

VICTOR JARA

Words: ADRIAN MITCHELL

Music: ARLO GUTHRIE

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1. Victor Jara— of Chile —
lived like a shooting star. He fought for the people of
Chile with his songs and his guitar
His hands were gentle, his hands were strong. 2. Victor...

2. Victor Jara was a peasant worked from a few years old
He sat upon his fathers plow
And watched the earth unfold
His hands were gentle his hands were strong.
3. when the neighbors had a wedding or one of their
children died
His mother sang all night for them
with Victor by her side
His hands were gentle his hands were
strong. (cont'd)

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ALSO IN THIS ISSUE

PETE SEEGER at Kent State

Victor Jara

4. He grew up to be a fighter against the peoples' wrongs
He listened to their grieves and joys
And turned them into songs
His hands were gentle, his hands were strong.
5. He sang about the copper miners and those who worked the land
He sang about the factory workers
And they knew he was their man
His hands were gentle, his hands were strong.
6. He campaigned for Allende working night and day
He said take hold of your brother's hand
You know the future begins today
His hands were gentle, his hands were strong.
7. When the generals seized Chile, they arrested Victor then
And caged him in a stadium
With five thousand frightened men
His hands were gentle, his hands were strong.

8. Victor stood in the stadium, his voice was brave and strong
He sang for his fellow prisoners
'Till the guards cut short his song
His hands were gentle, his hands were strong.
9. They broke the bones in both his hands, they beat him on the head
They tore him with electric shocks
And then they shot him dead
His hands were gentle, his hands were strong.
10. Victor Jara lived like a shooting star
He fought for the people of Chile
With his songs and his guitar
His hands were gentle, his hands were strong.



BROADSIDE BALLADEER

By VIC SADOT © 1976 Vic Sadot

(Verse tune like "Jesse James")

1. It's been over a year since that Broadside Balladeer
Took his own life away, so they say
Now I still long to hear him singin' true and clear
How I miss that Broadside Balladeer.

CHO:



2. In the dark of the night, he would stay awake and write
At the rallies he would raise us with a song
He would roam through the land, and like Woody he would stand
Cause he wanted the peoples' struggles to be strong. (CHO)
(Music Break)

3. Just a boy in Ohio, he grew up so he had to go.
Steppin' outside of a small circle of friends
Surely as the changes came, he would shame the chords of fame
When he called on us to try and make amends. (CHO.)

LIBERTY TREE



'DON'T TREAD ON ME'

MEETING GROUND

P.O. Box 7

New Paltz, NY 12561

Dear Agnes Cunningham & Gorden Friesen

I just got hold of INTERVIEWS WITH PHIL OCHS and its a heavy but absolutely fantastic analysis of what happened to good music in the '50s and 60's—and the 70's for that matter (prophet that he was). Everybody who gives a damn should listen to it at least a dozen times or until its full impact soaks in.

Ochs death was a real blow to those of us who loved his music, and I think that "us" is a lot of people. I couldn't believe the way he was maligned, particularly by his ex-peers in folk music and other supposedly progressive people, upon his death. This interview helped me understand more fully why. It's often easier to attack a teller of the awful truth than to face it.

Thanks to you and Folkways and everyone else who made it available to us.

Sincerely,

Carol Hanisch
Carol Hanisch

4. Seems like just the other day, he went down to see Chile
Victor Jara and he sang side by side
ITT, the CIA, and the junta had their way
But the dream they tried to kill, still hasn't died. (CHO.)

Ella Ellison

Words & Music by JOANNA CAZDEN
© Copyright 1976 Joanna Cazden

(Sung by Joanna on her LP, HATCHING,
Sister Sun Records, distr by Rounder)

1. It began when two young robbers got a bargain for their plea:
If they would only name an accomplice they'd get away with "second degree"
And the vengeance for a dead policeman on someone was bound for to fall
But even their tortured description doesn't fit this prisoner at all.
CHO: "I cannot live without my children," she cried.
"It breaks my heart to see them through the bars!"
The system's cracking, cracking, in desperation hacking
And the poor and the Black and the women wear the scars.

ME AND MS. JUSTICE, RAPPING

by Ella Ellison

I know what the blind eye of justice is saying upon seeing me.
"Here comes that arrogant, insolent, fighting black bitch again.
My courts of law have dealt with her before.
I thought I would be through with her. My courts of law gave
her so much time
I thought it would be the last time seeing her.
Now here she is again, still trying to defy me for her freedom.
Weren't you here last month, and the month before?
Didn't it take well over a year or more for you to be available to see
me again?
Haven't you went insane yet?"

"Yes, here I am again, still arrogant, insolent, against your justice.
Yes, your courts of law about a year or more ago gave me
a terrible blow.
I sometimes thought I wouldn't make it to be available to you again.
You know it gets terrible hard, incarcerated.
Yes, I was here last month, and the month befo'
and I'm still here at your door.
I still want my freedom so you will see me again.
For while I'm fighting you, somehow I know when I get through
You'll open up your eyes to see me.
You blind bitch!"

For information
on this case,
write:

Ella Ellison Support
Committee
c/o Warwick House
One Warwick Street
Roxbury, Mass. 02120.

Photo
by
Ellen
Shub



Ella Ellison

... imprisoned since May 1974 ... separated from
her four children ... tried and convicted in an
atmosphere of racist hysteria ... sentenced to five
lifetimes with no possibility of parole ... **the only
witnesses against her have now admitted she was
not involved.** ...

OF THE PEOPLE BY THE PEOPLE FOR THE PEOPLE

WORDS AND MUSIC BY CAMILLE YARBROUGH

© Copyright 1972 CAMILLE YARBROUGH

(CHORUS) Bb $Cm7$ $D7$ Gm $Bb7$ Eb Bb

Of the peo - ple - By the peo - ple - For the peo - ple - Of the peo - ple -

$Cm7$ $D7$ Gm $Bb7$ Eb Bb $Cm7$ $D7$ Gm $Bb7$ Eb Bb

By the peo - ple - For the peo - ple - Of the peo - ple - By the peo - ple - For the peo - ple -

VERSE: Bb $Cm7$ (3rd time thru, END)

Let's all give a cheer for the land of the free Not for what it is Bb but for

Bb Eb Bb $Cm7$ Bb $Cm7$ Bb

what it was dreamed - to be: (TO CHO) VERSE: Hold the mir - ror so we can see the re -

$Cm7$ Bb $Cm7$ Bb $Cm7$ Bb $Cm7$ Bb $Cm7$ Bb $Cm7$ Bb

flected im - age of you and me - Show us weak and show us strong the how the why the right the

$Cm7$ Bb $Cm7$ Bb $Cm7$ Bb $Cm7$ Bb

Show the glo - ry, the pain, the fears, the burden we've car - ried thru-out the years; -

$Cm7$ Bb $Cm7$ Bb $Cm7$ Bb $Cm7$ Bb

Show our love for hu-man-i-ty - Let it light our world so it will be: - (To CHO)

USED BY PERMISSION

(CAMILLE YARBROUGH is a talented young Black poet. She has recorded on the Vanguard label an album entitled "The Iron Pot Cooker")



Ella Ellison - cont'd

5.

And I dream that I deserve it,
my innocence forever lost
Of all the little mistakes in my life
this would finally be the cost
My sisters may know of this disease
always ashamed, always feeling in the
wrong
But I'm waking up to see now that
the victims are just the ones
who keep their silence too long!
CHO.



BROADSIDE #137

THE WHITE BONES OF ALLENDE

Words & Music by TOM PAXTON

(Sung by Tom on his Vanguard LP
NEW SONGS FROM THE BRIARPATCH)

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1. You are flying to Vi - en-na, You have phones aboard your air-plane. You sit at oak-en
ta-bles and you speak in solemn tones, While the leaders of all na-tions keep a deep respectful
si-lence, You are mov-ing pawns and bishops made of flesh and blood and bones. But the
white bones of Al- len-de and the scat-tered bones of Chil-e are the scream that breaks the
si-lence of the thousands blown a-way. Yes, the white bones of Al-lende and the scattered bones of
Chil-e are not si-lent, they are screaming, they're your Peace Prize, Doctor K.

2. While you...

2. While you banter with reporters
While you charm your fellow diners
While you dance with wives of princes
While you rest from cares of state
There are thousands in the prisons
There are widows numb with sorrow
There are graves unmarked and hidden
There are ghosts outside your gate
CHO: And the white bones, etc.

3. For it's Kissinger in China
It's Kissinger in Cairo
And it's Kissinger at Nato
In the grand old power game
But the white bones of Allende
Tell another, darker story
For you never got to Chile
But you killed it just the same
CHO: Yes, the white bones, etc.

Why is the United States Interested in Chile?

Between 1911 and 1915, American capital began buying into the copper industry of Chile. By the time of Allende's election, Kennecott, Anaconda, and Cerro controlled 80% of the Chilean copper industry which accounts for 80% of Chile's exports.



Books being burned by soldiers in downtown Santiago after the military coup.

The Forces Working Against Allende

It is September 1970—Salvador Allende has been elected President of Chile—it is several months until he will be sworn in. The intrigue, actually planned for in anticipation of his winning the election, begins in earnest. In Washington, D.C., William K. Merriam is meeting with William V. Broe, head of Clandestine Operations for Latin America for the CIA. Broe suggests a coordinated plan of economic sabotage and social unrest. ITT offers one million dollars to the Agency for any operation which will stop Allende from assuming the Presidency. Kissinger reads the memo. John McCone, now an executive of ITT and formerly the Director of the CIA, goes to meet with Kissinger to discuss the ITT proposal. Piece by piece the economic blockade of Chile is being constructed. The foregoing means the U.S. realized the danger of Marxism in Chile; so fought it with grants and loans. The State Department and AID admitted in public congressional hearings that, "Chile is a country of major U.S. assistance emphasis because of its important political role in the Hemisphere." They continued the hearing by saying the liberal U.S. loan policy is justified because they were putting the money in there to fight Marxism.

KENT STATE

Dear Sis: Arlo Guthrie and I gave a concert for about 7½ thousand folks near Akron, Ohio, and Arlo's band did a fine job on an old Neil Young song, 'Tin Soldiers and Nixon Coming,' which is one of the favorites of the May 4th protesters at Kent State. They came to the concert, passed baskets through the crowd. One of them came backstage and gave me this material.--PETE"

THE MAY 4th TRUSTEES BLUES

("Written by members of the May 4th Coalition at Kent State, 1977.--P.S.")

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes. The lyrics are: 'They wouldn't rename the buildings, Cancel class or move the gym, We've stood up to these at-tacks & made a battle out of them. They've got the Blues --- The trustees got the blues, --- They've got the May 4th blues --- down to the bottom of their hundred dollar shoes. ---'. The score includes various musical notations such as triplets, a yodel, and a choir section labeled 'CHO:'.

When the May 4th rally ended
They thought that would be all
Till the students marched on Rockwell
And puts Olds against the wall. CHO

Well, we had a demonstration
About two hundred came along
By the time we marched through campus
We were two thousand strong. CHO

We marched on the day of their meeting
To make known our eight demands
That slick-talking jive they gave us
Made it clear just where they stand. CHO

Well this struggle isn't over
There's lots of work to do
If we unite more people
Those trustees just get more blue. CHO

And when they come to build the gym
They won't get too far
For when we stand together
They'll see who's got the power. CHO

The lessons of this movement
Is together we are strong
Ain't no force on earth can stop us
Those trustees can't hold out long. CHO

BROADSIDE #137

Other songs sung by Kent State demonstrators:

FOUR DEAD IN OHIO

By Neil Young © 1970 Neil Young

Tin soldiers and Nixon's comin'
We're finally on our own
This summer I hear the drummin'
Four dead in Ohio.

Gotta get down to it
Soldiers are cutting us down
Should have been done long ago
What if you knew her
Found her dead on the ground
How can you run when you know
Four dead in Ohio, four dead in Ohio.



BANKS OF MARBLE

By Les Rice © 1950-1976 Stormking Music

I've travelled round this country from shore
to shining shore
And it really made me wonder, the things I
heard and saw

I saw the weary farmer plowing sod & loam
I heard the auction hammer knocking down
his home.

Cho: But the banks are made of marble
With a guard at every door
And the vaults are stuffed with silver
That the farmer sweated for.

I saw the seaman standing idly by the shore
I heard the bosun saying "Got no work for
you no more."

Cho. (New last line)
That the seaman sweated for.

I saw the weary miner scrubbing coal dust
from his back
I heard his children crying "Got no coal to
heat the shack."

Cho. (New last line)
That the miner sweated for.

I've seen my brothers working throughout
this mighty land
I prayed we'd get together and together
make a stand.

New Cho: Then we'd own the banks of marble
With a guard at every door
And we'd share those vaults of silver
That the workers sweated for!

WE SHALL NOT BE MOVED

We shall not, we shall not be moved (2X)
Just like Tentropolis, up on freedom hill
We shall not be moved.

Justice is the reason we shall not...etc.

We are the people, we shall not....etc.

Remember our history

We'll stand and fight together.

THE PLAIN DEALER, July 12, 1977

The young protesters' circle had been joined by Mr. and Mrs. Albert Canfora of Barborton, whose son Alan was one of those wounded by national guardsmen during a Vietnam War protest in 1970.

Also joining them were Mr. and Mrs. Martin Scheuer of Boardman, whose daughter Sandra was slain,

and by Arthur Krause of Pittsburgh, whose daughter Allison was killed.

These parents were "arrested" first and escorted to the parking lot at the foot of the hill where three buses had been parked to receive all arrested.

Blanket Hill Again

By Tom Wicker

IT COULD HAVE BEEN ME

By Holly Near

© 1977 by Holly Near

CHORUS:

It could have been me, but instead it was you
And I'll keep doing the work you were doing
as though I were two
I'll be a student of life, a singer of songs,
a farmer of food
And the righter of wrongs
It could have been me, but instead it was you
And it may be we dear sisters & brothers before
we are through
But if you can work (live, sing, die) for free-
dom, freedom, freedom, freedom
If you can work for freedom I can too

1. Students in Ohio, two hundred yards away
Shot down by nameless fire one early day
in May
Some people shouted angry, you should have
shot more of them down
But you can't bury youth, my friend, youth
grows the whole world round. CHO.
2. The junta took the fingers of Victor Jara's
hand
Said to the gentle poet, "Play your guitar
if you can"
Well, Victor started singing, til they shot
his body down
You can kill a man, but not a song, when it's
sung the whole world round. CHO.
3. A woman in a jungle, so many wars away
Studies late into the night, defends the
village in the day
Although her skin is golden, like mine will
never be
Her song is heard and I know the words and
I'll sing them til she's free. CHO.

ROLLING STONE, AUGUST 25, 1977

*The protesters did not taunt the police.
They locked arms and legs and had to be dragged
to buses. The police carried no guns. A few people
wept, remembering those killed at Kent and the deaths
in Indochina, and many sang an old black spiritual:*

*Find the cost of freedom
Buried in the ground
Mother Earth will swallow you
Lay your body down.*

On May 4, 1970, during a protest against the American invasion of Cambodia, four students were killed by National Guard gunfire at Blanket Hill on the campus of Kent State University in Ohio.

Now a very different group of students and some others, calling itself the May 4 Coalition, is protesting and taking court action against the university's plans to build a gymnasium on Blanket Hill. They want the site preserved as a memorial to the dead students.

No killings seem likely this time, and on July 12 police arrested 194 protesters on Blanket Hill without using firearms or undue force. Nevertheless, unless the university board of trustees begins to show more sensitivity and willingness to compromise, the controversy might disrupt and damage the university in significant ways.

Here is the record, so far, of failed attempts to conciliate the differences between trustees and protesters:

- Kent State's incoming president, Dr. Brage Golding, has met with all nine trustees to discuss with them his proposal to relocate the new gym 100 yards from the planned site on Blanket Hill; he wanted to ask the State Legislature and Gov. James Rhodes to provide the \$1.7 million the board says it would cost to move the gym.

- Two trustees, Joyce Quirk and David Dix, tried to persuade the seven other members to hold up construction until efforts were made to find Federal, state or private funds to finance the cost of relocating the building.

- Federal Judge Thomas P. Lambros undertook to act as something of a negotiator between the two sides, and sought to persuade the trustees to move the gym if funds become available.

- The New York Times reported on Aug. 13 that some members of the Ohio Legislature had "indicated a willingness to consider a request by the trustees for money to change the site."

To all these efforts, as well as to the demonstrators and the court suits, the trustees have responded only with an offer to rotate the proposed building to a different axis on the same site. But this would not preserve the site itself, which is the aim of the May 4 Coalition.

Meanwhile, the Coalition petitioned the Department of the Interior to de-

clare Blanket Hill a national historical landmark, and Secretary Cecil Andrus agreed to study the matter. A decision cannot be made, however, before early next year. But contracts already had been let for the construction on Blanket Hill and the trustees ordered the work started on July 29.

The May 4 Coalition brought a suit alleging that their right to petition for the landmark designation would be destroyed if construction obliterated the proposed landmark before a decision could be made. Judge Lambros issued an injunction temporarily halting the construction; but after hearing arguments from both sides this week, he dissolved the injunction on the ground that the Federal landmark legislation did not provide authority to stop state-financed construction by an educational system.

The coalition immediately filed an appeal; pending its outcome, Judge Lambros again stayed construction. Senator James Abourezk of South Dakota has agreed to introduce legislation declaring a moratorium on construction at the Blanket Hill site until the Department of the Interior can determine its landmark status. Both these steps appear to be rather long-shot possibilities for stopping the resumption of construction.

It would be far more sensible for the board of trustees to yield a little, at least to the extent of making a real effort to get funds from the legis-



Allison Krause
A victim at Kent State

ROLLING STONE, MARCH 10, 1977

Back to old Homestead

Pete Seeger's steelyard benefit

By Joe Klein

HOMESTEAD, Pennsylvania—The Pinkertons came up the river by barge and landed at dawn the morning of July 6th, 1892. There were about 300 of them, armed with Winchester repeaters and hired to bust the strike at Carnegie Steel Works. They were met by 10,000 strikers, also armed and ready for a fight. In the battle that ensued, ten were killed and scores injured, but the strikers held. The Pinkertons were put to rout and surrendered.

A mural of the battle of Homestead was hanging behind Pete Seeger when he came onstage at

the funky old Leona Theater on January 22nd, but most of the crowd of over 1000 persons didn't have to be reminded of the symbolism. They were steelworkers and left-leaning supporters, old and new. They had paid \$6 each, grabbed seats on a first-come, first-served basis, and they knew what it meant for Pete Seeger to be doing a fund-raiser for Ed Sadlowski, the young insurgent running for president of the Steelworkers Union.

Seeger seemed almost stunned by the explosion from the audience when he hopped onto the stage. Then, standing taller and straighter and more rigidly proud than ever, he started singing "John Henry" and, to his de-

light, the crowd spontaneously began to sing along. Several young workers hung a banner at the rear of the hall: UNIVERSAL ATLAS CEMENT SAYS PETE SEEGER IS THE VOICE OF THE WORKING MAN.

More than 35 years ago, Seeger would play these sorts of shows all the time. With Woody Guthrie and the other Almanac Singers, he traveled the country helping to organize labor unions. But when the communists were purged from the unions in the late 1940s, the invitations to sing stopped coming. Seeger was blacklisted not only by the entertainment business, but also by the labor movement.

BROADSIDE #137

STEELYARD - cont'd

For Sadlowski, the return of Seeger had a double significance. Throughout his election campaign, which was to end on February 8th, Sadlowski had been red-baited by the union hierarchy. One opposition leader even resurrected the old "If it looks like a duck and quacks like a duck..." line from the McCarthy era. Sadlowski's rival, Lloyd McBride, had been a bit more circumspect. He said he wasn't sure if Ed was a communist, but "he hasn't repudiated the support he's getting from the *Daily World* and other left-wing groups."

The Seeger concert was Sadlowski's way of telling the old guard that he wouldn't be intimidated by the red-baiting. "That kind of crap doesn't work anymore," he said. What's more, the concert was a good way to raise funds for the campaign and a chance to sing the old labor songs that Sadlowski loves. He drove down through the snow from Buffalo and arrived in the hall as Seeger was teaching the crowd a long-forgotten song of the Homestead strike. Sadlowski took a seat up front and began to sing along.

Seeger is well known for his unlimited repertoire, and he trotted out some old labor songs and Pittsburgh songs and even Pittsburgh labor songs for the occasion. When he faltered on a verse of "Monongahela Sal!" several members of the audience shouted out the words for him. He sang "Joe Hill" and "Banks of Marble" and, surprisingly, a whistling song about Ho Chi Minh that was very well received.

After intermission, the emotion built steadily through "Lonesome Valley" and "Amazing Grace" to the evening's climax, a song requested by Sadlowski—"Pittsburgh is a Smokey Old Town"—which includes the line, "What did Jones and Laughlin Steel in Pittsburgh?" Then Seeger invited Sadlowski up onstage, they shook hands and Sadlowski said, in a voice that was even more gravelly than usual, "People ask what the significance of Pete Seeger in Homestead is. Well I'll tell you. This is the significance," he said, pointing to the mural on the wall behind them. "The significance is that 85 years ago steelworkers fought to establish their union and now, 85 years later, they're fighting to get their union back." The crowd roared, Seeger started "This Land Is Your Land" and everyone was up on their feet, cheering and singing.

Later, there was a party for Seeger at the Sadlowski campaign headquarters down the block from the theater. Pete ate a hot dog and drank some beer, shook some hands but didn't say all that much, and left early. Sadlowski stayed on, though, and when the crowd had gone he collected all the "Pete Seeger at Homestead" concert posters he could find and took them home.

The Judge Said

Words & Music by Malvina Reynolds



The Judge said "Screw 'em, Boys, you're on-ly hu-man. They E, brought it on them-selves by be-ing born a wo-/man. Like a moun-tain's there to climb and food's there to be eat-en, Wo-man's there to rape, To be shoved a-round and beat-en".

CHO: Judge took his pos-i-tion, the Judge, he would-n't budge, So we've got out this pe-ti-tion, And we're going going to screw the Judge. to dump the Judge.

The judge said. Screw 'em!
Boys, you're only human.
They brought it on themselves
By being born a woman.
Like a mountain's there to climb
And food's there to be eaten.
Woman's there to rape
To be shoved around and beaten.

Chorus:
The judge took his position,
The judge he wouldn't budge.
So we've got out this petition
And we're going to screw the judge.

Now if you beat a horse or dog
Or violate a bank.
Simonson will haul you in
And throw you in the clink.
But violate a woman,
Your equal and your peer.

The judge will slap you on the wrist
And lay the blame on her.

Repeat chorus.

To draw a true conclusion
From what Simonson has said.
Woman has to live in fear
And cover up her head.
She has to dress in purdah
And lock herself in cages.
And this kinky judge in Madison
Is from the Middle Ages.

New chorus:

The judge took his position,
The judge he wouldn't budge.
So we've got out this petition
And we're going to dump the judge.

GUARDIAN—JUNE 8, 1977

A 15-year-old woman had been raped by three young men, also high school students. They attacked her behind the school staircase. Band rehearsals drowned out her screams. Charges against one of the rapists was dropped when he testified against the others. A second rapist was sent to a home for delinquent boys. Simonson was sentencing the third when he outraged the Madison community with his sexist remarks.

In his ruling, Judge Simonson mentioned newspaper advertisements, prostitution arrests, sex stories, several bars with nude dancing and young women who appear in public and "even in court" wearing revealing clothing. "This community is well-known to be sexually permissive," he said. "Should we punish a 15- or 16-year-old boy who reacts normally to it?"

(See top of Page 10)

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Berkeley, CA 94704

BROADSIDE #137

Texans flee Anita

THE BALLAD OF ANITA BRYANT

By Eric Gordon

© Copyright 1977 Eric Gordon

Oh brother-loving brothers, come listen to my song
Oh sister-loving sisters, why don't you come along
There's hatred in the country, there's fear across the land
'Cause you and I we choose to go a-walking hand in hand.

Now down in old Dade County the liberals passed a law
Our civil rights were guaranteed, at least that's what we thought
But freedom only lasted a hundred and forty days
Anita Bryant came along and launched a war on gays.

Now Bryant reads the Bible, and the Good Book says it's bad
For you and me to go to bed, it makes God God-damned mad
But David was a hero and Jonathan his mate
Are not the Fundamentalists a little out of date?

They say we kidnap children and recruit them to our side
We're sick, abnormal perverts, godless communists besides
But look at us and you will see a mirror of yourselves,
So put those ancient myths and lies back up there on the shelves.

Oh people of this country who value liberty
Will you sit back and watch the voters vote for tyranny?
Or will you join our struggle, and marching hand in hand
Together with all people fight for justice in our land?

Oh sister-loving brothers, you've listened to my song
Oh brother-loving sisters, you too must come along
There's hatred in the country, there's fear across the land
'Cause you and I we choose to go a-walking hand in hand.

(Author's note: This ballad has a melody, but it is so rhythmic that anyone should be able to figure out a lively tune for it. EG)

Protests continued around the country last week in response to the June 7 Miami referendum repealing a local homosexual rights ordinance.

More than 20,000 demonstrators in five large cities denounced the antigay campaign led in Dade County, Fla., by singer and citrus saleswoman Anita Bryant. The generally spirited and militant actions called for passage and enforcement of laws prohibiting all forms of bias against homosexuals.

**ANITA'S
CHILI PARLOR**
Opening Soon!



BROWNSVILLE, Tex. — Thousands of residents of the Texas Gulf Coast boarded up their homes, tied down their boats and fled inland as Hurricane Anita today crept closer to land.

E.P.A. AGREES TO TIGHTEN LIMITS ON VINYL CHLORIDE

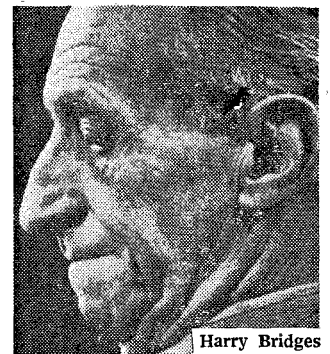
WASHINGTON, March 24 (UPI)—The Environmental Defense Fund said today that it had reached a "breakthrough" settlement with the Environmental Protection Agency in a dispute over how much vinyl chloride air pollution would be allowed from plants.

The fund sued the agency last year, contending that its proposed regulations to restrict the gas, which has been indicted as a cause of birth defects and cancer, were not stringent enough.

Plants in the plastics industry are known to emit vinyl chloride in manufacturing a wide range of products. The gas already has been banned as a propellant in aerosol sprays, and was linked to cases of fatal liver cancer among workers in such plants.

(See JEFF AMPOLSK's song, "Vinyl Chloride Death Moan Rag" in Br'side #134)

The Last of a Militant Band



Harry Bridges

When Harry Bridges steps down as leader of the West Coast longshoremen at their union convention in Seattle today, his retirement will take from the active labor scene the last of the militant band that joined with John L. Lewis

four decades ago in a successful crusade for industrial unionism in steel, autos and other bastions of anti-unionism. All the members of that resolute group—

Philip Murray, David Dubinsky, Sidney Hillman and a dozen others—contributed much to changing the national power balance in economic, social and political affairs.

But none ever matched the indomitable Mr. Bridges in demonstrating, through the vicissitudes of his career, the adaptability of the American enterprise system and the impossibility of classifying it in any doctrinaire mold.

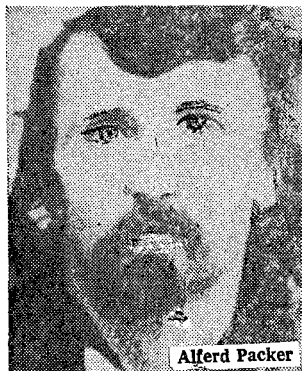
In a transcontinental telephone interview this week, the 75-year-old unionist, whose radical tactics once convinced millions that he was an apocalyptic herald of revolution, renewed his lifelong call for socializing America.

(Look up the ALMANAC SINGERS' "Ballad Of Harry Bridges" in The People's Song Book, 1948)

CANNIBAL PUT-DOWN IS HARD TO SWALLOW

WASHINGTON—A plaque honoring convicted cannibal Alferd E. Packer at the Agriculture Department's newest cafeteria has been removed from the wall, and a bunch of Packer buffs are stewing over it.

The \$29 plaque, paid for through private donations, honored the early pioneer and mountain guide who was eventually paroled after being convicted on five counts of cannibalism in 1874.



Alferd Packer

Agriculture Secretary Bob Bergland noted that the naming was a bipartisan gesture.

He said, "The judge who sentenced Mr. Packer allegedly said to him, 'There was only six Democrats in all of Minsdale County, and you, you man-eating son of a bitch, you ate five of them.'

"I sentence you to hang by the neck until you're dead, dead, dead, as a warning against further reducing the Democratic population in this county."

Members of the Colorado chapter of "The Friends of Alferd E. Packer" are protesting the sign's removal.

The membership card bears a photograph of Packer captioned: "I never met a meal I didn't like."

Packer allegedly ate the men when and they became trapped in a blizzard and ran out of food.

From Combined Services

(See PHIL OCHS' "Ballad Of Alfred Packer" in Broadside #48)

BROADSIDE #137

Woman Defeats Judge in Madison

Special to The New York Times

MADISON, Wis., Sept. 7—Moria Krueger, strongly supported by local feminists, defeated Judge Archie Simonson of Dane County today in Wisconsin's first judicial recall election.

In unofficial final returns, Mrs. Krueger, the only woman in the six-person race, had 27244 votes to Mr. Simonson's 18,435.

The Simonson recall election had drawn national attention after the judge suggested from the bench that a teen-age boy was reacting "normally" to sexual permissiveness when he participated in a sexual assault rape in a high school stairwell.

Peter Plant, Mrs. Krueger's campaign manager, said that the 33-year-old victor was "overwhelmed" by the margin of victory. "We thought all week we'd win by a hair, but not this big," Mr. Plant said.

(Ed. Note: See Malvina Reynolds's "The Judge Said" in this Broadside. Malvina has put out a single of this song. Send \$1.25 to Schroder Music, 2027 Parker Street, Berkeley CA 94707 for your copy.)



Moria Krueger at celebration party after her victory last night.

Sacco and Vanzetti

By TIM PATTERSON
Guardian Bureau

Boston

Observances of the 50th anniversary of the executions of Nicola Sacco and Bartolomeo Vanzetti here demonstrated that the debate surrounding the case is far from over.

Controversy over the trial and electrocution of the two Italian anarchist immigrants Aug. 22, 1927 was heightened in recent weeks by extensive media coverage, by new revelations that further undermine the prosecution's case, and by Massachusetts Gov. Michael Dukakis's July 19 proclamation that the two did not receive a fair trial.



A FRASCONI

(One of Woody Guthrie's last accomplishments, his great album on the case of Sacco & Vanzetti, has been too long neglected. He was commissioned by Moses Asch of FOLKWAYS to go to Boston and create this LP--Folkways Records FH 5485. The current issue of SING OUT--Vol 26, No 1, 1977, [\$1.25] 270 Lafayette St., NYC 10012 -- has the first of a two-part interview with Moses Asch done by Israel Young.)

THE NEW YORK TIMES, JULY 13, 1977

But the way of the alms-giver is not always strewn with gratitude. James P. Clark recalls the day a Paulist priest of his acquaintance was "hit up" while making his way to the subway station at Columbus Circle.

According to Mr. Clark, the priest "answered the boozey looking ne'er-do-well's request with a dime and a partly tongue-in-cheek, 'Don't spend it on drink.' Not at all happy with the answer, the hobo began to follow the priest and to shout to passers-by: 'He gives me a lousy dime and now I have to listen to a sermon. Don't spend it on drink, he says. For 10 cents he wants to run my life, wants to play God with me! The nerve of this man.'"

"The articulate beggar kept yelling these and other similar remarks while running alongside my friend, who steadily increased his pace until it came close to an unseemly and unclerical dash. Down the station stairs the two sped together. Only when the priest made it through the turnstile and hastened toward the sanctuary of a waiting northbound train did he cease to hear the imprecations of the recipient of his alms."

(This is mainly for Jeff Ampolsk. But you can share his empathy for these discarded human beings by buying his record GOD, GUTS & GUNS, Folkways FD 5250, & listening to "Alcohol Heaven" & "Johnny Cash's Father."

ROLLING STONE, AUGUST 25, 1977

POWER OF THE PEOPLE.

It's rare the proletariat gets a spokesman as unblinking as Sammy Walker. Sam's stuff is so "of the people" that even Chairman Hua Kuo Feng would feel free to tap his stubby finger in time to "Carolina Soldier Boy" and "Appalachian Coal Miner's Son." Sam strides further into Appalachian country with his second WB effort, *Blue Ridge Mountain Skyline*, where there is total, patent disregard for the sophomore jinx. Rousing fiddles, vocals and eight full-bore Walker originals to be had from the Nik Venet-produced album.

(The latest issue of FOLK SCENE -- Vol 5, #6 [75¢] Box 64545, L.A. CA 90064 -- has an article by Jim Capaldi telling of Sammy and his first 2 LPs, *Broadside* No.8, *SONG FOR PATTY*, and Warner Bros. BS 2961. A similar favorable review by French writer Jacques Vassal appears in a recent Paris folk magazine.)

LETTERS & NOTES: "Dear Sis & Gordon: It was with great elation I ripped open my 15 years of Broadside. They are fabulous! I would have written sooner but my nose was stuck into Broadside. I'm sorry that I only heard about your publication lately when I bought Sammy Walker's album Broadside #8, *SONG FOR PATTY*, and then in *Sing Out* which I started getting recently. I've been interested in folk music, especially topical songs, since I was 12 years old; I was 8 when Broadside first came out. I wrote topical poetry all through High School -- Broadside is turning me back on to writing. I just read the article on Phil Ochs and was shocked to find out how sick he was, and nobody to help him. Maybe there is no help for our society if there is nowhere a desperate man can turn. ...He was a great man and I'll always have memories of him at the End of the War Rally & the Chilean Benefit & countless concerts and albums. PAT KLEINKE, N.J. PS: I just got a Peter La Farge Folkways album out of the library. It's excellent!"

....."Dear Folks: Just received my copies of Broadside. I'd like to join the hundreds who have praised you for your efforts. Going through them has brought the past, both bitter & happy memories, alive again! I must thank you for the living legacy that you have captured in Broadside...Thanks for being there. LAURA S. BROWN, Washington DC"....."Dear Sis, We just received the Broadside LP's, and we've been poring over them like kids with new Christmas toys! We feel that the set makes a valuable addition to our music collection. KRISTIN, Oyster Bay, NY."

(Note: Kristin Baggelaar co-authored a new book FOLK MUSIC - MORE THAN A SONG)

....."Farmers & others in central Minnesota are battling power companies over their plan to run high-voltage lines through the area. The group fighting the plan has written a song called POPE COUNTY BLUES and is going to distribute 1,000 copies of this song. TOM HIRSCH, Rapid City, S.D."....."I lost touch with Broadside in '73 and would like to know if it is still being published. MARK LINTON, Kibbutz Grofit, Israel." (Ed.Note: Just barely.)

▲ RECOMMENDED

INTERVIEWS WITH PHIL OCHS, a BROADSIDE album put out by Folkways Records (FH 5321). More monologue than interview, this is a fantastic analysis of what happened to the good radical music of the '60s. Deeply moving in its intensity and honesty. Women's liberationists will find the parallels to what happened to the WLM all too familiar. We wish this would have been released in 1967-68 when the tapes were made, both for Och's sake and our own.

-- By Carol Hanisch in MEETING GROUND

(Note: We did publish this Phil Ochs Interview back in 1968 in Broadside Numbers 89, 90 & 91.)

BROADSIDE, 215 W. 98 St.-4D, New York, N.Y. 10025. A Topical Song Quarterly; co-Editors: Agnes Cunningham & Gordon Friesen; artist, Aggie Friesen.

