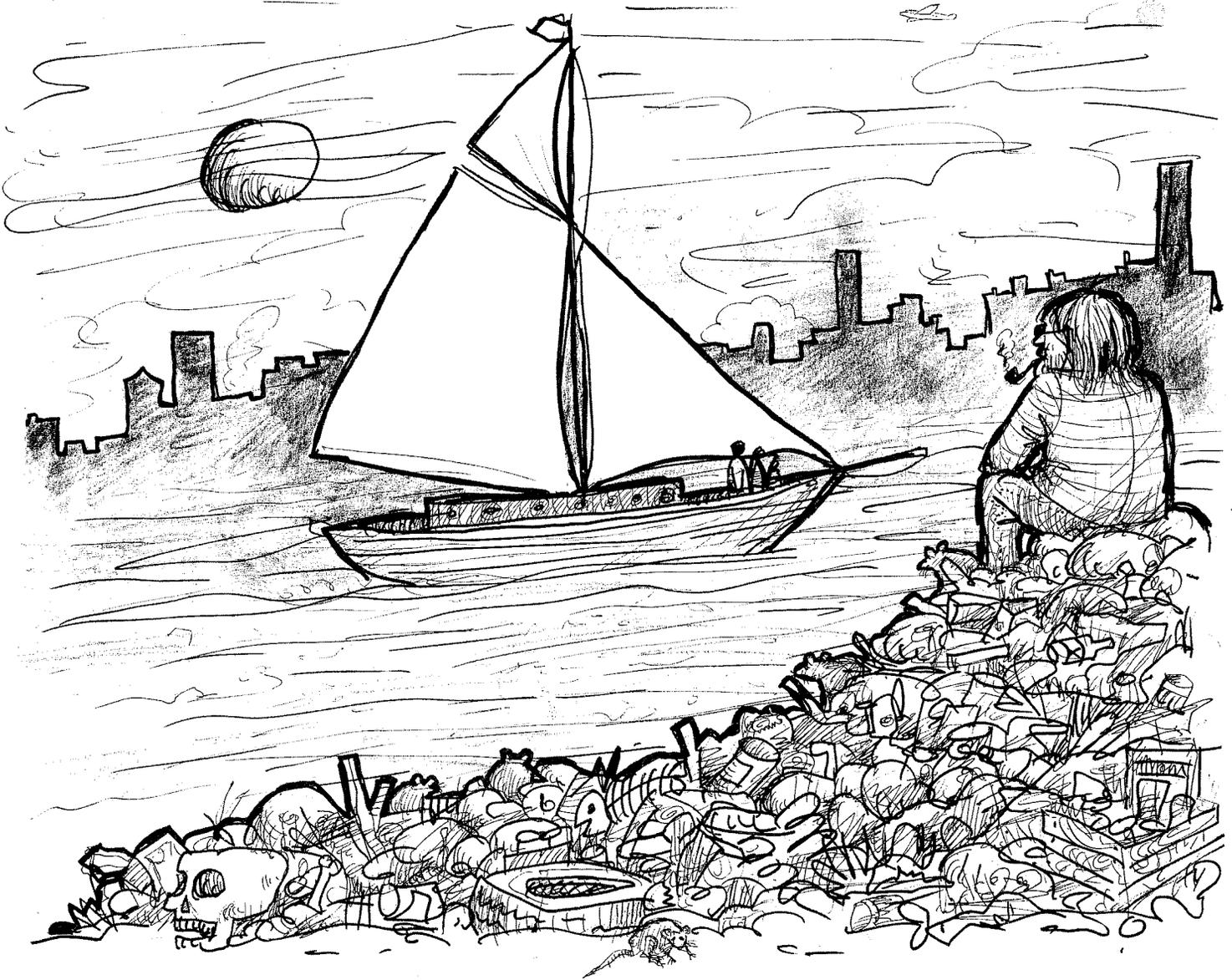


Broadside # 106



SPECIAL EARTH DAY ISSUE

APRIL MAY 1970

\$1.00

ONCE THERE WAS

Words & Music by DOTTIE GITTELSON
© 1970 Dottie Gittelson

1,000 Acres of Smog-Afflicted Pines to Be Cut

Giant Ponderosas Poisoned
in National Forest by Air
of Nearby Los Angeles

By GLADWIN HILL

Special to The New York Times
LAKE ARROWHEAD, Calif.,
April 1—A thousand acres of
towering ponderosa pines in
the San Bernardino Mountains,
fatally afflicted by smog from
nearby metropolitan Los Ange-
les, were turned over by the
United States Forest Service to-
day to a lumber company for
commercial logging.

By 11 A.M. the roar of a
lumberjack's power saw was
followed quickly by the crash
of one forest giant, two feet
in diameter, 75 feet tall and
about 100 years old—its
branches completely denuded of
the long, graceful green needles
essential to it for life.

Within minutes other ailing
trees were being felled,
stripped of branches and loaded
on great trailer trucks.

The condemnation of the
trees marked the culmination
of a degenerative process under
observation for the last 15
years.

Smog Blown to Trees

Almost daily during the warm
months of the year an atmos-
pheric "lid" about 2,500 feet
high traps fumes from hundreds
of thousands of automobiles and
other sources in the San Ber-
nardino Valley, 80 miles east of
Los Angeles.

Onshore evening breezes
from the Pacific then push
masses of the accumulated
miasma up the slopes of the
5,000-foot-high mountains into
the San Bernardino National
Forest, which is thick with a
number of varieties of pines,
firs and other tree species.

For reasons not yet deter-
mined, the long-needle ponder-
osas are the most vulnerable
to the ozone (high density oxy-
gen) which predominates among
the fumes.

The needles gradually turn
brown, starting at the tips.
This disrupts the normal pro-
cess of photosynthesis, in which
sunlight transforms plant che-
micals into nutrients. A tree's
production of protective pitch
—in effect its life blood—
slows down, making it easy
prey for the bark beetle and
other pests, which gradually
kill it.

Once there was land as na-ture had planned, white sparkling
sand on the shore, but with the pas-sage of time, it's
co- vered with slime, and the land that we knew is no
more, the land that we knew is no more.
more, no - more. Yes, once there were seas, and
once there were trees, in a world to en- joy and ex- plore,
And once there was man, who takes what he can, and
just pro- ceeds to ig- nore, And there soon will be void where
man has des- troyed, for the wells keep on drilling & the oil keeps on
spilling and the air keeps on filling and- man keeps on
killing, well how long now un- til there's no more. (END)

2. Once there were waters, translucent and bright,
Teeming with life by the score,
But we've polluted the lake and the ocean's opaque,
And the waters we knew are no more,
The waters we knew are no more.

3. Once there was air, fresh, free and fair,
To breathe when we opened the door,
But now how we choke from the smog and the smoke,
And the air that we knew is no more,
The air that we knew is no more.

4. Once there were creatures
abounding with life
And they flourished
in freedom before
But where they once thrived
only a few have survived
And the wildlife we knew
is no more, no more.

(To verse 5 on music notation)

Am7 Am6 Am+ Am9

TRAVELLING IN STYLE: 1972
(or IF THEY'D LAND IT, THEN I'D GO HOME)

by Dick Barnett
c Dick Barnett 1970

TUNE: THE SLOOP JOHN B.

We come on the SST*
My grandfather and me
'Round old Kennedy field we did go
Just circlin' up high,
Leavin' smoke in the sky,
I feel so choke-up, I want to go home.

CHORUS:
So here's to technology
Its triumph, the SST
You'll learn to like it once you're deaf as a stone
We gotta go fast,
Russians mustn't gat past,
But if they can't land it, guess I'll never get home.

To Chicago in one less hour
Then a holding pattern for four
By our sonic booms they all knew we had passed o'er
All those windows we broke,
Scared the birds for a joke,
But the ozone's got me, please let me go home.

Why do we need the SST?
Milhouse said we did, didn't he?
Be a good American, smile and don't mind the boom
It's really alright.
It's a beautiful sight,
And we're all payin' for it, so what if it wrecks your home?

*Super Sonic Transport

* * * * *

L E T T E R S

AN OPEN LETTER TO IRWIN SILBER by Bob Beers

Dear Irwin,
This is in response to your "open letter" to us in the January issue, Broadside #104. Inasmuch as it was distributed while we were on tour, and we were unaware of its existance until now, I request that it be included in the Broadside, alongside a reprint of your original letter.

Irwin, we resent the uninformed insinuations of your words to Bob and Evelyne Beers. Not only does it capriciously assume that we went to the White House and made a "cop out", and that we did this for money, but you editorialize on a false premise of your own creation, a scurrilous technique of dishonest journalism... fabricating your own picture of this performance, without knowing what we actually did sing, or what motivated us to go there.

Ordinarily, this kind of immature reporting would not be worth answering, as it is a piddling kind of smallness. But, we are professionals, and this kind of calculated poison generated by you, and disseminated through Broadside has probably already created a false impression that is damaging.

(cont.)

OPEN LETTER, cont.

Furthermore, our well-known anti-Vietnam position, and the deeply felt tragedy within our family is too precious to us, to allow this attack by a person as prominent as you, to go unanswered. In addition, our daughter, Martha, is married to a draft resistor, and they are living in exile because of this. We have supported their anti-war stance 100%.

The decision to go to the White House was, therefore, a most difficult and uncomfortable one, and not at all as you imagined it. There is an old traditional story about a group of mice, and "who" would "bell the cat". In a true to life sense, that is what we decided to do. While we have admired, support, and respect other moretorium marches past the White House, we decided we had a rare opportunity to "march right in". And this is what we did.

In preparation for this, I wrote a topical song, The Seasons of Peace, the premiere performance of which we did at the White House. You will note that the title is printed on the official program, which you will find attached to this article. I would like to have same returned to me. The final verses of the song state:

False are the bickering reigns,
Of honor, Homeland in Strife,
That nourish the torrents of Hate,
And flow thru the valleys of Death

Cold are the patriot winds
That scatter the bittering weed.
Strong are the seedlings of Truth
That grow in the Seasons of Peace

We also sang another anti-war piece by Chas. O'Haggarty, The More I Travel, which has become identified with our performances everywhere.

Prior to performance, we discussed our purposes on Canadian network radio and TV; and released information and complete song lyrics to both Canadian and American Press. Subsequently, we also sang the song on NBC-TV; and sang and discussed both songs, and the White House performance of them (which you did not attend) at our New York concert (which you also did not attend).

It would seem only fair, Mr. Silber, that if you are going to "report" on the activities of the Beers family, then you should make some attempt at gaining direct, first hand information. Were you at the White House? Did you interview us? Attend the NYC concert? See our NBC performance? The answers are negative! How then, could you honestly write an "open letter" to Bob and Evelyne Beers?

Just what is sticking in your craw, Mr. Irwin Silber? It would almost seem you'd been waiting a long time to "get something on us", and were so sure you had it, that you didn't even bother to check it out.

I'll serve notice on you right now, Irwin Silber, that I am my own man. I'll not have you playing God with me, nor will I do things your way. There is even a possibility that your own righteous attitudes and questionable journalism may demand extensive self examination.

(ed.note: For Mr. Silber's OPEN LETTER TO BEERS FAMILY,
see Broadside #104.)

* * * * *

Could Uncle Sam Be Arrested?

It was no laughing matter. And it certainly wasn't funny to the tactical patrolman who arrested art director Ralph Salerno.

But when Salerno called his wife just after midnight yesterday to say he had been jailed and brought to court for wearing a necktie that looked like the American flag she broke out in laughter.

"Maybe it is humorous," said Salerno, a 26-year-old art director for a midtown audio-visual firm, "but it's also frightening to think this kind of thing can happen in 1970—especially in this country."

Salerno said he left work just after 6 p.m. Wednesday and was on his way to the Port Authority Terminal to catch a bus to his home in North Arlington, N. J. On 42d St. between 7th and 8th Av. Patrolman George McLarty stopped him.

"What's that?" Salerno said McLarty asked, pointing at Salerno's tie, a \$2.50 affair with stars on a blue field at the knot and red and white inverted stripes, military style, running to the ends.

"My tie," replied Salerno, a tall, thin, longish-haired man who favors mod clothes.

Two more officers arrived. Salerno was up against a wall and frisked. He was then told he had violated a statute prohibiting desecration of the flag and carted off to the 14th Precinct.

At the stationhouse he emptied his pockets. Police looked closely at a roll of film wrapped in cotton he was carrying. They found it to be the introduction to NBC's Apollo Mission program scheduled for today. Salerno does a lot of work for TV networks. The tie was confiscated.

He was then taken to the Tombs and put in a packed cell with "addicts to the left of me and derelicts to the right of me."

At 11 p.m. he was brought to night court where the judge refused to dismiss his case on a Legal Aide attorney's contention it was "absurd." Salerno, who has no previous record, was freed pending a hearing May 5.

He has contacted the ACLU and is looking for a lawyer to handle his case.

"I still can't believe it," he said. "Stars and stripes on mugs, on clothes, on furniture, is a fad. I certainly did not mean to be disrespectful. I'd still rather wear that tie than one with a hammer and sickle."

Salerno, a father of two, said he had no hard feelings toward Patrolman McLarty. "I guess he was upset. It's the law that's wrong. It's too arbitrary."

"If you go by it," he said, "the next time they have a Fourth of July parade and someone dresses up like Uncle Sam, I could file a complaint and have him arrested."

THE NEW YORK TIMES,

SATURDAY, MARCH 28, 1970

PHIL OCHS AVOIDS RECITAL 'LABELS'

But Some Rebuff Singer at Carnegie Hall

By JOHN WILSON

Phil Ochs tried to expose his musical roots—"my childhood fantasies," he called them—at the first of two concerts last night at Carnegie Hall. But his recollections of Buddy Holly, Conway Twitty and Elvis Presley, his early heroes, drew a steady barrage of boos and hisses from an audience that had apparently come to hear the activist or poetic Ochs.

"Let's hear the old sensitive songs," read a note that reached him from the balcony by means of a paper airplane.

Mr. Ochs, resplendent in a glittering golden suit and golden tie, pointed out to his listeners that there was sensitivity in Buddy Holly.

In the beginning it appeared that Mr. Ochs was bent on doing a rather ecumenical program. He announced that he would sing songs of both the fifties and the sixties and he balanced Conway Twitty's rock version of "Mona Lisa" with his own "The Pleasures of the Harbor" and "I Ain't Marchin' Any More." He even found a balance for his left wing reputation by hailing Merle Haggard, whom he termed a right wing songwriter, and he sang Mr. Haggard's "Okie from Muskogee" extremely well and to strong audience response.

But as his memories of his rock heroes continued, the audience grew more and more restive.

"Bring out Phil Ochs," someone shouted at one point.

And when he finally walked abruptly off the stage and the puzzled audience was shambling out, a voice from the rear intoned, "Phil Ochs is dead."

REMEMBER THAT THE MIGHTY OCHS WAS ONCE A NUT LIKE YOU

They should have had the audience on stage And put Phil in the balcony. They should have made Phil buy a ticket and let everyone else in free. Phil explained that he didn't quite know how to reconcile the wearing of a golden suit to all the 'troubles' of the world. "STRIP!" screamed a girl from the rafters. But Phil didn't do it. What is showbiz coming to?

Peter Yarrow of Peter, Paul and Mary explained today why he pleaded guilty in Washington to taking "immoral liberties" with a 14-year-old girl.

The 32-year-old folk singer, who faces a maximum of 10 years in prison on the felony charge, said:

"I took the plea because I thought it was the most decent way to handle it for everybody.

"I haven't been out to hurt anyone. I have really tried to help."

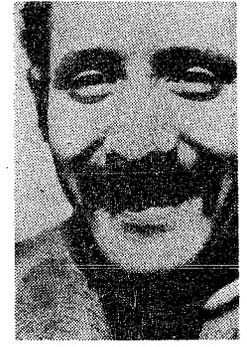
Yarrow was accused of taking "immoral and improper liberties with . . . a female child . . . with the intent of arousing, appealing to or gratifying [his] lust, passions or sexual desires . . ." last Aug. 31 at the Shoreham Hotel in Washington.

On this point Yarrow said: "The event took place a long time before my marriage to my wonderful and loyal wife. I just think it's unfortunate for everybody concerned."

Free Until Sentencing

Yarrow married Mary Beth McCarthy, a niece of Sen. Eugene McCarthy (D-Minn.), last Oct. 18. The couple obtained their marriage license Aug. 19. That was 12 days before the incident with the teenager.

The slim, bespectacled Yarrow spent about four hours in jail after pleading guilty



PETER YARROW 'I . . . tried to help.'

door, he was naked, the statement said.

"Put your books on the shelf," he reportedly said to the girl, a high school student.

A few moments later, Curran read, the 14-year-old masturbated Yarrow while her sister watched.

Curran asked Yarrow repeatedly to describe what had happened. "Did you ask the girl to masturbate you?" he said.

Johnny Cash Loath To Sing 'Cadillac' At the White House

WASHINGTON, March 30 (UPI)—Johnny Cash, singer of country songs, has told the White House that he does not want to sing the controversial ballad "Welfare Cadillac" at a social on April 17.

Welfare and civil rights leaders protested a requested performance of the ballad, which pokes fun at people on welfare and depicts a shiftless father who relies on "fool" taxpayers to buy a new Cadillac. Mr. Nixon had requested the song after hearing it at the White House on tape of country music.



JOHNNY CASH Sing a song of welfare . . .

BROADSIDE # 106

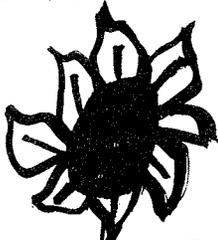
A few months ago, when all the world, as it were on the same day, discovered Ecology, I ventured privately to predict that the enthusiasm for environment was in for some trouble. What will be the reaction—I asked—when the Hudson River Anti-Pollution Act comes into law providing a billion dollars to clean up the Hudson, and the politician, white or black, campaigning in Harlem stands up and says, "Why are we spending money to make life more comfortable for the fishes in the Hudson River, when we have right here living conditions that are intolerable for human beings? Are water rights greater than human rights?"



R. COBB

Alternative Question: "What did you do during the Great Ecology War, daddy?"

FOLKSINGERS!



JOAN BAEZ
 CHARLES RIVER VALLEY BOYS
 REV. GARY DAVIS JESSE FULLER
 BILL MONROE & THE BLUE GRASS BOYS
 SPIDER
 JOHN KOERNER DOC WATSON
 JOHNNY HAMMOND FLATT & SCRUGGS
 TONY SALETAN PETE SEEGER
 MIKE SEEGER JACKIE WASHINGTON
 NEW LOST CITY RAMBLERS

CALL OR WRITE FOR BROCHURE & AVAILABILITIES IF YOU WISH TO MAKE ARRANGEMENTS FOR CONCERTS WITH THESE OR OTHER FOLKSINGERS

FOLKLORE PRODUCTIONS

176 FEDERAL ST, BOSTON, MASS 02110/617-482-1827
MANUEL GREENHILL, Manager / NANCY KUBO, Associate

C.B.S. Blacks Out Chicago 7 Figure; 'Flag' Shirt Cited

The Columbia Broadcasting System blacked out early this morning all but a brief view of Abbie Hoffman, a guest on the Merv Griffin show and one of the Chicago Seven convicted of inciting to riot at the 1968 Democratic National Convention.

Robert D. Wood, president of the C.B.S. television network, appeared on the air minutes before the show to explain to viewers that Mr. Hoffman was wearing a shirt made from an American flag.

Mr. Wood said the show had been taped in the afternoon. Parts of the tape were electronically blanked out after network officials became uneasy about Mr. Hoffman's shirt.

Mr. Hoffman's voice was clearly audible throughout the interview, which began at 12:15 A.M. and lasted until 1 A.M.

But viewers were presented with either a black screen, or with half the screen blanked-out, whenever a television camera was pointed at him.

Mr. Wood explained earlier in an interview that that in some states where the program is broadcast such use of the flag is considered desecration and is a crime.

He said that Mr. Hoffman had acknowledged this to him before the show and said that he had been arrested in Washington in 1968 for wearing the shirt to a meeting of the House Un-American Activities Committee.

Mr. Hoffman was seen only briefly on the show, when he stepped from behind a curtain and took a seat near Mr. Griffin. He was wearing a heavy overcoat, but soon complained of the heat and took it off.

C.B.S. offices here reported hundreds of telephoned complaints about the action.

Broadside

THE TOPICAL SONG MAGAZINE. Published at 215 W. 98 St., New York, N.Y. 10025. All contents copyright 1970 by Broadside Magazine. Editor: Agnes Cunningham; Advisor: Pete Seeger. Contr. Eds: Len Chandler, Josh Dunson, Gordon Friesen, Phil Ochs. Art & Layout: Agnes Friesen.

Subscription: 12 issues, \$5.00.
SPECIAL OFFER on sets of back issues: 1-25, 26-50, 51-75, 76-100, -- \$7.50 each. Complete set Nos. 1 thru 100 -- \$25.00. Index, .25¢.