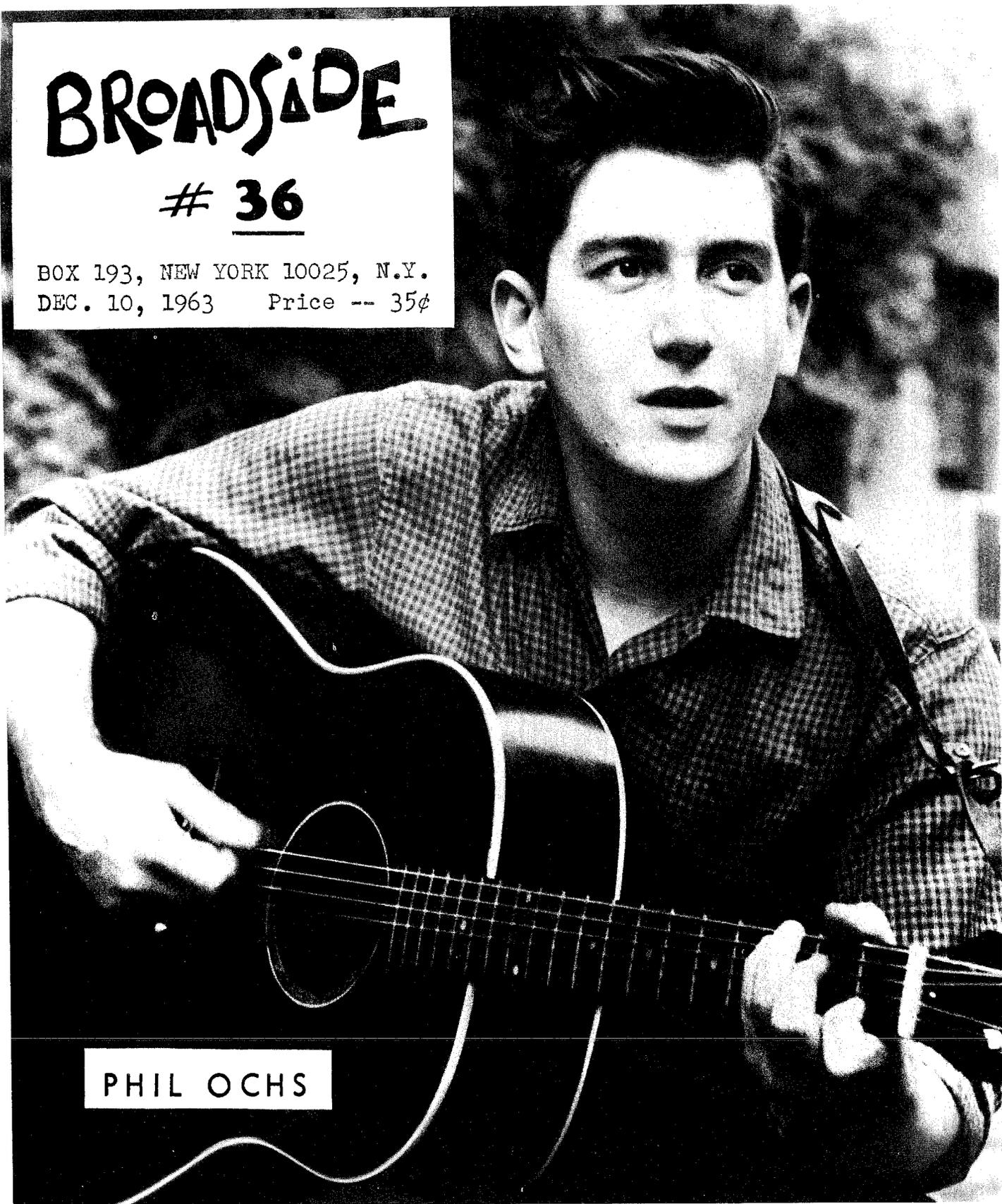


BROADSIDE

36

BOX 193, NEW YORK 10025, N.Y.
DEC. 10, 1963 Price -- 35¢



PHIL OCHS

IN THIS ISSUE: TWO SONGS BY PHIL OCHS
"THAT WAS THE PRESIDENT"
"IT MUST HAVE BEEN ANOTHER COUNTRY"

THAT WAS THE PRESIDENT AND THAT WAS THE MAN

By Phil Ochs
© 1963
Applesseed Music

On a South Paci- fic ocean on a South Paci- fic shore, A
legend was written on the sand; For a man of peace was born in the
middle of a war - That was the Presi- dent and that was the
Coda: (Repeated last line)
man. These were the Presidents and these were the men.

With the wisdom of the old and the vision of the young
A challenge was given to the land,
And our dreams of peace were spoken with his gifted, golden tongue.
That was, etc...

When the Freedom Revolution gave a rumble and a roar
The world was shown on which side he would stand,
For the first time in a hundred years he opened the door.
That was, etc...

And when a hungry world was searching for a way to feed its own
The Peace Corps was offered as his plan,
And now the seeds of knowledge go wherever winds have blown.
That was, etc...

Everything he might have done and all he could have been
Was proven by the tainted traitor's hand,
For what other death could wound the hearts of so many men?
That was, etc...

No end to all the sorrow, and the hours we will grieve,
So deep was the fire of his brand,
And still I can remember and still I can't believe.
That was, etc...

Yes, the glory that was Lincoln's never died when he was slain,
That glory shone with Roosevelt again,
And to the list of honor you may add another name.
For these were the Presidents, and these were the men,
These were the Presidents, and these were the men.

IT MUST HAVE BEEN ANOTHER COUNTRY

By Phil Ochs
© 1963, Applesseed Music

On a rifle took its aim and a man fell to the ground, He
tried to stand a-gain but every-body held him down; A time of
ter-ror when the bullet pierced the air -- I know that / couldn't
happen here. So it must have been another country - Yes, it
must have been an-other land; That couldn't hap-pen in the
U. S. A., - - We'd nev-er treat a man that way.

And a man is workin steady, it's good money he receives,
But he's thrown out of work for the wrong things he believes,
He didn't have the thoughts most everybody shares,
I know that couldn't happen here, so it must, etc...

And a migrant worker sweats underneath the burnin sun,
He's fallen on his knees but his work is never done,
He begs someone to listen but nobody seems to care,
And I know that couldn't happen here, so it must, etc...

And a man is sent to prison to wait until he dies,
He fights to save his life, for years and years he tries,
Even though he changed himself he dies upon the chair,
I know that couldn't happen here, so it must have been another
country,

Yes, it must have been another land,
That couldn't happen in the U.S.A., we'd never treat a man that way.

Editor's Note: Phil Ochs wrote this song several
months ago, soon after an earlier assassination --
that of Medgar Evers in Mississippi.

DEEPER DOWN

Lyrics: Banjo Patterson
 Melody: Chuck Quinton
 © 1963 by authors

1. Oh the cattle have start-ed dy-ing for the
 2. If we fail to get the wa-ter then it's

F Lord has sent a drought; But we're sick of prayers &
 Am ru-in to the squatter; For the drought is on the

pre-vi-dence, we're going to do with- out. With the
 station and the weath- er's get-tin' hotter, But the

derrick's up a - bove us and the sol-id earth be-
 shaft is al-ways cav-in' and the sink-in's ver-y

low; And We're wait-in' at the le-ver for the
 slow; And the drill-lin' rods are bendin' on the

word to let her go. --- 1. & Sinking
 hard rock down be-low. --- 2.

down deep-er down, --- Oh we're

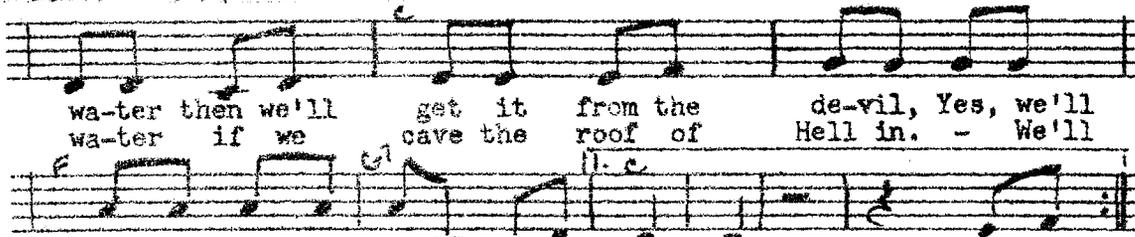
sink - ing deep- er down;

(1) and the drills are plunging downward at a
 (2) and it's time they heard us knockin' on the

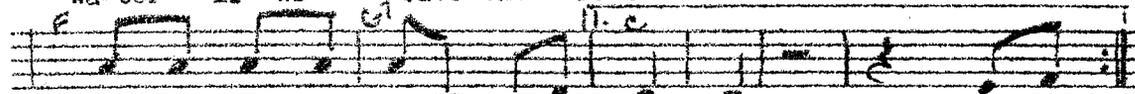
thousand feet of lev-el; Well if the Lord won't send us
 roof of Satan's dwelling; But we'll get ar-te- sian

"Deeper Down" comes from the poem "Song Of The Artesian Water", Collected Verse Of A.B.Patterson, 10th Ed., 1940. Original lyrics by A.B. "Banjo" Patterson, adapted and set to melody by Chuck Quinton, May, 1962. We are printing it as sent to us by Pete Seeger from Australia. American singers may find the verse melody repetitious and may be inclined to add a few traditional notes (the "Old Sod Shanty" pattern?)

DEEPER DOWN - 2



wa-ter then we'll get it from the de-vil, Yes, we'll
wa-ter if we cave the roof of Hell in. - We'll



get it from the de-vil deeper down. - - (v.2) If we
get ar-te-sian wa-ter deeper



down. - - (to v. 3) down -- Deeper down deeper



down. - - - - -

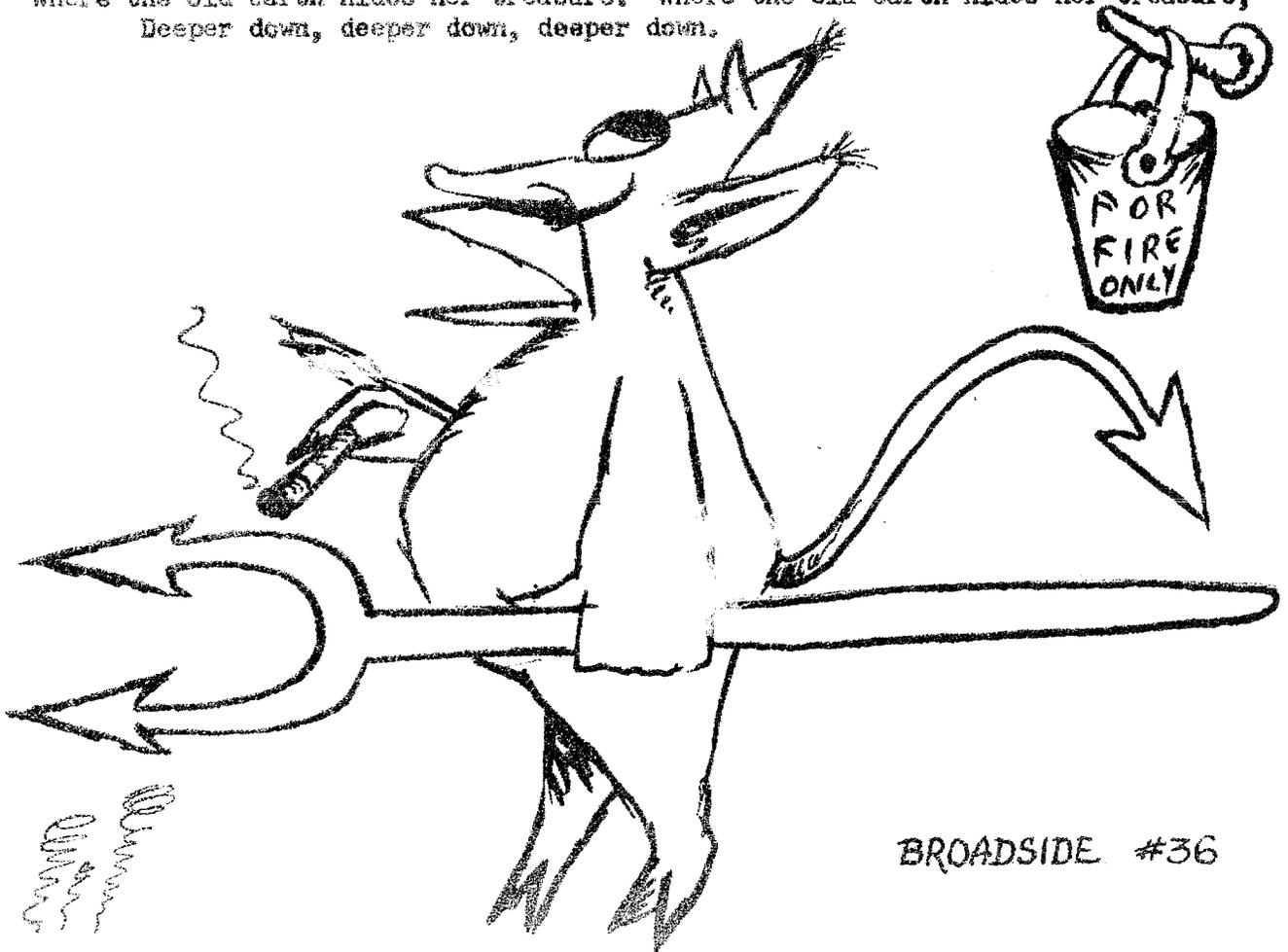
FINAL CHORUS:

Deeper down, deeper down,
Oh, we're sinking deeper down,
It's flowing, ever flowing,

In free, unstinted measure, From the silent, hidden places,
Where the old earth hides her treasure. Where the old earth hides her treasure,
Deeper down, deeper down, deeper down.

3. Hark! There blows the whistle
with a wild exultant blast,
And the boys are madly cheering,
For they've struck the flow
at last --

By the silent belts of timber,
By the miles of burning plain,
The water's bringing comfort
To the thirsty land again.



TWO BROTHERS -- A NHU VERSION

Words: Bill Frederick
Tune: "Two Brothers"

Am G Am G Em Am G

Two brothers on their way, Two brothers on their way, Two brothers on their

Am G Am G D C F

way, Helped to heaven by the C.I.A. Helped to heaven by the C.I.A. Sent out by the

D C D C D E

U.S.A. Just 'cause they got carried away, Winning the war against Communism.

2. One was Diem and one was Nhu, (3x)
Wiped out by an army coup, (2x)
Just when they were winning, too.
Beat the people black and blue,
Winning the war against Communism.

3. Now the Army will be strong, (3x)
Soon they'll beat the Viet Cong, (2x)
The C.I.A. is never wrong,
We'll make the people sing our song:
Winning the war against Communism.

4. Let the peasants starve & die (3x),
The price of freedom is always high (2x)
But governments are cheap to buy,
And villages are made to fry,
Winning the war against Communism.

5. The people wanted land reforms (3x),
So we bring them uniforms, (2x)
Napalm bombs and U.S. Arms,
Kill their sons & burn their farms,
Winning the war against Communism.



Press the War **LIFE** in Vietnam

Vietnamese troops, U.S. Army helicopters and U.S. Air Force planes may have to be doubled. Now is the time to pour on more coal. It is *not* a time to relax or schedule U.S. manpower

Viet Reds Shoot Down 2 U.S. Copters

At Least 57 Die in Defense
of Position -- Guerrillas
Retreat After 6 Hours

Fighting with fiery heavy casualties was reported farther south all over the Mekong River delta, mostly involving outposts or strategic hamlets. Estimated the guerrilla losses at 50. The Vietcong carry their dead away from battle areas when possible.

although every defender of the outpost was left killed, missing or wounded.

Reds Kill G.I. in Ambush
SAIGON, Monday, Dec. 2 (AP) -- Communist Guerrillas killed an American Special Forces soldier and wounded another from ambush yesterday

3d Suicide Since Coup
This was the third suicide by burning since the Nov. 1 military coup swept Ngo Diem from power. The first was of a girl last Saturday, who left a note saying she was committing suicide in gratitude for the success of the Buddhist movement and because she was tired of Vietnamese fighting Vietnamese.

CHICKEN TALK

By Sebastian Temple
 © 1963
 Shepodd-Temple Music

Calypso Beat

Chorus

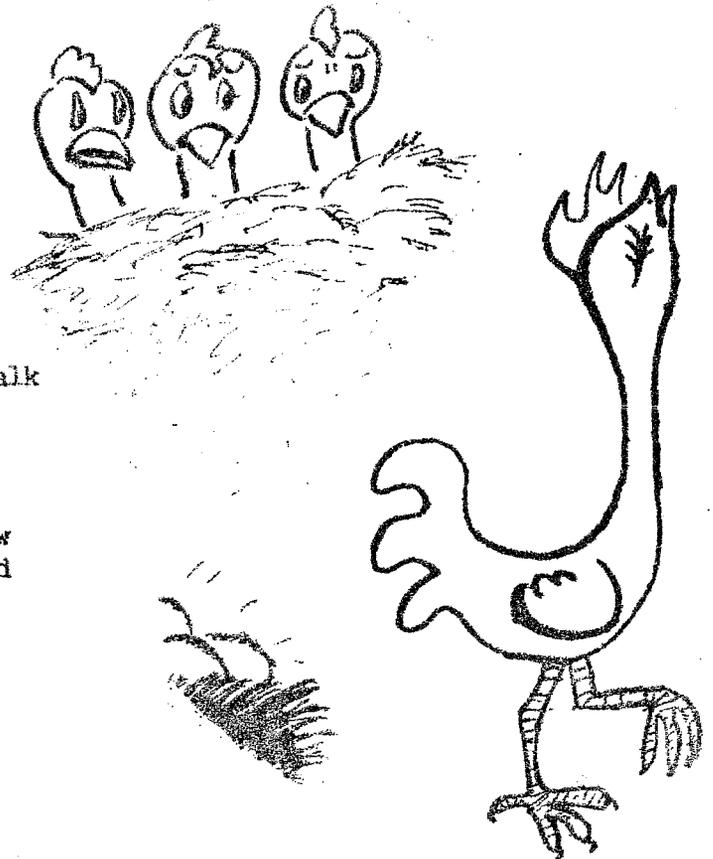
Goo Ma La Ma Goo Ma La Ma Ke Ke Le Ke Ke Goo Ma La Ma Goo Ma La Ma

Ke Ke Le Ke Ke - Come see the Pret-ty eggs I lay.
 Twelve shi-ny Beauties in the
 - - Twelve Roosters in the

lay -- each day. (1) There was a hen and she could lay twelve shiny fresh
 lay -- each day. (Fine) eggs

ev'ry day - A- round the barn-yard she would walk, showing off in chicken

talk -- Oh she'd go -



2. The other hens were envious
 Such magic made them jealous
 Around their one egg they would walk
 And have to listen to her chicken
 talk. (Cho)
3. The other hens would never know
 What gave their sister such a glow
 The fact was that this chick could
 please
 Twelve Roosters with great ease.
 (Cho)

THE MARVELOUS TOY

By Tom Paxton
© 1961, Cherry Lane Music

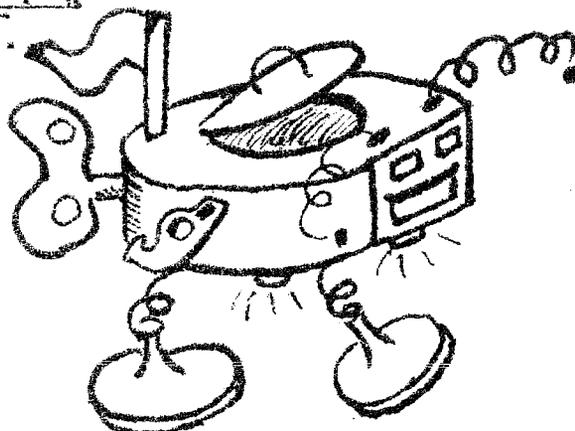
When I was just a wee little lad full of health and joy, My
 father homeward came one night & gave to me a toy; A wonder to be-
 hold it was with many colors bright - The moment I laid eyes on
 it, it became my heart's delight. It went ZIP when it moved and
 BOP when it stopped, WHRRR when it stood still; I never knew just
 what it was & I guess I never will.

The musical score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is written in a simple, folk-like style. Chords are indicated by letters above the notes: C, G7, C, G7. The lyrics are written below the notes. The second staff continues the melody with chords F, C, D7, G7, C. The third staff has chords G7, F, C. The fourth staff has chords D7, G7, and is marked 'CHO:'. The fifth staff has chords G7, C, F. The sixth staff has chords C, G7, C. The music ends with a double bar line.

The first time that I picked it up
 I had a big surprise
 For right on its bottom were two big
 buttons that looked like big green eyes
 I first pushed one & then the other
 then I twisted its lid
 When I set it down again, this is what
 it did. (Cho)

It first marched left & then marched right & then marched under a chair
 And when I looked where it had gone it wasn't even there
 I started to cry & my daddy laughed for he knew that I would find
 When I turned around, my marvelous toy chuggin from behind. (Cho)

Well the years have gone by too quickly it seems, I have my own little boy
 And yesterday I gave to him my marvelous little toy
 His eyes nearly popped right out of his head, he gave a squeal of glee
 Neither one of us knows just what it is but he loves it just like me.
 (Final Cho.) It goes, etc.



"THE REALITY OF IT" -- A SINGER AND HIS SUBJECT

By Josh Dunson

Early in 1963, Phil Ochs wrote a song telling of the miners' strike in Hazard, Kentucky (published in *Broadside* #20). He sung his song at a jammed rally at the New York Community Church to raise money for food and clothing for miners' families. Last November 17 Phil Ochs went to a smaller rally in Philadelphia sponsored by the Public Affairs Committee of the Ethical Society and the Pennsylvania Committee for Miners. Another winter is here, and unfortunately Phil's "Hazard" still rings true for the strikers in Eastern Kentucky.

Phil led off the Nov. 17 meeting with his "Automation" song, a striking picture of the working men who have built America and now walk down "jobless roads." On the stage were Berman Gibson, leader of the Hazard strikers, Hamish Sinclair, Secretary of the National Committee for Miners (NCM) as well as two leaders of the United Electrical Workers (UE), Dick Williams and Jack Bart. The Westinghouse Local of UE, 107, has been playing a leading role in efforts to bring aid to the Kentucky miners, one of the groups hardest hit by automation. Dick Williams' eyes lit up, his bulky six foot frame became taut as the great hopes and fears of his own union were crystalized in Phil's song.

Berman Gibson spoke straight of his arrest last election day while waiting to vote, of the poverty of 10,000 miners' families who have been on strike now into their second year, of the national conference on depressed areas (at which he was the only depressed victim to attend, the rest being nine owners and banker who were doing quite well), and of the late President Kennedy's Depressed Areas Bill which was defeated the week before. The arrests of Berman Gibson and other strike leaders on June 17 and November 5, 1963, have aroused the wrath of many thousands who thought the frame-up of strike leaders had died with the company union in the 1930's. City Councilman (Dem-NY) Paul O'Dwyer and noted labor lawyer I. P. Sipser volunteered their services for both trials, but \$40,000 is needed for trial expenses alone. Even more pressing, as both Berman and Hamish Sinclair pointed out, as winter is well on its way in the mountain country of Eastern Kentucky, warm clothes for the children and non-perishable food are desperately needed. (Money for defense may be sent to the National Committee for Miners, 96 Greenwich Ave., New York 11, NY. Those who have food and clothing donations, call the PCM (WA 2-3933) in Philadelphia; in the New York area, call YU 9-0768, or send to NCM, address above.)

Later that same evening, Phil Ochs and Berman Gibson both appeared on the popular Gene Shay folk music show, broadcasted in four states on WHAT-FM. Between 11 PM and 1 AM on Sunday nights, Gene's show has a guest performing and talking about the songs he sings while between songs listeners call up to ask and raise questions. After Phil sung the Hazard and Automation songs, a discussion developed on topical song composition itself, and its relationship to the "folk process." Phil thought his greatest achievement would be to write a song that becomes assimilated into the oral tradition as some of Ewan MacColl's songs have been, and in that event, his song in a true sense would have become a folk song. Until that time, Phil considers himself a composer, and is very proud to use that title. After many songs used as examples, Phil summed up what was, to him, most compelling about writing topical material -- "the reality of it." That is, the songs are about real things and real people who live today. Phil's example was "William Worthy." When Robert Shelton wrote in the NY Times that Phil sang this song almost nightly at the "Third Side", a New York coffee house, William Worthy called him up on the phone and arranged to hear it in person.

On Nov. 17 in the afternoon, union leaders heard of their own battles with automation, and in the evening in a radio studio on the outskirts of Philadelphia, there were Phil Ochs, author of "Hazard", Berman Gibson, out on bail from Perry Co., Ky., Gene Shay and Hamish Sinclair -- brought together by "the reality of it."

NOTES: In BROADSIDE #35 directions for singing "The Dan Ryan Expressway" should have read "at 60 miles an hour"... "The Big March" comes, of course, from the historic address given by the Rev. Martin Luther King, Jr., at the March To Washington rally last August. It was arranged as free verse poetry by someone on the CATHOLIC WORKER in NYC... NEVER IN AMERICA (a play on Harry Golden's famous phrase), but always everywhere else in the world is Pete Seeger welcome on television, says VARIETY in a recent report on Pete's current global tour. The story points out that Pete was blacklisted last spring from the ABC-TV "Hootenanny" and this fall refused to do the show when pressured by ABC to sign a loyalty oath. Against this background of rejection by our own TV people, his world tour began. VARIETY notes that during his first stop, Australia, Pete appeared on no less than five TV shows, plus doing an hour solo special for the AUSTRALIAN NETWORK. In Japan, he did a similar special solo for the Japanese government TV NETWORK. He and his family left Japan late in November for India, where Pete was to appear on ALL INDIA RADIO, New Delhi. He is scheduled for a guest spot Feb. 23 in London on the TV show "Sunday Night At The Palladium", the British equivalent of the U.S. Ed Sullivan show. VARIETY further points out that Pete is also already booked for TV appearances in Amsterdam, Brussels, and Milan... Roughly, the Seeger family schedule now includes some 28 countries before they return home to the U.S. in June, 1964. From India they will go to Africa, with stops in South Africa, Tanganyika, Kenya, Ghana and Egypt during December and early Jan. They are due to arrive in Rome Jan. 12, and Tel Aviv Jan. 19. The first two weeks of February have been set aside for a vacation in the mountain ski areas of Austria and Switzerland. Then to London and the British Isles Feb. 16 for two weeks, after which comes Amsterdam. Beginning around the middle of March the Seegers are to visit a number of countries of eastern Europe -- Bulgaria, Czechoslovakia, Poland and the Soviet Union. Around the first of May they are to fly from Moscow to London for a second, more indefinite stay in the United Kingdom, before taking off on the final leg home... Meanwhile, back in the U.S. the Civil Liberties Union has asked ABC to reconsider its attitude toward Pete Seeger, declaring ABC's action to be "arbitrary censorship of the citizen's rights to see and hear". And the NY Post's James Wechsler, in a recent column chiding TV in general for its infantile behaviour, urged ABC to "call off its holy war against Pete Seeger." It would be a fine gesture indeed if ABC (or CBS or NBC for that matter) were to welcome Pete Seeger home by giving him a solo network hour in which he could tell us all some of the things he heard and sing some of the songs he learned around the world... A DIRTY WORD: "Hootenanny has become a dirty word", M.C. Glenn Yarbrough told Bob Shelton of the NY TIMES in explaining why he had changed the title of his troupe from "Original Hootenanny U.S.A." to "A Holiday Folk Festival" for an appearance Nov. 30 in NYC's Carnegie Hall. Despite the quick change of names, the affair was sparsely attended... And so we watch our beloved HOOTENANNY slowly fade over the hill, going to take its place of honor alongside our Hula Hoops, Davey Crockett coonskin caps, and (you'll have to ask your folks about this) our wobbly ouija boards and yellowed mah jongg sets... BILLBOARD rates the Pete Seeger BROADSIDE BALLADS VOL. 2 as a Folk Special Merit Pick, adding, "folk purists and Seegerites will consider this LP a must." This record can now be had from FOLKWAYS (121 W. 47 St., NYC 36, NY) at a special holiday rate of \$3.99... A unique and certainly rare (we have only 3 of them) holiday gift we offer is a handcrafted leather bound copy of the first 25 issues of BROADSIDE. We are asking \$25 for each, since each represents two whole days of labor. The covers are of genuine if not quite matching pieces of thick leather -- in fact, one piece is so genuine some of the cow's hair is still on it. First come, first served.

* BROADSIDE, Box 193, Cathedral Sta., N.Y.C., NY 10025. A topical song publication, about twice a month; Editor, Sis Cunningham; Contr. Editors, Gil Turner, Phil Ochs, Bob Dylan, Josh Dunson; Advisory, Pete Seeger. Rates: 1-Yr (or 22 issues) - \$5. 5-issue trial - \$1.50. Back issues 35¢ each plus few ¢ postage.