

DISC ONE: 1. LINKS ON THE CHAIN The Broadside Singers with Phil Ochs 4:10 2. BLOWIN' IN THE WIND The New World Singers 2:28 3. PATHS OF VICTORY The Broadside Singers 1:35 4. THE BALLAD OF IRA HAYES Peter La Farge 3:30 5. AIN'T THAT NEWS? The Broadside Singers with Tom Paxton 1:36 6. THE TIMES I'VE HAD The Broadside Singers 2:49 7. GO LIMP Matt McGinn 2:28 8. DING DONG DOLLAR The Glasgow Song Guild 1:54 9. MACK THE BOMB Pete Seeger 2:36 10. THE CIVIL DEFENSE SIGN Mark Spoelstra 3:46 11. LET ME DIE IN MY FOOTSTEPS Happy Traum 3:38 12. HIROSHIMA, NAGASAKI RUSSIAN ROULETTE Jim Page 4:48 13. WHAT HAVE THEY DONE TO THE RAIN? Malvina Reynolds 2:14 14. BALLAD OF WILLIAM WORTHY Phil Ochs 2:05 15. TRAIN FOR AUSCHWITZ Tom Paxton 3:46 16. DO AS THE DOUKHOBORS DO Pete Seeger 2:09 17. CHRISTINE The Broadside Singers with Tom Paxton 2:17 18. AS LONG AS THE GRASS SHALL GROW Peter La Farge 5:06 **DISC TWO:** 19. JOHN BROWN Bob Dylan 4:16 20. TAKE ME FOR A WALK (MORNING DEW) Bonnie Dobson 4:15 21. THE WILLING CONSCRIPT Pete Seeger 2:12 22. KILL FOR PEACE The Fugs 2:08 23. PLAINS OF NEBRASKY-O Eric Andersen and Phil Ochs 2:46 24. BENNY KID PARET Gil Turner 3:40 25. WHAT DID YOU LEARN IN SCHOOL TODAY? Tom Paxton 1:57 26. CHANGIN' HANDS Phil Ochs 2:36 27. WELCOME, WELCOME EMIGRANTÉ The Broadside Singers with Buffy Sainte-Marie 2:02 28. SHADY ACRES Janis Ian 3:20 29. LORD, HOLD BACK THE WATERS Will McLean 3:46 30. BALLAD OF DONALD WHITE Bob Dylan 4:26 31. SONG FOR PATTY Sammy Walker 5:50 32. A VERY CLOSE FRIEND OF MINE Richard Black 2:31 33. LONG TIME TROUBLED ROAD Eric Andersen 3:18 34. HARD RAIN'S A-GONNA FALL Pete Seeger 5:19 **DISC THREE:** 35. MISSISSIPPI GODDAM Nina Simone 4:55 36. WE'LL NEVER TURN BACK The Freedom Singers 3:30 37. FREEDOM RIDERS Phil Ochs 2:11 38. FATHER'S GRAVE The Broadside Singers 3:45 39. BABY I'VE BEEN THINKING (SOCIETY'S CHILD) Janis Ian 2:40 40. I'M GOING TO GET MY BABY OUT OF JAIL Len Chandler and Bernice Johnson Reagon 5:00 41. THE BALLAD OF MARTIN LUTHER KING Mike Millius 2:54 42. CARRY IT ON The Broadside Singers with Len Chandler 3:14 43. BIRMINGHAM SUNDAY Richard Fariña 3:57 44. THE MIGRANT'S SONG Danny Valdez and Augustin Lira 5:03 45. EL PICKET SIGN El Teatro Campesino 3:11 46. LA LUCHA CONTINUARÁ Danny and Judy Rose-Redwood 5:22 47. CONTRA LA POR Raimón Padilla 1:50 48. MRS. CLARA SULLIVAN'S LETTER Pete Seeger 2:20 49. IF IT WASN'T FOR THE UNION Matt McGinn 2:53 50. MORE GOOD MEN GOING DOWN The Broadside Singers 2:57 51. SUNDOWN Sis Cunningham 5:52 52. MY OKLAHOMA HOME (IT BLOWED AWAY) Sis Cunningham 4:58 53. DRAGLINES Deborah Silverstein and the New Harmony Sisterhood Band 3:17 54. MY FATHER'S MANSION'S MANY ROOMS Pete Seeger 2:05 **DISC FOUR:** 55. PINKVILLE HELICOPTER Thom Parrott 3:46 56. HELL NO, I AIN'T GONNA GO Matt Jones and Elaine Laron 3:23 57. WE SEEK NO WIDER WAR Phil Ochs 4:15 58. WAIST DEEP IN THE BIG MUDDY Pete Seeger 2:59 59. VIETNAM Paul Kaplan 5:41 60. HOLE IN THE GROUND Thom Parrott 3:49 61. TO BE A KILLER Wes Houston 1:47 62. NEW YORK J-D BLUES Pete Seeger 5:56 63. LITTLE BOXES Malvina Reynolds 2:07 64. NOT ENOUGH TO LIVE ON BUT A LITTLE TOO MUCH TO DIE Mike Millius 2:17 65. THE FAUCETS ARE DRIPPING Malvina Reynolds 3:46 66. BIZZNESS AIN'T DEAD The New World Singers 2:27 67. BUSINESS Pete Seeger 2:03 68. LEGAL—ILLEGAL Ewan MacColl and Peggy Seeger 4:07 69. BROWN WATER AND BLOOD Jeff Ampolsk 3:47 70. THE ABERFAN COAL TIP TRAGEDY Thom Parrott 5:07 71. LAFAYETTE Lucinda Williams 3:44 72. THE BALLAD OF EARL DURAND Charlie Brown 7:18 73. PLASTIC JESUS Ernie Marris and the Marris Family 3:39 **DISC FIVE:** 74. BURN, BABY, BURN Rev F. D. Kirkpatrick and Jim Collier 4:12 75. THE CITIES ARE BURNING Rev F. D. Kirkpatrick and Jim Collier 3:41 76. NOTHING BUT HIS BLOOD Rev. F. D. Kirkpatrick 2:52 77. YOU'RE JUST A LAUGHING FOOL Rev F. D. Kirkpatrick and Jim Collier 3:22 78. TIME IS RUNNING OUT Wendy Smith 2:52 79. BUT IF I ASK THEM Sis Cunningham 4:45 80. RAGAMUFFIN MINSTREL BOY Sammy Walker 2:44 81. CHANGES Phil Ochs 4:15 82. BOUND FOR GLORY Sammy Walker and Phil Ochs 4:02 83. VICTOR JARA Arlo Guthrie 4:16 84. WE WILL NEVER GIVE UP Kristin Lems 3:45 85. INEZ Bev Grant and the Human Condition 2:56 86. GONNA BE AN ENGINEER Peggy Seeger 4:28 87. DON'T TALK TO STRANGERS Chris Gaylord 7:30 88. CATCHER IN THE RYE Sammy Walker 4:36 89. THE TIME WILL COME Elaine White 4:51

5 hours 22 minutes 32 seconds



SMITHSONIAN FOLKWAYS RECORDINGS
750 NINTH STREET NW
WASHINGTON, D.C. 20560-0953
SFW CD 40130 • ©2000 SMITHSONIAN
FOLKWAYS RECORDINGS
LC 9628



Broadside. It was a small underground magazine smuggled out of a housing project in a baby carriage, filled with new songs by artists who were too creative for the folkies and too radical for the establishment. Underground, yet Bob Dylan, Janis Ian, Fred Kirkpatrick, Phil Ochs, Malvina Reynolds, Buffy Sainte-Marie, Pete Seeger, and dozens of others first published sharp-edged and culturally vital songs like “Blowin’ in the Wind,” “Little Boxes,” and “I Ain’t Marching Anymore,” in Broadside. Selected from hundreds of tracks issued by Folkways Records in its Broadside series, and including some tracks released on other labels, these songs tell stories rooted in the period (1962–1988). Many of them address contemporary issues as well, since the new millennium has not seen the end of warfare, nuclear threat, ethnic conflict, immigrants’ suffering, unequal treatment of women, ecological devastation and social injustice. This is the music that fueled the innocent-sounding Folk Revival on the one hand and the explosions of angry rock and rap on the other. To that end, Broadside holds a place of true distinction in the American consciousness — both politically and culturally. Today, artists as disparate as Ani DiFranco and Rage Against the Machine owe a debt of gratitude and a degree of precedent to the Broadside community. This extensively annotated Broadside box brings that community, its musicians, and its many stories to a new audience.

5-CD boxed set, 89 songs, including some never commercially released, extensive notes, graphics from the original Broadside magazine and much more.

THE BEST OF BROADSIDE 1962–1988
Smithsonian Folkways Recordings • SFW CD 40130



THE BEST of BROADSIDE 1962–1988

**Anthems of the
American Underground
From the Pages of
Broadside Magazine**

blowin'
HOW MANY YEARS
HOW MANY TIMES
THE ANSWER
HOW MANY TIMES MUST A MAN LOOK UP, BEFORE HE CAN SEE THE SKY
HOW MANY EARS MUST ONE MAN HAVE, BEFORE HE CAN HEAR PEOPLE CRY
HOW MANY DEATHS WILL IT TAKE 'TIL HE KNOWS THAT TOO MANY PEOPLE HAVE DIED
THE ANSWER, MY FRIEND, etc.

PRICE -- 35¢

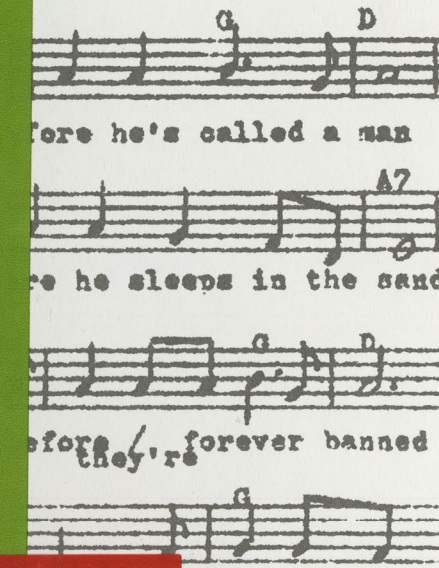
BROADSIDE

© 1962, by B

TATION, NEW Y

WIND
IN

© 1962
by AUTHOR



the answer is

MOUNTAIN EXIST,
THE SEA
WED TO BE FREE
ST DOESN'T SEE

FIVE COMPACT DISCS
EIGHTY-NINE SONGS



Smithsonian Folkways
Recordings

Introducing...

BROADSIDE #1 Feb., 1962
Box 193 Cathedral Sta. NYC 25
Price 35¢

BROADSIDE

A handful of songs about our times

guilty of a "betrayal of public trust" when he steered the measure through the Assembly while he was a board member of a shelter firm.

For 45 minutes last night, Carlini answered questions from about 100 of the estimated 3,000 persons who came to the capital to demand the repeal of the shelter law.

The demonstrators carried placards reading: "Peace on Earth—Not Under It" and "Holes Are for Mules, Not for People."

"The John Birch Society hurts terribly . . . we lost him because of John Birch attacks made upon him."

When a doorkeeper at the entrance to the gallery refused to admit some Negroes, they began singing a "freedom" song and were ordered out.

Have we come to this as a society? Is it true that we care more for our dogs than for our brothers?

PEARL DAVID.

New York, Feb. 1, 1962.

**LEGION'S HEAD SAYS
WAR IS JUSTIFIABLE**

a shortage of linen . . . I saw one woman, who was wet up to her neck and took a chill, give the aid a dollar and beg her not to forget to come back to take the bedpan from under her . . . I went downstairs to get a cup of tea during the night. Couldn't find a tea bag, only cockroaches running over the table."

Topical songs have been an important part of America's music since early Colonial days. Many people throughout the country today are writing topical songs, and the only way to find out if a song is good is to give it wide circulation and let the singers and listeners decide for themselves. BROADSIDE'S aim is not so much to select and decide as to circulate as many songs as possible and get them out as quickly as possible. Our schedule calls for twice-a-month publication -- this will depend mainly on the contributing songwriters. BROADSIDE may never publish a song that could be called a "folk song." But let us remember that many of our best folk songs were topical songs at their inception. Few would deny the beauty and lasting value of some of Woody Guthrie's songs. Old or new, "a good song can only do good."

Hassayampa Creek flows into the Gila River near Pulo Verde west of Phoenix; one who drinks of it is said thereafter never to be able to tell the truth, unless he drinks above the trail when the reverse is true and he cannot tell a lie. The "Arizona nightingale" is the hardy burro of prospecting days, with a terrifying bray, but who nevertheless has been in-

Today's greatest social problem is the weakening of moral and spiritual values which results in family disintegration and an in-

this marked the mid-point in the decade of tinsel prosperity; 1929, because this marked the collapse of the stock market; 1933, because this marked the bottom of the great depression; 1939, because this marked the last year before World War II; 1948, because this marked the close of the violent inflation of World War II and the postwar period; 1953 and 1958, because these

enemies from within. Hence the idiot bombings of Protestant ministers in Los Angeles. Hence the paranoid charge that Eisenhower and Allen Dulles were conscious agents of communism. Hence the current talk not only of impeaching Chief Justice Warren but even of lynching him.

PRODUCER'S NOTE

I HAVE BEEN WORKING WITH THE Folkways Collection since 1988 and looked forward to working with the Broadside materials in the archives here, which include the original masters, outtakes, and many solo recordings by artists who wrote songs for Broadside. During the past two years, I have had discussions with many of the songwriters who published songs in Broadside. In the following annotations I present short biographies, a history of the song, information on their other published recordings, and, whenever possible, a career update.

In addition, I provide information to help listeners find out more about the artist and acquire other recordings. These annotations should be like a series of doors leading to other discoveries. I located as many of the artists as I could, but some have continued to elude me, and I would love to hear from them.

All of the artists contacted were universally supportive of this project and recalled their association with Broadside with fondness. The 89 songs included here were published on Broadside Records or appeared in the magazine. We were able to use the resources of the Ralph Rinzler Folklife Archives and Collections at the Smithsonian, as well as draw from additional songs that were released by Folkways and Paredon Records. Sis Cunningham generously allowed us use of the remaining tapes that were made in the Broadside offices over the years, but unfortunately some had been lost or stolen years before. The Southern Folklife Collection at the University of North Carolina at Chapel Hill, where the original Broadside tapes are now stored, were extremely helpful in the project. We also licensed some songs originally published in Broadside from other record companies, and we thank them for their assistance. Hundreds of songs appeared in Broadside.

Realizing that any one person's definitive collection will be different than another's, we have tried to present a representative overview of this influential magazine.

Many Broadside recordings were what Eric Andersen called "New York City field recordings" (personal communication, 2000). Although some, notably the recordings for Broadside Ballads Vols. 1 and 3, were recorded in Moses Asch's Folkways studio, many of the others were recorded on an inexpensive Revere tape recorder in Sis and Gordon's apartment, to make it easier for Sis to transcribe the lyrics for the magazine. Indeed, some recordings could not be included because they contain explanations and announcements of chord changes in the middle of the song. Due to the nature of the recording process, many of these recordings will sound more "low-tech" than today's listeners are accustomed to hearing. Their low sound quality belies the importance of many of these recordings. Frequently, they represent the only recording of compositions by some of the finest writers of the period, or in a few cases a more primitive version of a song which later became a hit.

We have reproduced graphics from the original magazine including pen and ink drawings, newspaper clippings, and other visuals that songwriters submitted with their songs. We have credited these graphics wherever possible.

The following annotations contain information about when the song was recorded if known, when it was published in Broadside ("B'side" is the notation they used themselves throughout the history of the magazine), information about the song, and information about the artists. We have provided information about other recordings of the artists and songs, as well as printed sources. The album title is followed by the record company's name and either the letter "a" (for recordings available on vinyl) or "c" (for recordings available on compact disc) or "cs" (for those available on cassette). We suggest that you consult the All Music Guide on the Internet at www.allmusic.com for current information. We have included URLs to guide you to pertinent Web pages, knowing full well that these and the formats that recordings are available on will change frequently. We have provided a list of sources and suggested readings as well as a discography in the back of the booklet.

Jeff Place
May 2000

THIS RECORDING
IS DEDICATED TO
AGNES "SIS" CUNNINGHAM
AND THE LATE
GORDON FRIESEN.

THE ARTISTS LISTED BELOW
donated all or part of their royalties from
this recording to Sis Cunningham and
her family in recognition of the years of
struggle that went into producing
Broadside Magazine and Broadside
Recordings on Folkways, and in gratitude
for the friendship and assistance they gave
of generously.

Eric Andersen
Len Chandler
Jimmy Collier
Beverly Grant
Janis Ian
Kristin Lems
Jim Page
Thomas Parrott
Tom Paxton
Nancy Schimmel (for Malvina Reynolds)
Peggy Seeger
Pete Seeger
Deborah Silverstein
Mark Spoelstra
Elaine D. White
Lucinda Williams

A LETTER FROM JOHNNY CASH

HI BROADSIDE: I got hung, but didn't choke... Bob Dylan slung his rope. I sat down and listened quick... Gravy from that brain is thick. He began by startin' alright... But the place he started...

Was way ahead, out of sight!

In the night there's a light.

A lamp is burning in all our dark...But...We must open our eyes to see it...As he listened for the wind...To hear it.

Near my shores of mental dying, Grasping straws and twigs, and drowning, Worthless I, But crying loudest, Came a Poet Troubadour, Singing fine familiar things.

Sang a hundred thousand lyrics, Right as Rain, Sweet as Sleep, Words to thrill you...And to kill you.

Don't bad-mouth him, till you hear him,

Let him start by continuing, He's almost brand new,

SHUT UP! ... AND LET HIM SING!

..... JOHNNY CASH

Dear Sis & Gordon:

I'm so happy I could die. I was just sitting at my kitchen table saying how dull things have become when I saw the absolutely beautiful story of what the two of you have done.

Oh god, I said, they're letting the world know. And you're telling all the people what must be done and what a job it's going to be. What a job!

SUE ORESKES - N.Y.C.

BOUND FOR GLORY. In the publicity for the Woody Guthrie film the media interviewers invariably come up with the key question, "Was he or wasn't he?"...He certainly was, card carrying and all. When I knew him he was a full-fledged member of the Village branch of the Communist Cultural Section. And proud of it.

- G.F.

DEAR GORDON & SIS: AS THE SHIP WENT INTO BATTLE AGAINST THE RULING CLASS, I HEARD THE CAPTAIN SAY, "GIVE 'EM A BROADSIDE!"

Love, -- ALEX COHEN

This page of Broadside paid for by
FOLKWAYS RECORDS, 701 7th Ave. N.Y.C.

(advt.)

"BROADSIDE MAKES HISTORY"

Bob Shelton

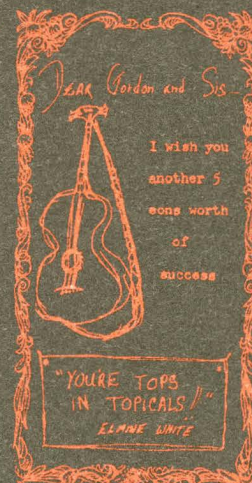
"Broadside Magazine helped to change the face of world popular music during the 1960's. Although modest in format, small in circulation and humble in approach, Broadside formed a nucleus of stimulation for putting substance into song. The efforts of Broadside first stimulated the folk music movement and then moved out into the broader area of popular music. Certainly, one of its proudest products was a former contributing editor of the magazine, Bob Dylan. But dozens of others, from Pete Seeger to Malvina Reynolds, to Phil Ochs, Len Chandler, Tom Paxton, Julius Lester, Eric Andersen, Janis Ian and countless other song-writers owe a large debt to Broadside.

The collected editions of Broadside belong bound and available in every library of the English-speaking world. Schools and colleges, especially, would find the study of Broadside, its songs, its commentators, its interviews and its analyses of musical trends, a valuable social document in American studies, sociology, music and popular culture.

Broadside recorded socio-musical history from 1962 to date. Further, Broadside made and makes history, and it should be widely recognized and studied.

BOB SHELTON

(Robert Shelton was folk-music critic of the New York Times from 1958 to 1968. He was an editor of Cavalier and Hootenanny magazines and contributed to scores of national magazines on the subject of folk, pop, and country music. He is the author of a biography of Josh White, "The Country Music Story," "The Face Of Folk Music" — with photographs by David Gahr. He is at work on a major study of the life and work and times of Bob Dylan.)



GUEST ARTICLE

"The Big Boys don't want to hear our history of blood, sweat, work and tears, of slums, bad housing, diseases, big blisters or big callouses, nor about our fight to have unions and free speech and a family of nations. But the people want to hear about these things in every possible way. The playboys and playgirls don't work to make our history plain to us nor to point out the road to travel next. They hire out to hide our history from us and to point toward every earthly stumbling block.



*If we don't support
Broadside, first thing
you know, some busi-
ness vulture will glom
onto it and make it
a profitable venture—
and that will be the
end of Broadside.*

M. Reynolds

advt.

Dear Miss Cunningham: "Wow!... what a surprise awaited us the other afternoon at the post office. A full file (50 issues) of BROADSIDE! We have been having a terrific time browsing through the issues, humming the songs, reading the lyrics, learning about the early days of the Almanac Singers and Woody Guthrie, reading the notes, etc... We note the wonderful progress of Agnes Friesen as an illustrator (her line becomes more forceful and meaningful from issue to issue...certainly a talented young lady)."

PEACE CORPS, Caribbean

THE BEST OF BROADSIDE 1962-1988

***Anthems of the
American Underground
from the Pages
of Broadside Magazine***

PRODUCED, COMPILED, AND ANNOTATED
BY JEFF PLACE
AND RONALD D. COHEN

SFW CD 40130

©2000 SMITHSONIAN FOLKWAYS
RECORDINGS

TABLE OF CONTENTS

4

FULL TRACK LISTING

9

BROADSIDES AND BROADSIDE MAGAZINE: A CELEBRATION OF SONGWRITERS AND THEIR SONGS

Anthony Seeger

11

BROADSIDE MAGAZINE AND RECORDS, 1962-1988

Ronald D. Cohen

18

BIRTH OF A BROADSIDE

Josh Dunson (from B'side # 20, 1962)

21

THE SONGS AND THE SINGERS

Jeff Place

24

PRODUCER'S NOTE

Jeff Place

SONG ANNOTATIONS

Jeff Place

26

DISC ONE

(TRACKS 1-18)

52

DISC TWO

(TRACKS 19-34)

74

DISC THREE

(TRACKS 35-54)

100

DISC FOUR

(TRACKS 55-73)

126

DISC FIVE

(TRACKS 74-89)

150

INDEX

153

TECHNICAL NOTE

Pete Reiniger

154

DISCOGRAPHY

155

BIBLIOGRAPHY

157

ABOUT THE PRODUCERS

158

CREDITS

FULL TRACK LISTING

DISC ONE

1. **LINKS ON THE CHAIN** 4:10
The Broadside Singers with Phil Ochs
(Phil Ochs/Barricade Music, Inc., ASCAP;
all rights administered by Almo Music Corp., ASCAP)
2. **BLOWIN' IN THE WIND** 2:28
The New World Singers
(Bob Dylan/Special Rider Music, ASCAP)
3. **PATHS OF VICTORY** 1:35
The Broadside Singers
(Bob Dylan/Special Rider Music, ASCAP)
4. **THE BALLAD OF IRA HAYES** 3:30
Peter La Farge
(Peter La Farge/Edward B. Marks Co., BMI)
5. **AIN'T THAT NEWS?** 1:36
The Broadside Singers with Tom Paxton
(Tom Paxton/Deep Fork Music)
6. **THE TIMES I'VE HAD** 2:49
The Broadside Singers
(Mark Spoelstra/Trinity Music)
7. **GO LIMP** 2:28
Matt McGinn
(Alex Comfort)
8. **DING DONG DOLLAR** 1:54
The Glasgow Song Guild
(Glasgow Song Guild)
9. **MACK THE BOMB** 2:36
Pete Seeger
(Words by Nancy Schimmel; Kurt Weill
FNDD/WB Music Corp., ASCAP)
10. **THE CIVIL DEFENSE SIGN** 3:46
Mark Spoelstra
(Mark Spoelstra/Stormking Music, Inc., BMI)

11. LET ME DIE IN MY FOOTSTEPS 3:38

Happy Traum

(Bob Dylan/Special Rider Music, ASCAP)

**12. HIROSHIMA, NAGASAKI
RUSSIAN ROULETTE 4:48**

Jim Page

(Jim Page/Whid-Isle Music)

**13. WHAT HAVE THEY DONE
TO THE RAIN? 2:14**

Malvina Reynolds

(Malvina Reynolds/Schroder Music Co., ASCAP)

14. BALLAD OF WILLIAM WORTHY 2:05

Phil Ochs

(Phil Ochs/Barricade Music, Inc., ASCAP;

all rights administered by Almo Music Corp., ASCAP)

15. TRAIN FOR AUSCHWITZ 3:46

Tom Paxton

(Tom Paxton/Cherry Lane Music, ASCAP)

16. DO AS THE DOUKHOBORS DO 2:09

Pete Seeger

(Malvina Reynolds/Schroder Music Co.)

17. CHRISTINE 2:17

The Broadside Singers with Tom Paxton

(Matt McGinn)

18. AS LONG AS THE GRASS

SHALL GROW 5:06

Peter La Farge

(Peter La Farge)

DISC TWO

19. JOHN BROWN 4:16

Bob Dylan

(Bob Dylan/Special Rider Music, ASCAP)

20. TAKE ME FOR A WALK

(MORNING DEW) 4:15

Bonnie Dobson

(Bonnie Dobson/Warner-Tamerlane Pub. Co., BMI)

21. THE WILLING CONSCRIPT 2:12

Pete Seeger

(Tom Paxton/Cherry Lane Publishing, ASCAP)

22. KILL FOR PEACE 2:08

The Fugs

(Tuli Kupferberg/Heavy Metal Music Corp., BMI)

23. PLAINS OF NEBRASKY-O 2:46

Eric Andersen and Phil Ochs

(Eric Andersen/Deep Fork Music)

24. BENNY KID PARET 3:40

Gil Turner

(Gil Turner-Len Chandler/Darhee Music, BMI)

**25. WHAT DID YOU LEARN
IN SCHOOL TODAY? 1:57**

Tom Paxton

(Tom Paxton/Cherry Lane Music, ASCAP)

26. CHANGIN' HANDS 2:36

Phil Ochs

(Phil Ochs/Barricade Music, Inc., ASCAP;

all rights administered by Almo Music Corp., ASCAP)

27. WELCOME, WELCOME

EMIGRANTÉ 2:02

The Broadside Singers

with Buffy Sainte-Marie

(Buffy Sainte-Marie/Almo Music Corp., ASCAP)

28. SHADY ACRES 3:20

Janis Ian

(Janis Ian/Dialogue Music, BMI)

29. LORD, HOLD BACK THE WATERS 3:46

Will McLean

(Will McLean/Wakulla Pub. Co., BMI)

30. BALLAD OF DONALD WHITE 4:26

Bob Dylan

(Bob Dylan/Special Rider Music, ASCAP)

31. SONG FOR PATTY 5:50

Sammy Walker

(Sammy Walker/Appleseed Music, ASCAP)

32. A VERY CLOSE FRIEND OF MINE 2:31

Richard Black

(Richard Black)

33. LONG TIME TROUBLED ROAD 3:18

Eric Andersen

(Eric Andersen/Deep Fork Music)

34. HARD RAIN'S A-GONNA FALL 5:19

Pete Seeger

(Bob Dylan/Special Rider Music, ASCAP)

DISC THREE

35. MISSISSIPPI GODDAM 4:55

Nina Simone

(Nina Simone/Fox Sam Publishing Co., Inc., ASCAP)

36. WE'LL NEVER TURN BACK 3:30

The Freedom Singers

(Bertha Gober/Unichappell Music, Inc., BMI)

37. FREEDOM RIDERS 2:11
 Phil Ochs
 (Phil Ochs/Barricade Music, Inc., ASCAP;
 all rights administered by Almo Music Corp., ASCAP)

38. FATHER'S GRAVE 3:45
 The Broadside Singers
 (Len Chandler/Darhee Music, BMI)

**39. BABY I'VE BEEN THINKING
 (SOCIETY'S CHILD)** 2:40
 Janis Ian
 (Janis Ian/Taosongs Two, BMI)

**40. I'M GOING TO GET MY BABY OUT
 OF JAIL** 5:00
 Len Chandler and Bernice Johnson Reagon
 (Len Chandler/Darhee Music, BMI)

**41. THE BALLAD OF
 MARTIN LUTHER KING** 2:54
 Mike Millius
 (Poor Boy Michael Strange/
 Mike Millius Music Co., BMI)

42. CARRY IT ON 3:14
 The Broadside Singers with Len Chandler
 (Gil Turner/Melody Trails Music, BMI)

43. BIRMINGHAM SUNDAY 3:57
 Richard Fariña
 (Richard Fariña/
 Universal Songs of Polygram, Inc., BMI)

44. THE MIGRANT'S SONG 5:03
 Danny Valdez and Augustin Lira
 (Peter Krug)

45. EL PICKET SIGN 3:11
 El Teatro Campesino
 (Luis Valdez)

46. LA LUCHA CONTINUARÁ 5:22
 Danny and Judy Rose-Redwood
 (Danny and Judy Rose-Redwood)

47. CONTRA LA POR 1:50
 Raimón Padilla
 (Raimón Padilla)

**48. MRS. CLARA
 SULLIVAN'S LETTER** 2:20
 Pete Seeger
 (Pete Seeger-Malvina Reynolds/Abigail Music Co., BMI)

49. IF IT WASN'T FOR THE UNION 2:53
 Matt McGinn
 (Matt McGinn)

50. MORE GOOD MEN GOING DOWN 2:57
 The Broadside Singers
 (Dave Cohen/Grassblade Music, BMI)

51. SUNDOWN 5:52
 Sis Cunningham
 (Agnes Cunningham)

**52. MY OKLAHOMA HOME
 (IT BLOWED AWAY)** 4:58
 Sis Cunningham
 (Agnes Cunningham-Bill Cunningham/
 Sanga Music, BMI)

53. DRAGLINES 3:17
 Deborah Silverstein and the
 New Harmony Sisterhood Band
 (Deborah Silverstein/Debobiz Music, BMI)

**54. MY FATHER'S MANSION'S
 MANY ROOMS** 2:05
 Pete Seeger
 (Pete Seeger/Stormking Music, BMI)

DISC FOUR

55. PINKVILLE HELICOPTER 3:46
 Thom Parrott
 (Thom Parrott/July 21st Music)

56. HELL NO, I AIN'T GONNA GO 3:23
 Matt Jones and Elaine Laron
 (Matt Jones and Elaine Laron/
 Wisdom Train Music, ASCAP)

57. WE SEEK NO WIDER WAR 4:15
 Phil Ochs
 (Phil Ochs/Barricade Music, Inc., ASCAP;
 all rights administered by Almo Music Corp., ASCAP)

58. WAIST DEEP IN THE BIG MUDDY 2:59
 Pete Seeger
 (Pete Seeger/TRO-Folkways Music, BMI)

59. VIETNAM 5:41
 Paul Kaplan
 (Paul Kaplan/Paul Kaplan Music, ASCAP)

60. HOLE IN THE GROUND 3:49
 Thom Parrott
 (Thom Parrott/July 21st Music)

61. TO BE A KILLER 1:47
 Wes Houston
 (Wesley Houston/Wes Houston Music)

62. NEW YORK J-D BLUES 5:56
 Pete Seeger
 (Agnes Friesen)

63. LITTLE BOXES 2:07

Malvina Reynolds

(Malvina Reynolds/Schroder Music Co., ASCAP)

**64. NOT ENOUGH TO LIVE ON
BUT A LITTLE TOO MUCH TO DIE 2:17**

Mike Millius

(Poor Boy Michael Strange/Mike Millius Music, BMI)

65. THE FAUCETS ARE DRIPPING 3:46

Malvina Reynolds

(Malvina Reynolds/Schroder Music Co., ASCAP)

66. BIZZNESS AIN'T DEAD 2:27

The New World Singers

(Woody Guthrie/Ludlow Music, Inc., BMI)

67. BUSINESS 2:03

Pete Seeger

(Pete Seeger-Walter Lowenfels-Guillevic/
Stormking Music, BMI)

68. LEGAL-ILLEGAL 4:07

Ewan MacColl and Peggy Seeger

(Ewan MacColl/Ewan MacColl Ltd.)

69. BROWN WATER AND BLOOD 3:47

Jeff Ampolsk

(Jeff Ampolsk/Low Lite Music)

**70. THE ABERFAN
COAL TIP TRAGEDY 5:07**

Thom Parrott

(Thom Parrott/Stormking Music, BMI)

71. LAFAYETTE 3:44

Lucinda Williams

(Lucinda Williams/Alpha Music, Inc., BMI)

72. THE BALLAD OF EARL DURAND

Charlie Brown 7:18

(Jack Langan-Charles Artman)

73. PLASTIC JESUS 3:39

Ernie Marrs and the Marrs Family

(Ed Rush-George Cromarty;
arr. Ernie Marrs/EMI Music, ASCAP)

DISC FIVE

74. BURN, BABY, BURN 4:12

Rev F. D. Kirkpatrick and Jim Collier

(Jim Collier)

75. THE CITIES ARE BURNING 3:41

Rev. F. D. Kirkpatrick and Jim Collier

(F.D. Kirkpatrick/Sanga Music, BMI)

76. NOTHING BUT HIS BLOOD 2:52

Rev. F. D. Kirkpatrick

(F.D. Kirkpatrick)

**77. YOU'RE JUST
A LAUGHING FOOL 3:22**

Rev. F. D. Kirkpatrick and Jim Collier

(F.D. Kirkpatrick/Sanga Music, BMI)

78. TIME IS RUNNING OUT 2:52

Wendy Smith

(Wendy Smith)

79. BUT IF I ASK THEM 4:45

Sis Cunningham

(Sis Cunningham)

80. RAGAMUFFIN MINSTREL BOY 2:44

Sammy Walker

(Sammy Walker/Appleseed Music, ASCAP)

81. CHANGES 4:15

Phil Ochs

(Phil Ochs/Barricade Music, Inc., ASCAP;
all rights administered by Almo Music Corp., ASCAP)

82. BOUND FOR GLORY 4:02

Sammy Walker and Phil Ochs

(Phil Ochs/Barricade Music, Inc., ASCAP;
all rights administered by Almo Music Corp., ASCAP)

83. VICTOR JARA 4:16

Arlo Guthrie

(Mitchell-Guthrie/Arloco Music, Inc., ASCAP)

84. WE WILL NEVER GIVE UP 3:45

Kristin Lems

(Kristin Lems/Kleine Ding Music, BMI)

85. INEZ 2:56

Bev Grant and the Human Condition

(Bev Grant/Bev Grant Music)

86. GONNA BE AN ENGINEER 4:28

Peggy Seeger

(Peggy Seeger/Stormking Music, BMI)

87. DON'T TALK TO STRANGERS 7:30

Chris Gaylord

(Chris Gaylord)

88. CATCHER IN THE RYE 4:36

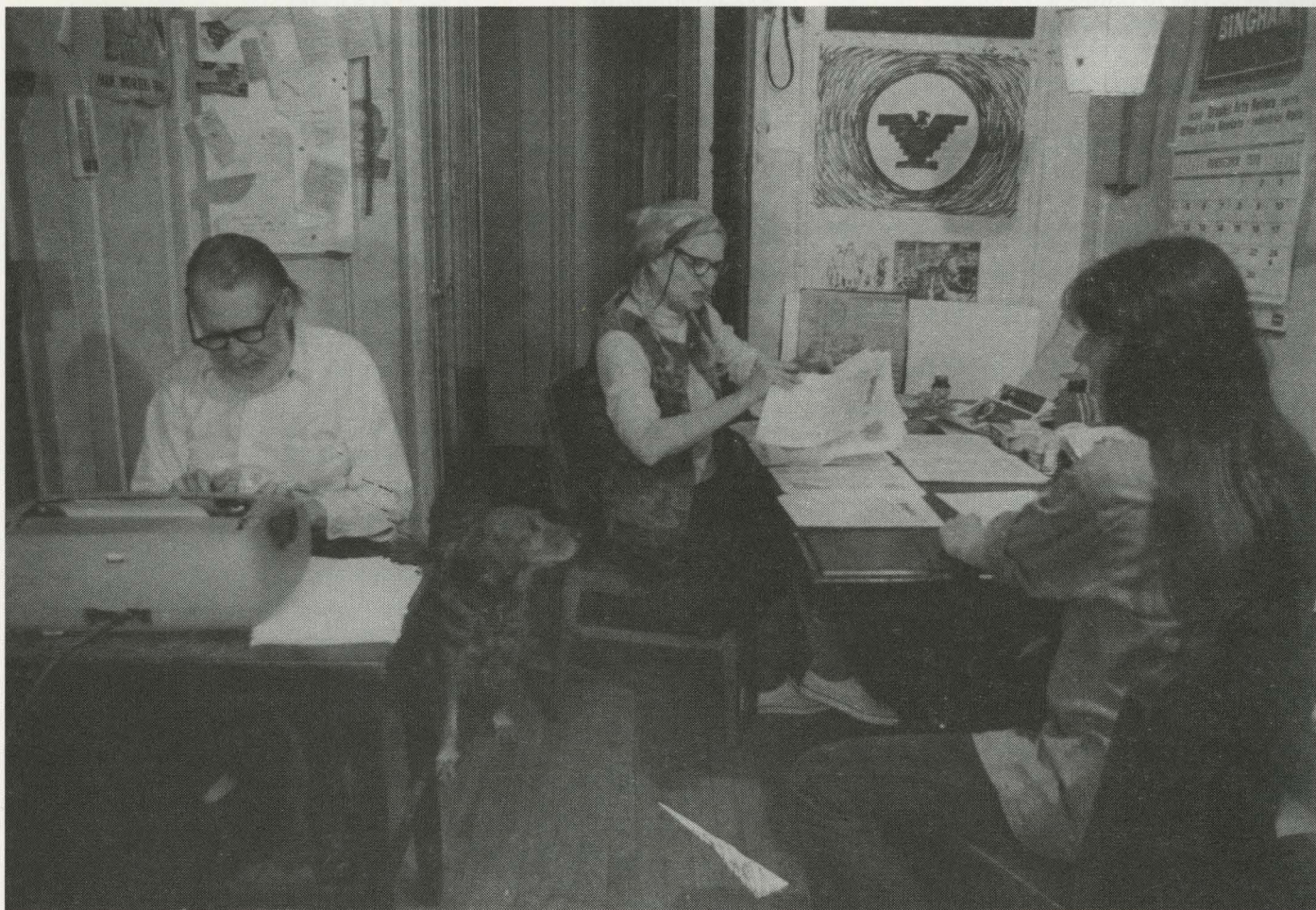
Sammy Walker

(Sammy Walker, Appleseed Music, ASCAP)

89. THE TIME WILL COME 4:51

Elaine White

(Elaine D. White)



The Broadside office, 1974 (Photo: Marianne "Jolly" Robinson, courtesy of Sis Cunningham)

BROADSIDES AND BROADSIDE MAGAZINE: A CELEBRATION OF SONGWRITERS AND THEIR SONGS

Anthony Seeger

IN SHAKESPEARE'S TIME A "BROADSIDE" was a sheet of paper on which songwriters published their latest songs, sold in the streets to eager buyers who would savor the boldness of a writer and the scandalousness of the material. Broadside songs were sung in streets, pubs, and homes, often to familiar melodies. They were a combination of alternative newspaper, supermarket tabloid, and poetry. They titillated and scandalized with stories of murder, adultery, and

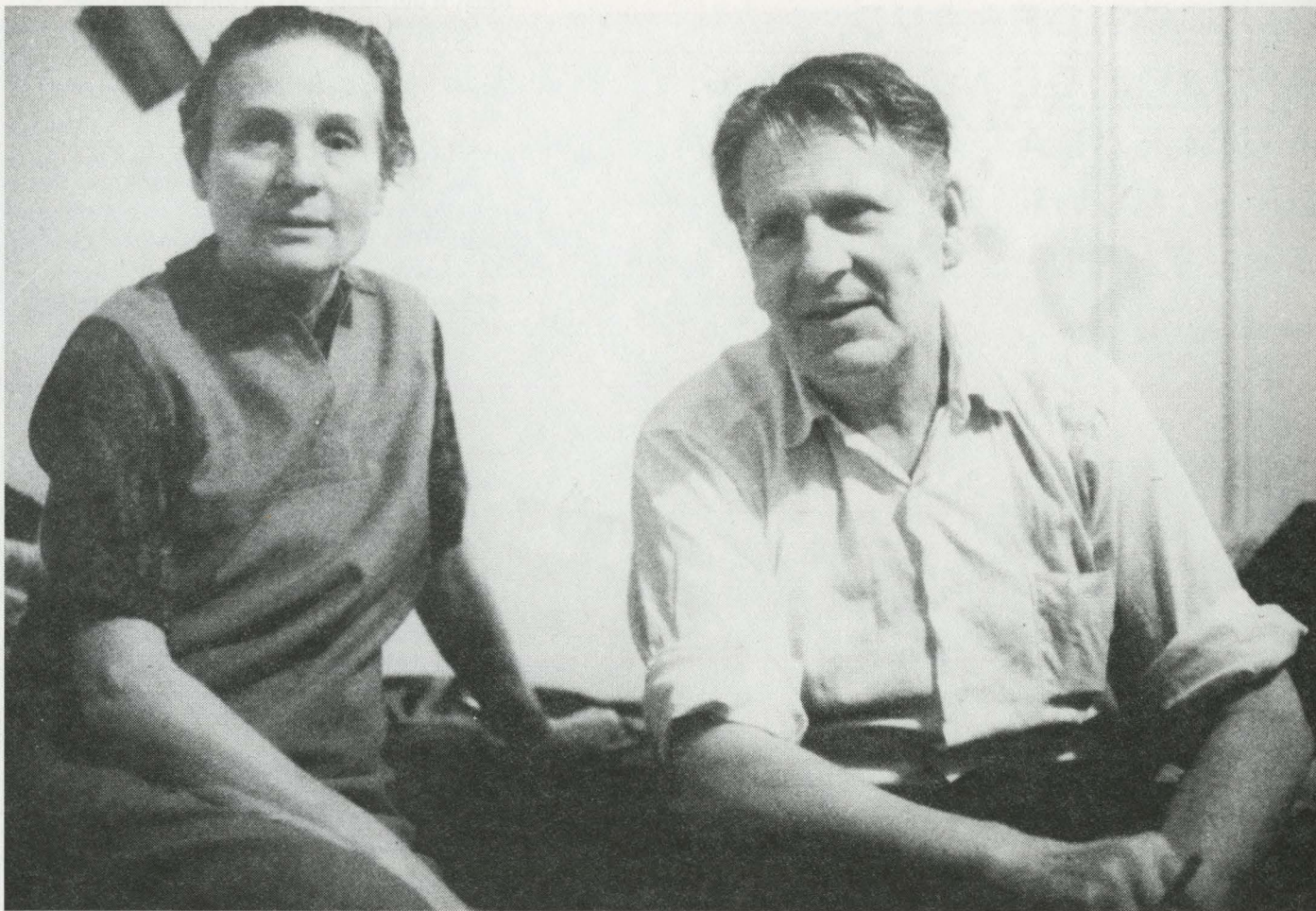
intrigue; they aroused strong emotions with stories of military victories and defeats, shipwrecks, and tragedies. In a time before radio and television, broadsides were an inexpensive way to spread the word about things that mattered. Some of the stories that first appeared on broadside sheets survive today as "old, old folk songs" passed on by word of mouth or in songbooks. Many other broadsides disappeared when the events they described became "yesterday's news" and new topics replaced them. The use of individual song sheets continued into the 20th century, and has been transformed today into e-mail distribution lists.

Broadside magazine, begun in 1962 in a small, rent-controlled apartment in New York City in the aftermath of the 1950s persecution of the American Left, played a similar role hundreds of years after broadsides were sold on the streets of London. Even though radio, television, and the entertainment industry were reaching more homes than ever before, none of them would present the songs being written by a new, young generation of songwriters. These songs were too critical, too raw, and too dangerous for the mass media, and they were deemed too new for most traditional folk music magazines. So once again, broadsides — now simple mimeographed sheets stapled together and sold for 35 cents — would spread new songs across a country where other media were silent or silenced.

During the 1950s, isolationism and nationalism were giving way to a more outspokenly critical period in American social consciousness. There was a great deal for songwriters to write about: the repression of the Civil Rights Movement, the spread of nuclear weapons, the duplicity and deceit of some in government, and the deep and searing need of those without food and shelter. Songwriters like Phil Ochs, Malvina Reynolds, Pete Seeger, Bob Dylan, Sis Cunningham, and many others contributed songs to the new magazine, and their songs spread. Some Broadside songwriters were already famous or became famous. Other names are less familiar. But they were all part of a proud moment in American songwriting — one that would give rise to an epochal change in popular music. The Best of Broadside memorializes this moment.

It was not an accident that Broadside began in New York City. There have always been songwriters in New York City, and music publishers as well (Groce 1999).

Topical songwriting is flourishing throughout the United States as I write these words, and probably will still be going strong whenever they are read. You can hear some of the new music on the radio — some is still too controversial for anything but live performances. And, of course, you can write songs yourself — in the styles of folk, rap, country, rock, or even Mozart.



Sis Cunningham and Gordon Friesen (Photo: Diana Davies)

BROADSIDE MAGAZINE AND RECORDS, 1962–1988

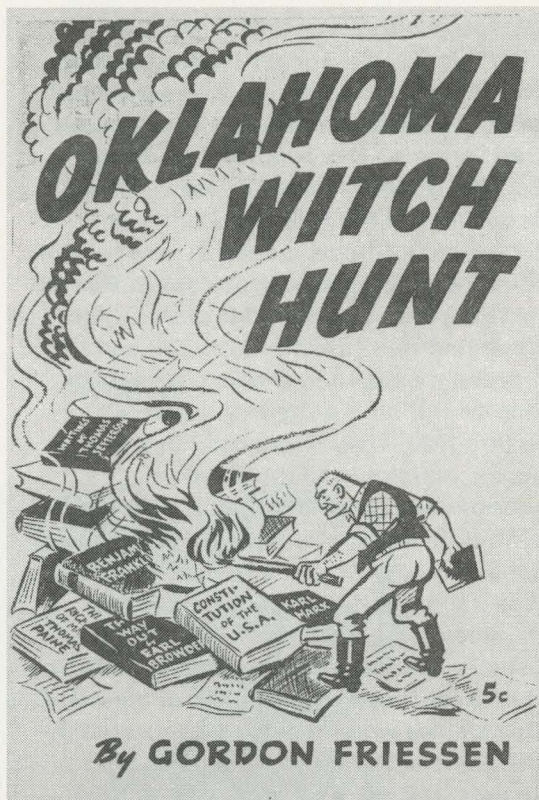
Ronald D. Cohen

AGNES "SIS" CUNNINGHAM (1909–) AND Gordon Friesen (1909–1996), along with their young daughters, Aggie and Jane, had moved into a two-bedroom apartment in the Frederick Douglass Housing Project on West 104th Street in New York City's Upper West Side, around 1960. Despite their poverty and cramped conditions, with a small front room that doubled as a dining area and workroom, they somehow launched a modest topical song magazine that would quickly

help stimulate a national movement. The first issue of Broadside, subtitled "A handful of songs about our times," appeared in February 1962; the run was 300 copies and the price 35 cents. "Broadside's aim is not so much to select and decide as to circulate as many songs as possible and get them out as quickly as possible," the editors proclaimed on the front page. "Broadside may never publish a song that could be called a 'folk song.' But let us remember that many of our best folk songs were topical songs at their inception." The brief issue contained five songs, including "Come Clean Blues" by Malvina Reynolds (about strikers at the

Colgate-Palmolive plant in Berkeley), "Carlino" by Gil Turner (referring to a New York City politician who supported building bomb shelters), and newcomer Bob Dylan's "The Talking John Birch Society Blues." Israel G. "Izzy" Young, proprietor of the Folklore Center in Greenwich Village, a central spot for folk music enthusiasts, took 50 copies. For the next 26 years (with a brief hiatus), through thick and thin (mostly thin), Sis and Gordon managed to produce Broadside, finally calling it quits with issue 187 in late 1988. They published hundreds of songs, articles, and illustrations, propagating, promoting, and helping to stimulate and prolong the modern topical song movement. Historically, a broadside was a song (without music) or poem printed on one side of a sheet of paper, usually dealing with a topical or historical theme, perhaps with a political message. Broadside were generally concocted by itinerant writers and peddled on the streets, selling for a few cents. Topical songs, often highly political, served to spread the news, shape opinions, and perhaps generate controversy concerning a current event or individual.

Broadside's modest appearance, run off on a mimeograph discarded by the American Labor Party, matched the humble, difficult lives and circumstances of its bold founders. Sis Cunningham and Gordon Friesen were born in rural Oklahoma, Gordon in Weatherford and Sis in Watonga. After struggling through a childhood of poverty, Gordon emerged in the 1930s as a journalist. He published the autobiographical novel Flamethrowers in 1936 to good reviews but small sales and worked for a while with the Oklahoma Writers' Project late in the decade. After attending college, Sis briefly taught high school music, then attended Commonwealth College near Mena, Arkansas, a labor college with socialist overtones where her musical abilities — singing, songwriting, playing the piano and accordion — were now put to good use. Following Commonwealth, Sis became an organizer for the Southern Tenant Farmers' Union, and worked briefly as a music instructor at the Southern Summer School for Women Workers near Asheville, North Carolina, before returning to Oklahoma in 1939. Here she helped organize the Red Dust Players, a traveling troupe that entertained and sought to mobilize the state's poor with radical songs and skits.



Oklahoma Witch Hunt (Courtesy of Sis Cunningham)

Sis and Gordon met in March 1941. Oklahoma was undergoing a frightful Red Scare, and the local Communist party was under attack from the state government. Both members of the party, Sis and Gordon reacted with outrage and panic during the arrest and trial of the state party's leadership after its Oklahoma City bookstore was raided and closed down. Gordon worked for the Oklahoma Committee to Defend Political Prisoners, which published his pam-

phlet Oklahoma Witch Hunt, a searing condemnation of the proceedings that resulted in the party's four leaders each being sentenced to 10 years in the state penitentiary. On the run, fearing their own arrest, Sis and Gordon, who married on July 23, moved to New York City in late November 1941. They briefly lived with a friend while Gordon shopped around the manuscript of a second novel and Sis picked up odd jobs. Pete Seeger, who had met Sis previously, invited them to Almanac House, 130 West Tenth Street, and they quickly moved in.

A year earlier, Pete Seeger, Lee Hays, and Millard Lampell had formed a topical singing group soon named the Almanac Singers, and they quickly attracted a stellar group of performers. The flexible membership included Bess Lomax, Butch and Peter Hawes, Josh White, Woody Guthrie (newly arrived in New York), and numerous others. Sis and the Almanacs maintained a busy performing schedule, and she appeared on their 1942 album Dear Mr. President for Keynote Records. In late 1942, Sis and Gordon moved to Detroit, joining their friends Bess Lomax, Butch Hawes, Arthur Stern, and Charlie Polacheck, who were attempting to establish a branch of the Almanacs in the Motor City. When singing jobs dried up, Sis went to work in a war plant and Gordon became a reporter for the Detroit Times. They

returned to New York City near the war's end, where Gordon initially worked for the Office of War Information, and then CBS. Continually shadowed by the FBI, he was blacklisted in 1948, and never again held a steady job. (People blacklisted because of suspected radical politics, a practice that escalated as the fear of communism increased in the late 1940s, found it very difficult to get or hold a job.) Sis performed and wrote songs for People's Songs, a radical musical organization prompted by Pete Seeger for struggling labor unions, and for Henry Wallace's third-party presidential campaign in 1948. With the births of their two daughters and mounting economic problems, her musical life wound down by decade's end. She also felt pushed out by the urban performers with more style and polish. The following decade was a nightmare for Sis and Gordon: they were plagued by sickness, wrenching poverty, and endless battles with the welfare department. Sis and Gordon picked up an odd job now and then, but music vanished from their lives. "We had no money for any kind of recreation," she recalled. "Rummage sale clothes and shoes. Soup kitchen food. Job hunting for the next rotten job. Looking for some place to live — not just exist."

As the 1960s dawned and the fear of communism began to wane, Sis and Gordon had little reason for optimism. Yet with radical commitments intact and a belief in the transforming power of music, they eagerly welcomed the chance to publish a topical song magazine. Sing Out!, the national folk publication appearing five times a year, rarely recognized the current crop of topical songwriters, so the field seemed ripe for a contemporary folk magazine.

"Pete Seeger and I have been discussing, cross continent, a project that we'd like to put before the readers of Sing Out! for advice, comment and discussion," Malvina Reynolds wrote to Sing Out! in late 1960. "I am proposing the publication of a song book or journal of topical songs, to be called Broadside. This would begin to round up, and make available all over the country, the songs that are arising out of the peace, labor, civil rights movements in different areas." Pete Seeger, frustrated since the demise of the People's Songs bulletin in 1949, eagerly seconded the idea, a commitment reinforced by his firsthand experience with the flourishing English political song movement. In late 1961, Pete and his family had toured the British Isles,

and he was struck by the current crop of antinuclear and other topical songs (Tracks 7 and 8). He soon announced in Sing Out!, "Whereas here in America our new songs either are strictly fly-by-night satirical, or sentimental, or flat-footedly earnest, there the best songs, like those of Woody Guthrie, seemed to capture glints of humor in the middle of tragedy." But neither Reynolds nor Seeger had the time or inclination to edit such a publication.

Sis, intrigued by the budding crop of songwriters, discussed the possibilities with Pete. "How do we know that young people all over America may not be writing topical songs right now?" she mused. "It's just that we're not hearing about it. The big commercial music publishers and recording companies aren't interested in this sort of material. We may just be assuming that songs like this aren't being written and sung. God knows there isn't much of an outlet for them." Inspired, Sis and Gordon plunged into producing a topical song magazine. They solicited advice and money from a few dozen friends. Sis served as Pete Seeger's paid secretary while the Seeger family conducted a year-long world tour from 1963 through 1964, and over the years key financial help came from Pete and Toshi Seeger, but it was never enough. Sis and Gordon always lived on a shoestring.

Performer and songwriter Gil Turner, a key figure during Broadside's early years, served as MC at Gerde's Folk City, a popular folk club in Greenwich Village, where he met many of the fledgling crop of songwriters. Since Sis and Gordon seldom ventured out to the folk venues, Turner would bring the young performers to the monthly meetings at their apartment — Bob Dylan, Phil Ochs, Tom Paxton, Len Chandler, Bonnie Dobson, Peter La Farge, Mark Spoelstra, and so many more — where they would sing into the Revere tape recorder supplied by Pete. Sis transcribed the songs, and Sis, Gordon, Turner,

and whoever else was present would then decide which to publish. Songwriters began coming on their own or sending their taped songs. The Friesens' apartment was a beehive of activity, and Broadside quickly emerged as the premier national platform for topical songs. "It was non-commercial in the extreme," Josh Dunson wrote, "and owed its life to the enthusiasm of Seeger, the toil and the inventiveness of the Friesens, and the songs corralled by both Seeger and Gil Turner. It operated on the faith that throughout the United States there were songwriters desperately needing a place to air their musical thoughts and the ideals of the student movement." Reprints of news articles and editorials also began to appear in the magazine, giving background and substance to the songs, and providing a running commentary on current events. Broadside's sixth issue headlined Bob Dylan's telling "Blowin' in the Wind." Dylan had already established a local reputation, but Broadside decidedly facilitated his national reach.

Issue 20, February 1962, a milestone, contained Malvina Reynolds's "Little Boxes," songs by Dylan and Ochs, as well as "Birth of a Broadside," an article by Josh Dunson describing a typical music session at the Friesens' 104th Street apartment. "Broadside's home is a small little room that's got chairs and a sofa with a tape recorder finishing off the bottom wall space," he began. Gil Turner, Bob Dylan with girlfriend Suze Rotolo, Phil Ochs, and Happy Traum crowded into the small space. "Boy, this room was so jammed packed with people that there was real foot



The Almanac Singers, 1942 (Promotional photo, courtesy of Sis Cunningham)

and banjo and guitar shifting necessary to get Phil Ochs close enough to the mike to record his three new songs." And, he concluded "That's what makes Broadside, all that good singing and all that good writing, plus a lot of hard work, labor pains. In the sheets of paper there are many smiles and many glances of anger, and even more the strong hope that these songs just won't stay on the mimeograph pages, but will live and be sung " Years later, New York Times journalist Robert Shelton would assert in his biography of Dylan, No Direction Home, "Along with Paul Krassner's The Realist and The Village Voice, Broadside probably pioneered the 1960s underground press "

As the folk revival gained speed and Broadside gained additional subscribers and readers, their cramped space became increasingly oppressive. Because commercial ventures were not allowed in the Frederick Douglass Project, the Friesens had to sneak to the post office with the copies hidden in a baby buggy. And they soon became less dependent on Gil Turner "After the magazine got circulated, we started to find singers ourselves — topical songwriters started coming from nowhere; they were dropping out of the sky," Sis remembered "At first we mimeographed all the pages, then we had the song pages printed but still mimeographed the editorial pages and just stuck them in " Volunteers helped collate and staple, working long into the night. In 1964 they moved to an expansive apartment in a semi-commercial building on West 98th, just off Broadway. Ollie, Gordon's brother, added his veteran's pension to help with the rent



Broadside concert (Photographer unknown, courtesy of Sis Cunningham)

"We had nothing, nothing," Sis has written "I was still working in a day-care center taking care of three-year-olds; Gordon was doing a lot of typing at home. I was also going to Harold Leventhal's office, Pete's manager, to do some book work for Pete and Toshi. And Broadside was growing. So, with Ollie paying half the rent, we jumped in and took the risk " This would be Broadside's headquarters for the duration, allowing space not only for storage and editorial work, but also bedrooms for their daughters, grandchildren, and the numerous performers who stayed for a day or sometimes a year. Always a physical and financial struggle, Broadside continued to appear once and often twice a month.

Besides publishing the songs and promoting various New York City concerts and fundraisers, Sis and Gordon began issuing records through Moses Asch's Folkways Records — more than a dozen in all. "As you say," Gordon explained to folklorist Richard Reuss in May 1963, "it is not enough to merely put a song into print. It's very hard to make it come alive. So, as you may know, we've issued an LP, Broadside Ballads Volume 1. We're not too satisfied with it, but actually had very little to say regarding its final content (it's produced by Folkways)." Folkways also published recordings by many of the Broadside writers, often on the recommendation of the Friesens. Oak Publications, a joint venture of Sing Out!, editors Irwin Silber and Moses Asch, published a Broadside anthology the next year, 74 songs by the cream of the singer/songwriters, including Peter La Farge's "Ballad of Ira Hayes" and Eric Andersen's "Plains of Nebrasky-O." "There have been great changes since Broadside first started publishing; some things remain the same," Gordon explained in his introduction. "It is now the British who are envious of American topical songwriting. It was hardly credible a couple of years ago that such savagely biting songs as Dylan's 'Masters of War' and 'God On Your Side' would ever be recorded by a major company, but they were — by one of the biggest. Columbia Recognition of topical songwriters has been widespread in the press."

Soon Broadsides were springing up throughout the country. "I think one of the most charming things that has happened in many a year is the way three small magazines all started nineteen months ago, each calling itself 'Broadside,'" Pete Seeger wrote in his Sing Out! column in late 1963,

"one in Boston and another in Los Angeles in addition to Sis and Gordon's." Seeger ignored his own role in the original Broadside's creation

As topical songs burgeoned, sparked by the mounting campus, civil rights, and antiwar movements, Broadside's (that is, Sis and Gordon's) dire financial problems continued. Money dribbled in from subscriptions, sales of back issues, and the songbook, and a series of Broadside musical workshops at the Village Gate. Robert Shelton reviewed the first topical song workshop for the New York Times in November 1964, when Barbara Dane, Phil Ochs, Tom Paxton, Bernice Johnson Reagon, Len Chandler, Pete Seeger, Buffy Sainte-Marie, Patrick Sky, Jack Elliott, and Julius Lester crowded the stage. "What is probably most important is that the topical-song movement writers as well as audience has grown so in the last few years that this is no longer an underground or narrowly partisan cultural phenomenon," Shelton argued.

Compounding the Friesens' financial problems, Folkways owner Moses Asch was reluctant to report album sales or pay royalties. Although they had managed to sell magazines at previous Newport Folk Festivals, in 1966 they could not afford \$400 to rent a booth. "There was a point around # 89 and # 90 [early 1968] when we might have expanded and gone onto a firm footing if certain important things had not gone completely wrong," Gordon informed Richard Reuss. "We've had to fall back into the position of simply providing a boost, quite limited to be exact — to new people who show up." Issue # 89 included compositions by Ochs, Janis Ian, Ernie Marrs, Frederick Douglass Kirkpatrick, and Thom Parrott. That year also saw the appearance of Broadside Volume 2, again an Oak publication, with 99 songs. While Volume 1 included numerous civil rights songs, Gordon explained in his introduction, the new volume "reflects the second of the two main themes that have dominated the new topical songs of the sixties: the protest against war, the cry for peace." And he continued, "The question was frequently asked as to why so many Broadside writers concerned themselves with topics like wars; why didn't they write more often about love, flowers, winds upon the hills? Well, the magazine did print such songs. But topical-song writers, as distinct from other creators of music (which is often commercialized escapism), have



Sis Cunningham and Jane Friesen, 1974

(Photo: Marianne "Jolly" Robinson, courtesy of Sis Cunningham)

always tended to deal with reality." Broadside Volume 3 appeared two years later, containing another 97 musical contributions, this time with an introduction by Irwin Silber.

Sis wrote to Pete Seeger just after Christmas 1970: "I know the times we are going through now are not good for any of us. The alienation affects us all. With us the main problem as you know is complete lack of money. We have none, can't seem to raise any with the little affairs we were trying to give. Our children have none, can't get any, even though both of them possess a much more than usual amount of talent and, I believe, intelligence." With the bitter came the sweet. Robert Shelton, now living in England and working on his biography of Dylan, privately showered praise on Broadside. "Looking back over my file of Broadsides, which is big, albeit not totally complete, I am struck by what a magnificent contribution Broadside has made to the topical song movement," he wrote to Sis and Gordon in June 1970. And a year later: "It strikes me as cruel that you and Sis have had to struggle along while so many made so much money during the 1960s. There is an imbalance, because you, more than Sing Out!, did really help shape an era." In another letter, commenting on their inability to raise money, he expressed outrage, but little surprise. "Somebody among your alumni ought to be able to organize a benefit concert." Nothing happened, but Broadside continued to appear.

By 1972 their troubles seemed to proliferate. "Some of the decline of Broadside is

plainly due to moves we deliberately decided upon a couple of years back," Gordon explained to Irwin Silber "We chose to become more radical. What resulted was that our liberal-minded support fell away like flies before a spray of flit, and, worse, no new audience appeared to fill the vacuum. However, we were also sharply affected by general trends beyond our control. Here is what I think occurred: the creation of protest song shifted, in the middle 60s-67, 68, from the 'folk' world, which had been the wellspring of this kind of material for so many years, to rock musicians. And we were not in a position to keep abreast of this transition." The times had changed and so had Broadside's potential audience. Yet Gordon managed some optimism. "Irwin, we're not really frustrated except by illness and lack of money. Protest songs continue to go down widely, specifically among the youth."

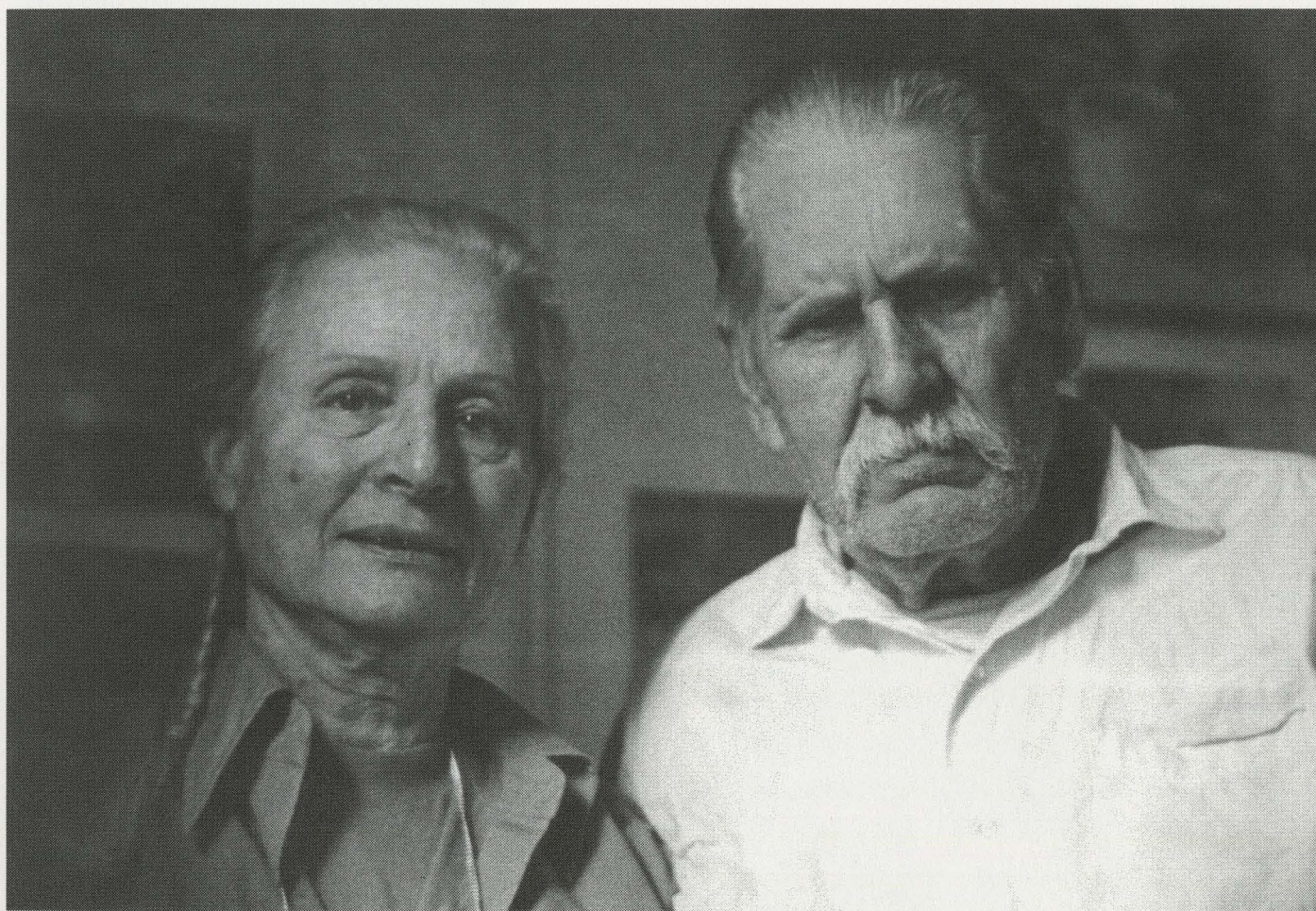
Phil Ochs's suicide in 1976 deeply disturbed Sis and Gordon. They had nurtured him to the end, one of their cherished friends and songwriters. "He would ring our doorbell at 7 o'clock in the morning after sleeping in a doorway or on a park bench," they related to French topical song historian Jacques Vassal. "We would feed him and get him to take a shower and give him clean underwear, shirt, and socks and strings for his broken shoes. We tried to help him in our own ineffective way; we gave him money (he'd come without a dime in his pocket); we'd listen to him for hours and hours, and Gordon would try over and over again to get him to write down the long rambling discourses." Phil was special, but they did the same for countless others who needed a temporary home or a meal or two.

Broadside first appeared semimonthly, then monthly, bimonthly, and finally semi-annually starting in 1974. They reluctantly gave up the magazine in 1980. In a February 1984 letter to Reuss, Sis complained, "The new publisher of Broadside [Norman Ross] is primarily a bustling business man with an office centrally located on Broadway where with a small staff he does micro-filming, and only does Broadside as a secondary venture." Now in her seventies and still committed to topical music and radical politics, Sis had to confess that "neither Gordon nor myself has the energy to keep tab on things anymore; and both of our girls have children to raise." Still, they were listed as members of the magazine's editorial board.

Surprisingly, indeed miraculously, a collective of eight people, including Sis, Gordon, and their daughter Jane Friesen, regained control of the magazine in the mid-1980s and managed to produce issue 181 in June 1987, finally a slick offset publication. "We like to think of the 25th birthday party as marking the beginning of a new era for people's music," they announced. "We will print songs which speak to the issues of the times from a progressive point of view." The first issue after regaining control included songs by Tom Paxton, José-Luis Orozco, Peggy Seeger, Charlie King, and Luci Murphy. Further issues appeared on a bimonthly basis for a year or so, finally ceasing in late 1988 with issue 187. Broadside had run its course — a brave, influential, feisty publication, survivor of feast and famine, good times and bad, topical music's waxing and waning, the loud and clear voice of Sis and Gordon for well over 20 years. Music had always been part and parcel of their lives, both as entertainment and as a tool to promote social change. Broadside would be their monument.

In his Sing Out! column in late 1999, Eric Andersen recalled the 1960s. "Songs about civil rights, the Vietnam War, love songs, songs about Kentucky miners, American Indians, poverty and homelessness, psychological explorations, songs of hope and despair, everything was fair game. Pete Seeger would come down to the Village Gate and we'd sing them at hootenannies. Or at hoots at the Gaslight. Later we'd rush our songs to print in Broadside or Sing Out!" And so the memory lingers.

Sis was most proud of her songwriting, for example "Sundown" and "My Oklahoma Home Blowed Away," and also her and Gordon's tenacious commitment to radical politics. She published two songbooks, Red Dust and Broadsides. A Piece of People's History in Songs, Poems and Prose (1990) and Ain't It Time We Got Mad! (1992). Their autobiography, Red Dust and Broadsides. A Joint Autobiography, a rich and touching story of two survivors, was finally published in 1999. What remained of their Broadside tapes, after years of neglect, pilfering, and moving around, was donated to the Southern Folklife Collection at the University of North Carolina at Chapel Hill. Their ultimate legacy, however, will be the myriad songwriters they nourished, recorded, and published, as exemplified in this wonderful compilation, well documenting their eclectic approach.



Sis Cunningham and Gordon Friesen (Photographer unknown, courtesy of Sis Cunningham)

BIRTH OF A BROADSIDE

Josh Dunson (from *B'side* #20, 1962)

BROADSIDE'S HOME IS A SMALL LITTLE room that's got chairs and a sofa with a tape recorder finishing off the bottom wall space. The first people Sis Cunningham welcomed in after me was two-thirds of the New World Singers. Gil Turner took out his 12-stringer, borrowed a flat pick, Sis took out the mike for the tape recorder, and out came a talking blues Gil just wrote about the newspaper strike that had us all quietly laughing. We didn't want to laugh louder than

quietly because that might get on the tape. Before the song's over, in walks Bob Dylan and Suze, who sometimes illustrates Bob's songs. The last verse that Gil was singing had how he was going to see his friend, Bob Dylan, who is a walking newspaper and will give him the lowdown on what's happening in the world. Bob thought it was a great song just from hearing the last verse.

Then, Gil took out his 6-string Gibson, handed it over to Bob Dylan saying how Bob's new song "Masters of War" was a powerful and a great one, one of the best Bob had ever written. I kept on thinking he had written a lot of good ones, some that

had real lyric poetry like "Blowin' in the Wind" and "Hard Rain's A-Gonna Fall" (which makes you think right away of Lorca), and I waited for the images of rain, and thunder, and lightning to come out in great spectacles. But no, this time there was a different kind of poetry, one of great anger, accusation, just saying what the masters of war are, straight-forward and without compromising one inch in its short sharp direct intensity. I got a hunch this is the most difficult Dylan song for others to sing right, 'cause it can so easily be over sung, made a melodrama. But when Bob sings it, it rings honest and true. I hope a record is made of Bob singing this song and that a lot of people will listen to the quiet voice that Bob sings this song in because there is a dignity in the words that comes from when they have been thought about for a long, long time.

And right after that, not waiting for a chance to get two breaths, Bob came along with "Playboys and Playgirls Ain't Gonna Run My World," a group song that like Pete Seeger said later in the evening "is going to be sung by a million people in the next year." Its tune catches whole crowds easy, and the words come right along from the feeling, Hell man, I was born here and I live here, but I'm not goin' to let rats knock things down where I was born, where I live.

In the meantime, Phil Ochs, his side-kick, and the third third of the New World Singers, Happy Traum, came in. Boy, this room was so jammed packed with people that there was real foot and banjo and guitar shifting necessary to get Phil Ochs close enough to the mike to record his three new songs. Phil Ochs. What a guy! Quiet, soft spoken, but there with his guitar he spun some of the most real verses that's goin' to be written about the death of New York Youth Board worker Louis C. Marsh and the miners striking in Hazard, Kentucky. There was an immediateness about those two songs Phil did. I got a strong feeling that his song on Hazard is going to be remembered past this strike, and be resung in many strikes to come.

Phil's last song, a fine one of hope with a great group chorus, had the last half of it heard by Pete Seeger, who later that night was going to sing at the Hazard strikers rally at Community Church. After hearing the tape of the songs, Pete sang through a number of new songs sent to him recently.

We were all out of breath without breathing hard, that feeling you get when a

lot of good things happen all at once Pete expressed it, leaning back in his chair, saying slowly in dreamy tones "You know, in the past five months I haven't heard as many good songs and as much good music as I heard here tonight "

That's what makes Broadside, all that good singing and all that good writing, plus a lot of hard work, labor pains In the sheets of paper there are many smiles and many glances of anger, and even more the strong hope that these songs just won't stay on the mimeograph pages, but will live and be sung



Detail of contact sheet of photos taken at the Broadside office (Photos: Diana Davies)



Detail of contact sheet of photos taken at the Peace March and Rally, New York City, 27 April 1968 (Photos Diana Davies)

THE SONGS AND THE SINGERS

Jeff Place

AS A SCHOOLCHILD GROWING UP IN THE 1960s, it was not uncommon to find myself singing songs like "Little Boxes," "What Did You Learn in School Today?," or "Blowin' in the Wind" in school or when traveling in the family station wagon. We were a family living in typical suburban America: we didn't attend protest rallies or hang around folk music coffeehouses. So how did these songs, which ten years earlier would probably have remained "underground," make it into

mainstream America? For one, all three of the aforementioned songs first found their way into print in Sis Cunningham and Gordon Friesen's small mimeographed magazine Broadside

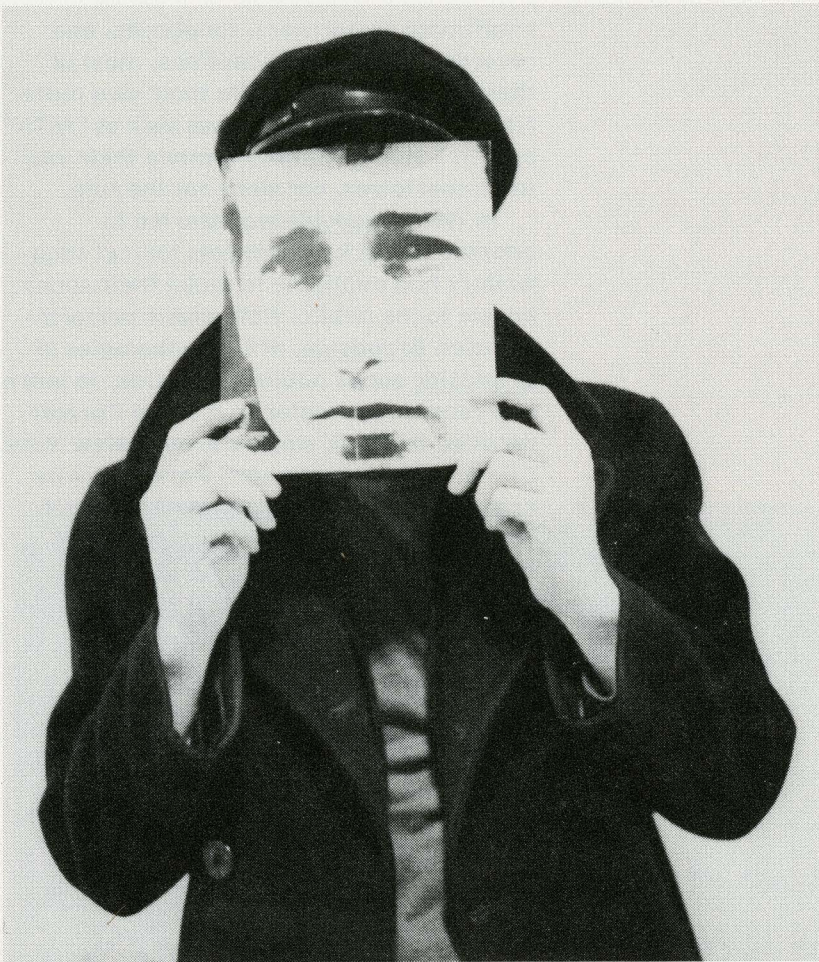
The folk song revival in the United States reached its zenith in the late 1950s and early 1960s. For a short time, before the emergence of groups like the Beatles, Byrds, and Rolling Stones, folk music was the most popular style of music in the land. During the early years of the folk song revival, performances featured either traditional performers or more urban revival groups, who picked up songs from these

traditional performers, songbooks, and records. With some exceptions, most of these groups did not write their own material. Occasional protest songs such as "MTA" and "If I Had a Hammer" made their way into repertoires, but were not the rule.

In 1962 Broadside was started to address the lack of channels topical songwriters had available to make their songs known to the public. Folk music performers used Broadside, or the anthologies of Broadside songs published by Oak, to learn and record new material. (Thom Parrott recalled that folk singers around New York City's Washington Square Park typically had copies of Broadside tucked into their guitar cases [personal communication, 1999].) Many others listened to the records of emerging folk artists such as Bob Dylan, Phil Ochs, Janis Ian, and Bonnie Dobson, who were first published in Broadside. This was a period when it became more and more the norm for performers to have written their own material. By the decade's end, it was almost expected.

The mainstream folk music community was slow to embrace the "broadside" movement. It took some lobbying for the Newport Folk Festival to agree to host a Broadside workshop in 1963. The traditional folk music magazine The Little Sandy Review published an article questioning the need for "protest folk music" at all. It elicited an angry reaction from the editors of Broadside. Broadside songwriter Ernie Marrs even penned a little ditty called "We Protest the Protest of Protest." Although Columbia Records signed Bob Dylan and Pete Seeger, the other topical singers of the era were more likely to be found recording for small, independent folk labels such as Folkways, Vanguard, and Elektra. The phenomenon of the "folk-protest singer" caused major labels to try marketing quasi-protest songs in hopes of cracking the folk market. This led to such curiosities as Barry McGuire's "Eve of Destruction." The time was right for Sis and Gordon's songs of conscience to be heard.

The singers associated with Broadside represented a tight-knit group of allies fighting for many of the same issues. Their camaraderie was apparent when I interviewed the musicians for this project. Not only are many of them still true to their ideals, but they remain loyal to each other and the Friesens. It is striking to think that a family like the Friesens, who had so little, could give so much to others. Many of the musicians arriving in New York City



Phil Ochs as Bob Dylan (Photo Diana Davies)

found a place to stay with the Friesens, often for months, until they got on their feet. Eric Andersen, who as a young man stayed with the Friesens, recalled coming home at 4 o'clock in the morning after carousing around the Village all night to find Gordon waiting up for him to make sure he was all right. "They were like surrogate parents" (personal communication, 2000).

The artists organized Broadside song workshops at the Village Gate and Town Hall to help support the magazine, which struggled to survive with its low circulation and 35-cent cover price. In their early days, many artists spent hours helping collate, staple, and mail the issues from Sis and Gordon's apartment.

When Broadside began, the writers initially focused on the fight against the

spread of nuclear weapons. The next big movement, and the one that led to some of the gems published in the magazine, was the struggle for civil rights. Many of the artists associated with Broadside traveled to the South and led song workshops in support of the Civil Rights Movement. Artists such as Bernice Johnson Reagon, the Freedom Singers, Len Chandler, Phil Ochs, Gil Turner, Bob Cohen, Pete Seeger, Jim Collier, and Fred Kirkpatrick spent a great deal of time fighting for the cause. These artists would bring fresh songs back from the front lines, and Broadside would immediately print them. As the decade progressed, the desire for peace, protests against the Vietnam War, and environmental and human rights issues became frequent topics for songs. Broadside often published newspaper clippings that were relevant to the songs being featured in that issue. In issue # 56, Folkways owner Moses Asch suggested that perhaps Broadside should publish articles of interest and see what songs could be created from them. The experiment only lasted for a few issues. Writers themselves often sent in their songs with newspaper clippings, which were published side by side with the lyrics.

Over time many songwriters moved on to other genres. Some followed Bob Dylan's move away from writing topical songs to more introspective and personal songs. But new writers came along to replace them, including Thom Parrott, Fred Kirkpatrick, Jim Collier, Elaine White, and Mike Millius, to name a few.

In the mid- to late 1960s an increasing number of topical songs started coming from rock music, where new groups were writing songs, such as Steppenwolf's "The Pusher," Buffalo Springfield's "For What It's Worth," and the Animals' "Sky Pilot."



Jim Collier and Len Chandler, Broadside workshop at the Newport Folk Festival (Photo Diana Davies)

Had they been performed by folk groups, these songs easily could have graced the pages of Broadside. But the editors of Broadside were not interested in rock music, and their disinterest caused the magazine to lose its cutting edge. Dylan's turn to electric music at the 1965 Newport Folk Festival was treated with predictable disdain in the editorial pages, although Phil Ochs did defend it in the pages. Only a few rock songs made their way into Broadside, including Black Sabbath's "War Pigs," which Gordon Friesen referred to in the editorial pages of Broadside as one of the great new songs coming out about Vietnam (B'side # 116).

During the 1970s many of the new topical songs were coming from more mainstream singer/songwriters and groups, who would mix in the occasional topical or protest song into their repertoires. Songs such as Crosby, Stills, Nash and Young's "Ohio" and Billy Joel's "Allentown" are examples. Few of these artists committed significant time to fighting issues personally, but instead lent their talent and fundraising power to more organized events such as No Nukes, helping to raise money for causes they cared about.

Songs of protest have evolved along with the music, moving from punk to rap. It makes sense that if you have something to say, you use the music that has the largest appeal to your audience to get it across. African-American songwriter Jim Collier remembered that when they were writing movement songs for urban African Americans during the 1960s, it made more sense to borrow tunes and the sound of rhythm and blues and not folk (personal communication, 2000). Today, many younger musicians use rap and hip-hop to get their messages across, using strong language and imagery to speak out against intolerable conditions.

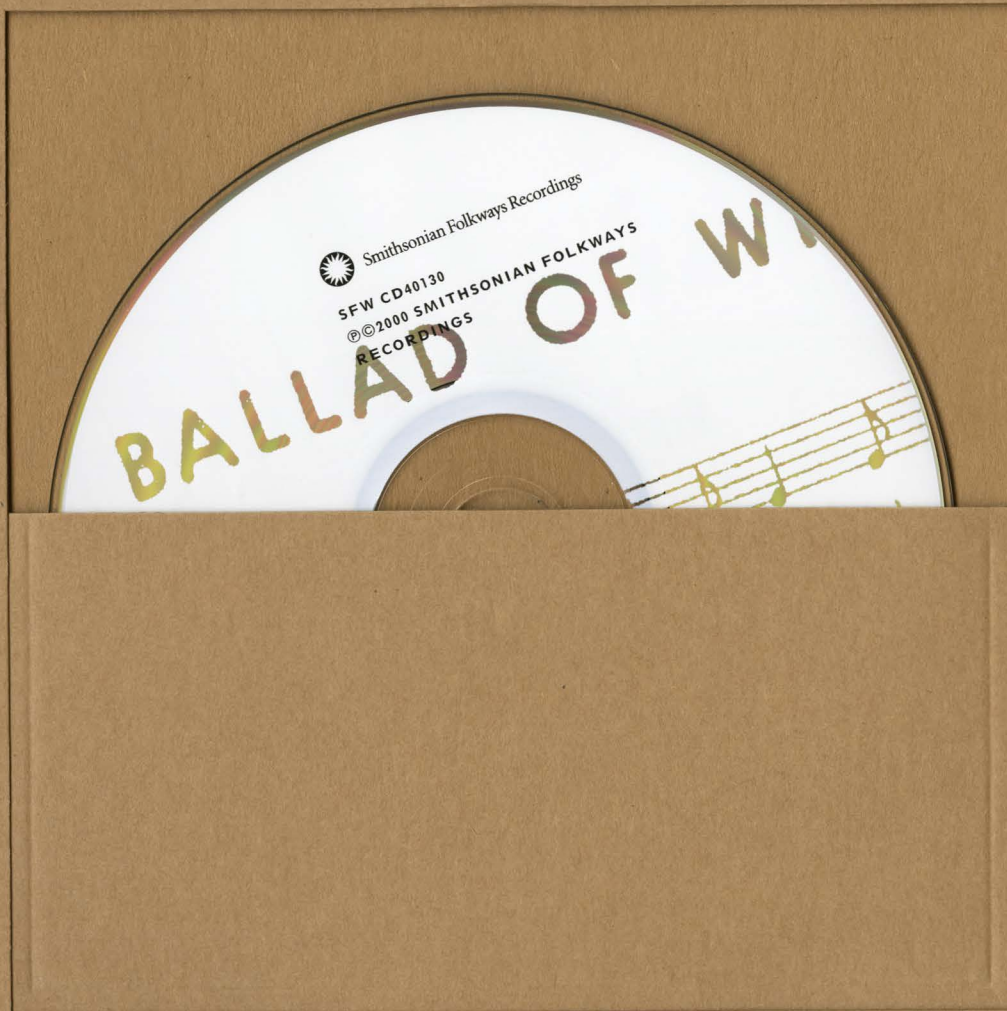
Musicians like U2, Ani DiFranco, Dan Bern, Ron Sexsmith, KRS-One, and Rage Against the Machine have used their songs to support their ideals. Some musicians carry on the Broadside tradition. British songwriter Billy Bragg's songs are excellent examples of the legacy left by Phil Ochs and Woody Guthrie. Bragg, who got his start through the working-class British punk rock of the Clash and Sex Pistols, is one of a group of musicians who put their actions where their words are. They are free to write and speak out in a musical world that owes much to the ground-breaking efforts of Broadside and its songwriters.



Bernice Johnson Reagon and Pete Seeger (Photo: Diana Davies)

| song | track | title / artist |
|------|-------|--|
| 1. | 1 | LINKS ON THE CHAIN The Broadside Singers with Phil Ochs 4:10 |
| 2. | 2. | BLOWIN' IN THE WIND The New World Singer 2:28 |
| 3. | 3. | PATHS OF VICTORY The Broadside Singers 1:35 |
| 4 | 4. | THE BALLAD OF IRA HAYES Peter La Farge 3:30 |
| 5. | 5. | AIN'T THAT NEWS? The Broadside Singers with Tom Paxton 1:36 |
| 6. | 6. | THE TIMES I'VE HAD The Broadside Singers 2:49 |
| 7. | 7. | GO LIMP Matt McGinn 2:28 |
| 8. | 8. | DING DONG DOLLAR The Glasgow Song Guild 1:54 |
| 9 | 9. | MACK THE BOMB Pete Seeger 2:36 |
| 10. | 10. | THE CIVIL DEFENSE SIGN Mark Spoelstra 3:46 |

DISC ONE



| | | |
|-----|-----|--|
| 11. | 11. | LET ME DIE IN MY FOOTSTEPS Happy Traum 3:38 |
| 12. | 12. | HIROSHIMA, NAGASAKI RUSSIAN ROULETTE Jim Page 4:48 |
| 13. | 13. | WHAT HAVE THEY DONE TO THE RAIN? Malvina Reynolds 2:14 |
| 14 | 14. | BALLAD OF WILLIAM WORTHY Phil Ochs 2:05 |
| 15. | 15. | TRAIN FOR AUSCHWITZ Tom Paxton 3:46 |
| 16. | 16. | DO AS THE DOUKHOBORS DO Pete Seeger 2:09 |
| 17. | 17. | CHRISTINE The Broadside Singers with Tom Paxton 2:17 |
| 18. | 18. | AS LONG AS THE GRASS SHALL GROW Peter La Farge 5:06 |

967: Demonstrators
in Central Park,
New York City, burn their
draft cards in protest
of the Vietnam War.
(Photo AP/Wide World)

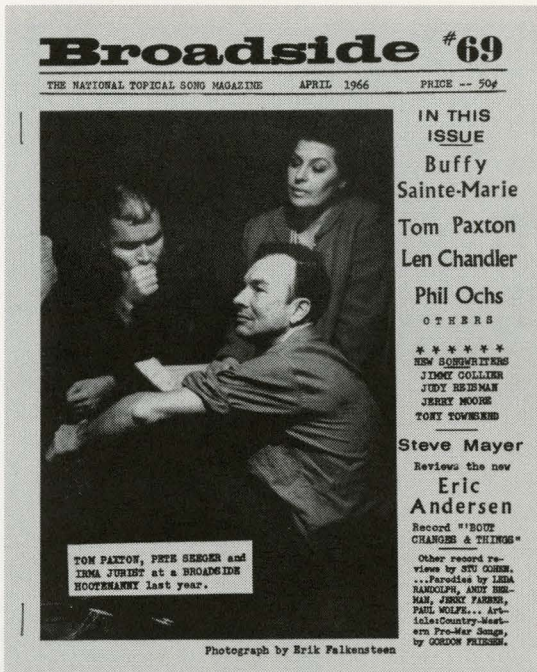


TOM PAXTON

I REMEMBER ONE VERY FUNNY RECORDING SESSION when we did a Broadside album for Folkways. We did it at Folkways' "high-tech" recording studio, which was about the size of your average phone booth. I'm sure all the equipment was pretty old, too. It didn't matter to us, though; we were having too good a time to care. Crammed around the microphone were, I'm pretty sure, Len Chandler, Phil Ochs, and I guess I'd have to look it up to remember who else. Gil Turner, maybe, or Mark Spoelstra. It was some mob, though; I do remember that. Many "witty" remarks. I don't know how we got any recording done, but we did. And as I remember, it turned out to be a pretty good recording at that.

The hoots at the Village Gate on Sunday afternoons were also fun and raised some money (and, I've been told, inspired a few members of the audience to try their hand at this topical song-writing dodge). One day in particular stands out in my memory. In true hootenanny fashion, we all took the stage together and were seated in a semicircle. This made it possible to jump up and sing a chorus or add a guitar line to a song in progress — something that happened quite frequently. Anyhow, Len Chandler and I were sitting side by side enjoying the show and were completely unprepared for this tiny little girl from New Jersey who went up to the microphone and knocked everybody's socks off with some great "attitude" song of hers. It was, of course, Janis Ian, making her debut at about 14 years of age. Len and I fell off our chairs at the end of the song, and later, backstage, I picked her up and gave her a huge hug. It is no harder, by the way, to pick Janis up now than it was then.

So, I remember how someone new was always coming along with a great song, and it was largely because of the existence of publications like Broadside and Sing Out! that they felt they had a forum in which to show these songs. That little rough-hewn magazine had an effect much larger than anyone could have foreseen, and it was a privilege and a lot of fun to be part of it.



1.

LINKS ON THE CHAIN

THE BROADSIDE SINGERS

WITH PHIL OCHS, VOCAL AND GUITAR

Words and music by Phil Ochs

From Broadside Ballads Vol. 3

Recorded 29 October 1964

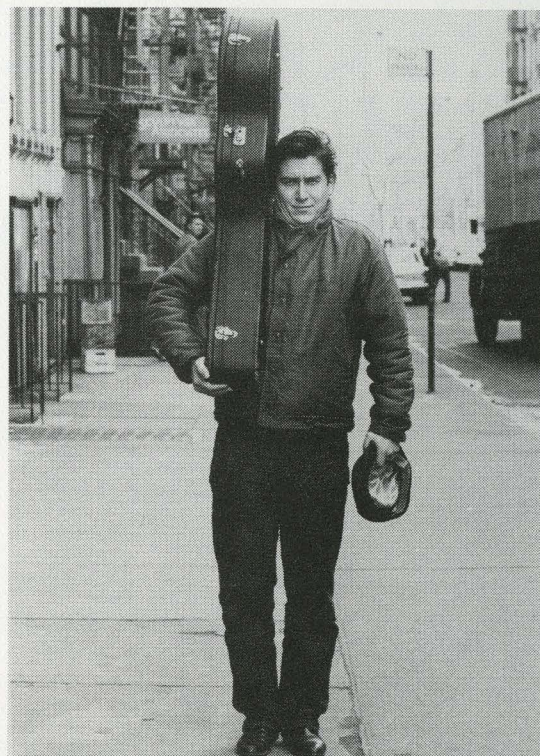
Published in B'side # 46, 1964

IN THIS SONG, PHIL OCHS CHASTISES the labor unions for their conservatism in the 1950s and 1960s. He wonders where the "defenders of the common man" were during struggles for civil rights. The slogan "links on the chain" is a term frequently used in labor struggles. This recording comes from the Broadside Singers session that was arranged by Ochs. (See Track 3 for more information about these sessions)

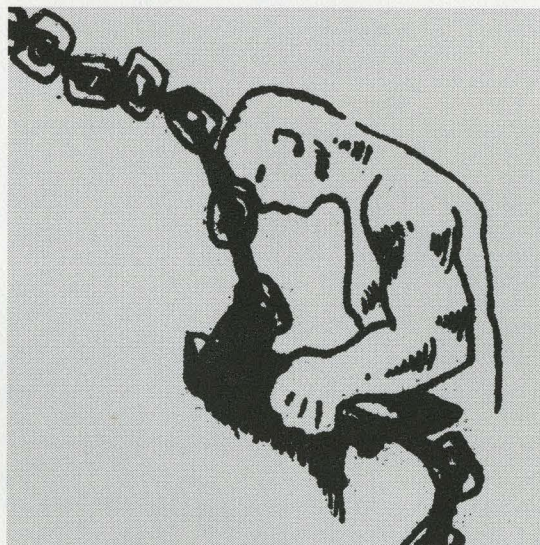
"To sum up, this is one thing I feel is a driving force; that is I get so repelled by certain things — or they strike me as funny or weird, or strange, or ridiculous — and my response comes out in the form of a song" (Phil Ochs, interview with Gordon Friesen and Sis Cunningham, B'side # 89, 90, 91, 1965)

Phil Ochs (1940–1976) is one of the most important, and certainly the most prolific, songwriters to record for Broadside, with 73 songs published in the magazine. Ochs was born in El Paso, Texas, but found himself frequently moving as the family followed his father's medical career. Ochs attended Ohio State University, where he

was first exposed to folk music and especially to Woody Guthrie. Influenced by his guitar-playing roommate Jim Glover, Ochs turned more and more to political activism. He began writing articles for the campus newspaper, The Lantern, until he became disillusioned and started his own underground newspaper, The Word (Mark Kemp, liner notes to Rhino 73518)



Phil Ochs (Photo David Gahr)



From B'side #46

Ochs found journalism to his liking and enthusiastically wrote articles, and at the same time began to play guitar and write songs. His songwriting became an important conduit for his journalistic tendencies. With his roommate Glover, he formed a folk group called the Sundowners. After an argument with Glover, he decided to go at it on his own. Shortly before graduation, Ochs left Columbus and headed to New York City, where he quickly fell in with the "folk scene" developing around Greenwich Village and Washington Square Park. He began to have his songs published in Broadside beginning with "Billy Sol" in issue #13. Ochs wrote long editorials for the magazine on a variety of topics, especially the state of topical songwriting. Ochs was interviewed on tape by Broadside, and the

**Come you ranks of labor, come you union core /
And see if you remember the struggles of before /
When you were standing helpless on the outside
of the door / And you started building links on the
chain, on the chain / And you started building
links on the chain.**

**When the police on the horses were waitin' on
demand / Ridin' through the strike with the pis-
tols in their hands / Swingin' at the skulls of
many a union man / As you built one more link on
the chain, on the chain / As you built one more
link on the chain.**

**Then the army of the fascists tried to put you on
the run / But the army of the union, they did what
could be done / Oh the power of the factory was
greater than the gun / As you built one more link
on the chain, on the chain / As you built one more
link on the chain.**

**And then in 1954, decisions finally made / The
Black man was a-risin' fast, and racin' from the
shade / And your union took no stand, and your
union was betrayed / As you lost yourself a link
on the chain, on the chain / As you lost yourself a
link on the chain.**

**And then there came the boycotts and then the
Freedom Rides / And forgetting what you stood
for, you tried to block the tide / Oh, the automa-
tion bosses were laughin' on the side / As they
watched you lose your link on the chain, on the
chain / As they watched you lose your link on
the chain.**

**You know, when they block your trucks, boys, by
layin' on the road / All that they are doin' is all
that you have showed / That you gotta strike, you
gotta fight to get what you are owed / When
you're building all your links on the chain, on the
chain / When you're building all your links on
the chain.**

**And the man that tries to tell you that they'll take
your job away / He's the same man that was scab-
bin' hard just the other day / And your union's not
a union til he's thrown out of the way / And he's
chokin' on your links of the chain, of the chain /
And he's chokin' on your links of the chain.**

**For now the times are tellin' you the times are
rollin' on / And you're fighting for the same
thing, the jobs that will be gone / Now it's only
fair to ask you, boys, which side are you on? / As
you're buildin' all your links on the chain, on the
chain / As you're buildin' all your links on
the chain.**

complete interviews were published in issues # 89-91 (Excerpts are available on Broadside Ballads, Volume 11 [FW 05321]) He also recorded dozens of his songs for the Friesens on their home tape recorder Ochs was one of the magazine's staunchest supporters and contributors After his death Broadside released 30 of his songs on two record albums produced by Paul Kaplan (see The Broadside Tapes 1, SFW CD 40008)

With Bob Dylan, Phil Ochs is considered one of the most important of the topical songwriters to appear in the early 1960s He also recorded albums for Elektra, and later for A&M, the latter recordings being more introspective and featuring lush arrangements of his songs. He continued to be heavily involved in causes he felt strongly about, but became more and more disillusioned with the small amount of change effected by these movements Due to a combination of personal problems and manic depression, his career took a turn for the worse, and on 9 April 1976, he committed suicide Today, there continue to be Phil Ochs song nights, run by his sister Sonny, where musicians get together to sing his songs and keep his memory alive

Other recordings by Phil Ochs include All the News That's Fit to Sing Elektra 7269a; Hannibal 4427c; American Troubador A&M 728c; The Broadside Tapes Vol. 1 Smithsonian Folkways 40008c; Broadside Ballads Vol. 10 Folkways 05320c; Broadside Vol. 11: Interviews Folkways 05321c; Chords of Fame A&M 6511a; The Farewells and Fantasies Collection Rhino 73518c; Greatest Hits A&M 4253a; Gunfight at Carnegie Hall A&M 9010a; I Ain't Marching Anymore Elektra 7287a, Carthage 4422c; Live at Newport Vanguard 77017c; Phil Ochs in Concert Elektra 7310a, Rhino 73501c; Pleasures of the Harbor A&M 4133a; Rehearsals for Retirement A&M 4181a; Tape from California A&M 4148a; There and Now: Live in Vancouver Rhino 70778c; There But for Fortune Elektra 60832c; A Toast to Those Who Are Gone Rhino 70080c; The War Is Over A&M 5215c.

Ochs also appears on: Bleecker and MacDougal: Folk Scene of the 60s Elektra 60381c; Greatest Folk Singers of the 1960s Vanguard 17c; Newport Broadside Vanguard 77003c.

A tribute recording to Ochs by contemporary artists also exists: What's That I Hear?: The Songs of Phil Ochs Sliced Bread 71176c. Another version of this appears on Farewells and Fantasies Rhino 73518c.

For more information on Phil Ochs see Michael Schumacher's There But for Fortune: The Life and Times of Phil Ochs (New York: Hyperion Press, 1996); David Cohen's Phil Ochs: A Bio-Bibliography (Westport, Connecticut: Greenwood Press, 1999); the liner notes to Rhino 73518; and the Phil Ochs Web page at www.cs.pdx.edu/~trent/ochs.

2.

BLOWIN' IN THE WIND

THE NEW WORLD SINGERS:

GIL TURNER, VOCAL AND BANJO;

BOB COHEN, VOCAL AND GUITAR;

DELORES DIXON, VOCAL;

HAPPY TRAUM, VOCAL AND GUITAR

Words and music by Bob Dylan

From Broadside Ballads Vol. 1

Recorded 1962

Published in B'side # 6, 1962



The New World Singers

(Promotional photo,
courtesy of
Happy Traum)

THIS IS THE FIRST RECORDING OF "Blowin' in the Wind." Frequently, Bob Dylan was not the first to record his own songs. (The New World Singers were also the first to record Dylan's "Don't Think Twice, It's Alright.") Gil Turner (1933–1974) was on the editorial board of Broadside magazine and was also the MC at the well-known Greenwich Village club, Gerde's Folk City. Through his club job, Turner met many of the new songwriters in New York City, and brought them to the attention of the magazine. (See Track 24 for more information about Gil Turner.)

As the story goes, Bob Dylan approached Turner backstage at a New World Singers' performance with the words to "Blowin' in the Wind" and asked if he could sing it for him. Dylan had heard a performance of the old folk song "No More Auction Block" and liked the melody, subsequently adapting it for this song (Bob Cohen, personal communication, 2000). Turner was so impressed that he asked if he could take the song upstairs to the stage and perform it with the group (Bob Cohen, Happy Traum, personal communication, 2000). The rest is history. The song became one of Dylan's most

important compositions and gained international fame after it was recorded by Peter, Paul and Mary.

The New World Singers consisted of Gil Turner, Bob Cohen, Delores Dixon, and later Happy Traum. In 1962 the group, consisting of Cohen, Turner, and Dixon, traveled to Edwards, Mississippi, where it led freedom song workshops. The group also brought new freedom songs back to New York City, where they were published in Broadside and disseminated to other musicians. Bob Cohen (1939–) was the first person to take Pete Seeger down to the front lines in Mississippi. "People didn't know Pete, but they knew his song 'If I Had a Hammer,' so he'd start with it" (Cohen, personal communication, 2000). Cohen and Turner returned in 1964 as part of Freedom Summer, teaching at freedom schools and churches with the group the Mississippi Caravan of Music, a cultural arm of the Mississippi Freedom Project. After the group disbanded in 1964, Cohen worked as a music teacher. In recent years he wrote the "Shadows of Light," a song reflecting on the Civil Rights Movement, recorded by Matt Jones. Recently, he has been exploring his spirituality and has been acting as the music director for his local synagogue in Kingston, New York.

Happy Traum (1938–) also was a frequent visitor to the Broadside office and recorded there with Bob Dylan (Track 11). He taught at summer camps, served as the editor of Sing Out! (1967–1970), and performed with his brother Artie, and as a solo artist since 1968. Traum has long been involved with the music community around Woodstock, New York. He and his wife Jane run Homespun Tapes, a company specializing in instructional music videotapes.

Neither Bob Cohen nor Happy Traum know the current whereabouts of Delores Dixon.

**How many roads must a man walk down before
he's called a man? / How many seas must a white
dove sail before she sleeps in the sand? / How
many times must the cannon balls fly before
they're forever banned? / The answer, my friend,
is blowin' in the wind, the answer is blowin' in the
wind.**

**How many years can a mountain exist before it's
washed to the sea? / How many years can some
people exist before they're allowed to be free? /
How many times can a man turn his back and pre-
tend he just doesn't see? / The answer, my friend,
is blowin' in the wind, the answer is blowin' in the
wind.**

**How many times must a man look up before he
can see the sky? / How many ears must one man
have till he can hear people cry? / How many
deaths will it take till he knows that too many
people have died? / The answer, my friend, is
blowin' in the wind, the answer is blowin' in the
wind.**

Other recordings by the New World
Singers include The New World Singers
Atlantic.

Other recordings of the song include
Joan Baez (A&M 6506a, Vanguard
125c); Duane Eddy (Colpix 494a); Bob
Dylan (Columbia 8786c); Judy Collins
(Vanguard 77013c); The Kingston Trio
(Capitol 2005a); The New Christy
Minstrels (Columbia 2542a); Peter,
Paul and Mary (WB 1555c, WB 3105c);
Pete Seeger (Folkways 05302c;
Verve/Folkways 9020a); The Staple
Singers (Riverside 3524a); Stevie
Wonder (Motown 282c); Neil Young
(Reprise 26671c).

3.

PATHS OF VICTORY

THE BROADSIDE SINGERS WITH
DAVID COHEN, VOCAL AND GUITAR;
PETE SEEGER, BANJO AND VOCAL

Words and music by Bob Dylan

From Broadside Ballads Vol. 3

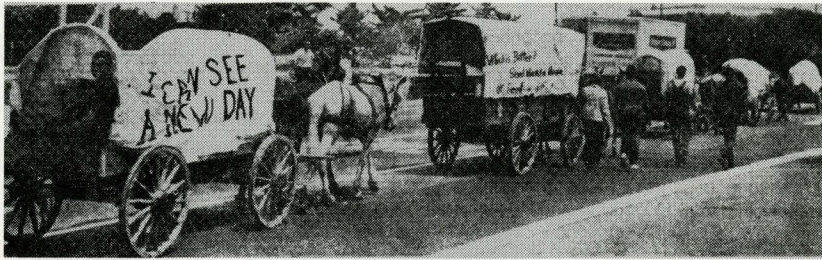
Recorded 29 October 1964

Published in B'side # 17 1962

"PATHS OF VICTORY" IS ONE OF BOB
Dylan's early compositions. He didn't
release it commercially until 1991. He
performed it on a Westinghouse television
special in 1963. After its appearance in
Broadside, the song was picked up and
performed by many other folk performers.
The Broadside Singers chose to record it as
part of their session for Broadside Ballads
Vol. 3. The singers at this session, organ-
ized by Phil Ochs, were Pat Sky, Len
Chandler, Tom Paxton, David Blue, Buffy
Sainte-Marie, Peter La Farge, Pete
Seeger, Eric Andersen, and Ochs.

The song's hymn-like quality owes to its
derivation from an old spiritual, "Deliver-
ance Will Come (The Wayworn Traveler),"
with its chorus, "then palms of victory,
crowns of glory, palms of victory I shall
wear." The hymn is sometimes credited to
the Methodist minister John B. Matthias
(1767-1848) and had been recorded by
country artists such as the Carter Family
and Uncle Dave Macon.

**NOTES: "Blowin' In The Wind" -- for which an alternative title
might be "How Many Roads" -- is the third song by Bob Dylan which
we have published. Only 20 years old, some consider him to be the
nearest composer we have had to Woody Guthrie in recent years. He
has out an album of his songs, and is scheduled to bring out a song-
book soon. In the next issue or so of Broadside, we hope to print
his "Ballad of Emmet Till".... We also plan to reprint the Easter
song "Friday Morning" by the British songwriter Sydney Carter from
SING Magazine, Britain's counterpart of SING OUT. Hargail Music
Press, 157 W. 57th St., New York City, is U.S. agent for SING....
Here is a clipping to go with Malvina Reynolds' "Leave My Van Allen
Belt Alone" :**



From B'side # 96

**The trail is dusty and my road it might be rough /
But the better roads are waiting, and boys it ain't
far off.**

CHORUS

**Trails of troubles, roads of battles / Paths of
victory, I shall walk.**

**I walked down by the river, I turned my head up
high / I saw that silver linin' that was hangin' in
the sky.**

CHORUS

**That evening train was rollin', the hummin' of its
wheels / My eyes they saw a better day as I looked
across the fields.**

CHORUS

**The evenin' dusk was rollin', I was walking down
the track / There was a one-way wind a-blowin'
and it was blowin' at my back.**

CHORUS

Other recordings of the song include
the Byrds (Columbia 46773c);
Hamilton Camp (Elektra 7278a); Cat
Power (Matador OLE 426-2); Bob Dylan
(Columbia 47382c); Anne Murray
(Pickwick 3350a); Pete Seeger (Rhino
70518c, Verve/Folkways 9020a).

4.

THE BALLAD OF IRA HAYES

PETER LA FARGE, VOCAL AND GUITAR

Words and music by Peter La Farge

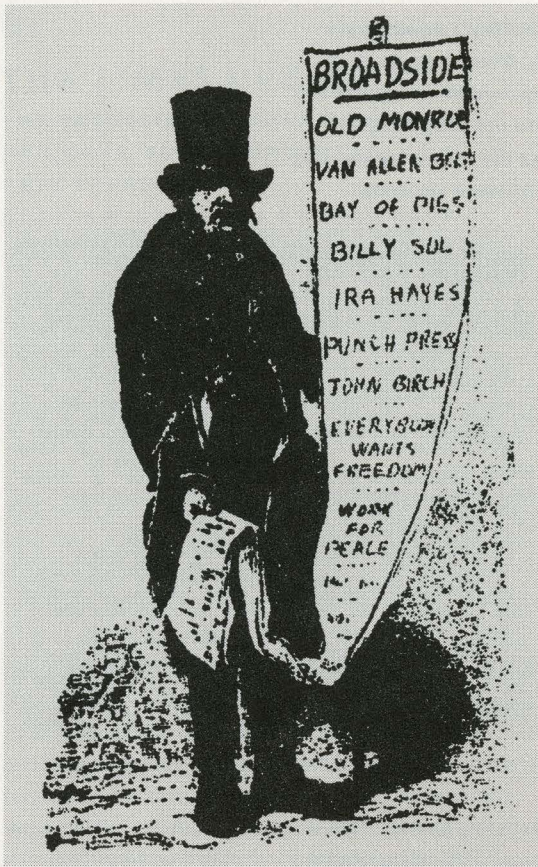
From Peter La Farge on the Warpath Folkways 02535

Published in B'side # 11 12, 1962



Peter La Farge (Photo Diane Davies)

A PIMA INDIAN BORN IN SACATON, Arizona, Ira Hamilton Hayes (1923–1955) served in World War II and was one of the six soldiers pictured in the famous Joe Rosenthal photograph of the raising of the flag during the Battle of Iwo Jima (The image became the model for the United States Marine Memorial in Arlington, Virginia) Hailed as a national hero (three of the six later died during the war), Hayes was feted and celebrated upon his return to the United States, even appearing in a film with John Wayne Gradually interest died



From B'side # 35

off, and Hayes found himself back in the poverty of the reservation, dying of alcoholism at age 32. He is buried in Arlington National Cemetery not far from the statue that bears his likeness.

Peter La Farge (1929–1965) was born in Fountain, Colorado. A man of diverse talents, La Farge was a rodeo rider, rancher, cowboy, actor, and singer. He was the adopted son of Oliver La Farge (author of the book *Laughing Boy*). La Farge was an outspoken advocate for American Indian rights. As Skip Weshner pointed out in his notes to Folkways 02535, during a period of intense struggle for the civil rights of African Americans, American Indians cried out for a similar voice from within their ranks, and La Farge was such a voice. Many of the songs he composed presented the Indian side of the story. At one point, La Farge served as the president of FAIR (The Federation of Indian Rights). He was a frequent contributor to *Broadside* and performed at many *Broadside* hootenannies. La Farge recorded five albums for Folkways. He committed suicide in 1965.

"The Ballad of Ira Hayes" became a hit for Johnny Cash, reaching number three on the Billboard country charts in 1964. Cash, part Indian himself, has also been a longtime supporter of Indian rights.

Ira Hayes (2x)

CHORUS:

*Call him drunken Ira Hayes, he won't answer any-
more / Not the whiskey drinkin' Indian, nor the
Marine that went to war.*

*Gather round me people and a story I would tell /
About a brave young Indian you should remember
well / From the tribe of the Pima Indian / A proud
and peaceful band / Who farmed the Phoenix
valley in Arizona land.*

*Down the ditches for a thousand years the
sparkling water rushed / 'Till the white man stole
the water rights and the running water hushed.*

*Ira's folks were hungry, and their land grew
crops of weeds / When war came, he volunteered
and forgot the white man's greed.*

CHORUS

*Well, they started up Iwo Jima hill, two hundred
and fifty men / But only twenty-seven lived to
walk back down again.*

*And when the fight was over and Old Glory raised
/ Among the men who held it high was the Indian,
Ira Hayes.*

CHORUS

*Ira Hayes returned a hero celebrated through this
land / He was winned and speeched and honored;
And everybody shook his hand / But he was just a
Pima Indian, no water, no crops, no chance / At
home nobody cared what Ira'd done, and when do
the Indians dance?*

CHORUS

*Then Ira started drinkin' hard; jail often was his
home / They'd let him raise the flag and lower it
as you'd throw a dog a bone!*

*He died drunk early one morning alone in the
land he fought to save / Two inches of water in a
lonely ditch was the grave for Ira Hayes.*

CHORUS

*Yeah, call him drunken Ira Hayes, but his lands
they're still as dry / And his ghost is alive thirsty
in the ditch where Ira died.*

Other recordings by Peter La Farge include *As Long as the Grass Shall Grow* Folkways 02535c; *Ira Hayes and other Ballads* Columbia 8595a; *Iron Mountain and Other Songs* Folkways 02531c; *Peter La Farge on the Warpath* Folkways 02535c; *Peter La Farge Sings of the Cowboys* Folkways 02533c; *Peter La Farge Sings Love Songs* Folkways 02534c.

La Farge appears on *The Anthology of North American and Eskimo Music* Folkways 04541c; *Broadside Ballads Vol. 1* Folkways 05301c; *Broadside Ballads Vol. 3* Folkways 05303c; *Broadside Ballads Vol. 6* Folkways 05315c; *Cowboy Songs on Folkways* Smithsonian Folkways 40043c; *New Jazz Poets* Folkways 09751c; *Newport Broadside Vanguard* 77003c, 79144a.

Other recordings of the song include Johnny Cash (Columbia 69739c, Mercury 834526c, Vanguard 77016c); Hazel Dickens (Rounder 0200c); Bob Dylan (Columbia 23747c); Kinky Friedman (Epic 34304c); Pete Seeger (Folkways 05302c); Patrick Sky (Vanguard 79179c); Townes Van Zandt (Sugar Hill 1042c, Sugar Hill 1056c).

5.

AIN'T THAT NEWS?

THE BROADSIDE SINGERS WITH
TOM PAXTON, VOCAL AND GUITAR;
PETE SEEGER, BANJO;
BACKGROUND VOCALS BY THE GROUP

Words and music by Tom Paxton

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 53, 1964

TOM PAXTON (1937–) WAS ONE OF the important songwriters to be involved in the early days of Broadside. Tom Paxton was born in Chicago but moved to Bristow, Oklahoma, when he was 10. He started writing songs while enrolled at the University of Oklahoma and since has penned hundreds and hundreds of them. In 1960 during a stint in the army, Paxton was stationed at Fort Dix, New Jersey, and became involved in the New York City folk scene, traveling to Greenwich Village on the weekends.

Paxton frequently visited the Broadside apartment, recording his latest compositions, was part of the Broadside hootenannies, and participated in the first Broadside topical song workshop in November 1964.

Today he continues to tour and record actively and takes part in numerous songwriting workshops. Paxton has always specialized in topical songs; an overview of his career provides a retrospective of the news stories of the last 40 years. His most recent recordings include a number of recordings for children. He currently lives in Virginia. "Ain't That News?" became the title song for his second Elektra LP.

I've got news of the very best kind / About troubles that are falling behind / About people that used to be blind / Till they opened their eyes to see / It's news when they begin to ask why they're poor / Until the day that they die / They're tired of pie in the sky / And they want some security.

CHORUS

*And that's news, news,
/ Ain't that news? /
Ain't that something to
see / That's news, news
/ You talk about your
news / That's mighty
good news to me.*

*I've got news about
some ordinary men /
They heard it preached
time and again / To be
patient and grateful, A-
men / And "Don't agi-
tate around here!" /*

*They argued and they
talked it around / And
they woke up and here's what they found: / Their
voices made a mighty big sound / Till they didn't
know the meaning of fear.*

CHORUS

*In Hazard they're meeting at night / Organizing,
and doing it right / And planning for a hell of a
fight / And they sure don't aim to lose / In New*

HOUSING PROTEST ADDS LYRIC TOUCH

Housing demonstrators ended a 14-hour vigil outside Grace Mansion at 8 A.M. yesterday not quite sure whether Mayor Wagner heard their version of the "Battle Hymn of the Republic."

The chilled pickets sang: Mine eyes have seen my landlord raising rents without repairs. My ceilings all are peeling and I've got some broken stairs. My faucets all are leaking and my window panes are cracked. We must have action now.

Seventy pickets were present at the height of the demonstration sponsored by the Cooper Square Community Development Committee. Nineteen-year-old Sally Goldin of 249 East Broadway played the guitar as the bundled pickets put into song their demands for low-rent housing on a site at Houston

housing on a site at Houston and Christie Streets, on the Lower East Side:

We must fight to keep our land from being given to the rich. We've been promised low-rent housing and we'd rather fight than switch. The ball game's almost over, but it's now our turn to pitch. We must have action now.

To some, the technique was reminiscent of the political and labor protests of the nineteen-thirties, or the civil rights drive of the nineteen-fifties.

To the tune of "Frère Jacques," the pickets sang:

Are you sleeping?
Are you sleeping?
City Hall, City Hall.
Rents are on the increase
Service on the decrease.
Fix our homes. Fix our homes.

Twenty-eight pickets were on hand when the demonstration broke up.

See "Rent Strike
Songs" in BROADSIDE
42

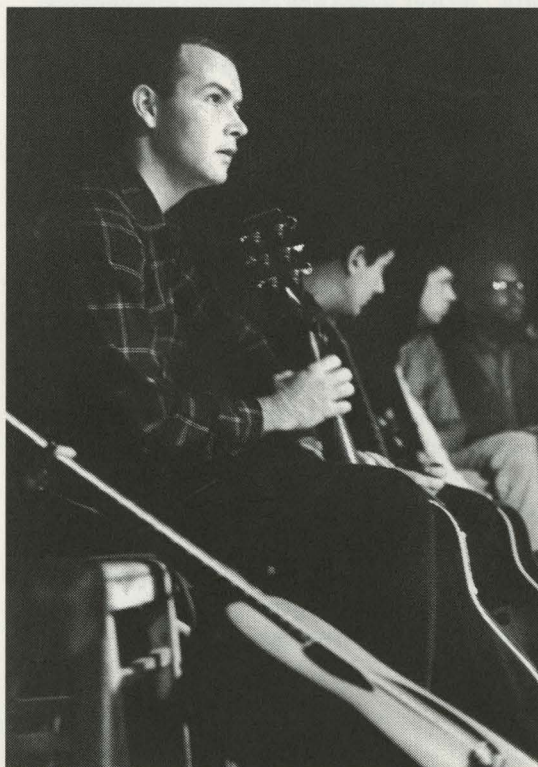
From B'side # 5 (Clipping The New York Times)

Other recordings by Tom Paxton include

Ain't That News? Elektra 7298a;
Bulletin Hogeys 004a; The Complete Tom Paxton Elektra 2003a; Even a Grey Day Flying Fish 70280c; Heroes Vanguard 79411c; Can't Help But Wonder Where I'm Bound: The Elektra Years Rhino 73515c; Live for the Record Sugar Hill 1053c; Morning Again Elektra 74019a; New Songs from the Briarpatch Vanguard 79395c; One Million Lawyers and Other Disasters Flying Fish 70356c; The Paxton Report Mountain Railroad 52796c; Politics Live Flying Fish 70486c; Rambling Boy Elektra 7277a; Things I Notice Now Elektra 74043a; Tom Paxton 6 Elektra 74066a; The Very Best of Tom Paxton Flying Fish 70519c.

Paxton also appears on Bleecker and MacDougal Elektra 60381a; Bread and Roses Festival Fantasy 79009c; Greatest Folk Singers of the 1960s Vanguard 17c; What's That I Hear? The Songs of Phil Ochs Sliced Bread 71176c; Where Have All the Flowers Gone? The Songs of Pete Seeger Appleseed 1024c.

For additional information, see "Paxton on Paxton," Sing Out! 30/3, 1984.



Tom Paxton at a Broadside hoot (Photo Diana Davies)

6.

THE TIMES I'VE HAD

THE BROADSIDE SINGERS WITH
PHIL OCHS, VOCAL AND GUITAR;
PETE SEEGER, BANJO;
BACKGROUND VOCALS BY THE GROUP

Words and music by Mark Spoelstra

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 37 1964

THIS ANTIWAR SONG WAS RECORDED in a Broadside Singers session with Phil Ochs leading the group. The song was written by Mark Spoelstra, who recalls this as one of his early compositions. He remembered traveling to Ohio for a concert with Rambling Jack Elliott. On the way back, they stopped for refreshments and ran across a group of young men in army fatigues talking about how they could not wait to go to war — a feeling that was in direct conflict with Spoelstra's own feelings and ideology (personal communication, 2000) (See Track 10 for information about Mark Spoelstra.)

CHORUS

Let me tell you 'bout the times I've had / They ain't so good and they ain't so bad / Let me tell you 'bout the times I've had / Travelin' up the road to Gilead / Let me tell you 'bout the places I've been / Let me tell you 'bout the folly of men. Oh, oh, oh, the times I've had. / Too many people try to lead the blind / Half of them don't know their own minds / Let me tell you when you see the light / You got to stand and shout when you know it's right.

CHORUS

Lots of people talk about a coming war / Some of them rich and some of them poor / They talk about it like a blackjack game / But win or lose you can't play again.

Other versions of the song include Mark Spoelstra, Folkways 02444c.

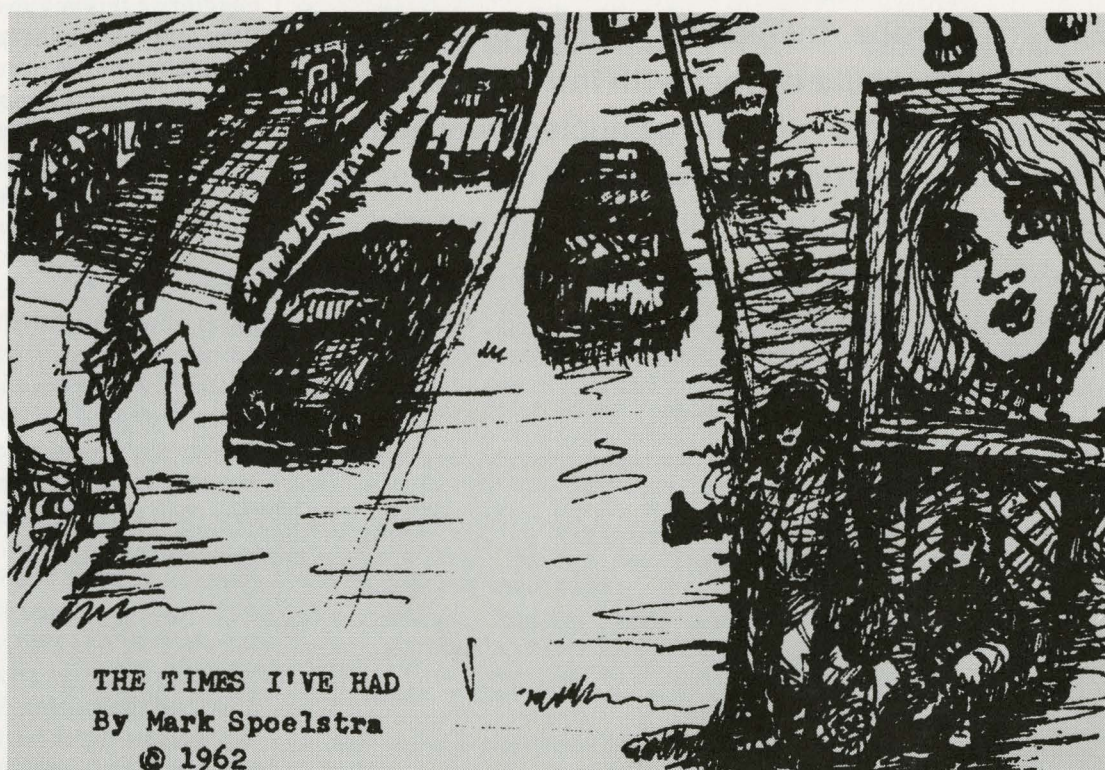
CHORUS

I was in Ohio in a little truck stop / A soldier told me this peace has got to stop / Think about the economy / I ain't afraid to fight for my country.

CHORUS

It's folks that want to fight, I'm talkin' about / Leading the blind in a timeless drought / I don't want no drought on my land / When there's Peace and Love in my right hand.

CHORUS (2x)



From B'side # 53 (Illustration Agnes Friesen)

ATOMIC BOMBS AND NUCLEAR CONCERNS

(TRACKS 7-13)

THE HORRORS OF NUCLEAR WAR WERE demonstrated to the world by the bombing of Hiroshima and Nagasaki in World War II. The spread of nuclear weapons to the Soviet Union and then beyond led many to believe the world would end in a nuclear holocaust. There was no pattern of "limited wars" — the kind that would eventually be fought in Vietnam, Iraq, and Eastern Europe. Instead strategists predicted that a crisis would be met with international ballistic missiles carrying large nuclear warheads. Even the suggestion of a "peaceful use of nuclear energy" left troubling concerns about atomic waste, environmental contamination, and possible reactor failures.

7.

GO LIMP

MATT MCGINN, VOCAL

Also called "The Young CND"

Words by Alex Comfort

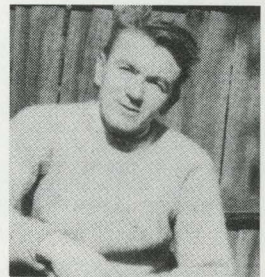
Melody British version of "Sweet Betsy"

From Broadside Ballads Vol. 1

Published in B'side # 5, 1962

WHEN PETE Seeger toured the British Isles in 1961, he was exposed to a strong British topical songwriting scene. This impressed him enough to wonder what songs were being written in the United States (see Ron Cohen's introductory essay). In the United Kingdom, songs were being written by the Aldermaston marchers who were supporting the Campaign for Nuclear Disarmament (CND). "Go Limp," a song from that movement, refers to the civil disobedience technique of letting your body go limp while being arrested, lending no assistance to the arresting officers but also creating no resistance.

Matt McGinn (1928-1977) was one of the most important topical singer/songwriters in the British Isles. As a young man he listened to street corner speakers along Brunswick Street in Glasgow and became politically active in the Communist party, before becoming disillusioned with party politics. McGinn worked a number of trades and was frequently involved in union organizing. After attending college, he was employed as a schoolteacher. McGinn entered "The Foreman O'Rourke" in a song contest sponsored by a newspaper, Reynold's News, and won. He soon found himself in the folk music business and was introduced to Pete Seeger during the American's 1961 visit to the United Kingdom. Seeger championed McGinn's music in the United States and arranged for McGinn to be part of a concert performance at Carnegie Hall, where he met a young Bob Dylan. Said McGinn, "I started



Matt McGinn
(Photographer unknown, courtesy of Folkways Archive)

**O daughter, dear daughter, take warning from me
/ And don't you go marching with the young CND /
For they'll rock you and roll you and shove you
into bed / And if they steal your nuclear secrets
you'll wish you were dead / Singing too-ra-li, oo-
ra-li, oo-ra-li-ay.**

**O mother, dear mother, I am not afraid / For I'll
go on that march and I'll return a maid / With a
brick in my handbag and a scowl on my face / And
barbed wire in my underwear to head off
disgrace / Singing too-ra-li, oo-ra-li, oo-ra-li-ay.**

**But as they were marching, a young man came by
/ With a beard on his chin and a gleam in his eye /
And before she had time to remember her brick /
They were holding a sitdown on a neighboring-
hayrick / Singing too-ra-li, oo-ra-li, oo-ra-li-ay.**

**Now once at the briefing, she'd heard a man say /
Go perfectly limp and be carried away/So when
this chap suggested it was time she was kissed /
She remembered her briefing and did not resist /
Singing too-ra-li, oo-ra-li, oo-ra-li-ay.**

**Oh meeting is pleasure and parting is pain / I
don't need to sing all that folk stuff again / Oh
mother, Oh mother, I'm stiff and I'm sore / From
sleeping three nights on a hard classroom floor /
Singing too-ra-li, oo-ra-li, oo-ra-li-ay.**

**Now mother, don't flap, there's no need for dis-
tress / That marcher has left me his name and
address / And if we win, though a baby there be /
He won't have to march like his dada and me /
Singing too-ra-li, oo-ra-li, oo-ra-li-ay.**

at the top, from then on it had to be down-
hill all the way" (McGinn 1987 64)

Recording a number of albums in the
United Kingdom, McGinn sent numerous
examples of his songs to Broadside for
publication. He occasionally sent updates
to Broadside about the state of the British
topical songwriting scene and organized
Broadside concerts in Glasgow during
1963. In addition, a British trade union
hired McGinn to tour the nation's pubs and
sing his songs (a rough assignment
indeed). During his career he wrote more
than 500 songs. Among his most significant
are the civil rights song "Mombo" and
"Manunyra Manyah," a song about a dis-
tasteful occupation, both of which were
picked up by other performers. McGinn
continued to perform, but found that his
humorous songs went over better than his
political ones, which he preferred. He died
in a house fire in 1977.

The writer of this song, Dr. Alex
Comfort (1920–2000), had an illustrious
career. A medical doctor, Comfort was an
expert on geriatrics. He also wrote exten-
sively on political
issues. Among the
songs he wrote is
"One Man's Hands"
(B'side # 2), which
was performed by
Pete Seeger.
Comfort is probably
best known to con-
temporary audi-
ences as the author
of the popular Joy
of Sex books.

Jazz singer Nina
Simone (see Track
35) took the song
and rearranged it as
a civil rights march

Other recordings by Matt McGinn
include Again XTRA 1057a; Honesty Is
Out of Fashion XTRA 1071a; Little Ticks
of Time XTRA 1078a; Matt McGinn XTRA
1045a; Matt McGinn Sampler
Transatlantic 8a; Screwtops Are Falling
on My Head Pye 5527a; Take Me Back
to the Jungle RCA 1240a; Tinny Can on
My Tail RCA 1368a; The Two Heided Man
Emerald Gem 1079a; The Two Heided
Man Strikes Again Emerald Gem 1120a.

McGinn also appears on Broadside
Ballads Vol. 1 Folkways 05301;
Broadside Ballads Vol. 3 Folkways
05303; A Cold Wind Blows Elektra
253a; The Iron Muse: A Panorama of
Industrial Folk Music Topic 12T86a;
Revival in Britain, Vol. 1 Folkways
08728c.

Other recordings of the song include
Nina Simone (Mercury 846543c;
Polygram 529867c).

McGinn has also written McGinn of
the Calton: The Life and Works of Matt
McGinn (Scotland: Glasgow District
Libraries, 1987).

EDITOR'S NOTE: If our songwriters reflect the mood of the country,
the number one concern of Americans today is the problem of peace
and the deadly nuclear arms race. For the theme of peace -- and
related subjects such as renewed atomic bomb testing and fallout
shelters -- occurs in the largest percentage of songs being sub-
mitted to us. For a while, John Birch songs were running second.
In this connection, it is interesting that a recording of a topical
song about the Birchers has become sort of a hit in New York City.
Titled simply "The John Birch Society" and sung by Chad Mitchell's
Trio, the record was first aired by DJ William B. Williams of WNEW.
Despite threatening phone calls, Williams has kept it on the air.
Now WMCA is playing it also. One of our favorite Birch songs, by
Tom Paxton of Bristow, Oklahoma, goes:

**"EISENHOWER IS A COMMIE, ROBERT WELCH HAS TOLD US SO
LITTLE CAROLINE'S SUBVERSIVE -- ALL THESE SECRET SPIES MUST GO
ROBERT WELCH MUST BE OUR LEADER, HE WILL SEE THE COUNTRY THRU
PADDLING ACROSS THE BROAD POTOMAC IN A RED BIRCH BARK CANOE."**

Tune: "Silver Threads Among the Gold."

8.

DING DONG DOLLAR

THE GLASGOW SONG GUILD,
VOCALS AND ONE GUITAR

Also called "Dollaris"

Words by the Glasgow Song Guild

Melody: "You Canny Shove Your Granny Off a Bus"

From Ding Dong Dollar: Anti-Polaris and Scottish

Republican Songs Folkways 05444

Recorded 2 April 1962

Published in B'side # 3, 1962

"THE CAMPAIGN FOR NUCLEAR Disarmament (CND) was founded in 1958 and organized massive ban-the-bomb marches at Aldermaston, near London. The British government, perceiving a need for an updated nuclear deterrent strategy, agreed to let the United States base Polaris nuclear submarines in the west of Scotland. This was the impetus that sparked Glasgow schoolteacher and songwriter Morris Blythman into action. He organized a protest song workshop that he called the Glasgow Song Guild. Working with other songwriters, he regarded the songs as having a communal authorship. Blythman published these anti-Polaris songs as a booklet entitled Ding Dong Dollar and sold several editions cheaply at demonstrations and rallies. The height of the anti-Polaris protest activities in Scotland occurred from 1960 through 1962.

"The song 'Ding Dong Dollar,' like many other British anti-Polaris songs, used a familiar American tune, 'She'll Be Coming Round the Mountain,' and biting satiric humor to get across the point. Blythman approached Moses Asch of Folkways to put out a recording of the anti-Polaris songs and some Scottish Republican songs Blythman had helped to pen in the early 1950s, when Scottish nationalism was on the rise. Asch released an entire LP of anti-Polaris songs (FW 05444). Although the recording credits only the Glasgow Song Guild, those involved include Morris Blythman, fellow Glasgow schoolteacher Norman Buchan, folklorist Hamish Henderson of the School of Scottish Studies, University of Edinburgh, and folk singers Hamish Imlach, Ian Davison, Josh MacRae, Nigel Denver, Jim McLean, Alistair McDonald, Bobby Campbell, Gordon McCulloch, and others" (Stephanie Smith, personal communication 2000).

CHORUS

O ye canny spend a dollar when ye're deid / No ye canny spend a dollar when ye're deid / Singin' Ding Dong Dollar; Everybody holler / Ye canny spend a dollar when ye're deid.

O the Yanks have just drapt anchor in Dunoon / An they've had their civic welcome fae the toon / As they cam up the measured mile, Bonnie Mary 'Argyll / Wis wearin' spangled drawers ablow her gown.

CHORUS

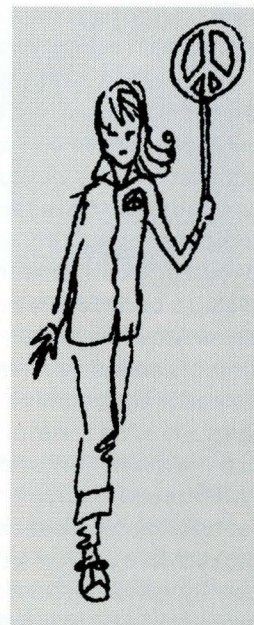
An the publicans will aa be daein swell / For it's just the thing that's sure to ring the bell / O the dollars they will jingle, they'll be no a lassie single / Even though they maybe blaw us aa tae hell.

CHORUS

But the Glesca Moderator disnae mind / In fact, he thinks the Yanks are awfy kind / For if it's heaven that ye're goin, it's a quicker way than rowin / An there's sure tae be naebody left behind.

FINAL CHORUS

O ye canny spend a dollar when ye're deid / Sae tell Kennedy he's got tae keep the heid / Singin' Ding Dong Dollar; Everybody holler / Ye canny spend a dollar when ye're deid.



From B'side # 5

For further information, see Sing Out! 12/3, 1962: 23.



Anti-Polaris rally (Photographer unknown, courtesy of Folkways Archive)

9.

MACK THE BOMB

PETE SEEGER, VOCAL AND GUITAR

Song parody of "Mack the Knife"

Words by Nancy Schimmel

Music by Kurt Weill

From Broadsides Folkways 02456

Recorded 1 May 1963

Published in B'side # 13, 1962



Pete Seeger

(Photo: Diana Davies)

IN 1963 PETE SEEGER RECORDED dozens of songs from the pages of Broadside in Moses Asch's studio. The sessions resulted in two albums, with many songs left over. This performance is from those sessions. The lyrics were written by Nancy Schimmel (1935–), the daughter of songwriter Malvina Reynolds. She is a storyteller and songwriter who now lives in California. Schimmel and her then husband, a Dixieland musician, started going to peace rallies in 1960, and she began writing song parodies for the band to perform. Schimmel used the tune from the German operetta song "Mackie Messer," from Die Dreigroschenoper (The Three Penny Opera) written by Bertolt Brecht and Kurt Weill for this antinuclear song. "Mackie Messer" is better known to U.S. audiences through its adaptation as "Mack the Knife," a 1959 hit by Bobby Darin that reached number 1 on the Billboard charts. Schimmel is best known as a songwriter for her composition "1492," which was published in Sing Out! (36/4,

1992). She has written and produced two recent award-winning children's recordings.

Nuclear fallout, and particularly the widespread appearance of Strontium 90 in cows' milk after the atomic tests in the 1950s, inspired a number of songs. The Atomic Energy Commission (AEC), the official regulatory agency, responded to public concern with bland pronouncements about the safety of atomic energy and nuclear waste. These were widely distrusted. Nuclear testing, nuclear waste, and the dangers of nuclear energy all continue to be issues of concern in the 21st century.

Pete Seeger (1919–) is the dean of 20th-century folk singers. He has been performing and lending his energies to the causes he believes in for more than 60 years. Born into a musical family, his father was the eminent musicologist Charles Seeger, and his mother Constance was a concert violinist. In addition, his siblings Mike, Peggy, and Penny, and various cousins and relatives by marriage have had successful recording careers.

Dropping out of Harvard in 1938, Seeger assisted Alan Lomax at the Library of Congress Archive of Folk Song. He accompanied Woody Guthrie on one of the Oklahoman's forays to the West. He later joined Woody in one of the first great topical singing groups, the Almanac Singers, which also included Bess Lomax, Sis Cunningham, Millard Lampell, Lee Hays, and others (see Smithsonian Folkways SFW CD 40021). After the Almanacs disbanded in 1945, Seeger became director of People's Songs (later People's Artists), a national topical folk song organization and magazine which was a precursor to Sing Out! and Broadside. The slogan of the organization was "Songs of Labor and the American People." Seeger and Woody Guthrie also started using the word "hootenanny" to describe their gatherings, a

term that would become popular a few years later.

In 1949, along with Lee Hays, Fred Hellerman, and Ronnie Gilbert, Seeger formed the Weavers, the first group from the folk revival to have songs reach national prominence through record sales and radio play (ironic given Pete's lifelong disdain for the "hit parade"). The Weavers' music was augmented by lush orchestrations created by Gordon Jenkins for Decca Records. Their version of Lead Belly's "Irene, Goodnight" reached number 1 on the charts in 1951. But the group's left-wing activities also landed them on the anti-Communist hit list, and they soon found themselves blacklisted and unable to record, appear on television or radio, or play many concert venues. The blacklist would dog the members of the group throughout the 1950s and part of the 1960s.

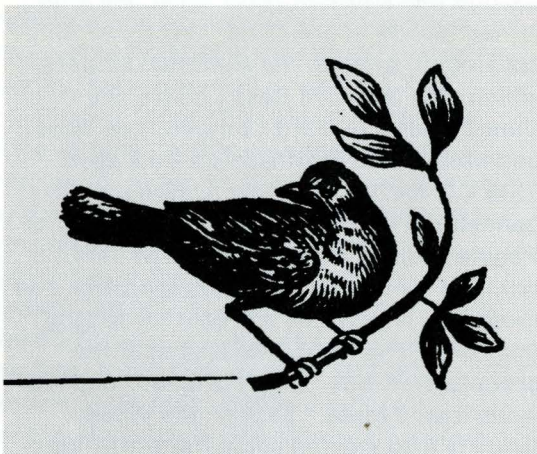
Seeger started recording for Moses Asch on the Asch Recordings label in 1943. Asch continued to record Seeger during the 1950s and beyond, eventually recording more than 50 Seeger records. With Folkways he was free to record the type of material that he felt was important. In 1955 he testified before the House Un-American

Activities Committee (HUAC) on hearings, pled the Fifth Amendment, and was sentenced to jail for contempt of Congress (he was acquitted on appeal in 1962).

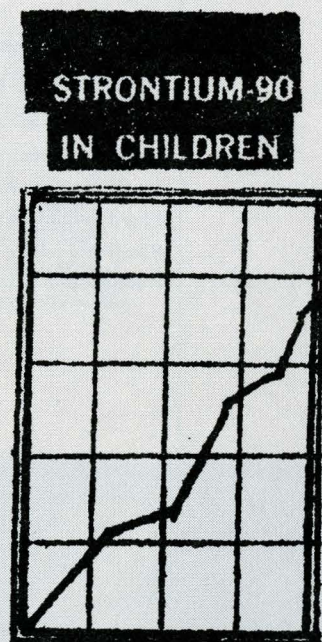
1965 saw Pete Seeger with his own television show, *From B'side # 9*

Rainbow Quest, although censors still dogged him about his appearances on other network programs. (See Track 58 for more information.) During the height of the folk song revival, he also recorded a number of successful albums for Columbia Records.

Seeger has been involved in almost every important facet of American folk music in the years since. He served on the boards of the Newport Folk Festival and *Sing Out!*, Smithsonian Folkways Recordings, and many other organizations. Since the 1960s he has been involved in a successful effort to clean up his beloved Hudson River, near his Beacon, New York, home. On the sloop *The Clearwater*, Seeger and others have spent years sailing the Hudson singing songs in support of the river cleanup to audiences in towns along the way. He and his wife Toshi established the annual Clearwater Festival in New York state. Now in his eighties, Seeger continues to make occasional recordings and still plays an occasional concert, where, as always, he gets his audience to sing along. He still fights hard for what he believes in, and he receives more mail and requests to lend his voice to struggles than he can possibly handle.



From B'side # 128



" NACK THE BOMB "

Oh, the shark has pretty teeth, dear, and he shows them pearly white / And the AEC has figures but it keeps them out of sight.

When the shark bites with his teeth, dear, scarlet billows start to spread / Strontium 90 shows no color, but it leaves you just as dead.

Strontium 90 leaves no clue, dear, it's not like thalidomide / If the baby is deformed, dear, you just blame the other side.

Strontium 90 leaves no trace, dear, no one knows who gets the knife / You can always say that background radiation took the life.

In your milk on Monday morning comes an extra little kick / Well, the taste is just the same, dear, but the geiger counters click.

Oh, the shark has pretty teeth, dear, and he shows them pearly white / And the AEC has figures but they keep them out of sight.

Other recordings by Nancy Schimmel include All in This Together Sister's Choice 467 (cass.); Head First and Belly Down Sister's Choice 468 (cass.); I'm All Ears: Sing Into Reading StarFish 001c. More about Schimmel can be found at www.sisterschoice.com.

Other recordings of Pete Seeger include American Industrial Ballads Smithsonian Folkways 40058c; Banks of Marble Folkways 31040; The Bitter and the Sweet Columbia 1916a; Broadside Ballads Vol. 2 Folkways 05302c; Broadsides Folkways 02456c; Circles and Seasons WB 3329a; Dangerous Songs Columbia 2503a; Darling Corey/Goofing Off Suite Smithsonian Folkways 40018c; The Essential Pete Seeger Vanguard 97c; Gazette Vol. 1 Folkways 02501c; Gazette Vol. 2 Folkways 02502c; God Bless the Grass Columbia 2432c, Folkways 37232c; Greatest Hits Columbia 9416c; Headlines and Footnotes Smithsonian Folkways 40111c; I Can See a New Day Columbia 2257a; If a Revolution Comes to My Country Oktober 508a; If I Had a

Hammer Smithsonian Folkways 40096c; Link in the Chain Columbia 64772c; Pete Seeger Now! Columbia 9717a; Pete Living Music 0032c; The Rainbow Quest Folkways 02454c; Rainbow Race Columbia 30739a; Sing Along at Sanders' Theater Smithsonian Folkways 40027c; Sing Out with Pete! Folkways 02455c; Sing Out! Hootenanny Folkways 02513c; Sings and Answers Questions Folkways 05702c; Sings Woody Guthrie Folkways 31002c; Songs of Struggle and Protest 1930—50 Folkways 05233c; Strangers and Cousins Columbia 2334a; Talking Union Folkways 05285c; Waist Deep in the Big Muddy Columbia 57311c; Wimoweh and Other Songs of Freedom and Protest Folkways 31018; With Voices Together We Sing Folkways 02452c; The World of Pete Seeger Columbia 31949a; Young vs. Old Columbia 9773a.

Seeger also appears on Almanac Singers: The Complete General Recordings MCA 11499c; Ballads of Sacco and Vanzetti Smithsonian Folkways 40060; Carry it On, Songs of America's Working People Flying Fish 70104c; Don't Mourn, Organize! Smithsonian Folkways 40026c; Evening Concerts—The Newport Folk Festival 1963 Vanguard 77002c; Fast Folk Musical Magazine Vol. 1 No. 2 Fast Folk FF102c; Fast Folk Musical Magazine Vol. 2 No. 7 Fast Folk FF207c; Fast Folk Musical Magazine Vol. 3 No. 8 Fast Folk FF308c; Feeding the Flame Flying Fish 70451c; Folk Music at Newport Vanguard 77007c; Greatest Folksingers of the 1960s Vanguard 17c; H.A.R.P. Koch Schwann 313392c; In Their Own Words Vol. 2 Razor and Tie 2824c; Newport Broadside Vanguard 77003c; Songs for Political Action Bear Family

15720c; Songs of the Working People Flying Fish 70483c; Swords into Plowshares Folk Tradition 005a; That's Why We're Marching Smithsonian Folkways 40021c; Tribute to Woody Guthrie WB 26036c; The Weavers: Greatest Hits Vanguard 15/16c; What Now People Vol. 2 Paredon 02002c; as well as recordings by the Almanac Singers and the Weavers.

For a full discography of Seeger see the All Music Guide (www.allmusic.com).

A tribute to Pete Seeger by contemporary artists, Where Have All the Flowers Gone?, was released by Appleseed Records (1024).

Strontium-90 can cause leukemia and bone cancer. We have been most concerned about Strontium-90 because if falls on the leaves of plants, is eaten by cattle and man, and finds its way into the bone structure of men, women and children. Some Strontium-90 is filtered out by the cow. The rest passes into milk we drink.

"An estimated total of 25,000 to 150,000 cases of leukemia will ultimately occur, if tests are stopped in 1958, from tests already held."

—UNITED NATIONS REPORT ON RADIATION.

10.

THE CIVIL DEFENSE SIGN

MARK SPOELSTRA, VOCAL AND GUITAR

Words and music by Mark Spoelstra

From Broadside Ballads Vol. 1

Recorded 1962

Published in B'side # 22, 1963

THE YELLOW-AND-BLACK FALLOUT shelter sign was a ubiquitous sight during the Cold War. This song was written during the Cuban missile crisis (October 1962) when, according to writer Mark Spoelstra, "we in New York City really were scared, we felt this was it. We let it be known to our enemies that we were preparing for war instead of peace, and the preparation for war was an invitation for it to happen" (personal communication, 2000).

Mark Spoelstra (1940–) was a major figure in the folk music scenes in Greenwich Village and Cambridge, Massachusetts, during the 1960s. Born in Kansas City, Missouri, Spoelstra was raised in California, where he currently lives. He remembers moving to New York City, where he started out playing for tips in coffeehouses and playing at various clubs as a duo with Bob Dylan. On one such occasion, Gil Turner saw him playing and brought him to the attention of the Broadside office (Turner, notes to FW 02444). Spoelstra recalls his first interaction with Broadside as being part of the session for Broadside Ballads Vol. 1, which was memorable since it was also the first recording he had ever made (personal communication, 2000). He describes Sis and Gordon always being there to help struggling songwriters (personal communication, 1999). One of Spoelstra's live performances at Cambridge's Club 47 in 1963 was recorded and released by Folkways. Among his well-known compositions are "White Winged Dove" and "5 and 20 Questions."

Spoelstra moved back to California in the late 1960s and joined the band Frontier Constabulary with Mitch Greenhill. In the early 1970s, he moved to Palo Alto, California, and began to study the Bible, using his music as part of his ministry. He continues to perform both religious and secular music.

CHORUS

*When you see this sign it's time to go, this sign,
this sign / You'll know it's time to go when the
siren starts to blow / Remember the Civil Defense
sign. (2x)*

*This sign won't save you and me, this sign, this
sign / But it's a hole for the souls of your friends
and mine, remember the Civil Defense sign / My
town's got more signs than yours, more signs,
more signs / I've got more band-aids more ice
cubes and more iodine just in case it hurts some
friend of mine.*

CHORUS

*I won't be the one to
die, to die, to die / Of
course a certain per-
centage just has to go,
but I won't be the one
to die / Make the mis-
siles so daddy will
have a job, a job, a job /
When the missiles
start to fly, we can all
lay down and die, then
daddy won't have to
work anymore.*

CHORUS



From B'side # 22

Other recordings by Mark Spoelstra include 5 and 20 Questions Elektra 7283a; Mark Spoelstra Columbia 9793a; Recorded at the Club 47 Folkways 03572c; Songs by Mark Spoelstra Folkways 02449c; State of Mind Elektra 7307a; This House Fantasy 8412a.

Recordings made as part of his ministry include Somehow I Always Knew Aslan; Comin' Back to Town (unreleased).

Spoelstra also appears on Bleecker and MacDougal: Folk Scene of the 1960s Elektra 60381c; and White Blues in the 1960s Elektra 60383c.

For more information see "Mark Spoelstra: Peace, Love and Hope" by Lynn Musgrave, B'side # 40, 1964.



Mark Spoelstra (Photo: Diana Davies)

LET ME DIE IN MY FOOTSTEPS

HAPPY TRAUM, LEAD VOCAL AND GUITAR;
BOB DYLAN, BACKING VOCAL AND GUITAR

Also known as "I Will Not Go Under the Ground"

Words and music by Bob Dylan

From Broadside Ballads Vol. 1

Recorded 24 January 1963

Published in B'side # 3, 1962

DURING THE HEIGHT OF THE COLD War, all American citizens were expected to know the location of a local bomb shelter in case of a nuclear attack (the "sign" in Track 10). Bob Dylan wrote this song in 1962. "I was in Kansas, I was going through some town . . . And they were making this bomb shelter right outside of town, one of these coliseum type things, and there were construction workers and everything, I was there for about an hour watching them build. As I watched them building, it struck me as sort of funny that they would concentrate so much on digging a hole underground when there were so many other things they should do in life" (Bob Dylan, liner notes to Bootleg, 1991:9)

The song was originally meant to have been included in Dylan's Freewheelin' album but was cut at the last minute in favor of "Hard Rain's A-Gonna Fall" (see Track 34). Dylan asked Happy Traum to sing lead on "Let Me Die in My Footsteps," but Dylan can be heard harmonizing in the background. The song had personal meaning for Traum, who remembered the mandatory civil defense drills in New York City in the early 1960s, when, at the alarm, everyone was ordered to go into the subway tunnels. Many felt that the possibility of surviving a nuclear attack was nil and that for the government to imply that they could was intentionally misleading. Gil Turner, Bob Dylan, and Happy Traum were among hundreds protesting at City Hall during one of these drills in 1961. They refused to go underground. About 50 people were arrested including Traum. After speaking up in court, he ultimately served three months on a work farm for contempt of court (Traum, personal communication, 2000).

I will not go down under the ground, 'cause somebody tells me that death's comin' 'round / An' I will not carry myself down to die, when I go to my grave my head will be high / Let me die in my footsteps before I go down under the ground / There's been rumors of war and wars that have been, the meaning of the life has been lost in the wind / And some people thinkin' that the end is close by, 'stead of learnin' to live they are learnin' to die / Let me die in my footsteps before I go down under the ground.

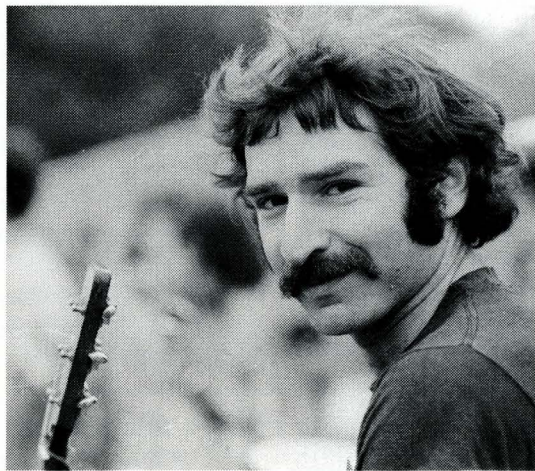
I don't know if I'm smart, but I think I can see when someone is pullin' the wool over me / And if this war comes and death's all around, let me die on this earth 'fore I die underground / Let me die in my footsteps before I go down under the ground.

There's always been people that have cause to fear, they've been talking of the war now for many long years / I have read all their statements and I've not said a word, but now, Lawd God, let my poor voice be heard / Let me die in my footsteps before I go down under the ground.

If I had riches and rubies and crowns, I'd buy the whole world and change things around / I'd throw all the tanks and the guns in the sea, for they are mistakes of a past history / Let me die in my footsteps before I go down under the ground.

Let me drink from the waters where the mountain streams flood / Let the smell of wildflowers flow free through my blood / Let me sleep in your meadows with the green grassy leaves / Let me walk down the highway with my brother in peace / Let me die in my footsteps before I go down under the ground.

Go out in your country where the land meets the sun, see the craters and the canyons and the wild waters run / Nevada, New Mexico, Arizona, Idaho, let every state in this union seep in your souls / And you'll die in your footsteps before you go down under the ground.



Happy Traum (Photo: Diana Davies)

Other recordings of the song include Coulson, Dean, McGuinness and Flint (Raven 62c); Bob Dylan (Columbia 47382c).

12.

**HIROSHIMA, NAGASAKI
RUSSIAN ROULETTE**

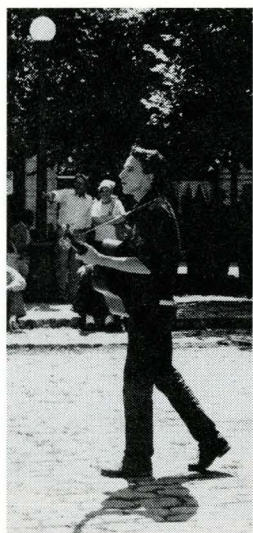
JIM PAGE, VOCAL AND GUITAR

Words and music by Jim Page

From *On the Street Again* Whid-Isle 02

Recorded 1976

Published in B'side # 134, 1977



Jim Page

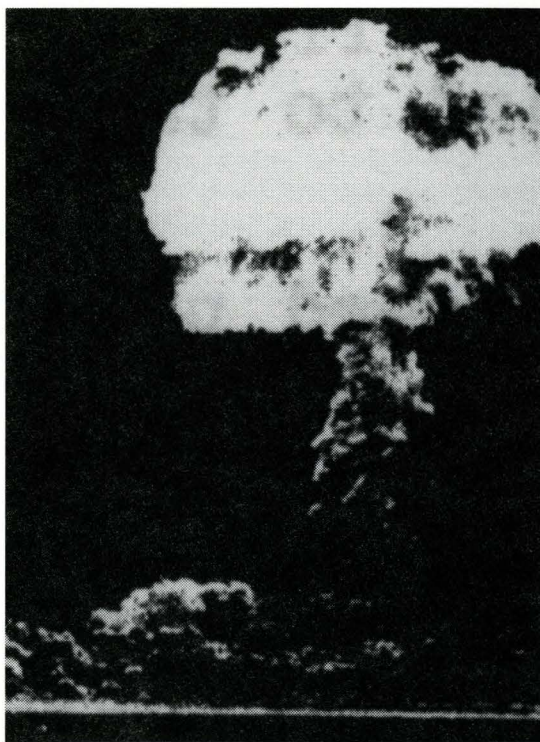
(Photo: Foy Page)

JIM PAGE (1949-) GREW UP IN California and lived briefly in New York City from 1970 to 1971 to experience Greenwich Village firsthand. In 1971, he moved to Seattle, where he has lived ever since. He has played clubs, colleges, and universities, and frequently on the street.

Page wrote this song while in Ireland in the early 1970s.

"Way back in the mid-70s we had a governor here in Washington state named Dixie Lee Ray. She had been chairman of the Atomic Energy Commission under Nixon. She loved nuclear power and hated environmentalists, and she invited everyone to send their waste here to Washington to be dumped at the Hanford site. Well, the Hanford site leaked, and every once in a while the news would hit the papers and the environmentalists would get on her case. One time after a particularly embarrassing incident, she made the announcement that she was going to close Hanford until this could be taken care of. It was a startling proclamation. The next day on the local news there was a doctor from the University of Washington cancer hospital saying that they would have to stop treating people because they now had no way to deal with the low-level isotopes that they used. Everybody's sick mother was held hostage, and the response was instantaneous. Hanford was immediately reopened.

"I was having a heated discussion about this with a friend of mine when it occurred to me that if you get exposed to too much radiation, you would likely get cancer and that they would then treat you with radiation. And that all these power plants, unstable and poorly built as they are, were accidents waiting to happen. It was like playing Russian roulette, that strange game where a gun is passed around with only one bullet in it and everybody puts it



From B'side # 22

up to their head, bets are taken, and the lucky winner loses. Only this was a nuclear version. This was 'Hiroshima, Nagasaki Russian Roulette.' I wrote the song that night.

"Several years later, in 1979, I was in Ireland at the Ballisodare Festival. I had learned that there was a strong anti-nuclear movement in the country mobilized to try to stop a power plant and uranium mining. I figured that if I could get an encore I would then play 'Hiroshima' and it would get heard. It worked. Christy Moore was there, and he asked for the lyrics so he could sing it. And I was invited down to the Carnsore Point Anti-Nuclear Festival that next weekend.

"Soon Christy put together an electric band called the Moving Hearts, and they took the country by storm. Their first big song was 'Hiroshima,' which they had adapted for their seven-piece rock/folk/jazz sound. It was recorded on their first album, which entered the charts at number 1. It remained a signature song in their repertoire for the duration of Christy's involvement with the band, and after leaving he continued to use it in his solo shows. It has since become almost a part of Irish folk culture, like another drop of water in a big river. And the success of the anti-nuclear campaign gives the whole story its depth, a dimension of struggle and music. Maybe a song can be a weapon after all" (Jim Page, personal communication, 2000).

They dropped the bomb in '45 to end the World War / No one had ever seen such a terrible sight before / The world looked on with eyes awide to see where it might lead / The politics of power passed around the seed / It was a time to remember that we never can forget / They were playing Hiroshima, Nagasaki Russian roulette.

They rose up like the saviors of our modern human race / With radiation halos hung about their face / With the keys to the sure cure — the treatment for our ills / A hot shot of cobalt — a pocket full of pills / Speaking always of the enemy who lurked across the seas / While they crept in our midst like a carrier disease.

Deep down inside the bunkers of the concrete and the lead / Einstein's disciples working steadily ahead / Making heavy-metal power plants to fire the city lights / All you hear in the underground is the humming through the night / The walls of tight security circle all around / Where they spill out their poison and they bury it in the ground.

Holed up in the harbors, hidden secretly away / Warheads and submarines they await to make their play / Military masterminds improving their design / The soldiers get all doped up — stumble through the lines / The spills into the rivers get carried by the tide / They call this security — we're not satisfied.

Our statesmen and leaders with their politicians' pay / Quick to heed the hand that feeds, they're careful what they say / The call out experts to assure us, to wave the magic wand / This is the power of the future, the future marches on / And they call in all their favors, all their political gains / While the spills fill the rivers and settle in the plains.

They've caused the deaths of millions, that's their stock-in-trade / They will be afflicted by the fallout that they made / They've sealed their own inevitable doom, it must surely come / Not even the moons of Jupiter would be far enough away to run / When the earth that they've assaulted begins to turn around / And the unavoidable gravity sucks them to the ground.

I know the minds behind them, they're riddled full of holes / Not to be trusted with their hands at the controls / Their eyesight is twisted by the glory of their careers / The heaped praise of flattery is music to their ears / To listen to them talk about how it hasn't happened yet / It's like playing Hiroshima, Nagasaki, Russian roulette / Hiroshima, Nagasaki, Russian roulette.

Other recordings of Jim Page include Gettin' Squeezed Whid-Isle; Heroes and Survivors Whid-Isle; Hot Times Whid-Isle; In the Act Music Is Medicine; In the Mean Time Whid-Isle; More Than Anything Else in the World Whid-Isle; On the Sidewalk Again Grin and Bear It; On the Street Again Whid-Isle 002a; A Shot of the Usual Whid-Isle; This Movie Is for Real WEA Ireland; Visions in My View Flying Fish 367a; Whose World Is This? Whid-Isle.

Other recordings of the song include the Moving Hearts (51% 001a).

For more information and recordings consult folkpunch@aol.com.

13.

WHAT HAVE THEY DONE TO THE RAIN?

MALVINA REYNOLDS, VOCAL AND GUITAR
STEVE GOLDSTEIN, PIANO
THOLOW CHAN OR ROB MOITOZA, BASS

Words and music by Malvina Reynolds

From Held Over Cassandra 3688

Recorded 1975

Published in B'side # 38, 1964

A SONG ABOUT NUCLEAR FALLOUT.

Malvina Reynolds (1900–1978) was born Malvina Milder in San Francisco, California. She was a graduate of the University of California, earning her Ph.D. in 1936. A former social worker and journalist, she is best known for her biting but often whimsical topical songwriting. She worked for national defense during World War II, and after meeting songwriters such as Pete Seeger and Earl Robinson in the years following the war, she tried her hand at writing for People's Songs. Reynolds went on to write hundreds of songs. Her song "Turn Around," recorded by Harry Belafonte, became the first of many to be recorded by popular folk and rock artists. Other well-known songs by Reynolds are "Little Boxes" and "The Battle of Maxton Field." Each time an issue inspired Reynolds, she penned a song to argue her side. In her later years she wrote songs for the children's television program Sesame Street. Next to Phil Ochs, she has more songs printed in Broadside than any other writer.

Popular versions of "What Have They Done to The Rain?," a powerful song about nuclear war, were recorded during the 1960s by the Searchers and Marianne Faithfull. The Searchers' version hit number 29 on the Billboard charts in 1965 and rose to number 13 in their native Britain.



From B'side # 38

Just a little rain falling all around / The grass lifts its head to the heavenly sound / Just a little rain, just a little rain / What have they done to the rain?

Just a little boy standing in the rain / The gentle rain that falls for years / And the grass is gone, the boy disappears / And the rain keeps falling like helpless tears / And what have they done to the rain?

Just a little breeze out of the sky / The leaves pat their hands as the breeze blows by / Just a little breeze with some smoke in its eye / What have they done to the rain?

Just a little boy....

Other recordings of Malvina Reynolds include Another Country Heard From Folkways 02524c; Artichokes, Griddle Cakes, etc. Pacific Cascade 7028a; Ear to the Ground Smithsonian Folkways 40124c; Funnybugs, Giggieworms, etc. Pacific Cascade 7025a; Held Over Cassandra 3688a; Musical Songs Cassandra 040a; Malvina Cassandra 2807; Malvina Reynolds Century City 5100a; Sings the Truth Columbia 2614a; Mama Lion Cassandra 050a; We Won't Move: Songs of the Tenant Movements Folkways 05287c.

Reynolds appears on Save the Children Women Strike 001a; Songs for Political Action Bear Family 15720c; What Now People, Vol. 3 Paredon 02003c.

For further information, see Song in My Pocket: Songs by Malvina Reynolds (San Francisco: California Labor School, 1954). A film on Malvina entitled Love It Like a Fool was made in the 1970s.

For more information on Reynolds, see Ear to the Ground Smithsonian Folkways 40124c. A Malvina Reynolds Web page can be found at www.sisterschoice.com.

Other recordings of the song include Joan Baez (Vanguard 2122a); Ecology (Happy Tiger 1008a); Marianne Faithfull (London 3423a); Coco Kallis (Smithsonian Folkways 45048c); The Searchers (Rhino 75773c); The Seekers (Capitol 2319a); Rosalie Sorrels (Red House 143c).

14.

BALLAD OF WILLIAM WORTHY

PHIL OCHS, VOCAL AND GUITAR

Words and music by Phil Ochs

From Broadside Ballads Vol. 1

Recorded 1963

Published in B'side # 22, 1963

AMONG THE WAYS THE UNITED States government controlled dissent in the 1950s was to revoke passports of citizens who traveled where they were not supposed to go, or to refuse to issue passports to dissenters. The regulations regarding passports were subsequently changed, but not before many people felt the power of the state affecting their individual political actions.

William Worthy (c. 1920–) has had a long career as a distinguished journalist. He served as the Soviet correspondent during the 1950s for CBS News and the Baltimore Afro-American. In 1956 he traveled to China in defiance of a travel ban and found his passport revoked when he refused to agree not to travel to unauthorized places again. In open defiance, he traveled to Cuba in 1961 to report on the revolution. After a number of trips, he was sentenced to jail for his acts, a sentence overturned in federal appeals court.

His case has been immortalized by Phil Ochs in this song. (See Track 1 for more information about Phil Ochs.)

It's of a bold reporter whose story I will tell / He went down to the Cuban land, the nearest place to hell / He'd been there many times before, but now the law does say / The only way to Cuba is with the CIA.

CHORUS

William Worthy isn't worthy to enter our door / He went down to Cuba, he's not American anymore / But somehow it is strange to hear the State Department say / You are living in the free world, in the free world you must stay / Five thousand dollars or a five-year sentence may well be / For a man who had the nerve to think that travelin' is free / He should have listened closer when he heard the experts say / This modern world is getting so much smaller every day.

CHORUS

So, come all you good travelers and fellow-travelers, too / And travel all around the world, see every country through / I'd surely like to come along and see what may be new / But my passport's disappearing as I sing these words to you.

CHORUS

Well, there really is no need to travel to these evil lands / And though the list grows larger you must try to understand / And try hard not to worry if someday you should hear / The whole world is off limits, visit Disneyland this year.

CHORUS



From B'side # 27

Other recordings of the song include Phil Ochs (Hannibal 4427c).

15.

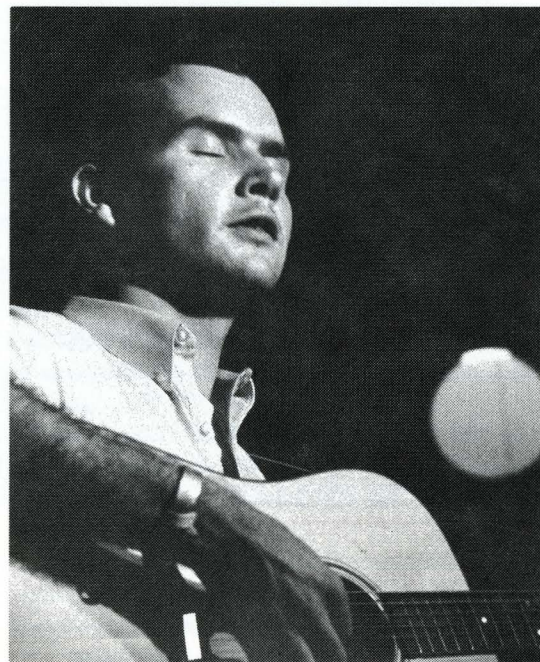
TRAIN FOR AUSCHWITZ

TOM PAXTON, VOCAL AND GUITAR

Words and music by Tom Paxton

From Broadside Ballads Vol. 6

Published in B'side # 31, 1963

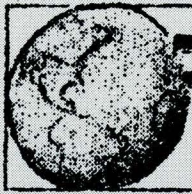


Tom Paxton (Photo: Joe Alper)

THE AUSCHWITZ CONCENTRATION camp in 1940, and the Birkenau extermination camp in 1942, 40 kilometers west of Krakow, Poland, were among the most horrible of the camps created by the German government of Adolf Hitler for his mass genocide programs. Four million people, most of them Jews, perished there. Today, the site is a museum.

Tom Paxton never recorded this song for any of his albums; it was released only on the Broadside record. He stopped performing the song in concert because the imagery, although incredibly important, proved to have too powerful an effect on the audience. (See Track 5 for more information about Tom Paxton.)

NEW YORK POST, MONDAY, AUGUST 26, 1963



The U.S. and The World

Hitler Photos Tacked Up in West Berlin

Four photographs of Adolf Hitler stared down from the walls of the Jewish Community House in Berlin for a few hours yesterday until West German police removed them. Under the photos were slogans in English reading "Despite Jewish Lies Hitler Was Right"—and there was also an address of the National Socialist Movement in London. The same thing happened in Frankfurt two weeks ago. A London Nazi confirmed his group has shipped 10,000 anti-Semitic leaflets to Germany this summer and that more are to come from the movement's international headquarters in Arlington, Va.

BROADSIDE
#31

From B'side # 31

*I see a long train comin' across the Polish plains /
The passengers it carries ain't comin' back again.*

*This train is bound for Auschwitz / Like many
another one / The passengers condemned to die /
But no crime have they done.*

*They are jammed into the boxcars / So tight
against the wall / And in those cars the dead men
stand / There is no room to fall / Now the reason
they are dying / I will explain to you / Adolf
Hitler has decided / To exterminate the Jew.*

*He ships them off to Auschwitz / The train
unloads them there / And standing by the railroad
track / They take their last breath of fresh air.*

*The S.S. troopers herd them / Right down a well-
worn path / Into a hall where they are told / They
are to take a bath.*

*When they're undressed, they're led inside / A
giant shower room / The door is sealed behind
them / And it also seals their doom.*

*Into the room there drops / A bomb of Nazi poison
gas / And not one soul is left alive / When fifteen
minutes pass / Now the men who did these awful
crimes / They wished they'd murdered more / The
only thing they're sorry for / Is that they lost the
war.*

*And hundreds of these murderers / Still walk the
earth today / Just hoping for a chance to kill / The
ones that got away.*

16.

DO AS THE DOUKHOBORS DO

PETE SEEGER, VOCAL AND GUITAR

Words and music by Malvina Reynolds

From unreleased outtakes for

Broadside Ballads Vol. 2; Smithsonian reel 3479

Recorded 26 April 1963

Published in B'side # 7, 1962

THE DOUKHOBORS ARE RUSSIAN immigrants from the Sons of Freedom Sect who settled in western Canada in the 19th century. Angered by some of the teachings in the public schools, five Doukhobor women attended a speech by then Canadian Prime Minister John Diefenbaker in British Columbia. In a time-honored Doukhobor form of protest, the five women arrived at the event without clothing. (A newspaper clipping about the incident appeared with the song in B'side # 7, 1962.)

Reading this clipping inspired Malvina Reynolds to write this humorous song. Both Malvina Reynolds and Pete Seeger argued that a little humor is good for a song, and the syncopation of Seeger's music adds to the whimsy.

Pete Seeger included it among the songs he recorded for his *Broadside* recordings, but it has not been commercially released until now. (See Track 9 for more information about Pete Seeger.)

*There's a new tactic to use, my dear / If you have
a protest no one wants to hear / Just attend a
rally where the big shots meet / Strip to your hide
and walk down the street.*

*Way up in Canada Doukhobor lads were sent to
public schools disapproved of by their dads / So
the Doukhobor women said, "That's enough" /
Went to the meeting in the buff.*

CHORUS

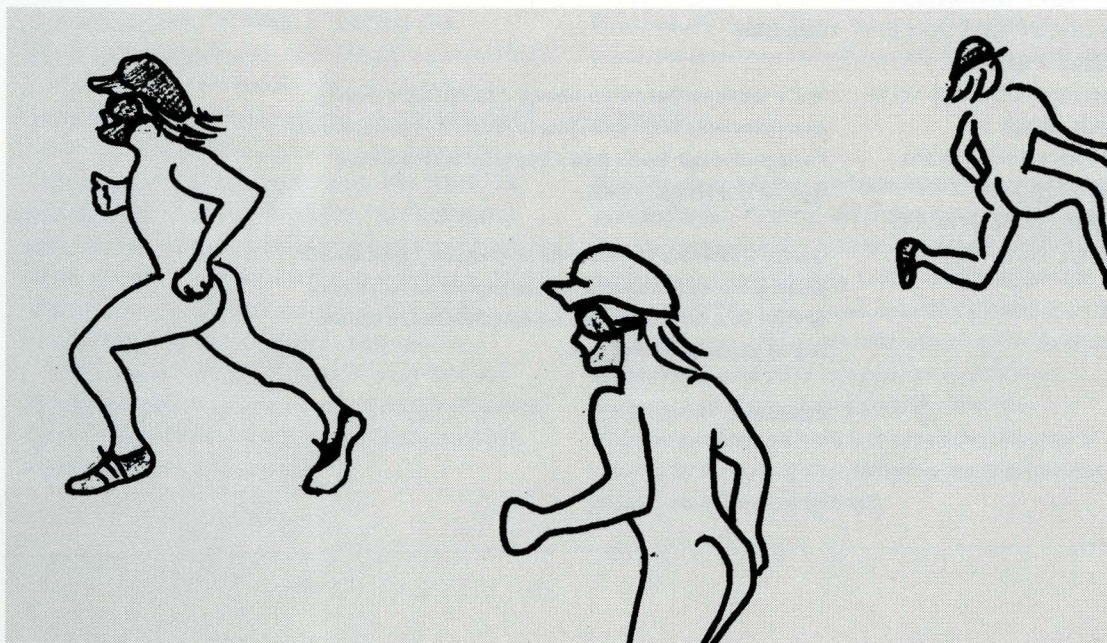
*Do as the Doukhobors do, honey / Do as the
Doukhobors do / If government policy gets on
your nerves, and no one pays attention to you /
Throw away your dresses and your lingerie too,
and do as the Doukhobors do.*

*Our women hold meetings to stop the tests /
They're not afraid of billy clubs, cops, and arrests
/ They sign those petitions 'til they're sad in the
face / And still they seem to be getting no place /
The little boat Everyman couldn't leave port, /
Bomb tests continue of every sort, / We've got to
do something that's wild and new / And do as the
Doukhobors do.*

CHORUS

*Of course, down in
Cannes on the coast of France / You'd get no atten-
tion minus bras and pants / If you'd hit the beach
in a grin or less / They'd think you had on last
year's bathing dress / But up there in Canada at
twenty below / People generally cover up from
head to toe / Kennedy would send a cup of coffee
or two / If we did as the Doukhobors do.*

CHORUS



From B'side # 126

Trall, B. C.

Five Doukhobor women took their clothes off during a campaign speech Saturday night by Prime Minister John Diefenbaker, but he took it in stride.

"That is no novelty to me," Diefenbaker told a crowd of 1900 at this interior British Columbia town "I was raised on the home-
stead in Saskatchewan."

The crowd roared its ap-

proval at his deft reference to his childhood in the remote interior, where many of the Doukhobors live.

The women were from the Sons of Freedom sect, which originally came here from

Russia.

Disrobing is their time-honored gesture of protest and a defiant act of independence from authority.

They apparently were protesting special schools which

From B'side # 7

For further information on the Doukhobors, see Doukhobors of British Columbia Folkways 08972.

17.

CHRISTINE

THE BROADSIDE SINGERS WITH
TOM PAXTON, VOCAL AND GUITAR;
PETE SEEGER, VOCAL AND BANJO

Words by Matt McGinn

Melody: "Mrs. McGrath"

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 29, 1963

POLITICS AND SEX HAVE ALWAYS made curious bedfellows. In a period of history when the nightly news programs have been saturated with sex scandals, we can think back to one such scandal in the early 1960s. In 1963 Christine Keeler, a young model, carried on an affair with British Secretary of State for War John Profumo. To make life even more complicated, Keeler was also carrying on with a Soviet naval attaché, Eugene Ivanov. Occurring at the height of the Cold War, the affair caused much embarrassment and the eventual downfall of the Conservative government of British Prime Minister Harold MacMillan. The ever-witty Matt McGinn penned this little ditty about the Profumo Affair. Phil Ochs also wrote the song "Christine Keeler" about the affair (see Smithsonian Folkways SFW CD 40008).

The Profumo-Keeler incident garnered a great deal of news coverage and later became the basis for the 1989 Hollywood movie Scandal, starring John Hurt, Joanne Walley-Kilmer, and Bridget Fonda.

Matt McGinn introduced his friend Tom Paxton to many of the folk clubs in Scotland. Paxton remembered liking the song and chose to include it in the Broadside Singers sessions. (See Track 5 for more information about Tom Paxton.)

*Queen Vickie used tae
sit upon her magic
stane / Makin' up gov-
ernments all o' her ain
/ But they took that
privilege away frae
the queen / And gie'd it
tae a lassie that they
call Christine.*

CHORUS

*With your Tooria,
falderdoodle da.
Tooria oriooria. (2x)*

*Christine was poor
when she left the
school / But she made a
lot of cash, she was
naeboddy's fool / She
didnae make it work-
ing on the factory floor
/ She went to London
and became a model.*

CHORUS

*In London Christine did gie well / Wi' a hoose and
a Rolls Royce a' tae hersel / But the silly wee
thing she fell in love / Wi' Gordon-Edgcombe-
Ivanov.*

CHORUS

*For she had another laud called John / He was
always there when the rest had gone / He was
sure he was the luckiest man alive / Till he fell
intae the arms of the M.I.5.*

CHORUS

*M.I.5 were awful ta'en aback / They were nearly
even gaunnie tell their Uncle Mac / For here was a
Tory and a rye buck Red / Fightin' out the cold
war in Christine's bed.*

*Lucky Gordon's back in the jail again / And Mac's
getting thrown out o' number ten / The Ministers
are all in a terrible rage / And Christine's think-
ing of gaun on the stage.*

CHORUS

**ON THE
Bulletin Board**

Hard Times

Bankruptcy

Shattering Experience

Now, the Bribery

Scandal

In truth: a rat's mess

From B'side # 131

18.

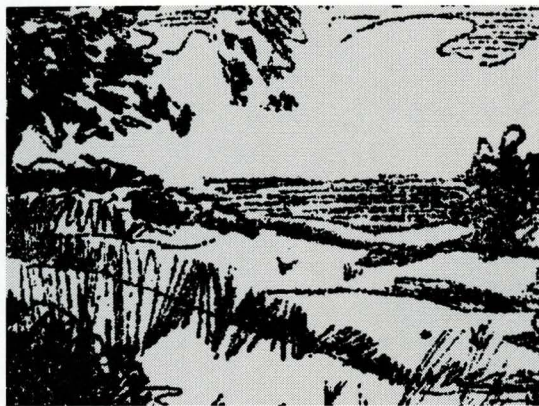
AS LONG AS THE GRASS SHALL GROW

PETER LA FARGE, VOCAL AND GUITAR

Words and music by Peter La Farge

From Broadside Ballads Vol. 1

Published in B'side # 14, 1962



From B'side # 24

THROUGHOUT THE AMERICAS, American Indian communities have been systematically deprived of their lands — a process begun shortly after the arrival of Europeans and continuing today. Many have lost land to large areas flooded by the construction of hydroelectric and flood-control dams. Kinzua Dam, built along the Allegheny River in western Pennsylvania, was completed in 1965, creating the Allegheny Reservoir and flooding one-third of the tribal land belonging to the Seneca tribe of the Iroquois nation, despite a 1794 treaty granting the land to the Senecas. Today, colorful travel brochures tout the wonders of Kinzua, with its recreational opportunities and sparkling lake surrounded by forest. The Seneca have moved, but a gift shop now stands on the bank of the reservoir and sells Indian souvenirs.

This is one of La Farge's best-known songs thanks to a cover version by Johnny Cash. (See Track 4 for more information about Peter La Farge.)

The Senecas are an Indian Tribe of the Iroquois nation / Down on the New York-Pennsylvania line, you'll find their reservation / After the U.S. revolution, Cornplanter was a chief / He told the tribe these men they could trust, that was his true belief / He went down to Independence Hall, and there a treaty signed / That promised peace with the USA, and Indian rights combined / George Washington gave his signature, the Government gave its hand / They said that now and forever more this was Indian land.

CHORUS

As long as the moon shall rise, as long as the rivers flow / As long as the sun will shine, as long as the grass shall grow / On the Seneca reservation, there is much sadness now / Washington's treaty has been broken, and there is no hope, no how / Across the Allegheny River, they're throwing up a dam / It will flood the Indian country, a proud day for Uncle Sam / It has broke the ancient treaty with a politician's grin / It will drown the Indian graveyards. Cornplanter, can you swim? / The earth is mother to the Senecas; they're trampling sacred ground / Change the mintgreen earth to black mud flats, as honor hobbles down.

CHORUS

The Iroquois Indians used to rule from Canada way south / But no one fears the Indians now, and smiles the liar's mouth / The Senecas hired an expert to figure another site / But the great good Army engineers said that he had no right / Although he showed them another plan, and showed them another way / They laughed in his face and said, "No deal, Kinzua Dam is here to stay." / Congress turned the Indian down, brushed off the Indians' plea / So the Senecas have renamed the dam they call it "Lake Perfidy."

CHORUS

Washington, Adams, and Kennedy, now hear their pledges ring / "The treaties are safe, we'll keep our word," but what is that gurgling? / It's the backwater from Perfidy Lake, it's rising all the time / Over the homes and over the fields, over the promises fine / No boats will sail on Lake Perfidy, in winter it will fill / In summer it will be a swamp, and all the fish will kill / But the Government of the USA has corrected George's vow / The Father of Our Country must be wrong—what's an Indian, anyhow?

Other recordings of the song include Johnny Cash (Columbia 66507c).

For more information on the history of the conflict, see The Allegany Senecas and Kinzua Dam: Forced Relocation Through Two Generations by Joy Ann Bilharz (University of Nebraska Press, 1998).

AS LONG AS THE GRASS SHALL GROW ... 2

3. The Iroquois Indians used to rule from Canada way south,
But no one fears the Indians now, and smiles the liar's mouth.
The Senecas hired an expert to figure another site,
But the great good Army engineers, said that he had no right;
Although he showed them another plan, and showed them another way,
They laughed in his face and said no deal, Kinzua Dam is here to stay.
Congress turned the Indians down, brushed off the Indians' plea,
So the Senecas have renamed the dam, they call it Lake Perfidy. (CHO.)

4. Washington, Adams and Kennedy, now hear their pledges ring,
The treaties are safe, we'll keep our word, but what is that gurgling?
It's the back water from Perfidy Lake, it's rising all the time,
Over the homes, and over the fields, and over the promises fine.
No boats will sail on Lake Perfidy, in winter it will fill,
In summer it will be a swamp, which all the fish will kill.
But the government of the USA, has corrected George's vow,
The Father of our country must be wrong --
What's an Indian any how. (CHO.)

Our Treatment of Indians

Coercion of Senecas Over Kinzua Dam Considered Shameful

TO THE EDITOR OF THE NEW YORK TIMES:

Your editorial of Sept. 20 "The Lake of Perfidy" regrettably comes too late to be more than an epitaph to the victims of the Kinzua Dam. One wishes you would have named the men responsible for this outrage instead of cloaking them in the anonymity of the United States Government.

You are not alone in feeling shock and a deep shame at this proof of the utter dehumanization of our public and private policies. By what right do we justify the virtual destruction of the Seneca nation? Not by request of these Indians, who seem to have little desire to leave the scraps of ancient tribal land they still hold.

Ideologically we have always deplored the Machiavellian glorification of power. In the area of human rights we claim moral superiority over the Communist nations today. Historically we have also claimed this superiority over our contemporaries. Yet there is something psychopathic in a national conscience that spends millions yearly to announce our inherent goodness to the world while proving to anyone who cares to look that we coerce and exploit the weak in the age-old manner of powerful nations everywhere.

Areas of Self-Interest

Our history is not empty of other examples of unfeeling self-interest: the Mexican War, the Spanish-American War and the Panama Canal take-over are a few of the prominent ones. Self-interest was strong enough to overcome our philosophical scruples there, too. But that, of course, is not the point. The nation had much to gain in those instances.

We took because it benefited us to take and because the countries we took from were not strong enough to stop us. One is hardly naive enough to expect a strong nation to practice collectively, in toto, what its moral leaders preach. But always there was the hope that a country conceived as ours was could grow beyond man's natural rapacity.

These Indians, too, lack the strength to stop us. But, for reason's sake, what can we possibly gain here? Another dam, a little more power for power-rich New York State? In exchange for the entire nation, this is small indeed. It can only serve as a brutal reminder to other small nations that we are not to be trusted, for all our invocation of the ghosts of Jefferson and Lincoln.

The symbolic end of the great Athenian experiment, some 2,400 years ago, was the seizure of tiny Melos. Perhaps we are witnessing the end of a similar experiment. It is a sad thing.

JOHN TAYLOR GATTO III.
New York, Sept. 20, 1962.

THE NEW YORK TIMES, THURSDAY, SEPTEMBER 27, 1962.

BROADSIDE # 14, OCTOBER 1962 - BOX 193, NEW YORK 25, N.Y.

| song | track | title / artist |
|------|-------|--|
| 19. | 1. | JOHN BROWN Bob Dylan 4:16 |
| 20. | 2. | TAKE ME FOR A WALK Bonnie Dobson 4:15 |
| 21. | 3. | THE WILLING CONSCRIPT Pete Seeger 2:12 |
| 22. | 4. | KILL FOR PEACE The Fugs 2:08 |
| 23. | 5. | PLAINS OF NEBRASKY-O Eric Andersen and Phil Ochs 2:46 |
| 24. | 6. | BENNY KID PARET Gil Turner 3:40 |
| 25. | 7. | WHAT DID YOU LEARN IN SCHOOL TODAY? Tom Paxton 1:57 |
| 26. | 8. | CHANGIN' HANDS The Broadside Singers with Phil Ochs 2:36 |
| 27. | 9. | WELCOME, WELCOME EMIGRANTÉ The Broadside Singers with Buffy Sainte-Marie 2:02 |

DISC TWO



| | | |
|-----|-----|--|
| 28. | 10. | SHADY ACRES Janis Ian 3:20 |
| 29. | 11. | LORD, HOLD BACK THE WATERS Will McLean 3:46 |
| 30. | 12. | BALLAD OF DONALD WHITE Bob Dylan 4:26 |
| 31. | 13. | SONG FOR PATTY Sammy Walker 5:50 |
| 32. | 14. | A VERY CLOSE FRIEND OF MINE Richard Black 2:31 |
| 33. | 15. | LONG TIME TROUBLED ROAD Eric Andersen 3:18 |
| 34. | 16. | HARD RAIN'S A-GONNA FALL Pete Seeger 5:19 |



1965: Rev. Martin Luther King, Jr. leads the first day of the 50-mile civil-rights march to Montgomery, Alabama. (Photo: AP/Wide World)

MIKE MILLIUS

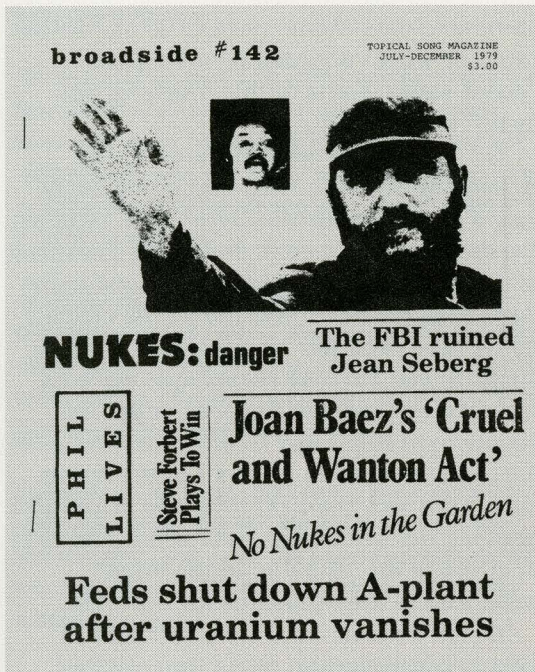
THE 1960S FOUND BROADSIDE IN ITS HEYDAY. BOB Dylan had exploded onto the scene in a way that would forever change songwriting; Phil Ochs was also becoming a star along with Eric Andersen and a few more of us. And it all started in a cluttered old apartment on West 98th Street that was the home and office of Broadside. I say "home" because that was where Sis Cunningham and her husband Gordon Friesen lived with their two daughters, Aggie and Jane. Gordon's brother Ollie also lived with them, as did a succession of homeless songwriters and musicians. And I say "office" because every issue of Broadside was passionately put together in this same place.

Gordon and Sis met when they were both living in Oklahoma during the 1930s. Sis tells the story of walking up to this big handsome guy with long hair who was wearing a scarf and asking him his name. She said he answered, "Franz Kafka," and they were together from that moment on.

When we'd play a new song for Gordon or Sis, they always liked it but then told us later if it was going to be in the next issue, which was how you knew if you'd really written something special.

MARK SPOELSTRA

I REMEMBER SITTING ON THE FLOOR IN THE RECORDING studio tuning my 12-string guitar to open G, and getting ready to record "The Times I've Had." People were streaming in and out: Pete Seeger, Bernice Johnson, Phil Ochs, Bob Dylan, Gil Turner, Sis and Gordon. Some were rehearsing harmony parts to new songs, while others were behind the glass in the next room where I had just recorded "Civil Defense Sign." And filtering through the excitement were brief moments of deep common purpose. Like a patchwork quilt of hand-me-downs, some of us came from far away; and here we found a new family sewn together with a mysterious "Golden Thread": hoping, trying, crying, believing that we were part of a great change in the world.



19.

JOHN BROWN

BLIND BOY GRUNT (BOB DYLAN),
VOCAL AND GUITAR

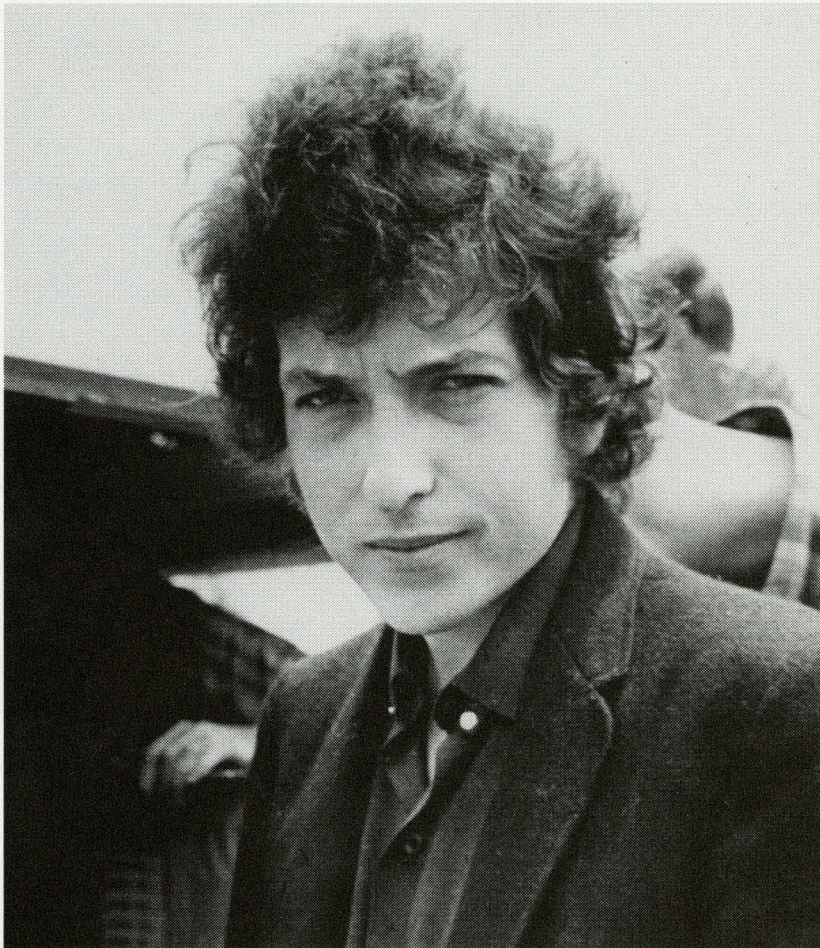
Words and music by Bob Dylan

Melody similar to "900 Miles"

From Broadside Ballads Vol. 1

Recorded January or February 1963

Published in B'side # 22, 1963



Dylan at Newport

(Photo: Diana Davies,
courtesy of Folkways
Archive)

BOB DYLAN IS ONE OF THE MOST important songwriters and musicians of our time. He has written hundreds of powerful songs and progressed through a number of performance styles. Born Robert Zimmerman (1941–) in Duluth, Minnesota, he was raised in the nearby town of Hibbing. Growing up listening to rock and roll, Dylan was exposed to folk music in his late teens. In 1961 he moved to New York City and in two short years became the toast of the New York City folk music community. Only a small fraction of the songs written in his early years were released

commercially. Many more exist as bootleg tapes or were recorded by others. In recent years, some of this material has begun to be issued.

Gil Turner introduced Dylan to the Broadside office in 1962, and in the early years of the magazine, Dylan was listed on the masthead as a contributor. He appeared at a number of Broadside events and recorded songs for the magazine on the office's home tape recorder on a number of occasions. Seven of these recordings were released on Broadside Records under the pseudonym Blind Boy Grunt. "Talking John Birch" appeared in issue # 1 of the magazine. That was the first time one of Dylan's compositions had been published. The first printing of his "Blowin' in the Wind" appeared in the magazine later in 1962.

Dylan's music became electrified in 1965, a controversial move that elicited mixed responses in the folk music community. Forever his own man, Dylan forged ahead. Occasionally in recent years, he has returned to recording traditional folk material on acoustic guitar, with the resulting Good as I Been to You (1992) and World Gone Wrong (1993) albums. He continues to tour and record, releasing his Grammy-winning recording Time Out of Mind in 1997.

"John Brown" is a classic antiwar ballad in the spirit of "Johnny, I Hardly Knew Ye" and Eric Bogle's "The Band Played Waltzing Matilda." However, the song it is closest to in spirit is "Mrs. McGrath," which also tells the story of a soldier returning home to his mother and was a staple in the performing repertoire of Pete Seeger in the late 1950s. This powerful Dylan composition was never released on an authorized recording until Dylan performed a version very different than this one on his MTV Unplugged album in 1995.

John Brown went off to war to fight on a foreign shore. / His mother sure is proud of him! / He stood straight and tall in his uniform and all. / His mother's face broke out all in a grin.

"Oh son, you look so fine, I'm glad you're a son of mine, / You make me proud to know you hold a gun. / Do what the captain says, lots of medals you will get, / And we'll put 'em on the wall when you come home."

As that old train pulled out, John's ma began to shout, / Tellin' ev'ryone in the neighborhood: / "That's my son that's about to go, he's a soldier now, you know." / She made well sure her neighbors understood.

She got a letter once in a while and her face broke into a smile / As she showed 'em to the people from next door. / And she bragged about her son with his uniform and gun, / And these things you called a good old-fashioned war. / Lord! A good old-fashioned war!

And then the letters ceased to come, for a long time they did not come. / They ceased to come for about nine months or more. / Then a letter finally came saying, "Go down and meet the train. / Your son's a-coming home from the war."

She smiled and went right down, she looked up and all around / But she did not see her soldier son in sight. / But as all the people passed, she saw her son at last, / When she did she could hardly believe her eyes.

His face was all shot up and his hands were both blown off / And he wore a metal brace around his waist. / He whispered kind of slow, in a voice she did not know, / While she couldn't even recognize his face!

"Oh tell me, my darling son, pray tell me what they've done. / How is it that you come to be this way?" / He tried his best to talk as his mouth could hardly move / And his mother had to turn her head away.

"Don't you remember, Ma, when I went off to war / You thought it was the best thing I could do? / I was on the battleground, you were home acting proud. / You thank God you wasn't standing in my shoes."

"Lord, I thought when I was there, God, what am I doing here? / I'm a-tryin' to kill somebody or die tryin'. / But the thing that scared me most is when my enemy came close / And I saw that his face looked just like mine, / Lord! Just like mine!"

"And I couldn't help but think, through the thunder rolling stink, / That I was just a puppet in a play. / And through the roar and smoke, the string it finally broke, / And a cannonball it blew my eyes away."

As he turned away to walk, his Ma was still in shock / At seein' the metal brace that helped him stand. / But as he turned to go, he called his mother close / And he dropped his medals down into her hand. / Lord! Down to her hand.

"Dear Sis & Broadsides:
I am with you more'n ever. Yours / perhaps is the only paper that I am on the side of every single song you've put out, an' I am with with with you." Bob Dylan

From B'side # 123

Other recordings of Bob Dylan include Another Side of Bob Dylan Columbia 8993c; Biograph Columbia 38830c; Blonde on Blonde Columbia 841c; Blood on the Tracks Columbia 33235c; Bob Dylan Columbia 8579c; Bootleg: Vols. 1—3 Rare and Unreleased 1961–91 Columbia 47382c; Bringing It All Back Home Columbia 9128c; Desire Columbia 33893c; Freewheelin' Bob Dylan Columbia 8786c; Good as I Been to You Columbia 53200c; Greatest Hits Columbia 9463c; Greatest Hits, Vol. 2 Columbia 31120c; Time Out of Mind Columbia 68556c; The Times They Are a-Changin' Columbia 8905c; World Gone Wrong Columbia 57590c.

Dylan also appears on Broadside Ballads Vol. 1 Folkways 05301c; Broadside Ballads Vol. 6 Folkways 05315c; Evening Concerts: The Newport Folk Festival 1963 Vanguard 77002c; Folkways: A Vision Shared Columbia 44034c; Greatest Folksingers of the 1960s Vanguard 17c; A Tribute to Woody Guthrie Warner Brothers 26036c; We Shall Overcome Folkways 05592c.

A later live version of the song appears on MTV Unplugged Columbia 67000c.

A tribute album by contemporary performers exists: I Shall Be Unreleased: The Songs of Bob Dylan Rhino 70518c. This recording includes a version of "John Brown" by the Staple Singers.

For a complete discography of Bob Dylan see the All Music Guide (www.allmusic.com). There are numerous books and articles about Bob Dylan. One important article on his early years is "A New Voice Singing Songs" by Gil Turner in Sing Out!, vol. 12/4, Oct.-Nov. 1962. Dylan is also the subject of an endless number of web pages including www.bobdylan.com.

20.

TAKE ME FOR A WALK

BONNIE DOBSON, VOCAL AND GUITAR

Also known as "Morning Dew"

Words and music by Bonnie Dobson

From an unreleased Broadside recording;

Smithsonian reel 1379

Published in B'side # 7, 1962

BONNIE DOBSON'S POWERFUL "Take Me for a Walk" graced the cover of B'side # 7 and was inspired by On the Beach, a film dealing with nuclear war. It has been featured by numerous performers over the years, including a number of rock groups, and was frequently performed by the Grateful Dead. Folk singer Fred Neil made some changes in his early recording of it, and they have persisted in most of the versions one hears today.

Dobson (1942–) was born and raised in Toronto, Ontario. She dropped out of college and started touring in 1960. Like many others on this set, she frequently played Gerde's Folk City in New York City, recording her first album there. She is one of the artists that Gil Turner introduced to Broadside. "Take Me for a Walk" ("Morning Dew") is the song most closely associated with her. Dobson has lived in London since 1969 and works as a university administrator.

**Won't you take me for a walk in the morning dew,
my honey, / Won't you take me for a walk in the
morning sun, my love. / You can't go walking in
the morning dew today. (2x)**

**But listen, I hear a man moaning, Lord, / Oh yes, I
hear a man moaning, Lord. / You didn't hear a
man moan at all. (2x)**

**But I thought I heard my baby crying, Mama, /
Yes, I thought I heard my baby crying, Mama. /
You'll never hear your baby cry again. (2x)**

**Now, where have all the people gone? / Won't you
tell me where have all the people gone? / Don't
you worry about the people anymore. (2x)**

**Won't you take me for a walk in the morning dew,
my love, / Won't you take me for a walk in the
morning sun, my honey. / You can't go walking in
the morning dew today, / You can't go walking in
the morning sun today.**

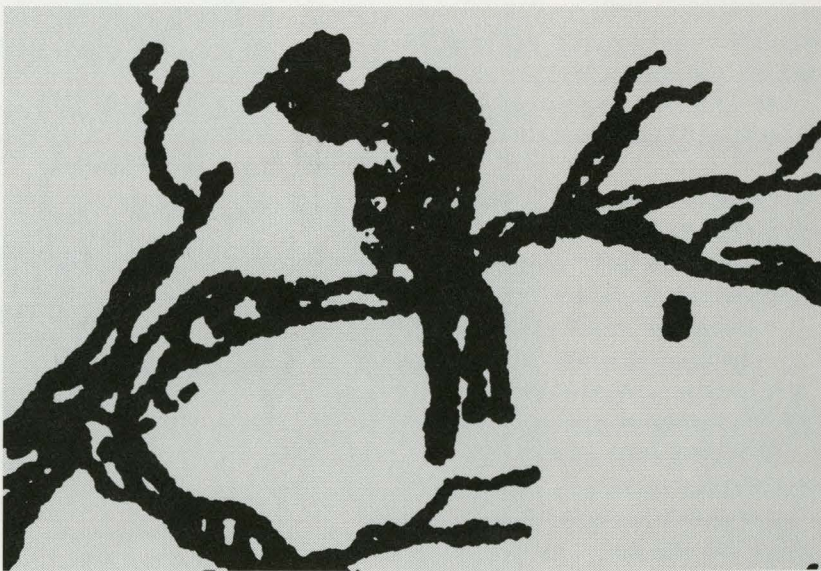
**But listen, I hear a man moaning, Lord, / You didn't
hear a man moan at all. / But I'm sure I hear
my baby crying, Mama, / You'll never hear your
baby cry again.**

**Now, where have all the people gone? / Please tell
me where have all the people gone. / Don't you
worry about the people anymore. (3x)**

Other recordings of Bonnie Dobson include Bonnie Dobson RCA 4219a; Dear Companion Prestige 7801a; For the Love of Him Mercury 20987a; Hootenanny with Bonnie Dobson Prestige 14018a.

Dobson also appears on Prestige: The Folklore Years, Vol. 1 Prestige 9901c; Prestige: The Folklore Years, Vol. 4 Prestige 9904c.

Other recordings of the song include The Allman Brothers (Polydor 839417c); Long John Baldry (Stony Plain 1232c); Jeff Beck (Epic 47412c); Devo (Enigma 73526c); Dave Edmunds (EMI 96717c); The Grateful Dead (WB 1689c; WB 2668c); Nazareth (Sequel 639c, A&M 2514c); Tim Rose (Columbia 9577a, Edsel 448c).



From B'side # 31

21.

THE WILLING CONSCRIPT

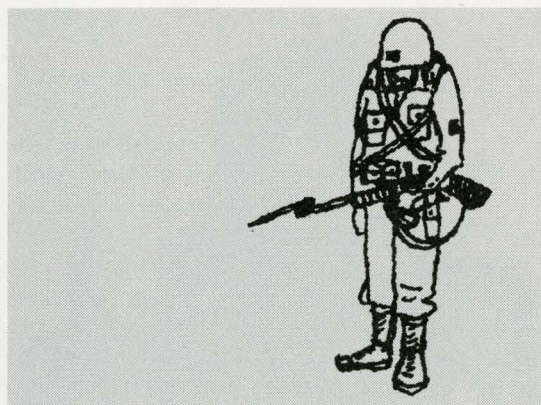
PETE SEEGER, VOCAL AND GUITAR

Words and music by Tom Paxton

From Broadside Ballads Vol. 2

Recorded 11 August 1964

Published in B'side # 28, 1963



From B'side # 28

THIS SONG HAS UNIVERSAL APPEAL as an antiwar song. Tom Paxton wrote it after reflecting on some of the experiences he had in army basic training and the insanity of some of these exercises. Not antimilitary, Paxton recalled training sessions where soldiers were taught how to bayonet a dummy (see Paxton's hilarious "Bayonet Rap") (personal communication, 2000). (See Track 9 for more information about Pete Seeger.)

Oh sergeant, I'm a draftee and I've just arrived in camp / I've come to wear the uniform and join the martial tramp / And I want to do my duty, but one thing I do implore / You must give me lessons, Sergeant, for I've never killed before.

To do my job obediently is my only desire / To learn my weapon thoroughly and how to aim and fire / To learn to kill the enemy and then to slaughter more / I'll need instructions, Sergeant, for I've never killed before.

Now there are rumors in the camp about our enemy / They say that when you see him, he looks just like you and me / But you deny it, Sergeant, and you are a man of war / So you must give me lessons, for I've never killed before.

Now there are several lessons that I haven't mastered yet / I haven't got the hang of how to use the bayonet / If he doesn't die at once, am I to stick him with it more? / Oh I hope you will be patient, for I've never killed before.

And the hand grenade is something that I just don't understand / You've got to throw it quickly or you're apt to lose your hand / Does it blow a man to pieces with its wicked muffled roar? / I've got so much to learn because I've never killed before.

Well I want to thank you, Sergeant, for the help you've been to me / You've taught me how to kill and how to hate the enemy / And I know that I'll be ready, when they march me off to war / And I know that it won't matter that I've never killed before. (2x)

Another version of the song appears on Tom Paxton (Rhino 73515c).

Young Marine 'Sorry' After Killing Viet Cong

By PETER ARNETT

Hoi Vuc, Viet Nam, April 30 — (AP) — The sweat-soaked young leatherneck, with mixed emotions flitting across his face, stood over the torn body of a Viet Cong guerilla.

For Cpl. Pleas David, of Tuscaloosa, Ala., it was a day he would never forget. David had just killed his first man.

"I felt kind of sorry for him as I stood there," said David, a lanky 19-year-old who entered the U. S. Marine Corps after he left high school last year.

"And he didn't even have a weapon," he added.

The man had been hit in the back. No weapons were found with him, but under the harsh rules of the war in Viet Nam, you don't run when challenged. The Vietnamese people living in Hoi Vuc said they had never seen the man before.

See "The Willing Conscript" by Tom Paxton (B'SIDE # 28)

Latest agricultural report on rainmaking and new seeding techniques as used on U.S. Far East plantation.

THE NEW YORK TIMES,

Spray of Projectiles

A new technique employed by United States aircraft is the use of the "lazy dog" canister. Exploded at an altitude of several thousand feet, the canisters release a spray of finned projectiles that fall like rain. A projectile can hit a man with the impact of a .45-caliber slug and can penetrate vehicles and lightly built structures.

Another technique is "seeding." Hundreds of delayed-action bombs are dropped on what is believed to be a Viet-cong encampment area. The bombs explode from two hours to two days later. Seeding has been carried out extensively recently in the central highlands near the Laotian border, where units of the regular 325th North Vietnamese Division may have infiltrated.

From B'side # 58

22.

KILL FOR PEACE

THE FUGS: ED SANDERS, VOCAL;
TULI KUPFERBERG, VOCAL;
KEN WEAVER, VOCAL AND DRUMS;
LEE CRABTREE, PIANO;
PETE KEARNEY, GUITAR;
VINNY LEARY, GUITAR;
JOHN ANDERSON, BASS

Words and music by Tuli Kupferberg
From The Fugs Second Album Fantasy 9669
Recorded 1966
Published in B'side # 75, 1966

"WE HAD NO IDEA OF THE IMPACT these songs would have, nor illusions about fame or legacy. We thought we were just obeying the dictates of our generation — demand more freedom, have fun through art, and sniff the winds of freedom."
— Ed Sanders (The Rough Guide to Rock, Web version)

A great deal of violence has been perpetrated in the name of peace, and this song highlights the contradictions of war.

Formed in 1964, the Fugs challenged the status quo by using frequent scatological humor and drug references to push the limits. They were one of the first underground rock bands, and they opened doors for bands that came later, such as the Mothers of Invention. The group consisted of Ed Sanders (1939–), Tuli Kupferberg (1922–), and Ken Weaver. Formally disbanding in 1969, they occasionally reunited over the years. Their first recording was made for Broadside Records and was produced by Harry Smith. In their early years, they were backed up by Peter Stampfel and Steve Weber, who later formed the Holy Modal Rounders. The Fugs were invited to perform on the Tonight Show but refused to appear unless they were allowed to perform "Kill for Peace." They were not.

Both Ed Sanders and Tuli Kupferberg continued to record on their own and have been active as poets and writers. Sanders currently runs a newspaper in Woodstock, New York. Kupferberg still lives in New York City.



From B'side # 75

Kill, kill, kill for peace. (2x)

Near or Middle or very Far East, / Far or near or very Middle East, / Kill, kill, kill for peace. (2x)

If you don't like a people or the way that they talk, / If you don't like their manners or the way that they walk, / Kill, kill, kill for peace. (2x)

If you don't kill them, then the Chinese will, / If you don't want America to play second fiddle. / Kill, kill, kill for peace. (2x)

If you let them live, they may subvert the Prussians. / If you let them live, they might love the Russians. / Kill, kill, kill!

Kill 'em, kill 'em, strafe them Gook creeps!

The only Gook an American can trust / Is a Gook that's got his yellow head bust. / Kill, kill, kill for peace. (2x)

Kill, kill, it'll feel so good. / Like my captain said it should. / Kill, kill, kill for peace. (2x)

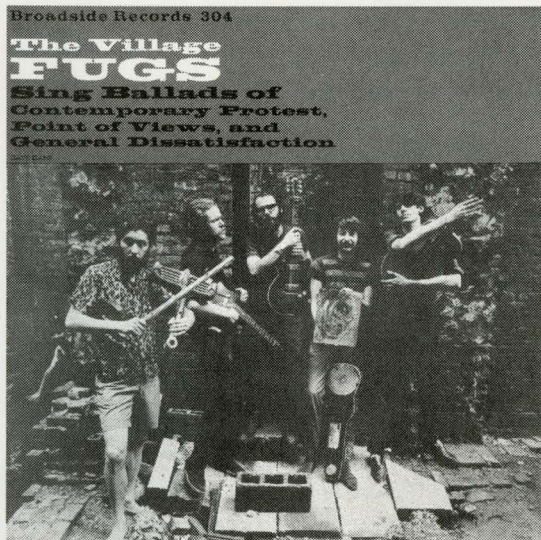
Kill, it will give you the mental ease. / Kill, it will give you a big release. / Kill, kill, kill for peace. (3x)

Other recordings of the Fugs include The Belle of Avenue A Reprise 6359a; The Fugs First Album (The Village Fugs) Folkways 05304a, Broadside 304a, Fantasy 9668c; The Fugs 4, Rounders Score ESP 2018c; The Fugs Greatest Hits, Vol. 1 Adelphi 4116a; Golden Filth Reprise 6396a; It Crawled Into My Hand, Honest Reprise 6305a; Live from the 60s Big Beat 125c; No More Slavery Big Beat 145c; The Real Woodstock Festival Big Beat 160c; Refuse to Be Burnt Out Big Beat 139c; Songs from a Portable Forest Gazell 2003c; Star Peace New Rose 115c; Tenderness Junction Reprise 6280a; Virgin Fugs ESP 1038a.

The Fugs appear on The Harry Smith Connection Smithsonian Folkways 40085c.

Recordings by Ed Sanders include Beer Cans on the Moon Reprise 2105a; Sanders Truckstop Reprise 6374a.

Recordings by Tuli Kupferberg include No Deposit, No Return Shimmy Disc 9133c; Tuli and Friends Shimmy Disc 20c.



Broadside LP 304

23.

PLAINS OF NEBRASKY-O

ERIC ANDERSEN, HARMONICA AND GUITAR;
PHIL OCHS, BACKING VOCAL

Words and music by Eric Andersen

From Broadside Vol. 3

Recorded 29 October 1964

Published in B'side # 40, 1964

ACCORDING TO ERIC ANDERSEN, after leaving college, he wrote this song as "an impression when I was hitchin' west to San Francisco, I guess in a Woody Guthrie mode" (personal communication, 2000). The apparently serene fields of the Great Plains have seen hard times and heart-break, hope, and violence. The Friesens experienced this firsthand. Yet, similar to Tom Paxton's "What Did You Learn in School Today?," this song notes that schools teach a history that often ignores the sacrifices of the poor and powerless.

Eric Andersen (1943–) hit the New York City folk scene while barely out of his teens. He was born in Pittsburgh and grew up in Buffalo, New York, and briefly attended Hobart College before dropping out to pursue music full time. After traveling west to California, Andersen worked his way back east, ending up in New York City in 1964. Like many others in this set, he became involved in the Greenwich Village folk scene. After his arrival, he was introduced to Sis and Gordon Friesen by Robert Shelton, the well-known music critic of the New York Times. He lived with them for six months while waiting for his first Vanguard recording to come out. The first song he published in Broadside was "Plains of Nebraska-O."

Andersen recorded a number of albums for Vanguard Records and established a reputation not so much as a writer of topical songs, but as a writer of poetic introspective songs, although one of his best known from the period is the civil rights-related "Thirsty Boots." His "Violets of Dawn" also gained widespread popularity in the folk world. Andersen has continued to tour and record over the years and currently lives in Norway. More recently, he has collaborated with Rick Danko and Jonas Field on two recordings during the 1990s. The turn of the century finds Andersen working with country bluesmen in the Mississippi Delta.

CHORUS

*Have you heard about a country where the rivers
run free? / That's a place where I think you ought
to go / Where the corn stands high, tall as the sky, /
On the great plains of Old Nebrasky-O.*

*In school I learned of men, who died by the gun, /
But not of those who died by the hoe. / The land
has drunk the rains of many a farmer's blood, /
Now forgotten and buried long ago.*

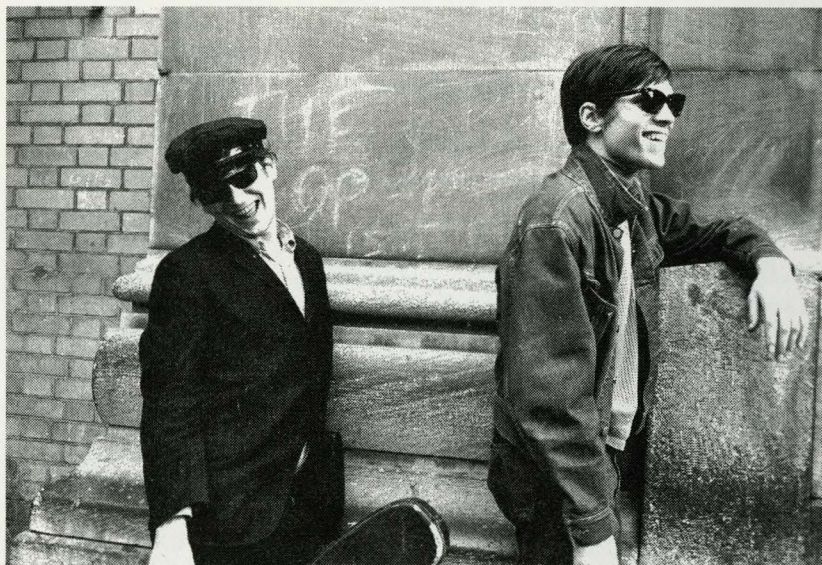
*And where are the hands that plowed fields with-
out sleep? / Hands that saved a dyin' calf without
rest? / And where's the feet that walked down hot,
dusty trails / On their way to seek their fortune
goin' west?*

*And where are the fathers who died in the dust, /
And mothers who died hungry in the snow? / And
where's the kids that watched the banks plow
their houses down? / Those are things I guess my
teachers never knowed.*

CHORUS

*Now you tell me droughts hurt only corn and not
men, / You smile and say hard times have gone
away; / I guess I should listen to my city politi-
cian / Who keeps tellin' me that these are better
days.*

*Is there anybody left to walk a muddy mile, / Is
courage a word that's only said? / Is it true them
dusty days are days that never really were, / But
are only tales in books to be read?*

CHORUS

Phil Ochs and Eric Andersen (Photo: Diana Davies)

Other recordings of Eric Andersen include Avalanche WB 1748a; Be True to You Arista 4033a; The Best of Eric Andersen Vanguard 7c; The Best Songs Arista 4128a; Blue River Columbia 31062c; 'Bout Changes and Things Vanguard 79206c; 'Bout Changes and Things, Take 2 Fontana 6068a; The Collection Archive 80017c; A Country Dream Vanguard 6540a; Danko/Fjeld/Andersen Rykodisc 10270c; Eric Andersen WB 1806a; Ghosts Upon the Road Gold Castle 71327c; Memory of the Future Appleseed 1028c; More Hits from Tin Can Alley Vanguard 79271a; Stages: The Lost Album Columbia 47120c; Sweet Surprise Arista 4075a; Today Is the Highway Vanguard 79157c; Violets of Dawn Vanguard 79359c; You Can't Relive the Past Appleseed 1032c.

Anderson also appears on Broadside Ballads Vol. 3 Folkways 05303; Broadside Ballads Vol. 6 Folkways 05315; Fast Folk Musical Magazine Vol. 1 No. 1 Fast Folk FF101c; Fast Folk

Musical Magazine Vol. 6 No. 9 Fast Folk FF609c; Greatest Folksingers of the 1960s Vanguard; Original New Folks Vanguard; What's That I Hear: The Songs of Phil Ochs Sliced Bread 71176.

Other recordings of the song include Eric Andersen (Vanguard 79157c).

For more information on Eric Andersen, see www.ericandersen.com.

BENNY KID PARET

GIL TURNER, VOCAL AND GUITAR

Words by Gil Turner

Music by Len Chandler

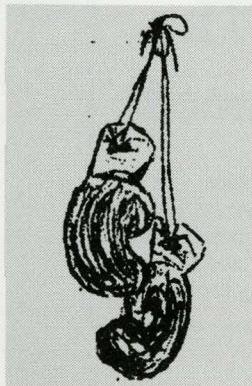
From Broadside Ballads Vol. 1

Published in B'side # 4, 1962

BOXER BENNY PARET WAS THE welterweight champion of the world. On 24 March 1962 he fought Emile Griffith in a championship challenge and was knocked out in the twelfth round. He slumped into the ropes, unconscious, and died ten days later. Another boxer who met the same fate, Davey Moore, became the subject of songs by both Bob Dylan and Phil Ochs. All three songwriters asked whether one human being should be allowed to brutally kill another in front of a cheering audience. This continues to be an issue; as recently as December 1999, boxer Stephan Johnson perished from a fight-induced coma.

Gil Turner (1933–1974), born Gilbert Strunk in Bridgeport, Connecticut, was an important figure associated with Broadside. An early member of the magazine's editorial board, he was responsible for bringing artists such as Bob Dylan, Bonnie Dobson, and Mark Spoelstra to the attention of Sis and Gordon Friesen. Turner was the club MC for the well-known Gerde's Folk City. Through this connection he heard many young topical singers making their first appearances. A member of the New World Singers (Tracks 2 and 66), Turner helped arrange the initial Broadside Folkways LP. He was actively

involved in civil rights marches in the South during the early 1960s and also composed the well-known anthem "Carry It On" (Track 42).



From B'side # 4

They called him Benny "Kid" Paret, you might recall his name; / He had a fine strong body chop-pin' down the sugar cane / His hands were quick, his muscles hard, and many men did fall; / They said that he was soon to be the champion of them all.

One Saturday night not long ago, you might remember when / The people came from miles around to see him fight again / The dusty smoke hung in the air, the time was drawing near / He climbed the ropes and waved his hands, the people they did cheer.

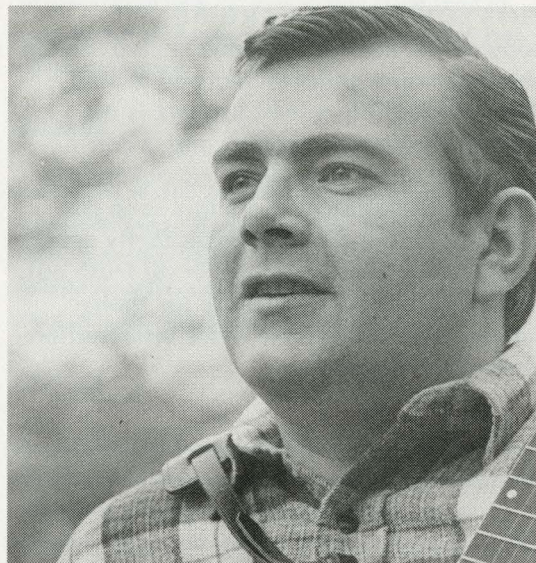
Eleven rounds he fought that night, but it was a losing game / He bit into his mouth-piece and he couldn't stop the pain / His head fell back, his eyes went blind, he lost the final hope / They hanged a Cuban boy that night upon a cross of rope.

There's danger on your ocean where the waves roll mountain high / There's danger on your battlefield where the angry bullets fly / There's danger in the boxing ring, death is waiting there / Just watching for a killing through the hot and smoky air.

I've walked your streets and alleys, I've seen fighters in my time / Some was beaten crazy in the brain, some was beaten blind / And Benny's not the first to die, down on the canvas floor / Many brave men swallowed their last breath while the crowds they just screamed for more.

You've heard about your Romans, long many years ago / Crowding the big arenas just to see the slaves' blood flow / Things have changed a lot since those days and now we're civilized / Our gladiators they kill with gloves instead of swords and knives.

His name was Benny "Kid" Paret, up from the Cuban land / He once knew fame and glory, but now his name is carved in sand / His hands was quick, his muscles hard, and many men did fall / He never stopped 'til he became the champion of them all.



Gil Turner (Photo: Joe Alper)

Gil Turner also appears on Broadside Ballads Vol. 3 Folkways 05303c.

25.

WHAT DID YOU LEARN IN SCHOOL TODAY?

TOM PAXTON, VOCAL AND GUITAR

Words and music by Tom Paxton

From unreleased Broadside tapes

Recorded 11 April 1963

Published in B'side # 27, 1963

THIS SONG WAS EXTREMELY popular during the folk song revival and is one that many children learned to sing. What is taught in public schools is the source of constant conflict and is controlled by state laws, local school boards, and parental pressure. As this song suggests, people should not necessarily accept everything taught as a universal truth but, rather, should learn to think for themselves. (See Track 5 for more information about Tom Paxton.)

What did you learn in school today, dear little boy of mine? (2x) / I learned that Washington never told a lie / I learned that soldiers seldom die / I learned that everybody's free / And that's what the teacher said to me / And that's what I learned in school today / That's what I learned in school.

What did you learn in school today, dear little boy of mine? (2x) / I learned that policemen are my friends / I learned that justice never ends / I learned that murderers die for their crimes / Even if we make a mistake sometime / And that's what I learned in school today / That's what I learned in school.

What did you learn in school today, dear little boy of mine? (2x) / I learned our country must be strong / It's always right and never wrong / Our leaders are the finest men / And we elect them again and again / And that's what I learned in school today / That's what I learned in school.

What did you learn in school today, dear little boy of mine? (2x) / I learned that war is not so bad / I learned about the great ones we have had / We fought in Germany and in France / And someday I might get my chance / And that's what I learned in school today / That's what I learned in school.

Other recordings of the song include The Bergerfolk (Folkways 32417c); Ensemble La Volta (Cascavelle 989c); The Chad Mitchell Trio (Mercury 534400c); Tom Paxton (Elektra 7277a, Rhino 73515c) Pete Seeger (Folkways 05302c).

An updated version of the song by Paxton appears on Sugar Hill 1053c.

LIFE, APRIL 10, 1964

The teachers in school taught me everything was fine," says Bob Dylan. "That was the accepted thing to think. It was in all the books. But it ain't fine, man. There are so many lies that have been told, so many things that are kept back. Kids have a feeling like me, but they ain't hearin' it no place. They're scared to step out. But I ain't scared to do it, man."

FRIDAY, JANUARY 31, 1964

1983 **The Pennsylvania** 1963

Published Monday through Friday for the University of Pennsylvania community by its undergraduates

•Ironie Note Of The Week Department.

Dr. Gaylord Harnwell, inside his office in College Hall, was unable to make a speech for the sound track of a movie about how progressive the University of Pennsylvania is, because the NAACP picketers outside were singing too loudly.

25.

WHAT DID YOU LEARN IN SCHOOL TODAY?

TOM PAXTON, VOCAL AND GUITAR

Words and music by Tom Paxton

From unreleased Broadside tapes

Recorded 11 April 1963

Published in B'side # 27, 1963

THIS SONG WAS EXTREMELY popular during the folk song revival and is one that many children learned to sing. What is taught in public schools is the source of constant conflict and is controlled by state laws, local school boards, and parental pressure. As this song suggests, people should not necessarily accept everything taught as a universal truth but, rather, should learn to think for themselves. (See Track 5 for more information about Tom Paxton.)

What did you learn in school today, dear little boy of mine? (2x) / I learned that Washington never told a lie / I learned that soldiers seldom die / I learned that everybody's free / And that's what the teacher said to me / And that's what I learned in school today / That's what I learned in school.

What did you learn in school today, dear little boy of mine? (2x) / I learned that policemen are my friends / I learned that justice never ends / I learned that murderers die for their crimes / Even if we make a mistake sometime / And that's what I learned in school today / That's what I learned in school.

What did you learn in school today, dear little boy of mine? (2x) / I learned our country must be strong / It's always right and never wrong / Our leaders are the finest men / And we elect them again and again / And that's what I learned in school today / That's what I learned in school.

What did you learn in school today, dear little boy of mine? (2x) / I learned that war is not so bad / I learned about the great ones we have had / We fought in Germany and in France / And someday I might get my chance / And that's what I learned in school today / That's what I learned in school.

Other recordings of the song include The Bergerfolk (Folkways 32417c); Ensemble La Volta (Cascavelle 989c); The Chad Mitchell Trio (Mercury 534400c); Tom Paxton (Elektra 7277a, Rhino 73515c) Pete Seeger (Folkways 05302c).

An updated version of the song by Paxton appears on Sugar Hill 1053c.

LIFE, APRIL 10, 1964

The teachers in school taught me everything was fine," says Bob Dylan. "That was the accepted thing to think. It was in all the books. But it ain't fine, man. There are so many lies that have been told, so many things that are kept back. Kids have a feeling like me, but they ain't hearin' it no place. They're scared to step out. But I ain't scared to do it, man."

FRIDAY, JANUARY 31, 1964

1983 **The Pennsylvania** 1963

Published Monday through Friday for the University of Pennsylvania community by its undergraduates

•Ironie Note Of The Week Department.

Dr. Gaylord Harnwell, inside his office in College Hall, was unable to make a speech for the sound track of a movie about how progressive the University of Pennsylvania is, because the NAACP picketers outside were singing too loudly.

27.

**WELCOME, WELCOME,
EMIGRANTÉ**

THE BROADSIDE SINGERS WITH BUFFY
SAINTE-MARIE, GUITAR AND VOCAL;
PAT SKY, GUITAR AND VOCAL;
BACKGROUND VOCALS BY THE GROUP

Words and music by Buffy Sainte-Marie

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 52, 1964



Buffy Sainte-Marie (Photo: Diana Davies)

ALTHOUGH THE United States' population largely descends from immigrants, the laws governing immigration were a source of conflict throughout the 20th century and continue to be so.

This song calls for all Americans to open their arms to new immigrants, a message especially important today. It is even more poignant that the main two voices in this performance are American Indians, descendants of the only communities that can claim to be from the Americas. Songwriter Buffy Sainte-Marie (1941–) is of Cree Indian

extraction and originally from Canada. Raised in Massachusetts by white foster parents, she started to play guitar as a teenager and continued while attending the University of Massachusetts. After college, she became part of the Greenwich Village folk scene and was signed to Vanguard Records. Many of Sainte-Marie's best-known songs, such as "Now That the Buffalo's Gone" and "My Country 'tis of Thy People You're Dying," deal with American Indian civil rights issues. Some of her other well-known songs are "Universal Soldier" and "Until It's Time for You to Go."

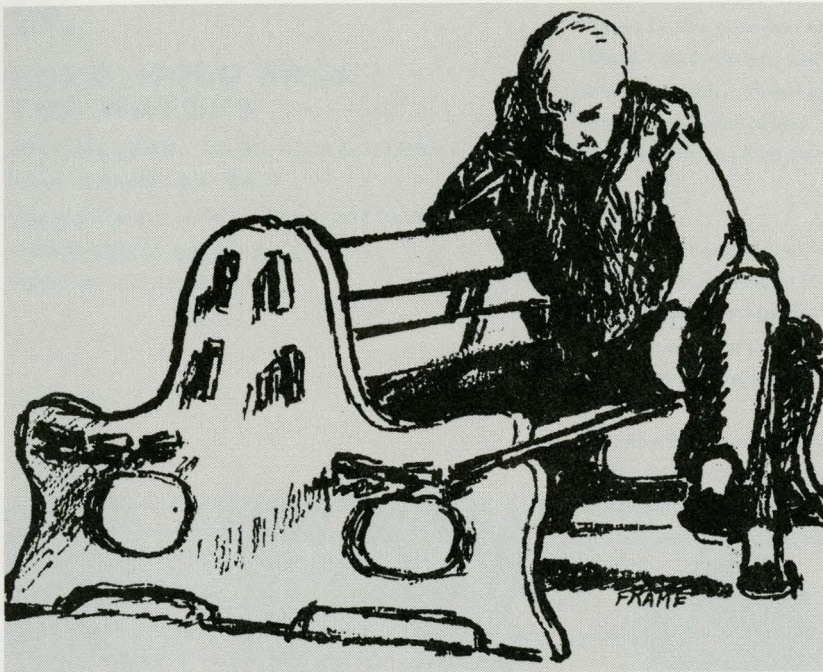
She took a hiatus from performing in 1976 and, with her son Dakota, became a member of the cast of the children's television program Sesame Street for a number of years. Her composition "Up Where We Belong" won an Academy Award in 1982. In 1993 she returned to recording and performing. In addition to her music career, she has been a lecturer on a variety of topics at various North American universities. She holds a Ph.D. in fine arts and is becoming known for her digital artwork. She founded the Nihewan Foundation for American Indian Education.

The other lead vocalist on this track is Patrick Sky (1940–), who taught Buffy Sainte-Marie how to play the mouth bow, an instrument she frequently uses. Partly of Creek Indian descent, he grew up in Louisiana and Georgia. Influenced by Georgia songwriter Ernie Marris (Track 73), Sky began to perform in the South before moving to New York City to join the growing folk music scene. "I came to Greenwich Village and it was just great. There were thousands of places to play and there was always a lot of music. It was a real scene. I was playing all over for various organizations and I performed a lot of concerts — Broadside concerts which were really big at the time (Baggelaar and Milton 1976:356). In the early 1970s Sky turned to Irish music and began to make handcrafted Uilleann pipes, which he still does today. He lives in Chapel Hill, North Carolina.



"If you give a boy
just half a chance.."

From B'side # 34



From B'side # 82

CHORUS

**So welcome, welcome, emigranté, to my country,
welcome home. / Welcome, welcome, emigranté,
to the country that I love. / I am proud, I am
proud, I am proud of my forefathers / And I say
they built this country / For they came from far
away to a land they did not know / The same way
you do, my friends.**

CHORUS

**I am proud, I am proud, I am proud of my
forefathers / And I sing about their courage / For
the spoke a foreign language and they labored
with their hands / The same way you do, my
friends.**

CHORUS

**I am proud, I am proud, I am proud of my forefa-
thers / And I sing about their patience / For the
work they did was lowly and they dirtied up their
clothes / And they spoke a foreign language and
they labored with their hands / And they came
from far away to a land they did not know / The
same way you do, my friends.**

CHORUS (2x)

Other recordings of Buffy Sainte-Marie include The Best of Buffy Sainte-Marie Vanguard 33/34c; Coincidences and Likely Stories Chrysalis 21920c; Fire and Fleet and Candlelight Vanguard 79250c; Illuminations Vanguard 79300a; It's My Way Vanguard 79142c; Little Wheel Spin and Spin Vanguard 79211c; Many a Mile Vanguard 9171a; Native North American Child: An Odyssey Vanguard 79340c; She Used to Wanna Be a Ballerina Vanguard 79311c; Up Where We Belong EMI Premier 3745c.

Sainte-Marie also appears on Bread and Roses Festival Fantasy 79009c; Greatest Folksingers of the 1960s Vanguard 17/18c; Heartbeat: Voices of First Nations Women Smithsonian Folkways 40415c.

Other recordings by Pat Sky include A Harvest of a Gentle Clang Vanguard 9054a; Patrick Sky Vanguard 79179c; Photographs Verve 3079a; Reality Is Bad Enough Verve/Forecast 3052a; Songs That Made America Famous Genes 4101c; Through a Window Shanachie 95003a.

Sky also appears on Bleeker and MacDougal Elektra 60381a.

Other recordings of the song include Buffy Sainte-Marie (Vanguard 79171a); Jim and Jean (Phillips 200182a).

28.

SHADY ACRES

BLIND GIRL GRUNT (JANIS IAN),
VOCAL AND GUITAR

Words and music by Janis Ian

From Broadside Ballads Vol. 4

Published in B'side # 82, 1967

JANIS IAN (1951-) WAS BORN JANIS Eddy Fink in New York City and raised in New Jersey. She was invited to a Broadside hootenanny at the tender age of 13 after she had sent her first song, "Hair Spun of Gold," to the magazine. As a teenager she landed a recording contract and achieved success with her song "Baby, I've Been Thinking" (Track 39), (also called "Society's Child"), eventually recording four albums for Verve Records.

Disillusioned from her experiences with record companies, Ian stopped recording and studied studio engineering in Philadelphia. She moved to California and resurfaced in 1974 with the album Stars. The 1975 recording Between the Lines, with the hit "At Seventeen," won her the first two of her three Grammy Awards. She spent the years between 1981 and 1993 out of the recording business, reemerging for the third time with her recording Breaking the Silence. Since then, she has continued to record and write songs for other artists, as well as for film and television. She currently lives in Nashville, Tennessee.

She attempted to sing "Shady Acres," a song about ageism, on the Joey Bishop Show on live television. The censors tried to shut her down while on the air, but Bishop refused to let them stop her, and she was able to finish the song. Broadside Records released this track under the pseudonym Blind Girl Grunt.

So you've grown tired of your parents always hanging around / Now they spoil your children and having grandparents is out / Yes, and they raised you well but you wish to hell / That they'd go away so you wouldn't have to pay for their food, / Forget all the years when they paid for you.

CHORUS

Send your mother to Shady Acres, send your father to Shady Acres, / We'll take good care of them, you won't be aware of them, / Send them to Shady Acres.

Well if one of them's dead, don't worry your head, we have a match-maker / They can sit down and kvetch on the rest home steps while watching Green Acres / Yes, if you don't want to visit, well there's no requisite / We have foster sons and daughters to help all our boarders stop feeling blue / Keep the checks coming and we won't bother you.

CHORUS

Yes, here it's so peaceful, they die while they're sleeping, yes, right in their beds / Now there's no need for worry, we have our own mortuary and a beautiful cemetery / Yes, we are good people, who care for the feeble / We've devoted our lives to the husbands and wives / Who don't want their fathers around to be bothers / So send 'em, we're respectable, and tax deductible.

FINAL CHORUS

Send your mother to Shady Acres, send your father to Shady Acres, / We'll take good care of them because we love them, / Send them to Shady Acres.



Janis Ian (Photo: Diana Davies)

Other recordings of Janis Ian include Aftertones Columbia 33919a; The Best of Janis Ian CBS 12952c; Between the Lines Columbia 33394c; The Bottom Line Encore Collection Bottom Line 47402c; Breaking the Silence Morgan Creek 20023c; For All the Seasons of Your Mind Verve 3024a; god & the fbi Windham Hill 11498c; Hunger Windham Hill 11274c; Janis Ian Columbia 35325a; Janis Ian Verve/Folkways 3017a; Miracle Row Columbia 34440a;

Night Rains Columbia 36139a; Present Company Capitol 683a, One Way 17962c; Restless Eyes Columbia 37360a; Revenge Grapevine 301c; The Secret Life of J. Eddy Fink Verve 3048a; Society's Child: The Verve Recordings Polydor 7591c; Stars Columbia 32857a, One Way 21397c; Uncle Wonderful Grapevine 309c; Who Really Cares? Verve 3063a.

Ian also appears on: Broadside Ballads Vol. 4 Folkways 05306; Save

the Children Women Strike 001a.

Other versions of the song include Janis Ian (Polydor 6571c). For more information, see www.janisian.com.

29.

LORD, HOLD BACK THE WATERS

WILL MCLEAN, VOCAL AND GUITAR;
PAUL CHAMPION, BASS

Words and music by Will McLean and Dash Moore
From Broadside Ballads Vol. 4
Published in B'side # 72, 1966

A NUMBER OF HISTORIC FLOODS occurred in the South during the late 1920s. From 12 to 17 September 1928, Lake Okeechobee, a large lake in central Florida, overflowed its banks, killing 4,000 people. Most of the homes flooded were those of migrant workers.

Will McLean (1919–1990), born near Chipley, Florida, was called "Florida's Black Hat Troubadour." After he returned from World War II, he made it his life's work to capture the lore and legend of his native Florida in song. It is claimed he wrote over 300 songs. He performed at Carnegie Hall, and the annual folk festival in White Springs, Florida, now bears his name. The editors of Broadside considered McLean to be a true American folk singer like Woody Guthrie and heartily supported his music in their pages. This song by McLean, along with his "Tate's Hell" and "Osceola's Last Words," were favorites of the Broadside editors.

'Twas in the late twenties that there come a big flood, / It drowned four thousand, their graves was the mud. / 'Twas nothing could withstand that great tidal wave, / And the ghosts of the vanished still cry from the grave.

CHORUS

Lord hold back the waters of Lake Okeechobee for / Lake Okeechobee's blue waters are cold; / When wild winds are blowin' across Okeechobee / They're calling and seeking for other poor souls, / Oh, Lake Okeechobee's blue waters are cold.

The Seminole left there in haste and with speed / Their wise words of warning were given no heed / When the waters receded, Great God what a sight / Men, women and children turned black as the night.

CHORUS

Now Lake Okeechobee is calm and serene / The land all around it is fertile and green / But the people get fearful when the wild winds do roam / They look at the earth dam and they think of their home.

CHORUS

Other recordings of Will McLean include Florida Sand Wakulla 34181a; Florida's Black Hat Troubadour Live at the Thomas Center Will McLean Foundation Wakulla; The Works of Will McLean Will McLean Foundation Wakulla. McLean also appears on Broadside Ballads Vol. 4 Folkways 05306; Broadside Ballads Vol. 6 Folkways 05315.

Recordings and a video on Will McLean can be purchased from the Will McLean Foundation, P.O. Box 77, Holder, FL 34445-0077, phone 904-465-7208, fax 904-465-7208. For more information, go to www.willmclean.com.



Will McLean

From B'side # 72

30.

THE BALLAD OF DONALD WHITE

BLIND BOY GRUNT (BOB DYLAN),
VOCAL AND GUITAR

Also known as "Donald White"

Words and music by Bob Dylan

Melody based on "Peter Amberly"/

"Tramps and Hawkers"

From *Broadside Ballad Vol. 6*; Smithsonian reel 1669

Recorded May 1962

AFTER READING A NEWSPAPER article, Bob Dylan wrote "Ballad of Donald White" about a Seattle convict who was released from prison due to overcrowding. White found it impossible to cope in society, so he asked to be returned to prison and was refused. Finally he killed a man in order to return to prison, where he was subsequently executed (*Sing Out!* 12/4, 1962). Dylan used the tune and spirit of the Canadian folk song "Peter Amberly" or "Peter Emberly" which he first heard performed by Bonnie Dobson at Gerde's Folk City. (See Track 19 for more information about Bob Dylan.)



Bob Dylan (Photo: Diana Davies)

*My name is Donald White, you see, I stand before
you all. / I was judged by you a murderer, the hang-
man's knot must fall. / I will die upon the gallows
pole when the moon is bright and clear, / And
these are my final words that you will ever hear.*

*If I had some education to give me a decent start,
/ I might have been a doctor or a master in the
arts. / But I used my hands for stealing when I
was very young, / And they locked me down in
jailhouse cells, that's how my life begun.*

*Oh, the inmates and the prisoners, I found they
were my kind, / It was there inside the bars I found
my peace of mind. / But the jails they were too
crowded, institutions overflowed, / So they set me
loose to walk upon life's wearied, tangled road.*

*And there's danger on the ocean where the salt
sea waves split high, / And there's danger on the
battlefield where the shells of bullets fly, / And
there's danger in this open world where men
fight to be free, / And for me the greatest danger
was in society.*

*So I asked them to send me back to the institution
home. / But they said they were too crowded, for
me they had no room. / I got down on my knees
and begged, "Oh, please put me away," / But they
would not listen to my plea or nothing I would say.*

*And so it was on Christmas eve in the year of '59, /
It was on that night I killed a man, I did not try
to hide, / The jury found me guilty, and I don't
disagree, / For I knew that it would happen if I
wasn't put away.*

*But I'm glad I've had no parents to care for me
and cry, / For now they will never know the horri-
ble death that I die. / And I'm also glad I've had no
friends to see me in disgrace, / For they'll never
see that hangman's hood wrap around my face.*

*Farewell to the old north woods of which I used to
roam, / Farewell to the crowded bars of which
have been my home, / Farewell to all you people
that think the worst of me, / I guess you'll feel
much better when I'm on that hanging tree.*

*But there's just one more question before they kill
me dead, / I'm wondering just how much to you I
really said / Concerning all the boys that walk a
road just like me, / Are they enemies or victims of
your society?*

31.

SONG FOR PATTY

SAMMY WALKER, VOCAL,
HARMONICA, AND GUITAR;
SIS CUNNINGHAM, VOCAL

Words and music by Sammy Walker

From Broadside Ballads Vol. 8

Recorded June 1975

Published in B'side # 127, 1974



PATTY HEARST

Most Wanted of the Most Wanted

From B'side # 127

ON 4 FEBRUARY 1974 NEWSPAPER heiress Patricia Campbell Hearst (1954–) was kidnapped from her Berkeley, California, apartment by a terrorist group calling itself the Symbionese Liberation Army (SLA). She was held as a hostage in order to negotiate the release of two jailed SLA members. The SLA repeatedly contacted the press and insisted their messages be read on the air, taking advantage of the publicity from the Hearst kidnapping. After repeated intimidation and torture, Hearst eventually joined them. She was spotted helping in an SLA bank robbery and became a wanted woman herself. She was arrested in 1975. After serving time in prison, she married and settled down to raise a family. In recent years she has appeared in three films made by offbeat Baltimore director John Waters. Sammy Walker wrote "Song for Patty" after reading a book about her and her involvement with the SLA.

Sammy Walker (1952–) grew up in Norcross, Georgia, a fan of folk music, and started playing guitar and writing songs as a teenager. His first shows were in coffee-houses around the University of Georgia.

In 1974 he sent a homemade tape of

some of his songs to Sis and Gordon Friesen at Broadside, where they were well received and subsequently published. Gordon gave a copy to Bob Fass at WBAI radio, who began to play "Song for Patty" on the air. Walker was invited to come to New York City in 1975 to appear on Fass's show, where Phil Ochs heard him. Ochs asked to meet Walker, and they got together at the Broadside office, where they exchanged songs and stories. Ochs arranged the recording of Sammy's album for Folkways within two months of his arrival in New York City, and convinced Mo Austin at Warner Brothers Records to sign Walker for two records. In 1979, when his contract ended with Warner Brothers, he recorded an album of Woody Guthrie's songs for Folkways. He spent 18 years living in upstate New York before moving back South to Hayesville, North Carolina, in 1996. Walker currently works repairing guitars and furniture, as well as delivering a local newspaper to South Carolina once a week. He occasionally plays in the western North Carolina area.

The big Hearst house in Hillsborough, 20 miles south of San Francisco, where the family used to share the news—good and bad—with reporters, is now for sale, with Mr. and Mrs. Hearst planning to live in an apartment on Nob Hill in San Francisco.

"HOLOCAUST VALLEY"

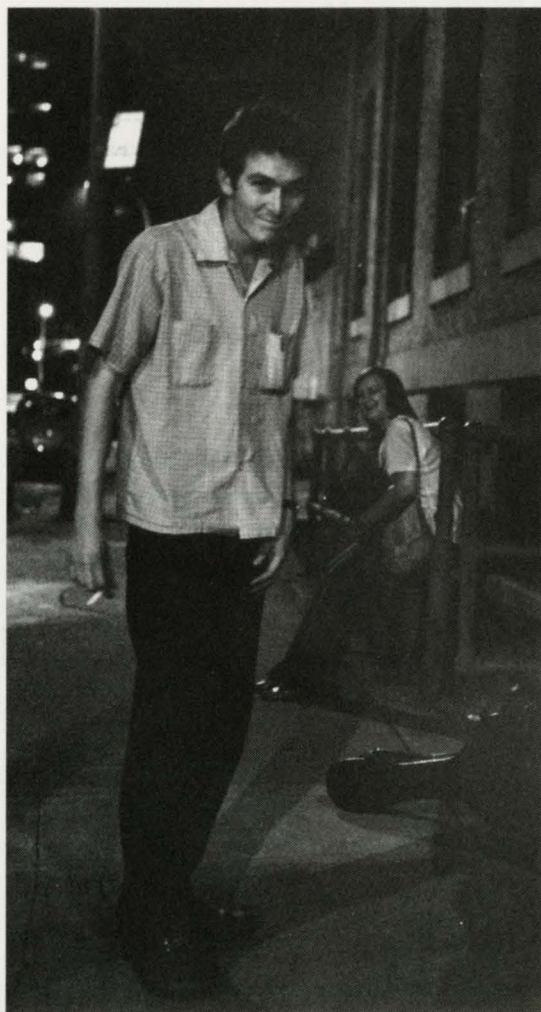
On the afternoon of May 17, with live television cameras grinding away, the six died by gunfire and asphyxiation as their hideout was surrounded.

The dead were Cinque, the black revolutionary, and five young whites from middle-class families: Camilla Hall, Nancy Ling Perry, Patricia Soltysek, Angela Atwood and Willie Wolfe, Patty's lover.

The last that was heard from her was in a tape left for a Los Angeles radio station. She reiterated her defiance of her parents and talked of her love for Willie Wolfe, saying:

"I was ripped off by the pigs when they murdered Cujo," she said, using his S.L.A. name. "Neither Cujo nor I had ever loved an individual the way we loved each other. The brain-wash-duress theory of the pig Hearsts has always amused me."

From B'side # 127



Walker outside studio
while recording "Song for Patty"
(Photo: Robby Dulman,
courtesy of Sis Cunningham)

*In a mansion out in Hillsborough, California /
There lived and grew a young girl by the sea, / She
always did just what she's supposed to / To carry
forth and please her family. / And the luxury of
youth could never question, / Is there any way of
life except this way? / So she rode a lovely horse
down through the mornin' / Contented for an
hour and a day.*

CHORUS

*Patty dear, I know your sights are on the Milky
Way, / And the avaricious scorpion is a-beggin'
you to stay, / Please meet me at the holocaust val-
ley / And you can tell us all about it some day.*

*Now the wealthy strings of life were always
pleasin' / When a courtship of her young days
come to call / Though the neighbors and her
friends were always teasin' / How she never liked
to speak of it at all. / Occasionally she'd wander
on the outside / Of the big iron gates that protect-
ed her within / But her parents and relations
quickly scolded / There's nothin' there but sick-
ness, hate, and sin.*

CHORUS

*Now the girl from out in Hillsborough, California
/ Fell in love with a young man by the sea / In
rebellion she quickly stood beside him / With dis-
regard for wealth and family / So they moved out
thru the night and lived together / Out into a
world she'd never known / And the talk about the
town was surely soundin' / "My, how this young
girl sure has grown."*

CHORUS

*Oh, the background of her youth did come to
haunt her / On that darkest night that she stole
away / By the conscience of the misled and forgot-
ten / For another's crime she would have to pay. /
But she opened up her eyes and looked around her
/ And saw how often money takes the place of
men / Now she's runnin' from a world that does-
n't want her / Hidin' in the silence and the wind.*

CHORUS

Other recordings of Sammy Walker
include Blue Ridge Mountain Skyline
WB 3080a; Old Time Southern Dream
Brambus 199462c; Sammy Walker WB
2961a; Sammy Walker in Concert
Brambus 199016c; Songs from
Woody's Pen Folkways 31064c. Walker
also appears on What's That I Hear?:
The Songs of Phil Ochs Sliced Bread
71176c.

32.

A VERY CLOSE FRIEND OF MINE

RICHARD BLACK, VOCAL AND GUITAR

Words and music by Richard Black

From Broadside Ballads Vol. 6; Smithsonian reel 1668

Published in B'side # 112, 1971

RICHARD BLACK WAS A YOUNG writer and singer who had this one song published in the magazine in 1971. Its anti-drug message was supported by the editors, who criticized the rock music and hippie culture for their pro-drug messages. The Friesens felt a person who "dropped out" and did drugs was one less person to fight the good fight for social change. Richard Black's whereabouts today are not known.

Len got a pain in his vein, / And that means it looks like rain / And there ain't no sunshine / For a very close friend of mine. (2x)

There's a man way across town / If Len is lucky he can run him down / For him to screw him blind / Running numbers on a friend of mine. (2x)

In a poison paint-chipped room / He plays solitaire with doom / And I pray that he don't go blind / He's a very close friend of mine. (2x)

Len's been doin' it for years / Hiding from his fears / And you say that he's to blame / And I say we're all to blame. (2x)

And there just ain't no pain / After racing with your vein / On the devil's freeway / He died yesterday / And there ain't no sunshine / For a very close friend of mine. (2x)

GODDAMN THE PUSHER

What is unique and horrible about the present widespread proselytizing is that it has all the aspects of being deliberately politically motivated.

Mounting evidence raises the suspicion that a morally degenerate, mad-dened and fearful ruling class has calculatedly sought to turn-off the rebellion of the youth, to divert the focus of the young militants from the crimes of their system by dulling their minds and weakening their bodies with drugs.

Gibbons, in his classical history of the Decline and Fall of the Roman Empire, recounts how that ruling class imported drugs and encouraged will-weakening and diversionary perverse practices among the lower classes in vain hopes of aborting the internal class contradictions of the deepening general crisis of the empire.

.....

A government that could absorb the disclosure of the Mylai massacre without a flicker of remorse or word of regret can and does also absorb the almost incomprehensible data of the extent of the drug addiction problem of a whole segment of the young people of this country. The government's war in Vietnam destroys, along with Vietnamese villages, vast sums needed to undertake an effective drive against addiction.

Washington

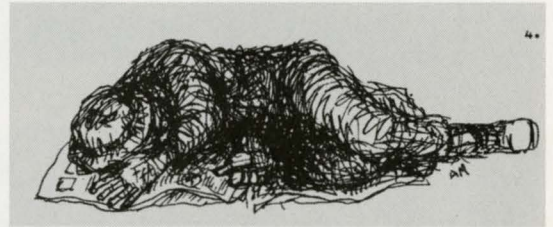
A governmental medical investigator said yesterday that up to 30 per cent of the elementary school children in one area of California may be receiving drugs to make them more manageable.

Dr. Leo E. Hollister, a medical investigator for the Veterans Administration, also told a Senate subcommittee that the Pentagon has made large purchases of Ritalin, trade name for a drug known generically as methylphenidate.

"Undoubtedly," he said, "the large purchases of this drug ... reflect a major use in dependent children," he said.

Hollister, testifying before the Senate monopoly subcommittee, said pediatricians at California's Kaiser Institute told him methylphenidate is being given to up to 30 per cent of the pupils at elementary schools in the Fremont and Walnut Creek areas of San Francisco's East Bay.

"This is a sober estimate," Hollister said.



From B'side # 72 (Illustration: Agnes Friesen)

(Ed.Note: Clippings from EYEWITNESS, 23 Woodland Ave., San Francisco, California 94117.)

33.

LONG TIME TROUBLED ROAD

ERIC ANDERSEN, VOCAL AND GUITAR

Words and music by Eric Andersen

From *Broadside Ballads Vol. 6*; Smithsonian reel 1669

"LONG TIME TROUBLED ROAD" WAS from Andersen's *Broadside* period and a song Gordon Friesen particularly liked. The song reminded both Gordon and Eric of Peter La Farge, whom Eric remembers as "one of the great songwriters, he might have been the best one of all. People need to know about him; rediscovering him would be like discovering some long-lost Delta blues artist" (personal communication, 2000). Andersen never recorded the song for any of his albums. (See Track 23 for more information about Eric Andersen.)

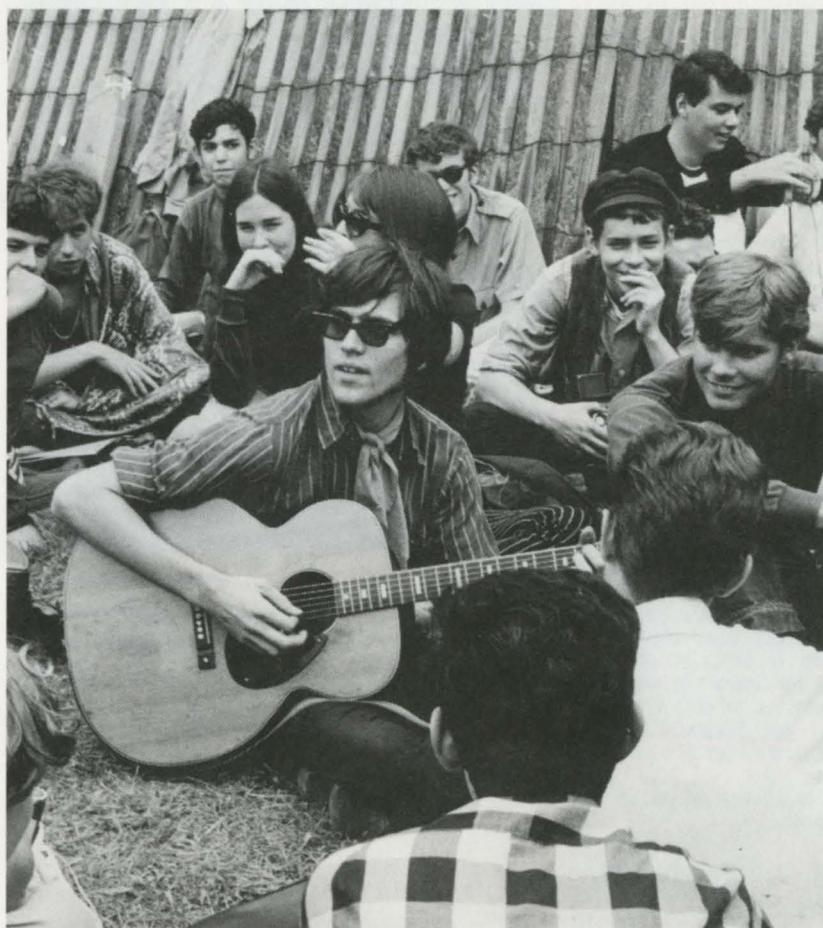
I'm by myself and not too long started / Many fine women have told me so / There's a window pointing and we must be parted / I've been a short time on a long-time troubled road.

But I'll keep on jivin', my head's thrown back high / I don't need no map scale, I can follow my eyes / But if someone asks you, tell 'em I feel fine / Over these valleys and hills my voice will fly.

Some people say I'm a long-tail rouster / But ever on my face will your eyes play / Other people say I'm a dust-hill drifter / And if the rains fall lonesome, baby, that's okay.

I'm going back to the sky-kissed mountain / With my collar up, up, up, up to stop the drivin' rain / I'm gonna drink from the crystal fountain / And I just may catch onto the west-bound train.

I'm by myself and not too long started / Down trouble's road, Lord, I have come / To the silver waters I'll be returning / To run my race with the blazing sun.



Eric Andersen at Newport (Photo: Diana Davies)

34.

HARD RAIN'S A-GONNA FALL

PETE SEEGER, VOCAL AND GUITAR

Words and music by Bob Dylan

From Broadside Ballads Vol. 2

Recorded 1963

Published in B'side # 31, 1963



Pete Seeger

(Photographer Unknown)

THIS IS ONE OF THE MOST POETIC of Bob Dylan's early compositions. Some believe that the "hard rain" is atomic fall-out (which Dylan dismisses); others have different interpretations. The song is loosely based on the old British ballad "Lord Randall" ("Oh, where have you been Lord Randall, my son?"), but the poetry quickly moves in its own direction. (See Track 9 for more information about Pete Seeger.)

Where have you been, my blue-eyed son? / Where have you been, my darling young one? / I've strayed on the side of twelve misty mountains, / I've walked and I've crawled on six crooked highways, / Stepped in the middle of seven sad forests, I've been out in front of a dozen dead oceans, / Been ten thousand miles in the mouth of a graveyard, / And it's a hard, hard, hard, hard, / And it's a hard rain's a-gonna fall.

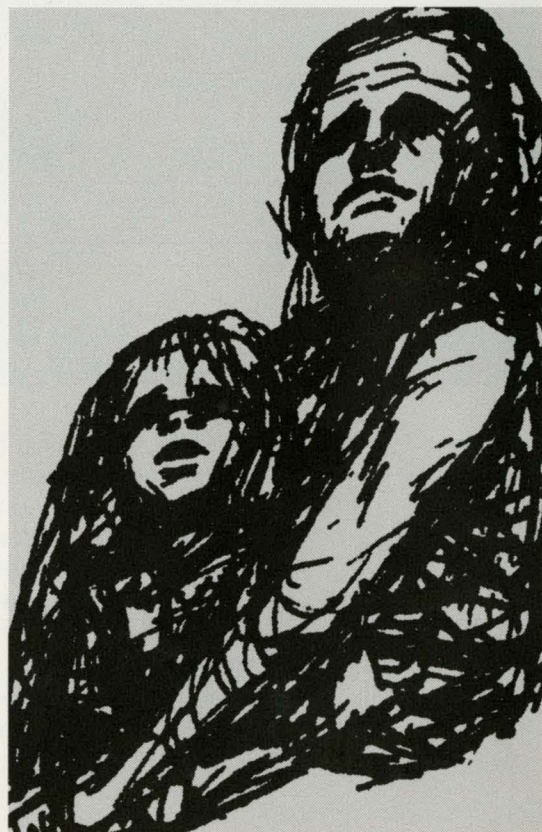
What have you seen, my blue-eyed son? / What have you seen, my darling young one? / I saw a newborn babe with the wild wolves all around it / I saw a highway of golden with nobody on it, / I saw a black branch with a blood that kept dripping, / I saw a room full of men with their hammers a-bleeding, / I saw a white ladder all covered with water, / Saw ten thousand talkers whose tongues were all broken, / Saw guns and sharp swords in the hands of young children, / And it's a hard, hard, hard, hard, / And it's a hard rain's a-gonna fall.

What did you hear, my blue-eyed son? / What did you hear, my darling young one? / I heard the sound of a thunder, that roared out a warnin', / Heard the roar of a wave that could drown the whole world, / Heard one hundred drummers whose hands were a-blazing, / Heard ten thousand whispering and nobody listening, / Heard one person starve, heard many persons laughing, / Heard the song of a poet who died in the gutter, / Heard the sound of a clown who cried in the alley, / Heard the sound of one person who cried he was human, / And it's a hard, hard, hard, hard, / And it's a hard rain's a-gonna fall.

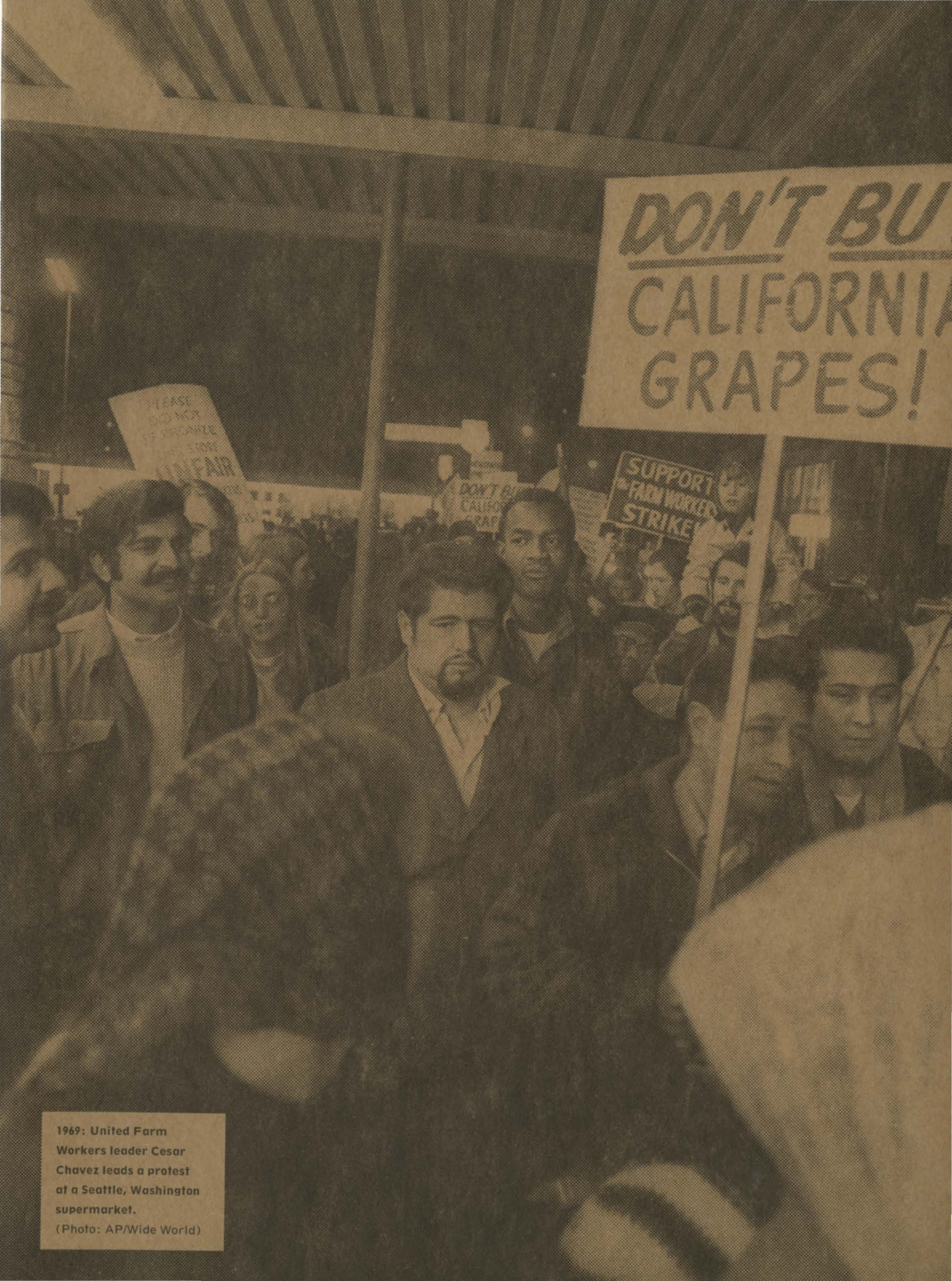
Who did you meet, my blue-eyed son? / Who did you meet, my darling young one? / I met a young child beside a dead pony, / I met a white man who walked a black dog, / I met a young woman whose body was burning, / I met a young girl, she gave me a rainbow, / I met one man who was wounded in love, / I met another man he was wounded in hatred, / And it's a hard, hard, hard, hard, / It's a hard rain's a-gonna fall. /

What'll you do now, my blue-eyed son? / What'll you do now, my darling young one? / I'm a-goin' back out 'fore the rain starts a-fallin', / I'll walk to the depths of the deepest dark forest, / Where the people are many and their hands are all empty, / Where the pellets of poison are flooding the waters, / Where the home in the valley meets the dark dirty prison, / Where the executioner's face is always well hidden, / Where hunger is ugly, where souls are forgotten, / Where black is the color, where none is the number, / And I'll tell it and speak it and think it and breathe it, / And reflect from the mountain so all souls can see it, / Then I'll stand on the ocean until I start sinking, / But I'll know my song well before I start singing, / And it's a hard, hard, hard, hard, / It's a hard rain's a-gonna fall.

Other recordings of the song include Joan Baez (Vanguard 6560/1c, Vanguard 9200a); Bob Dylan (Columbia 8786c, Columbia 31120c); Bryan Ferry (Virgin 236432c); Bob Gibson (Capitol 742a); Pete Seeger (Columbia 2101c, Columbia 31949c); The Staple Singers (Riverside 3527a); Dick Weissman (Capitol 2033a).



From B'side # 31 (Illustration: Agnes Friesen)



1969: United Farm Workers leader Cesar Chavez leads a protest at a Seattle, Washington supermarket.

(Photo: AP/Wide World)

JANIS IAN

IT'S EASY FOR US TO FORGET, IN THESE MEDIA-DRIVEN days, that back in the 60s there were virtually no outlets for budding singer/songwriters. We had Time, Newsweek, Life, and Look, and Sing Out! as well, but the media didn't care at all about folk singers unless they hit the pop charts. Broadside was literally the only place a brand-new songwriter could get published, and recognized. It was a really grassroots effort — Sis and Gordon provided everything from encouragement to "why don't you stay here?" couches (or, when the couches were overrun, floors). They didn't hesitate to recognize new talent, and to support that talent by whatever means — be it mimeo machines or allowing us to perform at otherwise unattainable venues like New York's Village Gate.

The first to publish Bob Dylan, Phil Ochs, and a host of others, they were (to my eternal gratitude) also the first to publish me. They gave me my first chance to perform in New York City, provided wisdom as needed and food on a regular basis. For a 14-year-old newly arrived in the Big City, they were invaluable. We will not see their like again.

LEN CHANDLER

TODAY I FIND POLITICAL SONGS WHEREVER I AM. MY organization is called the Los Angeles Songwriter's Showcase, and we hear a lot of songs, most of them for the commercial music market. But I frequently hear, maybe because people know I like them, outrageously crafted songs, and I also have been a participant in the Freedom Song Network, which has yearly, if not bi-yearly seminars. Some people are putting together great topical songs. But probably what is happening is that sometimes we have to create the venues for them. Yes, places for them to be heard and appreciated. Previously we had the proliferation of topical songs supported by Broadside magazine and its editors, Sis Cunningham and Gordon Friesen. We have to continue to create places for them to be heard (in Cohen, Wasn't That a Time?, p. 141).

PAUL KAPLAN

SIS CUNNINGHAM HAS NOT HAD MANY OPPORTUNITIES to show off, so too few people know that she is a first-rate musician. Of course, it was Sis who transcribed all the songs in Broadside. And she is a fine guitar player in the Woody Guthrie style, as well as a terrific accompanist on the piano accordion. But the big surprise for me occurred on the day she sat down at her upright piano and banged out a truly rollicking "St. Louis Blues." Already in her 70s, she was a real powerhouse! Finally, if you get to hear her latest songs (yes, she is still writing), you will see that her palette goes way beyond the typical three-chord folk singer stereotype, and her melodies can be quite expansive and fresh. To see what I mean, check out her songbook, Red Dust and Broadsides.



35.

MISSISSIPPI GODDAM

NINA SIMONE, VOCAL AND PIANO;
RADY STEVENSON, GUITAR;
LISLE ATKINSON, BASS;
BOBBY HAMILTON, DRUMS;
BACKING VOCALS BY THE GROUP

Words and music by Nina Simone

From *Nina Simone in Concert* Mercury 846543

Recorded 21 March 1964

Published in B'side # 44, 1964



Nina Simone

(Photo: Francine Winham, courtesy of Sis Cunningham)

NINA SIMONE (1933–), the “High Priestess of Soul,” was born Eunice Kathleen Waymon in Tryon, North Carolina. As a child she played piano and sang in the church choir. She was admitted to Juilliard in 1950 and moved to New York City, where she began to play in the clubs. At this time, she changed her name to Nina Simone after

French actress Simone Signoret.

It was also in New York City that Simone became politically active. During her career, she had encountered racism. She became friends with such activists as Lorraine Hansberry, Langston Hughes, and James Baldwin, and wrote “Mississippi Goddam” in 1963 to protest the murder of Medgar Evers and the four African-American schoolchildren killed in the September 1963 bombing of a Birmingham, Alabama, church. At one time, she was a member of the Black Panther Party.

In 1991 Simone published her autobiography, *I Put a Spell on You*. She has always been known for her outspokenness and was even honored in 1996 in a rap song by the award-winning group the Fugees with the line “You Al Capone, I’m Nina Simone.” Like many jazz and blues artists before her, Simone moved to Europe to escape the racism she felt in the United States. She currently lives in France.

The name of this tune is “Mississippi Goddam” / And I mean every word of it.

Alabama’s gotten me so upset; Tennessee made me lose my rest. / And everybody knows about Mississippi Goddam. (repeat)

Can’t you see it? Can’t you feel it? It’s all in the air. / I can’t stand the pressure much longer; somebody say a prayer. / Alabama’s gotten me so upset; Tennessee made me lose my rest. / And everybody knows about Mississippi Goddam. / This is a show tune / But the show hasn’t been written for it, yet.

Hound dogs on my trail, schoolchildren sitting in jail / Black cat cross my path; I think every day’s gonna be my last.

Lord, have mercy on this land of mine / We all gonna get it in due time / I don’t belong here; I don’t belong there / I’ve even stopped believing in prayer.

Don’t tell me, I tell you / Me and my people just about due / I’ve been there, so I know / They keep on saying, “Go slow!”

But that’s just the trouble — “Do it slow” / Washing the windows — “Do it slow” / Picking the cotton — “Do it slow” / You’re just plain rotten — “Do it slow” / You’re too damn lazy — “Do it slow” The thinking’s crazy — “Do it slow” / Where am I going? What am I doing? / I don’t know. (2x) Just try to do your very best / Stand up, be counted with all the rest / ‘Cause everybody knows about Mississippi Goddam.



"SO YOU THOUGHT I WAS DEAD!"

From B'side # 52 (Illustration: Gordon Friesen)

*I made you thought I was kiddin', didn't we /
Picket lines, school boycotts / They try to say it's
a communist plot / All I want is equality / For my
sister, my brother, my people, and me / Yes, you
lied to me all these years / You told me to wash
and clean my ears / And talk real fine just like a
lady / And you'd stop calling me Sister Sadie/
Oh, but this whole country is full of lies / You're
all gonna die and die like flies / I don't trust you
anymore / You keep on saying, "Go slow! Go
slow!"*

*But that's just the trouble — "Do it slow" /
Desegregation — "Do it slow" / Mass participa-
tion — "Do it slow" / Reunification — "Do it slow"
/ Do things gradually — "Do it slow" / But bring
more tragedy — "Do it slow" / Why don't you see
it? Why don't you feel it? / I don't know. (2x)*

*You don't have to live next to me / Just give me my
equality / Everybody knows about Mississippi /
Everybody knows about Alabama / Everybody
knows about Mississippi Goddam / That's it!*

Dear Broadside: "Just thought you
would like to know that even in
Kenora, northwestern Ontario,
our radio station has been playing
'Mississippi Goddam' by Nina Si-
mone (Broadside # 44) and has
actually been receiving requests
for it!" Colleen Clancy, Canada
- - - - -

From B'side # 52

Other recordings of Nina Simone
include And Her Friends Bethlehem
5018a; Anthology: The Colpix Years
Rhino 72567c; The Best of Nina Simone
RCA 4374c; The Best of Nina Simone
Polygram 822846c; The Blues Live
3101c; Don't Let Me Be Misunderstood
Verve 834308c; High Priestess of Soul
Phillips 600219a; In Concert
Remember 75011; In Concert/I Put a
Spell on You Mercury 846543c; Let It
Be Me Verve 831437c; Little Girl Blue
Bethlehem 3004c; Live! Laserlight
12615c; Live and Kicking Overall
1002c; Live at Ronnie Scott's DRG
91428c; My Baby Just Cares for Me
Jazz Times 64522c; Nina and Her
Friends Bethlehem 6041a; Nina at
Newport Colpix 412a; Nina at Town Hall
Colpix 409a; Nina Simone Verve
518198c; Nina Simone 1980 Just a
Memory 4c; Nina Simone at Carnegie
Hall Colpix 455a; Nina Simone at the
Village Gate Roulette 95058c; Nina
Simone in Concert Phillips 600135a;
Nina Simone Sings the Blues RCA
3789a; Nina Sings Nina Polygram
529867c; The Original Nina Simone
Bethlehem 6028a; The Saga of Good
Life and Hard Times RCA 66997c; Silk
and Soul RCA 3837a; The Ultimate Nina
Simone Verve 539050c; The Very Best
of Nina Simone RCA 67635c. Simone
also appears on Movin' On Up, Vol. 1:
Songs of the Civil Rights Struggle
Capitol 28373c.

For more information, see I Put a
Spell on You: The Autobiography of
Nina Simone, by Nina Simone and
Stephen Cleary (New York: Pantheon
Books, 1991).

36.

WE'LL NEVER TURN BACK

THE FREEDOM SINGERS: EMORY HARRIS
(SONG LEADER), CHARLES NEBLETT,
CORDELL REAGON, JAMES PEACOCK,
MARSHALL JONES, MATT JONES

Words and music by Bertha Gober

From Voices of the Civil Rights Movement

Smithsonian Folkways SFW CD 40084

Recorded Spring 1964

Published in B'side # 30, 1963

THIS SONG WAS WRITTEN IN 1963 BY
an Albany, Georgia, teenager named
Bertha Gober. Gober is also responsible for
the civil rights song "Oh Prichett, Oh Kelly."
Cordell Reagon recalled first hearing the
song while in jail: "One night we were in
jail. We heard little Bertha Gober crying
with frustration. But next morning she
showed up with a new song called 'We'll
Never Turn Back.' That song helped me
decide to organize the Freedom Singers"
(liner notes to FW 05302). The song was
sung by thousands at Medgar Evers's
funeral (Pete Seeger in B'side # 30) and
became the theme for the movement in
Mississippi (Bernice Johnson Reagon,
liner notes to SFW CD 40084). Gober wrote
it after the murder of the Rev. Herbert
Lee, a movement organizer, by E.L. Hunt,
a member of the Mississippi State Legisla-
ture. Pete Seeger also recorded the song as
part of the Broadside Ballads Vol. 2 album.

The SNCC Freedom Singers were found-
ed in 1962 by four individuals from the Stud-
ent Non-Violent Coordinating Committee
who were active in the Albany, Georgia,
civil rights demonstrations. The original
members were Cordell Reagon, Bernice
Johnson (later Reagon), Charles Neblett,
and Rutha Harris. The group was involved
in trying to raise money for SNCC and
spreading "freedom songs" throughout the
country. They appeared at the 1963 Newport
Folk Festival. The original group disbanded
in 1964, but an all-male Freedom Singers
group that included Neblett and Reagon
formed shortly thereafter. That lineup is
featured on this performance.

The original group was in Moses
Asch's studio as part of the recording ses-
sion for Broadside Ballads Vol. 1, but for
this collection we have chosen to use a
version from the Smithsonian set Voices
of the Civil Rights Movement produced by
Bernice Johnson Reagon.



The Freedom Singers (Photo: Diana Davies)

***We've been 'buked and we've been scorned, /
We've been talked about sure's you're born. / But
we'll never turn back, no we'll never turn back /
Until we've all been freed and we'll have equality.***

***We have walked through the shadows of death /
We've had to walk all by ourself / But we'll never
turn back, no, we'll never turn back / Until we've
all been freed and we have equality.***

***We have hung our heads and cried for those like
Lee who died / Died for you and died for me, died
for the cause of equality / No, we'll never turn
back, no, we'll never turn back / Until we've all
been freed and we have equality / And we'll have
equality.***

Other recordings of the Freedom Singers include *Freedom Now!* Mercury 20924a; *S.N.C.C. Freedom Singers* S.N.C.C. Freedom Singers 18594a; *We Shall Overcome* Mercury 20879a; *We Shall Overcome* (with Pete Seeger) Columbia 45312c.

The Freedom Singers also appear on *Broadside Ballads, Vol. 1* Folkways 05301c; *Broadside Ballads Vol. 3* Folkways 05303c; *Crossroads* Smithsonian Folkways 40080c; *The Evening Concerts: Newport Folk Festival 1963* Vanguard 77002c; *Lest We Forget, Vol. 3* Folkways 05488c; *Newport Broadside* Vanguard 77003c; *Sing for Freedom* Smithsonian Folkways 40032c; *Voices of the Civil Rights Movement* Smithsonian Folkways 40084c.

Other recordings of the song include Barbara Dane and the Chambers Brothers (Folkways 02468c); The Freedom Singers (Mercury 20924a); Pete Seeger (Folkways 05302c).

37.

FREEDOM RIDERS

PHIL OCHS, VOCAL AND GUITAR

Words and music by Phil Ochs

From unreleased *Broadside* outtake;

Smithsonian reel 1379

Published in B'side # 18, 1962

IN 1946 THE UNITED STATES

Supreme Court ruled that the segregation of interstate bus passengers was unconstitutional. In 1947 the Congress for Racial Equality (CORE) organized the first "freedom ride," in which an integrated group of riders boarded a bus bound for the South, where they met strong resistance by segregationists. On 4 May 1961 CORE organized another freedom ride from Washington, D.C., to the South. They expected resistance and hoped that the ensuing battle would force the federal government to enforce the law. The plan was to reach New Orleans, but the riders encountered violence, beatings, and arrest when they reached Alabama and Mississippi. United States Attorney General Robert Kennedy provided some protection, and new riders would join the ride as participants were arrested. By the time it was over, 300 more riders had become part of the freedom ride.

Ochs was one of the first New York City songwriters to write extensively about the Civil Rights Movement. His first published composition on the topic was "The Ballad of Oxford, Mississippi" which appeared in 1962 (B'side # 15). He wrote this song after hearing civil rights leader James Farmer speak at Ohio State University (B'side # 18). Ochs traveled in the South during this period with various groups of singers working for the cause. (See Track 1 for more information about Phil Ochs.)

*Jackson, Mississippi, is a mighty white town, /
The white folks like to keep the black folks down /
They think they'll be alright, but there's gonna be
a fight / And they'll have to share that freedom
crown, / Yes, they'll have to share that freedom
crown.*

CHORUS

*Freedom Riders roll along / Freedom Riders won't
be long, won't be long.*

*They boarded a bus in Washington, D.C. / To enter
a state half-slave and half-free / The wheels
hummed a song and they sang along / The song of
liberty, yes the song of liberty.*

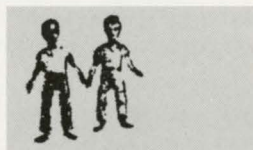
CHORUS

*Jimmy Farmer was a hard-fightin' man / Decided
one day that he had to take a stand / He led them
down to slavery town / And they threw Jim
Farmer in the can. (2x)*

CHORUS

*Well, one of these days and it won't be long / The
solid South is gonna sing another song / They'll
understand that a man's not a man / 'Til he has all
the freedoms of the land. (2x)*

CHORUS



From B'side # 134

Other recordings of the song include
Kim and Reggie Harris and Magpie
(Sliced Bread 71176c).

Dear Broadside: -- "I heard Phil
Ochs at the Gaslight in New York,
and he sounds like the greatest
folksinger-writer since W.Guthrie.
Phil gave me the most entertain-
ing evening of my life."

R.P., Alaska

- - - - -

38.

**FATHER'S GRAVE
(FOR CORDELL REAGON)**

THE BROADSIDE SINGERS:

LEN CHANDLER, VOCAL AND GUITAR;
BACKGROUND VOCALS BY THE GROUP

Words and music by Len Chandler

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 48, 1964

THIS SONG WAS WRITTEN WHEN LEN
Chandler accompanied Cordell Reagon
(1943-1996) to visit his family home.
Reagon was the leader of the Freedom
Singers and an active member of SNCC.

Len Hunt Chandler, Jr., (1935-) was
born and raised in Akron, Ohio. He began
his music career with piano at age eight,
moving to the oboe in high school in order
to join the band. In his senior year of high
school, he joined the Akron Symphony
Orchestra. While in college, one of his pro-
fessors introduced him to folk music and
artists such as Josh White and Lead Belly.

After he moved to New York City to pur-
sue a master's degree at Columbia
University, he started playing folk music
at Washington Square Park. After learning
to play the guitar, he landed a steady gig at
the Gaslight and began to play at other
clubs in the Village. Chandler became
increasingly involved in the Civil Rights
Movement and wrote his first topical song
in 1962. He attended a conference with
other freedom singers in Atlanta in 1964
and was inspired by what he heard there.
He spent many weeks in the South involved
in demonstrations and marches for equal
rights for African Americans.

"I started submitting a lot of songs to
Broadside, because what sometimes got
me off the most were topical songs. I really
liked the impact that would be made on
people when they would hear something
that you had just written right out of the
news about something that happened
today" (Chandler, in Cohen 1995:137).

Chandler eventually became involved
with KRLA radio in Los Angeles, writing
three songs a day for the show The
Credibility Gap. Today he lives in Los
Angeles and is the director of the Los
Angeles Songwriters Showcase.

*With my swing blade in my hand / As I looked
across the land / And thought of all the places
that I'd been, / Of that old house that I called
home / Where I'd always been alone / And of that
weedy grave that held my dearest kin.*

CHORUS

*And as I cut the weeds from o'er my father's
grave, father's grave, / I swore no child I bore
would be a slave.*

*The old house was just a shell / There were weeds
around the well / And I touched that rusty hinge
That held no door / Oh, the roof was caving in
It was always sort of thin / And I found that place
/ That the ash pan burned the floor.*

CHORUS

*I thought of all the glad / And the good times that
I had / With my pockets full of / Purple plums
each fall / When the yard was wide and clean /
And the grass was short and green / Now the
underbrush has / Laid its claim to all.*

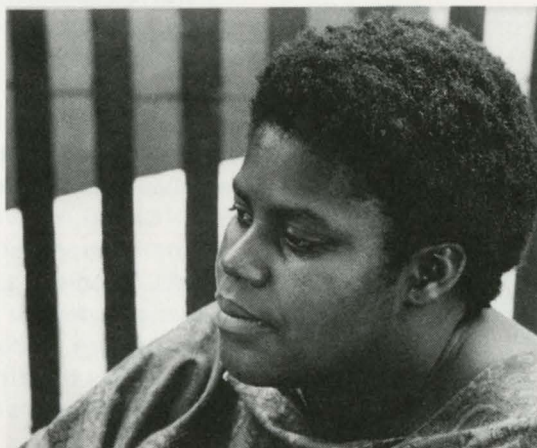
CHORUS

*I learned of violence done / By my mother's broth-
er's son / Was it hate or hurt that / Held the hand
to knife / Oh, it was trouble in the mind / Guess
that's the only kind / Could make my cousin / Try
to take his father's life.*

CHORUS

*It made me feel so bad / Lost the best friend that I
had / And I didn't get to / Hear the preacher pray /
Yes, and I was only eight / No, I can't recall the
date / Nor the reason I was late. But a funeral just
can't wait / When I got to church / They were
rolling him away.*

CHORUS (2x)



Bernice Johnson Reagon (Photo: Diana Davies)

Other recordings of Len Chandler include *Lovin' People* Columbia 9553a; *To Be a Man* Columbia 2459a. He also appears on *Broadside Ballads Vol. 3* Folkways 05303c; *Broadside Ballads Vol. 6* Folkways 05315c; *Lest We Forget Vol. 3* Folkways 05488c; *WNEW's Story of Selma* Folkways 05595c; *The World of Folk Music* FM 319a.

Other recordings of the song include Len Chandler (Folkways 05488c); Jackie Washington Landron (Folk Era 1419c).

For more information on Chandler see, "The Songs of Len Chandler" (Broadside 34, 1963) and *Wasn't That a Time?: First Hand Accounts of the Folk Music Revival* by Ronald D. Cohen, ed. (Metuchen, N.J.: Scarecrow Press, 1995).

39.

BABY, I'VE BEEN THINKING

BLIND GIRL GRUNT (JANIS IAN),
VOCAL AND GUITAR

Also known as "Society's Child"

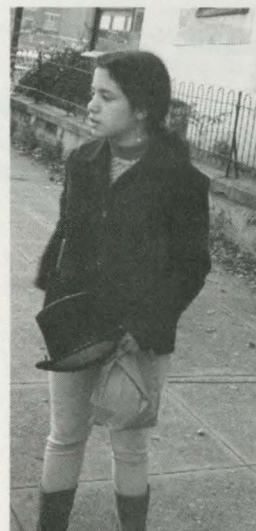
Words and music by Janis Ian

From unreleased *Broadside* tape

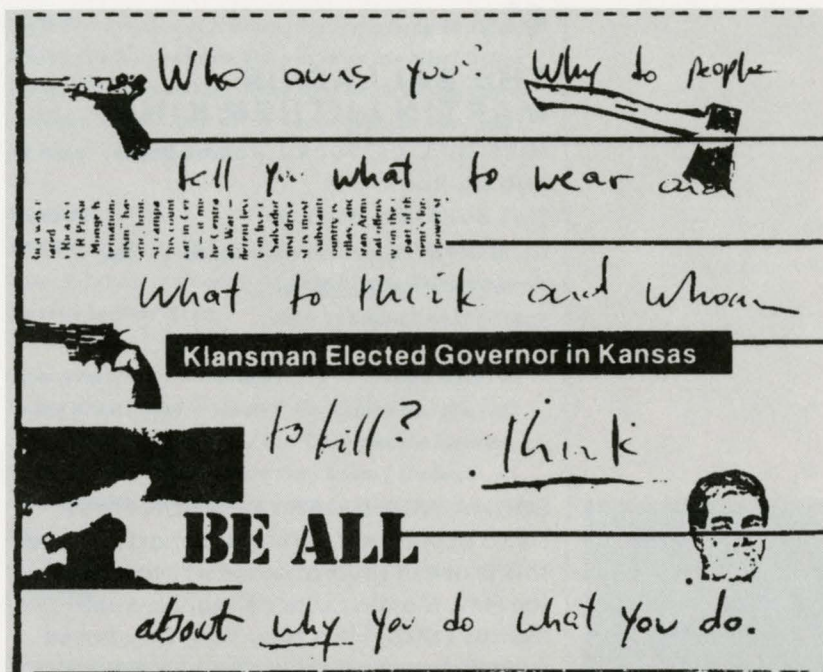
Published in B'side # 67, 1966

A SONG ABOUT interracial romance, this one put Janis Ian "on the map." She wrote the song at age 15 about observations she had made within her own neighborhood. The original title was "Baby, I've Been Thinking." After 22 record companies turned it down, Verve/Folkways released the song, but most radio stations found it too hot to handle. It took Leonard

Bernstein featuring her and the song on his television show, *Inside Pop: A Rock Revolution*, for the song to take off and make its way up the Billboard charts. She remembers receiving numerous threats; "a lot of bomb threats: a lot of envelopes with razor blades. It was scary. I didn't understand people wanting to hurt me" (*Sing Out!* 43/2, 1998:45). It was years before she felt comfortable playing in the South. (See Track 28 for more information about Janis Ian.)



Janis Ian (Photographer unknown, courtesy of Sis Cunningham)



From B'side # 164

**Come to my door, baby / Face is clean and shining
black as night, / My mother went to answer, you
know that you looked so fine, / Now I could
understand your tears and your shame, / She
called you boy instead of your name, / When she
wouldn't let you inside, / When she turned and
said, "But honey, he's not our kind."**

**She says I can't see you anymore, baby, / Can't see
you anymore.**

**Walk me down to school, baby, everybody's acting
deaf and blind. / Until they turn and say, "Why
don't you stick to your own kind?" / My teachers
all laugh, their smirking stares, / Cutting deep
down in our affairs. / Preachers of equality. /
Think they believe it, why won't they just let us be?**

**They say I can't see you anymore, baby, / Can't
see you anymore.**

**One of these days I'm gonna stop my listening,
gonna raise my head up high / One of these days
I'm gonna raise up my glistening wings and fly /
But that day will have to wait for a while. / Baby,
I'm only society's child. / When we're older things
may change. / But for now this is the way they
must remain.**

**I say, I can't see you anymore, baby, / Can't see
you anymore, no. / Don't want to see you any-
more, baby.**

An other version of the song has been
recorded by Spooky Tooth (A&M 4300a,
A&M 4349a).

40.

I'M GOING TO GET MY BABY OUT OF JAIL

LEN CHANDLER, VOCAL AND GUITAR;
BERNICE JOHNSON REAGON, VOCAL

Words by Len Chandler

Melody: "I Had to Stand and Stare"

From Broadside Ballads Vol. 6; Smithsonian reel 1668

Recorded November 1964

Published in B'side # 51, 1964

ONE OF THE TACTICS OF THE CIVIL Rights Movement was to get protesters arrested and to fill the jails in order to highlight the injustice of segregation laws and the justice system. This song expresses the uncertainty and anxiety faced by the relatives and friends of those taken to jail, many of whom refused to plea bargain. A pregnant Gloria Rackley (now Gloria Rackley Blackwell), a teacher from Orangeburg, South Carolina, went to a white hospital and was arrested for refusing to move to a "colored" waiting room. When the police realized she was pregnant, they lowered her bond, but she refused to pay bail. They gave her a quick trial and a low fine, which she refused to pay. An appeal trial was quickly arranged, and the verdict was reversed. Shortly thereafter, however, both she and her husband were dismissed from their jobs.

On this track, Chandler is accompanied by Bernice Johnson Reagon (1942-), a member of the Freedom Singers. Reagon has been active as a freedom fighter throughout her entire career. For many years she ran the Program in Black American Culture at the Smithsonian's National Museum of American History. A MacArthur Fellow, Reagon is also the founder and leader of the acclaimed musical group Sweet Honey In The Rock. Among her many accomplishments, she has compiled numerous Smithsonian civil rights and gospel music recordings, including the acclaimed National Public Radio series "Wade in the Water." Her daughter Toshi Reagon is also a recording artist.

Len Chandler used the melody of one of his favorite compositions, "I Had to Stand and Stare," for this song. This was recorded at the November 1964 Broadside hootenanny. (See Track 38 for more information about Len Chandler.)

I'm goin' to get my baby outa jail (2x) / She said she wasn't guilty, and she wouldn't pay no bail, / I'm goin' to get my baby outa jail.

My baby wouldn't let me pay her fine (2x) / She said she wasn't guilty and she wouldn't pay one dime / But I'm goin' to get my baby outa jail.

I must have walked a valley on my floor (2x) / Just waitin' for her footsteps and her knockin' at my door / I'm goin' to get my baby outa jail.

They phoned and said the word had come today (2x) / I'm meeting at the courthouse all the lawyers right away / I'm goin' to get my baby outa jail.

The highest courts they honored her appeal (2x) / Said she wasn't guilty, she got a dirty deal / Oh, I'm goin' to get my baby outa jail.

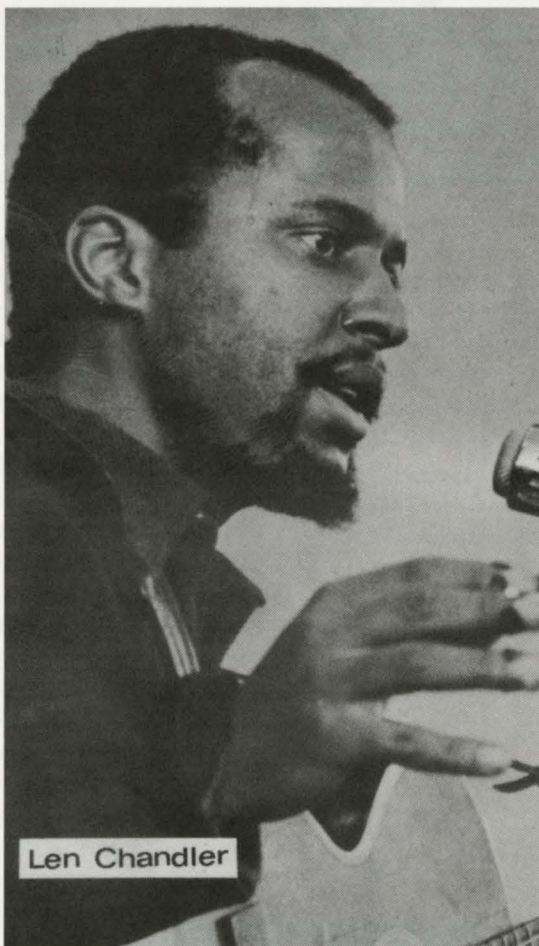
Every police in this county knows her name (2x) / I'm goin' to get my baby just the same / Oh, I'm goin' to get my baby outa jail.

Just one more thing workin' on my mind (2x) / High court costs and lawyer fees ain't something like a fine / Goin' to get my baby outa jail.

I'm goin' to get my baby outa jail (2x) / She said she wasn't guilty, and she wouldn't pay her bail. / I'm goin' to get my baby outa jail.

I must have walked a valley on my floor (2x) / Just waitin' for her footsteps and her knockin' at my door / I'm goin' to get my baby outa jail.

Just one more thing workin' on my mind (2x) / High court costs and lawyer fees ain't something like a fine / I'm goin' to get my baby outa jail.



From B'side # 67

Other recordings of the song include Len Chandler (Folk Era 1419c).

Other recordings by Bernice Johnson Reagon include: *Give Your Hands to Struggle* Smithsonian Folkways 40049c; *River of Life: Harmony One* Flying Fish 70411c; *The Songs Are Free* Mystic Fire (audio and video); also *Sweet Honey In The Rock 25 Years* Rykodisc 10451c and numerous other albums recorded with *Sweet Honey In The Rock*.

41.

THE BALLAD OF MARTIN LUTHER KING

MIKE MILLIUS, VOCAL, HARMONICA, AND GUITAR;
WES HOUSTON, GUITAR

Words and music by Poor Boy Michael Strange

From *Broadside Ballads Vol. 5*

Published in B'side # 91, 1968

SOCIAL MOVEMENTS OFTEN HAVE songs about their heroes and martyrs, and this is one of several songs written about the Rev. Martin Luther King, Jr. Mike Millius (1942–) is a New York City-based songwriter who published a number of songs in *Broadside*. He was also the accompanist on many *Broadside* recordings and a frequent performer at *Broadside* concerts. Fearing scrutiny from authorities, in his early years, Millius published under the pseudonym Poor Boy Michael Strange, eventually retiring his alter ego in an announcement in *Broadside*.

Millius was a member of the group Five Dollar Shoes and also recorded two solo albums. Modern rocker Beck stumbled on a copy of Millius's album *Desperado* in a used record store, and ended up sampling part of Millius's song "Look Out for Lucy" into "Lord Only Knows" on his acclaimed *Odelay* album.

"The Ballad of Martin Luther King" was performed by a number of Civil Rights Movement singers including Frederick Kirkpatrick.

"When I first played 'The Ballad of Martin Luther King' for Gordon, he told me right away that it was a great song and might someday be an important song. When I wrote it, I based it on one of my favorite folk songs of all time: Woody Guthrie's 'Pretty Boy Floyd.' This was in April '68, a few days after Martin Luther King was assassinated. A few weeks later this song was on the cover of the new issue. It was the first song I ever had published in *Broadside* (or anywhere for that matter)" (Mike Millius, personal communication, 1999).

**Gather 'round me, friends, I have a song to sing /
About the hero of our time named Martin Luther
King; / Martin Luther King was born to the share-
cropper's son / And ev'ry racist feared him, and
he never owned a gun.**

CHORUS

**And I've been to the mountain top, and today I
have a dream. / Don't you ever forget the words of
Martin Luther King.**

**Now a bus line in Montgomery had some folks sit
in the back / And it wasn't a coincidence that all
these folks were black / But that Martin Luther
King, he put a boycott on that town / He just
walked with his people and they shut that bus line
down.**

CHORUS

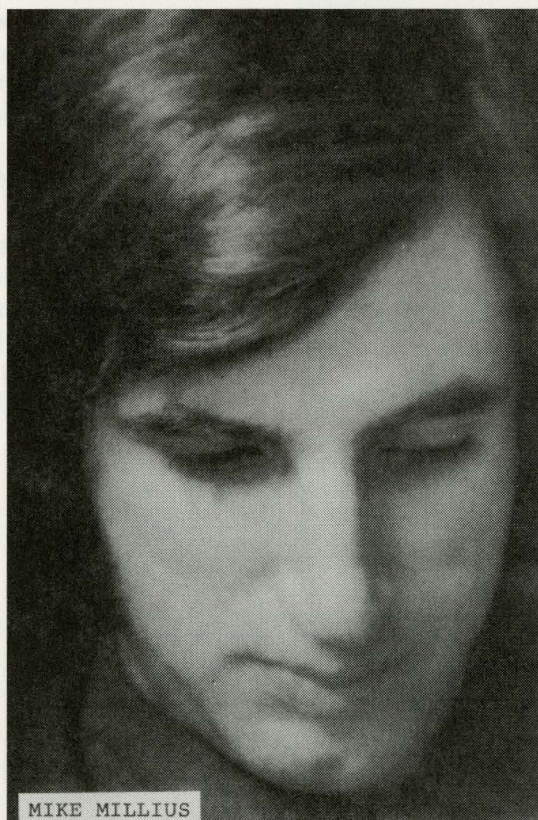
**Now he preached and lived nonviolence until the
very end / On a hotel porch in Memphis, mankind
lost its best friend / 'Cause he fought for human
rights as he rode from town to town / And that's
what he was doing in Memphis when some red-
neck shot him down.**

CHORUS

**Now it's time to take a look in that mirror on your
wall / Did you help pull the trigger or weren't you
there at all? / And the
sickness in the nation
then soon becomes
quite clear / When
they kill a man with
hatred because he
wouldn't die from fear.**

CHORUS

**And I've been to the
mountain top, and
today I have a dream. /
My friends, those are
the very words of
Martin Luther King.**



MIKE MILLIUS

Mike Millius (Photographer unknown, courtesy of
Folkways Archive)

Other recordings of Mike Millius
include Desperado Uni 73072a; and
with the band Five Dollar Shoes, Five
Dollar Shoes Neighborhood.

Other versions of the song have
been recorded by The Freedom in
Action Singers; Frederick Douglass
Kirkpatrick; and Pete Seeger.
Contact Mike Millius at
Millitunes@aol.com.

42.

CARRY IT ON

THE BROADSIDE SINGERS:

LEN CHANDLER, GUITAR AND VOCAL;

TOM PAXTON (?), SECOND VOCAL;

BACKGROUND VOCALS BY THE GROUP

Words and music by Gil Turner

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 45, 1964



From B'side # 41 (Illustration: Agnes Friesen)

GIL TURNER SPENT MANY MONTHS
in the South working as a song leader dur-
ing the Civil Rights era; and this is proba-
bly his most famous song from that period.
(See Track 24 for more information about
Gil Turner.)



From B'side # 30

There is a man by my side walking / There is a voice inside me talking / There is a word that needs a-saying / Carry it on, carry it on, carry it on, carry it on.

They will tell their lying stories / Send their dogs to bite our bodies / They will lock us into prison / Carry it on, carry it on, carry it on, carry it on.

All their lies soon be forgotten / All their dogs gonna lie there rotting / All their prison walls will tumble / Carry it on, carry it on, carry it on, carry it on.

If you can't go on any longer / Take the hand held by your brother / Every victory gonna bring another / Carry it on, carry it on, carry it on, carry it on.

There is a man by my side walking / There is a voice inside me talking / There is a word that needs a-saying / Carry it on, carry it on, carry it on, carry it on. (2x)

Other versions of the song include Joan Baez (Vanguard 79310c); Judy Collins (Elektra 7300c); Carolyn Hester (Bear Family 15520c, Folk Era 1419c); Pete Seeger (Flying Fish 70104c); Dev Singh (Folkways 08580c); Kate Wolf (Flat Rock 301c).

43.

BIRMINGHAM SUNDAY

RICHARD FARIÑA, VOCAL AND GUITAR

Words and music by Richard Fariña

Tune adapted from "The Trees They Grow High"

From The Songwriter Project Elektra 299

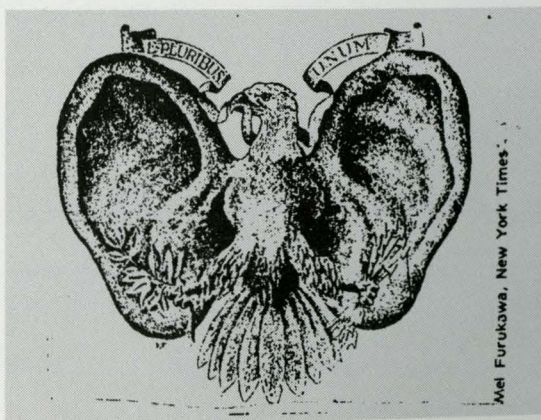
Recorded 1964

Published in B'side # 48, 1964

ON 15 SEPTEMBER 1963 A BOMB deliberately placed near the basement of the Sixteenth Street Baptist Church in Birmingham, Alabama, exploded, killing four young African-American girls. The church had been a rallying point for marches against the local police. Local members of the Ku Klux Klan were later convicted of involvement in the crime, but the case took years to come to justice. Filmmaker Spike Lee's 4 Little Girls told the story of this horrible event.

Richard Fariña (1937–1966) was an important writer in the early days of Broadside. Unfortunately, his career was cut short by a fatal motorcycle accident. Along with his wife Mimi, Joan Baez's sister, he recorded three albums, which included such well-known songs as "Pack Up Your Sorrows," "Reno, Nevada," and "Birmingham Sunday." Fariña was one of the few writers of contemporary songs who used the Appalachian dulcimer as his instrument of choice.

Fariña also recorded an album with Eric Von Schmidt and Bob Dylan (Dylan used Blind Boy Grunt as a pseudonym for the first time). Shortly before his death, he wrote a book entitled Been Down So Long, It Looks Like Up to Me.



From B'side # 123

**Come round by my side and I'll sing you a song /
I'll sing it so softly, it'll do no one wrong / On
Birmingham Sunday, the blood ran like wine /
And the choir kept singing of freedom.**

**That cold autumn morning no eyes saw the sun /
And Addie Mae Collins, her number was one / At
an old Baptist church, there was no need to run. /
And the choir kept singing of freedom.**

**The clouds they were gray and the autumn
winds blew / And Denise McNair brought the
number to two.**

**The falcon of Death was a creature they knew /
And the choir kept singing of freedom.**

**The church it was crowded but no one could see /
That Cynthia Wesley's dark number was three. /
Her prayers and her feelings would shame you
and me / And the choir kept singing of freedom.**

**Young Carol Robertson entered the door / And the
number her killers had given was four. / She
asked for a blessing, but asked for no more / And
the choir kept singing of freedom.**

**On Birmingham Sunday the noise shook the
ground / And people all over the earth turned
around. / For no one recalled a more cowardly
sound / And the choir kept singing of freedom.**

**The men in the forest, they asked it of me / How
many blackberries grew in the blue sea? / And I
asked them right with a tear in my eye / How
many dark ships in the forest?**

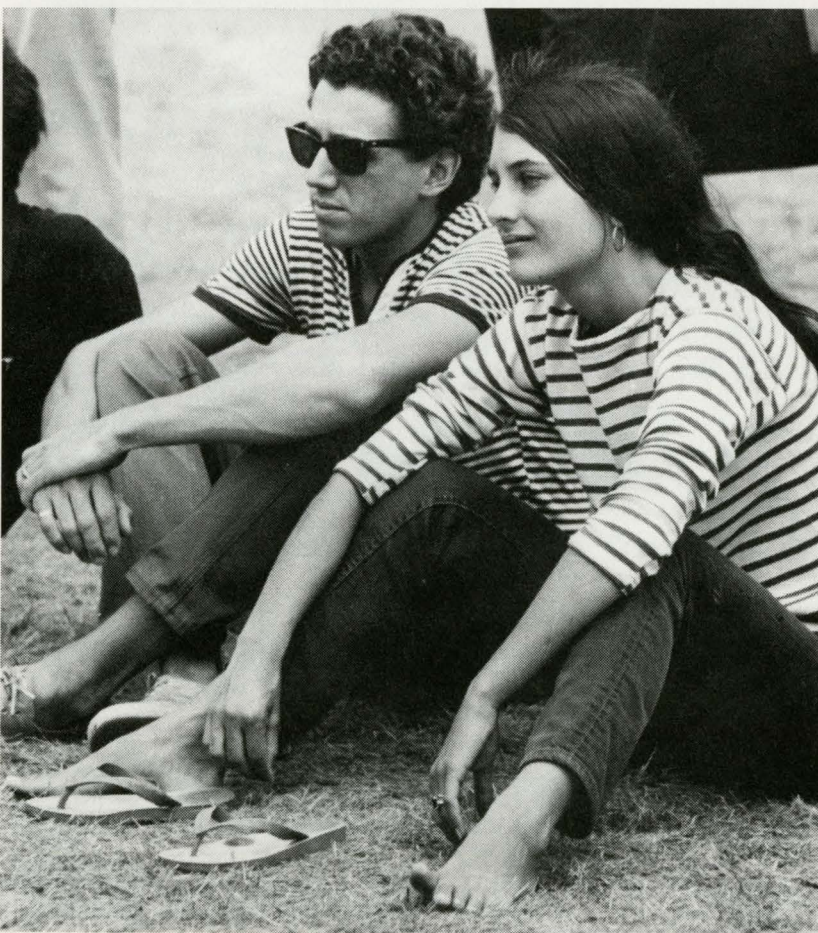
**The Sunday has come and the Sunday has gone /
And I can't do much more than to sing you this
song / I'll sing it so softly, it'll do no one wrong /
And the choirs keep singing of freedom.**



From B'side # 131

Other recordings by Richard and Mimi Fariña include The Best of Richard and Mimi Fariña Vanguard 21/22c; Celebrations for a Grey Day Vanguard 79174c; Memories Vanguard 79263c; Reflections in a Crystal Wind Vanguard 79204c; Richard and Mimi Fariña Vanguard 79281a.

Fariña also appears on Bleeker and MacDougal Elektra 60381a; The Songwriter Project Elektra 299a.

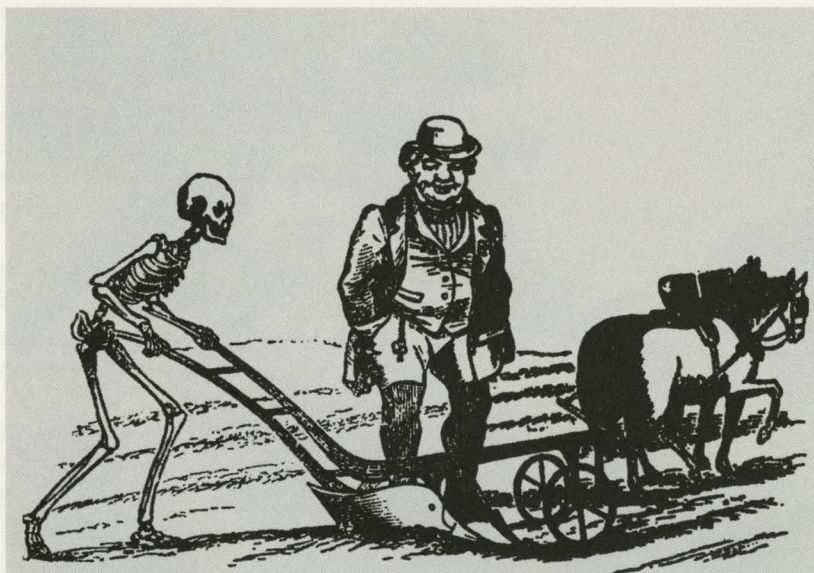


Richard and Mimi Fariña (Photo: Diana Davies)

MIGRANT LABOR

(TRACKS 44-46)

THE PLIGHT OF MIGRANT WORKERS has fueled both songs and labor movements. Woody Guthrie wrote "Deportees" in the early 1950s, Cesar Chavez organized the grape pickers in the 1970s, and the use of migrant labor continues to generate conflict today.



The skeleton at the plough

"The Skeleton at the Plough" is from a one-hundred-year-old British song as published in *THE PAINFUL PLOW* (Cambridge University Press, 1973). An excerpt from the foreword to the song shows how little times have changed:

"Those who owned and held the land believed that the land belonged to the rich man only, that the poor man had no part nor lot in it, and had no sort of claim on society. They thought that when a labourer could no longer work, he had lost the right to live. Work was all they wanted from him."

From B'side # 74

44.

THE MIGRANT'S SONG

DANNY VALDEZ AND AUGUSTIN LIRA,
VOCALS AND GUITAR

Words and music by Peter Krug

From *Broadside Vol. 4*; Smithsonian reel 4960

Published in B'side # 66, 1965

"THIS ISN'T A PROTEST SONG exactly, but it's a true song. I wrote it two years ago in the vineyards near Asti. The tune came wafting through the concrete walls of our bunkhouse at 4 A.M. from the Mexican cook's radio. As I listened to the music, I thought of the fields I'd worked the previous weeks and the people I'd met along the valley — the Mexicans and the hillbillies, the Japanese, the Negroes just out of the South — all trying to get as much money as possible against the impending bleak winter."

— Peter Krug, 1966 (from the liner notes to FW 05306)

The song was performed by Danny Valdez and Augustin Lira, at the time two members of Teatro Campesino. In recent years Lira has been touring with his band Alma, singing the songs of the campesinos. (See Track 45 for more information about the movement and El Teatro Campesino.)

Peter Krug is a songwriter and performer from the San Francisco Bay area in California. He worked with the migrant workers during the 1960s. In 1963 Krug worked with Country Joe McDonald in founding a magazine called Rag Baby. Songs associated with the magazine have been reissued by Fantasy Records (Country Joe McDonald, The First 3 EPs). Krug stills plays an occasional show and free festival in the Bay area.

**Up from El Centro and San Bernardino, /
Bakersfield, Fresno, Madera, Merced, / Salinas
and Stockton, up to Sacramento, / Santa Rosa and
Red Bluff and on back again. / One hundred thou-
sand men, women, and children, / Flow on the
highway, the young and the old. / An unending
cycle of sowing and reaping, / The long valley's
labor can never be done.**

**And see how the land yields up her treasures to
man's patient hands.**

**Up in the morning an hour before dawning, /
Stretching and yawning, rubbing sleep from their
eyes, / With the last star still quivering, and the
morning breeze shivering, / The sun is just light-
ing the easternmost skies. / Soon in the big open
trucks they will travel, / Crowded together and
crammed in like cattle / Over pavement, over
gravel, over dirt roll the wheels, / Out to the
orchards, the vineyards, the fields.**

**And see how the land yields up her treasures to
man's patient hands.**

**Soon in the long rows the swift hands are toiling /
The day's growing heat and the dusty rows boil-
ing / The sun presses down like a hot heavy hand /
On the backs of the laborers working the land. /
In the shade of the oak trees by the side of the
field rows, / Dirty and shoeless the young chil-
dren play / While fathers and mothers, older sis-
ters, and brothers / Toil on their knees in the heat
of the day.**

**And see how the land yields up her treasures to
man's patient hands.**

**Down from the highway come men in brown uni-
form, / Questioning, checking, and searching, and
soon / One or two whose papers are not in order /
Will be gone from the crew in the hot afternoon. /
But when the sun has descended and the long day
is ended, / It's back to the trucks wiping sweat
from their eyes; / Tired and weary and covered
all over / With fruit juice and brown dust, and
sweat and black flies.**

**And see how the land yields up her treasures to
man's patient hands.**

**When there's crops in the field and there's grapes
in the vineyards, / The limbs in the orchards bow
low to the ground / There's food on the table and
clothes for the children / And singing and dancing
and joy all around. / But with the skies grey as
iron and icy winds whistling / And frost in the
fields and no work to be found / In the cold night
they huddle, with hunger they struggle / Till
spring brings back sweetness and life to the
ground.**

**And see how the land yields up her treasures to
man's patient hands. (2x)**

GRAPE STRIKE, 2ND MONTH



THE TWO TONE FLAG is an October innovation in the strike: red for blood, black for sorrow. It is allegedly used by Mexican unions.

From B'side # 66

45.

EL PICKET SIGN

EL TEATRO CAMPESINO:

LUIS VALDEZ (DIRECTOR);

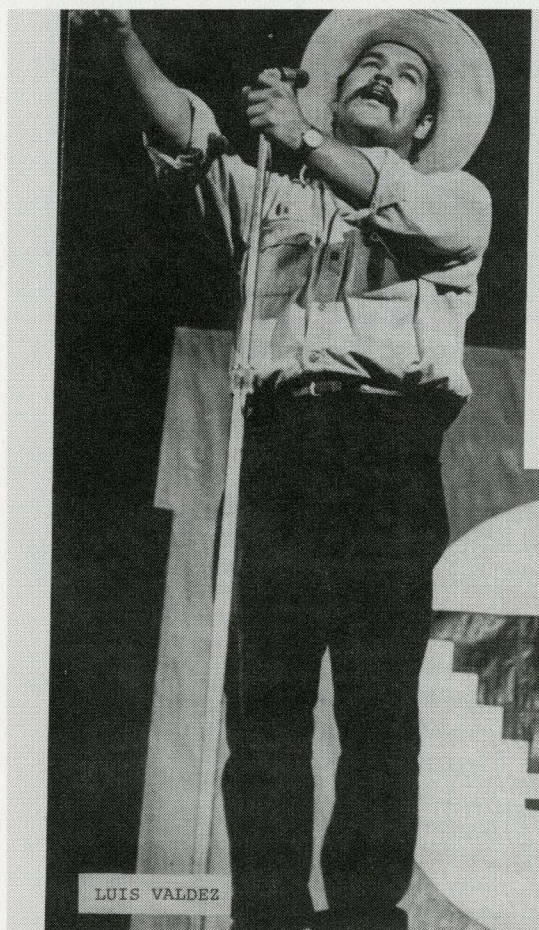
GROUP WITH GUITAR AND BASS

Words and music by Luis Valdez

From *Broadside Ballads Vol. 4*; Smithsonian reel 4960

Published in B'side # 86, 1967

UNION ORGANIZING WAS AN important way to improve working conditions for migrant laborers, and strikes were one of the most powerful union tools to achieve such changes. Teatro Campesino is a theater company made up of migrant farm workers (*campesinos*) who tell of their plight through songs and story. The group, led by Luis Valdez, is associated with the United Farm Workers and has performed in support of a boycott of grapes by non-union growers. The group performed bilingual programs inspired by Mexican folk humor. Teatro Campesino appeared at the Newport Folk Festival. The name for the movement and struggle of the Delano Grape strikers is "La Huelga."



LUIS VALDEZ

From B'side # 86

Desde Texas a California, Campesinos estan luchando. (2x) / Los rancheros ha llore ye llore de huelga ya estan bien pandos.

CHORUS

El Picket Sign, El Picket Sign / Lo llevo por todo el día / El Picket Sign, El Picket Sign / Con migo todo la vida.

Ya tenemos mas de dos años / Peleando con esta huelga / Un ranchero ya murio / Y otro se hizo abuela.

CHORUS

Un primo que tengo yo / Andaba regando diches Un día con Pagarulo / Y otro con Zanavubitches.

CHORUS

Me dicen que soy muy necio / Gritton y alborota-pueblos / Pero Juarez fue mi tio / Y Zapata fue mi suegro.

CHORUS

Y ahora ando organizando / La raza en todos los files / Y muchos siguen comiendo / Tortillas con puros chiles.

CHORUS

Hay muchos que no comprenden / Aunque uno les da consejos / La huelga es un bien para todos / Pero unos se hacen pendejos.

CHORUS (2x)

(English translation)

From Texas to California farm workers are struggling / The ranchers crying and crying, they're sick and tired of Huelga.

CHORUS

The picket sign, the picket sign, I carry it all day long / The picket sign, the picket sign, it's with me all my life.

For more than two long years / We've been fighting with this strike / One of the growers has died / Another became a grandmother.

CHORUS

One of the cousins of mine / Was irrigating ditches / One day for Pagarulo / Another with Zanavubitches.

CHORUS



El Teatro Campesino (Photo: Diana Davies)

***They say I am very troublesome / A loudmouth
and a rabble-rouser / But Juarez was my uncle /
And Zapata my father-in-law.***

CHORUS

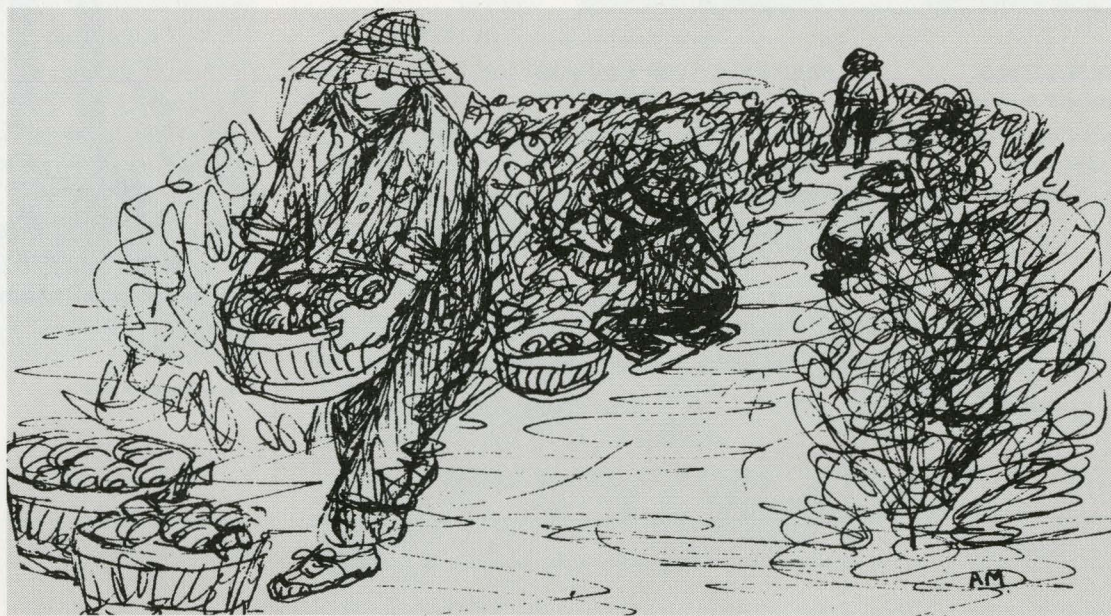
***And now I am out organizing / La Raza in all the
fields / But many go on
eating / Tortillas with
pure chile.***

CHORUS

***There are many who
don't understand /
Even though you give
them advice / Huelga
is for the good of all /
But some people just
act stupid.***

CHORUS (2x)

For more information about La Huelga,
see "La Huelga: Songs of the Delano
Grape Strike," *Sing Out!* 16/5, 1966, by
Irwin Silber. For more information
about El Teatro Campesino, see
www.elteatrocampesino.com.



From B'side # 69 (Illustration: Agnes Friesen)

46.

LA LUCHA CONTINUARÁ (THE STRUGGLE GOES ON)

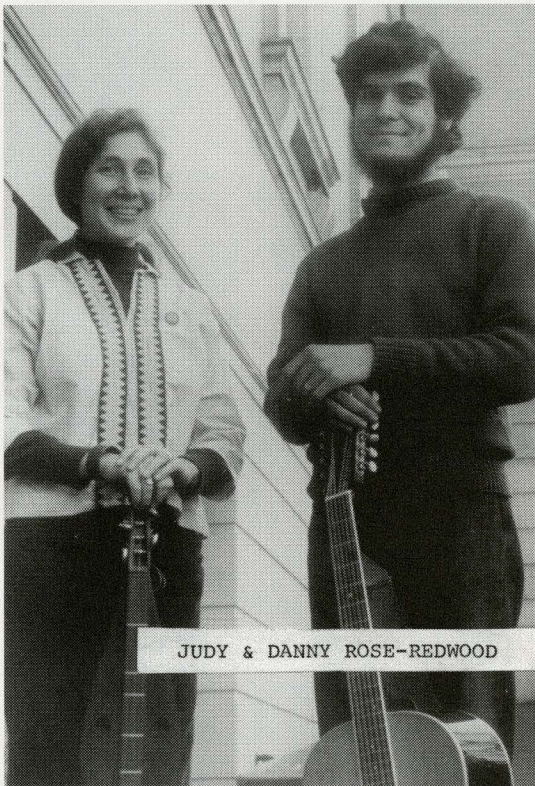
JUDY AND DANNY ROSE-REDWOOD,
VOCALS AND GUITARS

Words and music by Judy and Danny Rose-Redwood

From Broadside Vol. 7; Broadside apartment reel

From Southern Folklife Collection

Published in B'side # 121, 1972



JUDY & DANNY ROSE-REDWOOD

**Judy & Danny
Rose-Redwood**
(Photographer unknown,
courtesy of
Folkways Archive)

ON 25 JANUARY 1972 Nan Freeman (1953–1972) was crushed to death by a truck while handing out leaflets at a United Farm Workers picket line in Belle Glade, Florida, at the Talisman Sugar Company. Nan, a young college student nicknamed “Morning Glory,” is still remembered as one of five martyrs for the cause of the United Farm Workers, a group that has spent decades fighting for the rights of the migrant farm worker.

In 1977 Danny and Judy Rose-Redwood were young songwriters active in the grape strikes with the United Farm Workers. They sent their songs to Broadside. This song and three others were released by the United Farm Workers on a 45rpm disk available from the organization.

They called her Morning Glory. She was eighteen years and strong. / She died in the early Florida morning. / Some lives are real but aren't long.

CHORUS

And it's Huelga, Huelga, Huelga / En el corazon de America / La lucha continuará (2x) / And it's Huelga, Huelga, Huelga / Deep in the heart of America / The struggle goes on and on. (2x)

While most of us were sleeping, her day had already begun / Talking to the truckers, working with the strikers / Waiting for the rising of the sun. (2x)

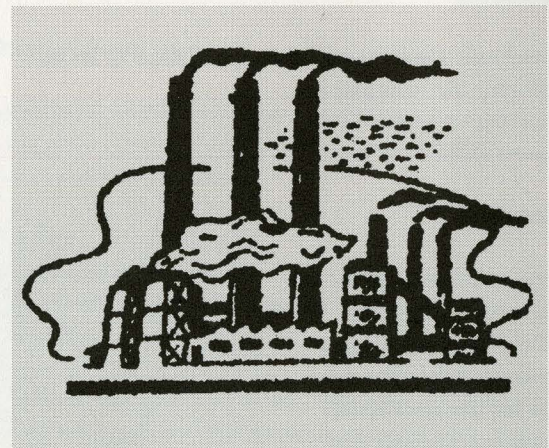
Now the man who owns the cane fields in Belle Glade, same man, he owns the sugar mill / Thinks he even owns the sugar workers and he believes he always will.

CHORUS

She was my sister and a sister of the Black Eagle too / And now the field workers who used to be forgotten / Have a union that's for the many, not just the few.

Some lives are measured out in silver, others are measured out in gold / But the lives that are given out in sharing, these are the richest ones I know.

CHORUS



From B'side # 9/10

47.

CONTRA LA POR (AGAINST FEAR)

RAIMÓN, VOCAL AND GUITAR

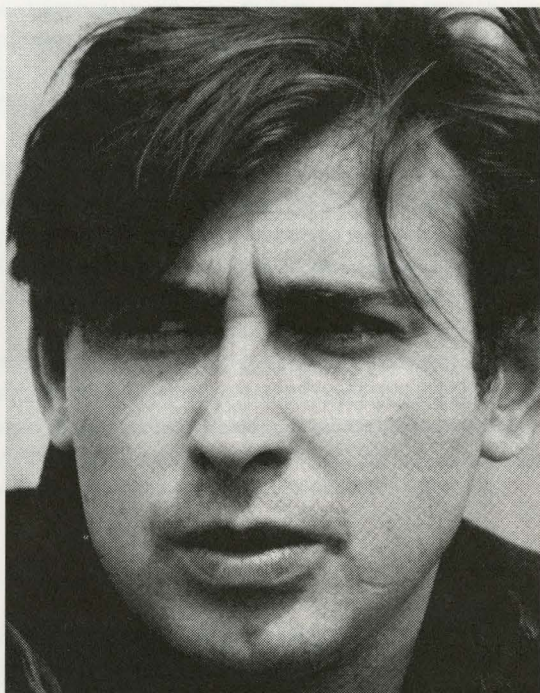
Words and music by Raimón Padilla

From Catalonian Protest Songs Broadside 410 /

Folkways 05410

Recorded 16 April 1970

Published in B'side # 104, 1970



Raimón (Photographer unknown,
courtesy of Folkways Archive)

RAIMÓN PADILLA (1940-) IS A singer from Xatavia, Catalonia, in northern Spain. He was banned from singing in the Catalan language in his native land, and even though he was an award-winning performer (Spanish Critics Prize, 1963), he was allowed to sing only in specific towns under certain conditions (liner notes to FW 05410). His recording of Catalonian Protest Songs was released on Broadside Records (BR410) in 1971.

Ane, diguent les cosses pel seu nom / Si no trenquem el silenci, morirem en el silenci / Contra la por es la vida, contra la por es l'amor / Contra la por som nosaltres, contra la por, sense por.

Tots els que han sofert el pes de l'immensa bota, I l'afilada espada / Saben el que es la por I saben que es difícil dir les coses pel seu nom / Contra la por es la vida, contra la por es l'amor, contra la por som nosaltres / Contra la por sense por, sense por, sense por.

(English translation)

Let's start calling things by their names / If we don't break the silence, we shall die in silence / Against fear is life, against fear is love / Against fear are we, against fear, without fear.

All those who have suffered the weight of the immense boot know what fear is / And know how difficult it is to call things by their names / Against fear is life, against fear is love / Against fear are we, against fear, without fear.

Other recordings of Raimón include Anthology of 120 Songs (1977-1987) Auvidis 6195c; Cançons Auvidis 6190c; Spain Tempo 6195c. For further information see Sing Out! 19/6, 1970.

RAMON PADILLA CANCIONES DE PROTESTA

DEL PUEBLO NORTEAMERICANO
EDICIONES DE CULTURA POPULAR, S. A.
BARCELONA

*To Sirs Cunningham and Gordon Frieten,
who made so many songs possible and
who taught me so much about them
and their significance,
Affectionately, "Raimón Padilla"*

From B'side # 86

LABOR

(TRACKS 48–54)

DURING THE 20TH CENTURY COAL MINERS and small farmers endured both hard times and terrible tragedies, attested to in these songs, in the anti-union violence in many areas, and in the rural exodus to the cities. Union organizing was helpful to some industries, but the small farmers, like the dirt they plowed in Sis Cunningham's song, "blowed away" and moved out. These songs celebrate the role of unions, and speak to the heartbreaking toil of agricultural workers.

Dear Editor:

I am a miner's wife. I have been married 25 years to a coal miner and you can't find a harder worker than a coal miner. We have been treated so unfair by our leaders from the sheriff up to the president. I know what it is to be hungry.

The operators have the money and the miner doesn't have anything but a bad name. You couldn't find better people anywhere in the whole world. But we have our pride too. We are tired of doing without. The operators have beautiful homes, Cadillacs and aeroplanes to enjoy, and our homes (camp houses, by the way) look like barns.

We don't want what the operators have. All we want is a decent wage and good insurance that will help our families. Is this too much to ask?

The operators wouldn't go in a mine for fifty dollars a day. I've seen my husband come home from work with his clothes frozen to his body from working in the water. I have sat down at a table where we didn't have anything to eat but wild greens picked from the mountain side. There are three families around me, that each family of seven only had plain white gravy and bread for a week is true. Is this progress or what? I just can't understand

Mrs. Clara Sullivan Perry County, Kentucky

48.

MRS. CLARA SULLIVAN'S LETTER

PETE SEEGER, VOCAL AND GUITAR

Words by Malvina Reynolds

Music by Pete Seeger

From Broadside outtake; Smithsonian reel 3383

Recorded 1 May 1963

Published in B'side # 25, 1963

THE STRUGGLE TO IMPROVE WORKING conditions through labor unions continued throughout the 20th century, moving from industry to industry, to agricultural labor, then to the service industries. Many Broadside writers contributed songs about labor, and it was one of the recurring themes of Broadside recordings. Malvina Reynolds and Pete Seeger joined together to write this song after reading a letter to an editor written by Clara Sullivan, a Perry County, Kentucky, housewife detailing the deplorable conditions that her family faced in the coal-mining towns of eastern Kentucky.

Dear Mr. Editor, if you choose, / Please send me a
copy of the "Labor News;" / I've got a son in the
Infantry, / And he'd be mighty glad to see / That
someone somewhere, now and then, / Thinks
about the lives of the mining men / In Perry
County.

In Perry County and thereabout, / We miners sim-
ply had to go out. / It was long hours, substandard
pay; / Then they took our contract away. /
Fourteen months is a mighty long time / To face
the goons from the picket line / In Perry County.

I'm twenty-six years, a miner's wife, / There's
nothing harder than a miner's life. / But there's
no better man than a mining man, / Couldn't find
better in all this land. / The deal they get is a rot-
ten deal, / Mountain greens and gravy meal, / In
Perry County.

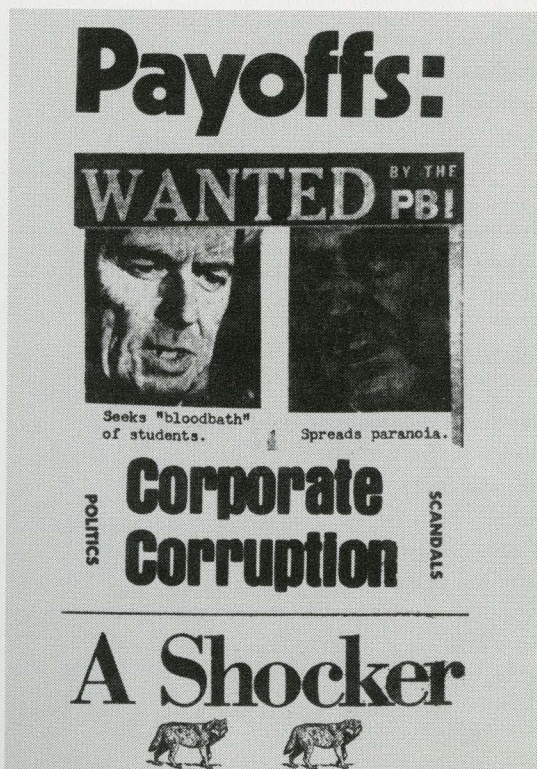
We live in barns that the rain comes in, / The
operators live high as sin, / Ride Cadillac cars,
and drink like a fool, / While our kids lack clothes
to go to school. / Sheriff Combs, he has it fine; / He
runs the law and owns a mine / In Perry County.

What operator would go dig coal / For even fifty a
day on the mine payroll. / Why, after work, my
man comes in, / With his wet clothes frozen to his
skin. / Been diggin' coal, so the world can run / And
operators can have their fun / In Perry County.



Pete Seeger (Photo: Diana Davies)

Other recordings of the song include
a live version by Pete Seeger
(Columbia 45312c); Hazel Dickens
(Rounder 4025c).



From B'side # 131

49.

IF IT WASN'T FOR THE UNION

MATT MCGINN, VOCAL

Also known as "If It Wisnae for the Union"

Words by Matt McGinn

Melody "Join the British Army"

From Broadside outtakes; Smithsonian reel 1379

Published in B'side # 11/12, 1962

ONE OF MATT MCGINN'S MANY JOBS found him working in a factory that made wood screws and nails. The sound of the machines was so deafening that most workers refused to work there. Shortly after his arrival, management instituted a new policy requiring a 33% increase in workload combined with a 10% raise in wages. McGinn immediately complained, and within days of having been hired, McGinn found himself appointed shop steward. The factory's first strike followed shortly. Everywhere McGinn worked he was very involved in the union, which frequently resulted in his being shown the door (McGinn 1987: 45).

McGinn wrote an Americanized version of this song which Broadside printed in issue 14 (1962). (See Track 7 for more information about Matt McGinn.)

CHORUS

*Too ra loo ra loo ra loo, I'll tell you somethin'
awfa true, / You widnae hae yer telly the noo if it
wisnae for the Union.*

*I had a boss in Aberdeen, the nicest fella ever I've
seen / But I think he thought I was awfa green
afore I joined the Union.*

CHORUS

*A pal o' mine has bought a car, a second-handed
Jaguar, / He'd never have travelled half as far, if
it wisnae for the Union.*

CHORUS

*I had a boss they called Calhoun, the nicest fella
in Glesga toon / Except for keepin' your wages
doon afore we joined the Union.*

CHORUS

*I had a boss they called Black, he told me I could
call him Jack. / He wis helluva good at gie'n the
sack afore we joined the Union.*

CHORUS

*The bosses they were doon fine, they'd wee ones
working in the mines, / And they'd hae them on
the assembly line if it wisnae for the Union.*

CHORUS

*I had a lass in Inverness, and she wis one o' the
very best, / But we couldnae afford tae marry
unless I went and joined the Union.*

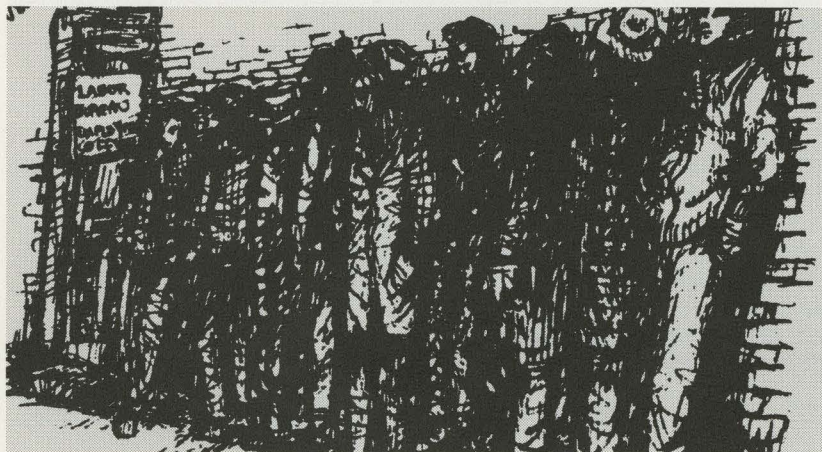
CHORUS

*I had a boss called Alderdeiss, and he was really
helluva nice, / Except for the way he loaded the
dice b'fore we joined the Union.*

CHORUS

*Man and woman and
listen to me, it's time
to rise up off your
knee, / So raise the
flag of unity and for-
ward with the Union.*

CHORUS



From B'side # 37 (Illustration: Agnes Friesen)

50.

MORE GOOD MEN GOING DOWN

THE BROADSIDE SINGERS WITH PAT SKY,
LEAD VOCAL AND GUITAR;
DAVID COHEN (?), GUITAR

Words and music by David Cohen

From Broadside Ballads Vol. 3

Recorded 29 October 1964

Published in B'side # 42, 1964

THERE ARE MANY SONGS ABOUT the dangers of working in the coal mines. This one was written by S David Cohen (1941–1982), who was better known throughout his career by the stage name David Blue. Blue was a cohort of both Bob Dylan and Phil Ochs and was one of the writers who hung around Greenwich Village in the early 1960s. He recorded for Elektra, Reprise, and Asylum Records. His song "Wanted Man" was recorded by the Eagles.

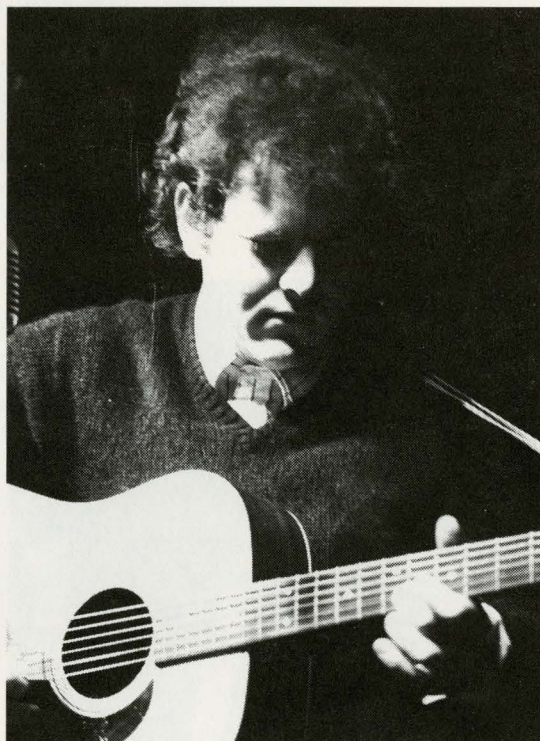
This song was recorded as part of the Broadside Singers' 1964 session; Pat Sky sings the lead vocal (See Track 27 for information about Pat Sky)

*A baby cries in the morning sun, / As the mother
looks down on her fatherless one / And the rescue
team goes on and on / More good men goin' down.
(2x)*

*And her eyes they
show a tear of pain / As
she looks out through
her windowpane /
Well, her man ain't
coming home again. /
More good men goin'
down. (2x)*

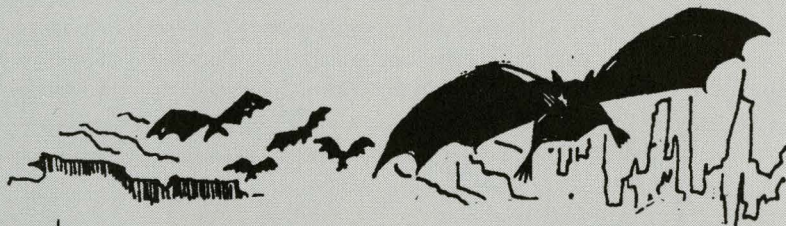
*Well, he died when he
was just twenty-two /
And a young man in his
prime, / And he left a
wife and a baby boy /
More good men goin'
down. (2x)*

*Well, the mother will
live and her boy will
grow / In a few more
know / That the mother
from those other times
/ Has lost another man
to the mines. / More
good men goin' down.*



David Cohen (Photo: Diana Davies)

Phil Ochs also recorded this song for
Broadside in an unreleased version.



By WAYNE KING

Special to The New York Times

BENHAM, Ky., March 14—

This mining community buried 23-year-old Virgil Coots today, the last of 15 miners killed in a mine explosion Tuesday to be laid to rest.

His blue metal coffin, strewn with white carnations and red roses, was closed and a gold-framed picture rested on top.

Mr. Coots was the foreman of a mining crew in Scotia Coal Company's No. 1 mine. He took the brunt of the explosion.

This man is laying here," said the Rev. Claude Ely of the Pentacostal Church of God in Cold Springs, Ky. "He's laying here and we can't even open the coffin and look at him, we've got

the company of God, leaving behind a war-plagued, sin-torn, a murdering world."

in a voice quavering like the wind howling through the mountain passes, another preacher, the Rev. Robert Gladson, Brother Bob to the congregation, of the Primitive Baptists, sang and played a steel string guitar.

When I hear that trumpet sound
I'm gonna get up out of that
ground

'Cause there is not a grave that's
gonna hold my body down.
It was early one morning, about
the break of day

When God sent an angel and he
rolled the stone away.

'Cause there ain't no grave gonna
hold my body down.

When I hear that trumpet sound,
There ain't no grave gonna hold
my body down.

51.

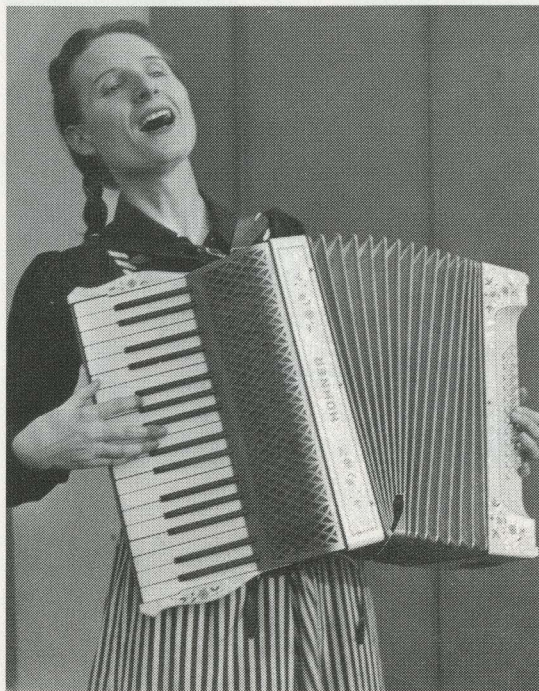
SUNDOWN

SIS CUNNINGHAM, VOCAL AND GUITAR

Words and music by Agnes Cunningham

From Broadside Ballads Vol. 9

Published in B'side # 130, 1976



Sis Cunningham

(Photographer unknown,
courtesy of Sis
Cunningham)

THIS SONG about the hard times faced by agricultural workers was written by a woman who had experienced them herself — Sis Cunningham (1909–), who with her husband Gordon Friesen edited and became the driving force behind Broadside. Details about her life can be found in Ronald Cohen's introduction This song was written by Cunningham for the field hands in the Mississippi Delta

region in 1937 and performed by the Red Dust Players, the political theater group of which Sis was a member in Oklahoma just before World War II "I wrote the song for the field hands of the Cotton Belt — especially for the women, the folks I got to know at the Muskogee S T F U (Southern Tenant Farmers Union) and in my organizing work" (Cunningham, liner notes to FW 05319)

"I know this ain't
the boss's crop
Belongs to the people
that works this ground,
We don't need
no boss around
If we can use a hoe
We can use a gun."

(See SUNDOWN in #130.



From B'side # 131

*Down in the cotton row pickin' in the sun, wishin'
to the Lord that the day was done / Sack gettin'
heavy—sun gettin' hot, I'm wishin' for a little of
what the boss has got / A dipper o'water fresh
from the well, a patch o'shade to sit for a spell /
Down in the cotton row bendin' low, I think I'm
goin' where cotton don't grow.*

CHORUS

Get away from here / Get away, Get away!

*Hurry, hurry, thru the long, long days, and a-
fightin' the gnats from outa my face / Boss he
says, when the crops all in, he don't owe us noth-
in', but we owes him / When we pays him off at 40
percent our share of the cotton done came and
went / We's living in slavery, but a-thinkin' free,
goin' to find us a better place to be.*

CHORUS

*Down in the cotton row, snappin' bolls, nothin' to
show but shoes full-a holes / Bollies gettin' thin—
everyday less, can't even earn me a cotton dress /
See them little kids movin' down that row, mean
old chilly wind is a-startin' to blow / Rags is a-
flappin' like an old scarecrow, winter is a-comin'
and we just gotta go.*

CHORUS

*Travelin' North, snow is a-blowin', travelin'
South, more cotton growin' / Travelin' East, the
same old thing, a-pickin' in the fall and a-chop-
pin' in the spring / Travelin' West, ain't nothin'
worse, all them Okies got there first / Season is
slack, and the work's all done, they told us all, get
on back home.*

CHORUS

*Back in cotton land, and livin' in a tent, our car
broke down, and money spent / Preacher says
pray for your lives, the union man says,
"Organize!" / Well the very first meetin' that we
did call, them bullets came through the church
house wall / Planters don't allow no union here,
machine gun's speaking it mighty clear.*

CHORUS

**They shot my brother, they jailed my man, and
run my family off the land / But one thing sure,
we ain't alone, so we keep on hangin' on / No
more croppin', just workin' by the day, the kids
don't eat when their daddy's away / So here I am
with a goddam hoe a-thinkin' I'm a-goin' where
cotton don't grow.**

CHORUS

**This old cotton row looks seven miles long, seven
verses to this song / Well, I pick up my hoe and I
start to chop and I know this ain't the boss's crop
/ Belongs to the people that works this ground
and we don't need no boss around / If we can use a
hoe we can use a gun, now, boss, it's time for you
to run.**

CHORUS

Other recordings by Sis Cunningham include *Red Dust and Broadsides* (cassette produced by Sis Cunningham). Cunningham also appears on *Songs for Political Action* Bear Family 15720c; *That's Why We're Marching* Smithsonian Folkways 40021c. For more information and songs by Sis Cunningham see *Red Dust and Broadsides* (New York: Sis Cunningham, 1990) and *Ain't It Time We Got Mad?* (New York: Sharleen Leahey, 1992).

52.

MY OKLAHOMA HOME (IT BLOWED AWAY)

SIS CUNNINGHAM, VOCAL AND GUITAR

Words by Bill Cunningham

Music by Agnes "Sis" Cunningham

From *Broadside Ballads Vol. 9*; Smithsonian reel 1413

Published in B'side # 80, 1967

THIS SONG WAS COMPOSED BY SIS Cunningham and her brother Bill (1902–1967). The dust storms and social displacement caused by the "dust bowl" drought of the 1930s, memorialized by John Steinbeck and Woody Guthrie, are the subjects of this song. Sis Cunningham, who witnessed them firsthand, also eloquently described her own experiences in an autobiography. Bill Cunningham was the head of the Federal Writers' Project in Oklahoma during the 1930s.



Sis Cunningham (Photo David Bookbinder)

The lyrics of the song on this page were written a couple of years ago by Bill Cunningham, older brother of the editor of Broadside. Bill died in New York City Feb. 20, 1967, at the age of 65. He had lived here for the past 25 years, but never forgot the state where he was born.

Bill gave Sis her nickname when they were kids on the western Oklahoma farm their father homesteaded in what had been Cheyenne Indian country. Their grandfather Cunningham had gone west after the Civil War, where he served as a captain in the Union Army. Sis' and Bill's father was an oldtime fiddler who played for pioneer square dances and other social gatherings, drawing on the some 500 fiddle tunes he had committed to memory.

From B'side # 80

Have you heard the old timer, the story that he tells / How he dreamed of a place to call his own? He said, "I rode across the plains and I staked me out a claim / And I settled down along the Cimarron."

It blew away, it blew away / My Oklahoma home it blew away / It looked so green and fair when I built my shanty there / But my Oklahoma home it blew away.

I planted wheat and oats, got chickens and shoats / 'Cause there's nothin' I like better'n ham and eggs / I got a mule to pull the plow, and I got an old red muley cow / And I got a fancy mortgage on the place.

It blew away, it blew away / My Oklahoma home it blew away / You can't grow any grain when there isn't any rain / All except the mortgage blew away.

It blew away my rooster, and it blew away my hens / The pigs and the cattle went astray / Everything I sowed went a-foggin' down the road / When my Oklahoma home it blew away.

It blew away, it blew away / Everything I owned blew away / I hollered and I cussed when my land went up in dust / When my Oklahoma home it blew away.

It looked so green and fair when I built my shanty there / I figured that I was set for life / I put on my Sunday best, shiny shoes, and checkered vest / And I went to town and I picked me out a wife.

She blew away, she blew away / My Oklahoma woman blew away / Just as I bent and kissed her she was picked up by a twister / My Oklahoma woman blew away.

Then I was left alone a-listening to the moan / Of the wind around the corners of my shack / So I took off down the road when the south wind blew / A-travelin' with the wind at my back.

It blew away, It blew away / Chasin' a dust cloud up ahead / It looked so green and fair / Now it's up there in the air / My Oklahoma home is overhead.

Now no matter where I'm bound, my home is all around / For Oklahoma dust is everywhere / Makes no difference where I'm walkin', I can hear my chickens squawkin' / I can hear my wife a-talkin' in the air.

It blew away, it blew away / On the wind as the dust come a-rollin' by / But my home is always near, for it's in the atmosphere / And it may be that I'll go there when I die / And stake me out a new claim in the sky.

Other versions of the song include one recorded by Pete Seeger (Columbia 64772c).

"FROM DENVER COLORADO THEY SAID IT BLEW SO STRONG, THEY THOUGHT THAT THEY COULD HOLD OUT, BUT THEY DIDN'T KNOW HOW LONG."
Woody Guthrie, 1935.



MIDWESTERN DUST STORM 1976



From B'side # 131

DRAGLINES

DEBORAH SILVERSTEIN AND THE
NEW HARMONY SISTERHOOD BAND:

DEBORAH SILVERSTEIN, VOCAL;

KENDALL HALE, VOCAL;

KATIE TOLLES, VOCAL;

MARCIA DEIHL, FIDDLE

Words and music by Deborah Silverstein

From *Ain't I a Woman?* Paredon 01038

Published in B'side # 150, 1984

*Coalport PA / Just a little town, tucked too far
away / For anyone to know / But the folks born
and raised for six generations / Working day by
day, / Tryin' to keep themselves a home.*

CHORUS

*Draglines at my heart, they're tearing us apart /
And the mountainside where we were born / Must
I weep and mourn / For the land that took ten mil-
lion years to form / Now all my eyes can see are
just the bleeding scars across the mountainside,
across the mountainside.*

Our neighbors down the road, / They farmed

*twelve acres, worked a
heavy load, / Poor as
dirt though they tried.
/ 'Til the coal company
came through, / Said,
"We'll mine your land,
take the burden off of
you / And we'll see that
you get by."*

CHORUS

*First they tore down
their home / Where the
grandma, all the kids
were born / They just
brushed it all aside /
Then came the big
machines / Ripped up*

*the trees and muddied all the streams / While the
family stood and cried.*

*Draglines at my heart, they're tearing us apart /
And the mountainside where we were born / Take
warning that the storm clouds will come and
block out the sun / That's shining on the folks who
seek their fortunes off the families who have died
/ Trying to survive, across the mountainside.*



New Harmony Sisterhood Band

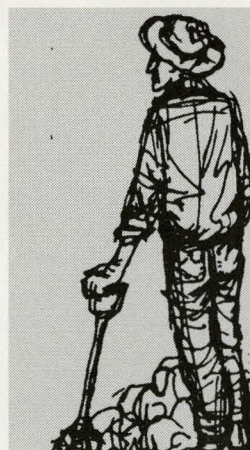
(Photo: Emily O'Brien, courtesy of Folkways Archive)

DRAGLINES ARE GIANT SHOVELS that are used in strip mining to scrape away the tops of mountains (B'side # 150) Group member Deborah Silverstein described her feelings about draglines in the liner notes to their album (Paredon 01038) "Tension has developed between the folks who have coal and choose to have their land mined and the other inhabitants of the community who struggle to defend their land against destruction Since jobs are scarce, the people who live on this land often have no choice but to sell their mineral rights — even if it means total destruction of their property " Silverstein was born and raised in the Allegheny Mountains in western Pennsylvania, where she witnessed firsthand the effects of strip mining

The New Harmony Sisterhood Band was made up of five Boston-area women, some of whom met in a feminist studies course at the Goddard-Cambridge Graduate School for Social Change in 1973–1974. The group was a musical collective that shared political goals. Barbara Dane and Irwin Silber recorded the group for their Paredon Records label

Other recordings of Deborah Silverstein include *Around the Bend* (Flying Fish 429 (cassette)).

Other recordings of the song include Guy Carawan (Flying Fish 272a); Delores Keane (Blue Sun 2017c); Ewan MacColl and Peggy Seeger (Folkways 08563c); Reel World String Band (Rounder 4025c); Deborah Silverstein (Flying Fish 429a).



From B'side # 150

(Illustration

Agnes Friesen)

54.

MY FATHER'S MANSION'S MANY ROOMS

PETE SEEGER, VOCAL

Words and music by Pete Seeger

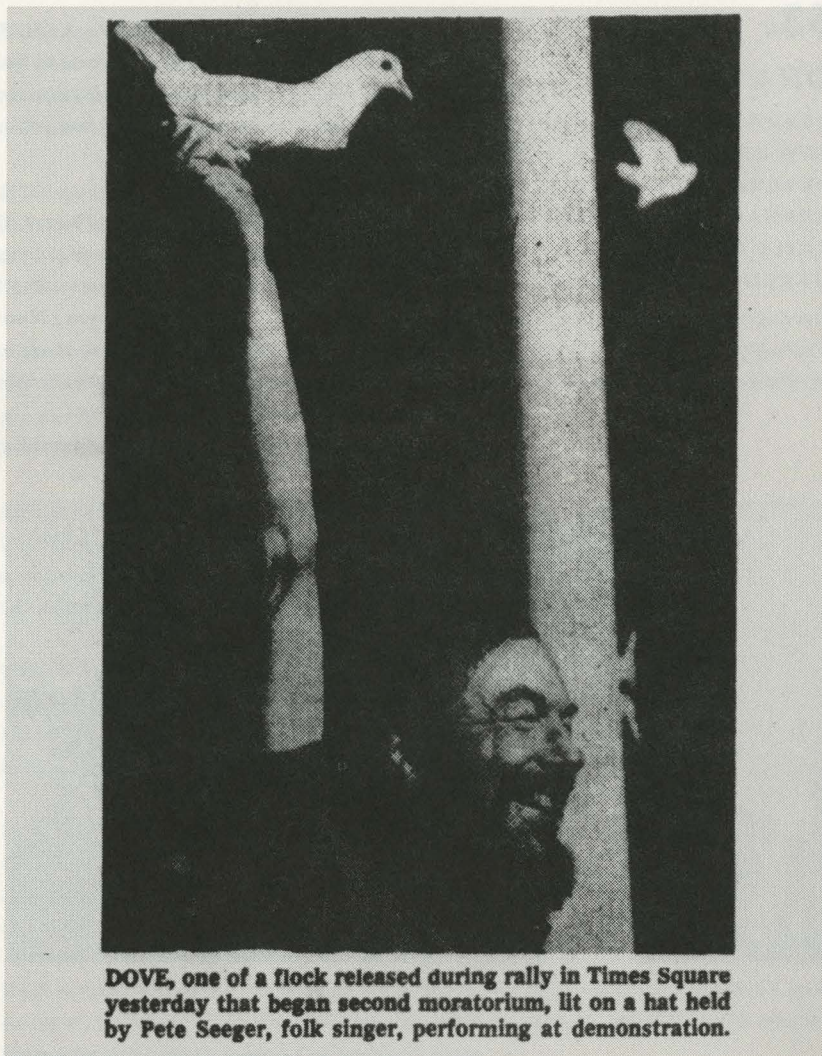
From Banks of Marble and Other Songs

Folkways 31040

Recorded 12 December 1973

Published in B'side # 78, 1966

BROADSIDE WAS FOUNDED WITH the utopian vision that the world could be a better, more just place, without war, famine, or inequality. Occasionally a song appeared that addressed this at a general level, including this one by Pete Seeger. "Once again, the metaphors in that great old book, The Bible, keep getting reworked" (Pete Seeger, from the liner notes to Where Have All the Flowers Gone? Appleseed 1024, 1998)



DOVE, one of a flock released during rally in Times Square yesterday that began second moratorium, lit on a hat held by Pete Seeger, folk singer, performing at demonstration.

From B'side # 137 (Clipping The New York Times)

**My father's mansion has many rooms / With room
for all of His children / As long as we do share His
love / And see that all are free.**

Other versions of the song include one recorded by Billy Bragg (Appleseed 1024c).

**And see that all are free to know / And see that all
are free to grow / And free to open or to close /
The door of their own room.**

**What is a room without a door / Which sometimes
locks or stands ajar? / What is a room without a
wall / To keep out sight and sound from all?**

**The choice is ours to share this earth / With all its
many joys abound / Or to continue as we have /
And burn God's mansion down.**

**My father's mansion's many rooms / Have room
for all of His children / As long as we do share His
love / And see that all are free.**

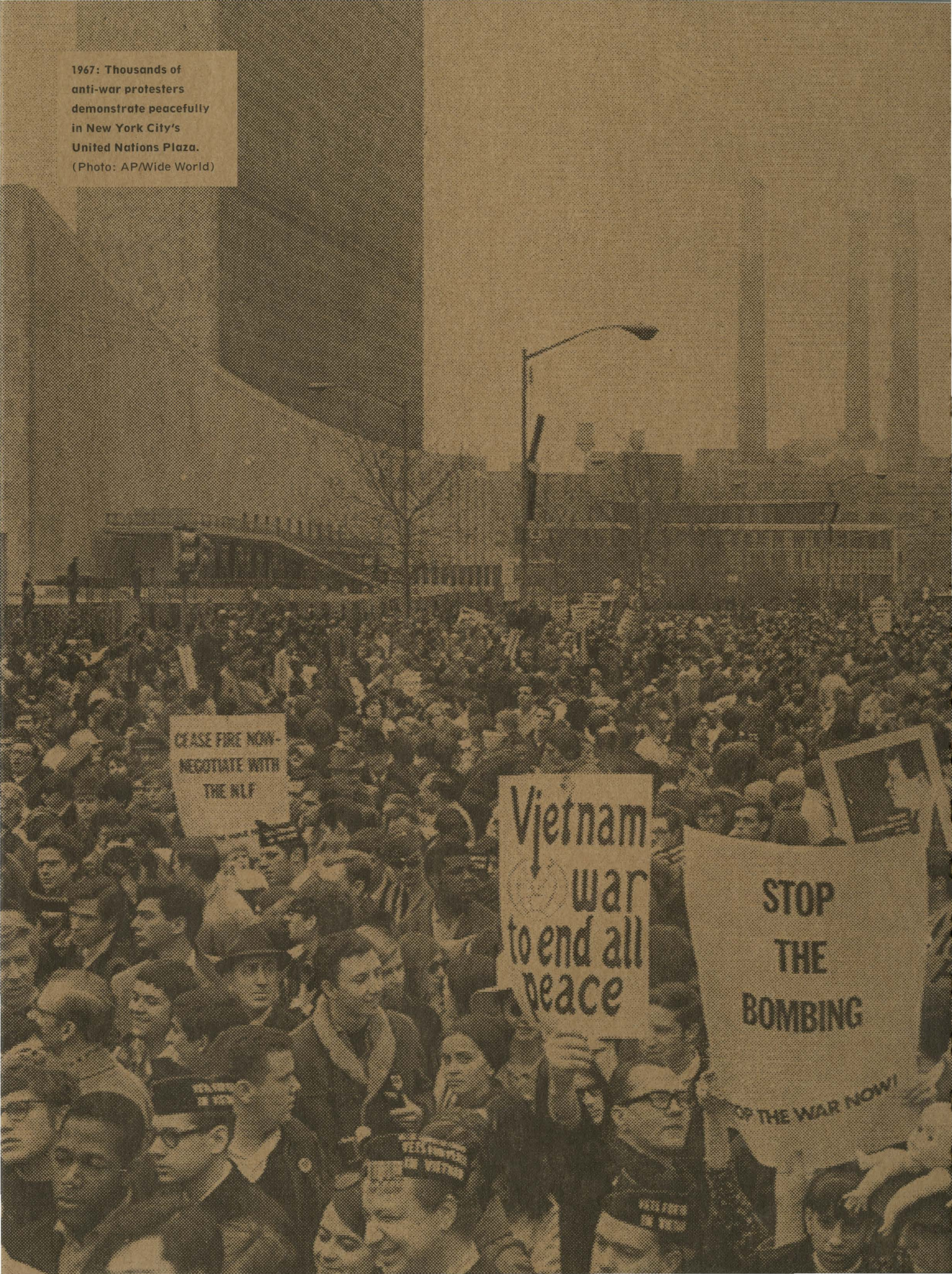
| song | track | title / artist |
|------|-------|---|
| 55. | 1. | PINKVILLE HELICOPTER Thom Parrott 3:46 |
| 56. | 2. | HELL NO, I AIN'T GONNA GO Matt Jones and Elaine Laron 3:32 |
| 57. | 3 | WE SEEK NO WIDER WAR Phil Ochs 4:15 |
| 58. | 4. | WAIST DEEP IN THE BIG MUDDY Pete Seeger 2:59 |
| 59. | 5. | VIETNAM Paul Kaplan 5:41 |
| 60. | 6. | HOLE IN THE GROUND Thom Parrott 3:49 |
| 61. | 7. | TO BE A KILLER Wes Houston 1:47 |
| 62. | 8. | NEW YORK J-D BLUES Pete Seeger 5:56 |
| 63. | 9. | LITTLE BOXES Malvina Reynolds 2:07 |

DISC FOUR



| | | |
|-----|-----|---|
| 64. | 10. | NOT ENOUGH TO LIVE ON BUT A LITTLE TOO MUCH TO DIE Mike Millius 2:17 |
| 65. | 11. | THE FAUCETS ARE DRIPPING Malvina Reynolds 3:46 |
| 66. | 12. | BIZZNESS AIN'T DEAD The New World Singers 2:27 |
| 67. | 13. | BUSINESS Pete Seeger 2:03 |
| 68. | 14. | LEGAL-ILLEGAL Ewan MacColl and Peggy Seeger 4:07 |
| 69. | 15. | BROWN WATER AND BLOOD Jeff Ampolsk 3:47 |
| 70. | 16. | THE ABERFAN COAL TIP TRAGEDY Thom Parrott 5:07 |
| 71. | 17. | LAFAYETTE Lucinda Williams 3:44 |
| 72. | 18. | THE BALLAD OF EARL DURAND Charlie Brown 7:18 |
| 73. | 19. | PLASTIC JESUS Ernie Marris and the Marris Family 3:39 |

1967: Thousands of anti-war protesters demonstrate peacefully in New York City's United Nations Plaza.
(Photo: AP/Wide World)



THOM PARROTT

WHEN I FIRST GOT TO NEW YORK CITY, A FRIEND TOOK me to Washington Square for the Sunday singing and introduced me to a bunch of their musical friends. One of the first things I discovered was a copy or two of Broadside in almost every guitar/banjo case. I became one of the people who eagerly awaited each issue. I remember one of the first songs I learned out of Broadside was "Coal Tattoo." I also sent them some material — I think just lyric sheets — and they invited me to come up to the 98th Street apartment. One of the best things I ever did.

The first of my songs Sis and Gordon printed, "House of God," was about the burning of African-American and integrated churches and our need to build on the ashes. The first Broadside hoot I performed in was at the Village Gate in the winter of 1964–1965. Pete Seeger was the MC, and the show included Pat Sky, Eric Andersen, Phil Ochs, Tom Paxton, and a lot of other great performers. Over the next few years, I spent quite a few afternoons at Broadside — besides sharing new songs with Sis and whoever else might be around, I did some transcribing, typing, layout, and collating for the magazine and wrote a couple of articles for Broadside, too. Sis and Gordon would sometimes tell stories about their lives and experiences. I remember these visits as universally wonderful.

I think it is impossible to overestimate the importance of Broadside magazine and its publishers. They recognized and assisted a lot of beginning writer/performers who might otherwise have got straight jobs and quit writing — to our great detriment. Many songs which were first printed in Broadside became hits — can you imagine what the world would be like today if nobody had printed Bob Dylan's early songs and he'd moved back to Minnesota to run his dad's movie theater? When I see modern history books that cover the 1960s that have only a sentence or so, if that, about the music, I know the "historian" has missed the point. Between World War II and the end of the Vietnam conflict, music was perhaps the dominant social force in America, and Broadside was one of the dominant influences in American music — not because of the size of its circulation, but because of whom it circulated among and what it circulated.

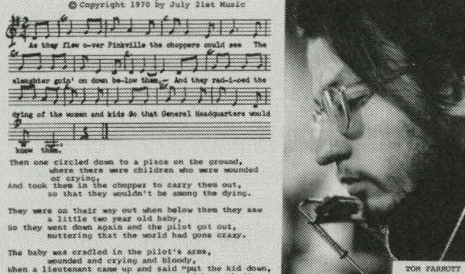
BEV GRANT

THE ARROGANCE OF YOUTH AND THINKING THAT WHAT my band, the Human Condition, and I did was not "folk" music back in the 60s and 70s prevented me from really appreciating the value of Broadside at the time, even though the songs I wrote appeared in it. Thankfully, Sis and Gordon recognized that what I wrote belonged there because of its social/political content and that "folk" was really not the defining characteristic of what Broadside published, except in its broadest definition, which I have now come to appreciate and embrace.

Broadside is part of our history. Just as it was significant to the social movements of its day through the publishing of songs that came out of those movements, it remains significant today as a historical document of those movements. It was and is a valuable resource to those of us who see music as an important tool in effecting social change.

Broadside #105

PINKVILLE HELICOPTER
Words & Music by THOM PARROTT
© Copyright 1970 by July 1st Music



As they flew over Pinkville the choppers could see
The slaughter going on down below them
And they radioed the
giving of the women and kids to that General Headquarters would
know them.

Then one circled down to a place on the ground,
where there were children who were wounded
he crying,
And took them in the chopper to carry them out,
so that they wouldn't be among the dying.

They were on their way out when below them they saw
a little two year old baby,
so they went down again and the pilot got out,
muttering that the world had gone crazy.

The baby was cradled in the pilot's arms,
wounded and crying and bloody,
when a lieutenant came up and said "put the kid down,
and get your chopper on out of here, buddy."

The pilot looked down at the lieutenant's gun
that was easy and hot from the killing,
And he said "if I have to give my life for the child,
then, by God, you know that I'm willing."

Then the gunner who stood in the helicopter's door
called out to the lieutenant,
"we're calling your bluff, there's been killing enough,
if your gun starts more mine will end it."

So they flew the kids out to the medics who said,
"mar is hell, even babies get wounded."
The pilot just looked at his gunner and shook,
said "to kill then was what was intended."

"The things that we've seen up in Pinkville today,
well we won't even try to describe them,
but this wasn't war, it was a pack of mad dogs
just killing to see people dying."

As they flew over Pinkville, the choppers could see
the slaughter going on down below them,
And they followed the dying of the women and kids,
so that General Headquarters would know them.

THOM PARROTT

ALSO IN THIS ISSUE

BALLAD OF SONG MY
by Mike Millies

HI JACK
by Matt McGinn

TALKING EVOLUTION BLUES
by Alvin Friedman

W IS FOR WONKEY
by Peggy Seeger

THE BIG MISTAKE AT SONGMY
by Duke Sans

SIX FISHES BY
OSWALD JOSEPH MESSIAH

SOMEBODY REMINDS

FEBRUARY - MARCH 1970 50¢

VIETNAM

(TRACKS 55–60)

THE PROLONGED U.S. MILITARY involvement in Southeast Asia from the mid-1950s through the mid-1970s became the center of a great deal of social, cultural, and political conflict within the United States. Military involvement began on a small scale, followed by the gradually increasing commitment of U.S. troops and resources. Every male member of the large “baby boomer” generation born after World War II faced a personal choice as he reached 18: to register for the draft, to volunteer for the army, to become a conscientious objector, to refuse to register, or to leave the country. Young women were faced with the conscription of close friends into an unpopular war. Violence erupted on college campuses, and polarized positions on the war extended to national politics. This war, and the experiences surrounding it, became the subject of many songs within the pages of Broadside Magazine.

55.

PINKVILLE HELICOPTER

THOM PARROTT, VOCAL AND GUITAR;
ALSO ADDITIONAL HARMONICA AND GUITAR

Words and music by Thom Parrott

From Broadside Ballads Vol. 5

Published in B'side # 105, 1970

THE EDITORS OF BROADSIDE FELT that this was “the best song to come out of the Vietnam tragedy” (B'side # 134, 1977)

On 16 March 1968 a United States Army unit nicknamed “C” Company was ordered into Song My (or My Lai) Village, South Vietnam. The village was referred to by the troops as Pinkville, from the shading on their map used to demarcate areas thought to harbor particularly difficult resistance. What occurred was the massacre of approximately 500 villagers, including women and small children, in just over four hours. A year later, one soldier, Rob Ridenhour, wrote a letter to Congress describing the massacre, and an investigation and court-martial of some of the officers commenced. One of the most notorious was Lt. William Calley, accused of single-handedly machine-gunning groups of villagers.

In March 1998 Captain Hugh Thompson, gunner Lawrence Colburn, and crewman Glenn Andreotta of the “Pinkville Helicopter” received “the prestigious Soldier's Medal for their action in saving some villagers and stopping American troops from killing” (Thom Parrott, www.geocities.com/parrottsongs). A public ceremony was held at the Vietnam Veterans Memorial. The story of their testimony is retold in the lyrics of the song.

Most songs related to the Vietnam War were against the war, but some recordings were made in support of the war, primarily in the country-western and bluegrass genres. The most famous of these was Sgt. Barry Sadler's “The Ballad of the Green Berets.” Plantation Records in Nashville (ironically a label that got its start releasing the social commentary “Harper Valley PTA”) released a minor hit by the group C Company with Terry Nelson, “The Battle Hymn of Lt. Calley,” which described Lt. Calley as a hero. The song, written by

Julian Wilson and James Smith and set to the tune of the "Battle Hymn of the Republic," was included in an album of patriotic songs that received airplay, especially in the South

Thom Parrott (1944–) (formerly Tom Parrott) is a songwriter who first appeared in Broadside in 1965 Parrott was active in the concert/coffeehouse circuit in the 1960s and 1970s, appeared at Carnegie Hall and the Newport Folk Festival, and has written approximately 200 songs Born in Washington, D C , Parrott played a number of instruments growing up. He was involved with a folk group, the Farlanders, and theater projects while attending college in Florida

The concert on 22 September 1967 featured a section of "voices from Broadside Magazine," including Parrott, Matt Jones, Elaine White, Janis Ian, and Will McLean Following the Carnegie Hall concert, Parrott recorded two albums for Folkways at the request of legendary Folkways founder, Moses Asch His albums were among the first Folkways releases to use full-color covers and more sophisticated studio techniques.

Parrott eventually relocated to New Mexico, where he still lives. He has been an actor, playwright, composer, disc jockey, and jug band musician, and with A.A. MacGregor co-wrote the play The Murder Game under the pen name T O Dawes Currently, Thom and his mother run a shop selling their own handcrafted tarot cards He and Cabin Lance are working to put together a non-profit program to bring musicians to senior centers in New Mexico. Thom also runs the Folk Music Web Ring on the Internet He wrote this song as a classic broadside, i.e, a song based on current events in the newspaper (personal communication, 1999)

As they flew over Pinkville, the choppers could see / The slaughter going on below them. / And they radioed the dying of the women and kids, / So the general headquarters would know them. / Then one circled down to a place on the ground / Where there were children who were wounded or crying. / Took them in the chopper to fly them out / So that they wouldn't be among the dying.

They were on their way out when below them they saw / A little two-year-old baby / So they went down again and the pilot got out / Muttering that the world had gone crazy.

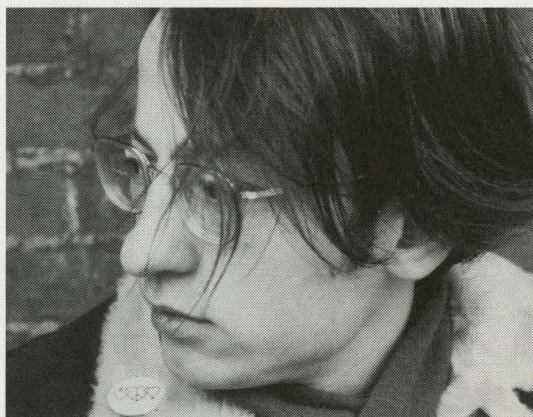
The baby was cradled in the pilot's arms / Wounded and crying and bloody / When a lieutenant came up and said, "Put the kid down / Get your chopper on out of here, buddy."

The pilot looked down at the lieutenant's gun / It was smoky and hot from the killing. / Said, "If I have to give my life for this child, / Then, by God, you know that I'm willing."

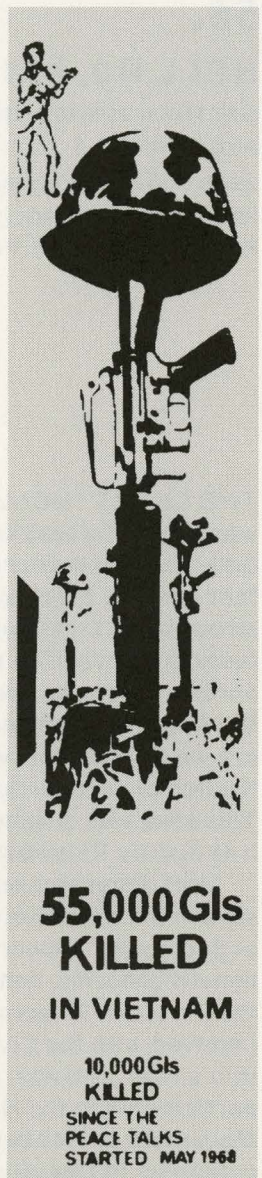
Then the gunner who stood in the helicopter door / Called out to the lieutenant, / Said, "We're calling your bluff. There's been killing enough. / If your gun starts more, mine will end it." / So they flew the kids out to the medics who said, / "War is hell. Even babies get wounded." / The pilot just looked at his gunner and shook. / Said, "To kill them was what was intended."

The things that we've seen up in Pinkville today / Well, we won't even try to describe them, / But this wasn't war, it was a pack of mad dogs / Just killing to see people dying.

As they flew over Pinkville, the choppers could see / The slaughter going on down below them. / And they radioed the dying of the women and kids, / So the general headquarters would know them.



Thom Parrott (Photographer unknown, courtesy of Folkways Archive)



From B'side # 131

Other recordings of Thom Parrott include Many Windowed Night Folkways 31025; Neon Princess Folkways 31009. Parrott also appears on Broadside Ballads Vol. 5 Folkways 05312.

For more about Thom Parrott, go to www.geocities.com/parrottsongs.

For more information about the massacre, see www.law.umkc.edu/faculty/projects/ftrials/mylai.

56.

HELL NO, I AIN'T GONNA GO

MATTHEW JONES AND ELAINE LARON,
AND GROUP

Words and music by Matthew Jones and Elaine Laron
From Broadside Ballads Vol. 5
Published in B'side # 82, 1967

THE CHANT "HELL NO, WE WON'T GO" was one of the best known associated with anti Vietnam War protests (It is a chant that has a so been used in many other struggles.) It was not uncommon to see individuals wearing buttons with the phrase This song speaks to the question in the African-American community of "why are we fighting this war when we are being treated as second-class citizens at home?" This song was originally released in 1967 as a 45 disc by Relevant Records.

Matt Jones was one of the important songwriters associated with the later days of Broadside, appearing at many of the benefit concerts Jones was a member of the Freedom Singers (Track 36) and very involved with the Civil Rights Movement as a singer, activist, and composer He participated in the Nashville Student Movement in 1960 before moving to the campaign in Danville, Virginia, organizing the Danville Singing Voices in 1963. Later that same year he moved to Atlanta and, along with his brother Marshall, became associated with the Freedom Singers. Having been a jazz musician, Matt Jones brought a strong sense of composition to the group and wrote many of their songs. He currently lives in New York City and has been involved in children's programming through his organization Wisdom Train

After collaborating with Jones, Elaine Laron went on to compose music for well known children's programs such as Free to Be You and Me and The Electric Company She currently resides in Hollywood, California

UP TIGHT! (2x) / THAT'S RIGHT!(2x) / I ain't gonna go. (2x) / HELL NO! (2x) / I ain't goin' to Vietnam / I ain't burnin' brothers to serve the man.

CHORUS

I ain't goin' to Vietnam / I ain't burnin' brothers to serve the man.

I ain't goin' to Vietnam / The Viet-cong's just like I am, UP TIGHT, UP TIGHT, UP TIGHT! / Let us run it down, Brother Brown, / Tell every cat just where it's at, / I've had enough of Charlie's stuff. / If he messes with me I'm gonna get rough.

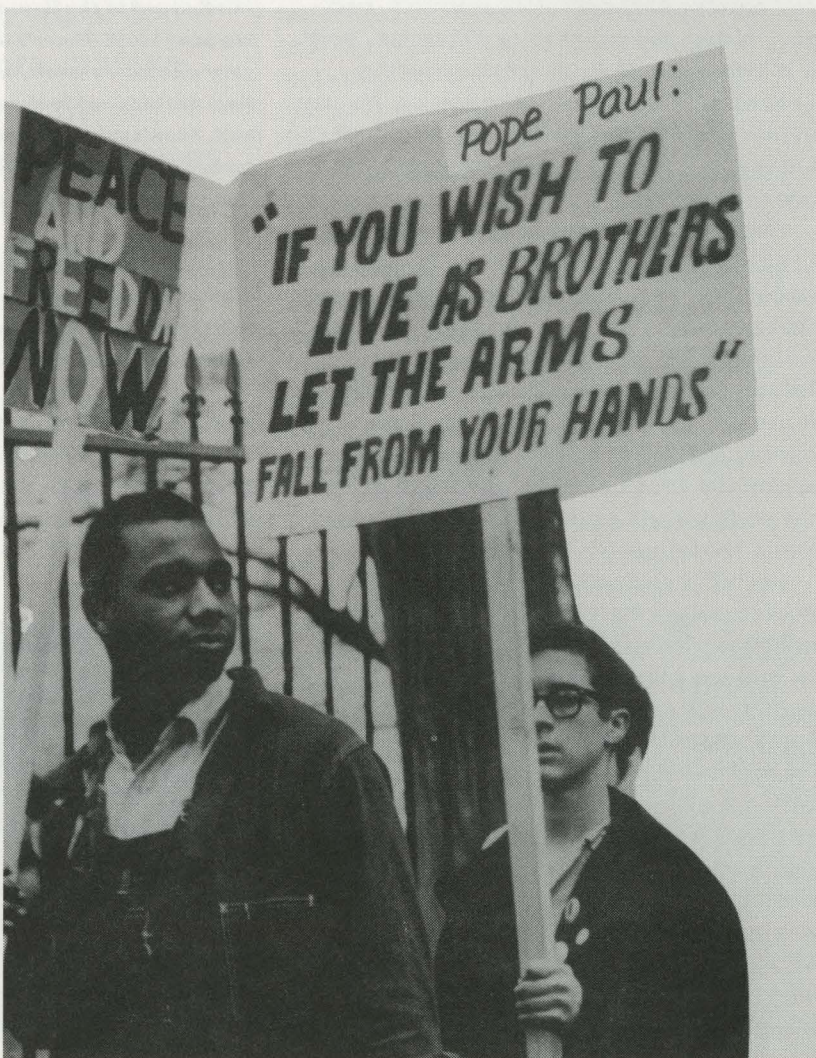
CHORUS

I ain't going to Vietnam / Cause the U.S. Army is the Ku Klux Klan.

CHORUS

I ain't going to Vietnam / I got business in Harlem, Watts, and Birmingham / That's right, that's right, that's right.

A recording of Matt Jones with the Freedom Singers is Voices of the Civil Rights Movement Smithsonian Folkways 40084. Additional information on Jones can be found in "Kidsbeat," Sing Out! Vol. 44/1, 1999.



From B'side # 75

WE SEEK NO WIDER WAR

PHIL OCHS, VOCAL AND GUITAR

Words and music by Phil Ochs

From Broadside outtakes; Broadside reel SC.049

Published in B'side # 63, 1965

Over the ashes of blood marched the civilized soldiers, / Over the ruins of the French fortress of a failure / Over the silent screams of the dead and the dying / But please be reassured, we seek no wider war.

The treaties were signed, the country was split into sections / But growing numbers of prisons were built for protection / Rapidly filling with people who called for elections / But please be reassured, we seek no wider war.

Ngo Dinh Diem was the puppet who danced for the power / The hero of hate who gambled on hell for his hour / Father of his country was stamped on the medals we showered / But please be reassured, we seek no wider war.

Machine-gun bullets became the bloody baptizers / And the falcon copters don't care if someone's the wiser / But the boy in the swamp didn't know he was killed by advisors / So please be reassured, we seek no wider war.

And fires were spitting at forests in defoliation / While the people were pressed into camps not called concentration / And the greater the victory, the greater the shame of the nation / But please be reassured, we seek no wider war.

Down the throats of prisoners was poured rusty water / While vicious and vomiting gasses maintained the order / As the finest Washington minds found slogans for slaughter / But please be reassured, we seek no wider war. / Then over the border came the Bay of Pigs planes of persuasion / All remaining honor went up in the flames of invasion / But who'll tell the bodies of children it's not escalation? / But please be reassured, we seek no wider war.

We're teaching the people the freedom for which they are yearning / While we're dragging them down to the path of never returning / But we'll condescend to talk while the cities are burning / But please be reassured, we seek no wider war. / We seek no wider war.

A MARINE WRITES HOME

'I Had to Kill a Woman...'

"The Lieutenant had us move out toward the firing," the corporal wrote. "We killed eight Cong and about 30 got away. Anyway we were searching the dead Cong when a wife of the one I was checking ran out of a cave and picked up a sub-machine gun and started firing at us.

"I shot her and my rifle is automatic so before I knew it I had shot about six rounds. Four of them hit her and the others went in the cave and must have bounced off the rock wall and hit the baby.

"Mom, I had to kill a woman and a baby. For the first time I felt sick to my stomach. The baby was about two months old."

And finally he recited this undisciplined—and undoctrinaire—lament:

"I swear to God, this place is worse than Hell. Why must I kill women and kids? Who knows who's right? They think they are and we think we are. Both sides are losing men. I wish to God this was over."

58.

WAIST DEEP IN THE BIG MUDDY

PETE SEEGER, VOCAL AND GUITAR

Words and music by Pete Seeger

From Headlines and Footnotes

Smithsonian Folkways SFW CD 40111

Smithsonian reel 4459

Recorded 21 November 1967 at Ford Hall Forum

Published in B'side # 74, 1966

THIS SONG CAUSED A GREAT DEAL of controversy When asked about it, Seeger answered that he "had seen a newspaper photograph of troops in the Mekong Delta, and the last line came to me all at once, words, tune, rhythm I wrote it down in my pocket notebook but was unable to finish it It kept coming back to haunt me Had to do something about it, in two weeks of tussling, I got it finished" (Seeger 1993, in Mark Greenberg, liner notes to SFW CD 40111, p. 14)

A frequent topic of discussion in Broadside's editorial pages in its early years was the continued blacklisting of Pete Seeger from television ABC television aired a series called Hootenanny in 1963, attempting to cash in on the current popularity of folk music (ironically, Pete Seeger and Woody Guthrie were responsible for popularizing the term "hootenanny") ABC would not allow Seeger to appear on the series, leading to a boycott of the show by many well-known artists of the day, including Bob Dylan, Joan Baez, the Greenbriar Boys, and others.

Broadside was a leader of the boycott, its editors knowing only too well the effect of blacklisting The series lasted only a year before it was canceled Eventually, the folk/comedy duo the Smothers Brothers asked Pete to appear on their television series in 1967 Seeger planned to sing "Waist Deep in the Big Muddy," but the censors would not permit it After protests by Dick and Tom Smothers, Seeger was allowed to sing it on another show the following January (See Track 9 for more information about Seeger)

It was back in 1942 / I was a member of the good platoon. / We were on maneuvers in Louisiana / One night by the light of the moon / The captain told us to ford a river, / And that's how it all begun, We were:

Knee deep in the Big Muddy, / The big fool said to push on.

Well, the sergeant said, "Sir, are you sure / This is the best way back to the base?" / "Sergeant, go on, I've forded this river / About a mile above this place. / It'll be a little soggy, but just keep sloggin' / We'll soon be on dry ground." We were:

Waist deep in the Big Muddy, / The big fool said to push on.

Well, the sergeant said, "Sir, with all of this equipment, / No man will be able to swim." / "Sergeant, don't be a Nervous Nelly," / The captain said to him. / "All we need is a little determination, / Men, follow me, I'll lead on." We were:

Neck deep in the Big Muddy, / The big fool said to push on.

Well, all at once the moon clouded over, / We heard a gurgling cry. / A few seconds later the captain's helmet / Was all that floated by. / The sergeant said, "Turn around, men, / I'm in charge from now on!" / And we just made it out of the Big Muddy / With the captain dead and gone.

We stripped and dived / And found his body stuck in the old quicksand. / I guess he didn't know that the water was deeper than / The place he'd once before been. / Another stream had joined the Big Muddy / About a half a mile from where we'd gone. / We were lucky to escape from the Big Muddy / When the big fool said to push on.

Well, I'm not going to point any moral out, / I'll leave that for yourself. / Maybe you're still walking, you're still talking, / You'd like to keep your health. / But every time I read the paper / Them old feelings come on. We were:

Waist deep in the Big Muddy, / A big fool says to push on. / Waist deep in the Big Muddy, / A big fool says to push on. / Waist deep, neck deep, / Soon even a tall man will be over his head. We were:

Waist deep in the Big Muddy, / A big fool says to push on.

HILLSIDE, N.J. THURSDAY,

OCTOBER 19, 1967

Army Pfc. Jeffrey C. Light, son of Mr. and Mrs. Roy Light, 22 Quabeck Ave., died in Viet Nam last Wednesday as he was fording a river with Co. A., Second Battalion, Third Infantry Division.

Pfc. Light drowned while crossing a river during a combat operation. His father said that the young infantryman was an excellent swimmer, but had complained "my boots keep getting stuck in the mud." According to his father, the boy had crossed a dozen rivers in the 2-1/2 weeks that he had been in Viet Nam.

From B'side # 86

Other versions of the song include Dick Gaughan (Appleseed 1016c, Appleseed 1024c); Pete Seeger (Columbia 57311c, Columbia 64772c).

VIETNAM

PAUL KAPLAN, VOCAL AND GUITAR

Words and music by Paul Kaplan

From an unreleased Broadside hootenanny;

Smithsonian reel 2709

Published in B'side # 117 1972

PAUL KAPLAN (1948–) WAS BORN IN Philadelphia, went to high school in Chicago, and moved to New York City in 1968, where he became a neighbor of Sis and Gordon's. He played some of his songs for them, and Broadside eventually published seven of them, the first being "I've Been Told," which he had written when he was 19

Kaplan was involved in some of the later benefit shows for Broadside and was guest editor of issue 150 in 1984, which dealt with the environment, and Sis Cunningham asked Kaplan to produce her own Broadside album. He was also involved in some of the first "Phi Ochs's song nights" organized by Phil's sister, Sonny. Sis approached Kaplan shortly after Ochs's death and told him that they had some of Ochs's tapes and wished to release them. Ochs had given them permission to do so, but unfortunately had written his permission on a napkin that was subsequently lost. Kaplan produced two Broadside albums of Ochs's songs and one of interviews; the second album of songs has not been released (Kaplan, personal communication, 2000).

Kaplan later went on to record for Fast Folk Musical Magazine in New York City and has released a number of recordings on his own. He continues to play and write and now teaches music in his hometown of Amherst, Massachusetts.

He remembers purposely using a minor key for "Vietnam" to try to capture the depressing feeling of the conflict itself. It was also released in a different version on Broadside Ballads Vol. 7.



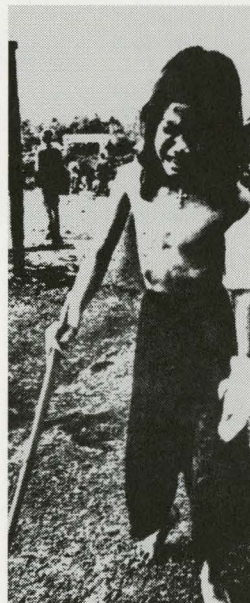
From B'side # 80

Have you ever seen a ruined land? / Have you ever seen a meadow that would never bloom again? / Have you ever seen such horrors brought about by man? / Have you ever stood between the clapping of two hands?

Have you ever heard thunder all around? / Have you ever tried to bury your face in the ground? / Have you ever cried to heaven, "How far must I go down?" / Did you ever know your screaming didn't make a sound?

Did you ever feel the earth tremble beneath the iron rain? / Did you ever lose your best friend and you could not feel the pain? / Did you ever kill a man and you didn't know his name? / Did you ever try to rise up when your head was hung in shame, hung in shame?

The Romans burned Carthage to win the Punic War, / And nothing grew but misery for a thousand years and more. / All the children lost their future with their fathers and their home. / How do I know about it? It was written down in Rome.



From B'side # 80



Paul Kaplan (Photographer unknown, courtesy of Sis Cunningham)

Have you ever seen a ruined land? / Have you ever seen a meadow that would never bloom again? / Have you ever seen such horrors brought about by man? / Then you've seen the country that is known as Vietnam. / Vietnam.

Other recordings of Paul Kaplan include Life on This Planet Hummingbird; The King of Hearts Hummingbird; So I Could Get to You (available from Paul Kaplan).

Kaplan also appears on Broadside Ballads Vol. 4 Folkways 05306c; Broadside Ballads Vol. 7 Folkways 05316c; Fast Folk Musical Magazine Vol. 1 No. 4 Fast Folk FF104c; Fast Folk Musical Magazine Vol. 3 No. 9 Fast Folk FF309c; Fast Folk Musical Magazine Vol. 1 No. 1 Fast Folk SE101c; Fast Folk Musical Magazine Vol. 1 No. 3 Fast Folk FF103c; Fast Folk Musical Magazine Vol. 1 No. 4 Fast Folk FF104c; Fast Folk Musical Magazine Vol. 1 No. 11 Fast Folk SE111c; Fast Folk Musical Magazine Vol. 2 No. 4 Fast Folk SE204c; Fast Folk Musical Magazine Vol. 2 No. 6 Fast Folk SE206c; Fast Folk Musical Magazine Vol. 3 No. 8 Fast Folk FF308c; Fast Folk Musical Magazine Vol. 4 No. 5 Fast Folk FF405c; Fast Folk Musical Magazine Vol. 5 No. 6 Fast Folk FF506c.

You can obtain the Hummingbird recordings and Kaplan's tape from the songwriter at klm@massed.net.

60.

HOLE IN THE GROUND

THOM PARROTT, VOCAL, GUITAR,
AND HARMONICA

Words and music by Thom Parrott

From *Many Windowed Night* Folkways 31025

Published in B'side # 58, 1965

"THE TRAGEDIES OF CHILDREN ARE worse, somehow, than those of grown-ups. Children have no control We do it to them "
— Thom Parrott, 1968

Thom Parrott wrote this song after reading a newspaper article on the Vietnam War, "Boy, 10, Leads Viets to Father's Hideout " In exchange for some candy bars, the boy led Vietnamese troops to a series of underground tunnels where his father, a Vietcong soldier, was hiding. The tunnel was blown up, killing all. The boy wasn't told about the explosion. Parrott remembers taking this song directly from the newspaper story (See Track 55 for more information about Thom Parrott)

*My age is ten years. I
wear raggedy pants. /
And I beg from the sol-
diers, when I get the
chance. / My mother is
living in a house in the
town. / But my daddy
lives in a hole in the
ground.*

*The soldiers are
friendly. The soldiers
are fun. / I play with
the soldiers. I field
strip their guns. / I tell
them I live with my
mother in town, / But
that my daddy lives in
a hole in the ground.*

*The soldiers are nice
men, yes, they are my
friends. / And they
feed me candy without
any end. / They say
they are new here.*

*Could I show them around? / Could I show them
where my daddy lives in the hole in the ground?*

*I show all the soldiers what they want to see. /
Because they are good men and so nice to me. /
That night there's a booming from outside of
town. / From near where my daddy lives in the
hole in the ground.*



From B'side # 154 (Illustration Agnes Friesen)

Boy, 10, Leads Viets To Father's Hideout

Saigon, Dec. 18- (AP)—A 10-year-old boy disclosed the hideout of his father and 15 other Vietcong guerrillas for candy yesterday.

The child's father was one of the 16 Vietcong fighters whose bodies were found in an intricate tunnel network that was blown up 15 miles north of Saigon. More guerrillas were believed buried in the tunnels.

Fed candy bars by a U. S. Army adviser, the boy guided government troops to an entrance to the tunnels stretching under the jungle terrain for hundreds of yards. The Vietcong were using them as hiding places.

Demolition teams moved in, and blew up each entrance with high explosives.

It was the most successful operation held so far against a tunnel area in Vietnam.

The boy wandered into the government troops operating

near the village of Paris Tan Quy Wednesday evening. The operation was about to end, but the boy, happily sucking on a candy bar given to him by a U. S. adviser, began telling Vietnamese officers how he could dismantle a machine gun.

He gave them a practical demonstration, taking an American M1 carbine apart and putting it together again.

He also said the Vietcong paid him 25 piasters (about 30 cents) a month for making grenades.

The boy then started talking about the tunnels in the area where he lived. He said his father lived in them. Next morning, given more candy bars, he showed the troops where his father lived.

They didn't tell him later that his father was dead.

*The next day I go to
visit my daddy. / I walk
and I look all across
the rice paddies. / But I
can't find my daddy.
There's no one around.
/ And I can't find the
hole where he lives in
the ground.*

*But I've still got my
soldiers to visit today.
/ But they don't want
to see me. They all turn
away. / Some faces are
sad and some wear a
frown, / As I speak of
my daddy in the hole in
the ground.*

TO BE A KILLER

WES HOUSTON, VOCAL AND GUITAR

Words and music by Wesley Houston

From Broadside Ballads Vol. 5; Smithsonian reel 2766

Published in B'side # 108, 1970

SOCIAL INJUSTICE

(TRACKS 61-73)

MANY KINDS OF SOCIAL INJUSTICE stem from everyday actions motivated by greed, prejudice, selfishness, or strict enforcement of regulations and laws. Many songs appearing in Broadside highlighted the socioeconomic causes of poverty and suffering.



Resurrection City (Photo: Diana Davies)

WES HOUSTON (1947-) WAS HEAVILY involved in the group of "Broadsiders," the name Sis Cunningham gave to writers who submitted their songs to the magazine. He first discovered Broadside when he ventured into Izzy Young's Folklore Center in Greenwich Village in 1964. Young suggested that he pay a visit to the Friesens' apartment. Houston had his own reel-to-reel tape recorder, which he occasionally brought over to supplement the Friesens' Revere deck. Since most of the musicians coming into Broadside were solo artists, Gordon Friesen suggested that Houston

start a group, so he paired up with Elaine White and Mike Millius.

Houston was an accompanist to Frederick Douglass Kirkpatrick from 1968 to 1970 and joined him at the Poor People's Campaign and Resurrection City in Washington, D.C. In addition, he played with Kirkpatrick in the group The Heart, which recorded a Folkways album, Square Dance with Soul. Since that

time, he has played in a number of rock bands, including Wes Houston and His All-Star Space Band, which had a strong following in Long Island, and currently heads the Wes Houston Band. He also works as a soundman at a children's theater organization and lives in Queens Village, New York. This song and another, "Elijah Good," appear on Broadside Ballads Vol. 5. He recalls having been influenced by an article in a newspaper to write "To Be a Killer" (personal communication, 2000).

You don't have to own a gun to be a killer, / You don't even have to think it's fun to be a killer, / Just give a man a solid start, / You break his soul, and then you break his heart, / Don't give him work and let his family starve, / You'll get a killer.

Now a little greed for a little more can make a killer, / The landlord's knockin' at your door, he's a killer / You can't pay the rent; you've just been told / You gotta leave, your apartment's been sold / So it's out on the street in the freezin' cold / There's a killer.

Take a homegrown boy with a homegrown smile and make a killer / No special human is needed to make a killer / Give him a uniform and a gun or two / "You better shoot, boy, it's him or you / Aim straight, fella, and you'll get through." / You've made a killer.

You don't have to be alone to be a killer / You don't even have to leave your home to be a killer / You got your Senate, your Congress, and your President / All the rest of your government / Out of your dollar give them thirty cents / You'll own a killer.

Wes Houston appears on Broadside Ballads Vol. 5 Folkways 05312c; Broadside Ballads Vol. 6 Folkways 05315c; Broadside Ballads Vol. 9 Folkways 05319c.

Another recording of Houston has been made by the Wes Houston Band, Not a Pretty Picture Queens Village 0001c.

For more information about Wes Houston, see www.lirock.com/houston.html or contact him at P.O. Box 28434, Queens Village, NY 11428.

62.

NEW YORK J-D BLUES

PETE SEEGER, VOCAL AND BANJO

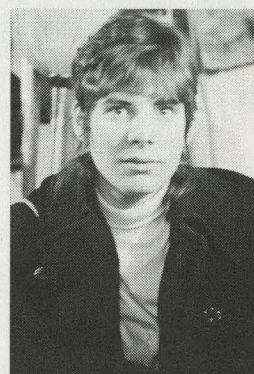
Words and music by Agnes Friesen

From Broadside Folkways 02456

Recorded 1 May 1963

Published in B'side # 17 1962

SIS CUNNINGHAM and Gordon Friesen's daughter Agnes (Aggie) supplied the beautiful pen-and-ink drawings that adorned the pages of Broadside. In addition, she wrote songs and poetry that appeared in the magazine. When Agnes was 16, she wrote "Will You Work for Peace or Will You Work for War?" This composition was cited by New York Congressman William Fitts Ryan on floor of the U S House of Representatives on 1 February 1962 as an example of how teenagers felt about the threat of nuclear war (B'side # 1). She wrote "New York J D Blues" after seeing subway posters around New York City showing an old-fashioned mason jar with the line "Juvenile delinquency is a homemade product" (B'side # 17). She currently lives in Berkeley, California, and writes under the pen name Aggie Max. Pete Seeger recorded this song as part of his Broadside sessions. (See Track 9 for more information about Pete Seeger.)



Agnes Friesen
(Photo Diana Davies)

United States First Cavalry Division (Airmobile) reported they killed 159 North Vietnamese regulars in two days of

Cong battalions began yesterday morning and cost the enemy 365 dead before the day was out.

103 North Vietnamese were reported killed

American officers said were 100 enemy dead on

The final death toll as if it will exceed 200.

of the First Cavalry Division (Airmobile) killed 252

Vietcong force that was said to have lost 365 men killed near

3. At the same time, 1398 North Vietnamese were reported killed, 1,005 by United States

1,398 North Vietnamese killed

ported that many of the Viet Cong bodies found on the battlefield appeared to be those of 13-to-15-year-old boys.

J-D's a homemade product, / That's what the subway posters say, / J-D's a homemade product, / That's what the subway posters say, / How can you be a homemade product / When you haven't got a home anyway?

Standin' on the corner, / Till half past two or three, / Well, standin' on the corner, / Till half past two or three, / One room ain't big enough / For seven other kids and me.

I ain't got no father, / Mama waits for the welfare mail, / Ain't got no father, / Mama waits for the welfare mail, / Now sister's down on Times Square, / Brother sits in jail.

Now my sister's workin' Times Square, / Brother sits in jail, / Yeah, sister's hustlin' on Times Square, / My brother, my brother rots in jail, / Mama's tryin' to make a livin' / With a mop and a pail.

No heat in the pipes, / It's down to five below, / No heat in the pipes, / It's down to five below, / Seven kids in one room, / Where am I gonna go?

Sittin' up in high school, / Sniffin' that airplane glue, / Sittin' up in high school, / Sniffin' that airplane glue, / I got high for a while, / Now I'm feelin' blue.

Cop from the youth squad, / The kids all call him Bat Man, / This cop from the youth squad, / Kids all call him Bat Man, / But when he comes to talk to you, / You better speak good American.

The rats playin' in the kitchen, / Cockroaches on the wall. / Rats playin' in the kitchen, / Cockroach on the wall, / No more room for people, no room at all.

Every day you see in the papers, / Where the big shots steal and rob. / Every-day you see in the papers, / Some big shot steals and robs. / Me, I'm just a poor lousy J-D, / Lookin' for some poor lousy job.

J-D's a homemade product, / That's what the papers all say. / J-D's a homemade product, / That's what the papers all say. / How can you be a home-made product, / When you haven't got a home anyway?



From B'side # 26
(Illustration
Agnes Friesen)

63.

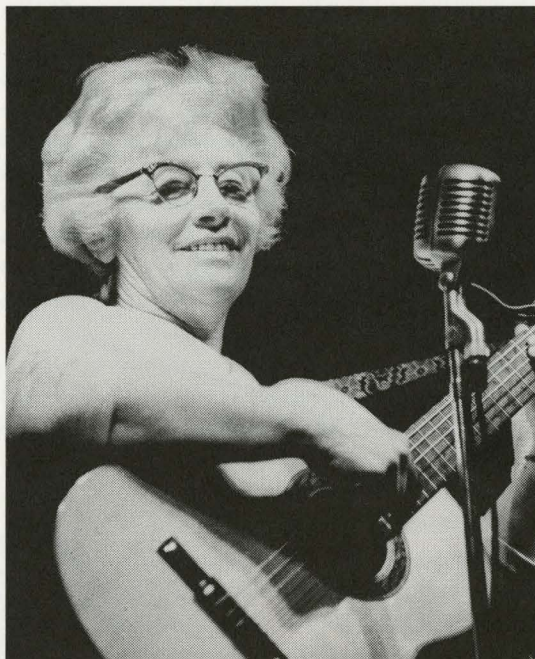
LITTLE BOXES

MALVINA REYNOLDS, VOCAL AND GUITAR;
STEVE LE FEVER, BASS;
CLARK MOFFITT, BRIAN DAVIES, OR
DICK ROSMINI, SECOND GUITAR

Words and music by Malvina Reynolds

From *Malvina* Cassandra 2807

Published in B'side # 20, 1962



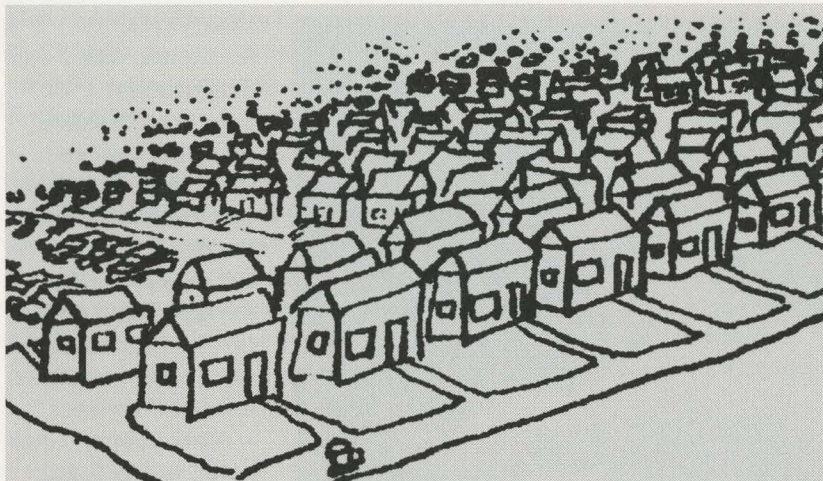
Malvina Reynolds (Photo Diana Davies)

"MALVINA Reynolds, who lives in Berkeley, California, where the hillsides are bulldozed, terraced, and emboxed, has written a song before breakfast almost every day for the last seventeen years, and this is one of her best " — Pete Seeger, liner notes to FW 05302

"Little Boxes" is the most popular of Malvina Reynolds's many compositions. The editors of *Broadside* introduced Pete Seeger to the song, and he

subsequently made a very successful recording of it for Columbia Records. In the early years of *Broadside*, it was by far one of the most popular songs printed, and hundreds of requests came in, some looking for that song about "ticky-tacky" (liner notes to FW 05302)

The song appealed to many Americans appalled by the endless number of cookie-cutter subdivisions popping up around the country. Malvina, who wrote hundreds of songs, said of her hit, "This is the first time this has ever happened to a song of mine" (liner notes to FW 05302) (See Track 13 for more information about Malvina Reynolds.)



From B'side # 44

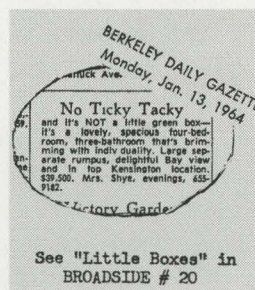
Little boxes on the hillside, little boxes made of ticky tacky. / Little boxes, little boxes, little boxes all the same. / There's a green one and a pink one and a blue one and a yellow one, / And they're all made out of ticky tacky, and they all look just the same.

And the people in the houses all went to the university / Where they all were put in boxes, little boxes, all the same. / And there's doctors and there's lawyers, and business executives / And they're all made out of ticky tacky and they all look just the same.

And they all play on the golf course and drink their martini dry / And they all have pretty children and the children go to school / And the children go to summer camp and then to the university / Where they all get put in boxes and they all come out the same.

And the boys go into business and marry and raise a family / And they all get put in boxes, little boxes, little boxes all the same. / There's a green one and a pink one and a blue one and a yellow one / And they're all made out of ticky tacky and they all look just the same.

Other recordings of the song include Malvina Reynolds (Columbia 2614a); Pete Seeger (Folkways 05302c, Columbia 31949c, Smithsonian Folkways 40111c); The Womenfolk (RCA 2832a).



From B'side # 39

64.

NOT ENOUGH TO LIVE ON BUT A LITTLE TOO MUCH TO DIE

MIKE MILLIUS, VOCAL AND GUITAR;
DON THOMAS, BASS AND GUITAR;
JIMMY JOHNSON, DRUMS

Also called "The Welfare Song"

Words and music by Michael Strange

From Broadside Ballads Vol. 5; Smithsonian reel 3340

Published in B'side # 96, 1969

DEBATES ABOUT WELFARE AND THE social services "safety net" have been raging for more than 70 years in the United States. This song describes life on welfare from a participant's perspective — the Friesens had to rely on welfare support for some years after they were blacklisted in the 1950s, and, as Mike Millius recalled, "Gordon would sit and talk to us for hours and we'd drink his Schaefer Beer with him while Sis bustled around the apartment keeping the place going. The idea for the welfare song came from Gordon. We were talking about government (he was still a dyed-in-the-wool communist) and Gordon said, 'You can't fight city hall. All you can do is burn it down.' He then told me that the Rev. F. D. Kirkpatrick (an awesome, now deceased, folk singer/songwriter who made Lead Belly look and sound like Pee Wee Herman) was organizing a rally to protest Governor Rockefeller's cutback on welfare budgets. Gordon said, 'You know what they say about welfare, don't you? That it's not enough to live on but a little too much to die.' And that was the title of the song. A week or two earlier I had heard Bob Dylan at his 'comeback' Carnegie Hall concert (actually a rally with several artists: Judy Collins, Pete Seeger, etc.). Anyway, Bob had the Band backing him, although they weren't called 'The Band' yet, and one of the songs they did was Woody's 'Grand Coulee Dam.' The way they did that song that night influenced the groove I have on 'Not Enough to Live On, But a Little Too Much to Die.' The track of this song that you hear on the Broadside album was the only recording I ever did of it. I think it's one of the best records I ever made and am sorry I didn't include it on my solo album. However, at the time, [the] Nixon administration and the FBI were on my ass. I had sung 'The Welfare Song' at the rally mentioned above, which

About 12½ million
Americans are
utterly destitute

From B'side # 35

Well the landlord came
to my house, / Man, he
wasn't there to groove,
/ Said, "You didn't pay
your rent six months, /
My friend, you've got
to move." / So, I went
down to the welfare
folks to see what
they'd do for me, /
They said, "Oh yes
we'll pay your way, /
Just give us your digni-
ty." / And I said, "What am I entitled to?" / And
they gave me this reply, / "Not enough to live on /
But a little too much to die."

So I went back to my old lady, / Man, I told her
where I'd been, / Out there giving stupid answers
To all their stupid questions. / Now, it seems
they've got a little scheme / By which you might
survive, / Just stay within your budget, baby, /
Good luck, and stay alive. / But you'll need more
than luck, / 'Cause even if you try, / There's not
enough to live on / But a little too much to die.

And a worker came to my house, / Man, he was
counting all my clothes, / He asked how many
kids I had / Then he counted them by the nose. /
And he promised I'd
get my check next
week, / I'd get it with-
out fail, / But that, of
course, depends / That
it don't get lost in the
mail. / I said, "Does
that happen often?" /
Well, he just blinked
his eye. / He said, "Not
enough to live on / But
a little too much to die."

And the people are all
in line, / Man, they're
going out the door, /
The man gave me num-
ber 903 / And then
called forty-four. / Oh
baby, they're lucky I
don't play the horses, /
'Cause I just can't get
by, / When it's not
enough to live on / But
a little too much to die.

ended in a riot It was written up in the
New York Times and even New Yorker
magazine, and the song was mentioned
prominently The crowd at the rally really
loved the song, and Rev Kirkpatrick and I
sang it several times until the crowd knew
it and were singing along and chanting the
chorus as they rioted down 5th Avenue"
(Millius, personal communication, 2000)
(See Track 41 for more information about
Mike Millius.)



From B'side # 38 (Illustration Agnes Friesen)

65.

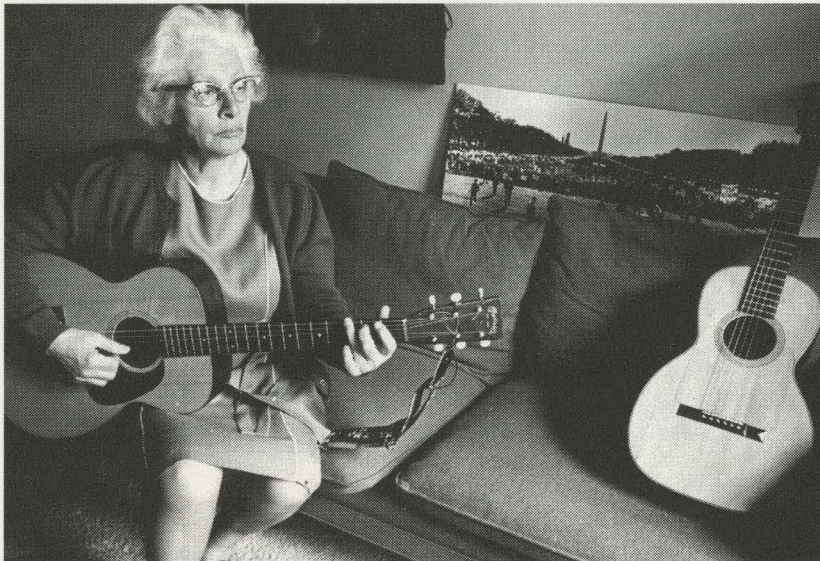
THE FAUCETS ARE DRIPPING

MALVINA REYNOLDS, VOCAL AND GUITAR;
ERIK DARLING, GUITAR

Words and music by Malvina Reynolds

From Another Country Heard From Folkways 02524

Published in B'side # 35, 1963)



Malvina Reynolds (Photo: Diana Davies)

DURING THE 1950S AND 1960S, URBAN decline and the lack of construction of new affordable inner city housing led to increased activity on the part of tenants to organize in the hope of halting evictions and to plan rent strikes. Tenants' movements emerged in various U.S. cities. In this song Malvina Reynolds shows how dripping faucets, landlord greed, tenant suffering, rent control laws, and dry reservoirs are all part of a single system. The New York Times reported on 29 January 1964 that "water leaks in one out of every six apartments in New York City." (See Track 13 for more information about Malvina Reynolds.)

CHORUS

*The faucets are dripping in old New York City, /
The faucets are dripping, and oh, what a pity! /
The reservoir's drying, because it's supplying /
The faucets that drip in New York.*

*You can't ask the landlord to put in a washer, /
He'd rather you'd move than to put in a washer, /
The faucets are dripping, they sound in my ears, /
The tap in the bathroom's been running for years.*

CHORUS

*There's a wild streak of green in the sink in the
kitchen, / It comes
from the rill trickling
out of the plumbing, /
The streams from the
mountain, the pools
from the lea, / All run
from my faucet and
down to the sea.*

CHORUS

*You can't ask the land-
lord to put in a washer,
/ You can't ask the
landlord to mend the
old stairs, / He takes in
the rents, and he lives
in Miami, / Where
faucets don't drip and
there's sun everywhere.*

CHORUS

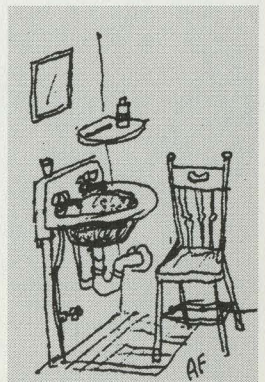
*The faucets are dripping, the landlord's content, /
With every new tenant he raises the rent, / The
buildings can crumble, the tenants can cry, /
There's a shortage of housing, you'll live there
or die.*

CHORUS

*They're building some buildings and new Lincoln
Centers, / It's sure working hell with the low-
income renters, / They're jammed into rooms
with the rat and the fly, / Where the faucets all
drip and the floor's never dry.*

CHORUS

Other recordings of the song include
Pete Seeger (Columbia 2432c,
Folkways 37232c); Tom Paxton and the
Broadside Singers (Folkways 05303c);
Malvina Reynolds (Folkways 05287c).



From B'side # 35
(Illustration: Agnes
Friesen)

BIZZNESS AIN'T DEAD

THE NEW WORLD SINGERS:

HAPPY TRAUM, VOCAL AND GUITAR;

GIL TURNER, VOCAL AND BANJO;

BOB COHEN, VOCAL AND GUITAR

Words by Woody Guthrie

Melody: an adaptation of "Mother Ain't Dead"

From Broadside Ballads Vol. 1

Published in B'side # 16, 1962

WOODY GUTHRIE WROTE AT LEAST A thousand songs during his relatively brief career. His recording career lasted from approximately 1940 to 1949, but he continued to write until the Huntington's Chorea that would eventually kill him made it impossible for him to do so. Gil Turner found this song among a set of tapes in Guthrie's publisher's office. The publisher, the Richmond Organization, had given Woody a tape recorder to take home to document many songs that he had not recorded otherwise. Guthrie recorded this song in 1951 but never released it commercially. The New World Singers sang it as part of the session for the first Broadside record in 1962. It was transcribed onto lyric sheets (now held by the Woody Guthrie Archives) in 1955. Woody adapted the old folk song "Mother Ain't Dead (She's Only A-Sleeping)" into this commentary about the resiliency of business. (See Track 2 for more information about the New World Singers.)

*And the bizzness ain't dead / It's only a-sleeping, /
Dreaming someday / That a customer will come. /
The customer ain't dead (the customer ain't
dead), / He's only a-sleeping (only a-sleeping), /
Dreaming someday (and a-dreaming someday) /
That a good job will come (a good job will come).*

*That good job ain't dead (that good job ain't
dead) / It's only a-sleeping (only a-sleeping), /
Dreaming someday (dreaming someday) / That a
paycheck will come (a paycheck will come).*

*That paycheck's not dead (the paycheck's not
dead) / It's only a-sleeping (it's only a-sleeping), /
Dreaming and dreaming (dreaming and dream-
ing) / That the President's gonna come (the
President's gonna come).*

*Well the President's not dead (only half-dead) /
He's only a-sleeping (sleepy-sleep), / Sleeping
and dreaming (and a-hopin' and a-prayin') /
That old Atom Bomb won't come (old Atom Bomb
won't come).*

*That Atom Bomb ain't dead (Atom Bomb ain't
dead) / It's just about half-sleeping (just about
half-sleeping), / Sleeping and a-dreaming (sleep-
ing and a-dreaming) / That a new world's gonna
come (a new world's gonna come).*

*That new world ain't dead (that new world ain't
dead) / It's not even sleeping (not even sleeping),
/ It's a-waiting and a-wiggling (and a-wiggling
and a-waiting) / For you and me to come (for you
and me to come).*

*Now you and me ain't dead (you and me ain't
dead) / We're both just pretending (both just pre-
tending), / We're waiting and waiting (and a-
lookin' and a-watchin') / For a big job to come
(for a big job to come).*

*Well, the bizzness ain't dead (bizzness ain't dead)
/ It's only a-sleeping (it's only a-sleeping), /
Dreaming someday (dreaming someday) / That a
customer will come.*

The Saturday Evening Post

October 13, 1962

industries haunted by the specter of depression. Many of the nation's problems come to sharp focus in Pennsylvania. With 350,000 out of work, the state has the highest unemployment rate of any heavily industrialized state in the nation. Her

(Note: Although written around 1950, this song will remain topical as long as we have our business ups and downs)

Copyright 1962 by Ludlow Music, Inc. Used by permission.

67.

BUSINESS

PETE SEEGER, VOCAL AND BANJO

Words by Guillevic, translated by Walter Lowenfels

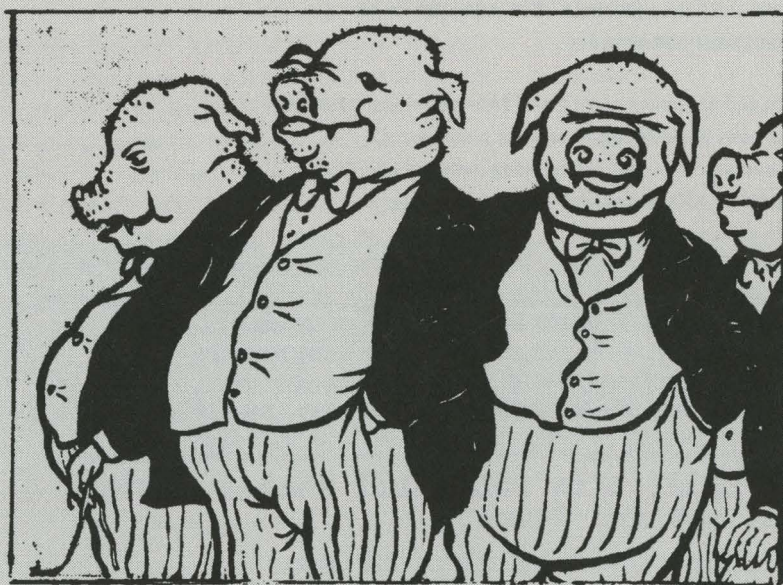
Music by Pete Seeger

From *Broadside Ballads Vol. 2*

Published in B'side # 28, 1963

THIS SONG COMES FROM A SONNET called "Love Song of the Resistance," written in 1954 by the French poet Guillevic. Translator Walter Lowenfels (d. 1976) was an American poet who described himself as "one of the Paris expatriates of the 20s and 30s" (Lowenfels, liner notes to FW 05302). He was the co-writer of the songs "Lonesome Traveler," "Rankin Tree," and "Wasn't That a Time?"

In the equal-time department it was written as a "love sonnet to big business" (Seeger, liner notes, FW 05302). (See Track 9 for more information about Pete Seeger.)



From B'side # 131

Two million bushels of North African grain / Resold to Germany for Swiss francs / Paid for by a consortium of banks / With a deal in futures that the Stock Exchange / Unloads for coffee from Brazilian uplands / Destined for Paris. Before the whole deal sinks, / The checks written in indelible inks / Outrace Atlantic's winter hurricanes. / At last, the coffee arrives, also the wheat. / Needless to say, the deal was a success; / Who can deny that all of us have gained? / Our benefactors? Three trusts. They compete / For honor, glory, power, and, of course, / Profits where all happiness is contained.

(Repeated)

Sarah Hudson, a child of Harlem, has a special educational problem: anxious though she is for an education, she drowns in class. So do her sisters.

Four of them sleep in the same bed, and the stirrings of one usually awakens the others. They are the kind of problems that ultimately deaden all hope.

The circumstances of Sarah Hudson's family—rats, 6 people in two small rooms, skimping along on welfare subsistence—Valerie, 7, sometimes wakes up screaming. "Mommy, there's a rat in bed."

Figures just compiled by the Welfare Department indicate that the cycle of inherited want in this city is becoming a disastrous upward spiral. The number of children growing up on the public relief rolls has risen from 128,556 to 276,179 in the last ten years.

A diamond ring sold for \$160,000 to one of two jewelers competing for it provided the high point of an auction yesterday at the Parke-Bernet Galleries, 980 Madison Avenue.

The ring was the grand piece of more than 500 jewels in the collection of Mrs. A. Hamilton Rice that are being auctioned.

Mrs. Rice's collection, the largest from a single owner ever to be auctioned in this country, may turn out to be the most valuable. Yesterday's receipts were \$704,855.

Princess Benedikte of Denmark ended her first full day in New York dancing sedately. During the day, the Princess consumed a variety of foods and beverages. She had tea for breakfast. Her lunch consisted of a shrimp cocktail, chicken soufflé, three kinds of ice cream and vin rosé. Dinner included Consommé Florida, which had sherry and bits of turtle in it, filet of sole with grapes, roast beef, Salad Copenhagen (tossed greens with oil and vinegar dressing) and more ice cream.

The Princess also drank Schweppes Bitter Lemon at the Danish Consulate and during the reception before dinner, tea at Georg Jensen's, one sip of champagne and a glass of orange juice at Mayor Wagner's, and at least some of the sherry, the Chablis, the Beaujolais and the Cherry Heering placed before her during dinner. And she smoked whenever she had the chance.

Even with the earnings of his wife and children thrown in, the family income for the average farm laborer comes to only \$1,432 a year. This is the family's reward for toiling from sunup to sundown at stoop labor in the fields, subsisting in hovels with primitive sanitary facilities and suffering the deprivations of the nomad without roots or hope: a wage, less their mother and the baby, Randolph, 3, use a couch—borrowed after Mrs. Hudson suffered double pneumonia last winter because she was sleeping on the floor.

Mrs. Rice, who lives in semi-retirement on Fifth Avenue, attended by 12 servants, has a house in Paris and an estate in Newport, R. I.

From B'side # 58

LEGAL-ILLEGAL

EWAN MACCOLL, VOCAL;
 PEGGY SEEGER, CONCERTINA;
 CALUM MACCOLL, GUITAR

Words and music by Ewan MacColl

From *Hot Blast* Folkways 08710

Published in B'side # 154, 1984

WHAT IS LEGAL IS NOT NECESSARILY just, and what is just may not be legal. This song highlights the way the people in power determine that certain things cannot be done, while even worse things are legal. Ewan MacColl (1915–1989), born Jimmie Miller, was a Scottish folk singer, actor, playwright, musicologist, and songwriter. MacColl grew up in Lancashire, England, where he learned many traditional songs from the family. He started working as a laborer and mechanic when he was just 14, hence the strong union support that manifested itself in his songs over the years. After moving to London in the 1950s, Ewan became one of the most important figures in the emerging British folk song revival. He founded the Ballads and Blues Club (later renamed the Singers Club) and promoted folk music in Britain.

One of MacColl's most significant contributions was his 1957 collaboration with his wife, Peggy Seeger, and Charles Parker on the BBC series *The Radio Ballads*. MacColl also wrote scripts for television and films and, with Peggy, compiled a number of influential folk song anthologies. In addition to his recordings with his wife, he frequently recorded with British folk song authority A.L. (Bert) Lloyd. MacColl and Seeger were in charge of the Critics Group, an important British songwriter's organization, and they also founded and owned their own record company, Blackthorne Records, which released this song. Both Seeger and MacColl were well known as songwriters and political activists.

In 1962 MacColl was refused a visa to enter the United States because of his political leanings, an event that caused great uproar in the folk music community. Editorials were written in *Broadside* condemning the government's act, and he eventually was allowed to come.

YOU BETTER WATCH WHERE YOU PARK IT



ANATOLE FRANCE
"Neither rich . . ."

THE Supreme Court has approved the government's ban on overnight sleeping in the national parks in Washington, D.C.

This recalls French writer Anatole France's sardonic comment: "The law in its majestic equality forbids the rich as well as the poor to sleep under bridges, to beg in the streets and to steal bread."

S. NORMAN GOURSE
 Manhattan

From B'side # 154

Of the more than 300 songs he composed, his love song for Peggy, "The First Time Ever I Saw Your Face," is one of his most famous, winning a Grammy Award in 1973 for song of the year, and has been recorded by many. Ewan's daughter, Kirsty, is a recording artist, as are his sons Neill and Calum.

Peggy Seeger (1935–) was born in New York City to a musical family. Her father Charles and mother Ruth Crawford were eminent musicologists, and Pete Seeger is her half-brother. During her childhood her parents worked on compiling anthologies of folk songs, and she was exposed to countless traditional tunes. Starting with piano, she gradually learned to play a host of folk instruments. In 1956 she traveled to England to perform in a television production of *Dark of the Moon*. While there she joined the folk group the Ramblers, which also included Ewan MacColl. The two started performing as a duo and were

NEW YORK P

Flag Patch Costs Youth Jail Term

LEOMINSTER, Mass.
(AP) — A youth who
strolled through town with

an American flag sewn to
the seat of his pants has
been sentenced to a year in
jail under an 1899 state law.

The law forbids treating
the flag in a contemptuous
manner.

Valerio Goguen, 19, was ar-
rested Feb. 7 after City
Councillor John Erdman saw
him walking through the
downtown area.

A policeman testified that
Goguen told him he was us-
ing the flag as a patch on
his pants.

Judge Richard Comerford,
who yesterday sentenced
Goguen to the maximum
penalty allowed by the law,
said the youth's action was
"in vile contempt of the
symbol of the republic."

From B'side # 105

(Clipping:

The New York Post)

married two years
later.
Peggy has written
and performed
many songs and
recorded dozens of
albums, singing
solo, with Ewan
MacColl, and with
others. In the early
1990s she sang with
Irene Scott under
the name "No Spring Chickens," a name
deriving from a comment made by an A&R
man after seeing the publicity photograph
of the middle-aged group. She has contin-
ued to tour and sing and currently lives in
Asheville, North Carolina.

This song comes from Hot Blast, an
album of political songs originally released
in England on the Blackthorne label. Ewan
wrote, "We hope that the songs on this
album will be useful weapons in the arse-
nal of those who are engaged in the inter-
national conspiracy against the brutal
exploitation of the working-class, against
the senseless waste of human and natural
resources and against the pernicious dis-
ease of racism" (liner notes to FW 08710).
It was published in issue 154 in 1984, an
issue devoted solely to the music of
MacColl and Seeger, which included songs
reprinted from their magazine The New
City Songster. (See Track 86 for more
information about Peggy Seeger.)

**Every time you pick up a newspaper, / Every time
you switch on the T.V., / You can bet your old boots
that at some point you'll see / A high-ranking cop-
per or Tory M.P. / Calling on all who are British
and free / To stand up and defend law and order.**

**It's illegal to rip off a payroll, / It's illegal to hold
up a train, / But it's legal to rip off a million or
two / That comes from the labor that other folk
do, / To plunder the many on behalf of the few / Is
a thing that is perfectly legal.**

**It's illegal to kill off a landlord / Or to trespass
upon his estate; / But to charge a high rent for a
slum is OK / To condemn two adults and three
children to stay / In a hovel that's rotten with
damp and decay / Is a thing that is perfectly legal.**

**If your job turns you into a zombie / It's legal to
feel some despair, / But don't be aggressive, that
is if you're smart, / And for Christ's sake don't
upset the old apple cart, / Remember the boss has
your interest at heart, / And it grieves him to see
you unhappy.**

**If you fashion a bomb in the kitchen, / You're
guilty of breaking the law; / But a bloody great
nuclear plant is OK / Though plutonium
processing hastens the day / When this tight
little isle may be blasted away / Nonetheless it is
perfectly legal.**

**It's illegal if you are a gypsy / To camp by the side
of the road, / But it's proper and right for the rich
and the great / To live in a mansion and own an
estate / That was got from the people by pillage
and rape: / That's what they call a "tradition."**

**It's illegal to carve up your missus / Or put poison
in your old man's tea, / But poison the rivers, the
seas, and the skies, / And poison the mind of a
nation with lies / If it's done in the interest of free
enterprise / Then it's proper and perfectly legal.**

**It's legal to join a trade union / And to picket
is one of your rights, / But don't be offensive
when scabs cross the line, / Be nice to the
coppers and keep this in mind: / To picket effec-
tively that is a crime, / Worse than if you had
murdered your mother.**

**It's legal to sing on the telly, / But they make
bloody sure that you don't / If you sing about
racists and fascists and creeps / And thieves in
high places who live off the weak / And those who
are selling us right up the creek: / The twisters,
the takers, / The con men, the fakers, / The whole
bloody gang of exploiters!**

Other recordings of Ewan MacColl and
Peggy Seeger, MacColl as a solo artist,
and MacColl with others include At the
Present Moment Rouser 4003a;
Broadside Ballads Vol. 1 Folkways
03043c; Broadside Ballads Vol. 2
Folkways 03044c; British Industrial
Ballads Vanguard 9090a; Cold Snap
Folkways 08765; From Where I Stand:
Topical Songs of America and England
Folkways 08563c; Folkways Record of
Contemporary Songs Folkways 08736c;
Four Pence a Day and Other British
Industrial Folk Songs Stinson 79a; Hot
Blast: Contemporary Songs Folkways
08710c; Kilroy Was Here Folkways
08562c; The Naming of Names Cooking
Vinyl 1036 (cass); New Briton Gazette,
Vol. 1 Folkways 08732c; New Briton
Gazette, Vol. 2 Folkways 08734c;
Saturday Night at the Bull and Mouth
Folkways 08731c; Second Shift:
Industrial Ballads Topic 10T25a;
Shuttle and Cage: Industrial Folk
Ballads Topic 10T13a; Songs Against
the Bomb Topic 12001a. For more
information, see MacColl's
Journeyman: An Autobiography
(London: Sidgwick and Jackson, 1990).
(See Track 86 for other recordings of
Peggy Seeger.)

BROWN WATER AND BLOOD

JEFF AMPOLSK, VOCAL AND GUITAR;
BOB NORMAN,
BACKGROUND VOCALS AND GUITAR

Words and music by Jeff Ampolsk

From Brown Water and Blood Folkways 05261

Recorded 4 April 1978

Published in B'side # 142, 1980

CHORUS

*Brown water and blood was all you could see /
Sixty-four was the number that drowned / Brown
water and blood was all you could see / The day
that the George Prince went down.*

*On a Monday morning at the end of October /
Mississippi all covered with fog / The George
Prince was leaving to take them all over /
Children to school and men to their jobs.*

CHORUS

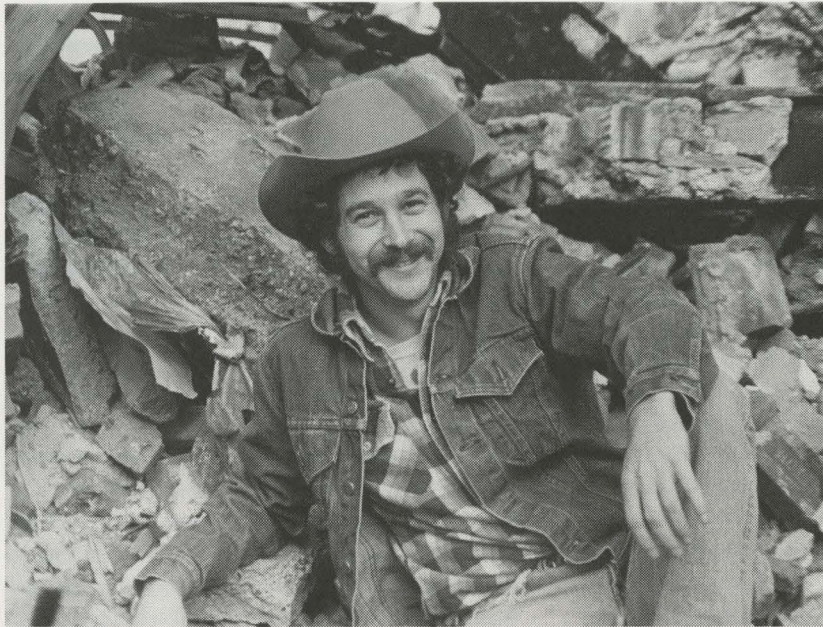
*Now up in the whalinhouse (wheelhouse) the
pilot been drinkin' /
Old muscatel was his
mornin' routine / And
out on the deck the
deckhand was thinkin'
/ Not a damned thing
exciting ever happens,
it seems.*

CHORUS

*Now, the air it was
cold, but the water was
colder / The children
on board never grew
any older / And the
husbands support their
poor families / Still
commuting to work
from far under the sea.*

CHORUS

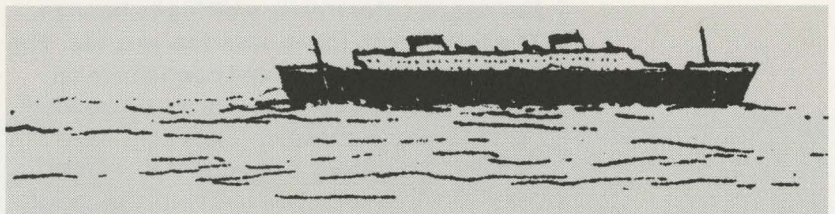
Other recordings of Jeff Ampolsk
include God, Guts and Guns Folkways
05250.



Jeff Ampolsk (Photo: David Bookbinder)

ON 20 OCTOBER 1976 A LOUISIANA state-run ferry, the George Prince, was broadsided on the Mississippi River by the Frosta, a Norwegian tanker, killing 77 passengers (not the 64 in the song lyrics). The cause was attributed to either fatigue or intoxication on the part of the captain.

Jeff Ampolsk (1951–) was born in New Orleans and raised in Louisiana. As a young man he worked in the Louisiana shipyards. After two years of college, Ampolsk quit and began to write songs while supporting himself as a traveling mop salesman. "I know everything there is to know about mops and brooms," volunteered Ampolsk (liner notes to FW 05261). By the mid-1970s, Ampolsk was driving a cab in New York City, where he was introduced to the Broadside offices. Folkways released his first album as Broadside No. 12 (FW 05250).



From B'side # 48

70.

THE ABERFAN COAL TIP TRAGEDY

THOM PARROTT, VOCAL AND GUITAR;
DON ROBERTSON, GUITAR

Words and music by Thom Parrott

From Neon Princess Folkways 31009

Recorded 26 October 1967

Published in B'side # 76, 1966



From B'side # 76

AT 9:15 A.M. ON 21 October 1966, a colliery waste tip from the Merthyr Vale Colliery slid down Merthyr Mountain and into the mining village of Aberfan, Wales. It engulfed

Pantglas (Welsh for "Green Hollow") Junior High School, smothering to death 109 children and five teachers in their classrooms. The physical disaster was compounded by a public relations fiasco when the director of the National Coal Board chose not to rush to the site of the tragedy but instead to attend his installation as the Chancellor of the University of Surrey. A coal tip is a large pile of coal waste. In Aberfan such tips were placed on top of an underground set of fresh water springs, a catastrophe waiting to happen. The total death toll in Aberfan was 144. The British government ruled negligence on the part of the coal board in its subsequent reports, and the coal officials conceded neglect (New York Times, 21 April 1967). (See Track 55 for more information about Thom Parrott.)

ABERFAN, Wales, Oct. 22 (UPI) — "Today it is raining and I shall not be able to play with Carl after school. Last night I played with my airplane and I played with my big dog and I played with my cat."

Having reread this entry in his yellow-bound school diary, the young author took up his red crayon and headed a new page he would never finish.

"Paul, October 21 . . ."

It was 9:30 a.m. and the class was beginning its lessons in the little schoolhouse of Pantglas—"the green hollow," in Welsh.

Almost unheard, except for a low whine like that of a distant jet, part of the black mountain of coal debris looming over the village was sliding down on a cushion of rainwater.

And at 9:30 a.m. the silent killer, half a million tons worked loose from the 800-foot high mound by heavy downpours, smashed the schoolhouse and the homes around it under a tidal wave of muck.

Paul did not get a chance to finish his account of the day.

The mining men of Wales are hardy, strong, and bold, / And they tunnel in the earth and make it yield its coal. / But in the town of Aberfan, it's dearer now than gold / For one generation, for the profit has been sold.

CHORUS

How many died in Aberfan / When the coal tip came rumbling down? / How many children will never grow old? / And how many lives purchase how many tons of coal?

The little school of Pantglas lay where the mountain loomed, / And some two hundred children took their lessons in its rooms. / But on the day Fall recess was to begin, they went to meet their doom, / Not knowing the "green hollow" would soon become their tomb.

CHORUS

It was just 9:00 AM when they opened up the door, / And in came the children, two hundred, maybe more, / For nobody knew what the mountain had in store. / The lucky ones were tardy, the others are no more.

CHORUS

"I played with my big dog, I played with my cat." / Signed, "Paul, October 21." There's nothing after that. / For the mountain came down, and everyone was trapped, / And now there's only coal slag where little Paul once sat.

CHORUS

In eighteen hundred and seventy-four, the first pit shaft went down, / And they started piling mining waste on the slopes above the town. / And everybody knew that the practice was unsound / But for ninety-two years no better place was found.

CHORUS

The children all were pretty, the children all were fine, / But the children went to school in the shadow of the mine. / And with the slag heap up above them, they were running out of time, / And they were buried alive by the Ministry of Mines.

CHORUS

LAFAYETTE

LUCINDA WILLIAMS, VOCAL AND GUITAR;
MALCOLM SMITH, FIDDLE;
MICKEY WHITE, GUITAR; REX BELL, BASS;
ANDRE MATTHEWS, GUITAR;
IRA WILKES, DRUMS

Also called "My Sweet Lafayette"

Words and music by Lucinda Williams

From Happy Woman Blues

Smithsonian Folkways SFW CD 40003

Recorded 1980

Published in B'side # 142, 1979

SONGS ABOUT LONGING FOR HOME are legion in the old-time and country music repertory. Some even appeared in Broadside.

Lucinda Williams (1953–) was born in Lake Charles, Louisiana, and grew up in a number of places in the South where her father's career took the family. She became part of the Texas alt-country scene in 1974, spent time in Austin and Houston, and currently lives in Nashville. Her friend Jeff Ampolsk (see Track 69) suggested she send a tape to Folkways after they had put out his record God, Guts and Guns. She made two records for the label in 1979 and 1981. During the same period, she had two songs published in Broadside, "Lafayette" and "You Don't Have to Hustle Me." When asked to suggest songs for this set, Sis Cunningham listed "Lafayette" as a song she would love to see included.

Williams's recordings have been highly acclaimed by critics and audiences alike, she received a Grammy Award in 1999 for her album Car Wheels on a Gravel Road.

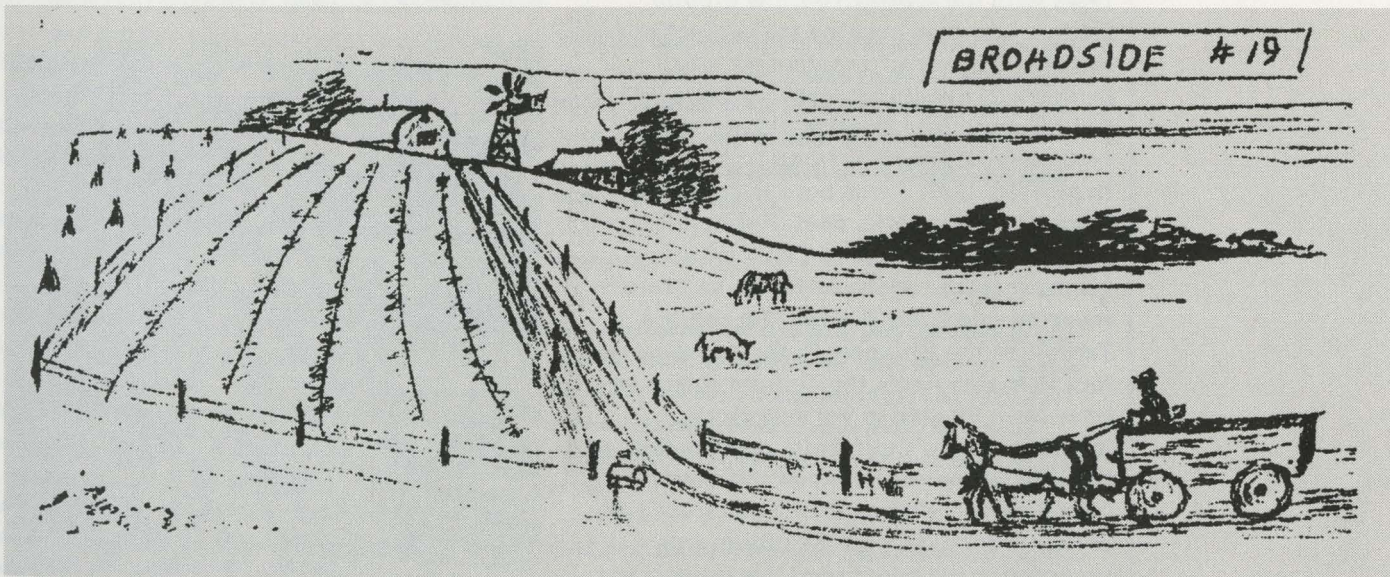
*Oh, my sweet Lafayette / How I'm gonna miss you,
You feel so good, Lafayette / Now I've come to
preach you / Tell all my friends I've come back
again, / I couldn't stay away, / I was gone only a
day / But I'm comin' back to my sweet Lafayette.*

*I'm goin' down to Lafayette / I don't care how
long I'm gone / It's so hard to leave you, Lafayette /
Now I know where I belong / When that sweet fid-
dle sounds and Clifton gets down / That music
sounds so good to me / I just might dance until
three / And I got to get back to my sweet
Lafayette.*

*Oh those boys in Lafayette / Smiling so pretty /
Those sweet boys in Lafayette / They sure do look
good to me / We danced all night long to a sweet
Cajun song / Drinkin' 'n' jivin' till dawn / I could
dance on and on / Doin' a 2-step in my sweet
Lafayette.*

*Take me back, Lafayette / Way down on the Bayou
I'm your girl, Lafayette / And I'm gonna hang
around you / Eat that gumbo and roll and tumble
And do crazy things every night / Soon I'll be feel-
in' alright / When I get back to my sweet
Lafayette / When I get back to my sweet
Lafayette.*

Other recordings of Lucinda Williams include Car Wheels on a Gravel Road Mercury 558338c; Lucinda Williams Rough Trade 47c, Koch 8005c; Ramblin' Smithsonian Folkways 40042c; Sweet Old World Chameleon 61351c.



From B'side # 19

72.

THE BALLAD OF EARL DURAND

CHARLIE BROWN, VOCAL AND AUTOHARP

Words by Jack Langan

Music by Charlie Brown

From Teton Tea Party with Charlie Brown

Broadside 305/Folkways 05305

Recorded April 1966, New York

THE STORY OF EARL DURAND IS true. The song was written by Jack Langan, a Wyoming songwriter. Durand, a resident of Powell, Utah, was first arrested on 2 December 1937 for buying furs without a license. The second arrest, chronicled in this song, was on 13 March 1939 and resulted in a six-month prison sentence. Durand was an avid outdoorsman and crack shot. He killed himself in the Powell Bank rather than be captured after eluding the police. The story happened pretty much as the song reports. Langan, in a letter to Moses Asch at Folkways, informed him that he had actually written both the words and music, but the singer had changed the melody to fit his own needs. The story of Durand drew interest in the 1960s because public fascination with the image of a great Western outlaw still existed in the United States in the mid-twentieth century. A Hollywood movie was produced on Durand starring Peter Haskell, Martin Sheen, Keenan Wynn, and Slim Pickens. This scenario repeated itself again in the 1980s with the Western outlaw Claude Dallas, who also became the subject of songs and inspired a motion picture. Dallas was eventually captured in a 7-11 in California, a fate Durand did not share.

Charles Edward Artman (a.k.a. Charlie Brown) (c. 1940–) was born in northern Iowa. He is a mystic, poet, tipi builder, and a prophet of New Age of Consciousness. Living a rather nomadic lifestyle, Charlie traveled and lived in a tipi. He ran the Temple of the Rainbow Path; based on letters to Moses Asch, the Temple seems to have been located in various places, including Utah, California, and Florida. At the time of the recording of this song, Charlie was living on the Lower East Side of New York City, and the album was recorded in his apartment. He is reported to be living in Florida.

*Just a simple mountain lad hunting meat for Maw
and Dad / He would go out in the mountains in
depression days so sad. / With a bow and arrow
straight he'd put meat upon the grate / Of the
fireplace in the cabin where he learned to love,
not hate.*

CHORUS

*Earl Durand, Earl Durand, / Born too late a moun-
tain man; / He was shot down in the Tetons / By
the law's bloodthirsty band.*

*Boundin' lightly crag to crag, Earl Durand would
hunt the stag; / Elk and moose meat, too, he
brought just to fill his hungry bag. / Skinned 'em
out and used the hides to keep warm his young
insides / With the buckskin clothes he wore on his
lonely mountain rides.*

CHORUS

*One day with meat so raw, Earl was captured by
the law, / Hauled away to Cody Jail, bedded down
on a cot of straw. / Then he fled into the hills,
leavin' behind the city's ills / When the lawmen
came to get him, Earl, those greedy hunters, drills.*

CHORUS

*Spoken: 'Bout six-foot-two, 250 pounds, he was a
crack shot. Throw a marble into the air, and he'd
shatter it into a million fragments every time. He
went to high school for a while, but he didn't dig
that scene very much. And so he took off into the
mountain wilderness there, the Wind River
Mountains of Wyoming. Started livin' off the
land; makin' his own clothes out of buckskin. Let
his hair grow out, let his beard grow. Well, the
folks back in town, they didn't dig his scene very
much either, so one day they hauled him in for
huntin' elk out of season, found him guilty, sen-*



From B'side # 45 (Illustration: Agnes Friesen)

tenced him to six months in jail.

Well, from where he was at, [through] his cell window, he could see the Wind River Mountains, the mountains that he loved. But then one day the DA come in, started talkin' to him about some rich rancher's cattle that had been shot, about pinnin' the whole thing on him. So Earl says to the DA, he says, "Well, if I'm found guilty of that, what's it gonna mean?" So the DA says to him, "Well, you'll have to spend two years in the state penitentiary at Rawlins."

Now two years is an awful long time, and from the Rawlins jail cell window he wouldn't be able to see those mountains that he loved. So one day when the guard come in with his breakfast, he conked him over the head with a milk bottle. When he come to, he told him to drive him out to his folks' place. He sent him back to town with a message then that he didn't want to kill nobody, he just wanted to live as free as he wanted to live, but that if they'd come after him, he'd shoot to kill. So, the sheriff and his deputy they come out after him; he shot 'em both and he took off into the hills.

In the wilderness he lay, changin' lair from day to day. / Come to town to get some shells, see his folks, then get away.

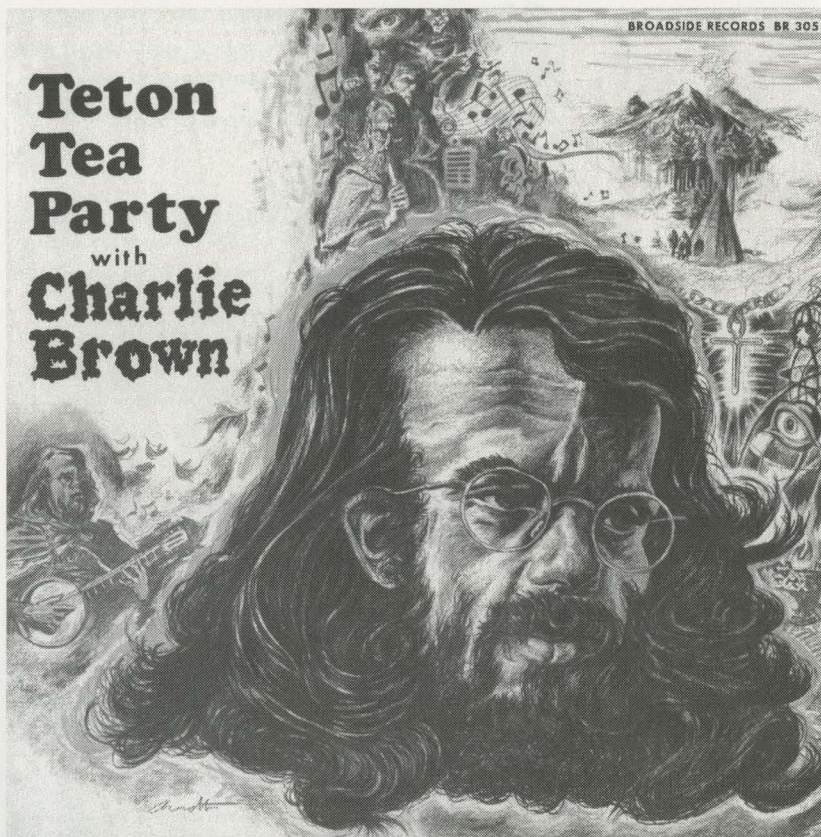
CHORUS

When Park County got too hot, Earl decided to change his spot, / Rambled down through Yellowstone, to the Tetons, at a trot. / Then the sheriff swore so hard, he called out the National Guard, / And with howitzers and mortars, they played down their last hole card.

CHORUS

Spoken: That's right, ladies and gentlemen, howitzers and mortars after one lone man sittin' up there on a ridge. And the National Guard, too. They sent two men up after him, hollered up, "Earl, you know we've got you, so why don't you give yourself up?"

Well, from about a thousand yards, he picked them both off with two shots. Come nightfall, he'd slip through their lines and go out and get himself some food, and then before dawn he'd slip through their lines again, get up on the ridge, and play their games with them. And pretty soon he was out of ammunition, so he cut off his beard and cut off his hair with a knife that he had up there. He come down to the line then, and he says to the man there, "Say, have they got that Earl Durand fellow yet?" The guy says, "Nope." So Earl Durand says, "Well I'm about out of ammunition." And the other guy says, "Well, I'm about out too." So Earl says to him, "Well, how about



Broadside LP 305

drivin' us both to town so we can get some more ammunition?" So the guy drove 'em both to town. Earl, he went into the bank where he had some money. The townsfolk heard he was in there, and they gathered outside. Earl, he come out with a bank teller in front of him at gunpoint. Some trigger-happy sixteen-year-old kid shot him from the crowd, and, by reflex action, he shot and killed the teller. And then he turned the gun on his own self and he shot himself. Someone later asked the kid how he felt about killin' that notorious outlaw fellow, Earl Durand. And the kid said, "Sick."

But Earl was free as air, and down from his mountain lair, / He'd slip through their lines at night, and at dawn he'd not be there. / 'Till at last with food all gone, and his stomach pinched and drawn, / He faced them in the twilight, and their bullets cut him down.

CHORUS

Earl just wanted to live free, just the same as you and me, / But the game laws said, "Oh no!" So this free soul had to go. / And his flight was called a crime, although in an earlier time / He'd have been a mountain man instead of shot down in his prime.

Earl Durand, Earl Durand, / Born too late a mountain man. / Called the Tarzan of the Tetons, / Killed by civilization's hand.

73.

PLASTIC JESUS

ERNIE MARRS, VOCAL AND GUITAR;
THE MARRS FAMILY,
VOCALS, GUITAR, BANJO

Words and music by Ed Rush and George Cromarty

Version arr. by Ernie Marrs

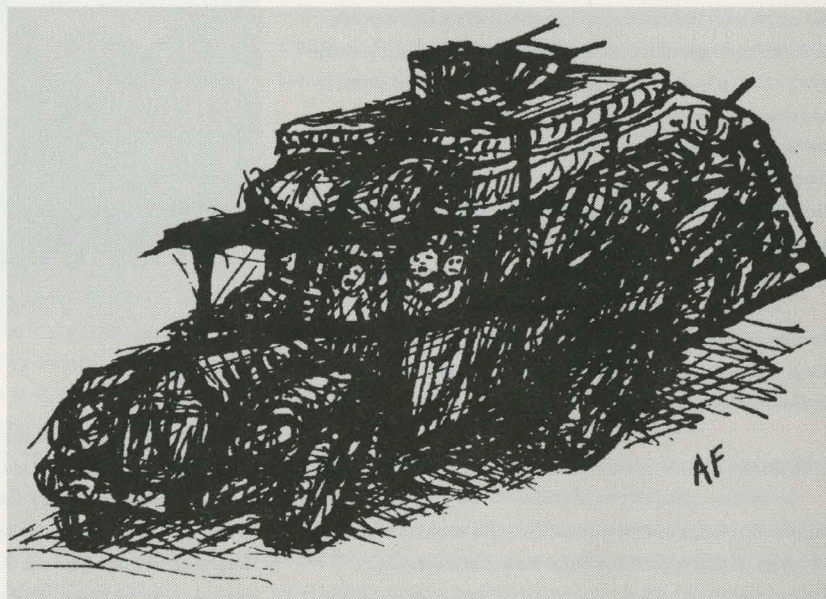
Unreleased Broadside outtake; Smithsonian reel 1668

Published in B'side # 39 and # 41, 1964

THIS WAS ONE of the most hotly debated songs printed in Broadside, as it had been earlier when it was published in Sing Out! (14/2, 1964). Its publication in Broadside led to a barrage of angry letters from subscribers asking, "How can you publish something so blasphemous?" People canceled subscriptions and claimed they would never read the magazine again. As

with publications in Sing Out!, articles were written defending the song. Gordon Friesen replied, "'Isn't the song sacrilegious?' We ask in turn, 'Where does the sacrilege lie really, with the song, or those greedy for profits, who debase the Savior by producing and peddling these cheap little trinkets made in His image?'" (B'side # 39). Indeed, the song still provokes outrage from those who fail to realize that its target is the purveyors of religious kitsch, not religion itself.

Marrs arranged his version of a song that was already in circulation, although it was frequently credited to him. Actually, it was written by two West Coast musicians, Ed Rush and George Cromarty, who were members of the Goldcoast Singers. Ed Rush traced the song back to an African-American camp-meeting song that went "I don't care if it rains or freezes, leaning on the arms of my Jesus," which was the theme song of a religious radio program broadcast from Baton Rouge in the 1940s



From B'side # 66 (Illustration: Agnes Friesen)

(B'side # 41). The parody lyrics are based on the line quoted above. Folklorist Richard Reuss found six variants of the religious words in the Folklore Archives at Indiana University (B'side # 41).

Marrs (1932–1988) was a prolific songwriter and a frequent contributor to Broadside. It was claimed that he wrote 15,000 songs (Sing Out! 43/1:28, 1993). Marrs was born in Oklahoma but later settled in Atlanta, Georgia. During his career, he worked as a stonemason, served in the navy, and was a migratory worker (B'side # 2).

Well, I don't care if it rains or freezes, / Long as I
have my plastic Jesus / Riding on the dashboard
of my car / Through all trials and tribulations, /
And my travels through the nation, / With my
plastic Jesus I'll go far.

Plastic Jesus, plastic Jesus / Riding on the dash-
board of my car / I'm afraid He'll have to go, / His
magnet's ruining my radio, / And if I have a
wreck, He'll leave a scar.

Riding down the thoroughfare / With His nose up
in the air / A wreck may be ahead, but He don't
mind / Trouble coming, He don't see / 'Cause He's
just got His eye on me / And any other thing that
lies behind.

Plastic Jesus, plastic Jesus / Riding on the dash-
board of my car / Though the sun shine on His
back / Makes Him peel, and chip, and crack / A lit-
tle patching keeps Him up to par.

When pedestrians try to cross / I let them know
who's boss / I never blow the horn or give them
warning / I ride all over town / Trying to run 'em
down / It's seldom that they live to see the morning.

Plastic Jesus, plastic Jesus / Riding on the dash-
board of my car / His halo fits just right / I use it
for a sight / And they'll scatter or they'll splatter
near and far.

When I'm in a traffic
jam / He don't care if I
say damn / I can let all
sorts of curses roll /
Plastic Jesus doesn't
hear / For He has a
plastic ear / The man
who invented plastic
saved my soul.

Plastic Jesus, plastic
Jesus / Riding on the
dashboard of my car /
Once His robe was
snowy white / Now it
isn't quite so bright /
Stained by the smoke
of my cigar.

If I weave around at night / And the police think
I'm tight / They'll never find my bottle, though
they ask / Plastic Jesus shelters me / For His head
comes off, you see / He's hollow, and I use Him for
a flask.

Plastic Jesus, plastic Jesus / Riding on the dash-
board of my car / Ride with me and have a dram /
Of the blood of the Lamb / Plastic Jesus is a holy bar.

Well, I don't care if it rains or freezes, / Long as I
got my plastic Jesus / Riding on the dashboard of
my car / Through all trials and tribulations, / And
my travels through the nation, / With my plastic
Jesus I'll go far. /

Plastic Jesus, plastic Jesus / Riding on the dash-
board of my car / But I'm afraid He'll have to go, /
His magnet's ruining my radio, / And if I have a
wreck, He'll leave a scar.

Other recordings of the song include
Jello Biafra (Alternative Tentacles
137c); Flaming Lips (WB 45334c);
R.O.C. (Bar/None 71c).

DEAR SIS: -- Your attempts to track down "Plastic Jesus" are interest-
ing. I don't know if this will help you much, but maybe it will add
one more piece to the puzzle.

From what I can judge, the song has had two distinct forms, the
first of which went more or less to the effect

I don't care if it rains or freezes,
I am safe in the hands of Jesus,
I am Jesus' little lamb,
Yes, by Jesus Christ I am!

There are six texts in the folklore archives at Indiana University
which were collected at Michigan State in the early 1950's, the above
text being collected in 1952.

Some years later, the song took on the "plastic Jesus" theme
which has seemingly supplanted the original (?) lyrics. It is a very
widely known song in the repertoire of the college student and indeed
may be said to be part of oral tradition. I recently collected this
version:

I don't care if it rains or freezes,
Long as I got my plastic Jesus
Sitting on the dashboard of my car;
I don't care if it's dark and scary
Long as I got my magnet Mary
Sitting on the dashboard of my car.

(Chorus) City cop, state cop, county sheriff...

The informants didn't remember the rest. This is the most com-
plete traditional version I've run across...

The 6-page Bob Dylan letter you printed in #38 was one of the
most moving pieces I've read in a long time. There are a fair number
of people who have bought the PP & M "In The Wind" album not because
they liked PP & M, but because Dylan wrote the liner notes. Can't
say I blame them...

... DICK REUSS

DEAR MISS CUNNINGHAM: -- While leafing through your publication in City Lights bookstore (as far as I can discover, the only San Francisco establishment that carries BROADSIDE) I came upon "Plastic Jesus...No one knows the author." Ah Ha! The skies burst asunder... Plastic Jesus and I have been inseparable for the last two years or so and in my heart of hearts I know that damned song will follow me to the grave.

THE STORY

My singing partner, George Cromarty and I -- collectively "The Goldcoast Singers" -- began singing "Plastic Jesus" in January of 1962 at the Purple Onion in San Francisco. After getting the words, rather awkwardly phrased, from a Cal co-ed of our acquaintance, we put them into meter, set them to an innocuous (?) melody and surrounded them with dialogue reminiscent of a radio station in Del Rio, Texas (transmitter 250,000 watts, thank you, across the border in Mexico) that I remembered listening to on my shortwave radio as a small adolescent in Fresno, California. We recorded our version of the song at the San Francisco State College Folk Festival in April of 1962 (this recording is on our first album, "Here They Are, The Goldcoast Singers", World Pacific Records, 1806 (release number). Eventually, "Plastic Jesus" became our most called for song and the major selling point of the album. It was played on radio stations (mostly F-M) all over the country -- much to the chagrin of a lot of people out in radioland and particularly radio station owners. The latter forced several crusading diskjockies off the air -- among them a big gun in the Chicago record market, who quit (according to reports) rather than stop playing "Plastic Jesus", and another dj who allegedly belted the engineer with his crutch (temporary broken leg) when the wicked engineer cut him off the air in the middle of "P.J." because a stockholder was on the telephone raising hell. At one point a tipsy lady came after me with an empty Hieniken's beer bottle while we were singing the song in a Portland, Oregon, saloon. Things like this were common during two years of singing "Plastic Jesus" to the unwashed in posh folk clubs and sleazy coffeehouses all over the western U.S. and Canada. Alas, George was drafted into the army and I've gone back to school and the "Goldcoast Singers" are temporarily no more (I say temporarily, because I'm working out a new "Goldcoast Singers" now), but in our small way (Ha!) perhaps we contributed to the folklore of America (Ha! Ho!), pretentious as that may sound.

Folklore-wise, I've discovered that the song was originally a Negro camp meeting (if there was such a thing) song that went:

"I don't care if it rains or freezes,

Leaning on the arms of Jesus..."

and was the theme of a religious, or quasi-religious, radio show from Baton Rouge, Louisiana, in the 1940's. On hearing this, some wag changed the words and twenty years later they ended up in my hands...

All pleasantries aside, I'm interested in back copies of BROADSIDE (and future copies, too)... You seem to publish the best efforts of New York songwriters and actually are the only source of this sort of thing on the West Coast... I hope that I've helped you in your quest for the real "Plastic Jesus" -- you have an estimable publication -- the best of luck to you.

..... ED RUSH

| song | track | title / artist | |
|------|-------|--|------|
| 74. | 1. | BURN, BABY, BURN Rev F. D. Kirkpatrick and Jim Collier | 4:12 |
| 75. | 2. | THE CITIES ARE BURNING Rev F. D. Kirkpatrick and Jim Collier | 3:41 |
| 76. | 3. | NOTHING BUT HIS BLOOD Rev. F. D. Kirkpatrick | 2:52 |
| 77. | 4. | YOU'RE JUST A LAUGHING FOOL Rev F. D. Kirkpatrick and Jim Collier | 3:22 |
| 78. | 5. | TIME IS RUNNING OUT Wendy Smith | 2:52 |
| 79. | 6. | BUT IF I ASK THEM Sis Cunningham | 4:45 |
| 80. | 7. | RAGAMUFFIN MINSTREL BOY Sammy Walker | 2:44 |
| 81. | 8. | CHANGES Phil Ochs | 4:15 |

DISC FIVE



| | | | |
|-----|-----|--|------|
| 82. | 9. | BOUND FOR GLORY Sammy Walker and Phil Ochs | 4:02 |
| 83. | 10. | VICTOR JARA Arlo Guthrie | 4:16 |
| 84. | 11. | WE WILL NEVER GIVE UP Kristin Lems | 3:45 |
| 85. | 12. | INEZ Bev Grant and the Human Condition | 2:56 |
| 86. | 13. | GONNA BE AN ENGINEER Peggy Seeger | 4:28 |
| 87. | 14. | DON'T TALK TO STRANGERS Chris Gaylord | 7:30 |
| 88. | 15. | CATCHER IN THE RYE Sammy Walker | 4:36 |
| 89. | 16. | THE TIME WILL COME Elaine White | 4:51 |

1976: An estimated 10,000
marchers demonstrate
in support of the Equal
Rights Amendment
in Springfield, Illinois.
(Photo: AP/Wide World)



ELAINE WHITE

I HAVE BEEN IN THE DATA PROCESSING FIELD FOR more than 33 years now. "Who Knows Where the Time Goes?" Back then a web was something a spider had spun; a mouse was something you wanted to get rid of; and an icon was Nelson Rockefeller.

Music and other art forms have always been some of my closest companions. Whether it is "Sheep May Safely Graze," "The Grand Canyon Suite," or "Teach Me Tonight," there will always be a hunger and need for the well-crafted song.

Some of the benefits, I've found, of enjoying an exhilarating song are its capabilities to be enjoyed on several levels: aesthetically, viscerally, and ethereally. But the greatest assets, I feel, for a song to give humanity are its abilities for it to be hummed during the course of one's day; to be remembered for generations; and for it to actually inspire others. One such example is "This Land Is Your Land," by Woody Guthrie.

WES HOUSTON

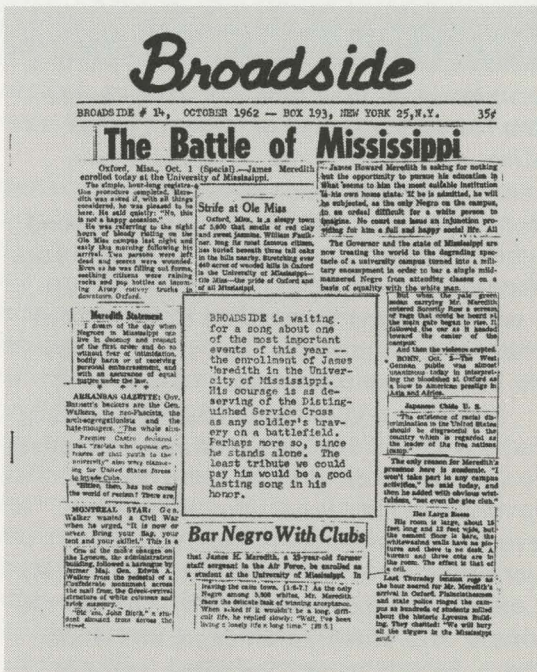
IN THE MID-60S TO EARLY 70S, THE BROADSIDE FOLKS would put on shows in either their apartment, or a friend's. I remember seeing some great songwriter/musicians at these concerts — all the Broadside regulars and "special guests," like Reverend Gary Davis. I often brought my small P.A. system in for these shows. I'm not sure it was needed to help anyone hear, but it gave the concert a "pro" look! Sis and Gordon appreciated it, though; Gordon and I would always crack a beer or two and try to keep his dog, Baker, in line.

JIM COLLIER

SIS, GORDON, AND FAMILY ACHIEVED WHAT THE dictionary calls a "broadside": a paper printed on one side with a political message. Exactly what America needed. They published words and songs that no one else would publish.

Sis, Gordon, and family did more than spread the words and songs of truth, compassion, love, and change. They loved, comforted, and supported struggling radical artists of the day. They shared their home and hearts to help make a better world for all.

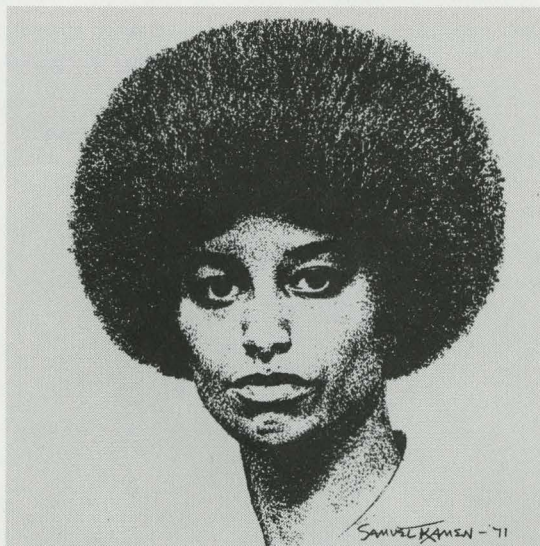
Thank you Sis, Gordon, and the Broadside family!



BLACK POWER

(TRACKS 74-77)

THE FIRST FOUR SONGS ON DISC 5 COME from the Black Power movement. The failure of the Civil Rights Movement to accomplish satisfactory changes in the economic status of African Americans led to great anger and frustration. As Jim Collier explained, "The struggle had moved from the rural South to become an urban issue. In the fight for freedom, the change had to include economics, and there needed to be a massive payback for slavery. There could be no great strides towards freedom as long as the African-American population remained on the lowest rung economically" (personal communication, 2000). These songs are powerful and angry, and will probably offend some listeners even today, but Broadside was a place for powerful songs, and powerful feelings, to be aired and debated.



From B'side # 117 (Illustration: Samuel Kamen)

74.

BURN, BABY, BURN

JIM COLLIER, VOCAL AND GUITAR;
REV. FREDERICK DOUGLASS KIRKPATRICK,
VOCAL AND GUITAR

Words and music by Jim Collier

From Everybody's Got a Right to Live

Broadside 308/Folkways 05308

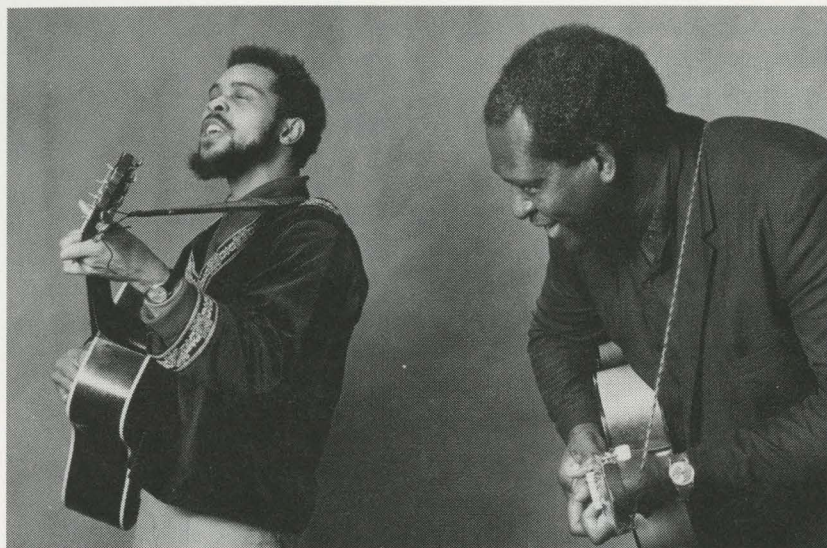
Recorded 28 March 1968

Published in B'side # 69, 1966

JIM COLLIER (1945–) WROTE THIS song shortly after the Watts riots. Rioting erupted in many major U.S. cities following the assassination of Martin Luther King, Jr., in early 1968. Unfortunately, many inner-city neighborhoods were burned. Said Collier, "I made up this song when the first riots in Watts were going on, the slogan there was — 'burn, baby, burn.' I was searching for ways to express what these fellows in Watts were trying to say by burning the town down" (B'side # 69).

Collier is a civil rights organizer originally from Ft. Smith, Arkansas. He moved to Chicago when he was 17 and became involved in the Civil Rights Movement, eventually returning to the South and becoming a member of SCLC. An activist, Collier was also involved with the "end the slums" movement in Chicago, and while there, he started writing songs, some of which appeared in Broadside during the 1960s. The Civil Rights Movement had begun to move from the rural South to the urban North, shifting its focus from voting rights to economic and housing issues. Collier was also involved in the Hudson River Clearwater project and the Poor People's March on Washington. He currently lives in California and works as a sales manager for a corporation. He still plays at college campuses but considers music more of a hobby. He is also active as a reenactor of the Civil War and the Buffalo Soldiers.

The Rev. Frederick Douglass Kirkpatrick (1933–1987) was a strong presence. A physically imposing man, he was very active in the Civil Rights Movement. Kirkpatrick grew up in Haynesville, Louisiana, the son of a sharecropper and a minister. He went to Grambling University, where he played quarterback on their legendary football team. He was involved in the deacon's movement, and



Jim Collier and Rev. Frederick Douglass Kirkpatrick
(Photo: Erik Falkenstein, courtesy of Folkways Archive)

worked for racial equality while in Louisiana. When Kirkpatrick first came to the attention of Broadside, numerous articles were written about him. He was a constant presence at rallies and concerts. He frequently performed with Jim Collier, and the two released an album entitled Everybody's Got a Right to Live. He was heavily involved with the Poor People's Campaign for Jobs and Income in Washington, acting as its cultural director. Over the years, Kirkpatrick served as a director and member of numerous human rights organizations. Other activities included opening the Hey, Brother Coffeehouse, a topical song venue, and appearing as a cast member of the children's television program Sesame Street.

Collier and Kirkpatrick were sent to New York City by the SCLC to work in the city as activists. While there, they paired up musically. Tracks 1, 2, and 4 on this disc were among the songs that Collier and Kirkpatrick wrote and used as part of their programs during the Poor People's Campaign for Jobs and Income. In 1968 a massive tent city called Resurrection City was erected on the National Mall between the Capitol and the Washington Monument. Daily performances were arranged and emceed by Collier. All talented residents of the city were invited to perform on stage.

**Middle of the summer
bitten by flies and
fleas, / Sittin' in a
crowded apartment,
about a hundred and
ten degrees. / I went
outside, the middle of
the night / All I had
was a match in my
hand, but I, I wanted to
fight. / So I said-a:**

CHORUS

**Burn, baby, burn (2x) /
Nowhere to be, no one
to see - I said-a /
Nowhere to turn, burn
baby, burn.**

I called President

**Johnson on the phone, the secretary said he was-
n't there. / I tried to get in touch with Mr.
Humphrey, they couldn't find him anywhere. / I
went into the courtroom, with my poor black
face, / Didn't have no money, didn't have no
lawyer, / They wouldn't plead my case so I said-a:**

CHORUS

**I really wanted to be somebody, / I really wanted
some track, / I really wanted to have a decent job,
now, / All I had was a match. / Couldn't get oil
from Rockefeller's wells / Couldn't get the dia-
monds from the mine / If I can't enjoy the
American Dream, won't be water / but the fire
next time. So I said-a:**

CHORUS

**Walkin' around Harlem now, lookin' mean and
bad. / Deep down inside my heart, I'm feeling
sorry and sad. / Got a knife and a razor blade,
everybody that I know is tough, / But when I tried
to burn my way out of the ghetto, / I burned my
own self up, when I said-a:**

CHORUS

ALTERNATIVE CHORUS omitted in this version

**Learn baby, learn (2x) / You need a concern /
You've got money to earn / You've got midnight oil
to burn, baby burn.**

**I really want a decent education, / I really want
a decent job, now, / I really want a decent oppor-
tunity, / I want to grow like everybody else.**

Recordings of Jim Collier include
Everybody's Got a Right to Live
Folkways 05308c.

He appears on Broadside Ballads
Vol. 5 Folkways 05312c; Voices of the
Civil Rights Movement Smithsonian
Folkways 40084c.

Recordings of F. D. Kirkpatrick
include Ballads of Black America
Folkways 07751c; Hosts the Louisiana
Folkfest Folkways 03843c; Square
Dance with Soul Folkways 07623c.

Kirkpatrick also appears on
Broadside Ballads Vol. 5 Folkways
05312c; Pete Seeger Now Columbia
9717a.

75.

THE CITIES ARE BURNING

REV. FREDERICK DOUGLASS KIRKPATRICK,
LEAD VOCAL AND GUITAR;

JIM COLLIER, VOCAL AND GUITAR

Words and music by F.D. Kirkpatrick

From Everybody's Got a Right to Live

Broadside 308/Folkways 05308

Recorded 28 March 1968

Published in B'side # 90, 1968

**Lord, you know these cities are burning all over
the U.S.A. / Yes, these cities are burning now, all
over the U.S.A. / Yes, you know, if these white
folks don't settle up soon / We all goin' to wake up
in Judgment Day.**

**You know, God told Noah about it- / 'Bout a rain-
bow sign / There'll be no more water / But there'll
be fire the next time. / The Bible's fulfillin' now /
All over the U.S.A. / Yes, you know if these white
folks don't settle up soon / The U.S.A., we all goin'
to wake up in Judgment Day.**

**You know, the first was in Los Angeles / In a sec-
tion they call Watts /
Then Newark, New
Jersey, New York, and
80 more cities / All
began to rock.
These cities are burn-
ing / All over the U.S.A.
/ Yes, you know if these
white folks don't settle
up soon / We all goin'
to wake up in
Judgment Day.**

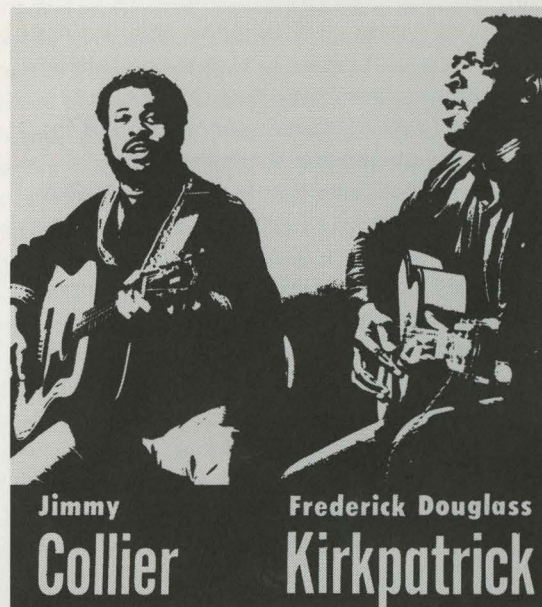
**You know, our Father
which art in heaven, /
White man owed me a
hundred dollars / And
he didn't give me but
seven / Hallowed be
Thy name now —
Kingdom come / Hadn't**

**taken that seven / You know I wouldn't have got
none. / That's why these cities are burning / All
over the U.S.A. / The only solution I see to this
whole thing / Is non-violence through Martin
Luther King.**

Rev. Frederick Douglass Kirkpatrick and Jim Collier at Resurrection City

(Photo: Diana Davies)

THIS IS THE REV. FREDERICK Douglass Kirkpatrick's take on the same issue treated in the previous song. Kirkpatrick grew up in rural Louisiana, and his music is more steeped in country blues than is Collier's. In "The Cities Are Burning," Kirkpatrick borrows the sound of Texas bluesman Lightnin' Hopkins. Collier's and Kirkpatrick's music expressed the frustration in African-American communities about the lack of visible change through the Civil Rights Movement. Nevertheless, the song still stresses the non-violent approach espoused by Martin Luther King, Jr. (See Track 74 for more about Jim Collier and F.D. Kirkpatrick.)



Jimmy
Collier

Frederick Douglass
Kirkpatrick

From B'side # 90

NOTHING BUT HIS BLOOD

REV. FREDERICK DOUGLASS KIRKPATRICK,
VOCAL AND GUITAR;
SECOND GUITAR UNKNOWN

Words by F.D. Kirkpatrick

Melody: "They Hung Him on the Cross"

From *Broadside Ballads Vol. 5*; Smithsonian reel 3340

Published in B'side # 108, 1970



From B'side # 80

(Illustration:
Agnes Friesen)

THIS IS another Black Power song that expresses the anger in the African-American community about racism in the United States. Kirkpatrick borrows the melody from Lead Belly's "They Hung Him on the Cross (He Never Said a Mumbling Word)." Huddle "Lead

Belly" Ledbetter was a country bluesman and songster from rural Louisiana who made many recordings during the 1930s and 1940s. He is best known for his songs "Irene, Goodnight," "Rock Island Line," and "Midnight Special." Also from rural Louisiana, Kirkpatrick led a Lead Belly tribute at the National Folk Festival in 1969. The phrase "nothing but His blood" is a Christian reference. (See Track 74 for more on F.D. Kirkpatrick.)

Nothin' but His blood (3x) / Gonna save me, / I once was lost, / What I's believin' in was false / Nothin' but His blood is gonna free me.

Nothin' but His blood (3x) / Gonna free me, / Every time I make a start / White man stab me thru my heart / Nothin' but His blood / Is gonna free me.

Nothin' but His blood (3x) / Gonna free me, / Sometime I'm up, sometime I'm down / Sometime I'm level to the ground / Nothin' but His blood is gonna free me. (Repeat)

Nothin' but His blood (3x) / Gonna free me, / Black man work hard all day, / While white man, you know, he draw the pay, / Nothin' but His blood is gonna free me.

Nothin' but His blood (3x) / Gonna free me, / White man braggin' riches, / While the poor man wears poor britches, / Nothin' but His blood / Is gonna free me. (I'm convinced!)

Nothin' but His blood (3x) / Gonna free me, / I once was lost, but now I'm found, / Nothin' but His blood is gonna free me.

Nothin' but his blood (3x) / Gonna free me, / Sometime I'm up, sometime I'm down. / Sometime I'm level to the ground / Nothin' but His blood is gonna free me.

Nothin' but His blood (3x) / Gonna free me, / Every time I make a start / White man stab me through my heart / Nothin' but His blood is gonna free me.



At Resurrection City (Photo: Diana Davies)

77.

YOU'RE JUST A LAUGHING FOOL

REV. FREDERICK DOUGLASS KIRKPATRICK,
LEAD VOCAL AND GUITAR;
JIM COLLIER, VOCAL AND GUITAR

Words and music by F.D. Kirkpatrick
From Everybody's Got a Right to Live
Broadside 308/Folkways 05308
Recorded 28 March 1968
Published in B'side # 89, 1968



Jim Collier (Photo: Erik Falkenstein,
courtesy of Folkways Archive)

THIS IS ANOTHER song from the repertoire that Collier and Kirkpatrick prepared for the Poor People's Campaign. They discovered that using the sound and beat of rhythm and blues was effective with their inner-city audiences. This song has the feel of a Sam Cooke hit. (See Track 74 for more about Jim Collier and F.D. Kirkpatrick.)

We don't mind people laughing / At the worn-out clothes we wear, / We got everything when we got freedom / On our mind now.

You may laugh at our bushy hair / And the worn-out clothes we wear, / We got everything when we got freedom / And you're just a laughing fool.

You may laugh at the holes in my pants / But financially I haven't had a chance / But we got everything when we got freedom / And you're just a laughing fool.

(Wait a minute...) / You may laugh at the holes in my shoes, / You may buy clothes and shoes brand new, / But we got everything when we got freedom / And you're just a laughing fool.

You may laugh at us inside / When you see us goin' by / But you're enjoying some of the freedom / That we have died for — yes, sir.

You know they stabbed Doctor King, / Burned up his house and everything / I heard him say, you know it's true, / Forgive them, Jesus, / For they know not what they do / He had everything when he had freedom / And you're just a laughing fool.

(For example...) / Medgar Evers and Emmett Till / Were true examples of courage and will / They had ev'rything when they had freedom / On their mind, now.

(But hear...) / But when segregation is broken down / You will see every Tom in town / Sittin' at lunch counters smokin' big cigars / (And saying) "Look what we have done." / Try to take the credit from dead heroes / Moldin' in the ground.

Oh, but they laughed at our bushy hair / And the worn-out clothes we wear / We got everything when we got freedom / And you're just a laughing fool.

NEW YORK TIMES, SATURDAY, MARCH 9, 1968

2 RIGHTS ACTIVISTS GIVE CONCERT HERE

The use of music as a weapon of ideas was the dominating note of last night's program at Carnegie Recital Hall. Two Southern civil-rights activists, the Rev. Frederick Douglass Kirkpatrick and Jimmy Collier, were the featured performers. A full house of about 300 people attended.

Mr. Kirkpatrick and Mr. Collier are on the staff of the Southern Christian Leadership Conference. They are in New York to whip up support and interest for the "nonviolent

poor people's march on Washington," which begins April 22. They are doing their proselyting with voices, guitars, freedom songs and marching anthems.

Their songs have the poignancy of pleas, the immediacy of a headline and the emotional punch of a fevered cry from the oppressed.

The "freedom song" boom of a few years ago has somewhat cooled in the North, but these two impassioned singers and songwriters could bring it back to life. They are impressive stage figures with the charisma that such organizers need, and they know how to stir the congregation. ROBERT SHELTON.

(NOTE: See "You're Just A Laughin' Fool" and "Everybody's Got A Right To Live" in Broadside # 89, and "The Cities Are Burning" in this issue.)

78.

TIME IS RUNNING OUT

WENDY SMITH, VOCAL AND GUITAR,
WITH GROUP, ORGAN, AND HARMONICA

Words and music by Wendy Smith

From Broadside Ballads Vol. 5; Smithsonian reel 1411

Published in B'side # 109, 1970

WENDY SMITH BECAME INVOLVED in the Civil Rights Movement in Chicago when she was a teenager. She performed as a duo with Jim Collier for a short period, and both moved to New York City, where she saw this song published in Broadside. She later moved to South Carolina.

Time is running out (2x) / There is thunder in the air / I can hear the voices shout / The foundation is crumbling / And the people are running out / La, la, la.

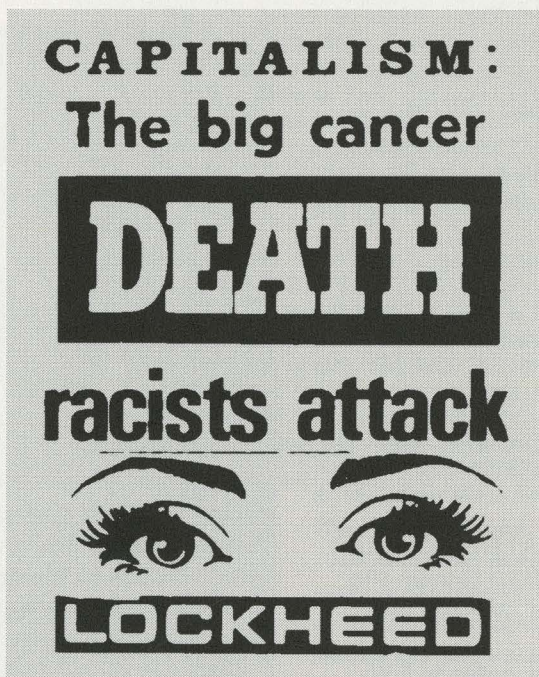
Time is running thin (2x) / The stone-deaf statues on the top / Don't know what shape they're in / There's a different band a-playing / And the music will soon begin / La, la, la.

Time is running short (2x) / The ones who were down and poor / Have guns aimed at your heart / The doors of revolution / Thrown open with the rushing tide.

The kings and queens are broken / Only the dead are left behind with no time.



Wendy Smith and Jim Collier (Photo: Diana Davies)



From B'side # 131

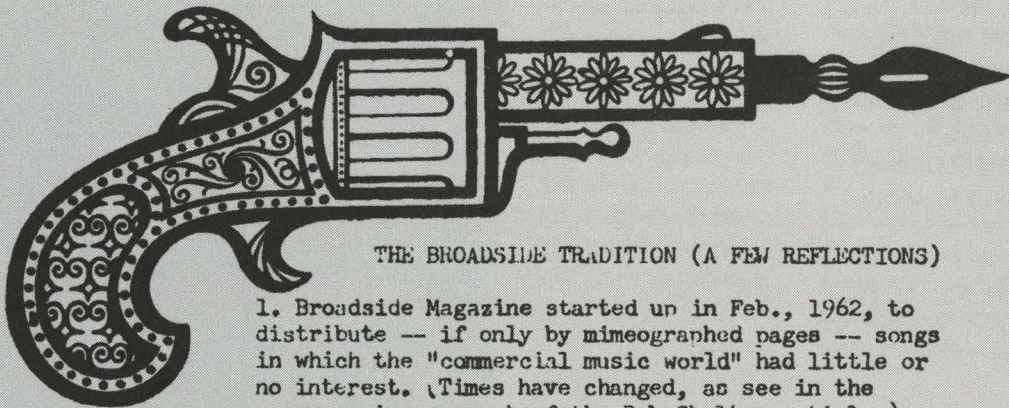
BUT IF I ASK THEM

SIS CUNNINGHAM, VOCAL AND GUITAR

Words and music by Sis Cunningham

From Sundown: / Ballads Vol. 9

Published in B'side # 117, 1972



THE BROADSIDE TRADITION (A FEW REFLECTIONS)

1. Broadside Magazine started up in Feb., 1962, to distribute -- if only by mimeographed pages -- songs in which the "commercial music world" had little or no interest. (Times have changed, as see in the accompanying excerpt of the Bob Shelton article.)

We planned to continue the old broadside tradition of a wide variety of songs and have succeeded, at least partially. History moved pretty fast, however, and our songwriters, trying to deal with reality, mirrored an America becoming ever more deeply involved with the great national struggles of war or peace, civil rights, and somewhat less so, the plight of the unemployed and poor. They reflect an America of still increasing violence and death, inflicted especially on the Negro people and their white allies. The list of the "murdered and slain" grows long, and the victims range from an humble hotel maid to the President of the United States. And the end is not in sight.

2. Kenneth Goldstein writing in Hootenanny Magazine feels that the days of the broadsides are just about over, that their job is finished. We disagree; we think they'll be needed a while longer, especially after San Francisco (one thing influencing this opinion: NBC Radio interviewing a moderate Republican member of the GOP platform committee, and this delegate telling of his experience at the hands of the Goldwater majority: "It was really frightening. That crowd is utterly ruthless. This is the way fascism must have started in Hitler Germany, Mussolini Italy, Franco Spain.")

brother Jim Garland and half-sister Sarah Ogan Gunning. Many of Jackson's relatives were killed or injured from working in the mines. One of the most outspoken opponents of the mine owners, Jackson was driven from Kentucky by local authorities in 1931. She moved to New York City, where she lived in poverty. There she became acquainted with singers and writers such as Lead Belly, Woody Guthrie, and the Almanac Singers (which included Sis Cunningham). The other writers were all impressed and influenced by her songs. In the early

From B'side # 48

"THIS SONG IS DEDICATED TO AUNT Molly Jackson. I wrote it as though she herself is expressing her own life and songs."

— Sis Cunningham, liner notes to FW 05319, 1975

Aunt Molly Jackson (Mary Magdalene Garland (1880-1960)) came from a family of eastern Kentucky coal miners and was a veteran of the many coal strikes of the early 20th century (she was first jailed at the age of ten). She was also an important labor songwriter and organizer from a family of songwriters that included her

1940s Alan Lomax and Woody Guthrie compiled a book of topical songs called Hard Hitting Songs for Hard Hit People, with an entire chapter devoted to the songs of Aunt Molly Jackson.

"Aunt Molly Jackson, her relatives are from the fascist country of Harlan County, Kentucky, all come to Leadbelly's house almost every day . . . Aunt Molly Jackson would sing us an hour or two of bloody Harlan County, songs of organizing the coal miners to beat the thugs of old Sheriff Blair. Molly told tales from her life as a mountaineer midwife, sung us the songs

" But if I ask them where I can get a few pennies for the songs I teach them, they just don't know. Since I left my home in Kentucky in 1931 I have had my songs that I composed translated in 5 different languages and records made out of my songs but I have never received one cent from anyone out of all the protest songs I have composed.

. Some of the people that is putting out records and using my songs think I am dead and I am forgotten. But I am not. All said and done, I am still standing by my unions, one for all and all for one, even if I am almost eighty-one.

Aunt Molly Jackson

From B'side # 117

that she used to make the sweethearts lose their bashfulness, the husband and the wife go back to their bed, the lonesome ones take up a new heart, and the older ones to be in body and action as quick, as funny, as limber and as wise as the younguns coming up" (Woody Guthrie, American Folksong, New York, N.Y., 1961, p.10).

Her songs "Hungry Ragged Blues" and "The Death of Harry Simms" were recorded by others. She died broke in 1960, slightly too early to be embraced by the folk festival circuit that presented the music of her siblings, Sarah Ogan Gunning and Jim Garland.



Sis Cunningham

(WPA photo, courtesy of Sis Cunningham)

**Have you ever written a folk song? I have, I have.
/ Have you ever written a folk song? I have. / Have
you lived something and wrote it true? I have,
I have. / Have you seen hell and rode it through?
I have. / But it seems I've stayed around too long /
All they remember is my song / And no one
thought to wonder whose / Here it was for them to
use / Maybe I never lived at all / Just a voice from
behind the wall / Heard but not identified / Could
it be that I only cried? / Have you looked through
from the other side? I have.**

**Did you sing your true song? I did, I did. / Did you
sing your true song? I did. / When I was young
and strong of voice, I
did, I did. / Sing of a
life that was not my
choice, I did. / For all
those ones I knew so
well / A story grown
too hard to tell / You
don't know what was
on my mind / Unless
you stood on the
ragged line / But the
song became no longer
mine / They're singing
it now in their clothes
so fine / Did you taste
that bitter wine? I did.**



From B'side # 5

**Were you torn from native ground? I was, I was. /
Forever askin' where am I bound? I was. / Were
you caught in the circumstances? I was, I was. /
Of always fightin' for one more chance? I was. / A
sorrowful song from a weary heart / Fifty years,
yet another start / The fast ones, slick ones hur-
ried by / Stealin' in the open, stealin' on the sly /
Carefully each careless thief / Cashed in on
another's grief / Then went along on their sepa-
rate ways / But the one that's trapped is the one
that stays / Tryin' for a way out of the maze, as I
was. / Do you know why they sing my song? I do,
I do. / Do you know why they sing my song? I do. /
They cannot make one of their own as I do, I do. /
So they take the meat, and who gets the bone? /
They take the bread, and who gets the stone? I do.
/ Schedules met and deadlines kept / They see
nothing they regret / Promoters paid, producers
praised / Champagne poured and glasses raised /
'Round the ring a toast is said / All too soon they
pronounced me dead / If I speak they hear me not
/ But one of these days they'll try the lock / And
who holds the key they forgot? I do.**

Recordings by Aunt Molly Jackson include
The Library of Congress Recordings
Rounder 1002a; Songs and Stories of
Aunt Molly Jackson Folkways 5457c.

For songs and information see Hard
Hitting Songs for Hard Hit People,
edited by Alan Lomax, Woody Guthrie,
and Pete Seeger (New York: Oak
Publications, 1967, pp. 141-153).

BOUND FOR GLORY

SAMMY WALKER, VOCAL, HARMONICA,
AND GUITARS;

PHIL OCHS, BACKING VOCAL

Words and music by Phil Ochs

From Broadside Vol. 8

Recorded June 1975

Published in B'side # 32, 1963

A MAJOR INFLUENCE ON EVERY topical songwriter who came after him, there is no one folk singer more revered than Woodrow Wilson Guthrie (1912–1967). This song, written by Phil Ochs, was one of the many musical tributes to Guthrie, and has the feel of a Guthrie song. The title "Bound for Glory" comes from the title of a Guthrie song, which Woody also used as the title for his well-known 1943 novel. The image of the traveling folk singer with harmonica rack and guitar slung over his shoulder always leads back to Woody. When Bob Dylan first started out, he admitted to "being a walking Woody Guthrie jukebox" (Folkways: A Vision Shared [film]). Guthrie wrote more than a thousand songs during his brief career, including "This Land Is Your Land," "So Long, It's Been Good to Know You," and "The Grand Coulee Dam." Unfortunately, when the popularity of folk music was at its zenith, Guthrie was not in a position to enjoy it, having been hospitalized for years with a crippling disease called Huntington's Chorea. Singers made pilgrimages to Woody's bedside.

This selection comes from the Sammy Walker album recorded for Broadside and for Moses Asch at Folkways Records in 1975, which was produced by Phil Ochs, who adds his voice as a second vocal. Walker had been playing this song long before he met Ochs and asked if he could record it. Walker's own compositions certainly reflect the influence of Guthrie, and he recorded an entire album of Woody's songs in 1979. (See Track 31 for more information about Sammy Walker.)

He walked all over his own growin' land / From the New York island to the California sand / He saw all the people that needed to be seen / He planted all the grass where there needed to be green.

CHORUS

And now he's bound for a glory all his own / And now he is bound for glory.

He wrote and he sang and he rode upon the rails / And he got on board when the sailors had to sail / He said all the words that needed to be said / He fed all the hungry souls that needed to be fed.

CHORUS

Well, he sang in our streets and he sang in our halls / And he was always there when the unions gave a call / He did all the jobs that needed to be done / He always stood his ground when a smaller man would run.

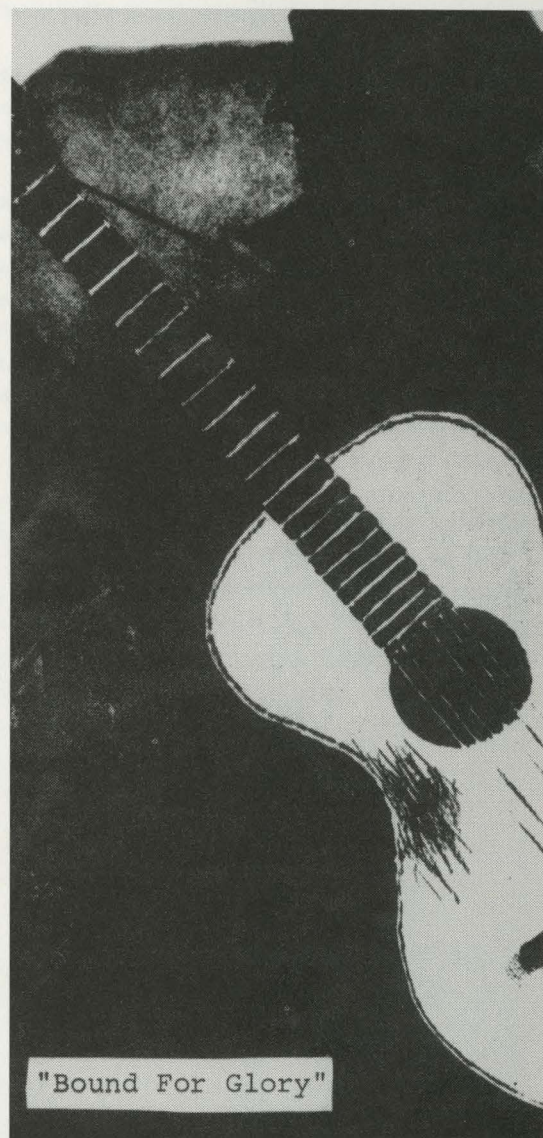
CHORUS

And it's "Pastures of Plenty" wrote the dust bowl balladeer / And "This Land Is Your Land," he wanted us to hear / Well, the risin' of the unions will be sung about again / And the Deportees live on through the power of his pen.

CHORUS

Now they sing out his praises on every distant shore / But so few remember what he was fightin' for / Oh why sing the songs and forget about the aim? / He wrote them for a reason, why not sing them for the same?

CHORUS (2x)



B'side # 85

Another recording of the song by Ochs appears on Farewells and Fantasies Rhino 73518c.

VICTOR JARA

ARLO GUTHRIE, VOCAL AND GUITAR;
LEAH KUNKEL, PIANO;
BOB GLAUB, BASS

Words by Adrian Mitchell

Music by Arlo Guthrie, from *Amigo* Koch 7954

Recorded 1976

Published in B'side # 137, 1977

CHILEAN SINGER AND SONGWRITER

Victor Jara was executed in 1973 in a Santiago football stadium where thousands of political prisoners were being held by soldiers of the Augusto Pinochet government. Jara was a strong enemy of fascism and one of the guiding forces of the Nueva Cancion (New Song) movement in South America. After the September Chilean coup, all musicians associated with the Nueva Cancion movement were declared subversive, and many were arrested and tortured.

The song comes from the poem "Victor Jara of Chile" written by Adrian Mitchell, to which Arlo Guthrie added music.

Arlo Guthrie (1947-) was born in Coney Island, New York, the son of folk music icon Woody Guthrie. He grew up surrounded by folk music but preferred rock in his younger years. He learned to play guitar and made his first big splash with his 18-minute song commentary "Alice's Restaurant Massacree" at the Newport Folk Festival. The "Massacree" was published in *Broadside* in 1966. He later scored a radio hit with his rendition of Steve Goodman's "City of New Orleans." Arlo Guthrie has continued to release recordings over the years and currently tours with his son, Abe, and other members of his family. In the 1990s he appeared briefly as an actor on television. After regaining financial control of all his recordings, he founded Rising Son Records to release and distribute his own work, based in the infamous Stockbridge, Massachusetts.

Lived like a shooting star / He fought for the people of Chile / With his songs and his guitar / His hands were gentle, his hands were strong.

Victor Jara was a peasant / He worked from a few years old / He sat upon his father's plow / And watched the earth unfold / His hands were gentle, his hands were strong.

Now when the neighbors had a wedding / Or one of their children died / His mother sang all night for them / With Victor by her side / His hands were gentle, his hands were strong.

He grew up to be a fighter / Against the people's wrongs / He listened to their grief and joy / And turned them into songs / His hands were gentle, his hands were strong.

He sang about the copper miners / And those who worked the land / He sang about the factory workers / And they knew he was their man / His hands were gentle, his hands were strong.

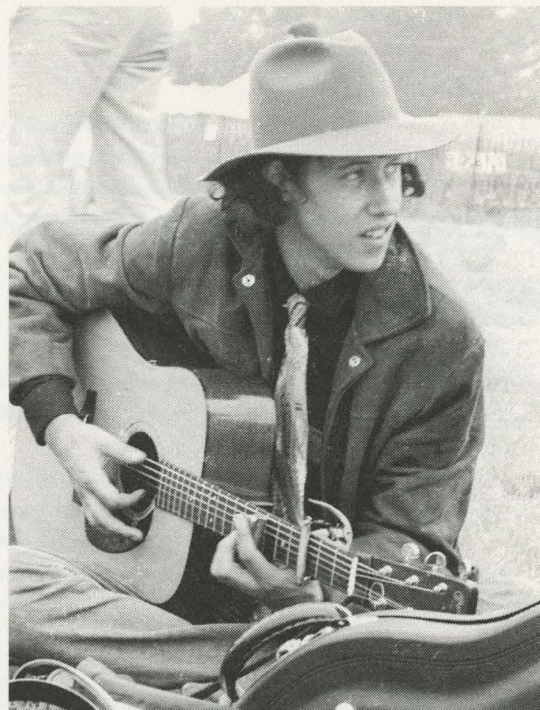
He campaigned for Allende / Working night and day / He sang "Take hold of your brother's hand / The future begins today" / His hands were gentle, his hands were strong.

Then the generals seized Chile / They arrested Victor then / They caged him in a stadium / With five thousand frightened men / His hands were gentle, his hands were strong.

Victor stood in the stadium / His voice was brave and strong / And he sang for his fellow prisoners / Till the guards cut short his song / His hands were gentle, his hands were strong.

They broke the bones in both his hands / They beat him on the head / They tore him with electric shocks / And then they shot him dead / His hands were gentle, his hands were strong.

Repeat first verse



Arlo Guthrie (Photo: Diana Davies)

Other recordings of Arlo Guthrie include *Alice's Restaurant* Reprise 6267c; *Alice's Restaurant Vol. 2: The Massacre Revisited* Rising Son 10c; *Arlo Rising Son* 6299c; *Arlo Guthrie Koch* 7953c; *All Over the World* Rising Son 2c; *Amigo* Koch 7954c; *Best of Arlo Guthrie* Reprise 3117c; *Hobo's Lullaby* Koch 7951c; *Last of the Brooklyn Cowboys* Rising Son 2124c; *More Together Again* (with Pete Seeger), Vols. 1 and 2 Rising Son 7-8c; *Mystic Journey* Koch 7960c; *One Night* Rising Son 3232c; *Outlasting the Blues* Rising Son 3336c; *The Power of Love* Rising Son 3558c; *Precious Friend* (with Pete Seeger) Warner Brothers 3644c; *Running Down the Road* Koch 7949c; *Someday* Rising Son 1c; *Son of the Wind* Rising Son 3c; *Together in Concert* (with Pete Seeger) Reprise 2214a; *25th Anniversary Edition* Rising Son 2183c; *Washington County* Koch 7950c.

Recordings by Victor Jara include *Canto Libre* (Vol. 2) Monitor 71799c; *Vientos de Pueblo* Monitor 61788c.

FEMINISM AND WOMEN'S RIGHTS

(TRACKS 84–86)



Kristin Lems (Photographer unknown, courtesy of Folkways Archive)

84.

WE WILL NEVER GIVE UP

KRISTIN LEMS, VOCAL AND GUITAR;
LAURIE HAAG, BASS

Words and music by Kristin Lems

From We Will Never Give Up Carolsdatter 003

Recorded 30 June 1982

AT THE NOW CONVENTION IN 1978, Gloria Steinem introduced Kristin Lems as "a one-woman argument against the notion that the women's movement doesn't have a sense of humor." Kristin Lems (1950–) is a folk singer living in Evanston, Illinois. In her twenties she began to write songs and appear at rallies in support of the ERA (Equal Rights Amendment), safe energy, peace, civil rights, and other causes. She founded the National Women's Festival in 1974. Lems has been honored by a number of organizations for her work. Continuing to record and perform, she teaches in the

Department of Applied Language at National-Louis University. She is well traveled and for several years lived and worked in Iran, where she performed with a Persian rock band, and Algeria, where she had a Fulbright grant to teach English as a second language. Lems recalled: "I wrote this song while driving, and I mean, while driving to a huge ERA rally in Springfield, Illinois. Luckily, my bass player,

Laurie Haag, was sitting beside me, and I asked her to write down chords and notes in my own code. The words for the song came from an ERA poster that was very popular at the time and were written by Jill Ruckelshaus, who was a feminist activist in Washington State. Her husband, William Ruckelshaus, was secretary of the

Because we have lived so intimately with our oppressors, in isolation from each other, we have been kept from seeing our personal suffering as a political condition. This creates the illusion that a woman's relationship with her man is a matter of interplay between two unique personalities, and can be worked out individually. In reality, each such relationship is a CLASS relationship, and the conflicts between individual men and women are POLITICAL conflicts that can only be solved collectively.

— THE REDSTOCKINGS MANIFESTO

— Reprinted from FIGHT ON SISTERS

From B'side # 140

Interior then or shortly after, as I recall. Anyway, I suddenly discovered the lilt of the words and, with a little chanting and repeating of some sections, turned it into a melody. I could also hear the bass line, which I explained to Laurie as we sped toward the rally.

"I performed the song for 18,000 people off a scrap of paper, and it was an instant anthem. I don't remember if it was that rally or the following one a week or two later that we spontaneously added holding arms overhead and swaying as we sang it. By the time I recorded it on June 30, 1982, thousands of people in Washington, D.C., had their arms stretched above their heads, holding hands, swaying as they sang. Anyway, veterans of the ERA movement still know that, when you sing this song, you join hands and raise them above your heads and sing your heart out!

"I also sang it at the 20th anniversary commemorative rally of the March on Washington of Martin Luther King, Jr. There, we changed 'woman' to 'person,' and alternated 'dreams for your daughters' with 'dreams for your sons.' It went over well there as well, since the idea of struggling for a better life is not exclusive to one movement!" (Lems, personal communication, 2000).

I am asking everything you have to give. (2x)

CHORUS

We will never give up, we will never give up / We will never give in, we will never give in. / You will lose your youth, your sleep, your arches, your strength, / Your patience, your sense of humor, / And occasionally, the love and support / Of people you love very much. But

CHORUS (2x)

In return, I have nothing to offer you but this:

(2x) / Your pride in being a woman, / All the dreams that you have for your daughters; / Your pride in being a woman, / All the dreams that you have for yourself.

CHORUS (2x)

And the knowledge that at the end of your days / you will be able to look back and say: (2x)

I never gave up, I never gave up, / I never gave in, I never gave in, / We never gave up, we never gave up, / We never gave in, We never gave in, / We will never give up, we will never give up, / We will never give in, we will never give in.

CHORUS

Until justice is ours!

Other recordings of Kristin Lems include Born a Woman Flying Fish 379a; In the Out Door Carolsdatter 002a; I Wish You a World Carolsdatter 005a; Oh, Mama Carolsdatter 001c; Sharing Carolsdatter 903a; Upbeat Carolsdatter. She appears on Gay and Straight Together Folkways 08580c; What Now People, Vol. 2 Paredon 02002c, What Now People, Vol. 3 Paredon 03003c.

For more information see <http://hometown.aol.com/klems2/index.htm>.



From B'side # 129

85.

INEZ

THE HUMAN CONDITION:

BEVERLY GRANT, VOCAL AND GUITAR;

PETER FARNESE, DRUMS;

MARIO GIACALONE, GUITAR;

GENE HICKS, VIOLIN;

JERRY MITNICK, BASS

Words and music by Beverly Grant

From *What Now People?* Vol. 1 Paredon 02001

Published in B'side # 129, 1975

Rape victim freed



Inez Garcia waits outside the Salinas, Cal., courtroom during jury deliberations in her second-degree murder trial. She was acquitted yesterday of killing a man she said helped rape her.

Associated Press Wirephoto

THE RAPE OF Inez Garcia was a celebrated legal case in the mid-1970s. The outcome caused Inez to become a symbol for the women's movement in its belief that women have the right to fight back against violence. On 19 March 1974 Inez Garcia was raped by Luis Castillo while being held down by 300-pound Miguel Jiminez. Outraged, she shot and killed Jiminez. Castillo went free, but Inez Garcia was sentenced to five years to life for murder. She was

group had a much more multicultural and international repertoire. Currently, Grant is director of the Brooklyn Women's Choir and is involved in performing songs of women's labor history in a show called *We Were There: Songs of Working Women's History*. She also works for a non-profit group that helps people negotiate the criminal justice system. Jerry Mitnick runs the Joyous Lake Club in Woodstock, New York. Both Gene Hicks and Mario Giacalone live in Brooklyn; Hicks teaches music. Peter Farnese lives in New Jersey.

Paredon Records was formed by Barbara Dane and Irwin Silber to promote topical and political song. Barbara is a political activist and singer, and Irwin a political activist, journalist, and former longtime editor of *Sing Out!* In 1975 Barbara created the *What Now People?* series on Paredon to present individual songs of importance. The magazine came with an LP (a format later used by *Fast Folk Musical Magazine*). Three volumes were released, and this track comes from the first.

From B'side # 153

acquitted on 4 March 1977, after the judge ruled she did not have a fair trial.

Songwriter Beverly Grant (1942-) remembers being angered by the Inez Garcia story when she heard it on the news, and wrote the song shortly thereafter. Raised in Portland, Oregon, she began to perform at age 11 in a musical group with her sisters as the Miller Sisters. She moved to New York City in 1962 and began to work for Newsreel, a political filmmaker. With bassist Jerry Mitnick she founded the Human Condition in 1972. The group performed for day-care centers, political events, food co-ops, and coffee houses, mixing socially conscious lyrics with entertaining and danceable music. Except for a brief hiatus, it was active from 1972 to 1990. In its later years the

It's an early spring day in a California town. A woman's home all alone. / The doorbell rings, she lets two men in who wait 'til her friend gets home. / Well, time drags on, they're drinking beer, next thing you know they're gettin' out of line. / Well, then her friend shows, they get to trading blows / The odds are two to one and one's behind.

Inez — jumped up and screamed: "Get out of my house!" And went out to make sure they'd gone. / Inez — but they waited for her and raped her and beat her right there on the ground. / Inez — In a state of rage she went for her .22 and then went out to track them down. / Inez — Shot the 300-lb. man who helped rape her, and he fell dead on the ground.

After a while they brought her to trial for murder in the first degree. / The man who had raped her testified against her and naturally got off scot free!

The defense said: "Your honor, this woman was raped. It's clear that her crime's justified." / The judge said: "We're not here to judge an alleged rape. It's murder for which she's being tried." / The D.A. said: "Inez, did you take off your panties? Were you wearing a bra? Did you like it?" / Inez screamed: "I killed him and I'm glad that I did. If the other man died, I'd feel fine." / (A man on the jury said: "After all, they were just trying to show her a good time.")

Inez. Inez. Inez. Inez. Inez. Inez. / We got the right, we got the right, we got the right to fight! (2x) / Women got the right to fight! (2x) / Inez. Inez. Women got the right to fight!



The Human Condition (Photo: Federico Sanchez, courtesy of Folkways Archive)

Other recordings by the Human Condition include Kulonyaka Human Condition 3099a; Working People Gonna Rise Paredon 01024c

Other recordings by Bev Grant include In Tune MAH 053c; We Were There: Songs of Working Women's History Human Condition 105 (cassette).

For Bev Grant's recordings, write to 416 2nd Street, Brooklyn, NY 11215.

86.

GONNA BE AN ENGINEER

PEGGY SEEGER, VOCAL AND GUITAR

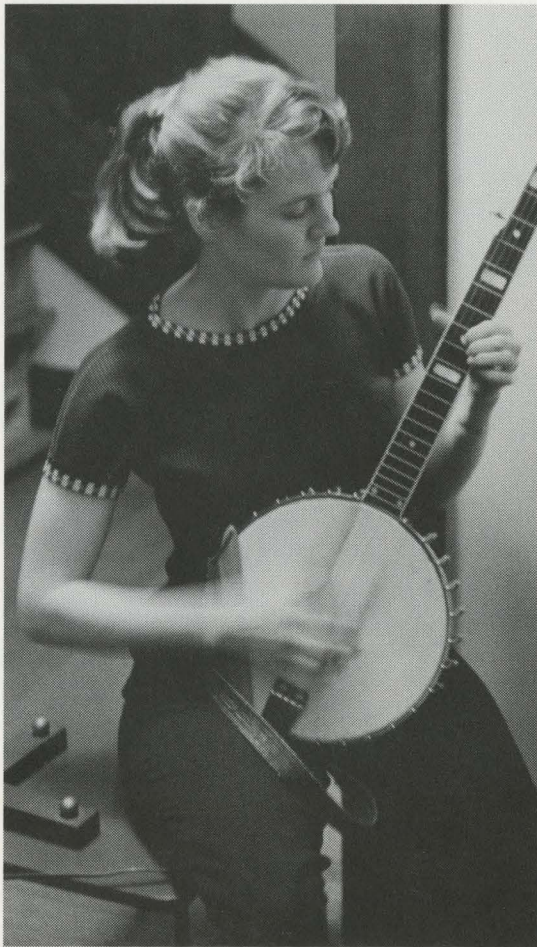
Words and music by Peggy Seeger

From Different Therefore Equal Folkways 08561

Reissued on Songs of Love and Politics

Smithsonian Folkways 40048

Published in B'side # 140, 1979



Peggy Seeger

(Photo: Bill Menken, courtesy of Folkways Archive)

"GONNA BE AN Engineer" is perhaps Peggy Seeger's best-known song and has been an anthem of the women's movement since it was written in 1970. It was composed as part of a production by the Critics Group in London called Festival of Fools. The British meaning of the word "engineer" differs from the American meaning; in Britain it refers to someone who works in the metal trades, a machinist. (See Track 68 for more information about Peggy Seeger.)

When I was a little girl, I wished I was a boy, / I tagged along behind the gang and wore my corduroys, / Everybody said I only did it to annoy / But I was gonna be an engineer. / Mamma told me, "Can't you be a lady? / Your duty is to make me the mother of a pearl. / Wait until you're older, dear, and maybe / You'll be glad that you're a girl."

Dainty as a Dresden statue. / Gentle as a jersey cow. / Smooth as silk, gives creamy milk / Learn to coo, learn to moo, / That's what you do to be a lady now.

When I went to school I learned to write and how to read, / Some history, geography, and home economy. / And typing is a skill that every girl is sure to need, / To while away the extra time until the time to breed, / And then they had the nerve to say, "What would you like to be?" / I says, "I'm gonna be an engineer!" / "No, you only need to learn to be a lady, / The duty isn't yours for to try and run the world, / An engineer could never have a baby! / Remember, dear, that you're a girl."

She's smart (for a woman). / I wonder how she got that way? / You get no choice, you get no voice, / Just stay mum, pretend you're dumb, / And that's how you come to be a lady today.

Then Jimmy come along and we set up a conjugation, / We were busy every night with loving recreation. / I spent my day at work so he could get his education, / Well, now he's an engineer. / He says, "I know you'll always be a lady, / It's the duty of my darling to love me all her life, / Could an engineer look after or obey me? / Remember, dear, that you're my wife."

Well as soon as Jimmy got a job, I began again, / Then, happy at my turret-lathe a year or so, and then: / The morning that the twins were born, Jimmy says to them, / "Kids, your mother was an engineer." / You owe it to the kids to be a lady, / Dainty as a dishrag, faithful as a chow, / Stay at home, you got to mind the baby, / Remember, you're a mother now.

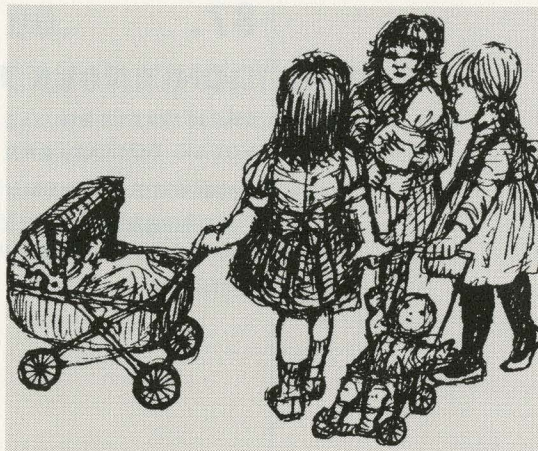
Well, every time I turn around it's something else to do, / It's cook a meal, mend a sock, sweep a floor or two, / I listen in to Jimmy Young, it makes me want to spew, / I was gonna be an engineer! / Don't I really wish that I could be a lady? / I could do the lovely things that a lady's s'posed to do, / I wouldn't even mind, if only they would pay me, / And I could be a person too.

What a price—for a woman? / You can buy her for a ring of gold. / To love and obey (without any pay) / You get a cook and a nurse (for better or worse) / You don't need a purse when the lady is sold.

Ah, but now that times are harder and my Jimmy's got the sack, / I went down to the Vicker's, they were glad to have me back, / But I'm a third-class citizen, my wages tell me that, / And I'm a first-class engineer. / The boss he says, "We pay you as a lady, / You only got the job 'cause I can't afford a man, / With you I keep the profits high as may be, / You're just a cheaper pair of hands."

You got one fault—you're a woman. / You're not worth the equal pay. / A bitch or a tart, you're nothing but heart, / Shallow and vain, you got no brain, / You even go down the drain like a lady today.

Well, I listened to my mother and I joined a typing pool, / I listened to my lover and I put him through his school, / But if I listen to the boss, I'm just a bloody fool / And an underpaid engineer! / I been a sucker ever since I was a baby, / As a daughter, as a wife, as a mother, and a "dear"— / But I'll fight them as a woman, not a lady, / Fight them as an engineer!



From B'side # 11/12 (Illustration: Agnes Friesen)

Other recordings by Peggy Seeger include The Best of Peggy Seeger Prestige International 13005a; Classic Peggy Seeger Fellside 105c; Different Therefore Equal Folkways 08561c; Familiar Faces Redwood 8905a; From Where I Stand Folkways 08563c; No Spring Chickens: Almost Commercially Viable Golden Egg c; Odd Collection Rounder 4031c; Penelope Isn't Waiting Anymore Rounder 4011a; Period Pieces: Women's Songs for Men and Women Tradition 1078c; Songs of Love and Politics Smithsonian Folkways 40048c.

For recordings of Peggy with Ewan MacColl see track 68.

For more information on Peggy Seeger see The Peggy Seeger Song Book: Warts and All: Forty Years of Songmaking, (New York: Oak Publications, 1998); "The Voice of America in Folk Songs" Sing Out! 12/3, 1962, and www.pegseeger.com.

WHITHER AMERICAN FOLK MUSIC? (A Few Comments)

"FOLK MUSIC HAS ALWAYS BEEN THE VOICE OF PEOPLE WHO FEEL THEY'VE BEEN DONE WRONG TO. THERE ARE FEW CONTENTED FOLK SONGS. SONGS HAVE ALWAYS BEEN USED TO COMMENT ON THE TIMES AND IT'S ALWAYS BEEN THE FUNCTION OF FOLK MUSIC TO PROTEST THE STATUS QUO." Peggy Seeger, quoted recently in SING OUT!

87.

DON'T TALK TO STRANGERS

CHRIS GAYLORD,
VOCAL, GUITAR, AND HARMONICA

Words and music by Chris Gaylord

From Broadside Ballads Vol. 4

Published in B'side # 79, 1967

CHRIS GAYLORD (c. 1947–) played in a number of West Coast rock groups, including the O.D. Corral, the Magic Mushrooms, the Lyrics, and Love Special Delivery. He submitted two songs to Broadside, this song and "Daisy Queen," the latter being a favorite of the editors. "Don't Talk to Strangers" is a mini-novel in song and points out some unspoken realities of the "free love" generation. Gaylord has been performing recently in the Chicago area.



From B'side # 79 (Illustration: Agnes Friesen)

The wife you did take was all a mistake and you're married and Jesus it's hell / You thought she was smarter so you loved her hard and then you said, "But how could I tell?" / You did not love her but many times over you used her and pushed her aside / And when she came to you, you screamed, "What can I do, I do not want you for a bride." / You told her:

CHORUS

Don't talk to strangers and don't even smile / 'Cause it's all your damn fault that we've got this sick child. / You know I don't love you and I never did / Now we're stuck living here with a kid that coughs in his room / My mother was right what she said about you.

And then as she cried in your nonchalant stride / You just laughed and told her to grow up / It was not important, she'd have an abortion / Was five hundred dollars enough? / But somehow her family that you hadn't thought of / Did not feel like ending a life / The wedding was planned and you wept like a man / And she grew up and became your wife.

CHORUS

You used her some more and then finally bore / An awakening moment of truth / Reality kills—all these mountains of bills / And do you have a gun I could use? / The wife you had taken now thin and misshapen / And ugly from having your child / The ugliness spread and at last separate beds / She was lucky if you'd even smile.

CHORUS

The worn-out excuse for your constant abuse / Was one thing you had on your side / Your wife had been made and so many times laid / And a recommendation was tried / Your best friend of all told you she's a good ball / And the thing that had made it much worse / The son that you had that would soon call you dad / Well, you really weren't sure it was yours.

CHORUS

The times you had tried could not satisfy / And your efforts you knew were in vain / And the fact that before she'd had many good scores / Was a poundin' down hard on your brain / And so finally of course you asked for a divorce / But you could not get her to say yes / So you stormed out the door in your search for a whore / Who could make you forget the whole mess.

CHORUS

So she came to me and said, "Help me, oh please / I think that you know why I'm here." / And so it was done and while you had your fun / I made love through an ocean of tears / Yes, she was with me but it ain't hard to see / When a woman is thinking of love / I saw in her face during every embrace / It was you that she was thinking of.

CHORUS

Now I've been a-thinking for hours on hours / My reason for wonderin' in vain / The one thing I want in this whole big old world / Is the girl that you're drivin' insane / Well, you want your freedom and I want her lovin' / But I know it never can be / The thing that you tell me has ruined your life / Well, God knows I wish it happened to me. / Cause, / She don't talk to strangers / And she never did smile / And it wasn't her fault / That you both had that child / She really did love you / I know that she did / And she loved livin' there / Takin' care of your kid and his cough.

If you'd a'married your mother / You'd a'been better off.

Other recordings of Chris Gaylord as part of various groups can be found on the Nuggets set published by Rhino.

He also recorded with the groups Magic Mushrooms and the Lyrics.

88.

CATCHER IN THE RYE

SAMMY WALKER, VOCAL, GUITAR AND HARMONICA

Words and music by Sammy Walker

From Broadside Ballads Vol. 8

Recorded June 1975

Published in B'side # 127, 1974

THIS IS ONE OF GORDON FRIESEN'S and Phil Ochs's favorite Sammy Walker songs. Walker remembers trying to "sum up his feelings towards the novel Catcher in the Rye in the words of the song.

Apparently, it was Phil Ochs's favorite book" (Walker, personal communication, 2000). (See Track 31 for additional information about Sammy Walker.)

A LETTER FROM SAMMY WALKER

Dear Broadside:

As far as by background goes, I could say I grew up an orphan and have bummed around the world twenty times, but of course that would be a lie. My background is pretty much I guess like millions of other middle class kids who grew up in the "unbiased" sunny south. I was born in Atlanta on July 7, 1952 which makes me 22 years old. I have lived in Norcross all my life. It is about 25 miles north of Atlanta. Norcross has a population of about 2,000 bitter-sweet people — some bitter, some sweet. Of course, I guess it's pretty much that way every where. I grew up listening to and playing music ever since I can remember. My mother, who is a school teacher, taught us all piano at an early age (me and my three sisters). And my father was always bringing home records & phonographs, guitars, harmonicas, flutes, clarinets and every music thing you can think of. I can remember us all sittin' around in the kitchen when I was four or five and playing the spoons to old records and stuff. My family is all broke up now, but I'll never forget some of those times we had. We always had a couple of guitars around the house; but I didn't seriously start learning to play till I was twelve.

I graduated from High School at 17 but didn't go to college. So I got a job in a cardboard factory and worked there till 500 pounds of boxes fell on me and put me in the hospital. I only weigh 120 pounds so they had to dig me out from under is all.

I started getting interested in folk & topical music when I was about fifteen. After I finally figured out what "Where Have All The Flowers Gone" was really about, I was hooked for life. The more songs of this type I heard, the more fascinated I became with this music, which I realized was much, much

more than just music — like I grew up on. When I was sixteen, I started playing the clubs and coffee houses at the University of Georgia and in Atlanta, which were the only places for a folk singer to perform around here. I started writing my own songs four and a half years ago and perform them now at the Great Southeast Music Hall in Atlanta, and different colleges in the area. My biggest influences have been Woody Guthrie, Pete Seeger, Phil Ochs, Bob Dylan, Tom Paxton, Jack Elliott, and lots of smaller influences.

Topical music has never left us, we've just been hiding from it lately. But it's never gonna let us go (thank goodness). I realize that the commercial music industry is as fouled up as everything else. Those guys can't see any further than the \$\$\$ signs. Things are gonna start looking up when we get the music industry back in the hands of the people and out of a few greedy pocket books.

- SAMMY WALKER

A Federal judge in San Antonio, Tex., sentenced Chad Mitchell to five years in prison for conspiracy and possession of 400 pounds of marijuana but left him free on \$15,000 bond pending an appeal. The 38-year-old founder of the folk-singing Chad Mitchell Trio, popular during the nineteen-sixties, told the court he had been "at a low ebb" when arrested in 1973 and was "terribly, terribly sorry it happened." But Judge Adrian Spears said that "no one will ever convince me you didn't know" that such a large quantity of marijuana was destined to be sold.



BROADSIDE #127

*I'm gonna catch me a ride on a subway car that's
headed for the old North Star / And leave my
troubles stranded on the mainland / I'm gonna
crown the God of night with light and pull myself
clean out of sight / And turn the phony world I
left to sand.*

*I would gladly sail away and never mind a word
you say / They're just the figments of your imagi-
nation / Cast your riddles at my head about the
way I must be fed / Upon your rules and schools of
institution.*

CHORUS

*Why, Lord, why were the mountains built so high
/ And the shoals of the sea sometimes get lonely? /
Why, Lord, why must I learn to testify / When all
I want to be is just a catcher in the rye?*

*It's hard to dream within a scheme that says your
soul can't be redeemed / And Silent Night is heard
outside my window / Days are long and ways are
short and nights are left with no resort / Except to
listen to the lonesome wind blow.*

CHORUS

*If you can't seem to find the aim of the rules set
for the game / They'll throw you in a school of
restitution / They'll look you in the eye and grin
and say, "I'd like to be your friend" / And wear a
sign that reads, "Long Live Execution."*

CHORUS

89.

THE TIME WILL COME

ELAINE WHITE, VOCAL AND GUITAR,
SECOND GUITARIST UNKNOWN

Words and music by Elaine D. White

From *Broadside Ballads Vol. 4*; Smithsonian reel 5582

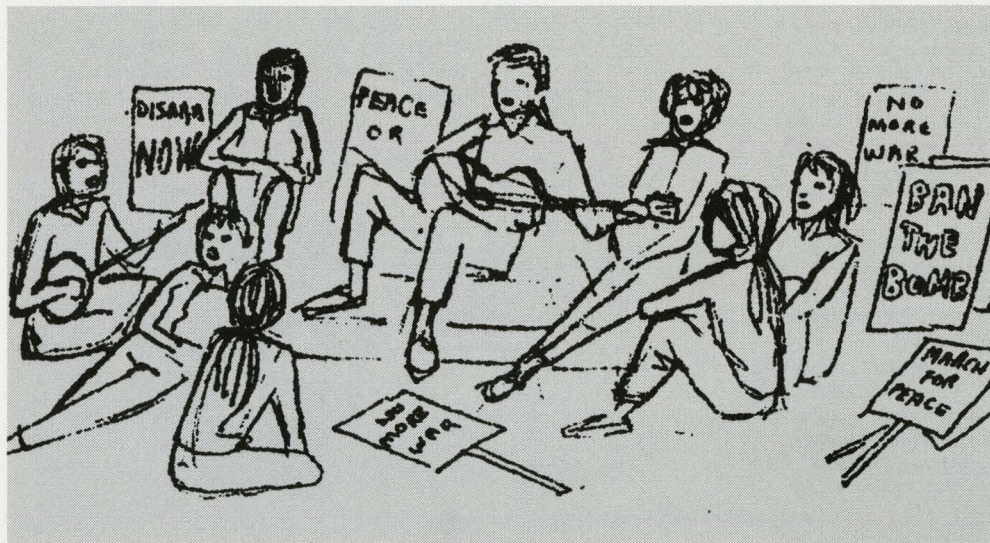
Published in B'side # 78, 1966

"THE TIME WILL COME" IS AN optimistic look at a future time when many voices will join together to sing for change and reject injustices.

Elaine White (1946-) was introduced to the *Broadside* office by other singers after attending a concert in New York City. At age 20, she began to submit songs and received encouragement from Sis Cunningham and Gordon Friesen. She grew up in Queens, New York, and attended the American Academy of Dramatic Arts for two years. Among her other songs from this period are "Autumn Time in Grenada" and "Who's Afraid to Compromise?" White performed in the New York City area for many years, at one time playing in a band with Wes Houston (see Track 62). In the late 1980s she moved to Ark, Virginia, to be closer to family. She has been working in data processing for more than 30 years and still occasionally plays and writes songs on her computer-enhanced keyboard, mainly for herself and neighbors.

"What I try to do in support of peace and civil rights is to write and sing songs

such as 'Who's Afraid to Compromise?', 'The Time Will Come,' 'There's Something in the Air,' and 'Autumn Time in Grenada.' By writing and singing my songs, I feel that I am involved in what's taking place in the world. I write and sing out of deep sincerity. If I do not believe in what I'm trying to say, I cannot expect anyone else to believe in or identify with what I am writing about" (Elaine D. White, "A Letter from Elaine D. White," issue 83, 1967).



From B'side # 3

Early rising strikes the dawn / As your riddled
dreams are torn from the mind / That flows in
fantasy seeks reality / The time will come, the
time will come.

What's done now was done before / Mending
minds and ending scores, / Nursing wounds of
those too numb to feel a tongue of steel.

CHORUS

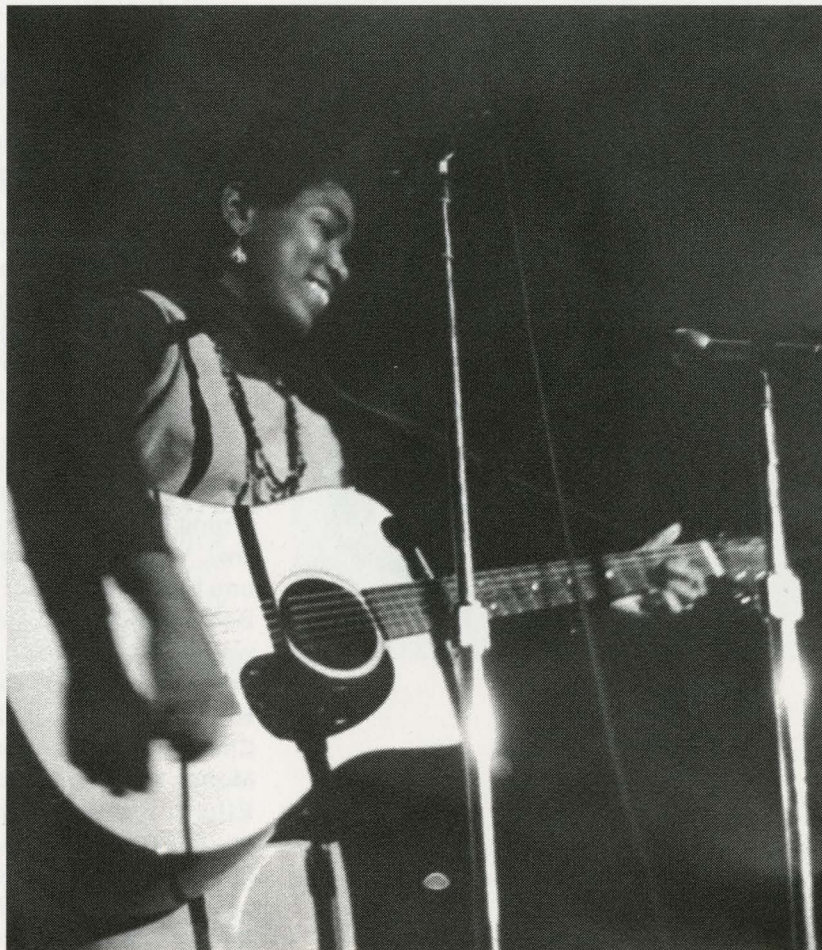
The time will come, the time will come. / And
while those make their heroes out of people once
thought zeroes, / The time will surely come.

Pleasure-seekers search to find / Potions that may
please their minds / Panaceas that may cure all
pain / But still remains / The time will come, the
time will come. / Bearded walkers, weary-worn /
Wear your tangled hair so long and / Make your
way while others may look with scorn / For when
you're born / The time will come, the time will
come.

CHORUS

For those maintaining status quo / Martyrs who
may come and go / You'll be swallowed up alive,
my friends / If war begins / The time will come,
the time will come. / Changes will repeat them-
selves / History books piled on shelves / Students
ask, "Who will our Great Ones be?" / It shall be
we / The time will come, the time will come.

CHORUS



Elaine White (Photo: Myra Zeller)

ERIC ANDERSEN

SOON AFTER I FIRST ARRIVED IN NEW YORK, NEW YORK Times music critic and writer Robert Shelton took me up to meet Sis Cunningham and Gordon Friesen, the publishers of the small mimeographed monthly called Broadside. It was February 1964. I had heard of the magazine and had been shown some copies by Phil Ochs and Tom Paxton. I quickly realized that it was the most important new songwriting magazine in America.

That night, Bob Shelton and I sat in their sitting room. Gordon and Sis were the most down-to-earth, unpretentious people I'd ever met. Yet they burned with an unforgettable fire of enthusiasm for new songs and new song-poets. Even their soft Oklahoma drawls had the lull and comfort of a warm fireside in the midst of Manhattan's cold winter forest of concrete, glass, and steel.

I sang them a song I had written while hitchhiking west called "Plains of Nebrasky-O." It was the first song of mine they printed. I was overjoyed to see one of my songs in a magazine. To be published with the likes of Pete Seeger, Tom Paxton, Peter La Farge, Phil Ochs, Len Chandler, and Bob Dylan was one of the artistic thrills and highlights of my life. And I'd only been in town for a month!

Later they printed other songs like "Thirsty Boots" and "Violets of Dawn" (a personal favorite of Gordon's). I also loved the realistic street drawings by their daughter Aggie Friesen that would accompany some of the songs. I asked her to do some drawings for my third album, Tin Can Alley, and she did.

I'd begun recording my first album, Today is the Highway. But I was broke and still scuffling on the streets. After my debut show, opening for John Lee Hooker at the original Gerde's Folk City, I didn't play many gigs, but I got rich in other ways. Mainly by listening to the treasures that were performing at Gerde's, the Night Owl, Village Gate, and the Gaslight, the famous basement folk and blues club (next door to the neighborhood Village bar and Beat hangout, the Kettle of Fish). David Blue and Phil Ochs and I would often go down to hear the likes of Peter La Farge (the first and original great songwriter of the 60s scene), Mississippi John Hurt, Lightnin' Hopkins, Son House, Miles Davis, John Coltrane, Charles Mingus, Clarence Ashley, Muddy Waters, Bukka White, Mance Lipscomb, Dave Van Ronk, Fred Neil, Ramblin' Jack Elliott, and sometimes Bob Dylan would drop by and perform for us. The Gaslight gave me my first gigs and the opportunity to play in front of an audience. I had spent months listening to the acoustic masters (who in those days would come to town and play for six nights straight). It was my first chance outside of the Broadside hootenannies to show what I'd learned.

The other rich experience was when Gordon and Sis got me off the streets and offered me a home on the Upper West Side for some months before I eventually got a railroad flat on 10th Street between C and D. I was grateful for that. It was a bitter cold winter that year in New York.

We had fun. There were many late-night talks with Gordon. He'd always want to know about the music I'd heard that night in the Village and what I'd seen and whom I'd met. He was like a dad to me, maybe better. He never cared what time I came in, no matter how late. But he'd always be up, waiting for the news of the night. People and volunteers would often visit the house. I remember Pete Seeger dropping by sometimes to help out and see how Sis and Gordon were faring. Pete was the guiding inspiration for the magazine.

BROADSIDE #40 FEBRUARY 25 1964 Price --35¢

THE NATIONAL TOPICAL SONG MAGAZINE

PLAINS of NEBRASKY-O Words & Music: Eric Andersen
© 1964 Deep Folk Music
Used by permission

Have you heard a-bout a country where the rivers run free, That's a place where I think you ought to go Where the corn stands high, tall as -- the sky, On the great plains of Old Nebras-ky

In school I read of men, who died by the gun,
But not of those who died by the hoe;
The land has drunk the rains of many a farmer's blood,
Now forgotten and buried long ago.
Where are the hands that plowed fields without sleep?
Hands that saved a dyin' calf without rest?
Where's the feet that walked down them hot, dusty trails
On their way to seek their fortunes guin' west.
And where are the fathers who died in the dust,
And mothers who died hungry in the snow?
And where's the kids that watched the banks
plow their houses down?
These are things I guess my teachers never showed.
You tell us droughts hurt only corn and not men,
You smile and say hard times have gone away;
I guess I should listen to my city politician
Who keeps tellin' us these are better days.
Is there anybody left to walk a muddy mile,
Is courage a word that's only said?
Is it true them dusty days are days
that never really were,
But are only tales in books to be read.
(Repeat first verse slowly & deliberately)

Getting our songs printed in Broadside was the goal for many of us new writers. It was as important as making our first solo albums. We lived for the next issue. It lent a forum for discussions and outlet for honing our skills. After all, Broadside was publishing the very "first wave" of song-poet expression right after the gray Eisenhower Cold War 50s. A social, cultural, and political revolution was in the air. It was a dramatic time with no shortage of topics in the air to write and sing about: civil rights, poverty, Native Americans, the Vietnam War, love, sex, freedom, and hopes of forging a new path to an enlightened future. Some of us had the inspiration of the legacies proceeding us. People like Woody Guthrie, Pete Seeger, Langston Hughes, Jack Kerouac, and Allen Ginsberg. But contributing to, and reading, Broadside was a vibrantly animated adventure. It provided inspiration (and sometimes rudely realistic and often humorous insights) into how we were experiencing the "now." It gave voice and form to the unruliness and cruelties of the world.

We also had the opportunity to record some of our songs for Folkways. These were simple, quick recordings — almost like rough audio documentaries. The sessions were actually "field recordings" done in small, shabby studios in midtown Manhattan. Phil Ochs and I even managed to pull off a harmony version of a Beatles song we liked (Phil and I were both closet hard-core rockers and country music mavens). It was heady fun, those Broadside sessions.

Gordon and Sis will be remembered as giant souls in the song-writing scene for their wonderful magazine that offered us young writers so much encouragement and support. But more importantly, the two of them as people empathized with our struggles as writers and human beings as much as they empathized with the daily conditions of an invading world too often manipulated by unjust powers and malevolent forces that reached beyond any one individual's or minority group's control. Broadside was a living struggle and a living legacy. As people, we were often poor, yet we were rich. We always had each other. And as for these early songs, Sis and Gordon and Broadside created an important American musical legacy and unique historical record. This was history, and we knew it. And I am proud to be a part of it.

INDEX

INCLUDING THE OVERALL **TRACK NUMBER**
AND (DISC NUMBER/TRACK) FOR EACH ENTRY

- | | |
|--|--|
| "Aberfan Coal Tip Tragedy, The" 70 (4/16) | Black power 35 (3/1), 56 (4/2), 74 (5/1), 75 (5/2), 76 (5/3), 77 (5/4), 78 (5/5) |
| Ageism 28 (2/10) | Black, Richard 32 (2/14) |
| "Ain't That News" 5 (1/5) | Blind Boy Grunt 19 (2/1), 30 (2/12) |
| Aldermaston marchers 7 (1/7), 8 (1/8) | Blind Girl Grunt 28 (2/10), 39 (3/5) |
| American Indian rights 4 (1/4), 18 (1/18) | "Blowin' in the Wind" 2 (1/2) |
| Ampolsk, Jeff 69 (4/15) | Blue, David 50 (3/16) |
| Andersen, Eric 23 (2/5), 33 (2/16) | Blythman, Morris 8 (1/8) |
| Artman, Charles 72 (4/17) | "Bound for Glory" 82 (9) |
| Anti-Nuclear / Ban the Bomb 7 (1/7), 8 (1/8), 9 (1/9), 10 (1/10), 11 (1/11), 12 (1/12), 13 (1/13), 20 (2/2) | Boxing 24 (2/6) |
| Anti-War 19 (2/1), 21 (2/3), 22 (2/4), 55 (4/1), 56 (4/2), 57 (4/3), 58 (4/4), 59 (4/5), 60 (4/6) | Broadside Singers, The 1 (1/1), 3 (1/3), 5 (1/5), 6 (1/6), 17 (1/17), 27 (2/9), 38 (3/4), 42 (3/8), 50 (3/16) |
| "As Long as the Grass Shall Grow" 18 (1/18) | Brown, Charlie 72 (4/18) |
| Auschwitz concentration camp 15 (1/15) | "Brownwater and Blood" 69 (4/15) |
| "Baby I've Been Thinking" 39 (3/5) | "Burn, Baby, Burn" 74 (5/1) |
| "Ballad of Donald White" 30 (2/12) | Business 66 (4/12), 67 (4/13) |
| "Ballad of Earl Durand, The" 72 (4/18) | "But If I Ask Them" 79 (5/6) |
| "Ballad of Martin Luther King, The" 41 (3/7) | Campaign for Nuclear Disarmament 7 (1/7), 8 (1/8) |
| "Ballad of Ira Hayes, The" 4 (1/4) | Campesinos 44 (3/10), 45 (3/11) |
| "Ballad of William Worthy" 14 (1/14) | Catalonia, Spain 47 (3/13) |
| "Benny 'Kid' Paret" 24 (2/6) | "Catcher in the Rye" 88 (5/15) |
| "Birmingham Sunday" 43 (3/9) | "Carry it On" 42 (3/8) |
| "Bizzness Ain't Dead" 66 (4/12) | Chandler, Len 38 (3/4), 40 (3/6), 42 (3/8) |
| | "Changes" 81 (5/8) |
| | "Changing Hands" 26 (2/8) |
| | "Christine" 17 (1/17) |
| | "Cities are Burning, The" 75 (5/2) |

| | | | |
|----------------------------|-------------------------|------------------------|--------------------------|
| Mitchell, Adrian | "Pinkville Helicopter" | Social injustice | United Farm Workers, |
| 83 (5/10) | 55 (4/1) | 61 (4/7), 62 (4/8), | The |
| "More Good Men Going | "Plains of Nebraska-O" | 64 (4/10), 65 (4/11), | 44 (3/10), 45 (3/11), |
| Down" | 23 (2/5) | 68 (4/14) | 46 (3/12) |
| 50 (3/16) | "Plastic Jesus" | "Society's Child" | Valdez, Danny |
| "Morning Dew" | 73 (4/19) | 39 (3/5) | 44 (3/10) |
| 20 (2/2) | Political scandals | "Song for Patty" | Valdez, Luis |
| "Mrs. Clara Sullivan's | 17 (1/17) | 31 (2/13) | 45 (3/11) |
| Letter" | Profumo, John | Spain | "Very Close Friend of |
| 48 (3/14) | 17 (1/17) | 47 (3/13) | Mine, A" |
| "My Father's Mansion's | Racism | Spoelstra, Mark | 32 (2/14) |
| Many Rooms" | 39 (3/5) | 6 (1/6), 10 (1/10) | "Victor Jara" |
| 54 (3/20) | Rackley, Gloria | Spousal abuse | 83 (5/10) |
| "My Oklahoma Home (It | 40 (3/6) | 87 (5/14) | "Vietnam" |
| Blowed Away)" | "Ragamuffin Minstrel | Strange, Poor Boy | 59 (4/5) |
| 52 (3/18) | Boy" | Michael | Vietnam War |
| "My Sweet Lafayette" | 80 (5/7) | 41 (3/7), | 22 (2/4), 55 (4/1), |
| 71 (4/17) | Raimón | 64 (4/10) | 56 (4/2), 57 (4/3), |
| Neblett, Charles | 47 (3/13) | Strip mining | 58 (4/4), 59 (4/5), |
| 36 (3/2) | Reagon, Bernice Johnson | 53 (3/19) | 60 (4/6) |
| New Harmony Sisterhood | 40 (3/6) | Student Non-Violent | "Waist Deep in the Big |
| Band, The | Reagon, Cordell | Coordinating Committee | Muddy" |
| 53 (3/19) | 36 (3/2) | 36 (3/2) | 58 (4/4) |
| New World Singers, The | Reynolds, Malvina | Sullivan, Clara | Walker, Sammy |
| 2 (1/2), 66 (4/12) | 13 (1/13), 16 (1/16), | 48 (3/14) | 31 (2/13), 80 (5/7), |
| "New York J-D Blues" | 48 (3/14), 63 (4/9), | "Sundown" | 82 (5/9), 88 (5/15) |
| 62 (4/8) | 65 (4/11) | 51 (3/17) | "Welcome Welcome |
| "Not Enough to Live On, A | Rose-Redwood, Danny | Symbionese Liberation | Emigranté" |
| Little Too Much to Die" | and Judy | Army | 27 (2/9) |
| 64 (4/10) | 46 (3/12) | 31 (2/13) | Welfare |
| "Nothing But His Blood" | Sainte-Marie, Buffy | "Take Me for a Walk" | 64 (4/10) |
| 76 (5/3) | 27 (2/9) | 20 (2/2) | "Welfare Song, The" |
| Nuclear war | Sanders, Ed | Teatro Campesino, El | 64 (4/10) |
| 7 (1/7), 8 (1/8), | 22 (2/4) | 44 (3/10), 45 (3/11) | "We'll Never Turn Back" |
| 9 (1/9), 10 (1/10), | Schimmel, Nancy | Terrorism | 36 (3/2) |
| 11 (1/11), 12 (1/12), | 9 (1/9) | 43 (3/9) | "We Seek No Wider War" |
| 13 (1/13), 20 (2/2) | Seeger, Peggy | "This Whole World is | 57 (4/3) |
| Ochs, Phil | 68 (4/14), 86 (5/13) | Changing Hands" | "We Will Never Give Up" |
| 1 (1/1), 6 (1/6), | Seeger, Pete | 26 (2/8) | 84 (5/11) |
| 14 (1/14), 23 (2/5), | 9 (1/9), 16 (1/16), | "Time is Running Out" | "What Did You Learn in |
| 26 (2/8), 37 (3/3), | 21 (2/3), 34 (2/16), | 78 (5/5) | School Today?" |
| 57 (4/3), 81 (5/8), 82 (9) | 48 (3/14), 54 (3/20), | "Times I've Had, The" | 25 (2/7) |
| Outlaws | 58 (4/4), 62 (4/8), | 6 (1/6) | "What Have They Done to |
| 72 (4/18) | 67 (4/13) | "Time Will Come, The" | the Rain?" |
| Page, Jim | Seneca Indians | 89 (5/16) | 13 (1/13) |
| 12 (1/12) | 18 (1/18) | "To Be a Killer" | White, Donald |
| Paret, Benny | "Shady Acres" | 61 (4/7) | 30 (2/12) |
| 24 (2/6) | 28 (2/10) | "Train for Auschwitz" | White, Elaine D. |
| Parrott, Thom (Tom) | Silverstein, Deborah | 15 (1/15) | 89 (5/16) |
| 55 (4/1), 61 (4/6), | 53 (3/19) | Traum, Happy | Williams, Lucinda |
| 70 (4/16) | Simone, Nina | 2 (1/2), 11 (1/11), | 71 (4/17) |
| "Paths of Victory" | 35 (3/1) | 66 (4/12) | "Willing Conscript, The" |
| 3 (1/3) | Sky, Patrick | Turner, Gil | 21 (2/3) |
| Paxton, Tom | 27 (2/9), 50 (3/16) | 2 (1/2), 24 (2/6), | Women's rights |
| 5 (1/5), 15 (1/15), | Smith, Wendy | 42 (3/8), 66 (4/12) | 84 (5/11), 85 (5/12), |
| 17 (1/17), 21 (2/3), | 78 (5/5) | Unions | 86 (5/13) |
| 25 (2/7) | | 1 (1/1), 48 (3/14), | World War II |
| "Picket Sign, El" | | 49 (3/15), 50 (3/16), | 4 (1/4), 15 (1/15) |
| 45 (3/11) | | 51 (3/17) | Worthy, William |
| | | | 14 (1/14) |

**A TECHNICAL
NOTE ON
THE BROADSIDE
TRACKS**

THE MAJORITY OF THE TRACKS IN this compilation came from analog tapes in the Ralph Rinzler Folklife Archives and Collections, the repository of Folkways and Paredon records among others here at the Smithsonian Institution's Center for Folklife and Cultural Heritage. Moe Asch released several LPs of Broadside Ballads on the Folkways label.

The LP masters were sometimes comprised of second-generation copies of the original tapes. We were often fortunate in finding the originals in the archive. Some of the tapes exhibited the "sticky shed syndrome" of a moisture-absorbent binder and were baked to dry out the binder and secure the oxide coating to the substrate. All were then recorded directly to a digital audio workstation here at Smithsonian Folkways Recordings.

We are thankful to Steve Weiss and Jeff Carroll of the Wilson Library's Southern Folklife Collection at the University of North Carolina, at Chapel Hill, for assistance in transferring several tracks from Sis Cunningham's original tapes, which are now housed at UNC. Thanks also to Charlie Pilzer of Airshow Mastering for transferring some Dolby A encoded tracks. The eight or so tracks, which were transferred outside of Smithsonian Folkways, were recorded to a 24-bit format. Included here are a few tracks taken from CDs, two from LPs, and even an analog tape transcription of a 45rpm disc. With the exception of those tracks taken from CDs, everything was kept 24 bit as long as possible in the editing and processing stage for higher resolution before dithering to 16 bit. Many of the recordings were made in the apartment home of Sis Cunningham and Gordon Friesen, which also served as headquarters for Broadside Magazine. Some tracks were professionally produced studio recordings. And some tracks are live per-

formances from different indoor and outdoor venues. You are likely to hear people talking, furniture moving, wind, the mechanical handling of a microphone, or just plain distortion. A handful of the monaural songs were recorded as 2 relatively discrete tracks. This allowed me to equalize each track separately before mixing the 2 tracks to mono. In many cases these recordings marked the earliest publication of the artists' work. Whatever anomalies exist in these recordings, I treaded lightly on noise reduction and was judicious with signal processing in hopes that these 89 tracks retain their full dynamics.

Pete Reiniger
May 2000

THE BROADSIDE BALLADS

ALL RELEASED
ON FOLKWAYS

- 02456 Broadsides: Songs and Ballads Sung by Pete Seeger (1964)
 05250 Jeff Ampolsk Broadside Ballads Vol. 12: God, Guts and Guns (1977)
 05301 Broadside Ballads Vol. 1 (1963)
 05302 Pete Seeger Broadside Ballads Vol. 2 (1963)
 05303 The Broadside Singers Broadside Ballads Vol. 3 (1964)
 05304 The Fugs The Village Fugs
 (withdrawn, but released on ESP Disk and subsequently as Fantasy 9668)
 05305 Charlie Brown Teton Tea Party with Charlie Brown (1967)
 05306 Broadside Ballads Vol. 4 (1967)
 05308 Rev. Frederick Douglass Kirkpatrick and Jim Collier
 Everybody's Got a Right to Live (1968)
 05310 Sammy Walker Broadside Ballads Vol. 8: Song for Patty (1975)
 05312 Broadside Ballads Vol. 5: Time Is Running Out (1970)
 05315 Broadside Ballads Vol. 6: Broadside Reunion (1972)
 05316 Broadside Ballads Vol. 7 (1973)
 05319 Sis Cunningham Broadside Ballads Vol. 9: Sundown (1976)
 05320 Phil Ochs Broadside Ballads Vol. 10: Phil Ochs Sings for Broadside (1974)
 05321 Phil Ochs Broadside Ballads Vol. 11: An Interview with Phil Ochs (1976)
 05322 Broadside Vol. 12: Bob Dylan vs. A.J. Weberman: The Historic Confrontation
 (withdrawn) (1977)
 05362 Phil Ochs Broadside Ballads Vol. 14: The Broadside Tapes 1 (1980)
 (Reissued as Smithsonian Folkways SFW CD 40008) (1989)
 05410 Raimón Padilla Catalonian Protest Songs (1971)
 05411 Mikis Theodorakis People's Music: The Struggles of the Greek People (1970)

With the exception of the withdrawn recordings, these recordings are available on custom compact discs and cassettes with their original liner notes from Smithsonian Folkways mail order. Consult www.si.edu/folkways.

OTHER SUGGESTED RECORDINGS

RECORDINGS BY
ARTISTS ON THIS
RECORDING ARE
LISTED IN THE
SONG ANNOTATIONS.

- The Almanac Singers, Talking Union, Folkways 05285
 The Anthology of American Folk Music Smithsonian Folkways SFW CD 40090
 Bleecker and MacDougall: Folk Scene of the 1960s Elektra 60381
 Bleecker Street: Greenwich Village in the 60s Astor Place 4012
 (interpretations of 1960s songs by 1990s performers)
 Carry it On: Songs of America's Working People Flying Fish 70104
 Cohen, Mark, Fare Well, Traveler Folkways 05352
 Cohen, Mark, Plutonium Folkways 05354
 Cohen, Michael, Some of Us Had to Live Folkways 08583
 Cohen, Michael, What Did You Expect? Songs About the Experience of Being Gay
 Folkways 08582
 Covered Wagon Musicians, We Say No to Your War, Paredon 01015
 Dane, Barbara, Barbara Dane and the Chambers Brothers Folkways 02468
 Dane, Barbara, FTA: Songs of G.I. Resistance Paredon 01003
 Dane, Barbara, I Hate the Capitalist System Paredon 01014
 Dane, Barbara, When We Make It Through Paredon 01046
 Don't Mourn, Organize!: Songs of Labor Songwriter Joe Hill
 Smithsonian Folkways SFW CD 40026
 Dylan, Bob, Bootleg, Vols. 1-3 Columbia 47382
 Freedom is a Constant Struggle: Songs of the Mississippi Civil Rights Movement
 Folk Era 1419
 Freedom Songs, Selma, Alabama Folkways 05594
 Gay and Straight Together Folkways 08580
 Glazer, Joe, Songs of Joe Hill Folkways 02039
 A Grain of Sand: Music for the Struggle by Asians in America Paredon 01020
 Green, Gary, Vol. 1: These Six Strings Neutralize the Tools of Oppression Folkways 05351
 Green, Gary, Vol. 2: Allegory Folkways 05353
 Green, Gary, Vol. 3: Still at Large Folkways 05356
 Guthrie, Woody, The Asch Recordings Smithsonian Folkways SFW CD 40112
 Guthrie, Woody, Columbia River Collection Rounder 01036

Guthrie, Woody, The Dust Bowl Ballads Rounder 01040
 Jackson, Aunt Molly, Songs and Stories of Aunt Molly Jackson (with John Greenway)
 Folkways 05457
 Labor Theater, Bottom Line: A Comedy Revue with Music on Reaganomics
 Folkways 38516
 Lest We Forget Vols. 1-3 (Civil Rights Movement Recordings) Folkways 05486-88
 Nashville Sit-In Story: Songs and Scenes of the Nashville Lunch Counter Desegregation
 Folkways 5590
 Newport Broadside Vanguard 77003
 No Nukes Asylum 801
 Ochs, Phil, Farewells and Fantasies Collection Rhino 73518
 Paxton, Tom, I Can't Help But Wonder Where I'm Bound Rhino 73515
 Serious Bizness, For Your Immediate Attention Folkways 05520
 Serious Bizness, How Many More? Folkways 05519
 Sing for Freedom: The Story of the Civil Rights Movement Smithsonian Folkways 40032
 Songs for Political Action Bear Family 15720
 That's Why We're Marching: World War II and the American Folk Song Movement
 Smithsonian Folkways SFW CD 40021
 Underground: Soundtrack from the Film Folkways 05752
 Voices of the Civil Rights Movement Smithsonian Folkways SFW CD 40084
 Walls to Roses: Songs of Changing Men Folkways 37587
 We Shall Overcome: Songs of the Freedom Riders and the Sit-Ins Folkways 05591
 We Shall Overcome: The March on Washington Folkways 05592
 We Won't Move: Songs of the Tenant's Movement Folkways 05287
 What Now People? Vols. 1-3 Paredon 02001-3
 What's That I Hear?: The Songs of Phil Ochs Sliced Bread 71176
 Where Have All the Flowers Gone: The Songs of Pete Seeger Appleseed 1024
 WNEW's Story of Selma Folkways 05595

SUGGESTED READINGS AND OTHER SOURCES

Baggelaar, Kristin, and Donald Milton. Folk Music: More Than a Song. New York: Thomas Crowell, 1976.
 Cantwell, Robert. When We Were Good: The Folk Revival. Cambridge, Massachusetts: Harvard University Press, 1996.
 Carawan, Guy. We Shall Overcome. New York: Oak Publications, 1963.
 Cohen, Ronald D., ed.. Wasn't That a Time?: First Hand Accounts of the Folk Music Revival. Metuchen, New Jersey: Scarecrow Press, 1995.
 Cunningham, Agnes "Sis," and Gordon Friesen. Red Dust and Broadside: A Joint Autobiography. Ed. by Ronald D. Cohen. Amherst, Massachusetts: University of Massachusetts Press, 1999.
 Cunningham, Sis, ed. Broadside: Songs from the Pages of Broadside Magazine Vols. 1-3. New York: Oak Publications, 1964, 1968, 1970.
 Denisoff, R. Serge. Great Day Coming: Folk Music and the American Left. Urbana, Illinois: University of Illinois, 1971.
 Denisoff, R. Serge, and David Fundray. "Hey, Hey Woody Guthrie I Wrote You a Song: The Political Side of Bob Dylan," Popular Music and Society 5/5, 1977.
 Dunaway, David. How Can I Keep from Singing?: Pete Seeger. New York: McGraw-Hill, 1981.
 Dunson, Josh. Freedom in the Air: Song Movements of the 1960s. New York: International Publishers, 1965.
 Dunson, Josh. "Topical Singers," Sing Out! 15/1 (March 1965) :71.
 Erenrich, Susie, ed. Freedom Is a Constant Struggle. Washington, D.C.: Cultural Center for Social Change, 1999.
 Eyerman, Ron, and Andrew Jamison. Music and Social Movements: Mobilizing Traditions in the Twentieth Century. New York: Cambridge University Press, 1998.
 Friesen, Gordon. "Woody Guthrie: Hard Travelin'," Mainstream 16/8, 1963.
 Glen, John. Highlander: No Ordinary School, 1932-1962. Lexington, Kentucky: University of Kentucky Press, 1988 (revised edition).
 Goldsmith, Peter. Making People's Music: Moses Asch and Folkways Records. Washington, D.C.: Smithsonian Institution Press, 1998.

- Groce, Nancy. New York: Songs of the City. New York: Billboard Books/Watson/Guptill, 1999.
- Guthrie, Woody. Pastures of Plenty: A Self-Portrait. Ed. by David Marsh and Harold Leventhal. New York: Harper Perennial, 1990.
- Hampton, Wayne. Guerilla Minstrels: John Lennon, Joe Hill, Woody Guthrie and Bob Dylan. Knoxville, Tennessee: University of Tennessee Press, 1986.
- Heylin, Clinton. Bob Dylan: A Life in Stolen Moments: The Ultimate Reference Book. New York: Schirmer Books, 1996.
- Hille, Waldemar, ed. The People's Songbook. New York: Boni and Gaer, 1948.
- Klein, Joe. Woody Guthrie: A Life. New York: Alfred A. Knopf, 1980 (reprinted by DeCapo Press).
- Krogsgaard, Michael. Positively Dylan: A Thirty-Year Discography. Ann Arbor, Michigan: Popular Culture, 1991.
- Lieberman, Robbie. My Song Is My Weapon: People's Songs, American Communism, and the Politics of Culture, 1930-1950. Urbana, Illinois: University of Illinois Press, 1989.
- Marcus, Greil. The Invisible Republic. New York: H. Holt, 1997.
- McGinn, Matthew. McGinn of the Calton: The Life and Works of Matt McGinn. Scotland: Glasgow District Libraries, 1987.
- Noebel, David A. The Marxist Minstrels: A Handbook of Communist Subversion of Music. Tulsa, Oklahoma: American Christian College Press, 1974.
- Reuss, Richard, and Joanne Reuss. American Folk Music and Left Wing Politics, 1927-1957. Lanham, Maryland: Scarecrow Press, 2000.
- Rosenberg, Neil V., ed. Transforming Tradition: Folk Music Revivals Examined. Urbana, Illinois: University of Illinois Press, 1993.
- Santelli, Robert, and Emily Davidson, eds. Hard Traveling: The Life and Legacy of Woody Guthrie. Middletown, Connecticut: Wesleyan University Press, 1999 (with articles by Jeff Place and Ronald Cohen).
- Scaduto, Anthony. Bob Dylan: An Intimate Biography. New York: New American Library, 1973.
- Schumacher, Michael. There But for Fortune: The Life and Times of Phil Ochs. New York: Hyperion Press, 1996.
- Seeger, Pete. The Incomplete Folk Singer. New York: Simon and Schuster, 1972.
- Seeger, Pete. Where Have All the Flowers Gone?. Bethlehem, PA: Sing Out!, 1993.
- Seeger, Pete, and Bob Reiser. Carry It On: A History in Song and Picture of America's Working Men and Women. New York: Simon and Schuster, 1985.
- Shelton, Robert. No Direction Home: The Life and Music of Bob Dylan. New York: Beech Tree Books, 1986.
- Sheperd, Leslie. The Broadside Ballad. London: Herbert Jenkins, 1962.
- Silber, Irwin, ed. Lift Every Voice: The Second People's Song Book. New York: Oak Publications, 1953.
- Vassal, Jacques. Electric Children: Roots of Branches of Modern Folk Rock. New York: Taplinger, 1976.
- Von Schmidt, Eric, and Jim Rooney. Baby Let Me Follow You Down: An Illustrated Story of the Cambridge Folk Years. Amherst: University of Massachusetts Press, 1979.
- Ward, Brian. Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations. Berkeley, California: University of California Press, 1998.
- Woliver, Robbie. Hoot! A Twenty-Five Year History of the Greenwich Village Music Scene. New York: St. Martin's Press, 1986.

ABOUT THE PRODUCERS

JEFF PLACE HAS BEEN THE HEAD archivist for the Folkways Collection since soon after its arrival at the Smithsonian in 1987 and oversaw the cataloging of the Moses Asch collection. He has a master's degree in Library Science from the University of Maryland and specializes in sound archives. He is currently a member of the Preservation and Technology Committee for the National Academy of Recording Arts and Sciences. He has been involved in the compilation of numerous compact discs for Smithsonian Folkways, including Woody Guthrie's Long Ways to Travel: The Unreleased Folkways Masters, (which received the 1994 Brenda McCallum Prize from the American Folklore Society), the Asch Recordings of Woody Guthrie, and the Lead Belly Legacy Series. Place also was awarded two Grammy Awards in 1997 for best historical release and best liner notes for his work on The Anthology of American Folk Music (1997 Edition). He has been a collector of traditional music for more than 30 years. A native of Palo Alto, California, he lives in Mayo, Maryland, with his wife Barrie, daughter Andrea Rose, and son Lee.

RONALD D. COHEN IS A PROFESSOR of history at Indiana University Northwest, where he has taught since 1970. He is the author and editor of numerous articles and books, including Children of the Mill, Wasn't That a Time?: First-Hand Accounts of the Folk Music Revival, and Agnes "Sis" Cunningham and Gordon Friesen, Red Dust and BroadSides. He was co-producer of the 10-CD boxed set Songs For Political Action: Folk Music, Topical Songs, and the American Left, 1926-1953, and the 4-CD boxed set The Weavers: Goodnight Irene, 1949-1953 (both Bear Family Records). Forthcoming publications include Rainbow Quest: Folk Music and American Society, 1940-1970, and the co-authored Deadly Farce: Harvey Matusow and the Red Scare. He is also the vice president of The Folk Music Museum in Greenwich Village.

CREDITS

Compilation produced and annotated by Jeff Place and Ronald D. Cohen
 Additional annotation by Anthony Seeger and Josh Dunson
 Production supervised by Anthony Seeger and D.A. Sonneborn
 Production coordinated by Mary Monseur
 Production assistance by Liam Kenny, Steven Hatcher, Rachel Conrad, and Kevin C. Miller
 Mastered by Pete Reiniger
 Edited by Nancy Groce, Carla Borden, and Chet Zhivanos
 Art direction and design by Open, New York, NY (Scott Stowell, Susan Barber)
 Archival work by Jeff Place, Mitch Blank, and Jeff Friedman
 Photographs: From the Sis Cunningham/Gordon Friesen personal collection and the Folkways Archive
 Additional Smithsonian Folkways staff: Judy Barlas, manufacturing coordinator; Heather Berthold, financial officer; McLean Brice, fiscal assistant; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Scott Finholm, audio assistant; Sharleen Kavetski, mail order accounts manager; Helen Lindsay, customer service; Nakieda Moore, fulfillment; Ronnie Simpkins, audio specialist; John Smith, marketing assistant; Stephanie Smith, assistant archivist.

LICENSING CREDITS

"Hiroshima, Nagasaki Russian Roulette" Used by permission from Whid-Isle Records
 "Kill for Peace" Used by permission of the Fugs/Fantasy, Inc.
 "Little Boxes" Used by permission from Cassandra Records
 "Mississippi Goddam" Used by permission from Universal Music
 "We Will Never Give Up" Used by permission from Carolsdatter Records"
 "Victor Jara" Used by permission from Warner Music Special Products and Rising Son Records
 "Birmingham Sunday" Used by permission from Warner Music Special Products

THANKS

Special thanks to all the Broadsiders.

Thanks also to Nick Amster, Donnalyn Anthony, T. Chris Aplin, Jorge Arevalo and Amy Danielian at the Woody Guthrie Archives, David Arkush, Bill Belmont, Mike Boswell, Brian Braiker, Billy Bragg, McLean Brice, Lee Bryars, David Dennie, Josh Dunson, Dustin Edge, Max Eisenman, Dan Gilbert, Mitch Greenhill, Cathy Hardman, Elaine Harrington, Todd Harvey, Joe Hickerson, Jonah Horwitz, Tanya Irvine, Alan Jabbour, Bob Kaiman, Matt Kaminsky, Dave Lambert, Michael Maloney, Dave Marsh, Kieran McManus, Danny Meltzer, Mark Miller / Shorewood, Anthony Pananes, Amber Papini, Kathryn Parker, Justin Partyka, Brian Pfeifer, Charlie Pilzer, Sarah Postellon, Mark Roden / Blue Plate Printing, Dave Samuelson, Elizabeth Sheridan, Stephanie Smith, Earl Southee, Lori Taylor, Lauren Weintraub, Paul Weiss, Steve Weiss and Jeff Carroll at University of North Carolina, Josh Wiese, and Mark Woodside.

Chandl
Thinki
hiding
rises,
nor wh
Thinki
and ob
disent
run in
and bl

It mig
rebel.
The dr
and th
selves
to fig

ABOUT SMITHSONIAN FOLKWAYS

FOLKWAYS RECORDS WAS FOUNDED by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order
750 9th Street N.W.
Washington, DC 20560-0953
phone 1(800) 410-9815
fax 1(800) 853-9511
(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search).

Or request a printed catalogue by writing to the address above, or e-mail folkways@aol.com.

T
cost \$
\$8 ho
a 10-
song

Chandler -- 4

Thinking of the ex-ad men and school teachers
hiding on an East Side where the sun never
rises, not knowing what to promote
nor what to teach.

Thinking of millions who cry but don't vote --
and object but don't protest -- who are
disenfranchised by rumors of futility and who
run in all directions and hide in many corners
and blame it on the system.

It might take a few decades to make an effective
rebel.

The drop outs, way outs, wayward dilettantes
and the run aways are too busy fighting them-
selves or getting accustomed to their crutches
to fight the system that deformed them.

I saw Fran in her big hat
Carving out a dome in Wonder words

Being strong
Seeing clearly
Resisting
Converting

And I was thinking Fran and all her soul
sisters are the

Mothers of the Rebel Generation

I've just swallowed my muzzle
or was it just a mute

W.S.O. Some Day
Len H. Chandler, Jr.

P.S. NO NAMES have been changed. There are no
innocent.

Dear Broadside: You almost didn't
get a renewal from me. I am, frank-
ly, disgusted; some of the things
you have published lately have
reeked of hatred and narrowminded-
ness, qualities which I never ex-
pected you to advocate.

So A hates B. What progress are we
going to make if B hates A and
wants to kill him? We aren't go-
ing to kill hatred by killing hu-
man beings. I'm glad that the
word LOVE has found a place in the

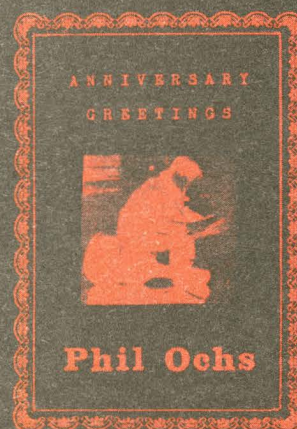
BIRTHDAY
GREETINGS
BROADSIDE
Will &
Alice
McLean

Dear Broadside:

I would like to compliment you
on your fine magazine. It's won-
derful to know that there are
some people in this country un-
afraid to speak their minds.

Hate, and violence, bigotry,
imperfect freedom, confining tyr-
anny, disease, war, filth, ignor-
ance, dirty propaganda, glossed
over facts, starving poor, and
overstuffed millionaires, Birch-
ers, Blacklisters, these can
make people afraid to speak the
truth. Broadside makes people
unafraid... Thank you for your
existence!"

A.L. Indianapolis



There is quite a
lot of money being
made in the music
industry.

It would be nice
if some of it floated
over to Broadside,
where many hit
songs first saw the
light of day.

M. Reynolds

adv.t.

The kids in Washington Square show you elaborate banjos which
cost \$350.00, and you are overwhelmed, remembering Woody Guthrie's
\$8 hockshop guitar and the old days when the Duke of Iron brushed
a 10-cent tin piepan as the only musical background for the Calypso
song he was putting across.

DYLAN -- 6

I'm not with you. I am with you more'n ever.
yours perhaps is the only paper that I am on the
side of every single song you print
an I am with with with you

"Keep the Faith, baby!"
Julius, Joan and Jody Lester

my nite is closin again now
an I shall drift off in dreams
an climb velvet carpets up t the stars
with newsweek magazines burnin an disappointin
people smoulderin an discustin tongues blazin
an jealous mongrel dogs walkin on hot coals
before my smilin unharmlful eyes
(oh such nitemares)

an I shall wake in the mornin an try t start
lovin again

I got a letter from Pete an he closed by sayin
"take it easy but take it" I thought about that
for an hour or more when I reached my conclusion
of what it really meant I either cried or laughed
(I cant remember which) I will repeat the same an
add "give it easy but give it" an I'll think about
that for an hour an at the end either cry or laugh
(I'll write you another letter an tell you which
one it is)

all right then
faretheewell
shaloom an vamoose
I'm off again

off t the hazzards an lost angels an minneapolicemen
an boss towns an burnin hams an everything else
combined an combustioned for me...
tryin t remain sane at all times

love t agnos
she is one of the true talents of the universe
I've always thought that an would like t see her
again some time

love t everybody in your house

BROADSIDE: -- Thanks so much for being
the only magazine left that is interested
in presenting good folk music to its
readers and doesn't attempt to make movie
heroes out of performers.

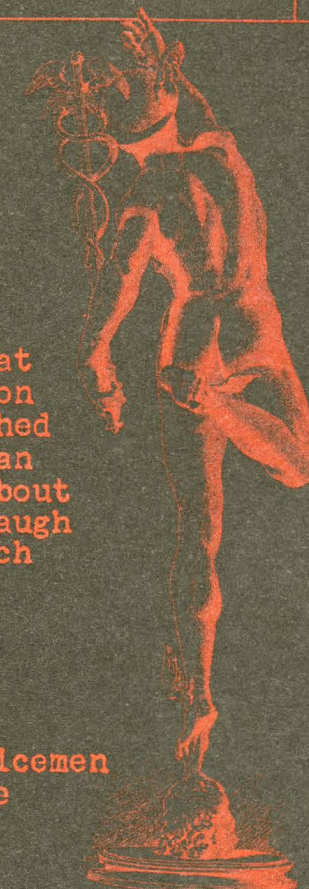
Janie Nelson, Chicago

Dear Sis: -- I just received the first
52 issues of Broadside and spent nearly
five hours reading -- great, great
stuff! The pulse of the real American
way is here in the songs... Bill Comeau,
Conn.

see yuh

softly an sleepy
but ready an waitin

Bob
Dylan



And so everybody took their
guitars and songs, their poetry
and perambulators, their high-
bouncers and dogs, and went
peacefully home.