**Sample Playlist and Analysis**

[Banned in the USA](https://s3.amazonaws.com/echo_files/20131004/1380910588_1-04_Banned_In_The_USA.m4a" \t "_blank) - 2 Live Crew       [Lyrics](https://docs.google.com/document/d/1U4eGwUGTAKwajCPB4lj8gm_unB3HVUW9FUI6W1MTOmA/edit?usp=sharing)

[Not Ready to Make Nice](https://s3.amazonaws.com/echo_files/20131004/1380910617_03_Not_Ready_to_Make_Nice.m4a) - Dixie Chicks      [Lyrics](https://docs.google.com/document/d/14x_YGxz3bI86zrAhJw9hacIz6RGnfoMow0z0xFZ37-c/edit?usp=sharing)

[Dirty Laundry](http://www.youtube.com/watch?v=h0xr31XbSOU) - Don Henley         [Lyrics](https://docs.google.com/document/d/1dMk_1L0hXtjKZFSIy5NoqjMPGkXJuh63tvGmNHuOmW0/edit?usp=sharing)

[Streets of Sorrow / Birmingham Six](https://s3.amazonaws.com/echo_files/20131004/1380901815_01-09-_Streets_Of_Sorrow__Birmingham_Six.mp3) - The Pogues          [Lyrics](https://docs.google.com/document/d/1O-CVKwwaUrkoK-zYGkdAoDp-VohdmJslMgC2GCe6LiA/edit?usp=sharing)

[Beds are Burning](https://s3.amazonaws.com/echo_files/20131004/1380908309_MidnightOil_BedsAreBurning_G0100017053968_1_1-256K_44S_2C_cbr1x.mp3) - Midnight Oil               [Lyrics](https://docs.google.com/document/d/1SlFTXXMJj5wl0-sB1SYmIfHAEhmcrtsN2zm8ZVJgzsM/edit?usp=sharing)

[Original Sin](https://s3.amazonaws.com/echo_files/20131004/1380901841_01-01-_Original_Sin.mp3) - INXS       [Lyrics](https://docs.google.com/document/d/13-bWPYzkKkOEtqr_yqfynktqhQgxVsLPugtl-q36YuM/edit?usp=sharing)

[25 Minutes to Go](https://s3.amazonaws.com/echo_files/20131004/1380901709_JohnnyCash_25MinutesToGo_G010000911130i_2_11-256K_44S_2C_cbr1x.mp3) - Johnny Cash             [Lyrics](https://docs.google.com/document/d/16YInully8U8uM5iMPH4jxY4Ndh21RE1bA0N6Quf_Ibo/edit?usp=sharing)

[Copperhead Road](https://s3.amazonaws.com/echo_files/20131004/1380908695_01-01-_Copperhead_Road_(Album_Version).mp3) - Steve Earle             [Lyrics](https://docs.google.com/document/d/1N1XibTQgKP9mMN3l8cPQaa-2zxcVV3o8ZaNMI-CMjnw/edit?usp=sharing)

[Just a Girl](https://s3.amazonaws.com/echo_files/20131004/1380910926_03_Just_a_Girl.m4a) - No Doubt          [Lyrics](https://docs.google.com/document/d/1T3yBerAYipWxj4US6Nru5-81RvUlWjQOR9dEgviagyQ/edit?usp=sharing)

**The Constitution’s Greatest Hits!**

**Banned in the USA – 2 Live Crew**

                   In 1990 Rapper Luther Campbell and other members of the hip-hop group 2 Live Crew were arrested in Miami Florida after one of their concerts. Earlier that week, in a controversial decision, a Florida judge had ruled that lyrics from 2 Live Crew’s album, “As Nasty as They Wanna Be” were obscene, according to Florida law. Luther was arrested and charged with public obscenity, and with violating the community’s decency standards. Later, a federal judge overturned the state judge’s decision, and charges against Campbell were dropped. The following year, 2 Live Crew released the single “Banned in the USA” as a response to the events and a clear statement about 1st amendment protection of musical artists.

**Not Ready to Make Nice – Dixie Chicks**

                   During a London concert in 2003, lead singer Natalie Maines introduced the anti-war song “Travelling Soldier” with the statement that the Dixie Chicks were ashamed to be from the same state as then-president George Bush. This statement reflected the group’s stance against military action in Iraq. The statement caused an uproar in the United States, with country music stations and other media outlets accusing the band of being un-American. The Dixie Chicks suffered a boycott of their music and concerts, death threats, hate mail, and volumes of negative and defamatory publicity.

On their next album, Maines wrote the song “Not Ready to Make Nice” to address the controversy and defend her right to free speech. “It's a sad sad story when a mother will teach her daughter that she ought to hate a perfect stranger / and how in the world can the words that I said send somebody so over the edge (Maines).” The song and album earned the group five Grammy awards, including record of the year. Maines and the band consider this an affirmation of free speech.

**Dirty Laundry – Don Henley**

“Dirty Laundry” by Don Henley illustrates how the media can stretch the first amendment in order to justify the invasion of privacy and sensationalism of news events. After several celebrity scandals, including his own arrest, Henley writes, “dirty little secrets, dirty little lies / We got our dirty little fingers in everybody's pie / We love to cut you down to size, we love dirty laundry (Henley)”. Often, the media use the “free press” guarantee of the first amendment to justify prying into personal lives, and exploiting tragedy to gain viewers. “Dirty Laundry” illustrates this in response to news coverage of the attempted assassination of Ronald Reagan in 1981. “Can we film the operation / is the head dead yeat? / All the boys in the newsroom got a running bet / get the widow on the set / we love dirty laundry (Henley).” As many songwriters use their art to celebrate free speech and 1st Amendment protections, Henley makes a statement about how those same rights can be abused when not used responsibly.

**Streets of Sorrow / Birmingham Six – The Pogues**

                   The Fourth Amendment prohibits the state from conducting illegal searches and seizures, and requires “just cause” in making an arrest. The Fifth Amendment guarantees that the accused be charged with a crime and given a fair trial before being imprisoned, and the Sixth Amendment requires a “speedy trial.” The Pogues’ “Streets of Sorrow / Birmingham Six,” while written in response to events in England and Ireland, clearly illustrates violations of the 4th, 5th, and 6th Amendments.

                   During the “troubles” between the Irish Republic and Great Britain, several terrorist acts injured and killed dozens of people. Many were the responsibility of the Irish Republican Army, the guerilla military resistance to British occupation. The Pogues’ Shane McGowan wrote the lyrics to Birmingham Six to protest treatment of Irish citizens who were suspected of being connected to these acts, “for being Irish in the wrong place and at the wrong time (McGowan).” Ten men were arrested, beaten and imprisoned as suspects in a bombing. They were not formally charged, though they were incarcerated for lengthy. Those who were formally charged allege that their confessions as a result of being beaten and tortured. Though parties on both sides dispute the guilt or innocence of the Birmingham Six and the Guilford Four, the song stands as a statement against abuses by the state of the rights of the accused.

**Beds are Burning – Midnight Oil**

                   Though most citizens are familiar with the Fifth Amendment for its protections of the rights of the accused, the amendment also prohibits the government from seizing land and property without “just compensation.” While the government has the right to seize property for “eminent domain” (the public good), it may not do so without fairly compensating the owner. Nonetheless, thousands of acres of lands were seized from Native Americans as our country grew.

                   Similarly, aboriginal Australians saw their territorial lands shrink as white Australia grew. Australian group Midnight Oil had one of their biggest hits with “Beds are Burning,” which called on the government to return lands that had been taken from the Aborigines. “The time has come to say fair’s fair / to pay the rent, to pay our share / the time has come, a fact’s a fact / it belongs to them, we gotta give it back (Garret).” As a protest song, Beds are Burning illustrates the eminent domain and just compensation elements of the Fifth Amendment.

**Original Sin – INXS**

                   Songwriters have used their medium to cover a myriad of social and political issues. Not every message directly reflects a specific amendment; however, the intent of the amendments can be reflected in the song. INXS’ “Original Sin” is a straightforward song about the acceptance of interracial relationships. “Dream on white boy / dream on black girl / to wake up to a brand new day / and find your dreams have washed away (Hutchence).” The  song is optimistic that such relationships can be accepted by society, and that interracial couples do not need to fear persecution or harassment.

                   Though “Original Sin” does not directly address an amendment, it can be seen as reflecting the ideals of the 9th and 14th amendments. The 9th Amendment allows individuals the freedom to make their own choices as long as they do not violate state or federal law. The choice to love and marry as you choose can be inferred from this. The “equal protection” clause of the 14th amendment guarantees all citizens the protection of the law. While this originally protected the citizenship rights of former slaves, it has been applied to all aspects of citizenship and protection by law. It can also be inferred, then, that an interracial couple, and their relationship, would be protected by law even if some did not approve of it.

**25 Minutes to Go – Johnny Cash**

                   The 8th Amendment states that a punishment must fit the crime, and that citizens are protected against “cruel and unusual punishment.”  It is the “cruel and unusual” phrase that has been used as an argument against the death penalty in the United States. While the death penalty remains in several states, the federal government rarely uses capital punishment.

                   Johnny Cash’s “25 Minutes to Go” recounts the last 25 minutes before a condemned man is hanged. While not overtly political, the song relays what might be going through the man’s mind. “Now here comes the preacher to save my soul / with 13 minutes to go / and he’s talking about burning, but I’m so cold / I’ve 12 more minutes to go (Cash).” Johnny Cash was not afraid to speak out on behalf of the marginalized segments of society, and “25 Minutes to Go” together with “Folsom Prison Blues” can be seen as Cash’s voice against the mistreatment of prisoners and the use of the death penalty

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**Copperhead Road – Steve Earle**

                   The 18th Amendment prohibiting the transport and sale of alcohol in the United States led to an entire culture of folks who found ways around the ban. The speakeasies, mafia, and bootleggers of that era spawned countless stories, legends, and musical stories. Steve Earle’s Copperhead Road continues that tradition, and extends it somewhat, invoking the 4th and 9th Amendment as well.

“You hardly ever saw granddaddy down here / he only come to town about twice a year / buy a hundred pounds of yeast and some copper line / everybody knew he was making moonshine (Earle).” Copperhead road chronicles three generations of outlaws, from the moonshiner of the prohibition era, to the whiskey runner who avoided state and federal alcohol laws, to the angry Vietnam veteran who uses the family land to cultivate marijuana. Earle moves from the effects of the 18th Amendment and touches on search and seizure issues related to the 4th (“Well the DEA’s got a chopper in the air (Earle)”) to the freedoms of privacy inferred from the 9th Amendment (“I take the seed from Columbia and Mexico / plant it in the holler down Copperhead Road (Earle)”).  While the lyrics seem more of the storytelling vein than that of a protest song, Copperhead Road nonetheless can reflect the amendments to our Constitution.

**Just A Girl- No Doubt**

“Just A Girl” by No Doubt depicts the 19th amendment to the Constitution that granted women’s suffrage. No Doubt revisits the issue of women not having the right to vote by the use of sarcasm. In the first verse of the song, the band sings, “Cause I’m just a girl, little ‘ol me. Don’t let me out of your sight. I’m just a girl, all pretty and petite, so don’t let me have any rights” (Stephani). Although today women do have the right to vote today, clearly the writer of the song, Stephani, is asserting that women are still limited in what they are able to do in society. This song makes the implication that women are still dependent on men. The lyrics state, “This world is forcing me to hold your hand” (Stephani). During this line, the band carries out the note sang on the word “hand”, indicating that this is an imperative part of the song. The artist is emphasizing not that women must literally hold a man’s hand, but that they are expected to depend on a man’s help to survive in society.