also by Nazi apologist Alfred Rosenberg, she must have plucked a chord in the American heart, for this autobiography made it onto the [New York Times](#)'s Best Ten list.





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"It's all now you see. Yesterday won't be over until tomorrow and tomorrow began ten thousand years ago."

- Remark by character "Garin Stevens"
in William Faulkner's INTRUDER IN THE DUST



Prepared: December 10, 2013



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ARRGH AUTOMATED RESEARCH REPORT

GENERATION HOTLINE



This stuff presumably looks to you as if it were generated by a human. Such is not the case. Instead, someone has requested that we pull it out of the hat of a pirate who has grown out of the shoulder of our pet parrot "Laura" (as above). What these chronological lists are: they are research reports compiled by ARRGH algorithms out of a database of modules which we term the Kouroo Contexture (this is data mining). To respond to such a request for information we merely push a button.



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Commonly, the first output of the algorithm has obvious deficiencies and we need to go back into the modules stored in the contexture and do a minor amount of tweaking, and then we need to punch that button again and recompile the chronology – but there is nothing here that remotely resembles the ordinary “writerly” process you know and love. As the contents of this originating contexture improve, and as the programming improves, and as funding becomes available (to date no funding whatever has been needed in the creation of this facility, the entire operation being run out of pocket change) we expect a diminished need to do such tweaking and recompiling, and we fully expect to achieve a simulation of a generous and untiring robotic research librarian. Onward and upward in this brave new world.

First come first serve. There is no charge.
Place requests with <Kouroo@brown.edu>. Arrgh.