

Shades of Struggle, Colors of Victory

Topical Songs From the Third World

Featuring an interview with:

Bernice Johnson Reagon

of Sweet Honey in the Rock

Also featuring songs by:

Suni Paz
Sweet Honey in the Rock
Chris Iijima
Robbie McCauley
Ysaye Barnwell
Serious Bizness
Gil Scott-Heron
Roland Mousaa
Thunderbird Sisters
Victor Jara
Pache Cruz and Donna Light
Chipo Wakatama
Fannie Lou Hamer
Willie Peacock
Iva Mackay
Langston Hughes
Mahmoud Darweesh
Tawfiq Zayyad
Joanne Miyamoto
Otis Williams

PHOTOGRAPH BY JUNE JORDAN



FANNIE LOU HAMER

Compiled and Edited by
Jaribu and Ngoma Hill
of Serious Bizness

Broadside

The National Topical Song Magazine

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BROADSIDE still needs people to help in the office with such things as mailings, paste-up, transcribing, and organizing. If you have some spare time during the week, write to us.

A New Settlement of Old Scores: A collection of topical and folk songs by British science fiction author John Brunner. In perfect or spiral binding; \$8 plus \$3 shipping/handling from Constellation (41st World Science Fiction Convention), Box 1046, Baltimore, Maryland 21203.

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Layouts and Designs by Alyce Archer

Shades of Struggle, Colors of Victory

It is with great pleasure and a deep sense of pride that we introduce this special issue of Broadside Magazine, "Shades of Struggle, Colors of Victory," which will highlight some of the contributions people of color have made to the field of topical music.

The peoples of the third world are fighting for land, dignity, and freedom from foreign intervention and domination. They are waging a war to end the repression, starvation, and misery of their people. They are demanding that their contributions to the world be recognized. They are also demanding that their peoples history and culture be respected and protected. They are in a word, struggling for self-determination. The music of this great movement for human rights is just like the movement itself — full of fiery energy and undaunted courage and perseverance. It is full of hope and full of love. It is part of a culture that is as old as oppression itself. It is the culture of resistance. This music represents only a sample of the richness and beauty found in the hearts and minds of the many people who are part of the "Third World." This special issue is dedicated to the memory of Fannie Lou Hamer, Bob Marley, and Victor Jara. It is also a tribute to artists like Paul Robeson who taught us to fight for freedom and not slavery.

photo by George Cohen



The co-editors for this special issue of Broadside are Jaribu and Ngoma Hill of the husband and wife singing duo, "Serious Bizness." Together they have written over 70 songs of struggle. They have recorded their first album on the Folkways Record label. Serious Bizness has been heard at major rallies and gatherings including the Nuclear Disarmament Rally in Central Park and Solidarity Day in Washington, D.C. This summer they will make their debut in Europe with concerts in France, London, and West Germany.

95 SOUTH (All of the Places We've Been)

Music & Lyrics by: Brian Jackson & Gil Scott-Heron

In my life - time I've been in towns where there was no free - dom or
I'm not such an old man so don't get me wrong. I'm the lat - est sur - vi - vor of the

fu - ture a - round. I've been in pla - ces where you could not eat
con - stant - ly strong. I've been to Missis - sip - pi and down ci - ty streets, I've

or take a drink of wa - ter where - e - ver you pleased. And now that I meet you in
seen days of plen - ty and nights with no - thing to eat. But I'm not to hap - py 'bout

the mid - dle of a moun - tain, I'm reach - ing all out from with - in. (Cause,
the mid - dle of a moun - tain so soon I'll be climb - ing a - gain. (Cause)

all I can think of are chap - ters and scenes of all of the pla - ces we've been,
All I can think of are chap - ters and scenes of all of the pla - ces we've been,

(Instrumental Break)

I was raised up in a small town in the

country down south so I've been close a - nough to know what op - pres - sion's a - bout. (I was)

placed on this moun - tain with a rare chance to see

dreams once en - vi - sioned by folks much bray - or than me. And since their lives get me to

the middle of a mountain I can't stop and give up on them. (Cause

their lights shine on (and) in - spire me to climb on from

All of the pla - ces we've been. All of the pla - ces we've been

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Gil Scott-Heron wrote this beautiful song for Fannie Lou Hamer. He has been writing and performing topical songs since the late sixties, early seventies. Gil began his career as a poet and gradually began to set his words to music. He formed a group called the "Midnight Band," and has recorded many successful albums on the ARISTA label. It is great to be able to include this song in particular, since this issue is a tribute to the life and work of Fannie Lou Hamer.

Te Recuerdo Amanda

by Victor Jara

3. Te recuerdo Amanda
 la calle mojada
 corriendo a la fábrica
 donde trabajaba Manuel...
 Manuel...Manuel...
 Que partí a la sierra
 en cinco minutos
 quedó destrozado
 suena la sirena
 de vuelta al trabajo
 muchos no volvieron
 tampoco Manuel

English Translation

1. I remember you, Amanda
 the wet street
 running to the factory
 where Manuel worked
 with him...with him...with him
 with him
 It's only five minutes
 Life is eternal
 in five minutes
 the siren rings
 to return to work
 and you walking
 you brighten everything
 those five minutes
 make you blossom

2. That broad smile
 the rain in your hair
 nothing mattered
 you were going to
 meet Manuel
 with him...with him...with him
 with him
 It's only five minutes
 Life is eternal
 in five minutes
 the siren rings
 to return to work
 and you walking
 you brighten everything
 those five minutes
 make you flower

3. I remember you, Amanda
 the wet street
 running to the factory
 where Manuel worked
 Manuel...Manuel...Manuel...
 Manuel
 who left for the mountains
 in five minutes
 and was left destroyed
 the siren rings
 to return to work
 many did not return
 neither did Manuel

THUNDERBIRD SISTERS



BECKY
TINA
MARGO

"We are the children of our ancestors
Born in the fourth generation
We are the ones they fought to protect
So we can build the American
They had a lifetime to waste yours!"

The Long Walk

"This is an honoring song written in 1978 for the people who participated in the Longest Walk," says Margo Thunderbird. "The march went from California to Washington D.C. to bring attention to the struggle of the Indian people and stop the Termination Act - anti-Indian legislation that threatened land rights and tribes' legal status." (The Termination Act was later defeated).

Members of the Shinnecock Nation on Long Island, the Thunderbird Sisters write original songs, mixing English lyrics with traditional Native American beats and sounds.

Finings

This land of the free Our mother is she She's
nourished us thousands of years Op-pression they
say is brand new to-day We've long walked a
trail of tears tears Op- Way yah hey yo ho
Way yah hey yo Way ya hey yo ho
ho In

This land of the free our mother is
she
She's nourished us thousands of
years
Oppression they say is brand new
today
We've long walked a trail of tears
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

In fourteen nine two we were
discovered anew
And our mother was claimed as their
own
Invaders they came tried to push us
away

This country was always our home
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

In sixteen four a long time ago
My people the Shinnecock Tribe
Were sovereign and free but listen
to me

The history books say we all die
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

In eighteen three-five the civilized
tribes
Were forced to walk two thousand
miles

By U.S. command with rifle in hand
From oldest to tiniest child
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

In '73 back at Wounded Knee
We fought for our right to be free
Our brothers were killed
Our leaders were killed
America just cannot see that

This land of the free our mother is
she
She's nourished us thousands of
years
Oppression they say is brand new
today
We've long walked a trail of tears
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

In '76 it was late
Across this big country to march
The long Walk was on, our people
are strong
Great Spirit is in every heart
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

This land of the free our mother is
she
She's nourished us thousands of
years
Oppression they say is brand new
today

We've long walked a trail of tears
Oppression they say is brand new
today
We've suffered for too many years
Way yah hey yo ho, way yah hey yo
Way yah hey yo ho ho

Chris Iijima has been writing and performing topical songs for many years. His contribution to this issue, "War of the Flea," was written during the Viet Nam War era, but "the words still apply today," says Chris, "especially in the face of El Salvador."

In addition to sharing his music with Broadside readers, Chris has also shared some very important information concerning the cultural and political demands of Asian-American people.

errata

The song "Commissar (BROADSIDE # 148), which was attributed to Phil Ochs, was actually written 20 years ago by a friend of Phil's named Bill Malloy. The misattribution occurred because we found the song on a tape Phil sent to Jim Glover. Thanks to Sonny Ochs for bringing the error to our attention.

Judy Gorman-Jacobs' song, "This Earth" (BROADSIDE # 150) was reprinted from Sing Out! by permission of Judy, but we forgot to credit Sing Out! Thank you Sing Out!

In the same issue, # 150, we inadvertently omitted the copyright notice on p. 19 for "In Dead Earnest" by Lee Hays and Pete Seeger. The copyright notice should read as follows:

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All Rights Reserved
Used by Permission.

Thanks and apologies to Sanga and to Joy Graeme for being so gracious.

Speak Easy

SCHEDULE FOR MAY

- 1 Benefit for Fast Folk Musical Magazine
- 3 Ken Perlman, Dakota Dave Hull, Sean Blackburn
- 4 Rosalie Sorrels, Richard Nardin
- 5 George Gerdes
- 17 Clearwater Crew
- 19 Jay Ungar & Lynn Hardy, Molly Mason
- 23 Breakthrough of New Women Artists: Susan Firing, Suzanne Vega, Peggy Atwood, emceed by Sonny Ochs
- 24 Late For Dinner
- 25-26 Jack Hardy

Political music from Asian Americans is no different from political music from any other people. It speaks to the aspirations of all people for dignity, respect, and the right to live in peace. Like all culture, its roots spring from our particular experience here, our historical treatment, and our historical struggle against it.

Our music can speak of the concentration camps for Japanese Americans, it can speak of the historical record for Asian life as cheap, of the struggle of immigrants to prevail against the racism they face as soon as they arrive, of the racist and sexist stereotypes which have followed us from the moment we have arrived, of the pride we feel about our contributions to the creation of wealth for this country, and, of course, of the people and the strength we inherited from our forbears.

More than this, Asian American political music must struggle, like all culture from people of color, for acceptance beyond just the celebration of ourselves. Oftentimes, with the best of intentions, people want us to speak only of the "Asian-American Experience," or worse, assume that we are somehow experts on the continent of Asia as well. Part of our struggle here has been to demand of other Americans that we not be treated as guests here. We are part of the people who built this country and not strange exotic fruit who know only of karate and tea. The issues that affect all people obviously affect us as well and we want to speak about them.

It is not enough that issues be segregated into white people singing about peace and the environment and all the "important" stuff, while people of color sing about their experience. It is important to continue to sing about what we know best, but we know a lot more than just where we're coming from.

War of the Flea

Chris Iijima
Joanne Miyamoto

CHORUS

Song of the night, war of the flea. Deep in-side the
Jungle, you will find me. War of the small,
war of the flea; where the strongest herb is human, who is
burst-ing to be free. 1. And the moon will be my lan-tern, and my
2. And this cave will be my shel-ter, and the
heart will find a way To sow the seeds of cour-age that will
earth will be my bod, and life will be the pil-low up-on
blossom in the day; To fash-ion up a gar-den, so
which I lay my head. And death may come to-mor-row, and
green be-fore they came, Our joy will be the sun-shine, and our
dreams may come to-night. to fish-ten off the de-mons that
tears will be the rain. fight.
CODA
still re-main to

On "Grain of Sand" (Vareton Records) ©1973 C. Iijima
Transcribed by Peter Straus

Sun City Blood Money

by Jaribu and Ngoma Hill

©1984

SERIOUS BUSINESS

CAPO ON 5TH FRET

Em Am

You think you can walk on wa-ter You think that you can

G Em

do no wrong, Do you ever think about the struggle for freedom

Am G Em

as you sing your A-partheid song we bought your record- we sang

Am G Em

your song- but you won't be a star for long- we bought your re- cord

Am G Em

made you a super star now you for- get who put you where you are-

CHORUS Em Am Em

The mon-ey you take is bloody, and you can't wash the death from your hands-

Am Em

The mon-ey you take is stolen from raped African Land

A

It's a shame and a pi-ty How you sold your soul to sun city

Am G Em

How you sang and you danced on raped and bloody Land-

Am

How you sang and you danced- with the murderers money

REPEAT CHORUS

G

in your hand

B Em Am Em

I've seen you in your glory this cost your side of the story

Am Em

REPEAT B

Am Em

again that we just did know but people die by the score

Below is a copy of an authentic passbook. This repressive form of "identification," is used in the racist regime of South Africa to humiliate and repress indigenous African people. The system of Apartheid is the same system that deprives the majority of the population of its basic human rights. Through military might and the wealth produced by multinational corporations of this country and others, this illegal government can exist with the blood of our people on its hands. Support the boycott against artists who go to "Sun City." Do your part to guarantee the freedom of African people in South Africa!



Photo: United Nations

Azanian Freedom Song

music by Bernice Reagon

lyrics by Otis Williams

©1982

trad

1. Somewhere there's a child a cry-ing, somewhere there's a child a cry-ing,
 2. They killed me - phen Bi-ko this morn-ing, they killed me - phen Bi-ko this morn-ing,
 3. On my mo-ther's mo-ther my mo-ther's mo-ther on my mo-ther's mo-ther

11.2

1. somewhere there's a child a cry-ing, crying for free-dom in South Af-ri-ca
 2. they killed me - phen Bi-ko this morn-ing, died for free-dom in South Af-ri-ca
 3. on my mo-ther's mo-ther and struck down dead on South

13.

Af-ri-ca. There's a new day coming, I got freedom on my mind - gonna

take my freedom in the morn-ing - Somewhere there's a child a cry-ing somewhere there's a

child a cry-ing somewhere there's a child a cry-ing crying for free-dom

crying for free-dom crying for free-dom crying for free-dom in South Af-ri-ca. rearranged
1984 C. Foly

"Sweet Honey in the Rock," sing this wonderful song, with lyrics by Otis Williams and music by Bernice Reagon, on their latest album entitled: "We all...Everyone of Us." The new release is on the Flying Fish record label. Otis Williams is a "Blues Poet," from the Washington, D.C. area, and is the Director of the Afro-American Cultural Center at the University of Maryland.



Sweet Honey in the Rock

The members of Sweet Honey in the Rock are: Bernice Johnson Reagon, Ysaye Barnwell, Evelyn Harris, Yasmine Williams, and Aisha Kahlil. Together they blend soul stirring sounds into songs of struggle and victory.

For more info. contact Roadwork, Inc. at 1475 Harvard St., N.W. Washington, D.C. 20009

Below is a song entitled, "Asikatali," which was submitted by Chipo Wakatana. It is a Zulu Folk Song, which is part of a repertoire of songs that are performed by the Sochaba Singers of South Africa. These men and women are freedom fighters who use their music to educate people here in America about the cruel injustices suffered under colonialism and apartheid in South Africa.

Chipo Wakatana was born in Zimbabwe. She has also lived in England, Zambia, and now lives in the U.S.A. She sings with "Akweasane," an Afro-Centric musical group made up of 2 Afro-Americans, a Haitian, a Jamaican, and a Trinidadian. Chipo also sings with "Human Condition," which is a multinational, tri-cultural group that performs as a trio (vocals and guitar), or a full band. Both groups perform wherever they are invited. For further information call: 212-384-1654.

Trad. Asikatali (A Zulu Folk Song) End Here

Steadily

Chorus:

A-si-ka-to-ll, no-ma sigla bak si-z: mi-se-ki-nku-lo-le-ko,
we don't care, ^{wherever} we go, we'll fight for our freedom.

Un-ti-ma lom-twa- (to our fu-na ma-do-de)
we carry a heavy load, menfolk will help.

Tina bantwan baseh Africa we are the children of Africa
Sizimiseli nkululeko (Repeat) We'll fight for our freedom.

Suggested Harmony

For over a decade, there has been an international boycott against the racist regime of South Africa. This boycott has taken many forms including a cultural aspect. Artists who have performed in South Africa, in Sun City, have been met with picket lines against their concerts and decreased record sales. Coalitions are developing around the issue of a cultural boycott. Information is being distributed through various groups including the Unity in Action Coalition and Art Against Apartheid. If you are interested in supporting these activities, please contact: Jaribu Hill, 212-662-9819 or write to Serious Bizness Productions 1845 7th Ave. #3D New York, N.Y. 10026.

Bernice Reagon continued from pg.19

•BR: It is important to have what you have to say come from inside and people can see that it keeps you alive and it can touch that same place in them. Many times it happens in different ways and that has been crucial for us in our aim to perform for so many different people. Many times people teach us what it is about us that they are attracted to. In Japan they told us that they love black music. They had heard Soul, they had heard Jazz. But they had not heard unaccompanied harmony singing before and found the harmonics very appealing. Also, they had never seen a group of women sit on stage and sing for freedom and also sing about themselves. They found that very intriguing. Now there was no way for us to know that before we went there. In London and in Germany, when we sang "Down by the Riverside," it became an anthem for the peace movement in the struggle against the MX Missile. We sang it as a black traditional song that has moved us to the point where we are saying, there's got to be a time when we move beyond killing our people. That's why we sing it. A lot of the crossing of categories has to do with being clear about common concerns.

•NH: Will you discuss some of the pitfalls political performers need to guard against in developing music and culture for the movement?

•BR: I really didn't try to avoid anything. I needed first to be a singer and I liked the feeling of singing music that took a stand. And I made a decision that that combination would always be what my music would be as long as I had sanity and a voice to sing. That has kept me out of trouble because sometimes if people like your voice, they will try to get you to sing some other kind of songs. I'd have problems with that. Or you have people who say, "I like what you're saying, but why do you use that form?" Somehow being clear on what it was that I was doing and how important that was to my identity, kept me out of pitfalls and it's kept me out of the mainstream music industry. It has kept me from shooting for the "Top 40" slot. It has not kept me from an audience. It has not kept me from work. It has not kept me from being recorded, and I can't express how valid a life that is for an artist. I think many of us have goals of making the big hit and becoming a millionaire. But, if you look at the other mediums, i.e., graphic arts, sculpture, painting, etc., you will find that first you have to do your painting, you have to do your sculpture. You have to paint and sculpt for you, because you know best where you are as an artist. The rest takes care of itself. But first is the emotional thing, which is the musicianship, and my music was more contained by my commitment to struggle for freedom and against oppression and the affirmation of life, and that was never going to be negotiable. I just can't help myself about that. It just takes care of itself.

Venceremos

Had you seen our children
mowed by bullets
gassed and beaten
armed with stones
and dust-bin lids
where lead took lives
but did not end in death
you will know why we fight

If you see the prisons
where night-time voices
echo across the quadrangles
strength emanating from their sons
where we are one
in our determination to be free,
you will know
why we continue underterred

If you see our mothers
the widows and
the fighters
soldiering on day by day
giving life to the Mashambas
and Mahlangus
you will know
that we shall win

Ilva Mackay

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From *MAGUBANE'S SOUTH AFRICA*, by Peter Magubane.
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Photo: United Nations

RISING WATERS

By Langston Hughes

To you
Who are the
Foam on the sea
And not the sea—
What of the jagged rocks,
And the waves themselves,
And the force of the mounting waters?
You are
But foam on the sea,
You rich ones—
Not the sea.

The Workers Monthly, April 1925

Courtesy of Harold Ober Assoc.

Canción a Lolita Lebrón, Hilandera de Sueños

Suni Paz is a member of "El Grupo". Her first album "Breaking Out of the Silence" is available on Paredon Records.

"Song to Lolita Lebrón": You entered life, bullets around your waist, dressed in courage. In love with your country from the skin down you burned the skies calling for the attention of the world."

Entraste a la vida metralleada en la cintura coraje por vestido, vocación de huracán

De patria enamorada desde la piel adentro hambrienta de raíces impaciente al acacho de entera libertad

Alerta a tu destino andante temeraria en barrotos cambiaste flamboyón en cautiverio tu paisaje insular

Coro
Libre en mi patria presa, libre en verdad no vivo, triste en mi patria invierte prisionera viví y si libre me apresan libre me entrego y cierto que a mi Borinquen libra otros harán por mí.

Hastada de cadenas levantisca y osada llamaste a las conciencias desterraste su paz

Hilandera de sueños ardiente golondrina incendiando el Congreso tu resuelto batir atrajo la atención

Y los ojos del mundo contemplaron la estela que con tus compañeros en dolorida vela convertiste en amor

En-tras-te a la vi-da me-tral-lea en la cin-tu-ra - - - co-ra-je por ves-ti-do - - - vo-ca-ción de huracán - - - de patria ena-mo-ra-da des-de la piel ad-en-tro - - - o hambrienta de ra-í-ca-s-impa-cien-te al ac-a-cho - - - de-en-te-ra Li-ber-ta-d - - - lar-ta tu des-ti-no - - - An-dan-te te-me-ria-ria - - - En ba-ro-tas cam-bia-ste - - - Flam-bo-yón en-cau-ti-ve-rio - - - Tu pa-is-a-je in-su-lar - - - Li-bra-en mi pa-tria pre-sa - - - Li-bra-en ver-dad no vi-vo - - - Tris-te en mi pa-tria in-ve-rte - - - me-ra vi-ví - - - y si li-bra-me a pre-san - - - li-bra-me en-tre-go y cer-to que a mi Bor-in-que-n lib-ra o-tros ha-rán por mí - - -

Words & Music by Suni Paz
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Poems From Palestine



From: IDENTITY CARD

Record!
I am an Arab
and my Identity Card
is number fifty thousand
I have eight children
and the ninth is coming in midsummer
Will you be angry?

Record!
I am an Arab
You have stolen the orchards
of my ancestors
and the land
which I cultivated
Along with my children
And you left us with those rocks
So will the State take them
as it has been said?

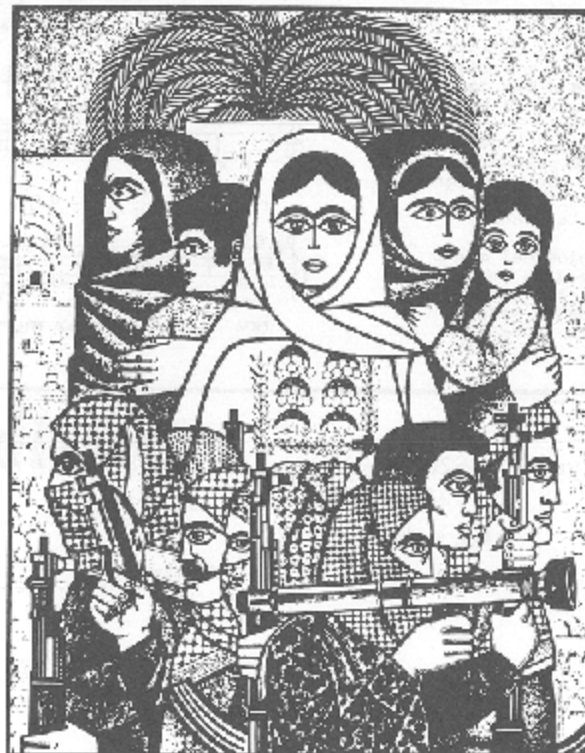
By Mahmoud Darweesh

It is a thousand times easier
For you
To pass an elephant through the needle's eye
To catch fried fish in the milky way
To plow the sea
To teach the alligator speech
A thousand times easier
Than smothering with your oppression
The spark of an idea.

Here we shall remain
A wall on your chests.
We wash dishes in the hotel
And serve drinks to the masters.
We mop the floors in the dark kitchens
To extract a piece of bread
From your blue teeth
For the little ones.

Here we shall remain
A wall on your chests
We starve,
Go naked,
Sing songs
And fill the streets
With demonstrations
And the jails with pride.

WE SHALL REMAIN *by Tawfiq Zayyad*

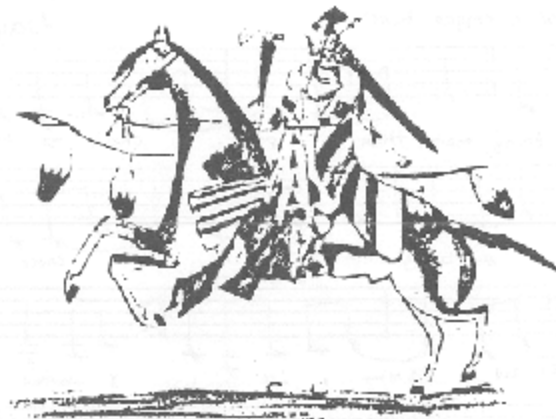


Reprinted from *Our Roots are Alive* published by Peoples Press, San Francisco, CA

Let All Nature Live

^ Roland Vargas Mousaa has been writing, painting, and composing music since he was a young boy. He was raised in an orphanage where he eventually learned that he was the son of a Spanish-speaking mother and an Apache father.

Roland is intensely aware of his third world heritage. He currently lives in New York City where he is actively involved in Native American struggles. His songs embrace these struggles and reflect a deep love and concern for his people.



Blackfoot Indian drawing, c.1870

Tune Guitar in open "E": EBEG#BE

E Maj 7	A susp.	A	E susp.

(Intro/ending) E Maj 7 A E

Ooh

FINE

Let the ea-gle

fly to the hea-vens Let the rein-deers

climbon their moun-tains Let the gold

bear (-ca) in A-mer-i- ca

A-mer-i- ca Ooh

DA SINGING

B. (LAST TIME)

1-7

Let the eagles fly to the heavens
 Let the reindeers climb on their mountains
 Let the gold bears hunt by their rivers
 Please let the buffalos roam through these flallands
 Let the lobos howl in the forests
 Let the black elk drink by their waters
 Let the gold birds eat by their cornfields
 Please let the antelopes play in their flowers
 Let the rainsnakes crawl on their deserts
 Let the stallions roar through their canyons
 Let the seals float on their icebergs
 Please let the whales swim in their oceans
 Let the indians live in their countries
 For these are their gardens from here through Canada
 Let the Indians sleep on their nations
 For these are their homelands in all of America

Clearwater's Great Hudson River Revival '84 will feature the music of Native American Artists. Among those who will be appearing are: Corn Drum - Circle of Red Nations; Chirping Sparrow; Four Winds Singers; He Who Stands Firm; Medicine Story; Roland Mousaa; Jim Murphy; Margo Thunderbird; Ingrid Washinawatok, speaker; Floyd Westerman; Whirling Cloud Woman; Winston Muttunee; Mark Banks, speaker. Other artists will be on hand as well. Be sure to support this revival! Bring the whole family. It's gonna be a celebration!!!!!!

Words and Music by Roland Mousaa
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*Roland will be the guest editor of the June issue of Broadside which will feature Native American Music.

Reprinted from Sing Out! May 5, 1975

More Than a Paycheck

WORDS & MUSIC by
Ysaye M. Barnwell

$\text{♩} = 152$ with reggae beat

We bring more than a pay-check to our loved ones and families - We bring more than a pay-check to our loved ones and fam-ily de bring I wanted more pay- but what I've got to-day is more than I bargained for - when I walked thru your door I bring home as bestosis SILICOSIS - brown lung- black lung disease and radiation hits the children be-fore they've really been conceived - well now workers comb an ear - cause it's important that you know with every job there is - the fear - that dis-ease will take its toll - not dis-ease than ix jury - may be fall your lot and if not in jury themselves is gonna tie 'em up in knots so we bring home (back to beginning)



"We're going to fight this thing and we're not going to be run over no more."



This song is written for the melody line above plus 2 harmony and 2 rhythm lines. We regret that space does not allow us to reproduce all five parts as published by Barnwell's Notes (BNT) 1981, 1833 Summit Pl. N.W. #201 Washington, D.C. 20009

Ysaye Barnwell (whose father, a violin teacher, named her after violinist Eugene Ysaye) is an associate professor at Howard University and holds a doctorate in Speech Pathology and a Master of Science in Public Health. She was the founder and director of the Jubilee Singers at All Souls Unitarian Church in Washington, D.C., and sings with Sweet Honey in the Rock.

Come By Here

Wazier (Willie) Peacock resides in Jackson, Mississippi. He is a veteran organizer and a long time civil rights activist. In the 60's, Willie Peacock was a member of the SNCC Singers and he organized the first Mississippi Folk Festival in 1963.

COME BY HERE, is the English translation for the African spiritual, "Kum Ba Ya." It is an example of how religious songs were transformed into freedom songs during the Civil Rights Movement. Many of these songs are still used in our struggles today! This song was submitted by Willie Peacock.



Come by here, my Lord, Come by here, Come by here, my Lord, Come by

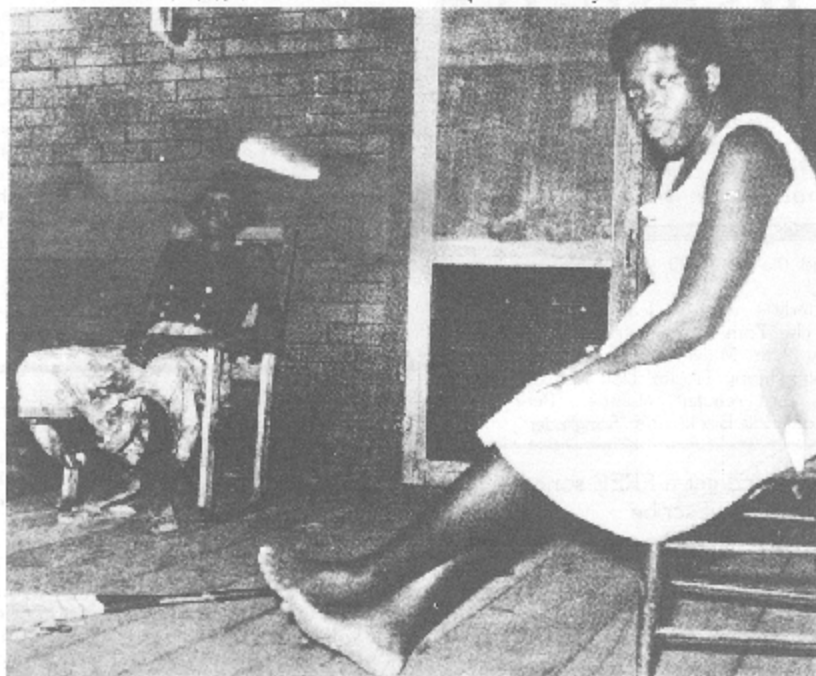


here, Come by here, my Lord, Come by here, Oh Lord, come by here.

Churches are burning Lord, come by here (3 times) Somebody's shooting Lord, come by here ...
 Oh Lord, come by here.

Somebody's starving Lord, come by here ... We want justice Lord, come by here ...

We want freedom Lord, come by here ...



Reprinted from "Songs of the Southern Freedom Movement: We Shall Overcome"
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LULLABY FOR JESSIE

OH DAUGHTER DEAR WE'RE STRUGGLING SOMETHING
 FIERCE OUT HERE I WILL HAVE TO TURN IN-TO AN O-CEAN
 AND YOU WILL HAVE MA-NY MO-THERS FINE

(SPANISH VERSION)

O HIJA MI-A LU-CHA-MOS CON FU-
 RI-A QUI ME CON-VER-TI-RE EN EL O-CE-ANO
 Y TU TENDRAS MUCHAS MADRES

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Robbie McCauley has been able to express dynamic personal and political struggles of our people in works by notable black writers such as Adrienne Kennedy, Ed Bullins and Ntozake Shange. She states, "I believe the performer can transmit a revolutionary message, and this is what I attempt. In Nicaragua there's a political chant, 'Culture is...the artistic weapon of the revolution!' By coming out as an anti-imperialist cultural worker, I'm admitting my need to identify with more intense levels of struggle."

Sedition Ensemble has been producing songs, plays, recordings, videos and musical performances since 1979. Robbie McCauley and Ed Montgomery are its founders. (Further information available through Context Music, 68 West 8th St., NY, NY 10011.) "Lullaby for Jessie" was composed by McCauley for their daughter Jessie Nzanga Montgomery.

The song was translated with the help of Eric Arco when McCauley went to Nicaragua in December 1983 with a delegation of theater workers from the U.S.

The BROADSIDE RADIO HOUR, which first appeared on April 20th will not be on this month due to WBAI's fundraising. The show will be back in June with Gordon Grinberg and Paul Kaplan. More special issues are still to come with Roland Moussa guest editing the June issue on Native Americans, Bob Norman doing the Latin America issue in July, Oscar Brand doing the Election issue in October, and Lydia Davis doing Children's songs in December. The article of Gordon Friesen, omitted from this issue due to a lack of space, will be continued in future issues as will the Bob Dylan letter. We still need volunteers to come and help with menial office chores, paste-up, and keeping things going smoothly. So write us if you have time to help. With this issue we also welcome our expanded advisory board.

Niños del Salvador (Children of El Salvador)

Music and Spanish lyrics by Pache Cruz
English lyrics by Donna Light
© 1984

The musical score is written for guitar and voice. It consists of six staves. The first two staves are the vocal line with lyrics in Spanish and English. The third staff is the guitar accompaniment. The fourth staff shows the guitar accompaniment with chord names (D, C, G, D, G, C, D, G, A7, C, G, A7, C) written above the notes. The fifth and sixth staves show the guitar accompaniment with chord names (Em, A7, D, G, A7, C) written below the notes. The lyrics are: "Dime si sentiste la mirada de amor de los niños del Salvador llenos de esperanza de cariño y valdando el pecho a la razoh. Dime si hace falta que te diga euque puedes ayudar Cuando mas apoya necesita todos esos niños defencion su tierra." The English lyrics are: "Tell me if you catch the lovely look of the children of El Salvador Full of hope, affection, and courage giving their heart to the truth. Tell me if you need me to explain how many lives it costs? How many hopes have been lost or mistreated Yet they are full of love."

I.(Chorus)

Tell me if you catch the lovely look of the children of El Salvador
Full of hope, affection, and courage
giving their heart to the truth.

(Verse)

Tell me if you need me to explain how many lives it costs?
How many hopes have been lost or mistreated
Yet they are full of love.

II.(Cora)

Dime se sentiste la mirada de amor de los niños del Salvador
llenos de esperanza de cariño y valordando el pecho a la razoh.

(Verso)

Dime si hace falta que te diga euque puedes ayudar
Cuando mas apoya necesita
todos esos niños defencion su tierra

(Chorus)

Tell me if you catch the lovely look of the children of El Salvador
Full of hope, affection, and courage, giving their heart to the truth.

(Verse)

Tell me if you need me to explain on which side to fight?
How can we betray all of the children defending their land?

Pache Cruz and Donna are the artists who make up a new Latin American Song Duo, recently formed by Pache Cruz. Pache is a vocalist, guitarist, and composer. He is a former member of the group "Haciendo Punto en otro Son" of nuevo cancion puertorriquena. Donna Light is a vocalist, keyboard player, percussionist, and composer. They combine elements of Latin American and North American folk music to express the common bond that exists throughout the progressive struggles of our countries.

Donna and Pache usually perform with two other talented musicians who play an important role in their sound: James Finlayson, from New Haven Connecticut, on drums and percussion and Alisa Beaver, from Providence, Rhode Island, on cello.

For information on records, tapes, catalogs, workshops, concerts, etc., write: Conqui Co-Op 1615 Yale Station
New Haven, Ct. 06520

call: 203-624-7759, 203-776-7387, 203-777-5052



The art of the New Song can be intensely serious. Victor Jara paid with his life for daring to sing out against the brutal coup in Chile. Latin American Liberation is the New Song's theme. And politics aside, the music is wonderful by any standard. The New Song will take its place in this country as great music for a great purpose.

--Conqui Co-Op

Watch for more information on the New Song Festival '84, which will be held in Ecuador in July!!!!

The tour advertised below will also include many musical events with Russian folk groups.

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FANNIE LOU HAMER and LEN CHANDLER

This issue is dedicated to the memory of Fannie Lou Hamer, Victor Jara, and Bob Marley. Their courage is what keeps us strong in these repressive times. Their redemption songs keep us on the road to building a culture that will not be based on slavery, but on freedom and dignity for every man, woman, and child. Their music and their love for human life is what keeps us striving to walk in the path they so bravely paved for all of us. Their words are still with us, as are their spirits, as is the light that shines so brightly within us because they lived among us.

"I am sick and tired of being sick and tired"

Fannie Lou Hamer

"Any song of courage is a new song."

Victor Jara

"Won't you help to sing these songs of freedom,
all I ever had, Redemption Songs"

Bob Marley



BOB MARLEY

Photo by Adrian Boot/Courtesy Island Records



VICTOR JARA

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