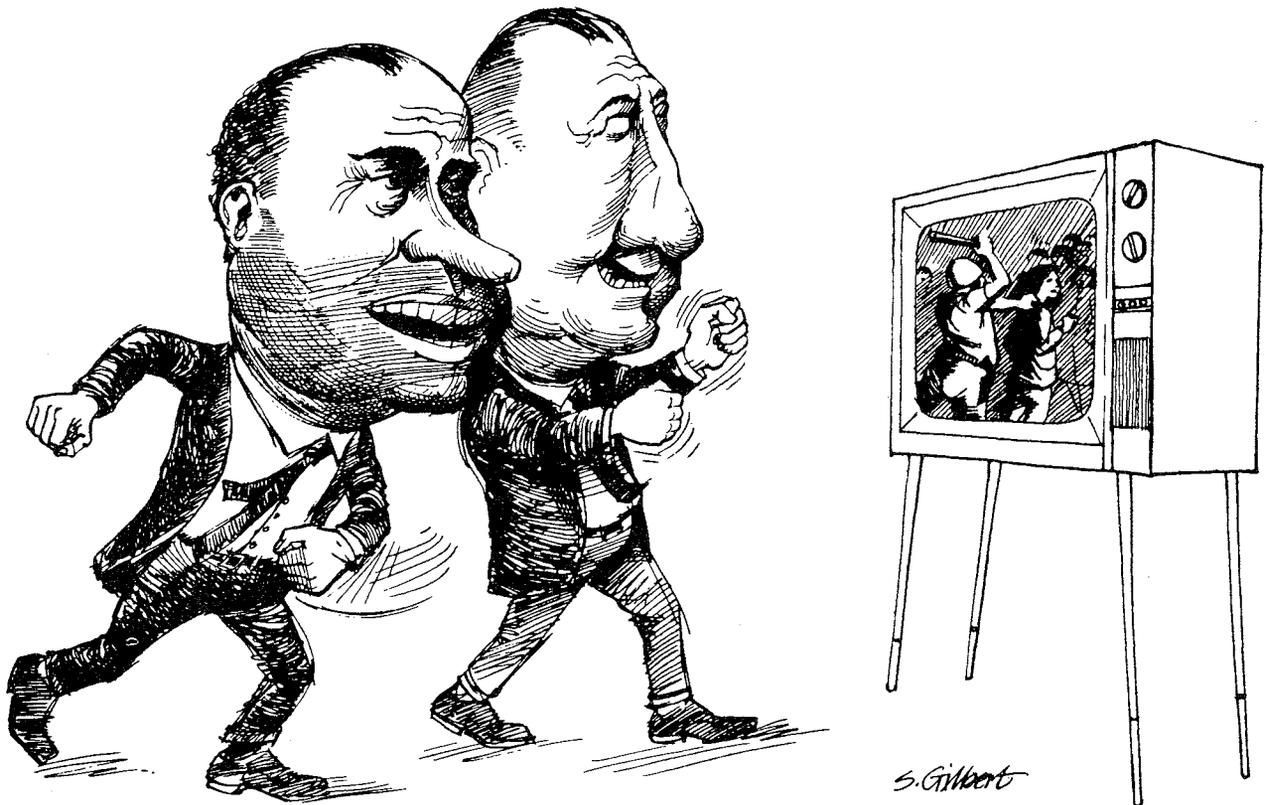


Broadside # 108

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“Here is a man who was guilty,
directly or indirectly, of eight
murders without reason.”

The man who made the above statement, Richard M. Nixon, was passing pre-trial judgement on Charles Manson. Nixon could just as well have been describing himself. In the eyes of thousands of Americans Nixon, and his cohort Spiro Agnew, are "guilty, directly or indirectly, of eight murders without reason."

Sirs: At the very least, Mr. Agnew should be censured by the Senate or charged with gross incompetence or irresponsibility in office. At the very most, he should be charged with crossing state lines to incite to riot, or impeached. While winning the silent majority for President Nixon in the short run, he may have effectively destroyed much of the next generation of moderate, creative, outspoken leadership.

RITCHIE P. LOWRY

Department of Sociology
Boston College
Wayland, Mass.

Count them -- four students slain at Kent State, two at Jackson State, two at the University of Kansas.

THERE SHOULD BE A NATIONWIDE DEMAND THAT A GRAND JURY INVESTIGATE THE COMPLICITY OF NIXON & AGNEW IN THESE MURDERS. The demand should be a co-ordinated one joined by all progressive forces in the country -- all factions of the anti-war movement, the militant Black, Puerto Rican, Chicano organizations, the underground press, Womens' Lib, people like Huey Newton, William Kunstler, Jerry Rubin, Abbie Hoffman.

Letter in LIFE Magazine.

(continued on back page)

KENT STATE, MUSKOGEE, and the WHITE HOUSE

By R. SERGE DENISOFF

Topical songs, although pronounced dead by a host of critics, are still very much alive. They have, however, undergone a considerable transformation since the pioneering days of the Almanac Singers, People's Songs Inc., or indeed, the songwriting boom of the early 60s. Except for a few hearty souls such as Pete Seeger, Joan Baez and Tom Paxton, the names, faces, and most importantly the musical styles have changed. (Even Paxton and Baez record now with back-up). The end result is a curious montage reflecting many political ideologies and appealing to a wide range of people. Consider for a moment the peculiar fact that the "best record" of 1969 as voted by the Country Music Association was Merle Haggard's OAKIE FROM MUSKOGEE (ST 384). In Hollywood, the Best New Vocal Group award was given to Crosby, Stills, Nash & Young. Haggard's songs have been requested by the President, highlighted the July 4th Honor America Day rally in Washington, and evoked near hysteria at many concerts both North and South of the Mason-Dixon line. CSN&Y have written and recorded best selling songs commemorating the death of Robert Kennedy and urging generational understanding. Most recently they recorded "Ohio" dedicated to the Kent State 4. Yet the philosophy of the group is a-political. Steven Stills expressed it at the November 15th Moratorium Day rally as follows: "politics is bullshit, Richard Nixon is bullshit...our music isn't bullshit." Merle Haggard and CSN&Y are representative of both the current trend of topical songwriting as well as the increasing polarization of American society.

Haggard, an ex-resident of San Quentin Prison, is the "hottest property" in the country music field today with his collection of patriotic and "down and not out" songs. The best known, "Oakie From Muskogee," a reported favorite of Mr. Nixon's, condemns political protest and the non-conformity of youth:

We don't smoke marihuana in Muskogee
 We don't take our trips on LSD
 We don't burn our draft cards down on Main St.
 We like living right and being free.

(chorus)

I'm proud to be an Oakie from Muskogee
 A place where even squares can have a ball
 We still wave ol' glory down by the courthouse
 And white lightin' still the biggest thrill
 of all...

"The Fightin' Side Of Me," the song chosen by all the major networks as most representative of Honor America Day, is a musical restatement of the popular "Love It, or Leave It" bumper sticker:

If you don't love it, leave it
 Let this song that I'm singing by a warning
 When you're running down our country, hoss,
 You're walkin' on the fightin' side of me.

Haggard's compositions are in keeping with the country music tradition of Vernon Dalhart's "Trial Of John Scopes," Hank Snow's "There's A Star Spangled Banner Waving Somewhere," and Ernest Tubb's "Soldier's Last Letter," however, his songs have an added sense of anger. Country singers have historically been politically conservative including Johnny Cash, Roy Acuff, Tex Ritter, and Roy Rogers, according to Paul Hemphill, author of THE NASHVILLE SOUND. In 1968 the musicians around Nashville all came out for "Nixon, dozens for Wallace, not a soul for Humphrey." Marty Robbins campaigned for George Wallace and recorded, under the name of "Johnny Freedom" on the Sims label, "Ain't I Right", a song advocating that the fight against Communism would be best carried out by attacking civil rights marchers, college students, and liberal United States Senators. More recently a number of country songs have both lauded and denounced welfare payments and other

social services. Guy Drake's controversial "Welfare Cadillac," another Nixon favorite, tells how those on welfare lead the good life "driving around in their Cadillac" (spelled that way by Drake). Shortly after the release of this song, Mr. Drake was arrested for not making the payments on his own Cadillac.

The tendency of many northern writers to color country music as totally reactionary is somewhat misleading since it is also a mirror of the American Populist tradition. Many songs, notably those of Johnny Cash, present an anti-organizational posture stressing the injustices done by large companies at the expense of the little guy be he convict, Indian, or farmer. Cash's version of the Pete LaFarge song "Ira Hayes," and Haggard's "Workin' Man Blues" are illustrative. Eddie Burns' "Color Me Country" is almost a recreation of some of Woody Guthrie's Dustbowl ballads. The song relates the tale of a displaced farmer from Texas who "drives a worn out car pulling a homemade trailer with everything we own." Ironically, the Breckenridge Texas Chamber of Commerce took great offense at this Grapes Of Wrath type song.

The present influence of current country songs is best typified by the so-called "truck drivin" and other occupational songs which depict the role of the rugged individualist who overcomes adversity. Noteworthy is the fact that it is always some shadowy cause or fate which is responsible for the individualists plight. Red Simpson's ROLL, TRUCK, ROLL (ST 2468) and THE MAN BEHIND THE BADGE (ST 2529) are classic evidences of a man doing his duty for family and country regardless of the costs. In "County Sheriff" we find:

I work in the office from eight to four
 Crusing four hours more....
 County Sheriff that's what I am
 I'm a upstanding, law-abiding, tax paying citizen.

Johnny Cash's current hit, written at the request of Billy Graham, "What Is Truth", puts forth a slightly different approach suggesting that social problems are caused by a misunderstanding of the rules rather than real problems. One verse directed, presumably, at the trial of the Chicago 7 is illustrative:

Young man sittin' on a witness stand
 The man with the book says raise your hand,
 Repeat after me, I solemnly swear.
 The man looked down at his long hair
 And although the young man solemnly swore
 Nobody seemed to hear any more.
 And it didn't matter if the truth was there:
 It was the cut of his clothes and the length of
 his hair:
 And the lonely voice of youth cries
 "What Is Truth."

While the song is a bit more conciliatory than Victor Lundberg's "An Open Letter To My Teenage Son" the implication is that "the true religion is better after all" in the old "No Depression in Heaven" style. Lundberg's "Open Letter", extensively aired on C&W stations several years ago, defined "truth" and the penalties for its disavowal:

...I love you too son, but I also love our country
 and the principles for which we stand,
 if you decide to burn your draft card then
 burn your birth certificate at the same time,
 FROM THAT MOMENT I HAVE NO SON.

All of the songs we have discussed are not terribly unusual for the C&W genre. What is different is their widespread acceptance outside of the normal "hill-billy market." Without engaging in a lengthy sociological discourse to explain this phenomenon suffice it to say that the "silent majority" has finally dis-

covered a musical format which expresses its view of the world. An irony is that one can make a strong case that the folk music revival and the pilgrimages of many politically "liberal" middle media singers helped popularize the Nashville Sound. One need only recall that Glen Campbell, a strong supporter of the Indo-china War, first made the Billboard charts with Buffy Sainte Marie's "Universal Soldier" and "Ruby Don't Take Your Love To Town" was recorded by a packaged "new wave rock group" from Hollywood.

II

"McGuinn and McGuire keep on getting higher in LA you know where that's at..." recalled the Mamas and Papas. For better or worse this lyric fairly well captures the genesis of rock styled topical songs. "The Eve Of Destruction" and the Byrds' interpretations of Dylan provided the model for what was to follow. Despite the warnings of Rev. Noebel of the Christian Crusade and Art Linkletter, topical songs on the Top Forty did not turn teenyboppers into "dope smoking Communist dupes" bent on destroying the government by force and violence, although a recent rock LP, THE REVOLT OF EMILY YOUNG (Decca DL 75193) presents the moral degeneration of a young lady exposed to rock music and politics. Indeed, many rock reviewers including Griel Marcus, the editor of Rolling Stone, discounted protest songs and singers arguing in McLuhenesque fashion that the rock genre itself was revolutionary and that was enough. The Weatherman, Revolutionary 9, and Charles Manson who built a philosophy on the Beatles' "Helter Skelter" did not seem to think so. Nor did Country Joe and The Fish, Earth Opera, the Mothers of Invention, the Fugs, Eric Burden, and MC 5. But, it is important to note that their material has not been extensively played on Top Forty stations, and only a handful of "underground" FM outlets use their material -- very selectively. "Fixin To Die Rag" followed by the Fish cheer (Give me an F, give me a U...) is not exactly suitable for the tastes of FCC Commissioners. The Jefferson Airplane's VOLUNTEERS (RCA LASP 4238), a highly polemical LP black-listed for obscenity, contains the following immoral statements:

All your private property is target for
your enemy
and your enemy is WE.
We are forces of chaos and anarchy
everything they say we are, we are
and we are very proud of ourselves.
Up against the wall,
Up against the wall,
Tear down the walls
Tear down the walls.

Another reason given for not playing such topical lyrics on the air is length. Many pieces such as "Volunteers," the word not withstanding, Burden's "Sky Pilot," and Earth Opera's "American Eagle Tragedy" are purportedly too long for Top Forty airplay. In the case of "Tragedy" this rationale does not hold since a shortened version was released by the usually inept ELECTRA promotional department. The chorus of the song, like "Volunteers," may partially explain its absence from Big Sound programming:

And call out the border guards the kingdom
is crumbling
The king is in the counting house laughing
and stumbling
His armies are extended way beyond the shore
As he sends our lovely boys to die in a
foreign jungle war.

While the longer more controversial pieces were largely confined to FM outlets and concert stages, topical songs, some of which were treated in our discussion of

country music, were making their way on to the Top Forty charts. The Buffalo Springfield's "For What It's Worth" generated by the Sunset Strip Rebellion of 1966 pointed to the harassment of youth by police, Janis Ian's "Society's Child" outlined the hostility encountered by an inter-racial couple, and a number of songs such as "Mr. Businessman," "2 Plus 2," "Skip A Rope," "Walk A Mile In My Shoes" chronicled the hypocrisy of American life in economic and racial matters.* These latter pieces were a hybrid between the populist indignation of country singers and the social concerns of the folkniks of the early 1960s. Johnny Cash's success in part is based on this turn in popular music: the mix of social indignation with a "new" acceptable musical structure. Perhaps the central feature of the Top Forty topical songs was that they did not in fact protest. They made a statement but offered no solutions, no directions, nor did they really indict any specific group or individual. The Springfield's opening line, "There's something happening here, what it is ain't exactly clear..." is a far cry from Dylan's "Masters of War" or Paxton's "We Didn't Know." Janis Ian's concluding statement of "I'm only society's child" is as full of resignation to the status quo as any Carter Family song. The public response to these popular "protest songs" was most curious. All sold well. The Ian composition became a top ten record in a major Southern city. Several political groups adopted names from phrases in rock songs. But recent studies of the impact of these songs indicate that most of their listeners did not comprehend the words (see Robinson & Hirsch, Psychology Today, 1969). On the other hand, rock music was communicating but not in any sociologically measurable way. It is difficult to specify a given historical event or series of happenings which pointed rock music toward a more topical and militant stance. Chicago, the intensification of the war, the murders of Martin Luther King and Robert Kennedy all contributed to this turn. The restructuring of many rock groups without question played a part. The search for new directions led some to protest songs. Regardless, by 1969 some of the "name" bands were beginning to use their music to make contemporary statements of protest. The foremost example of this trend was Crosby, Stills & Nash, later to be joined by Neil Young. David Crosby was a refugee, one of many, from the Byrds. Graham Nash was the former lead singer of the British rock group, the Hollies. Stills, the composer of "What It's Worth", and Young were with the Springfield. As CSN&Y they were billed as a "super group." When Robert Kennedy was assassinated in a Los Angeles hotel, Dave Crosby wrote two songs, "Almost Cut My Hair" and "Long Time Gone." "Long Time," the opening song to the movie Woodstock cautioned:

Speak out, you got to speak out against the
madness
You got to speak your mind, if you dare.
But don't try to get yourself elected.
If you do you had better cut your hair.
Cause it appears to be a long,...
appears to be a long...
Time before dawn.

"Almost Cut My Hair" is a bitter rejection of working within the System, a sentiment expressed by many young people following the deaths of Dr. King and Sen. Kennedy, not to mention Chicago. The multiple murders prompted several songs, Dion's "Abraham, Martin

* Ed. Note: It was amusing when Jeannie C. Riley followed up her performance of "Walkin' On The Fightin' Side Of Me" at the Honor America Day rally by singing her hit "Harper Valley PTA" (written by Tom Hall). "Harper" is a scathing attack on the general hypocrisy of middle class silent majority mate-swapping suburbanites, exactly the types making up her flag-waving audience.

and John," and Tommy Cash's (Johnny's brother) "Six White Horses:"

Some preach wrong and some preach right
Some preach love and some preach fight
It takes every kind to make the world go 'round
It takes only one to gun you down.
Goodbye Martin --
Six white horses come to take you home.
Goodbye Reverend --
Took you away before you sang your song.

Both records sold well, one in the pop field, the other climbing the country charts.

Creedence Clearwater Revival has put together anti-establishment songs, both featured on WILLY AND THE POOR BOYS (Fantasy 8997), "It Came Out Of the Sky," and "Fortunate Son." "Out Of the Sky" is the story of a farm boy named Jody who finds an object in his corn field which is believed to have come from outer space. The response to this "thing" is colored by the perspective of the viewer:

Vatican said it was the Lord that come,
Hollywood rushed out an epic film,
Ronnie The Popular said it was "a Communist Plot."

The song also points to the urge to transform all things into economic terms:

White House said it belongs in the pool room
Vatican said it belongs in Rome,
Jody said it's mine, but you can have it for
17 million.

"Fortunate Son," which placed on the Billboard Top 10, is an anti-draft song in part which urges that:

Some folks are born made to wave the flag
Ooo - the red, white and blue.
But when the band plays "Hail To The Chief"
Ooo - they point the cannon at you.
Some folks inherit star spangled eyes
Ooo - they send you down to war,
And when you ask em how much should be give
they're only answer -- more, more, more...
IT AIN'T ME, IT AIN'T ME.

The expansion of the Vietnam War into Cambodia, and the resultant conflict with the Administration which led to the deaths of four students at Kent State, prompted CSN&Y to record "Ohio," a song which pulls few punches and consequently is virtually unknown despite the prominence of the performers. The chorus of the song states:

Gotta get down to it, soldiers cutting us down;
Should've been done long ago...
What if you knew her, and found her dead
on the ground;
How can you run when you know?

Another portion of the song relates:

Tin soldiers and Nixon's coming
We're finally on our own
This summer I hear the drumming
Four dead in Ohio, four dead in Ohio.

To further muddy up the state of topical and protest songs in America, we have only to look at the Canadian rock group, The Guess Who. The Guess Who riding the crest of their most successful composition "American Woman," a piece which rejects the US as a domineering world power with lines such as "I don't need your war machine, I don't need your ghetto scene," were recently invited to the White House to entertain visiting British royalty. After originally refusing the invitation, the band decided to do the gig regardless, much to the consternation of a number of Right-wingers and reportedly to "the White House who considered the lyrics in bad taste." Whether they sang "American Woman" for Tricia and Julie we do not know. ** Perhaps the White House had no choice since the Spokesmen of "Dawn of Correction" fame have broken up and there are few avowedly conservative rock bands, at least in political terms.

If a pollster were to sample rock bands it is highly possible that not one percent would be found in the conservative or pro-Viet War column, unlike the C&W field where a majority would be found supporting the Nixon policy. The so-called middle-media would fall somewhere in between the two political stances. Topical songs by rock groups have only exhibited dissent to current social unrest in two spheres: tactics and the abuse of drugs. The Beatles' famous song "Revolution," of course, decried what the members felt were excesses by political radicals: "...if you go carrying pictures of Chairman Mao, you ain't going to make it with anyone anyhow, don't you know it's gonna be alright." "Let It Be" proclaims a similar theme of resignation. "Give Peace A Chance" is perhaps the Beatles' main contribution to the anti-war movement.

Perhaps the most controversial position a rock band can take, at least in the eyes of their followers, is opposition to drugs. Most rock musicians either use some type of drug, or are at least tolerant of its absorption by others. However, this tolerance is highly selective, usually confined to pills or grass. The "hard stuff" is discouraged both privately and in song.

The topical song has found new life in Nashville and in Hollywood. The country music and rock genre abound with examples, some well known, others familiar only to members of the counter culture. But as of this writing, the trend is growing into even the middle media presentations of Lee Hazelwood ("Jackson" with Nancy Sinatra) who recently took a page from Woody Guthrie and recorded "The Trouble Maker" describing a bearded long haired political agitator named Jesus Christ. Two albums recently were released, exhibiting the best of the Ray Coniff style, opposing the pollution of the environment (ECOLOGY HT 1008, & EARTH ROT SKAO 456). The Motown representatives in the middle media are also now making social commentaries although they are still a far cry from the political days of Leadbelly, or today, Elaine Brown or Nina Simone.***

The topical song is alive, but its health is sometimes questionable. Consider for a moment the following description of one of the worst rock bands around:

They are three who belong to the New Culture
setting forth on its final voyage through a
dying world
searching to find a way to bring us all closer
to home.

Ed.Notes: ** Guess Who did not sing AMERICAN WOMAN at the White House. Nor any of their other lyrics considered "offensive" by DICK-tater NIXON, whose best-loved songs are "Welfare Cadillac" and "Okie From Muskokie". Nixon, who is always whining to be heard, refuses to listen to the other side, even when presented in a song.

*** Motown has put out a strong protest song, BALL OF CONFUSION by The Temptations, which has been consistently high on the charts for several months now. Although sub-titled "That's What The World Is Today" it's strictly about Amerikkka; in what other country is "the only safe place left to live on an Indian Reservation"? After each verse listing of the nation's countless evils -- war, killings, segregation, unemployment, skyrocketing taxes, corrupt politicians -- a bass voice intones sarcastically: AND THE BAND PLAYED ON.

Words & Music by ROLAND MOUSAA
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We Shall Be Free Together

A Ca- nar-y sings the sweetest songs—they'll nev-er un-der stand she's
 Bobbi sings the saddest songs—they think they un-der stand she's
 calling to be free — from the cage they keep her in. — There's one con- tainer and it's
 calling to be free — from the San- i- tar- i- um. — They keep her on — three
 full of seeds — And that's her re- ward — when she sings — her sweetest songs. —
 meals a day — And that's her re- ward — " " " " saddest " "
 But one o' these days, — Yes, one o' these days — they'll soon let
 her life go free, — Yes, one o' these days, — Oh, one o' these days — we shall be
 our lives
 free to- geth- er. — (1) Then we'll go sing our free- dom songs — they
 (2) La
 do not — un- der- stand. We're calling to be free — from the cell — they keep us
 la la — la la la (fade) La la la la la la la (End)
 in. — They feed us a book and it's full of laws, — And that's our re-
 ward, — when we sing — our free- dom songs. —

"THEY FEED US A BOOK AND IT'S FULL OF LAWS -- AND THAT'S OUR REWARD, WHEN WE SING OUR FREE-
DOM SONGS." (Notes on Roland Mousaa,writer of "We Shall Be Free Together.")

Roland Mousaa could have been thinking of Powder Ridge and other of this summer's rock fes-
tivals when he wrote the above lines. Wherever young people gathered to sing and listen to
their kind of songs they were met with laws, judges, injunctions, statutes, ordinances, pol-
ice, state troopers, in this, our "sweet land of liberty."

Roland, now 20, is a Jicarilla Apache Indian, born on his tribe's reservation in the
Jicarilla mountains of northwestern New Mexico. He doesn't know much about his parents, for
at the age of 5 he was taken to St. Vincent's Orphanage in Denver. Like the Indian boy in
the late Peter La Farge's song, "Drums", he was given a name not his own -- Richard Roland
Vargas. "They found it in the phone book, or something," he says. At 15 he was placed in a
foster home with a family running a dairy farm. Later he worked on a pig farm and as a
cowboy, rounding up cattle, branding, breaking broncs.

He was started on the road to songwriting and performing by a young woman at the orphanage --
Diana Burk Barker. She taught him to play the piano when he was 12, bought him a banjo, and,
most importantly, played for him the great Folkways record, PETE SEEGER & SONNY TERRY AT
CARNEGIE HALL. Through Pete, he learned about Woody Guthrie. Bob Dylan's TIMES ARE A-CHAN-
GIN' also had a deep influence on him.

He hitch-hiked to New York 2 years ago. Izzy Young put him on WBAI and gave him a concert. He
performs often with Bro. F. D. Kirkpatrick at the HEY BROTHER coffeehouse on Manhattan's west
side. This is his first song in Broadside. We hope to have more, like his fine songs
"Who Killed the Real American Man" and "Riddle of the Universe."

The Backstreets Of Downtown Augusta

By ANNE ROMAINE

© 1970 by Anne Romaine

Did you hear a-bout Au- gus- ta Georgia, — On the

(e)leventh day of May, The year Nine-teen and

(verse 2: * A-cross town to work for the

Sev'n-ty — It was a fate- ful day.

bossman)

2. The day began as any other
People going to work
* Across town to work for the bossman
To scrub the white woman's floor.
3. The sleepy Savannah was flowing
Same as the day before
But on the backstreets of downtown Augusta
There was anger at every door.
4. The police had announced on Sunday
Charles Oatman, whose age was 16
After being beaten and tortured
Had died in his jail cell, you see.
5. Was it the police or his black cell mates
It didn't matter at this point in time
He was a child in an adult's prison
And being black was his major crime.
6. The soft sobs of his mother and father
Rang heavy through the backstreets of town
My baby is dead, I can't stand it
Why are we all standing around.
7. Five hundred angry black people
Walked down to City Hall
Silently saying , it's over
No more will we stay here and crawl.
8. But over their heads waving proudly
The Confederate stars were massed
The symbol of death and of slavery
Of the present as well as the past.
9. The young people lunged toward the
state flag
Ripped it and tore it down
As if to say this is a new day
They burned it there on the ground.
10. Then someone grabbed the American flag
It now represented the same
Death and destruction to black people
They burned it to a curling black flame.
11. Teargas and machine guns were fired
By police ready near by
The crowd surged back in the struggle
Six black men were going to die.
12. They found them dead on the sidewalk
Shot in the back everyone
By white men themselves scared of dying
Their fear held tight to a gun.
13. A week later the ashes were settled
The bodies lay dead in the ground
But a new day had come to the backstreets
That our violence can never put down.

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BERNICE REAGON
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Atlanta, Georgia 30314
Phone: (404) 753-1879

Dear Sis Cunningham,

Thank you for the nice things you said to Bernice about the Augusta song I wrote. She suggested that I should send you a photo and tell you a little of why I wrote it. Well, Bernice and Esther Lefever and I have been presenting a series of public school music programs on southern history including the working class and black struggles. I was at Roosevelt High School in May of this year when the Augusta thing happened. (Roosevelt is a school located next to a very poor cotton mill community in downtown Atlanta and is mostly white). I had traced the history of violence and oppression in the South starting with Indians and slavery, Populist movement, lynching, opening up of cotton mills, unions, wars, Civil Rights movement. I didn't have any way of leading into what has been happening around the country since Watts, (musically that is). So the day after the Augusta rebellion I wrote the song and sang it for the Roosevelt history students.

For the past two years, here in Atlanta, I have been singing with several bluegrass and country western bands. Most of what little song writing I have done has been country.

Thank you again!

Sincerely,

Anne Romaine

To Be A Killer

Words & Music by WESLEY HOUSTON

© 1970, Wesley Houston

Now you don't have to own a gun to be a killer, You
don't e-ven 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 fam'ly 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 been told
You got to leave, your apartment's been sold
So it's out on the street in the freezin' cold
-- he's a killer.

Take a homegrown boy with a
down home 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.
Now you don't have to
leave your home
to be a killer
You don't even have to
be alone 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.

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THE BALLAD OF MARK CLARK AND FRED HAMPTON

by Bob Gibson

It was black as night at 5 AM that cold December morning
Dawn arrived to find the glorious sons of Freedom dead.
A foul assassin's band that numbered 14 vicious killers
Like jackals used the darkness when they came to murder Fred.

Now they're taking off their masks, we can see the faces they've hidden
They don't seem any more to care to play at masquerades.
The bullet-riddled bodies of Mark Clark and poor Fred Hampton
See the killers' smiling faces as they carry them away.

They had papers in their hands that the Judge had put his mark on
Said that they might search for guns and other contraband.
But they were used by madmen; made licenses to murder
Now fascist hordes of Hell have now been loosed upon our land

Now they're taking off their masks, we can see the faces they've hidden
They don't seem any more to care to play at masquerades.
The bullet-riddled bodies of Mark Clark and poor Fred Hampton
See the killers' smiling faces as they carry them away.

There was John and there was Bob and there was Martin Luther
All brave young men whose love for brotherhood was understood.
Madmen in their violence cannot hush the voice of truth now.
Nor can their evil ever really triumph over good.

Now they're taking off their masks, we can see the faces they've hidden
They don't seem any more to care to play at masquerades.
The bullet-riddled bodies of Mark Clark and poor Fred Hampton
See the killers' smiling faces as they carry them away.

All freedom-loving children, you must be ready to do battle
Against the tyrants that control the cruel wars they make.
To win the fight for peace we must stop their cedit now
The world must have a future and our liberty's at stake.

Well we're taking off our masks, we're crying "Power to the People!"
We're holding up our guns, we will charge the barricades.
Sing a battle cry for freedom, keep the mighty legion marching
The tide is swiftly turning, and new history's being made.

EAST ST. LOUIS, ILLINOIS ---- A line of protesters marched from St. Louis, Missouri to East St. Louis, screaming "Riot! Riot!" as they crossed the state line.

NEW YORK TIMES, SUNDAY, AUGUST 9, 1970

For Chicago has created an underclass of angry, bitter black youths who have moved beyond a readiness for riot to what some observers consider the beginnings of urban guerrilla warfare against the police.

Shortly before 7 o'clock the night of Friday, July 17, two white policemen walking across a baseball field were shot in the back and instantly killed by snipers at a sixth-floor window in the Cabrini-Green housing project. When other policemen tried to recover their bodies, they were driven off by bursts of gunfire from other windows in the project.

It was not an isolated incident. Cabrini-Green is called "Combat Alley" by the police of the 18th District because gunfire has rattled out of its drab, 19-story brick towers nearly every night for more than a year.

Again, the scene was not unprecedented here. Last Oct. 10, at Henry Horner Houses, residents had opened fire on the police, wounding 10 officers. That began after the police killed a decorated black Army sergeant home from Vietnam on leave to attend the funeral of his brother, who had been killed by the police five days before. In both of the killings, the accounts given by the police and by the black witnesses were irreconcilable.

Kicked Down Doors

When the police got into the Cabrini-Green buildings, they kicked and batted down doors, searching each apartment three or four times.

Another example of the tensions in this city and the animosity toward the police came a week ago Monday when a riot broke out at a rock festival in downtown Grant Park.

In the last year, there have been a series of incidents in which the police have wounded or killed black or Puerto Rican youths

In the first integrated riot in the city's history, black and white youths fought policemen for more than four hours, hurling rocks, bottles, chunks of pavement, manhole covers and lampposts, overturning a squad car and burning two other cars, one an unmarked patrol car.

The Hampton Killing

The case that aroused the most controversy was the slaying of Fred Hampton, Illinois chairman of the Black Panther party, and another Panther, Mark Clark of Peoria, Ill. They were killed in a pre-dawn raid by policemen assigned to State's Attorney Edward V. Hanrahan. Mr. Hanrahan and the police described the encounter as a fierce gun battle, but black organizations expressed unanimous disbelief, and a Federal grand jury found the police story to be untrue.

After the shooting of the two policemen at Cabrini-Green, a teen-age black youth in the project strolled by a slightly older black and, with a grin, said: "An eye for an eye, a tooth for a tooth, a life for a life, a head for a head -- and two for Fred."

BROADSIDE #108

L E T T E R S

Dear Broadside People: Two of the items in your last issue cause me great concern and I wish to make my feelings about them known to you. First of all, I am appalled at Irwin Silber's uninformed and irresponsible remarks about the Beers Family and their presentation at the White House.....Secondly, I do not agree with your remarks about Sing Out. There was a time a few years ago, when I would receive my copies of SO and B'side in the mail and the two would be identical. When Happy Traum became the editor of SO and more space was devoted to traditional music and not radical politics I was greatly relieved. Not because I don't agree with the opinions that were expressed, but because B'side was doing such a good job of covering topical songs and keeping an eye on things politically oriented that there was no need for SO to have to do the same. Now I read my SO for the music and B'side for the politics and new songs..... STAN LEVENTHAL

Dear Broadside:Your editorial (#107)was a most welcome and frank commentary on the "crucial breakdown" between politically conscious artists and their audience.Nonetheless, just for the record and future social historians,several clarifications are in order. In discussing SING OUT! (SO) you are quite correct that it left it's audience and disintegrated into a poor imitation of a country music magazine. This cleavage, however, was caused by more than merely Silber's removal.... (although) given Irwin's central role, his removal did leave the ship rudderless in an editorial and mechanical sense. Irwin's exit to some degree lost SO their left readers..... (Broadside) is to be commended for "carrying on" as usual.... My remarks basically are designed to aid the poor beleaguered social historian of the future who will be reading back issues of Broadside (NYC) when the evolution of the American protest song will be written. As you know, the history of the folk song as "a cry for justice" is one beset with historical fabrications, errors, etc. Outside of the fine pieces in Broadside by yourself, Ernie Marrs, etc. Woody and the Almanac Singers would still remain the "simple folk" colored by Greenway and later Dunson. Actually, I consider it a crime that only Lee Hays in the old People's Songs Bulletin, and you in the early issues of Broadside have tried to write some kind of a history of the Almanac Singers. Theirs is a story in need of telling. Woody's life is equally a mess. Only Dick Reuss and Broadside, again, have ever made Woody a real man.... R. SERGE DENISOFF (Ed.Note: The above is excerpted from a considerable correspondence with Serge.)

Dear Broadside Folk: After 5 years of playing ostrich (an amazingly simple instrument to play, if less than satisfactory in other ways) I am returning to the fold. There's too much to be said, too much to be done, too much to be considered, to much to be sung for anyone to try to get by with being a spectator any more. Maybe if I'd kept talking and singing instead of saying "to hell with it" things might be a little better today, if only a little. So I've some time to make up for, a hard road ahead, but I'm back and it feels good. Resurrect my subscription. Peace, RAY LOVELACE, Oklahoma

Dear Broadside: Re. your editorial (#107) about topical and folk music,you are so right! Many good artists fall by the wayside because their ideas don't gibe with the Establishment...Madaline Cinelli,N.Y... Dear Brothers & Sisters: I recently purchased a book collection of songs entitled BROADSIDE VOL.2. Needless to say, I have received a tremendous amount of pleasure from it, and I feel that the concept of your magazine is both beautiful and necessary...Warren Rosen,Phila. ... Dear "Broadside": Enclosed is a check for \$12 to cover cost of B'Sides Nos.26 thru 75.These back issues bring me right up to date with every "Broadside" you have published. They're great! The articles,letters, and especially all the songs! Barbara Amann,NY... Dear Broadside: This is to catch me up for the issues since #95 & for the coming year. I somehow didn't really know how much of a ray of sunshine your magazine is in a house where the most outspoken thing around is Nicholas von Hoffman's column in the morning paper...Elizabeth Patterson, Washington... BROADSIDE: Friends, I am doing work on folk music in the 60's (I'm attempting a political history using the songs as a basic text). Your magazine is indispensable for this project... Ira Mayer, N.Y.

LETTERS continued

Dear Miss Cunningham: The University of Arkansas Library is presently receiving a gift subscription to Broadside. This material is used extensively and as a result is quite tattered by the time it gets to our Binding Dept. We would greatly appreciate receiving a 2nd subscription so that the title would be readily available to our students at all times... We would like the 2nd subscription to begin with #96.

- RICHARD H. REID, Serials Librarian

(Editor's Note: We receive many letters such as the above.)

Dear Miss Cunningham: I have two reasons for writing this letter. First, I would like to have a subscription sent to Station WCIB-FM in Falmouth, Mass. I am going to be doing a folk show starting in August and I would like to have what I consider one of the Bibles of Folk Music around... I hope that my show will bring back a lot of interest in folk music in this area, once an incredible source of folk talent... I also want to thank you for the back issues of Broadside that I got very promptly... I have had a really fascinating time going through them. Indeed they contain a wealth of information and songs, something I will treasure for a long time. Thank you. DICK PLEASANTS, WCIB-FM Falmouth, Mass.

(Letter to Rev. F.D.Kirkpatrick) Dear Brother Kirk: ...I must tell you a great thing. A few weeks ago as I was riding my bike back from the University, I heard that beautiful sound "Everybody's got a right to live" coming from the loudspeaker of the record store. I was really surprised, and stopped my bike and went in. I went over to the black girl at the counter and I asked her about the record. She said she was looking through the stacks and found it and liked it, so was playing it through the loudspeaker. She said she had been doing this for a few days and that she had gotten quite a few sales. I was overjoyed! I told her to keep playing it. I said that I knew you and Jimmy and would tell you that your record was being played all the way across the country in sunny California. She said she would keep pushing it -- so I'm hoping she will.

- J. M., California

(Ed. Note: The writer refers to the title song of Kirk's and Jimmy Collier's album, Broadside label - BR 308)

E D I T O R I A L

On Sept. 12th a concert was given at the Hollywood Bowl which advertised itself as a "tribute to Woody Guthrie." Proceeds were to go to finance research aimed at finding a cure for Huntington's Disease, the illness that killed Woody. Sponsors of the bash said the discovery of such a cure would "really be a tribute to Woody Guthrie." This is see-through bullshit. What would "really be a tribute" to Woody would be to restore the image of the man he really was -- a Revolutionary, a loyal Communist Party member, an unwavering fighter for a Socialist world in which not only would uncharted diseases be remedied, but already existing cures applied to millions of suffering human victims (for example, the annual toll of 30,000 -- repeat, 30,000 -- New York ghetto kids whose brains are damaged and destroyed by lead poison could be stopped by simply providing new housing rescuing these children from the lead paint encrusted tenements shared with cockroaches and rats.) Woody saw clearly that only the complete destruction of capitalism can free the human race from all this unnecessary suffering.

We wondered if it was appropriate to invite such a person as Joan Baez to take part in a "tribute" to Woody Guthrie. With her simpering pacifism and repeated blasts at student and black militants (she calls them insane) she represents, in many ways, the antithesis of everything Woody stood for. Woody believed in fighting; one of his great songs praises Miss Pavlichenko, the Soviet girl guerilla fighter who knocked off 300 fascists with her sniper's rifle; his guitar case bore the slogan: THIS MACHINE KILLS FASCISTS. Woody in his deep love for humanity spurned commercialism; Baez charged \$26,000 for her Isle of Wight appearance this summer; she complained bitterly about the kids who wanted a free festival-- "if they want a free festival, they should create one themselves," she sneered. "We have the cost of plane fares and somebody to look after the baby" (how much of the 26 grand did the baby-sitter get, for Christ's sake!) Woody, who probably didn't earn as much in his whole active lifetime as his son, Arlo, gets

for a one night's concert, put the following notice in a songbook he mimeographed himself: FASCISM FOUGHT, INDOORS AND OUT, GOOD & BAD WEATHER, FULL OR EMPTY HALLS.

If today's kids dig Woody, it is not because his name is used to further some Madison Ave. type medical thing, but because he was a true revolutionary. Folksingers and others who say they admire him should remember that he was one of the first to advocate the offing of pigs. In his song TOM JOAD he takes his place beside Tom who offed the deputy pig who killed Preacher Casey. In another of his great songs against American fascism, EAST TEXAS RED, Woody has his heroes shoot the railroad cop and calmly sit down to eat their supper alongside the pig's dead body.*

"A gun wheeled out of an overcoat, and it played the old one two,
And Red was dead when the other two men sat down to eat their stew."

Instead of Baez, they should have invited Phil Ochs, whose appreciation of Woody is deeper than any of the "Woody's Children" of the 60's (with the possible exception of Tom Paxton). Phil has written the finest song extant about Woody -- BOUND FOR GLORY (In B'Side #32):

Now they sing 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?
For now he's bound for a glory all his own
Now he's bound for glory.

A really greater tribute to Woody Guthrie would have been to give a benefit for BROADSIDE Magazine, which has remained loyal to his ideals (if you don't think so, get a complete set of back issues and read them very carefully). Or a benefit for Moe Asch, who turned his studio over to Woody when no one else was interested in him. It was one of the gestures that led Moe to bankruptcy, but it did save 120 cuttings of Woody's singing which otherwise would have been lost (Phil Ochs says Moe Asch is the only recording man in NYC who has retained his original integrity).

*Groovy! In PRETTY BOY FLOYD, Woody approves Pretty Boy's grabbing a log chain and beating the shit out of some stupid-assed deputy.

* * * * *

NOTES: Many people have sung Bob Dylan's BLOWIN' IN THE WIND without realizing it is an attack on the flag. The title fits a quote from Emerson where he wondered about the things men will do just because of "an old rag of bunting blowing in the wind." "The answer, my friend..." ... ELEKTRA RECORDS, which started as a small folk music label in the 50's and first recorded singers like Phil Ochs, Tom Paxton, Judy Collins, has been sold to a conglomerate, Kinney National Service, for \$10 million... CLEARWATER # 2: CREEDENCE CLEARWATER REVIVAL, amid cries of "Right On!" and "Up Against the Wall!" announced buying a \$36,000 supply boat, christening it Clearwater, and turning it over to the Indians on Alcatraz for daily runs between that occupied island and S.F.... In London, THE ROLLING STONES announce some of their profits henceforth will go to the Black Panther breakfast program in the U.S.... ELAINE BROWN, deputy minister of information for the Black Panther Party in So. California and writer-singer of the L-P SEIZE THE TIME (see this issue and #107), was a member of the "U.S. Peoples' Anti-Imperialist delegation that recently visited Peking, Hanoi, and Pyongyang... THE TRUE ROLE OF FOLKSINGERS: Chilean folksingers, writing & singing topical songs at his rallies, played a key part in the election as President of Marxist Dr. Salvador Allende... TOM PAXTON & UTAH PHILLIPS were the high points of the PHILADELPHIA FOLK FESTIVAL, unusually successful because there was no Newport (see our next issue for a criticism of the behavior of the Newport Board)... JOAN BAEZ has a film documentary of herself titled "Carry It On". We hope Gil Turner, who helped us found B'Side and wrote the title song (see B'Side #45) gets some bread out of this. He needs it... BOOKS: Henrietta Yurchenko's biography of WOODY GUTHRIE turned out so insipid the NY Times delegated it to the children's section... PETER YARROW of PP&M is serving 3 mths. in a Washington jail for taking indecent liberties with a 14-yr-old chick. His lawyer says Peter plans to give up performing and devote himself to social improvement activities...

* * * * *

ON REVOLUTIONARY SYMPHONY
(For Samuel J. Melville)

Americans
have not yet learned
to rejoice to the sound
of bomb blasts
that shake the reactionary
shit out of pig's asses
that are too blistered to be
wiped with confidential files
kept on radicals and revolutionaries
Ha, look at the files as they burn!

Americans
are scared of revolutionary symphonic
sounds like bombs strategically planted
by righteous creative hands and minds
How dare they speak of the color of
soul and thought when in reality
the only criteria should be, the
individual with the more revolutionary
skill and heart, to set off the
loudest time bomb on the East Coast,
would then be the most soulful

But don't you worry
one day they will rejoice because
they will understand that the
revolutionary symphony was made
and created for all the wretched
of this here no-knock land

All Chase Manhattan Banks,
RCA buildings, General Motors' buildings,
Criminal Courts where criminal judges
reside are still the goal

The goal will be reached,
the quota will be gotten
regardless of the 18 years' sentence
this I swear to you on a stick of dynamite.

ISLAND WOMAN

Read Island Woman
Go on, dig my prose
My paintings, my love,
You have nothing to
Lose but your island ignorance

Read Island Woman
Read, my books will not
Drive you mad
Read Fanon, Lenin, Stalin,
Engels, Marx, Marti, Alberto Bayo,
Kim Il Sung, C.L.R. James.

I need you Island Woman
You are the maid who
Can set the incendiary bombs
In their sofas,
Who can be my special courier
Who can pass me vital messages
In our dialect with your
Gossiping tongue, when I stand
In the market place

I beg you Island Woman
Learn the fine art of
Urban Guerrilla warfare

I need you Island Woman
You are the waitress who can
Flirt with the pigs
Yes, flirt them right into
My ambush in an alleyway

You are the secretary
Who can point out the
Oppressive and insensitive boss
Who will later be
Ripped off on the way to
The deposit box

You are the short order cook
Who can dash poison on their rare or
Raw meat as they eat in
Their Hilton Hotels

You are the pretty prostitute
Who can slice or bite off yankee balls
At will, the big businessmen's,
The armed forces men's, the local
Pigmen's, they're all the same
Black or white, a yank is a
Yank, once a yank, always a yank

Island Woman you are the one
Who can create new native songs
and dances of death for venal, corrupt
Invaders and their occupying armies
I need you Island Woman
I really do

You are the woman
Of the house, who can
Train and unleash your
Minors in a wave of sabotage
Aimed in particular against
Yankee businesses, properties
And lives

You are the nurse
Who can puncture with a pin the brain
Of the babies of the
Greedy businessmen
But will wipe my feverish brow
When I lay wounded with my raw-edged
Nerves bared to the cool trade winds

You are the water carrier,
The wash woman, whose
Strong hands can wreak revolutionary
Vengeance against the foreign
Slave master, and the local
Slavemaker and wash away
Forever the yankee sins
That pollute our Caribbean shores.

© Habib Tiwoni, 1970

Elaine Brown in the liner notes of SEIZE THE TIME! --

In all societies, the way of life of the people, their culture, mores, customs, etc., evolve from the economic basis of that society. The United States is a capitalist society, the system of capitalism being one of exploitation of man by man, with by-products such as racism, religious chauvinism, sexual chauvinism, and unnatural divisions among the people. In other words, it's a dog-eat-dog society. But it's not a dog-eat-dog world.

Men are not innately greedy, nor are they innately uncooperative with each other. Therefore, it is our goal, it is the goal of the Black Panther Party, and must be the goal of all men, to create conditions in which men can start being human, can begin to cooperate with each other, can live with each other, in fact, in peace. Men cannot do this without an arena in which to do so. In other words, in an exploitative system men are forced to exploit. In an unkind system, men are forced to be unkind. In a world of inhumanity, men will be inhuman. In a society that is warmongering, men will war. These are the aspects or the way of life of a people who are part of a capitalist system. . . .

And so the songs in this album are a statement - by, of, and for the people. All the people. A statement to say that we, the masses of people have had a game run on us; a game that made us think that it was necessary for our survival to grab from each other, to take what we wanted as individuals from any other individuals or groups, or to exploit each other. And so, the statement is that some of us have understood that it is absolutely essential for our survival to do just the opposite. And that, in fact, we have always had the power to do it. The power to determine our destinies as human beings and not allow them to be determined by the few men who now determine them. That we were always human and always had this power. But that we never recognized that, for we were deluged, bombarded, mesmerized by the trinkets of the ruling class. And this means all of us: Black, Mexican, White, Indian, Oriental, Gypsy, all who are members of the working class, of the non-working class (that is, those who don't have jobs), all who are oppressed.

This means all of us have this power. But the power only belongs to all of us, not just some or one, but all. And that was the trick. That was the thing we never understood. And that is what statement these songs make.

(Note: END OF SILENCE is from the album by Elaine Brown, Seize The Time! For title song see B'side 107.)

THE END OF SILENCE

I Have you ever stood
In the darkness of night
Screaming silently
You're a man.
Have you ever hoped that
A time would come
When your voice could be heard
In a noon-day sun.
Have you waited so long
'Til your unheard song
Has stripped away your very soul.

REFRAIN
Well then, believe it my friend
That this silence will end
We'll just have to get guns
And be men.

II Has a cry to live
When your brain is dead
Made your body tremble so.
And have unseen chains
Of too many years
Hurt you so bad 'til you can't
Shed tears.
Have so many vows
From so many mouths
Made you know that words
Are just words.
(REPEAT REFRAIN)

III You know that dignity
Not just equality
Is what makes a man a man.
And so you laugh at laws
Passed by a silly lot
That tell you to give thanks
For what you've already
Got.
And you can't go on
With this time-worn song
That just won't change the way
You feel.
(REPEAT REFRAIN)

IV You don't want to think
You just want to drink
Both the sweet wine and the gall.
You been burning inside
For so long a while
'Til your old-time grin
Is now a crazed-man's smile
And the goal's so clear
And the time so near.
You'll make it or
You'll break the plow.
(REPEAT REFRAIN)

V Yes, it's time you know
Who you really are
And not try whitewash the truth.
You're a man you see
And a man must be
Whatever he'll be or he
Won't be free.
If he's bound up tight
He'll hold back the night
And there won't be no light
For day.
(REPEAT REFRAIN)



ALL POWER TO THE PEOPLE.
SEIZE THE TIME.
Elaine Brown
Deputy Minister of Information
Southern California Chapter
Black Panther Party

NOTHING BUT HIS BLOOD

By FREDERICK D. KIRKPATRICK
© 1970 by F. D. Kirkpatrick

With a driving 1-2 rhythm.

Notnin' but his blood, Notnin' but his blood, Notnin' but his
blood's gonna free me, — I once was lost, I was b'lievin' in his
farce, Notnin' but his blood's gonna free me.

Notnin' but his blood
Notnin' but his blood
Notnin' but his blood
is gonna free me
Come on, Johnny,
Come on, son.
Go to the cabinet
and get your gun
Notnin' but his blood
is gonna free me.
Notnin' but his blood
Notnin' but his blood
Notnin' but his blood
is gonna free me
Everytime I make a start
White man stab me
to my heart
Notnin' but his blood
is gonna free me.
(Repeat first verse).

Notnin' but his blood
Notnin' but his blood
Notnin' but his blood
is gonna free me
Sometime I'm up
Sometime I'm down
Sometime almost to
the ground
Notnin' but his blood
is gonna free me.

Notnin' but his blood
Notnin' but his blood
Notnin' but his blood
is gonna free me
Everytime we make a start
White man stab me to
my heart
Notnin' but his blood
is gonna free me.

(Continued from front page).

Songwriters in the folk and rock fields should begin composing and singing songs to follow up the Crosby, Stills, Nash & Young song OHIO, which puts the blame for the Kent State slaughter squarely on the shoulders of Richard Nixon.

(Len Chandler has written a strong song attacking the murderers of the two Jackson State students).

Nixon & Agnew know they are guilty of involvement in the campus murders through their inciting statements about "campus bums", "misfits", "rotten apples" which should be destroyed. Agnew gave himself away when he panicked on hearing that Joseph Rhodes, youngest member of the commission on campus unrest and a black, had said he wanted to know if public statements by Nixon & Agnew "are killing people." (Rhodes also charged that Gov. Reagan is "bent on killing people for his own political gain.")

A grand jury would have plenty of evidence that Nixon & Agnew are crossing state lines to incite riot, violence and murder. Agnew flies all over the country making inflammatory speeches. Nixon followed up his endorsement of the New York hardhat rioters by going to New York to confer with the editors of the DAILY NEWS, an avid supporter of the hardhats and every other fascist-oriented element in this country.

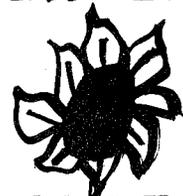
The evidence is stronger than that which a grand jury used to indict the Chicago 7. If we are to have equal justice and law and order in America the case against Richard M. Nixon and Spiro Agnew must be placed before a similar jury. G.F.

Mr. Rhodes said in the interview that he wanted to know if public statements made by Mr. Nixon and Mr. Agnew "are killing people." He charged that Gov. Ronald Reagan of California was "bent on killing people for his own political gain."

He said in the interview that "grave charges" that the Nixon Administration has provoked campus violence should be fully investigated

"One of the things I want to try to figure out is who gave what orders to send police on campus and were they thinking about 'campus bums' when they pulled the trigger." Mr. Rhodes said in a reference to Mr. Nixon's remark about some campus dissenters. "If the President's and Vice President's statements are killing people, I want to know that."

FOLKSINGERS!



JOAN BAEZ
CHARLES RIVER VALLEY BOYS
REV. GARY DAVIS JESSE FULLER
BILL MONROE & THE BLUE GRASS BOYS * SPIDER*
JOHN KOERNER DOC WATSON
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