

A Collection  
of Music and  
Spoken Word

to benefit  
*No More Deaths*  
*No Más Muertes*

Thirty-One  
Performances  
on Two CDs



**BORDER SONGS**

## WHY BORDER SONGS?

Since 1994, more than 6,000 people have died while trying to cross the border between Mexico and the US.

With the harshest laws, the most overbearing law enforcement and the most vocal public officials, Arizona has become notorious as an anti-immigrant state. Arizona has earned this reputation, and yet, there are people in this state who think differently. *Border Songs* is our attempt to share art, raise awareness of the plight of migrants and to do something concrete—provide water and humanitarian aid—to alleviate pain, suffering and death on the Arizona / Mexico border.

### Many people remain unaware of how critical the situation has become.

Since 2009, nearly 400,000 people have been deported every year, dividing families and adding additional financial hardship to people already hurting.<sup>1</sup> Arizona's anti-immigrant law, SB 1070 (an attempt to make undocumented immigrants feel unwelcome), inspired a wave of similar legislation in other states. Across the US people in migrant communities live in fear. Our government has spent billions of dollars to secure the border and, in so doing, has created environmental and human devastation. Since 1994, more than 6,000 people have died while trying to cross the border between Mexico and the US.<sup>2</sup>

### "Why don't they get visas and come legally?"

Well-intentioned people often ask this question. The fact is, most migrants have little or no chance to obtain visas that would permit them to join their families and work in the US legally. The application for a visa requires a level of financial solvency that they lack and involves an extremely complicated bureaucracy. Even if one applies and qualifies, has the requisite funds and is able to navigate the application, the waiting period makes the process unfeasible. Wait times, even for Mexican family members of US citizens, can be as long as 20 years!<sup>3</sup>

The current catastrophe stems from 1994, when the North American Free Trade Agreement (NAFTA) began to allow commercial goods to pass freely between Mexico and the US.

"Free Trade" sounds great, but the US flooded the Mexican economy with cheap, government-subsidized corn and beans. No longer able to compete, small and mid-sized farms failed across Mexico and, as a result, more and more migrants began crossing the border to seek work in the US. **Mexico changed from being a corn exporter to a corn importer and, consequently, an exporter of migrant laborers.** Most migrants are fleeing abject poverty, with no chance to find a job in their home country that would sustain their families.

Around the same time that NAFTA took effect, the US intensified its security strategies.

Between 1993 and 1994, the US began to seal its southern border with walls. *Operation Hold the Line* and *Operation Gatekeeper* erected walls in the urban crossings of El Paso, TX and San Diego, CA. In 1999, *Operation Safeguard* placed barriers in Nogales, AZ. In 2005, the REAL ID Act gave the Secretary of Homeland Security, an unelected official, the power to ignore any federal, state, tribal or local law “to ensure expeditious construction” of barriers and roads along the US/Mexico border. These “fences” cost billions of dollars to build and maintain. They also damage flora, divide critical wildlife habitat and have caused severe flooding. With regard to migrants, the consequences have been, and are, deadly. By closing off easy-to-cross areas, the walls funnel desperate migrants into dangerous desert. As journalist Margaret Regan writes in *The Death of Josseline: Immigration Stories from the Arizona Borderlands*, southern Arizona has become “a killing field.” (xxiii).

The fear of terrorism that resulted from the attacks of September 11, 2001 brought forth more calls for border security, ground sensors, drone aircraft, helicopters and other costly equipment. Between 2007-2011 alone, the US spent over \$4.7 billion on the border wall and the now-abandoned “virtual fence” project.<sup>4</sup> The Border Patrol is now the largest law enforcement agency in the country.

Ironically, the increased efforts to control the border have had little or no effect on the

numbers of migrants who attempt to cross into the US (Regan, xxv).

The recent decline in the US economy, on the other hand, *has* resulted in a marked decrease in the number of people attempting to cross. In spite of this decrease in immigration flow, deaths occurring on the border have remained consistent. The risk of dying while crossing the border has actually increased.<sup>5</sup>

The abuse of migrants also seems to be increasing. Recent documentaries and migrant advocacy groups associate the build-up of the Border Patrol with increased human rights violations. The humanitarian group, ***No More Deaths / No Más Muertes*** has documented more than 30,000 incidents of abuse against migrants while in Border Patrol custody or detention centers.<sup>6</sup>

**Our current border enforcement strategy closes undocumented people inside of the country.**

No longer able to pass easily back and forth across the border, the walls and border patrol encourage undocumented migrants to settle in the US. It’s simply too difficult, too dangerous and too costly for migrants to work seasonally and return to their families in Mexico and Central America, as they did in years past. Enclosing undocumented workers inside the US has also led to an increase in women and children attempting to cross the border to reunite with family members working in this country.

## **The general US public is confused about undocumented immigration.**

“Illegals,” we are told, are invading our country and taking our jobs. Undocumented people are said to put us at risk by exposing us to drugs, criminality and terrorism. In reality, the vast majority of migrants have broken no law other than illegal entry. Is crossing a border without documents in order to feed your children really a crime?

Ironically, our economy depends on migrant workers. Undocumented people rarely take jobs from US citizens, as some politicians and media outlets would have us believe. To the contrary, they accept low-paying and difficult work that US citizens tend to shun. The labor of undocumented migrants working in construction, meatpacking, agriculture, and food/hospitality service sustains our economy. And, undocumented workers pay sales tax for everyday purchases, property tax (indirectly through rent) and Social Security. Undocumented workers contribute billions of dollars to Social Security and will never have the opportunity to collect<sup>7</sup>.

## **The situation is financially unsustainable and inhumane.**

While the US spends more and more money pursuing military solutions to undocumented immigration, migrants continue to die. Men, women and children die, and since they are undocumented, they simply disappear.<sup>8</sup>

## **BORDER SONGS**

The musicians and writers represented on this album come from a host of different countries and cultures: African American, Anglo, Chicano, Chilean, Costa Rican, Mexican, Nicaraguan, Salvadoran, Scandinavian—plus each state on the US southern border: CA, AZ, NM and TX, as well as IL, MD, NY and Washington DC. Some of our contributors are renowned, others unknown outside their local communities. Some crossed the border without documents. Our artists span generations, from young people to 93-year-old legends.

The music and spoken word on the **Border Songs** album, transcends borders. The CDs feature songs in both Spanish and English from a variety of different genres and styles from around the world: blues, corrido, cumbia, folk/Americana, hip hop, instrumental guitar, mambo, Nicaraguan new song, reggae, rock, ***and even an electronic recording of the wall itself!***

Our spoken word includes poetry, a dramatic reading and an animal fable that will entertain a child and inspire an adult to think. This diverse and eclectic collection of border songs is held together by a common thread: a deep concern and solidarity for migrants and for people of all ethnicities, regardless of their country of origin.

Some of the songs on this album are sad narratives that depict the suffering of people lost in the desert or in our legal system. Some follow migrants as they journey north. Some express anger. Others describe with humor and satire the persistence with which migrants challenge the *migra* (border patrol) in a game of cat and mouse, crossing the border again and again. Some challenge the very concept of political borders. Some celebrate Latino contributions and others call for unity.

### **Our Cause: No More Deaths / No Más Muertes**

The musicians, writers, artists and producers of this album have all donated their work. Many others donated the money to press the CDs and print this booklet. Thank you to everyone who collaborated to bring this album of border songs into existence!

**ALL** of the proceeds from this album will go directly to **No More Deaths / No Más Muertes**, a humanitarian group that places water in the AZ desert and provides migrants and deported people with food and medical assistance.

**NMD's** mission is to end death and suffering on the US/Mexico border. For **No More Deaths**, it doesn't matter whether one is documented or undocumented. Everyone has the right to water, food, medical care and dignity. Each **Border Songs** album purchased will provide approximately 29 gallons of water, or the equivalent in food and medical supplies, for migrants or deported individuals.

### **Transforming Walls Into Music**

The photograph on the back of this booklet portrays sound sculptor, Glenn Weyant, playing the wall on the US/Mexico border. Weyant plays the wall—a barrier designed to keep people out of the country—and transforms it into a musical instrument. Listeners from over 200 countries have downloaded Weyant's recordings of the border wall. We see Weyant's idea, to take a barrier designed to separate people and convert it into music, as a metaphor for this album of border songs. In a sense, all of the artists on this album use music or spoken word with a similar purpose. As Margaret Randall writes in her poem, *Offended Turf*, "We are taking a chance our vibrations will change these molecules of hate."

We look forward to a day when a project such as this one won't be necessary. When men, women and children won't die of thirst and exposure in the desert. When children, parents and spouses won't live in fear of separation through deportation. When our government won't pour billions of dollars into enforcement practices that cause loss of life and massive environmental destruction. When xenophobic laws won't encourage racial profiling, create second-class citizens, seed fear and pound wedges between communities. In the meantime, we are left with the bittersweet task of doing what we can—using art and music, solidarity and humanitarian aid to raise awareness and to end this miserable situation.

## The poetic and musical voices you'll hear on this album are powerful.

Close your eyes and listen deeply. Your ears—and I dare say your soul—will be rewarded with a profound experience. We invite you as well to read the lyrics, texts and translations online at [www.bordersongs.org](http://www.bordersongs.org).

Please reflect on the thoughts and images of these border songs. There is a lot to cry about here. There is a lot to learn. And, a lot to enjoy!

Robert Neustadt  
Flagstaff, Arizona  
September 2012

<sup>1</sup>There is recent controversy as to the actual number of deportations per year and how this information should be interpreted. For US government statistics provided by Immigration and Customs Enforcement (ICE), see: <http://www.ice.gov/removal-statistics/>

<sup>2</sup>The statistic of 6,000 deaths since 1994 represents the number of human remains that have been recovered. Given immensity of the desert, the fact that dying individuals wander off of trails, and the fact that wildlife scatters remains, many who die are never found. *The Coalición de Derechos Humanos* logs information about each body recovered on the AZ border: <http://derechoshumanosaz.net/projects/arizona-recovered-bodies-project/>

<sup>3</sup>On wait times, see these two links:

- <http://multiamerican.scpr.org/2012/07/who-had-the-longest-wait-for-an-immigrant-visa-this-month-7/>
- [http://travel.state.gov/visa/bulletin/bulletin\\_1360.html](http://travel.state.gov/visa/bulletin/bulletin_1360.html)

<sup>4</sup>The figure of \$4.7 billion appears on a Nov. 16, 2011 document from the United States Government Accountability Office (GAO), U.S. Customs and Border Protection's Border Security Fencing, Infrastructure and Technology Fiscal Year 2011 Expenditure Plan (slide #11, page 14).

<sup>5</sup>[http://www.huffingtonpost.com/2012/08/17/border-crossing-deaths-illegal-immigration\\_n\\_1783912.html?utm\\_hp\\_ref=mostpopular](http://www.huffingtonpost.com/2012/08/17/border-crossing-deaths-illegal-immigration_n_1783912.html?utm_hp_ref=mostpopular)

<sup>6</sup>See the No More Deaths 2011 report, "A Culture of Cruelty," available at <http://www.cultureofcruelty.org/>

• See also, Amnesty International's 2012 report, "In Hostile Terrain: A Human Rights Report on US Immigration Enforcement," at <http://www.scribd.com/doc/88127661/In-Hostile-Terrain-A-Human-Rights-Report-on-US-Immigration-Enforcement-by-Amnesty-International>

• See also PBS's recent Frontline documentary, *Lost in Detention*, [www.pbs.org/wgbh/pages/frontline/lost-in-detention/](http://www.pbs.org/wgbh/pages/frontline/lost-in-detention/)

• And PBS's *Need to Know, Crossing the Line parts I and II*, <http://www.pbs.org/wnet/need-to-know/security/video-first-look-crossing-the-line/13597/>

<sup>8</sup>Between 2004 and 2011, between 183 – 282 migrants died each year in the Arizona borderlands. The general US public fails to take notice.



**The vast majority of migrants have committed no crime, other than illegal entry. They are simply people fleeing abject poverty, trying to survive and provide for their families.**

***La gran mayoría de los migrantes no ha cometido ningún otro delito que el de entrar al país de manera ilegal. Son personas cuyo único crimen consiste en no tener la documentación requerida para entrar a los Estados Unidos; país al que vienen en busca de trabajo y para salir de la pobreza extrema.***

Beginning of a Migrant Trail –  
Sonora/Arizona Border.  
© © Michael Hyatt  
[www.michael-hyatt.com](http://www.michael-hyatt.com)





**Migrants of all ages and sizes attempt to cross the border.**

***Los migrantes que intentan cruzar la frontera son personas de todas las edades y de todos los tamaños.***

Migrant's Shoe and Nightshade Pods  
© © Michael Hyatt  
[www.michael-hyatt.com](http://www.michael-hyatt.com)

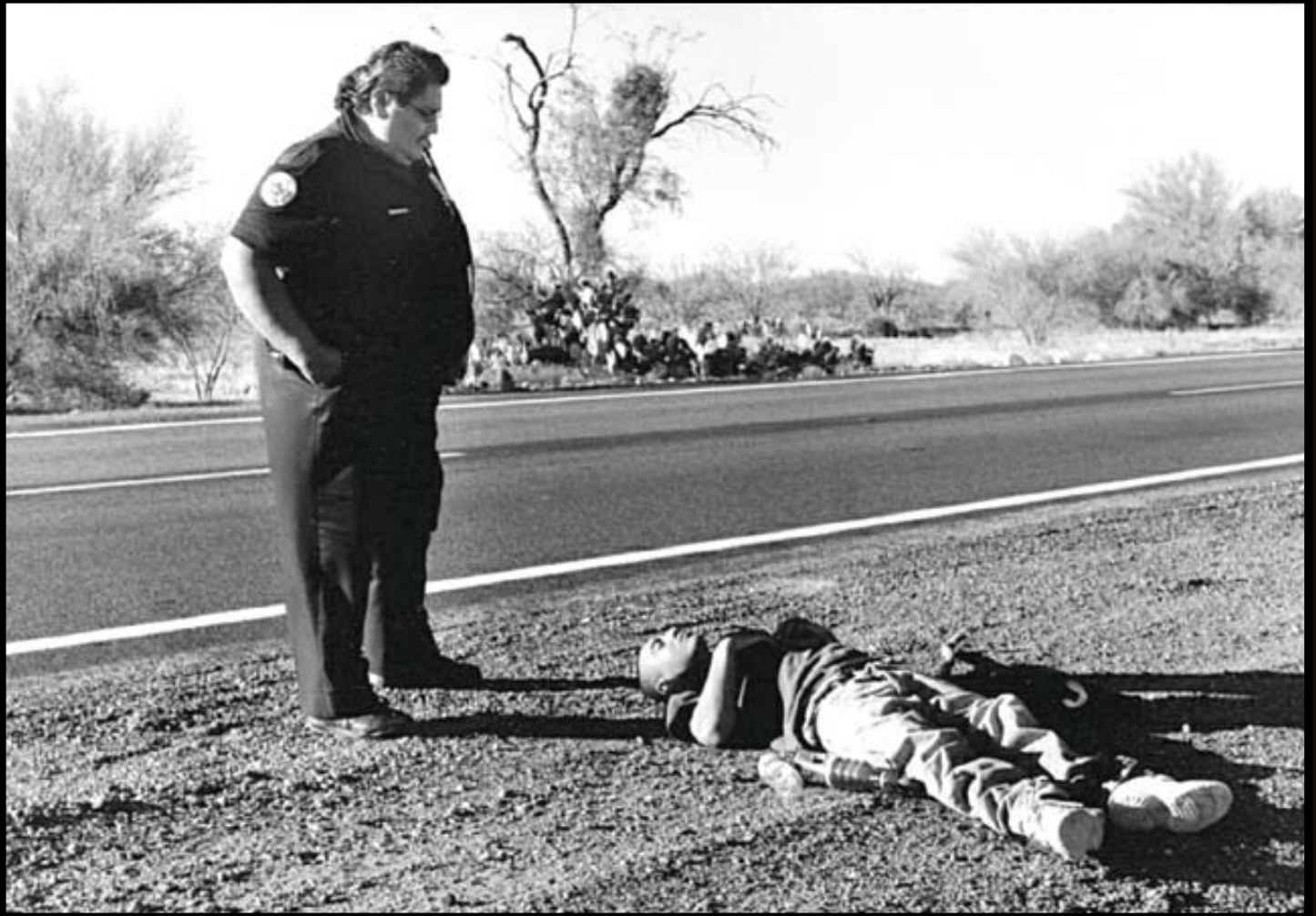




**Josseline Janiletha Hernández Quinteros, a 14 year old girl from El Salvador, died in the desert while trying to reach her mother in Los Angeles, CA. *No More Deaths* volunteers discovered her body.**

***Josseline Janiletha Hernández Quinteros, una niña salvadoreña de 14 años, murió en el desierto mientras trataba de llegar donde su madre en Los Ángeles, CA. Voluntarios de No Más Muertes encontraron su cuerpo.***

Josseline's Shrine  
© © Rex Koningsor  
KinoPhoto.com



**The Tohono O'odham indigenous nation is divided by the political US/Mexico border. It is also a dangerous and much travelled corridor for migrants crossing the border.**

***La frontera entre EE.UU. y México pasa por la reserva de la nación indígena de los Tohono O'odham. Este es un trayecto peligroso para los migrantes que cruzan la frontera.***

End of the Migrant Trail –  
Tohono O'odham Nation  
© © Michael Hyatt  
[www.michael-hyatt.com](http://www.michael-hyatt.com)



Tea Leaves... A Forecast  
by Valarie James.  
Photo of young woman  
and birth control pills  
found in the Sonoran  
desert, sealed in encaustic,  
cotton & wood.  
© © Shawn Skabelund  
[www.shawnskabelund.com](http://www.shawnskabelund.com)

**A great number of women are raped at some point during their trip across the border. To guard against this eventuality, some women migrants take birth control pills while crossing to prevent an unwanted pregnancy as the result of rape.**

***Muchas mujeres son violadas mientras cruzan la frontera. Algunas mujeres toman píldoras anticonceptivas mientras cruzan para impedir quedarse embarazadas en esos casos.***



**Each year thousands of deported Mexicans and Central Americans lose everything and seek help in aid stations in Mexico. *No More Deaths* provides aid to recently deported migrants on the Mexican side of the border.**

***Todos los años miles de mexicanos y centroamericanos lo pierden todo al ser deportados, entonces buscan ayuda en refugios fronterizos en México. No Más Muertes provee ayuda a migrantes recién deportados en el lado mexicano de la frontera.***

Untitled  
© © Rex Koningsor  
KinoPhoto.com



© © Shawn Skabelund  
[www.shawnskabelund.com](http://www.shawnskabelund.com)

***No More Deaths* volunteers cache water in the desert as humanitarian aid for migrants. Often, they find these water bottles have been slashed by people who do not share their mission—to eliminate death and suffering in the US/Mexico borderlands.**

***Los voluntarios de No Más Muertes dejan agua en el desierto como ayuda humanitaria para migrantes. Con frecuencia, encuentran que las botellas de agua han sido destruidas por gente que no comparte su misión de eliminar muerte y sufrimiento en la zona fronteriza.***



**Since 1994 more than 6,000 men, women and children have died while trying to cross the Mexico/US border.**

***Desde 1994, más de 6,000 hombres, mujeres y niños han muerto tratando de cruzar la frontera entre México y los Estados Unidos.***

Día de los Muertos Pilgrimage  
Honoring Deceased Migrants –  
San Xavier Mission  
© Michael Hyatt  
[www.michael-hyatt.com](http://www.michael-hyatt.com)



© © Shawn Skabelund  
[www.shawnskabelund.com](http://www.shawnskabelund.com)

**By closing off easy-to-cross areas, the walls “funnel” migrants into dangerous areas of desert.**

***Debido a que los muros cierran las zonas más fáciles de cruzar, en la práctica se empuja a los migrantes a cruzar por las zonas peligrosas del desierto.***

## CREDITS

All work and materials used by permission of artists, publishers, and record labels. These parties retain all ownership and rights to their works. No duplication of any kind is permitted.

**Produced by:** Robert Neustadt and Chuck Cheesman on behalf of No More Deaths/No Más Muertes

**Artist Relations & Additional Production:** Bill Carter and Ted Warmbrand

**Graphic Design:** Christa Agostino of Granite Mountain Graphics [www.gmgarts.com](http://www.gmgarts.com)

**Cover Art:** *Ni de Aquí ni de Allá*, an original woodcut by Raoul Deal

**CD Tray Photos:** 1. *Migrants Praying at Guadalupe Shrine - Sasabe, Sonora* 2. *Samaritans Bandage Blistered Feet - Pima County, Arizona* by Michael Hyatt

**“El Camino”** performed by Amos Lee, written by Ryan Anthony Massaro, courtesy of Soma Eel Songs, LLC. (BMI). Amos Lee appears courtesy of Blue Note Records © 2011 Blue Note Records – [amoslee.com](http://amoslee.com)

**“Nada Que Llorar”** performed by Calacas Blues, music and lyrics by Alejandro Cardona, sound engineer: Bernardo Quesada, mastering: Audioarte, producers: Alejandro Cardona, Bernardo Quesada; Co-producer Franco Torterolo – [alejandro-cardona/es/calacas-blues/](http://alejandro-cardona/es/calacas-blues/)

**“Across The Wire”** performed by Calexico (written by Joey Burns, Lunada Bay, BMI administered by BMG/Chrysalis) from the album “Feast of Wire” © 2003 Quarterstick Records: drums: John Convertino, acoustic nylon guitar, upright bass, vocal: Joey Burns, trumpet: Martin Wenk, trumpet: Jacob Valenzuela, pedal steel: Paul Niehaus, violin: Fernando Valencia, accordion: Eddie Lopez, recorded at Wavelab Studio by Nick Luca, mixed by Craig Schumacher at The Distillery Studio, mastered by JJ Golden at Golden Mastering – [casedecalexico.com](http://casedecalexico.com)

**“Charles Bowden: Excerpts from an Interview by Scott Carrier”** by Charles Bowden, © Scott Carrier, used by permission.

**“Amazing Grace” & “Sublime Gracia”** traditional, performed by No More Deaths/No Más Muertes volunteer, Christa Sadler

**“Somos Mexicanos”** performed by Pachuco and Classik, produced by Ryan Jobe/ProBangers.com, written by Pachuco and Julio Cesar Quezada, Recorded and Mastered by Anthony Mendoza at Studio X Productions © © Julio Cesar Quezada

**“Uphill (American Dream)”** written and performed by Chuck Cheesman, Punkins Papa Music (ASCAP), mixed and mastered by Sam Zucchini at the Zucchini Clubhouse, Saratoga Springs, NY – [chuckcheesman.net](http://chuckcheesman.net)

**“Coyotes of Sasabe”** written and performed by Cyril Barrett, guitar/vocals: Cyril Barrett, cello: Thøger Lund, viola/vocals: Iris Jakobsen, violin: Asger Christiansen, recorded by Asger Christensen

**“Rosaura Muñoz: ID# 595, excerpt from The King and Queen of Comezón”** written and performed by Denise Chávez, © 2012 Denise Chavez, recorded by Robert Neustadt. Used by permission.

**“Canción Pequeña”** performed by Dúo Guardabarranco, (Katia and Salvador Cardenal), words and music by Salvador Cardenal Barquero, from the album *Casa Abierta*, 1995 written by Salvador Cardenal, © Katia Cardenal / Moka Discos, Boyoy Music (ASCAP) used by permission. [duoguardabarranco.com](http://duoguardabarranco.com)

**“Vayan al Norte”** by Eliza Gilkyson © 2012. Gilkysongs (BMI) Administered by Bluewater Music Services Corp. All Rights Reserved. Used by Permission. Eliza Gilkyson appears courtesy of Red House Records, © 2011 Red House Records – [elizagilkyson.com](http://elizagilkyson.com)



**“Cowgirl Blue”** written and performed by Eric Skye,  
Mixed at Haywire Recording in Portland OR  
© Eric Skye/Half-Diminished Records – ericskye.com

**“Detained”** performed by Giant Giant Sand, written  
and produced by Howe Gelb, © Howe Gelb – Scatterland  
My Little Darlin’ (BMI), Licensed to Fire Records/Used  
by permission. sings/guitar: Howe Gelb, bass: Thøger  
T. Lund, drums: Peter Dobernowski, lap steel: Anders  
Pedersen, Wurlitzer piano: Nikolaj Heyman, Spanish  
guitar/sings: Brian Lopez, Spanish guitar/sings: Gabriel  
Sullivan, pedal steel: Maggie Björklund, viola: Iris  
Jakobsen, violin: Asgar Christensen – howegelb.com

**“Offended Turf/Excerpts from Droneland Security”** read  
by Margaret Randall. Border wall played with cello bow  
and implements of mass percussion by Glenn Weyant,  
ambience performed by the Sonoran Desert, mixed by  
Chuck Cheesman at The Secret Hideout of el Hombre de  
Queso – **“Offended Turf”** written by Margaret Randall,  
© Margaret Randall – margaretrandall.org, **“Droneland  
Security”** © © Glenn Weyant – sonicanta.com

**“Sierra Blanca Massacre”** performed by Joel Rafael,  
words and music by Joel Rafael, Reluctant Angel Music  
(ASCAP), used by permission of Inside Recordings –  
vocal/acoustic guitar: Joel Rafael, violin/vocal: Jamaica  
Rafael, lead acoustic guitar: Carl Johnson, bass: Will  
Landin, percussion: Mauricio Lewak, accordion/piano:  
Van Dyke Parks, banjo/mandola: Matt Cartsonis –  
joelrafael.com

**“Sunset Limited”** performed by Lakesigns, written by Will  
Gosner, courtesy of Pandarosa Records, drums: Seamus  
Bartlett, electric guitar: Andrew Foster, acoustic guitar/  
vocals: Will Gosner, bass/vocals: Eric Mayer, saxophone:  
Ruben Mowtiel, electric guitar/vocals: John Paul  
Thompson – thepandarosa.com

**“¡Ningún Ser Humano es Ilegal!”** performed by Lilo  
González y los de la Mt. Pleasant, written by Lilo  
González, used by permission of LGP Records – arreglo/  
piano; Mike Wheaton, arreglo vientos/trompeta: Alfredo  
Mojica, trombones: Ben Hall and Matt Nies, bajo: Richard  
Miller, coro: Zaida Cruz, percusión: Alfredo Mojica Jr.

**“Los Mandados”** performed by Los Románticos, courtesy  
of José Villarino, **“Los Mandados”** (Jorge Lerma) © 1978  
Peer International Corp. © Renewed All Rights Reserved.  
Used By Permission. José ‘Pepe’ guitarra y segunda voz,  
Jesús ‘Chuy’ Valdez requinto y tercera voz , Jesús ‘Chuy’  
Molina guitarra y primera voz y Marco Antonio ‘Diablo’  
Rodriguez guitarrón

**“Arizona”** performed by Mario Bencastro, from the book  
**Paraiso Portátil / Portable Paradise** by Mario Bencastro,  
published by Arte Público Press, 2010

**“What Coyote Brought”** written and performed  
by m. henry, © © Matthew Henry Hall, m. henry –  
matthewhenryhall.com

**“Hello, Bonjour”** performed by Michael Franti and  
Spearhead from the album Yell Fire! courtesy of Anti-  
**“Hello, Bonjour”** (Franti/Itene) Universal Music Corp. /  
Frantic Soulutions (ASCAP) 80.00% o/b/o Michael Franti  
– Itene Music. Used by Permission. michaelfranti.com

**“El Oficio de Coyote”** written and performed by Óscar  
Sarmiento, © Óscar Sarmiento

**“My Rainbow Race”** written and performed by Pete  
Seeger, Published by Figs. D Music (BMI) and Sanga  
Music Inc. (BMI) c/o The Bicycle Music Company .  
Courtesy of Helene Blue Musique Ltd. o/b/o Earth  
Music Productions.

**“Desiertos 4”** written and performed by Raúl Zurita.

**"Voluntary Return"** written and performed by Robert Neustadt, © © Robert Neustadt

**"The Land That I Love"** written and performed by Scott Ainslie ©2008, Scott Ainslie. All Rights Reserved. Recorded at Cattail Music, Brattleboro VT by Scott Ainslie and in Oakland, CA by Scott Ainslie and Camilo Landau. Mixed & Mastered in Brattleboro VT by Julian McBrowne with Scott Ainslie. – vocal/steel string guitars/high strung guitar/mandolin: Scott Ainslie, border accordion: José Cuellar (aka 'Dr. Loco'), classical guitar: Tomás Montoya – cattailmusic.com

**"La Cucharita"** performed by Sergio Mendoza y la Orkesta, written by Sergio Mendoza, McNab Songs (BMI), produced by Sergio Mendoza and Joey Burns

**"Are We a Nation"** performed by SWEET HONEY IN THE ROCK. Written by Ysaye Barnwell, Nitanju Bolade Casel, Aisha Kahlil, Carol Maillard, Louise Robinson, SHE-ROCKS 5 Publishing/ASCAP and Barry J. Eastmond, Melorie Music/ASCAP. Executive Producer: Ramon Hervey II, Recorded at Tainted Blue Studios, New York, NY – All Synths and Drum Programming by Barry J. Eastmond - Engineered by Matthew McCorkle – Mixed and Mastered by Arnold Mischkulnig, Chop Shop Studios. Management: Hervey & Company © © 2010 SHE-ROCKS 5 ®, Inc. All Rights Reserved

**"Who's the Criminal?"** written and performed by Ted Warmbrand, recorded and arranged by Ted Warmbrand and Frank Hernandez at Arts for All Studios, Tucson AZ. Used by permission. © Ted Warmbrand

**"Who's Gonna Build Your Wall?"** performed by Tom Russell, music and lyrics by Tom Russell © 2006 Frontera Music (ASCAP) All Rights Administered by Bug Music, Inc., a BMG Chrysalis company. Used By Permission. All Rights Reserved. Tom Russell appears courtesy of Shout! Factory – tomrussell.com

## THANK YOU!

We are profoundly grateful to every person who donated to help manufacture this album. The producers of the **Border Songs** CD Project would also like to give special thanks to Christa & Tom Agostino, Paul Barby, Mario Bencastro, Luanne Buchanan, Barbara Byers, Denise Chávez, Cree Clover-Miller, Larry Clyman, Judith Costello, Kris Downs, Gil Gillenwater, Erika Hess, Eileen Joyner, Jessica Kitterman, Sara Klause, Ed Littman, Matt Minister, Carolyn and David Neustadt, Jeff Neustadt, Heather Plaza, Margaret Randall, Christa Sadler, Pete and Tinya Seeger, Shawn Skabelund, Peter Strand, Liliana Trevizán, Phil Urso, "Pepe" Villarino, Glenn Weyant, Meryd Yannaccone, Sam Zucchini, Jill Zurawski, our friends at Flagstaff Cultural Partners and Chad Hamill of the Center for Indigenous Music and Culture. We would also like to say a special thanks to Ted Warmbrand and Bill Carter, whose connections with friends in the music industry gave this project so much of its life.

To Ramon Hervey II and Barry Eastmond, we are most grateful. Thank you!

A heartfelt thanks to our families for your patience and support while we surrendered so many volunteer hours to this cause. We love you.

Ted Warmbrand wishes to thank his loving, inspiring life partner Jacky Turchick.

All work on this project was donated and used by permission. We are humbled and in awe that such a diverse group of artists, record labels, publishers, and other contributors "put their shoulders to the wheel" to support this cause. This is how we change the world.

The **Border Songs** CD Project is dedicated to those who fell and did not make it across the desert. And to the **No More Deaths/No Más Muertes** volunteers who selflessly give of themselves to save lives and ease suffering. This is for you.



***No More Deaths*** volunteers provide water, food and medical assistance to migrants in the desert.

***Voluntarios de No Más Muertes*** proveen agua, comida y ayuda médica a migrantes en el desierto.

Suerte  
© © Rex Koningsor  
KinoPhoto.com

*We are making music here,  
you with your cello bow,  
percussion implements  
and contact mike.*

*Me with the words I coax  
from walls and fences  
everywhere.*

*We are taking a chance  
our vibrations will change  
these molecules of hate.*

From "Offended Turf"  
© Margaret Randall

Glenn Weyant Playing the Wall  
© © Matthew J. Nelson

