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ALFRED ALBERTI
DON & HEDY WEST
MATT McGINN
ERIC ANDERSEN
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TOM PAXTON
DAVE ARKIN &
WALLY HILLE

ALSO: "DEATH COMES TO
ABC-TV HOOTENANNY"; "PHIL
OCHS ON RECORD"; PETE
SEEGER SETS RECORD STRAIGHT
ON WOODY'S SO LONG: "DR"
GREENWAY UNDER MICROSCOPE.

"The kitchen sink at O'Farrell
Street." A. Friesen 2/64
The great Special Forces weapon is the AR-15, which is being manufactured now by Colt in Hartford, Conn. This is a .22-caliber weapon, but it has tremendous hitting power. It destroys, it kills, no matter where it hits. If it hits you in the hand it will break the bones all the way up and the shock will kill. And yet it's very light.

See "Talking Vietnam" by Phil Ochs in BROADSIDE # 32.

You can still get the first two years of BROADSIDE for $10. — a set of 44 issues. They're mostly mimeographed (we suggest binding them into a volume). But they made history, from # 1 with Agnes Friesen's great song "Will You Work For Peace -- Or Wait For War" to # 44 with Peter La Farge's "Drums" -- one of his best songs perhaps ranking next to his "Ira Hayes" (B'Side # 11-12). During these first two years we've had many of the early songs of Phil Ochs, Len Chandler, Tom Paxton, Eric Andersen, Bob Dylan; "Little Boxes" (B'Side # 20) is only one of several dozen songs by Malvina Reynolds we've had -- there are others like "Birch Society", "From Way Up Here", "Leave My Van Allen Belt Alone", "Do As The Doukhobors Do". A hundred other songwriters appear, plus articles on Woody Guthrie and the Almanac Singers and a running account of the blacklist battle with ABC-TV's "Hootenanny Show". Ten bucks, postpaid (this price amounts to about .22¢ a copy) from BROADSIDE, P.O.BOX 193, CATHEDRAL STATION, NEW YORK,N.Y. 10025.

NEW YORK POST, MONDAY, MAY 11, 1964

Frankfurt, May 11 (AP)—A former Auschwitz prisoner charged with killing fellow inmates was said today to have prayed while beating them to death.

"After he had beaten an inmate into an unrecognizable pulp, he prayed a few minutes then fetched another prisoner for the same treatment, praying while he flayed away," Leon Czakalski told the court trying 21 former members of the SS (elite guard) and Auschwitz functionaries.

See "Train For Auschwitz" by Tom Paxton in BROADSIDE # 31.

And "With God On Your Side" by Bob Dylan in B'Side # 27.

Frankfurt, April 17 (AP)—A defendant at Germany's largest war crimes trial once "beat an Auschwitz prisoner to death to celebrate the birth of Christ," a witness told the court trying 21 former SS guards and Auschwitz functionaries.

See "Only A Hobo" by Bob Dylan in B'Side # 22 and "Two More Today" by Alex Lukeman in # 46.

"we're going to lynch him!"

Meanwhile, other state troopers rode through the town, pursuing and brutalizing any Negroes in sight. Doors were kicked-in and houses invaded as the troopers loudly proclaimed, "We want Farmer!" Negroes beaten in the streets were told, "We'll let you go if you'll tell us where Farmer is." Two Negro girls heard troopers say, "When we catch Farmer we're going to lynch him!"

See "Nothing But A Soldier" by Charles Sherrod in B'Side # 46.
"This song is called THE BUMBLE-BEE and I wrote it when I was thinking about where kids are, you know, and they ask questions and they're young. Before they get too sophisticated and before they realize emotions and intellect are different and they think it's all the same, and they ask their fathers a lot of questions, like, 'Daddy, why do people die?', 'Why did Grandma die?' or 'Why do we get THE NEW YORK TIMES' or 'Why does the bumble-bee fly?' all in the same breath; no understanding the gravity of the questions, you know, so I wrote a song about that called THE BUMBLE-BEE." ....Eric Andersen.

Oh why does the bumble-bee fly? Oh why, why do people die? Why does the wind a-blow so high? Why Oh why 0 why?

0 see the grass and the great green tree,
They are so pretty I believe,
But the grass has roots and the wind is free,
And that's the way things are.

See the water runnin' from the mountain so high,
It flows o'er the land and then runs dry,
It comes from the rain all in the sky,
0 why, o why 0 why?

0 I know a place where the cannon-balls roll,
And they hurt your body and they hurt your soul,
Aren't even worth a pound of coal,
And that's the way things are.

0 why does the bumble-bee fly?
(etc.)

0 now I lay me down to sleep,
And I pray the Lord my soul to keep,
We are all God's little sheep,
And that's the way things are.
Black mountains and white painted deserts, wide prairies and Rockies so tall

Grand Canyon and dreary Death Valley, Mighty Big Sur that I love best of all.

Chorus:
Black mountains and white painted deserts
Wide prairies and Rockies so tall
Grand Canyon and dreary Death Valley
Mighty Big Sur that I love best of all.

Now some people tell me of their life in the cities
Asphalt and subways and ulcers and all
It makes a man wonder about human nature
They listen and wonder when they hear me call
For (Chorus)

Well, if they spend one night up in cool Colorado
Or out in the desert or in cool Santa Fe
They'd sleep under blankets and early next morning
They'd see the sun rise and here's what they'd say:
They'd say: (Chorus)

Well, I don't need your pills or your treadmills or taxis
Tenement buildings or eight-lane freeways
Just turn me loose in my great Western country
And I'll think of you and your eight-hour day
And my: (Chorus)
There are Warhawks in America today. We are confident that the American people can cool the ardor of these hawks, without the actuality of war to demonstrate the awful folly of their jingoism. The Warhawks in American History advocated conflict with England, and the easy conquest of Canada. Among their number were Henry Clay and John C. Calhoun. When they had their war (the War of 1812), when it was longer, bloodier and costlier than they had imagined, when Detroit surrendered and the British burnt Washington, their ardor cooled considerably. —David Arkin

With force Dm C

1. The War-hawk, the War-hawk is over the field, And

Dm C7th F

deep in the bur-row the mice__ are con-cealed. The

(Bflat) C

wild birds take cov-er and none__ of them sing. The

(Bflat) A7th Am6 Dm

REFRAIN:

mother hen cov-ers the chick—with her wing. THE

(Bflat) Dm (Bflat) C

SCREAM OF THE WAR-HAWK COMES O-ver THE HILL, AND

Dm Gm A

NOW all the crea-tures are fear-ful and still. HE

Dm Dm7 (Bflat) C7th F

LOOKS FOR HIS PREY WITH DEATH IN HIS EYE; AND

(Bflat) Dm C Dm

NOW his cold sha- dow is haunt-ing THE SKY!

2. The Warhawk, the Warhawk is over the land,

The Lynx is in hid-ing with her little band.

The Grey Rabbit huddles her way through the shrub

And even the She-Bear takes heed of the cub. (Refrain)
LETTERS TO BROADSIDE

Dear Broadside: -- Congratulations on the excellent and scholarly article, "Calling Dr. Greemway", by Gordon Friesen in # 46. (What a contrast to the long, egotistical Dylan build-up letter in # 38).

Dr. Greemway's theory is traceable even further back than the 1880's. In part, at least, it is rooted in pre-Civil War, pro-Slavery racism. For example, a Dr. J.C. Mott of Alabama argued for slavery on the grounds that the Negroes were not of the human species. And a Dr. S. A. Cartwright of Louisiana University, while barely admitting them to be human, "diagnosed" those dissatisfied with their bondage as suffering from peculiar maladies. It might be "Dysaesthesia Aethiopica", Dr. Cartwright declared, and which he described as "...a Hebetude of Mind and Obtuse Sensibility of Body" which prompted them to attack their overseers, burn and destroy their master's property, sabotage or slight their work. Such "discontents" might also be afflicted with "Drapetomania", described by Dr. Cartwright as "...an irrepressible propensity to run away." For these maladies the good Doctor prescribed a cure: "Whip the devil out of them."

Your article by Mr. Friesen is extremely timely also. Too many, even among the "progressives", seem to be bitten by the Dr. Greemway bug. Just witness the efforts on the part of some "folksingers" and their fans and boosters to build "mal-adjusted" and "sick" images of themselves. Mostly from the middle class, with scant or no contact and less understanding of the poor, dirty of body and clothing, unshaven, unkempt, sloven of speech and appearance, they seem to think they've found the way to be "radical", the way to identify with the "people". They may often fit the Dr. Greemway diagnosis to a T. Mr. Friesen's article should, among other things, serve to sober down such "sick" personalities.

Sincerely
DON WEST

Dear Broadside: -- To settle an argument: The WEavers in 1950 wanted to record Woody Guthrie's So Long. But Decca Records insisted that the words must be changed "because no one is interested in a dust storm; it must be made into a general song for anyone in the world to sing." At that time they had complete right to decide what song we would record, and how (including use of orchestras). We talked it over with Woody, and we all decided it was worth a compromise. Remember, that at that time Woody's songs were not being recorded as they are now, and the guy needed money to feed his family. Woody came to the apartment of Gordon Jenkins, the bandleader, and sprawled on the floor, scrawling some new verses on a big sheet of paper, with us all throwing in ideas and suggestions. The new words, while not as good as the dusty verses, were not bad. However, I think I can speak for all the WEavers that we are glad the old dusty lines are the ones that are mainly sung by all the young guitar pickers now.

PETE SEEGER

ANNOUNCEMENT

DIANA DAVIES, folksinger and songwriter, will give a concert on Friday, June 19th, 8:30 P.M., at the Astoria Community Hall, 30th Road and Crescent Street, Long Island City. Tickets ($2 and $2.50) are available from Mr. Louis E. Rowley, 30-44 Crescent St., Long Island City 2, New York.
The 15th Annual West Virginia Folk Festival will be held June 18 thru 21, 1964, at Glenville, West Virginia. The programs are to include "belles", songs, music, dancing, legends, tales, superstitions, a fiddlers' contest, violin making, window displays, demonstrations, country store, parade, antique exhibits, antique auction, tea, open house, spelling bee, dog show, psaltery playing, "and other activities common one hundred years ago." There is no admission charge, participants cannot be paid, and no electrically amplified instruments will be allowed on the festival programs.

The Board of Directors of the Newport Folk Foundation have announced the proposed schedule for the evening concerts of the 1964 Festival to be held July 23-26, at Newport, Rhode Island. The Thursday night concert is to be devoted entirely to traditional music, and will include fiddling and Gaelic language songs of Nova Scotia, French language music from Canada and Louisiana, Southern Appalachian and Ozark instrumental and vocal traditions. Also included will be a panorama of Negro music -- primitive spirituals and instrumentals, blues, and jug band music. FRIDAY EVENING'S CONCERT will have such well-known singers as Johnny Cash, Joan Baez, and the Chad Mitchell Trio. Also featured will be two Hawaiian performers -- Kaupena Wong and Noelani Mahoe --; Phil Ochs, topical songwriter-singer; Koerner, Ray, and Glover, young urban blues singers; the Greenbriar Boys, city-billy interpreters of bluegrass; the singing Watson Family, featuring Doc Watson the country guitar virtuoso; the Morning Star Hall Singers from the South Carolina Sea Islands; and Fred McDowell, a powerful country blues singer and his wife. SATURDAY: The Blue Ridge Mountain Dancers will open the show with an oldtime clogging step done to the strains of a mountain stringband. They will be followed by Peter, Paul & Mary; Judy Collins, balladeer; Theo Bikel, internationally known actor and folksinger; the Osborne Brothers, bluegrass wizards; The Staple Singers of gospel renown; Dave Von Ronk and his jug band with Sam Charters; and Jesse Fuller, folk composer and one-man band. SUNDAY EVENING: The magnificent Odetta; Mississippi John Hurt, rediscovered blues balladeer; Bob Dylan, the young songwriting sensation of the 1963 Festival; the Clancy Brothers and Tommy Makem, powerful Irish songsters; Judy Roderick, most promising exponent of the blues; a group of Southern Freedom Singers; the Kentucky Colonels, West Coast bluegrass band rooted in tradition; Pete Seeger, just returning from a round-the-world tour; and a group of Sacred Harp Singers whose hymn-singing style reaches back beyond the 18th century.

"THE MISSISSIPPI SUMMER CARAVAN OF MUSIC"

Over 100 professional singers and musicians have already volunteered to take part this summer in the unprecedented civil rights project known as "The Mississippi Summer Caravan of Music." In inter-racial troupes they will perform for non-segregated Mississippi audiences in theaters, freedom schools, churches, colleges and cotton fields. Among the artists signed up: Carolyn Hester, Jackie Washington, Theo Bikel, Tom Paxton, The New World Singers, Leon Bibb, Judy Collins, Bob Gibson, Darius Brubeck, The Eastgate Singers, Bernice Reagon, Guy Carawan, Len Chandler, Mitch Greenhill, Rita Weil, The New Strangers, Peter La Fargo. The project is sponsored by the NEW YORK COUNCIL OF PERFORMING ARTISTS, 25 Montgomery St., 9-G, New York, N.Y. Coordinator is Gil Turner, who can be reached at that address by additional performers wishing to take part.
The dynamic power of a good song comes from its singing. On the printed or mimeographed page a lot of its vitality and artistry is lost. The songs of Phil Ochs are no exception, and that is why I think Phil's first record *All The News That's Fit To Sing* (Elektra EKL 269) should be of special interest to Broadside readers. Phil Ochs is an excellent performer and backed up by the expert second guitar of Danny Kalb, Phil's songs assume their full stature and establish him as one of the best topical songwriter-singers today.

Those who are looking for another Bob Dylan will be disappointed, for Phil's approach both in music -- which is much influenced by Bob Gibson's frilly minor chording -- and in lyrics, which are more prose than poetry, gives him his own style with its roots planted in "pop folk" as well as in traditional music. This is very evident on this record in "One More Parade", "What's That I Hear?", and "The Power And The Glory", where the delivery is fast, fancy and spirited.

It is my opinion that Phil's real power lies in those serious songs where he has tempered Bob Gibson's influence with his own musical skill to create some of the most beautiful tunes produced by topical singers to date. "Bound For Glory", the restrained and thoughtful tribute to Woody Guthrie; "Lou Marsh", the ballad of the New York Youth Board worker who was killed last year; and "The Automation Song", a deftly painted picture of the plight facing America's working man, all are moving and lasting compositions that are performed with both precision and intensity.

Phil has often performed his songs before audiences which share little enthusiasm for his ideas, and it is during these times that Phil's sharp and incisive sense of humor has proven an invaluable aid. "Talking Vietnam", "The Ballad of William Worthy", and "Talking Cuba" broke the ice, and while they did not "convert" they did challenge and raise questions about what in many peoples' minds are decided issues. For those who perform topical material, the spacing of humor songs and "upbeat" numbers throughout the album is highly instructive. Back to back singing of serious material is avoided, and the sharp though pleasant barbs of humor give the total performance good movement.

Many who have heard Phil sing have been upset but there are few, I think, who are bored. The same thing is especially true of Phil's record. The excitement and tension of the first few bands lasts on through to the end of side two.

LETTERS (on the short side): "Dear Phil Ochs: -- I feel I know you well from your songs. I heard you sing at the Y.E.S. group Hootenanny last November and I was greatly inspired. I also have your record *All The News That's Fit To Sing*. I'm not quite fifteen, but I feel and believe in what you voice in your songs. I am greatly concerned about the injustices, poverty, and threats to freedom and peace that exist in our country and the world today. I am writing to tell you how much I admire you for expressing your opinions on controversial causes. You have helped me "feel the rumble of freedom calling". E.D" "Dear Editors (Phil Ochs in Particular): "I just bought your L-P All The News That's Fit To Sing. I was listening to it and I liked "Bound For Glory" so much I had to tell you. It's really one of the best songs I've ever heard. It's got the same feeling as "This Land Is Your Land." S.L." "Dear Broadside:...keep up the good work with your magazine -- the topical singers bible. J.R.III"..."
"Whether he needs the money or not, complicity in the blacklist -- and there is no other way of describing an appearance on or any association with 'Hootenanny' -- is unconscionable for any city singer who knows 'what it's all about'... The real victims of the TV 'Hootenanny Show' were not Pete Seeger and the Weavers, nor even its audiences. The requiem is for those performers who continued appearing on the show despite the blacklist and despite the fact they knew the 'Hootenanny' was a mockery of the music they profess to love." (Excerpts from an article by Nat Hentoff, Requiem For Saturday Night; An Inquest Into The 'DEATH! of the ABC-TV 'Hootenanny Show'in the May issue of Bob Shelton's HOOTENANNY MAGAZINE. Bi-monthly, 14 W. 48 St.,New York, N.Y. 10036. $50¢ a copy).

After months of rumors of its impending demise, the "Hootenanny" TV show has been officially cancelled by the American Broadcasting Company. Reruns will continue through the summer, and then it's goodbye. No other recent show on television stirred up quite such a storm of controversy as this "abomination" (as Richard L. Rodgers, editor of the Monthly WAS!INGT0N FOLK STRUHS -- 7005 Woodbury Drive, Silver Spring, Md., $1 a yr. -- called it). Lovers of true folk music were sickened by its systematic unashamed debasement of this intrinsically honest type of music. But an even bigger storm raged around ABC's use of the blacklist, that "despicable art", as Oscar Brand calls it in his book The Balladmongers. Those performers who went on the show aware they were collaborating with Blacklisters will probably never be able to live it down. In years to come, strong stomachs will still tend to turn when they enter into the presence of principled men and women.

The New York Times story telling of "Hootenanny's" cancellation carries some interesting related news about ABC's plans. A show to be known as "Valentine's Day" will replace "Hootenanny" on the schedule. A science fiction series, "Outer Limits", is to be continued and will have the old "Hootenanny" time slot on Saturday nights. In all this there lies a story not too unrelated with the "Hootenanny Show" itself.

Brutal as it seemed to those close to the scene, "Hootenanny" actually provided only one glimpse of the harm the mass communication media have done and are doing to the American people. Pete Seeger put his finger on one aspect of it when first told of the ABC blacklist; his reaction was something to this effect: I, an individual, an unimportant when you consider that 20 million fellow Americans are being blacklisted. He referred, of course, to the Negro citizens of our country. Much of the responsibility for the so-called "white backlash" against the Negro freedom movement must fall on these media, radio, TV, the movies, the press. Through acts of "commission" and -- perhaps even more importantly -- of "omission", they aided in creating in the national mind a distorted, incomplete image of our Negro neighbors. We saw them not as human beings like ourselves, but mainly as "alien" creatures to be either ridiculed or feared. This pattern the communications media have consistently followed from the invention of the crystal set on through color television. On the side of "commission", they portrayed Negroes as comical servants, lazy, dim-
Hootenanny -- 2

witted clowns, as cowardly and superstitious. (examples: "Amos 'n Andy", "Beaulah", "Rochester", "Stepin Fetchitt"). It would be very difficult to calculate the damage done by "Amos 'n Andy" alone. There was a time when it was said you could walk through the residential section of any American town at 6 P.M. without ever getting out of earshot of this series on radio; every house in the block had it tuned in, loudly. As a young man I recall farmers hitching their team to a fencepost and racing into the house to catch the latest episode.

It was only after years of organized protest, campaigning, picketing, etc., that the grip of those to whom such shows were lucrative was broken. That there has been no real change of heart can be seen in what television at this moment is doing to the less organized minorities. NBC-TV has an atrocity called "The Bill Dana Show" in which all the old insulting stereotypes are dragged out and this time applied to our Spanish speaking neighbors (NBC presumably feels that our Puerto Rican citizens and others of Spanish descent are not yet organized enough to effectively protest it). The same network also has an offensive thing in which one of the characters is described as "a zany Oriental houseboy" (he turns out to be not a boy at all, but a grown man, 45 years old or so -- a Chinese "Rochester").

Now back to ABC. The replacement for "Hootenanny" (good God, what have we gained!) is to be a show about a gay white bachelor hero who is to have a Chinese-American "manservant" who is described in ABC's publicity as "a born scrummer, woman chaser, horse player, poker shark and irresistible con-man." This they call "a situation comedy"! Will they never learn!

With all this, what has caused even greater harm to an understanding of our Negro and other minority citizens has been the refusal to show them as a part of our ordinary, everyday American life (the mass media is inclined to leave them out altogether if they cannot depict them as clowns, fools, butts of ridicule and laughter). We have been denied the right to learn from our mass media that these neighbors are pretty much like the rest of us -- with the same ideals we all share, a desire for freedom, a desire to have a good job and be able to pay the rent and buy groceries, dress themselves and their kids decently, get a good education for their kids. Ironically, "Outer Limits"; the show ABC will have at the old Saturday night "Hootenanny" time, could almost serve as a "pilot" to the whole television industry as to how our Negro neighbors should be portrayed. There are Negro actors in the cast and they merge unobtrusively into the play; a Negro nurse works alongside and with white nurses; a Negro technician efficiently operates the gadgets on a moon station. This is the way it should be; this is the way it should have been from the beginning. (Movies started with a "western"; in actual history many cowboys were Negroes, yet you'd hardly know it from the many thousands of films made about the west). The mass communication cannot evade their responsibility for having helped make the Negro people "strangers in our midst" and thus aiding in increasing the burden that lies on the whole nation today.

As for the "Hootenanny Show", may it be as soon forgotten as 99% of the stuff that appears on T-V. One thing you can say about the show: it was more durable than the "Hootenanny Shoes". With the show out of the way, maybe the word "hootenanny" can now be restored to its original meaning.

BROADSIDE # 47
NOTES

LETTERS: "... congratulations on your second anniversary... Broadside is making major contributions toward spreading contemporary folk music to the audience who best understands and appreciates it. "Dick Waterman, Mass..." ... I have received almost every issue of Broadside, and have enjoyed each and every one. I've sung many of your songs in union halls, at parties and church gatherings... Many people have written me letters praising the 'topical music' I sing, all of which I get from Broadside." R.A.R, Indiana... "I want to thank you for the article by Gordon Friesen in Broadside # 46. It was very enlightening to me. I had read Dr. Greenway's article in Hootenanny and was quite astounded by his conclusions. But I didn't have the argument to refute his wild theories. When I checked on Huntington's Chorea in the local library I found little -- and nowhere was there any suggestion that it caused 'social and political protest'; I think one of the dangers of such an article as Greenway wrote is that few people will see it who probably never will see it challenged, and they will accept his theory. Because of this, I thank Broadside for clearing the air and setting the record straight. I just hope this article or similar ones receive a large circulation so that Dr. Greenway may be effectively refuted. It's too bad he had to write a thing like this, especially since he has such a great book on songs of protest, in which he, incidentally, never even hints at such crazy theories as this... " D.K., Kansas... GIL TURNER is scheduled to appear the nights of July 3 & 4 at the INTERLUDE COFFEE-HOUSE, 82-60½ Austin St., Kew Gardens, New York. JACK ELLIOT is to be at the Interlude June 19-20, and HENRY BRADLEY June 26-27. Eric Andersen and Jesse Fuller performed there earlier in the month... BMI is sponsoring a series of folk music seminars to be conducted by the OLD TOWN SCHOOL OF FOLK MUSIC in Chicago during 1964 and 1965. The first seminar will be led by Dr. Robert Croseby, who has hosted a folk music program on WBBM, Chicago, for the past six years. He will lecture Friday eves, on such subjects as "What Is A Folksong?!", "Current Uses of Folksong in Our Culture", etc... CORRECTION: Credit to SING OUT Magazine was inadvertently left off our reprint from that magazine of the song "Guantanamera" in Broadside #45. It was reproduced from SING OUT Vol.13, No.1 and was used with the permission of SING OUT!... We have also been wanting for months to thank all the songwriters who have been submitting material to us. Sometimes it seems we don't even have the time to at least acknowledge getting the songs, but that doesn't mean that we don't deeply appreciate receiving them. We do appreciate it, sincerely, and keep trying very hard to get at least one or two brand new names in each issue of B'Side... MISSISSIPPI PROJECT: "Would appreciate your mentioning in Broadside the need for guitars -- in playable condition -- to take down to Mississippi. Bob Moses (SNCC) says many kids down there are anxious to learn to play them." BOB COHEN... Those who have such guitars to contribute should contact Gil Turner of the Mississippi Caravan (address elsewhere in this issue). BOB, by the way, has entered the state of marriage. He and his bride, Susan, will both spend the summer in Mississippi, she working in a theater project, he teaching guitar.

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