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Episode 91: You Can't Promise to Love Forever
Air Date: June 5, 2024

PHOEBE JUDGE: Hi, Peggy. How are you?

PEGGY SEEGER: That's a good question. And you wouldn't want to hear the answer, so how are you?

PHOEBE JUDGE: Oh, no. [LAUGHS] Well, I'm OK. I--

PEGGY SEEGER: No, I had an accident. So I'm trying to get better, and things like this are helping me.

PHOEBE JUDGE: Good. Well, I'm glad to hear it. Let's just start with you introducing yourself.

PEGGY SEEGER: Well, the last time I looked, I was Peggy Seeger. And that was probably about a second ago, but we know how fast things can change in the world. So I guess I'm still Peggy Seeger.

PHOEBE JUDGE: For today, at least.

PEGGY SEEGER: Yes.

PHOEBE JUDGE Peggy Seeger is a folk singer. She's turning 89 this month. Her last album came out a few years ago when she was 85. And she's working on another one. She's also written a memoir called First Time Ever.
(AS NARRATOR):

PHOEBE JUDGE: How many love songs would you say you've written in your life?

PEGGY SEEGER: Probably about 20. I don't count anything except the number of steps I take in a day.

[LAUGHTER]

PHOEBE JUDGE: How many steps do you take in a day?

PEGGY SEEGER: I aim for 5,000. And if I get to 4,921 by the time I'm going to bed, I have to walk out the other 19 steps before I go to bed, just so I can see the meter go over to 5,000.

PHOEBE JUDGE: What's the first step in writing a love song?

PEGGY SEEGER: There isn't one. There isn't one. I'm not even sure that it helps to be in love because you can attack love from a lot of different ways. I'm writing one now, which is a love song, and I'm attacking from a point of view that I have never looked at before.

And it is so difficult because I can't sit down at the piano for more than 15 minutes. I can't work out the tune. So I walk around thinking of the text, which, of course, has no tune. So what is its format? It's a real experience for me.

PHOEBE JUDGE: What is the subject of the song?

PEGGY SEEGER: I'm looking at it from the point of view of the Big Bang. So you list all of the things that happened after the Big Bang— the gaseous galaxies and the stars and the planets and the bone and the blood and God crawling out of the mud. And then in the middle of this cacophony, you have a very sweet chorus that says, this is a love song.

And then it goes on to all of the ways that a human being could have evolved, all of the turns and crossroads. And then it starts piling up with all of the things that could have gone wrong so that you wouldn't be here. And then in the middle of that, you have your sweet chorus again. I love love songs for all kinds of reasons.

PHOEBE JUDGE (AS NARRATOR): Peggy says some love songs she particularly likes are "Isn't She Lovely" by Stevie Wonder, and Vanessa Williams' "Save the Best For Last."

PEGGY SEEGER: If they ask me what my favorite song is to sing, I have just one answer. It's the one I am singing at the moment because if it wasn't my favorite, I would not be singing it and I would not be doing justice to it. I have to put my mind in an arena in which I can sing that song really genuinely.

PHOEBE JUDGE (AS NARRATOR): Peggy's mother, Ruth Crawford Seeger, was a composer and the first woman to receive a Guggenheim Fellowship. And her father, Charles Seeger, taught musicology at UC Berkeley, Juilliard, the New School, and UCLA. Her brother, Pete Seeger, was one of the country's best known folk singers. Peggy's been singing folk songs since she was a toddler.

PEGGY SEEGER: I've written songs of all sorts. I've written songs that are sledgehammer songs, scalpel songs. I've written direct activist songs. My favorite right now is wedge songs. I call them that.

PHOEBE JUDGE: What is that?

PEGGY SEEGER: If you try to be too direct with your politics, especially about climate change and about man's inhumanity to man, people sometimes turn off. Oh, no. Not another protest song. So if you can get them into the song with something that sounds like something else, and that's the thin end of the wedge, so they get interested.

On my new album, there's a song called "Lubrication." Well, the minute you announce that in a concert hall, people start tittering and looking embarrassed. It's only two verses long. And so the first verse is about lubrication, what you think it is. And the second verse is about tectonic plates.

[PEGGY SEEGER, "LUBRICATION"]

PEGGY SEEGER (SINGING): Did the Earth move for you last night, dear? It sure did move for me and my mate because the Earth needs oil, water, and gas.

PEGGY SEEGER: The tectonic plates need lubrication. And we're taking the lubrication out, the oil and the water and the gas, so that they're having a very unhappy time making, shall we say, the orgasm of the Earth work. So that's a wedge song. And so the point of it comes when you're all softened up.

PHOEBE JUDGE: You've written a lot of love songs. Are there many that have been written about you for you?

PEGGY SEEGER: Just one. Just one, as far as I know.

PHOEBE JUDGE (AS NARRATOR): I'm Phoebe Judge. And This is Love.

PEGGY SEEGER: It's about a sight, about a kiss, and bed.

PHOEBE JUDGE: It's called "The First Time Ever I Saw Your Face," and hundreds of artists have sung it.

PEGGY SEEGER: I'll tell you, Google it and find out the people who have sung it in so many different styles-- country and western and barbershop quartet, heavy metal.

PHOEBE JUDGE: Elvis, Miley Cyrus, The Temptations, George Michael, Diana Ross, Johnny Cash, Celine Dion. It was in an X-Men movie and season three of Glee.

PEGGY SEEGER: I think the worst version of it is one of my own, which is on an album called "Folksploitation," in which a friend of mine took me singing it unaccompanied, as low as I could get, and turned it into a dance track.

PHOEBE JUDGE
(AS NARRATOR): But the version that most people know that really made it big is by Roberta Flack. She said she was thinking about her cat who had just died when she recorded it.

Clint Eastwood heard Roberta Flack's recording come on the radio while he was driving. He said he was hypnotized and started to drive off the side of the freeway. He called Roberta Flack and said that he wanted to use her version in a movie, Play Misty For Me. "The First Time Ever I Saw Your Face" won two Grammys and was the top song of the year in 1972.

[ROBERTA FLACK, "THE FIRST TIME EVER I SAW YOUR FACE"]

ROBERTA FLACK
(SINGING): The first time ever I saw your face.

PHOEBE JUDGE

(AS NARRATOR):

PEGGY SEEGER: I was brought over to England to be part of a singing group.

PHOEBE JUDGE
(AS NARRATOR): The folk song collector, Alan Lomax, offered her a job singing and playing the banjo in London with a new folk group, The Ramblers.

PEGGY SEEGER: I arrived in England looking like hell after a 26-hour journey over from Denmark on boats and trains. And then I was given a bath by Alan's girlfriend. She was a model. And she did my hair up in a beehive.

She dressed me in her beautiful clothes and high heels and earrings and makeup, which I never, ever wore, and sent me toddling into the room which was filled with BBC producers. And over in the corner was this very odd-looking man with very black hair and a very red beard just sitting and smoking.

PHOEBE JUDGE
(AS NARRATOR): Peggy sat down in the middle of the room. She picked up her banjo and started playing her favorite ballad, a song called "The House Carpenter." After, the man in the corner came up to her.

PEGGY SEEGER: And he was such a funny-looking creature when I first saw him. My first impression of him was that he was old, that he was shorter than me, that he wasn't handsome, but that he was intensely interesting.

PHOEBE JUDGE

(AS NARRATOR):

His name was Ewan MacColl and he was a British folk singer.

PEGGY SEEGER: And at that time, he was working in a theater production of The Threepenny Opera and he was the ballad singer. And he gave me a ticket to the theater. And I loved free tickets and I loved theater, so I went along.

And very soon, along in the play comes this beery old creature with a belly hanging out and a stovepipe hat and filthy old clothes, singing with the most beautiful voice.

PHOEBE JUDGE
(AS NARRATOR): Peggy went backstage to say hi, and he invited her to come see the show again. She said yes. That time, Ewan offered to drive her home.

PEGGY SEEGER: He took me home that night and told me he'd fallen in love with me. Bang, like that. And then he kissed me. That's how fast he worked. I wasn't used to ones who worked that fast, but I was only 21. And he was married, with a kid. Lovely little boy.

PHOEBE JUDGE: Had you been in love or dated much before?

PEGGY SEEGER: No. Nope. I wasn't expecting love. It was not my idea of what I wanted. A lover who was shorter than me, 41 years old, with a wife and a child, I mean, that's not-- that's not perfect.

PHOEBE JUDGE (AS NARRATOR): Peggy kept going back to the theater to see Ewan. They played together in The Ramblers. Did his wife know about the affair he was having?

PEGGY SEEGER: Oh, Lord, yes. Oh, yes. Oh, yes. I foolishly left a lot of my papers in his house in a box because we used to record at his house. And she opened it and read my diaries. She knew about it. It's too bad.

PHOEBE JUDGE: Did you feel bad for her?

PEGGY SEEGER: At the time, no. I was 21. At that point, you don't have empathy for other people. Not really. I don't think so.

PHOEBE JUDGE (AS NARRATOR): Peggy sometimes felt like things with Ewan, who was still married, were hopeless. She thought about leaving him and wrote in her diary, "The hurt of not being able to have him, of having to hide everything, is getting to be too much." She traveled to Scotland and Italy and Ireland, then she came back to him in London. They were recording lots of music together. But then Peggy decided to go home to America.

PEGGY SEEGER: Well, I was running from him yet again. And I was in California with my father and my sisters. And I had sworn that I was going to leave him this time. I had just gotten a little plush job in Los Angeles radio.

And they liked the folk-song love songs, but said, oh, they're all so sad. Have you got a hopeful love song? Well, I didn't have any hopeful anything in my songs. American folk songs always end up in death, destruction, misogyny, killing, she's left with a baby in her arms crying, et cetera.

PHOEBE JUDGE (AS NARRATOR): Even though Peggy had left Ewan for America, he still sent her letters and tape recordings, and sometimes called. She told him that the radio show had asked her for a new love song.

PEGGY SEEGER: And during one of our very expensive phone calls, he said, well, I've made up one. Here it is. And he sang it over the phone. I liked it. It's only three verses. It's very like a folk song. So I took it down on the music staff and I began singing it.

[PEGGY SEEGER, "THE FIRST TIME EVER I SAW YOUR FACE"] The first time ever I saw your face. I thought the sun rose in your eyes.

PHOEBE JUDGE (AS NARRATOR): We'll be right back.

PEGGY SEEGER (SINGING): And the moon and stars were the gifts you gave.

PHOEBE JUDGE: When you first heard it, did you think to yourself, "I'm going to be with this man"?

PEGGY SEEGER: No. No, I was interested in the song as a song. And I took it, and the people in Los Angeles loved it. No.

PHOEBE JUDGE (AS NARRATOR): Peggy started performing the song, first in LA and then in Chicago. Ewan never recorded "The First Time Ever I Saw Your Face." Peggy says he never sang it again. At the time, she thought that they were over, but later, they reconnected at a festival in Moscow. Peggy ended up back in Europe. And in May of 1958, Ewan came to France to see her.

PEGGY SEEGER: All of a sudden, I realized that this man was very good for me and decided immediately to have a baby, which was one of the most silly things you can imagine. We were so delighted that the whole chase was over, and so I got pregnant.

PHOEBE JUDGE (AS NARRATOR): But Peggy couldn't legally go back to England. She had to stay in France.

PEGGY SEEGER: And I got pregnant in June. And in December, we decided we had to do something about it. But he was already married and couldn't get me to England, so I married somebody else.

PHOEBE JUDGE (AS NARRATOR): Peggy and Ewan asked one of Ewan's friends, a man named Alex Campbell, if he would marry her as a favor so she could be with Ewan in England.

PEGGY SEEGER: And I was Mrs. Alex Campbell for three years until we divorced. But Ewan didn't get a divorce for years and years. But we didn't want to be married, not particularly. He said, "I love you so much I'll even marry you." He said, "So do you marry somebody who says that?" Yeah.

He'd been married twice before. He said, "The minute you promised to love and obey," he said, "It changed love in a very strange way." Says you can't promise to love forever. And I agree with that. I loved him enough to spend 33 years and have three children with him. It was sometimes tumultuous, sometimes hilarious, sometimes an outrage because his mother moved in with us the day after we first got together and she stayed for 16 years.

PHOEBE JUDGE: Wow.

PEGGY SEEGER: Mm-hmm Yes, you bet.

[LAUGHTER]

Yeah. But the life was good-- song-writing and theater, traveling, singing. 24/7, we were in each other's pockets. We didn't have "Goodbye, Darling. Have a good day at the office. None of that. The office was at home." And we were a duo for 30 years. We lasted.

PHOEBE JUDGE (AS NARRATOR): In 1971, they got a royalties check for \$75,000 from Roberta Flack. Peggy wrote that it was the end of scraping, worrying, having to take every single paying job. She started cooking elaborate five-course meals. And she and Ewan would drive into London to buy wine and cheese. And 21 years after they met, they got married.

PEGGY SEEGER: And we were advised by our accountant to get married, [LAUGHS] yeah.

PHOEBE JUDGE (AS NARRATOR): She remembers that they went home and got drunk.

PEGGY SEEGER: When you're a part of a heterosexual couple, especially if you're known as a couple and you're always together, 24/7, for 33 years, we never parted. We went places together. He didn't have friends. I didn't have friends, so I didn't know how to be a friend. But Irene became my friend.

[SOFT MUSIC PLAYING]

PHOEBE JUDGE
(AS NARRATOR): Peggy met Irene Pyper-Scott in the '60s.

PEGGY SEEGER: Ewan and I were in Belfast singing at a political rally. She said that all I did was talk about my children.
[LAUGHS] I think she said I was boring.

[LAUGHTER]

PHOEBE JUDGE
(AS NARRATOR): But they started getting to know each other at protests and they formed a women's singing group.

PEGGY SEEGER: She was known as Northern Ireland's answer to Joan Baez. She had flowing red hair. She is as different from me and as alike to me as possible. I am Gemini. I am two different people, which is very difficult to live with.

And she's Aries, which is people who start fires. She's fiery and she can fly off the handle [LAUGHS] at the drop of a hat. And hats drop all the time. I'm fairly easy to get along with. She gives and gives and gives. And I take and take and take. That's what happens.

PHOEBE JUDGE
(AS NARRATOR): Irene would spend time at The Singers Club, a folk club that Ewan and Peggy had started. And she came to satirical political plays they put on around Christmas. She and Peggy sometimes rode the bus together to Greenham Common, a long-running protest where women set up camps to object to nuclear weapons.

Peggy says she had started becoming a feminist and needed someone to talk to about it. She was still writing music and performing with Ewan, but he was having health problems. Sometimes Irene would fill in for him at their concerts.

PEGGY SEEGER: He was quite sick for a while, and then he, all of a sudden, turned into an old man. And it's very hard to talk about this in a nutshell, Phoebe. I wrote the book so that I wouldn't have to explain a complicated situation on a program like this because it's almost impossible.

I'm feeling that I have to compress it all, and that detracts from the feelings that I had at the time. Ewan was ill for so long. And he was very good as an ill person. He did not complain. He just soldiered on and kept singing and kept going out on tour.

PHOEBE JUDGE: He was sick for 10 years. When did you realize that you'd started to fall for someone else?

PEGGY SEEGER: November 31, 1988.

PHOEBE JUDGE
(AS NARRATOR): Peggy and Irene went for a walk in the hills in Derbyshire. They stopped in what she called a dreary little pub and had a coffee. And Peggy realized she was in love with her. She didn't know how to act and was scared Irene could tell. She stayed quiet on the drive home, pretending to work on some music. For a month, she wrestled with what to do. She wrote a song for Irene and hid the lyrics.

[PEGGY SEEGER, "LOVE UNBIDDEN"]

PEGGY SEEGER
(SINGING): Love unbidden unwelcome friend. Wild bird in my hand. I hold you trembling terror bound. Yet I'm at your command. Love.

PHOEBE JUDGE: How did you confess your feelings to her?

PEGGY SEEGER: I told her at the Sanctuary in London, which is a women-only spa. Fantastic place. I just confessed. And then we drove home together. And when I left her at her house, I said, "You don't have to do anything about this, Irene. I just thought you should know."

And the next morning, we had breakfast together in the local cafe. And then she said she was in love, too. And then it began. She lived 10 minutes away from me. And for a year, I found any excuse to go and visit her, even for five minutes. She was married to-- she had a female lover before and her husband was gay.

They formed a veterinary surgery. And they had to be married in order for her to have equal rights in what they did together, so they married. And they were a perfect fit, a perfect match. They were a perfect match. They worked beautifully together. The same way as Ewan MacColl and I worked beautifully together.

But she was overtaken. I was overtaken. And if you've never been in love before, uncontrollably in love, I advise you, for an easy life, stay away from it. But for a deep, really understanding of the human psyche, go for it because it's the first time I had ever been carried away, completely carried away. I was out of control of myself. And I think we harmed a lot of other people on the way. That's what it does.

PHOEBE JUDGE: Did you care that you were harming people or did it seem like there was no other option?

PEGGY SEEGER: There was no other option. I was doing as well as I could. And I never would have left Ewan.

**PHOEBE JUDGE
(AS NARRATOR):** Peggy didn't tell him about what was going on, but she doesn't think it made a difference.

PEGGY SEEGER: Of course, he knew. Of course, Ewan knew about it. He would sense it, although we never talked about it. And she never would have left Philip. Nope. It wouldn't have happened. But Ewan died a year after, pretty much a year after I told her.

PHOEBE JUDGE: What was it like to lose him?

PEGGY SEEGER: What do you think? Those kind of questions, Phoebe, baffle me because I know you want some fantastic answer. And whenever anybody asks a woman, "What did it feel like to see your toddler under a steamroller?" I think, what do they think it felt like?

I mean, he was my life companion. It was-- I'm not comparing you to that, but the question, I think you must know what the answer is, and you just want me to say it.

PHOEBE JUDGE: No, I don't know. I only ask because I wonder if you had been watching someone decline for a very long time and be sick, even though he was good at it. And I wonder, in some way-- of course, the easy answer, and that's the answer, is, of course, it's hard. It's the worst thing in the world. It's horrible, of course. But that's not really-- that's just the simple thing.

I wonder, in some way, whether because you had this life with Irene that was happening in some way, and because he had been sick, I just-- that's what I'm interested in is, is it anything more than just, of course, "Of course, horrible."

PEGGY SEEGER: You're being extremely diplomatic, and I appreciate that because I was a bit crude there. Guilt, more than anything else. Guilt because he was defenseless in his illness. If somebody is brought up thinking that they're perfect-- because my father had just landed on me like a ton of bricks. He just wanted a daughter after four boys. And I was his Darling. I was perfect. I couldn't do anything wrong.

And doing so many things wrong all of a sudden just overwhelmed me. How have I become this person who can do this to the man I love and to my children? How can I do this? And the fact that I was hurting the person I lived with for 30 years and then he died, I just-- my head went loopy.

I went completely off the rails. I started a nervous breakdown. I just wanted out. I wanted not to think, not to feel, nothing. And so I decided to sedate myself. And I had a friend who worked in alternative medicine. And this friend prescribed the medicines.

And because Irene worked in surgery, she knew how to administer them. So Irene and my daughter, Kitty, put me to sleep for six weeks upstairs in the house. And I just coasted off into the land of wherever. He loved me the way I loved Irene. He was absolutely overtaken by love.

He knew that I was not overtaken by love for him. He knew that. We talked about it every now and then, the different kind of love. I'm sure that at certain points, Ewan MacColl sat back and figured, "What the hell have I got myself into?" with following-- with going with me.

PHOEBE JUDGE: Does it feel different for you to sing "The First Time" now?

PEGGY SEEGER: When I sing it now, I sing it to both of my-- both of my lovers in my head. I sing the first song as if it was to Irene, the first time I saw her, really saw her, when I was in love. But I sing it from the point of view of Ewan. I am singing for him the way he felt when he saw me.

The second verse, I really do-- I sing it to both of them, Ewan and Irene, thinking, remembering things. And the third verse is for Irene. When I always think of her, the first night we had together, I was so in love it felt like a sickness.

[PEGGY SEEGER, "THE FIRST TIME EVER I SAW YOUR FACE"] And the first time ever I lay with you and felt your heartbeat next to mine. I thought our joy would fill the earth and last till the end of time, my love. And last till the end of time.

PHOEBE JUDGE
(AS NARRATOR): We'll be right back.

PEGGY SEEGER
(SINGING): The first time...

PHOEBE JUDGE
(AS NARRATOR): Ewan MacColl and Peggy Seeger kept a collection of recorded covers of "The First Time Ever I Saw Your Face." Family have said that Ewan hated them, and they called the collection The Chamber of Horrors. He and Peggy never expected the song would become so popular.

PEGGY SEEGER: I think it's the fact that it is so much like a skeleton. It's the bones. It's the bones of a story. And anybody who listens to it can clothe it with their own story. It's not like John Wayne galloping over the plains and the full orchestra is hiding behind the tumbleweed and telling you how you're supposed to react. People who listen to it, if you sing it very simply, can respond to it with their own experience, their own imagination, and that's what they do.

PHOEBE JUDGE (AS NARRATOR): After Ewan died, Peggy tried to keep performing, but people were used to hearing them as a duo. She remembers going to a pub with Irene to meet a potential new agent.

PEGGY SEEGER: I started to fill up and I went off to the loo. And when I got back to the table, Irene was there with my coat, ready to go, and what I call her Easter Island face. And she said, "We're going."

And when we were on the road, she said, "He said you weren't commercially viable. And he also said that you were no spring chicken." So Irene said, "We are going to be a duo called 'No Spring Chickens' and we're going to make an album called Almost Commercially Viable."

PHOEBE JUDGE (AS NARRATOR): Peggy and Irene finished the album and went on tour together.

PEGGY SEEGER: She is a very good Irish storyteller and she'd have the audience in stitches, but the story would last a half an hour. She had no concept of time at all.

PHOEBE JUDGE (AS NARRATOR): Peggy says that she didn't know how to perform with anyone but Ewan. Irene liked to be spontaneous and take detours on stage. And Peggy liked to follow the program. "No Spring Chickens" didn't last. They stopped performing in 1994.

PEGGY SEEGER: She got fed up following me around and decided to go to New Zealand. So that's where she is now. And we just both realized that neither of us could live the way the other does. Don't ever fall in love with somebody who gets on stage.

They're impossible to live with. The ego just gets you. It really does. And the need to be in the light and on stage and-- but I wouldn't be a singer, I wouldn't be a songwriter if I didn't get up on stage and strut my stuff.

PHOEBE JUDGE (AS NARRATOR): Peggy says that of all the love songs she's written, one is for Ewan and the rest are for Irene.

PEGGY SEEGER: Irene and I talk every night and every morning, we were totally incompatible, whereas Ewan and I were compatible to live together. How do you like that? You don't necessarily write songs for the one you live with best.

[PEGGY SEEGER, "TREE OF LOVE"] I did not plant the seeds of love. They sprang when first I saw you. I was lost, lost and found. On my knees before you. Love springs--

PHOEBE JUDGE: What do you and Irene talk about on the phone?

PEGGY SEEGER: Oh, anything. We talk about her dog, her neighbor, the weather. I find out what her day has been like. She finds out what my day has been like. Yeah, we talk. We're friends and we're phone lovers.

PHOEBE JUDGE (AS NARRATOR): Peggy and Irene got married in 2010. They don't plan to live together again.

[PEGGY SEEGER, "TREE OF LOVE"]

PEGGY SEEGER (SINGING): Now 30 years have come and gone. Filled with tears and laughter. And should our tree of love fall down, I'd care not what came after.

PHOEBE JUDGE: What was the last time you saw each other in person like, you and Irene?

PEGGY SEEGER: We just had a sit-down upstairs argument, and that was 2018 in January, yeah. I don't know what's going to happen to Irene and me. I can't bear the sight of not seeing her again, but I don't know when we will.

She has a house down there and she has a dog. And she has a life. And I have one here. It's not what I had thought would happen, but then nothing that ever happened to me was what I thought would happen.

And certainly, I have wondered, what the hell have I gotten myself into with a partner who lives in New Zealand? But it's good not to have expectations. And if you want to end the-- end this long talk, it will be with "It's all in the book."

[LAUGHTER]

Better told than I am telling it on this. It's alarmingly frank. Well, I'm glad to have-- to be asked these questions because we often talk of love as if it is only one kind of love. I love the birds that I'm looking at now outside the window. They're just coming and taking the seeds.

I love the sunshine. I love the place I live. And I love the friend that I can call in New Zealand any time of night or day, and she can do the same to me. She can call me if-- yeah. And I-- OK, if you love someone, write something short or long. And you can always write it to someone else's tune. Just write something wonderful, either a poem or a sentence, to the person that you love.

This is Love is created by Lauren Spohrer and me. Nadia Wilson is our Senior Producer. Katie Bishop is our supervising producer. Our producers are Susannah Roberson, Jackie Sojico, Lilly Clark, Lene Sillesen, and Megan Cunnane.

Our show is mixed and engineered by Veronica Simonetti. Special thanks to Eloise Stevens. Peggy Seeger's book is *First Time Ever*, A Memoir.

[PEGGY SEEGER, "FIRST TIME EVER"] First time ever I saw your face, ever I saw So look up Folksploitation, First Time Ever.

PHOEBE JUDGE (AS NARRATOR): Learn more about the show on our website, thisislovepodcast.com. And sign up for our newsletter at thisislovepodcast.com/newsletter. You can listen to This is Love without any ads by signing up for Criminal Plus. You'll get to listen ad-free to our other shows, Criminal and Phoebe Reads a Mystery. Plus, you'll get bonus episodes and more.

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[MUSIC PLAYING]