

Broadside

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George Jackson

By BOB DYLAN © 1971 Dwarf Music



GEORGE JACKSON

I woke up this morning
There were tears in my bed
They killed a man I really loved
They shot him through the head.
JHO.Lord, Lord, they cut George Jackson down
Lord, Lord, they laid him in the ground.

2.Sent him off to prison
For a 70 dollar robbery
They locked the door behind him
And threw away the key. CHO.

3.He wouldn't take shit from no one
He wouldn't bow down or kneel
Authorities they hated him
'Cause he was just too real CHO.

4.The prison guards they cursed him
As they watched him from above
They were frightened of his power
They were scared of his love. CHO(So they)

5. Sometimes I think this whole world
Is one big prison yard
Some of us are prisoners
Some of us are guards. CHO.



Voice: Fred W. McDarragh

BOB DYLAN

WELCOME BACK, BOB

(Ed.Note: With "George Jackson", his new Columbia single, Bob Dylan returns to — and politically surpasses — the great topical songwriting of his early years. When BROADSIDE created Alan Weberman there were some who said we'd "birthed a monster." But we cannot help feeling that some credit for the new Dylan must go to Alan, David Peel, and the others who labored long and imaginatively to liberate Bob from the sterile wilderness of the past few years.

As Alan points out, "George Jackson" rises above Bob's earlier work, for in this new song Bob places himself squarely beside a truly heavy revolutionary,* calling the murdered Soledad Brother "a man I really loved."

It is legend that Pete Seeger stood backstage weeping when Bob switched to electrified rock poetry at Newport in 1965. All we can say to Pete is "Now is the time to put the rag to your face and dry away your tears.")

*Read SOLEDAD BROTHER - The Prison Letters of George Jackson.

Halloween Apples

Halloween, Halloween, beyond Hollywood—
boys and girls given razor blades . . .

Halloween, baby monsters roving the streets, Halloween,
Season of masks and leaves hurrying . . .

Air smells like apples, but apples with razorblades.
There's a Karamazov cry sliced by a razor blade.

It's Halloween, our glad summer is gone,
Who is that rotten pig, that clown, that slimy St. Nicholas?
The boredom is ghastly, ghastly, ghastly!
Halloween—

And your letter arrived full of tears, my Halloween
bird, our love was a prank, wasn't it?
Your child cameo-face,
and our apple of immortality had razor blades in it—
I myself have eaten it, and I have given it too.

I thank God always through my prayers
for life is a magnificent little old gift.
Halloween.

God, you'll forgive us for these razor-blade apples and we'll forgive
you too.

But when the graves open at the Last Day
a tiny angel with a curious smile
will call both God and me for cross-examination—
a seven year old child with a bloody mouth

(Ed. Note: The above is one of a number of poems written by Andrei Voznesensky, the Russian poet, during his recent visit to the U.S. It is to be included in a forthcoming collection of these poems, "Apple Pie Lips." It would also make a great song if set to music.)

JOHNSTONS EXCEL IN FOLK FESTIVAL

Lift Spirits of Audiences
After Day of Downpour

By JOHN S. WILSON —
Special to The New York Times

UPPER SALFORD TOWN-SHIP, Pa., Aug. 29 — The sun shone yesterday on the three-day Philadelphia Folk Festival after its opening was drenched Friday night on the 100-acre Old Pool Farm near Schwenksville.

It shone, in particular, on the Johnstons, a trio of Irish singers now resident in London.

(Ed. Note: See cover.)

BROADSIDE #116

who appeared at yesterday's late afternoon concert and lifted the spirits of those who waded through the mud to hear them.

The Johnstons — two men and a girl who accompanied themselves with varied combinations of guitars, banjo and mandolin — had an occasional traditional Irish song and a reel or two for their listeners. But the main thrust of their program leaned to contemporary, topical songs.

There were broad topics — sardonic views of war and bureaucracy — and more specific subjects such as Britain's current racial problems. And there was a song about the Soledad Brother George Jackson which, as Mick Johnson pointed out, had to be rewritten in the last two weeks.

ANDORRA—Citizens of this mini-state high in the Pyrenees have been notified that their previous defense budget of \$4.90 has been raised to \$5—its largest in history. What may be the tiniest defense budget in the world belies the success of Andorra's army, which is doubtless the most successful army of all time, for it has never lost a war. Five dollars does not go a long way, even in Andorra, but as a military appropriation it will buy enough munitions for the fiscal year—bullets for the rifles of a 20-man firing squad called out for ceremonial salutes whenever a guest dignitary is present.

(Ed. Note: Inflation Marches On! See B'Side # 5 for "I Want To Go To Andorra" by MALVINA REYNOLDS & PETE SEEGER. Also, Pete sings it on one of his Columbia records.)

FILMS IN ENGLISH MARK VENICE FETE

By THOMAS QUINN CURTISS

Special to The New York Times

VENICE, Italy, Sept. 1—Today was an English-speaking day at the Venice Festival.

Activities began—at 9 A.M.—with the showing of two films in the "Free American Cinema" section: "Black Roots" and "Angela, Portrait of a Revolutionary."

In the first, directed by Lionel Rogosin, the racial problem in the United States is discussed by a group of black musicians who alternate their disquisitions with the rendition of blues and militant songs. The second is a documentary on Angela Davis, which won first prize at the 1971 Moscow Festival.

(Rogosin's film is built around Jimmy Collier, Rev. Gary Davis and F.D. Kirkpatrick. Rogosin chickened out and censored off the film Jimmy singing his really militant "Pickaxe & A Stone." However, you can hear it on Broadside's LP "TIME IS RUNNING OUT" (order from us at \$5.) On the same album is the 1st recording ever of Roland Mousaa, "We Shall Be Free Together.")

Odetta, Mousaa, an Indian,
and Bromberg Perform

By JOHN S. WILSON

David Amram presented an unusually representative cross-section of American folk music on Monday evening in the first of three fortnightly lecture-concerts on various aspects of American music, held in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

Using only three artists, Mr. Amram covered a lot of territory—Roland Mousaa, representing Indian music, Odetta, representing black music, and David Bromberg, representing—well, David Bromberg.

Mr. Mousaa, a young American Indian from Colorado, sang his own songs of the land and the people, songs that, at their best, mingled a Whitmanesque vision with a Woody Guthrie simplicity.

(Ed. Note: When Lenin wrote this he could have been talking about WOODY GUTHRIE. It is in Lenin's STATE AND REVOLUTION, first published in 1918):

"What is now happening to Marx's doctrine has, in the course of history often happened to the doctrines of other revolutionary thinkers and leaders of oppressed classes struggling for emancipation. During the lifetime of great revolutionaries (like Woody Guthrie), the oppressing classes have visited relentless persecution on them and received their teaching with the most savage hostility, the most furious hatred, the most ruthless campaign of lies and slanders. After their death, attempts are made to turn them into harmless icons, canonise them, and surround their names with a certain halo for the 'consolation' of the oppressed classes and with the object of duping them, while at the same time emasculating and vulgarizing the real essence of their revolutionary theories and blunting their revolutionary edge. At the present time, the bourgeoisie and the opportunists...are cooperating in this work of adulterating (Guthrieism). They omit, obliterate, and distort the revolutionary side of (his) teaching, (his) revolutionary soul. They push to the foreground and extol what is, or seems, acceptable to the bourgeoisie...."(Ed. Note: Our parenthesis).

* * * * *

THE NEW YORK TIMES, OCTOBER 5, 1971

Colonel's Mylai Report

Colonel Holladay, who appeared as a prosecution witness, said that one of his fliers, Capt. Hugh C. Thompson Jr., then a warrant officer, had told his commanding officer that about 120 civilians had been slain at Mylai. That figure, he related, "or at least in excess of 100 dead," was reported to him by Captain

division commander. The general, he recalled, was "appalled" by the report, especially by a charge that a helicopter crew rescued a group of South Vietnamese from a bunker after threatening to open fire on American troops if they interfered. "The general," Colonel Holladay testified, "told us that we don't want American soldiers shooting American soldiers."

Thompson's superior officer, Lieut. Col. Frederic W. Watke, then a major. The 120 figure was used again on the day following the assault, he went on, when he and Colonel Watke reported the pilot's allegations to Brig. Gen. George H. Young, the deputy

(Ed. Note: For a great song on this incident, listen to TOM PARROTT SINGING HIS "PINKVILLE HELICOPTER" on the latest Broadside LP. Order from us - \$5.)

NSA LEADER JAILED IN URUGUAY

David Ifshin, former president of the U.S. National Student Association and folksinger Phil Ochs were detained for 24 hours in the capital cities of Uruguay and Argentina last Oct. 8 and Oct. 9 after meeting with student groups in Montevideo, Uruguay. The series of incarcerations began after Ifshin and Ochs addressed a rally Oct. 8 outside the University of Uruguay. While meeting with leaders of the national student union, Federate Estudiantes de Uruguay, police surrounded a university building and fired into the crowd attending the rally, killing one student. Students within the building negotiated with the police for the safe exit of Ifshin and Ochs, but upon leaving, they were placed under arrest and held in solitary confinement for 24 hours, fed only bread and water, denied permission to contact the U.S. embassy and forced at gunpoint to sign an untranslated Spanish confession. The next day they were forced to fly to Buenos Aires where they were also detained for 24 hours. The two men finally escaped harassment upon arriving in Lima, Peru, Oct. 11.

BROADSIDE #116

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NOTES

BOB DYLAN does "George Jackson" on both sides of his single -- on the one side with a big band & an angel chorus, & on the other by himself, acoustic guitar & harmonica like in the old days. THE JOHNSTONS, Irish folk-singing trio acclaimed at this year's Philadelphia Folk Festival, lead off their Vanguard L-P "Colours Of The Dawn" with a song about Angela Davis written by Chris McCloud. Released before Jackson was murdered, it prophesies his death, quoting his white captors & oppressors: "George must surely die." The last verse brands the ruling class guilty of so many murders:

"For it's you who are the criminals, oppression is your crime...
But you cannot imprison everyone who finds out what you are."

LEN CHANDLER also has written songs about Angela Davis & George Jackson. He sang them -- plus songs about the Attica massacre, the murders at Jackson State in 1970, Malcolm X, John Brown's raid, and more -- to some 2,000 GI's at a FTA ("Fuck The Army") show at Wrightstown, N.J., just off the Fort Dix military base in November. His songs drew raised-arm, clenched-fist salutes & cheers from the audience. Len, along with NINA SIMONE, had just joined the FTA troupe, which satirizes just about everything the military brass holds sacred: racism, sexism, napalming & indiscriminate slaughter of civilian men, women & babies. Its songs & skits, done by such actors as JANE FONDA & DON SOUTHERLAND, focus against the war in Vietnam (a Black soldier at Wrightstown capsulized the war thusly: "The white man is sending us Black men to Vietnam to kill the Yellow man to 'protect' the land he took from the Red man.") The FTA troupe subsequently gave a performance in Philharmonic Hall in NYC, & with the money raised is currently touring Hawaii, Japan, Okinawa & the Philippines giving shows near U.S. Army bases in these countries (just as it was not allowed entry into S. Vietnam it is denied the right to perform on the bases.) BARBARA DANE, who pioneered in presenting FTA antiwar shows beginning several years ago, is touring separately. COUNTRY JOE McDONALD, who was with the Fonda-Southerland troupe for a while, has dropped out, carping about "high-handed" tactics on the part of its leaders.

PROTEST in SOUL & ROCK continues to spread wider & gain new militancy. Soul-singer FREDA PAYNE's anti-war "Bring The Boys Home" was high on the charts countrywide for months. Its dynamite lines like "Turn your ships around, throw your weapons down" were too strong for the military brass, who banned it from armed forces radio. Her cry that the GI's are needed here at home to combat domestic evils is reminiscent of BUFFY SAINTE-MARIE's "Moratorium" (see B'side #112). Few missed Buffy's meaning when she sings to the armed GI "Hey, Soldier...come back & lend an arm" instead of the more familiar "lend a hand". The Village Voice (NYC) called Freda Payne's song "The most anti-war hit yet recorded by a soul artist." (Ed. Note: We like to think that both hers & Buffy's songs sprang from Pete Seeger's "Bring Them Home" which he wrote and started singing 3 or 4 years ago (see B'side #71).... Another powerful protest soul-singer is MARVIN GAYE. (His Tamla L-P "What's Going On" is the top seller in our neighborhood, the west side of Manhattan at the edge of Harlem). In the title song he cries out against war & police brutality. In other songs he demands we "Save The Children", & in the hit single from the L-P, "Mercy, Mercy Me (The Ecology)" protests the despoilation of our polluted land:

"Where did all the blue skies go
Poison is the wind that blows from the north
and south and east....
Oil wasted on the ocean and upon our seas,
Fish full of mercury
And oh mercy, mercy me....
What about this overcrowded land
How much more abuse from man can she stand."

The current hit single by a white singer/songwriter is CAT STEVENS' "Peace Train" which urges everyone to pack their bags & bring their friends & board the peace train which is "sounding LOUDER!" throughout the land. It sounds like a folk process extension of

the old black hymn "Gospel Train" which the Almanacs transformed into "Union Train." The flip side is a beautiful ecology song taken from Stevens' L-P "Tea For The Tiller-man": "Tell me, but where do the children play."...LEON RUSSELL. Broadside considers him the "WOODY GUTHRIE of Rock". Like Woody, he comes from Oklahoma, & like Woody he blasts the evils of the society in which he lives (of course they represent different historical periods). His L-P "Leon Russell & The Shelter People" runs the gamut. In "Strangers In A Strange Land" he denounces greed -- "Stop the money chase." In "Of Thee I Sing" the ugliness, violence, & horror of the AmeriKKKan ruling class -- "And the blood is on the books in Ohio, So badly stained, What can I say." In "Alcatraz" he deplores the continuing rip-off of the American Indians -- "Here comes Uncle Sam again, With the same old bag of beads." It is significant that Russell is a favorite of another of Woody's disciples, BOB DYLAN; it is said that Leon's presence influenced Bob not only to participate in the recent Bangla Desh benefit at Madison Sq. Garden, but to perform for the first time in years his old protest songs like "Blowin' In The Wind" & "A Hard Rain's A-Gonna Fall" (the Village Voice said that Bob looked & sounded as though he'd just stepped off the cover of "Free Wheelin'").

Some of the most powerful rock protest, however, is in the songs of a British group calling itself BLACK SABBATH. Their families are factory workers in Aston, a working class district of Birmingham. Their angry songs lash out at a society they see ruled by war & paranoia, death & hate. In "War Pigs", for example, they describe generals plotting wholesale death & destruction & holding sway over:

"...fields of bodies burning, As the war machine keeps turning,
Death & hatred to mankind, Poisoning their brain-washed minds."

But they foresee a day of judgment for the war pigs: "On their knees the war pigs crawling, Begging mercy for their sins." And in "Children Of The Grave" they urge the young to march with "Revolution in their minds" if they are to survive: "You must be brave, Or you children of today, Are children of the grave." BLACK SABBATH's songs can be heard on their L-P "Masters of Reality."

EDITORIAL: (1) A chief criticism of much rock & soul protest is that it relies mistakenly -- childish-- on a mystical form of "love" and religion as ways out. These weaknesses can be overcome with a little thinking. All they have to recall is that gunknugs of the ruling class responded to ALLISON KROUSE's proffer of a love flower at Kent State with a bullet through her brains, & that Nelson Rockefeller, who ordered the mass murders at Attica, is a Jesus lover who goes to church every Sunday & that the pious Rockefeller family has been a principal mainstay of the Christ-worshipping Baptist church for generations. (2) It used to be almost axiomatic that protest songs rose out of folk music. But in the last half of the 60's folk faltered & the torch passed to rock. SING OUT Magazine, which has worked at giving political direction to folk protesters, was unable to make the transition (for example its editors completely missed the revolutionary content of Bob Dylan's rock poem/songs & dismissed them as existentialism) The field was surrendered to ROLLING STONE, which at best is apolitical.

HEARD IN A WEST SIDE PLAYGROUND: Kids singing "Put your hand in the hand of the man who spilled the water." Probably brothers & sisters of those who used to sing "The ants are my friends" & changed the line in Davy Crockett, "land of the free" to "lamb in a tree."

BABYLON, A BI-WEEKLY PUBLICATION, has been launched by the new Revolutionary Peoples Communications Network, 248 W. 102 Street in NYC. The group is headed by Kathleen Cleaver, wife of international director, Eldridge Cleaver. The paper is 25¢ a copy & may be purchased at the Liberation Book Store, 421 Lenox Ave. (where also may be purchased Habib Tiwoni's book of poetry "Attacking The Moncada Of The Mind.")

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