VIETNAM

Words and Music by Paul Kaplan
© 1972 by Paul Kaplan

Have you ever seen a ruined land
Have you ever seen a meadow that will never bloom again
Have you ever seen such horrors brôt about by man
Have you ever stood between clapping of two hands
Then you've seen the country that is known as Vietnam
Vietnam Vietnam Vietnam

2. Have you ever heard thunder all around
Have you ever tried to bury your face in the ground
Have you ever cried to Heaven how far must I go down
Did you ever know your screaming didn't make a sound

3. Did you ever feel the earth tremble beneath the iron rain
Did you ever lose your best friend and you could not feel the pain
Did you ever kill a man and you did not know his name
Did you ever try to rise up when your head was hung in shame.

4. The Romans burned Carthage to win the Punic War/And nothing grew but misery for a thousand years or more
All the children lost their future with their fathers and their home
How do I know about it, it was written down in Rome. (Repeat First Verse, new last line)

IN THIS ISSUE
Malvina Reynolds
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Pete Seeger

"If you're broke and need some cash, rip it off from the ruling class. The best things in life are free. If you take them from the bourgeoisie!"
Country Joe McDonald on Incredible! Live! (Vanguard)
WASHINGTON—A government official, picking his way through the rubble of a Philadelphia neighborhood the other day, remarked that no other civilized country would permit the systematic destruction of cities that is taking place in the United States.

It is a process that takes place when people of means move out and leave behind the poor and the socially disreased.

The plain fact is that a bit of gross profiteering in housing involving the poor is legal. It has become more and more evident in recent months that housing subsidy laws enacted in the 1960's is the name of helping the poor were in fact designed to enrich the leaders, the builders, the real estate dealers and other interests.

"But If I Ask Them"

(Dedicated to the memory of Aunt Molly Jackson)

Words & Music by Agnes Cunningham © 1972 Agnes Cunningham BMI

Have you written a folksong? I have, I have. Have you written a folksong I have.

I have. Have you lived something and wrote it true - I have, I have. Have you seen all and rode it through - I have. But seems I've stayed around too long.

All they remember is my song, And no one thought to wonder "whose?"

Maybe I never lived at all; Have you written a folk-song? I have.

2. Did you sing your true song? I did, I did.
Did you sing your true song? I did.
When I was young and strong of voice, I did, I did.
Sing of a life that was not my choice, I did.

For all those ones I know so well
A story grown too hard to tell;
You don't know what was on my mind
Unless you stood in the ragged line.

But the song became no longer mine,
They're singing it now in their clothes so fine;

Did you taste that bitter wine? I did.

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We got leaders, see for yourself
Say one thing, do something else.
Bring them to the judgement day
You get busted, they go free.

System's driving us into the ground
We got to turn the whole world round.

System's for money, that's the road
Down to hell with a heavy load.

Leaders supposed to be great & wise
Can't see a thing, got money in their eyes.

Tactic, tactics, what do you say?
Got to keep trying till we find the way.

Sticks & stones will break my bones
Got to win people's minds & souls.

Come out, come out, come out in the sun
Two kinds of heads are better than one.

I say one thing, you say another
Soon we've got it all together.

I say A, you say B
Alphabet will set us free.

Many people have turned around
Finding their way to the solid ground.
THE WORLD OF PETE SEEGER -- UPDATED

PETE VISITS THE FAR EAST: Hanoi March 1972. "Dear Broadside -- Have heard some beautiful music in Vietnam. Thought you might be interested in this page from my diary. Leaving soon for 10 days in The Peoples' Republic of China. Love to you all. Pete." Page 27 of diary: "My songs here are purposely about the same as I do in the USA, except that (as always overseas) because of translation difficulties, I do fewer wordy songs, and more repetition and instrumentals. I doubt I can learn any of their songs -- language is too difficult. But I quote here a popular new song we've heard a lot. We were welcomed at the airport with it, and it's known in the villages as well as in Hanoi. Here's the translation. Title: 'Play Your Guitar, American Friend!'"

Washington tonight is blazing with the flame of struggle
Your song sounds everywhere, justice is radiating
The Potomac River has retained your image
Playing the guitar and singing in defense of life!
Cho: Strike up the guitar, friend / Let your song echo far and wide
Let's safeguard spring / Let's take to the street and sing for Solidarity
Together we sing the Ballad of Ho Chi Minh.

The tune is a fast 2/4 in minor, fairly European in quality, but with the big awkward jumps they seem to like in China as well as here. Last line uses phrase from Ewan MacColl's 'Ballad of Ho Chi Minh' which inspired the song. Musicians here of all types have proudly carried on for several years a slogan: 'Let our songs drown out the sound of bombs. They are hoping I can make up a new song as a result of my visit. But I'm stymied so far except for a good idea for words -- needs much working on -- I sang it once on the radio, with a warbly pentatonic Irish-type melody.

LAND OF A THOUSAND SONGS
We visited a land - - - -
of a thousand songs - - - -
Voices blending clear - - - -
Each one seeing - - ming to say as it sang - -
We love - - - - our country dearly.
We visited a land - - - -
of a thousand songs - - - -
Every garden many - - shades of green - -
Still they told us, after peace will come - -
Such colors then - - as you have never seen
This land has heard the sound - - - -
of a million bombings
Broken homes, broken lives - - - -
poisoned forests

Crying out to all the world - - - -
Speak out, speak out! To stop the bombings - - - -
We visited a land - - - -
of a thousand songs - - - -
Voices blending clear - - - -
Each one saying, if need be
Each one of us - - - - would give our lives - -
To keep - - - - our country - -
free - - - -

PETE INTERPRETS DON MCLEAN'S "AMERICAN PIE": "I think a really good song is capable of many interpretations. It's a mistake to think of it as a 'code' to be cracked. Therefore while it is easy to identify Bob Dylan, the Beatles, the Rolling Stones, etc., in 'American Pie', the song could apply to many others. I can see the song being sung for many years (as I still sing 'Hard Rain a Gonna Fall') with new images flitting through the mind. The most important aspect of the song to me is that triumphant, wacky chorus. You see, when a person wakes up to find they have been betrayed, their first reaction is one of dismay and sorrow. But the second, and healthy, reaction is to straighten up and face the future with fewer illusions. The jilted girl is at first prostrate. Then she wipes her eyes and says, well! that bastard won't fool me again. Similarly, throughout America today are millions of young people who have stopped mourning our country's broken promises. It's BYE BYE MISS AMERICAN PIE! !"

(Ed. Note: "American Pie" has been called the song of the year and has sold some millions of copies. Don McLean has had write-ups in TIME, LIFE, THE NY TIMES, etc. A Chicago disc jockey wrote a 5-page, single-spaced mimeographed interpretation of the song and got 50,000 requests for copies. McLean himself donned a mantle of enigma & like Dylan, has refused adamantly to give his own interpretation, but the general assumption is that "Pie" laments the death of Rock & Roll music & the dreams it fostered. (We tried to interpret only the chorus: "Drove my Chevy to the levee, but the levee
(Seeger continued)  
"Dry" — levees are deltas; Don went to the Mississippi Delta to find the old Black blues musicians from whom R&R evolved. But "the levee was dry" — there were none left; Mississippi John Hurt & the others had all been carried up North to make bread for promoters & record companies. All that were left were some derelicts trying to drink themselves to death before nightfall.) Meantime, another McLean song from the album is getting wide popularity — "Vincent", all about Vincent Van Gogh & his suicide. Death, despair and hopelessness regarding the future seem to run through much of Don's material. In one of his first songs, "Orphans of Wealth", he describes the Black people, the Chicanos, the Indians & the poor whites as "Hungry and hopeless Americans." (my emphasis). This at the time the Black liberation movement was escalating all over the country; the Chicanos were organizing & confronting their oppressors on many fronts; the Oglala Sioux were ripping off the white man's museum at Wounded Knee and taking home precious trophies stolen from them. In "Vincent" Don expresses a doubt that "the world" will ever appreciate the beauty of Van Gogh, yet Van Gogh prints now hang, and are loved and appreciated, in millions of homes. No, Don. To paraphrase Joe Hill, "It never died!, said he.")

FEB 1972, NEW YORK. A full length movie profile of Pete Seeger opens at the Evergreen Cinema. Entitled "A Song & A Stone" and made by Robert Elfstrom, it depicts Pete, his family & his friends Johnny Cash, Don McLean & others. Pete sings many of his best-known songs & displays a small stone in his banjo case which he says he's going to start throwing when he decides singing is no longer effectual toward his ends. First obvious target for the stone becomes movie critic Roger Greenspun of the NY Times, who calls the flick "perfectly dreadful" and compares it to a movie made in Nazi Germany glorifying A.Hitler. But the NY Post finds it a "Very good movie." Nevertheless, it is withdrawn from the Evergreen after a week. Pete thinks it may be useful in "times to come" & suggests college audiences will like it. So, students, get your administrations to book it. Our own capsule review: Pete, you're going to need a bigger rock than that.

APRIL 13, 1972. Rolling Stone prints a minibook length article on Pete Seeger — "Guerilla Minstrel" by Gene Marine. It opens by quoting a critic: "Pete Seeger is the only man who could ever put a Russian poet, a Cuban revolutionary poet & the Bible on the American hit parade." This is, of course, a reference to Pete's songs "Where Have All The Flowers Gone", "Quantanamerica" & "Turn, Turn, Turn" respectively. The piece covers Pete's life & career, from youth to the present — Pete's association with the Almanac Singers, the Weavers, his friendships with Hudie Leadbetter & Woody Guthrie. Of Woody, the author notes: "Since his death a number of 'respectable' writers have tried to clean up Woody's politics, either by ignoring them or by putting forth the thesis that he was an innocent artist victimized by the sly Reds. This is an insult to a thoughtful well-read and committed man." Letter-writers to RS find some factual errors in Marine's article. But the big thing we found wrong was where Pete, speaking of the Almanac days, says "I guess I did most of the cooking." We don't know about nowadays but back then, Pete, you couldn't boil water. Have you forgotten Ethel, the Black housemaid — few knew her last name — who prepared the main, and often only meal, shopping, cooking, serving (more often than not it was lambchops, candied sweet potatoes, creamed pearl onions & a huge bowl of salad) cleaning up & washing the dishes, & getting a lousy $2 for this 5 or 6 hours slavery. (When even the $2 ran out, the Almanacs, after paid bookings, would crowd into the Jefferson diner across from the Women's House of Detention and order "Oklahoma hamburgers" the making of which was directed by Woody & consisted of everything available — meat, lettuce, pickles (dill, sour & sweet), onions, ketchup, mustard, pickelilley, mayo-naise.)

APRIL 22, 1972. Pete Seeger, back from his trip to North Vietnam & the Peoples' Republic of China — he left Hanoi ahead of the most recent U.S. bombing — participates in the NYC antiewar demonstration from the studios of WHAI. Insisting he should really be cut in the driving rain with the 100,000 marchers, he sings his songs over the studio mike including the one he wrote in Hanoi (see preceding page).

-- G. F.
**INTO THE PURPLE VALLEY— Ry Cooder—Reprise 2052**

Let's say it immediately. Ry Cooder's "Into The Purple Valley" is an album of such outlandish charm and authentic style that it literally stands apart from everything that has gone before. At first glance primarily as a bottleneck session whiz, Ry showed considerable promise on his first LP and has fulfilled that promise on this set in a manner that must be heard not to be believed. Talk about a time warp. Put your ear to "F.D.R. In Trinidad" or the migrant song "How Can You Keep On Moving" and then try to remember the year we're in. But this is not a camp nostalgia trip. Cooder respects these traditional tunes and performs them with letter perfect dedication. If you're not totally entranced by the second cut, you must be dead or something. Credit Cooder and producers Lenny Waronker & Jim Dickinson (who did a flawless job) with a timeless, glorious masterpiece.

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**CORRESPONDENCE.**

The review by Stephen Davis of Ry Cooder's new record Into The Purple Valley was very good. He says a lot of things that needed to be said at this time. I would like to add one clarification. The lead song "How Can You Keep On Moving, Unless You Migrate Too" is not of uncertain parentage. I should know because I wrote it myself back in 1939. The idea came from the fact that California put up signs like "No Migrating Allowed" to keep out the Okies fleeing the Dust Bowl (I was born and raised in Oklahoma, as was my husband—his family made the Grapes Of Wrath trek).

Cooder says on his record the song is "traditional." Not quite yet. I think the whole misunderstanding arose when the New Lost City Ramblers put out a Folkways record in 1959 called Songs of the Depression. They put "Keep On Moving" on it without really bothering to find out who wrote it. They simply said "an unidentified woman."
Folk music on stage tends to become pop music or art music. In kitchens and on back porches it is right at home. The Berger Family makes a stage into a home. WONDERFUL! May they encourage many more families to do likewise.

Pete Seeger

SIDE 1

1. I'LL FLY AWAY
2. COCK ROBIN
3. DRUNKEN SAILOR
4. BABY-O
5. THE BOWERY - TOM DOOLEY - YANKEE DOODLE
6. SING-A-LONG TO THE ZOO
7. AMAZING GRACE

SIDE 2

1. DEPORTEE
2. MAIL MYSELF TO YOU
3. JESSE JAMES
4. SHULE AROON
5. BABY TREE
6. PLASTIC GRASS
7. DAY IS DONE

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Folk Songs of Japan/Donald Berger
Songs from the mountains and shores of Japan, in Japanese text with singable transliterations and English translations. Unlike the classical songs of Japan, these vital melodies were developed for group singing. Instructions for approximating traditional Japanese accompaniment on Western instruments (guitar, percussion, and flute) are included.
$3.95/Illustrated

Roll Me Over/Harry Babad
This is primarily a collection of dirty songs. They are not great literature, and if they can be defended, it must be on other ground. Most of the songs here are funny. Some are incredibly nasty and disgust even the relatively shock-proof editors. Others are sprightly, good-humored, tuneful and fit for the most maidenly ear.
$2.95/Illustrated

American Favorite Ballads/Pete Seeger
85 traditional folk songs in the versions popularized by one of America's foremost folksingers. Includes favorites as *Irene Goodnight*, *Darling Corey*, *Shenandoah*, etc., with melody line, lyrics and chord names.
$1.95/cloth $3.95/Illustrated

Songs of the British Music Hall/Peter Davison
One of the most colorful eras in popular song is documented in this unique collection of songs from the British music halls. Rowdy, rambunctious, unashamedly sentimental, these songs were a fundamental part of the popular culture of England in the period spanned by Queen Victoria through the first World War. Includes melody line, lyrics, chord names and critical history for 50 songs. With photographs, programs and sheet music of the period.
$4.95/paper/$10.00/cloth/Illustrated

Broadside, Vol. 3/Sis Cunningham and Gordon Friesen
A new collection more than 80 topical songs from the pages of America's Number 1 topical song magazine. New songs by Phil Ochs, Len Chandler, Pete Seeger, Tom Paxton, Malvina Reynolds, Rev. F.D. Kirkpatrick, Janis Ian, Mike Millius, Jimmy Collier, many others. With guitar chords.
$2.95/Illustrated

The Muse of Parker Street/Malvina Reynolds
56 new songs by the author of *Little Boxes* and *What Have They Done to the Rain?*
$2.45/Original drawings
THE BALLAD OF JERRY NORMAN DUFFY
Words & Music by
LARRY ESTRIDGE
© 1972 by Larry Estridge

Jerry Norman Duffy was just twenty years old
he was born in Sunfield, Michigan
in Charlotte Town, he was known
he liked to ride his horse
and he loved to fix his car
most of his friends were in the service so he wanted to go to war
he wanted to go to Vietnam

his father said I think you must be crazy
my son
but he'd gone off and enlisted so
nothing could be done
he strutted and was proud
in his brand new uniform
but they sent him off to Germany where
soldiers ain't liked at all
where American soldiers ain't liked at all
he was getting very restless
cause he wanted to go to war
so he signed his name on the dotted line
to extend his term for one year more
well he got his choice of station
he was sent to Vietnam
he sure didn't do those people any good
and he did himself some harm
he did himself some fatal harm

after an all night party with lots of beer
his friends sent him off
his station was Hill 131
overlooking the city of Quinhon
he would play cards by the hour
and toss around a football
he would talk of home
and the new car he'd buy
as he watched the troops withdraw
as he watched the troops withdraw
it was fourteen days to Christmas
and on leave he was to go home
though he had to sign another paper saying
he'd stay there six months more
he wanted to see his family
and the land where he had grown
but maybe somehow he knew
his time was not to be long
he had the graveyard watch
the big lights were out on Hill 131
it was a moonless night and without those
lights he couldn't see what was going on
a Vietcong mortar pounded the hill
and explosive charges went off
nine G. I.'s were injured
but Jerry Duffy's life was lost
Jerry Duffy's life was gone
his last reported words
as he died in a friend's arms
were that fourteen yellow roses
should be sent home to his mom
his mother sits and grieves
as she looks into the vase
why fourteen yellow roses
what did he mean to say
oh what did he mean to say
the president comes on the tube
and says the war is almost over again
those yellow people dying don't count
this week there's only one American dead
a lot of people seem to believe him
all across the land
but people know the war goes on
in Charlotte, Michigan
in Charlotte, Michigan

ANNIVERSARY
Malvina Reynolds

Dear Sis & Gordon, Pete & Toshi Seeger, & "staff": The above is a quirkie parody on "Let the Sun Shine Forever" by Oshanin-Ostrovski, a Russian children's song. May you keep going for many Anniversaries.

WALLY HILLS

For Songs of Social Significance
For songs like a sword and a flame, Sing On!
Fraternal Greetings,
Jerry Atinsky
The William L. Oliver Committee (L.A., Ca.)
David Arkin
Waldemar Hille
Vern Partlow
William Wolff

Let there al - ways be new songs, Wheth-er pro - test, blues or joy songs. Let there al - ways be BROAD - SIDE, for you and for me.
COMPLIMENTS OF
STORMKING
MUSIC

COMPLIMENTS OF
FALL
RIVER
MUSIC

COMPLIMENTS OF
HAROLD LEVENTHAL MANAGEMENT
"HAPPY ANNIVERSARY!"

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MOSES ASCH.

BR 301 BROADSIDE BALLADS, VOL. 1, 14 original songs performed by Blind Boy Grunt (a pseudonym for Bob Dylan), Phil Ochs, Peter La Farge, Mark Spoelstra, The Freedom Singers, Pete Seeger, Gil Turner, Happy Traum, Matt McGinn, The New World Singers.

1-12" LP

BR 302 LITTLE BOXES and other Broadside Ballads, sung by Pete Seeger. 14 topical songs by Tom Paxton, Bob Dylan, Malvina Reynolds, Phil Ochs, Peter La Farge, others. With complete song texts.

1-12" LP

BR 303 BROADSIDE SINGERS, 15 songs from the pages of the topical song magazine, Broadside, as performed by their authors, incl. Tom Paxton, Len Chandler, Buffy Sainte-Marie, Bob Dylan, Pat Sky, Malvina Reynolds, Eric Anderson, Phil Ochs, others. With complete song texts.

1-12" LP

NEWEST RELEASE

BRS 312 -- Time Is Running Out. Songs of protest and revolution by WENDY SMITH, JIMMY COLLIER, MIKE MILLIUS, TOM PARROT, ROLAND MOUSAA, WES HOUSTON, ANNE ROMAIN.

Special Merit Pick by BILLBOARD -- "...ranges from environmental outcries to the outrages of war, poverty and discrimination."

FOR FURTHER INFORMATION WRITE TO

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PHILADELPHIA FOLK FESTIVAL: Dates & site have already been announced -- Fri. thru Sun. August 25,26,27, at Pool's Farm (near Schwenksville). As usual, the weekend will include three major evening concerts, daytime concerts, workshops, dance sessions, hootenannies & craft exhibitions. Food and camping facilities will again be available & there will be free parking. It'll be the eleventh annual festival. For info on performers & tickets contact the PHILADELPHIA FOLK FESTIVAL, 7113 Emlen St., Philadelphia PA. 19119... NEWPORT: The news here isn't quite that bright. The Newport Folk Festival, which has had to skip the last two years, is $27,000 in debt and is casting about for ways of scraping up the bread. One idea being looked into would be a series of mini-festivals around the country with help from local universities and folk-song clubs. Meantime, Promoter George Wein, whose Newport Jazz Festival was over-run & disrupted by young gatecrashers last summer, has withdrawn the jazz affair behind the marts of New York City. Dates: July 1 thru the 9th. Visitors from overseas are being offered a $500.00 package including plane fare, hotel rooms, and a look-in at the more than 27 scheduled events... 34th National Folk Festival set for July 27th thru 30th at Wolf Trap Farm Park, Vienna Va, 30 minutes from the nation's capital. For more info: NATIONAL FOLK FESTIVAL ASS'N, 1346 Connecticut Ave. N.W. #718, Washington, D.C. 20036. SING OUT! called last year's fest "an uncanny musical success."... BOB DYLAN, the target of demonstrations by the Rock Liberation Front, led a demonstration of his own against NY's "Village Voice" in Feb. He demanded the paper publish his letter attacking Anthony Scaduto's book about his intimate life. The eds. refused and fled into their offices, locking the doors behind them. BOB was at the head of 5 screaming people & 1 barking dog... JOAN BAEZ has been as busy as a Mexican jumping bean on a hot tin roof. In addition to putting out various albums amidst switching from VANGUARD RECORDS to A&M, she sings in 3 movies: (1) Earl Robinson's classic "I Dreamed I Saw Joe Hill" in a film about the Wobbly bard; (2) Original songs in a science-fiction flick "Silent Running"; (3) What the NY TIMES called "an absolutely dreadful soundtrack song" for the Italian film :Sacco and Vanzetti". JOAN also managed to spark-plug the Big Sur Folk Festival, give a NY benefit for a Sicilian dam-builder, a benefit for Teatro Campesino on the West Coast, and perform at the French Communist Party's Festival For Humanity in Paris. Although accepting her usual fee -- $22,000 -- $25,000 -- she announced she would never sing for the Party again because it had not backed up the violent 1968 French student upheaval (where does that non-violent philosophy fit in here?). Whilst all this was transpiring she had a hit single ascending the charts, "The Night They Drove Old Dixie Down." The confused lyrics mystified many listeners, but the song seems to be a sentimental lament that the South Slavocracy lost the Civil War (if so, it's quite a switch from the old days of crossing arms, clasping hands, swaying side to side and warbling "We Shall Overcome"). On top of all this, T-V gossip Rona Barrett claims Joan has left pacifist husband David Harris for a new boyfriend, C-W crooner Kris Kristofferson... LEN CHANDLER recently played THE GASLIGHT in NYC with new songs about Angela Davis' release from prison, Howard Hughes and his 8-foot toenails, and one, whose lyrics he forgot, about Nixon's trip to China. Len closed his sets with "Bound To Fly" (see B'SIDE # 69). The VILLAGE VOICE commented that while Len's voice didn't seem what it used to be, his topicality was... JOHN BRUNNER, British novelist and songwriter -- he did "The H-Bombs Thunder" -- has published a book of poems "Trip" written about the USA as he crossed this country several years ago. THE KEEPSAKE PRESS, 26 Sydney Rd., Richmond, Surrey, England.
Baldwin "Butch" Hawes, who was with the Almanac Singers in the latter part of their career, has died in Santa Monica, California. He had been ill for several years but his death was unexpected. Butch wrote one of the Almanac's finest union songs, "It's That UAW-JOE!" in 1942 in Detroit when that city was being transformed into World War II's "Arsenal of democracy." The song closes with the prophetic lines: "There'll be a union label in Berlin When the union boys in uniform march in, And rolling in the ranks There'll be U A W tanks Roll Hitler out & roll the union in."

His older brother, Peter, preceded him as an Almanac. Butch met Bess Lomax when both were Almanacs. Later they married & raised a family in Santa Monica.

NEW BOOKS
The Almanac Singers and their significance are covered in a chapter of a new book by R. Serge Denisoff - "Great Day Comin; Folk Music & The American Left" (Univ. of Illinois Press, $7.50). The author treats the Communist Party USA somewhat cavalierly. But the totality of "Great Day Comin" gives the Party long overdue credit for having profoundly shaped the direction of American music from the 30's into the 60's. It was Party people who implanted appreciation of folk music into the national consciousness. And Party activists bellwethered the protest song movement.

Denisoff concludes that the momentum of the Left's impact on protest music dissolved finally when editor Irwin Silber departed from SING OUT! and the magazine itself collapsed into ideological confusion. This conclusion may be premature. A direct line can be traced from Communist Woody Guthrie to "Woody's Children" of the early 60's -- Bob Dylan, Len Chandler, Phil Ochs, etc. -- to many of today's rocksong writers who are striping "folksies" when Ochs, Dylan & Co. started out and were greatly influenced by them. Protest persists; it has merely transited from folk to rock (see Serge's own article in B'side #108 "Kent State, Muskegee & The White House," and this writer's notes in B'side #416).

"Great Day Comin" is good reading. Nicely illustrated with photographs, including a rare one of the Almanacs, Woody & all. OF

THE MIDNIGHT SPECIAL
The Legend of Ledbelly
"Let's hope this lying book is soon forgotten. It's 99% fiction." Pete Seeger, SING OUT.

* * * * * * * * * * * *

LETTER 3
Dear Broadside: The 2 recent issues of Broadside were as always revelations & food for thought. It was great to see Broadside welcome Bob Dylan "back" to the living, & to publish Dylan's beautiful new song of love & praise for George Jackson.

What we need from Dylan now are songs about the still living -- Angela Davis, Russell Magee, the Berrigans, the surviving Soledad Bros., John Cluchette & Fleeta Drumgo who, the still alive, are in the same constant danger as was George Jackson.

-- Good luck & good health.

S.C. NYC

Dear Sirs & Gordon: Happy Anniversary! You & Broadside have fostered, nurtured and pruned a lot of budding (and some blooming) songsmiths. And I see that many of the works are in a book called SONGS THAT CHANGED THE WORLD. That set me wondering -- do songs change the world? Sometimes they accompany great changes. Sometimes they illuminate them. "Say it loud - I'm Black and I'm proud" proclaims a change in the world. "Let's get together" exhorts the world to change. "I ain't gonna be treated thisaway" warns the world to change. "We shall overcome" swears to change the world. "They're all made out of ticky-tacky" might yet shame part of the world into unchanging.

Sometimes a song transfigures the world. Sometimes a song fuses the world (melts and/or unites). Sometimes a song gives a voice - or an army of voices - to a change that's going on.

Can a song change the world? I don't know. But I know this -- keep on singing and the world is less likely to change you!

Love,
Mike (Kellin)

BROADSIDE DECENSIAL
We feel certain that more "greetings" are on their way to us. So - instead of merely observing a "10th Anniversary" we have decided to declare the year 1972 to be Broadside's Decennial. Send in your greet- ing any time during the coming year, and contribution will be greatly appreciated. May we say thank you now to those who have so generously helped so far.

BROADSIDE, 215 W. 98 St., N.Y., N.Y.10025
All contents © 1972 Broadside Magazine.
Editors: Agnes Cunningham & Gordon Friesen
LITTLE PING PONG BALL

Unknown was I, but now to all,
My name, it is in every home,
For I'm that little ping pong ball,
And, as you see, my time has come.

Wham! Wham! and a ping and a pong,
I'm the famous ping pong ball;
Back and forth, yea, hear my song,
And now I sing it for you all:

To find you do not have to "win,"
Is a triumph over wrong;
Pride and ignorance are sin,
We've waited twenty years too long.

Sing with your little ping pong ball,
One people good as another,
All for one and one for all,
Shout for games and trade, my Brother,
Games and trade, my Brother,
Groovy little ping pong ball.

-- CHARLEY AMLIN
Your Dirty Little Wars

THE BALLAD OF FREDERIC CHEYDLEUR

I'll tell you of a man named Fred. I knew him well. He worked for Peace and Freedom. He said that war was hell. We worked together side by side and we both were young, many—the pain we shared and many the song we sung. He wouldn't fight a war; wouldn't carry a gun, He wouldn't kill a man or hurt anyone. Oh, what are you doing with your dirty little war? A man with so much loving will love never more.

Within a little village
So far away from home
He worked to live a life
To make Laos his own
Within his heart was anguish
Within his heart was pain
For he knew 'American' was branded to his name.

And so they came and killed him
For the brand he bore
They didn't understand
He had taught them to hate, they had had a sweetheart or maybe a bride.

And yet I sit and wonder
I sit and wonder, why?
There are many thousand seen—
Why any man must die?
They all had a sweetheart or maybe a bride
They all had lovin'
And now they all have died. No chorus.

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Angela's Benefit

FRESNO, Calif. (AP)—The man who put up land to guarantee Angela Davis' bail bond has announced that a music festival for "humanist causes" will be held on the farm on Independence Day.

Rogers McAfee said up to 200,000 spectators are expected at the event, which is being arranged by attorney William Kunstler of Chicago and Dr. Robert S. Pritchard of Syracuse, operator of New World Festival concerts.

McAfee said some of the proceeds will go toward Miss Davis' legal defense.

Guarantees Bond

McAfee put up 405 acres of his 1100-acre farm cooperative to guarantee the $100,000 bail bond for Miss Davis.