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Borger's

Evolution
Rock

christmas morn

by Paul Kaplan

Moses Asch
and Folkways
Records

by

Pete Seeger

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BROADSIDE 168

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This issue of BROADSIDE is a good example of, perhaps, the best that BROADSIDE can be. Different sources from all over have been contributing loads of material and the best of it is in this issue. If you have friends or enemies that might take a liking to this sort of thing, show them this issue and then twist those arms until they say they'll subscribe (and watch them write the check and lend them a stamp). Do anything you have to because BROADSIDE is still in desperate need of more subscribers if we are going to keep going.

Pete Seeger gave us permission to reprint the article he wrote to Moses Asch in the program for his recent concert with Arlo Guthrie at Carnegie Hall. We are glad to share this concise history of Folkways Records.

This month also introduces a new column to the pages of BROADSIDE. Kate Berger, of WBAI fame, will be regularly submitting her "playlists," plus a short description from her show "Evolution Rock" on WBAI. This is being done as part of an overall effort to expand the scope of BROADSIDE to encompass all kinds of progressive music. Hopefully, this will expand both BROADSIDE's and Kate's audiences.

Little Free Press is also reprinted again this month. Ernest Mann, the publisher, has all of his "tracts" available for free if you send him your address. They are always interesting and sometimes touching and provoking too.

Paul Kaplan brought in his Christmas song at the last minute for this issue but we made space for it. We hope it augments your holiday spirits with thoughts of hope for the new year.

"ONE LITTLE ISSUE OF SING OUT!"

is worth more to this humanly race than any thousand tons of other dreamy, dopey junk dished out from the trees & forests along every Broadway in this world."

Woody Guthrie said that over 30 years ago, and we're still going strong!

We're now a quarterly with at least 15 songs per issue, by people like Tom Paxton, Joe Heaney, Gil Scott Herin, Holly Near, Malinda Reynolds, Jean Redpath, Peggy Seeger, Happy Traum, Dor Watson, & countless others. And regular columns: Pete Seeger's "Applesauce" and Bob Blackman's "Songfinder."

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The West Valley Blues

words and music by
Roger Manning ©1985

I come from a town in Erie County
Across the Cattaraugus Creek is West Valley
Where there's trees, cows and barns
And in a field of green
Getty Oil built the tallest chimney I'd ever seen

My father took pictures for folks all around
Sometimes the men at the chimney invited him down
He said the name of the place was nuclear fuels
For them he took pictures of secret nuclear tools

Gov. Rockefeller came through my town
He dressed real humble and shook hands all around
He'd of had us believe the place was safe and worthwhile
I'd liked to see him work there and keep up that smile

After some time they had to close the place down
I never knew that much about it while I lived in my town
And a few years later, many miles away
I read in the New York Times that it wasn't over in West Valley

For years they'd made money reprocessing nuclear fuels
And with the ground they'd made money burying old work
clothes and tools
Low level waste is what it is called
Radioactive junkpiles in fields by the chimney so tall

The rain it did fall and the water did flow
The waste seeped into the valley below
You'd see scientists on back roads driving around
They were testing the creek! and testing the ground

Springville, New York in Erie County
Across the Cattaraugus Creek in West Valley
Cattaraugus is Indian for "Smelly Banks"
Back then it was natural gas, not it's West Valley waste

Oh, the smelly banks they sure do reek
Of politicians and poisons so deep
And of ignorance and lies of deceit
Getty Oil's carelessness laid at our feet

My father he died of a cancer rare
As probably will others who lived and worked around there
And I can't help wonder if he did and they and I will too
Die from the poisons of West Valley's nuclear fuels

By Roger Manning

FRUSTRATION

Frustration, hurt, anger, despair;
all because you seem too busy to care.
From the lonely and weak, away you walk.
Won't you take a moment to talk?
The homeless you feel are a big disgrace,
but they too are part of the human race.
Brokenhearted people wander around,
and within your own world you're too deeply bound
to offer compassion and love to them,
the chance of that seems mighty slim.
Old people dying every day,
all alone they return to the clay.
Unemployment is high within our land,
can't you offer a helping hand?
On the streets our children roam
because they come from broken homes.
Higher and higher the suicide rates climb,
drug addicts live their lives of crime.
But do you ever stop and try to help?
If someone asked, would you yelp?
So cozy and nice within your home,
you never see these people roam
hungry, cold and full of fear,
for them, could you spare a tear?

by Karen
Stephens

NEXT MONTH IN BROADSIDE

The weekend on December 7-9 there was a conference on Socialism and Activism at Columbia Teacher's College. There was a panel discussion there on music and activism with Jeff Ritter (from BROADSIDE), Prof. Louie, Tuli Kupferberg, Judy Gorman-Jacobs and two members of the Fourth Wall Repertory Company. Look for a report in next month's BROADSIDE.

Little Free Press

Route #2, Box 136A Cushing, MN 56443

#6

SIMPLIFY?

Most people agree that if pollution and wasting our natural resources are not stopped soon we will eventually be without drinkable water and breathable air.

I have just discovered the idea that I personally have more power and control over this situation than just picking up my beer cans and candy wrappers. This power I discovered by accident, a byproduct of my realization that all of the "things" that I was buying were a huge burden to me. They were taking up almost all of my time (my life) just taking care of them and paying for them. The paying meant using up many hours of my day, working for money. The volume of my things was impressed upon my mind and body every time that I moved. Like: box after box, trailer load after trailer load of things. Up and down, in and out with armloads of boxes. Wow! It finally got through to me after about 26 years of married life that I would be better off without those "things." I am now looking at things in a different light. Now I think, "Is this thing really worth the hours of my life that it will take to pay for it? Would I feel more free without it? Would I rather have a lot of free time on my hands to do with as I please or would I rather use that time as a slave to this thing?" I now look at most things as just burdens. I have given away or sold most of my burdens.

I now live close to the area where I "do my thing" so I sold my car three years ago. I realized that I was spending many of my hours thinking about and working on my car. They say that many people spend three months of their wages just to own their car. Well, that means that people who don't have a car could take a three-month's vacation each year. Ah, ha!

Now I walk, bus or fly. I like walking best, not just because of the exercise, but because I feel more free to stop anywhere and chat with people. Whenever I find someone who is willing to spend a little time

discussing ideas that interest me, like alternatives to our Pay System or how to get the most out of life, etc. I really get extra pleasure from my walk. I even enjoy smiling and saying "Hello" to absolute strangers. This is mostly an upper because most people seem very pleased that someone acknowledged their presence on this planet. Their pleasure gives me definite good feelings so I have increased my good feelings in the past few years. Of course it's impractical to do this where there is too much traffic. Some people don't answer or smile and after I understood why, it didn't slow me down. I have had people smile and say "Hi" to me sometimes when I've been down and I know how good it made me feel. You know, life is really fun.

As a diversion I often stop and check out rubbish barrels. I have lots of fun finding neat usable things. In printers' and insurance companies' boxes I find paper and envelopes that I can use. I now get all of my clothes from rummage sales and rubbish boxes. I get good feelings from salvaging something that would have been destroyed and from saving my money. Sometimes I find things that I don't need and have fun giving them to people who want them. Last Sunday I found a butter nut and a delicious plum tree. I got nuts and pits from them and gave them to a friend who will plant them.

I'm not afraid of people any longer since I stopped watching TV and reading all the alarmist fear-inducing newspapers. I have since walked a good many miles alone on streets in many parts of this country and abroad. My house is in a close-in slum district. I believe that all people are basically good if given the chance.

I have come to the conclusion that there is nothing that I really have to do except suck in and blow out, take in a little food, water and excrete. Yes I need a little shelter in extreme weather and I need people to talk to once in a while. I need free quiet time to think. It takes very little money to take care of my real needs. The more I practice this philosophy the less I need. I got rid of almost all of my things except for an old converted four plex that I live in and rent out so that I have sufficient income to live for several years. I won't get much social security because I dropped out when I was 42, seven years ago. I figure if I ever need more money I can find a way to earn it. The less I need the longer I can remain dropped out.

Some people tell me that they wouldn't know what to do with so much spare time. Well I have enjoyed seven full years of spare time. I always find things to do. Of course, I haven't got it all figured out yet. I still have times when I get lonely. But because "necessity is the mother of invention" it seems like I always figure out something that pleases me. I am learning to just "swing" with the low periods of my cycle knowing from experience that I will come out of it. When I remember this I usually come out of the "low" much faster. I quit fighting it and maybe go to a movie or some other diversion.

In cutting back on my consumption to stretch my income I keep experimenting. I went for five months without electricity in my apartment last year and am now doing it again. I enjoy candle light and often read by it. I get along without the refrigerator easily because I eat mostly in restaurants. I enjoy the absence of all electrical appliances. Especially the TV, radio and stereo. I don't get off on propaganda any more. I have a few pieces of discarded furniture. I now prefer to sleep on the wood floor with a doubled over blanket as a mattress. My life style may sound very primitive but I'm learning that the more I simplify my life — the happier I am becoming.

I'm cutting back on my spending so that I won't have to go back to work so soon. Purely a selfish reason. I'm not doing it to save the environment. That just happens to be a byproduct. I do quite a bit of traveling and I could afford to live it up a lot more but I prefer to stretch out my free time as far as I can. I may be able to stretch it until we all switch over to the Free System.

Actually I work for free now. I don't make any profit or even wages from the Little Free Press. Some people get paid for doing the same kind of work that I do, e.g. writing, editing, paste up, delivery to the printer, pick up and distribution. In fact it costs me about \$200 every time I put out an issue. So you can understand why I only publish when I think that I have something to say. I do it for a selfish reason, not to save the world. I really have a lot of fun writing and publishing these ideas. There is a lot of satisfaction in thinking that I am making the highest and best use of my time (life). It gives me a focal point for my creative energy. And beyond all this, if my efforts are successful, I will reap another benefit — that will be to live in a

congratulations!

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Letter From Michael Katz
Alexandria, Virginia

Dear Editors:

I recently purchased a copy of your songbook entitled "Songs For Peace and Justice in the Middle East," and must report, sadly, my disappointment. To be sure, there were songs, some Jewish, some Arab, pleading for peace. There were also a number of songs, basically Arab, calling for freedom and liberation. The songs that are most needed, however, are songs that try to genuinely reach out to the other side, to one's enemies — to understand them and perhaps even empathize, if but just a little, with them —. Such songs were present on the Jewish side (i.e., My Sister, My Brother and I, O Israel O Palestine, Meeting, Camps Of Lebanon, Children Of Abraham) but were, sadly, totally lacking from the Arab side.

If such songs do exist, they should certainly have been included in this songbook. If they do not exist, I must register my disappointment in a peace movement in which empathy, a most important ingredient, seems to be rather one-sided.

free system where we all cooperate instead of compete for our needs. I'm already learning to practice cooperation. I allow anyone to reprint and distribute my ideas for free. I do not copyright my work. I get many good feelings from this free system. It's more fun to give it than to sell it.

Getting back to stopping pollution and waste: Can you see that as I quit buying the junk products, the toys, the unnecessaries, they do not manufacture as many. I have a direct hand in how much my planet is raped. As I stop consuming, they proportionately stop producing and polluting. As other people see that I and others like me are happier without all the burdensome junk, the age-old principle goes into effect. "Monkey see-monkey do." Everyone wants to be happier. "Things" bring a very short term happiness. I have discovered myself being motivated often by the "monkey see-monkey do" principle. e.g. When I'm drinking coffee or beer with someone and they have a sip, I seem to automatically take a sip. I have experimented with this and have found that I can mitigate the sipping too. I have also noted that it takes quite a bit of concentration not to follow suite in the sipping. Advertising and movies use this monkey principal. There is nearly always smoking and drinking in all the movies. Well, the smoking doesn't get to me, perhaps because I have not really been hooked on it. But the drinking almost always does. I nearly always think to myself, "I ought to get me a bottle or stop in for a drink." I seldom get the drink but they got to me anyway. Monkey see-monkey do. Perhaps it's part of our heritage.

This same principal is now at work helping us change the system. Many of our kids are accumulating less, and liking it more. I've watched them. I've tried it. I like it. I like it. If others are able to relate to this simplification idea they will soon gain more free time. With this free time will come more opportunity to explore cooperation. Cooperation may be a very close step to the Free System.

This free time that I now have has given me time to see that our political economic system is all fucked up. It has given me the time to see a common sense solution. This realization about "things being a burden" may be one of the first steps in converting to a really free system together. But now I think that we may do it in steps. One of the first steps being "to be aware that our present world-wide Pay System is doing bad things to people." A next step being "a desire for a better system." Another step being "the realization that we each have the right to a place to live on this planet and the right to eat food that grows here. And that we don't have to allow anyone the right to control the land and the food. That we are able to communicate well enough with one another and reason out the idea that we will each be better off if we cooperate instead of compete. Then we may soon get to the step where we may decide to work for free and give the products and services away for free and maybe we won't. But if we should follow some of the above steps I think we may enjoy life more.

Please don't feel that I'm putting you down if you are not doing what I'm doing because I realize that I may have been where you are or I may yet be doing what you're doing. I believe that each of us is doing the best that we are able to do at this moment. Albert Hubbard said, "The only thing that is constant in the world, is change." You are growing and looking for better ways or you wouldn't be reading this paper. We each grow as fast as we can. It ain't easy, Baby!

I can see that change is already taking place. The Watergate scandal opened up Pandora's Box and it's all coming out. People have lost faith in government. That was one of the primary steps. People are starting to work together cooperatively in little grocery stores, bakeries, and many other means of production. Many are already working for free or just for subsistence wages. There are good signs all around. Take a look.

Ernest Mann

“Back in those days there weren't any sound systems or anything that you had to bother with. You'd set up your amps and turn them up to where you wanted them. That just doesn't happen anymore. Now there are just so many things that get in the way of that kind of feeling, that simple directness. For some reason, making this video just made me realize how far everything has come these last several years—and how far I'd come.”

His reaction to pop's new social activism, and such efforts as Live Aid, USA for Africa and Farm Aid, is somewhat mixed. "While it's great that people are supporting USA for Africa or Farm Aid, what are they really doing to alleviate poverty? It's almost like guilt money."

"Still Live Aid and Farm Aid are fantastic things, but then musicians have always done things like that. When people want a benefit, you don't see them calling dancers or architects or lawyers or even politicians—the power of music is that it has always drawn people together."

"But at the same time, while they're asking musicians to raise money, they're also trying to blacklist our

records, trying to take somebody like Prince and Madonna off the radio—the same people that they ask to help raise funds."

Dylan is pleased by Bruce Springsteen's growing popularity, but he has a warning, too. "Bruce knows where he comes from—he has taken what everybody else has done and made his own thing out of it—and that's great. But somebody'll come along after Bruce, say 10 or 20 years from now, and maybe they'll be looking to Bruce as their primary model and somehow miss the fact (that his music comes from Elvis Presley and Woody Guthrie). In other words, all they're going to get is Bruce; they're not gonna get what Bruce got."

"If you copy somebody—and there's nothing wrong with that—the top rule should be to go back and copy the guy that was there first. It's like all the people who copied me over the years, too many of them just got me, they didn't get what I got."

Dylan was a bit less expansive when it came to discussing his own historical presence in rock and roll. He seemed more moved or involved when discussing the inspiration he felt during his

BOB DYLAN

early immersion in rock and roll and the folk, beat and poetry scenes.

"There are certain things you can say you've done along the way that count," he said, "but in the end it's not really how many records you sell (Dylan has sold more than 35 million), or how big a show you play or even how many people end up imitating you. I know I've done a lot of things, but if I'm proud of anything, it's maybe that I helped bring somebody like Woody Guthrie—who was not a household name to a little more attention, the same way that the Rolling Stones helped bring Howlin' Wolf more recognition. It's because of Woody Guthrie and people like him that I originally set out to do what I've done. Stumbling onto Woody just blew my mind."

Excerpted from a recent published interview

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Frederick the Fourth

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The musical score is written on four staves. The first staff has a treble clef and a common time signature (C). The second staff has a treble clef and a common time signature (C). The third staff has a treble clef and a common time signature (C). The fourth staff has a treble clef and a common time signature (C). The lyrics are written below the notes.

What good is a seed if it will not grow
 If it hides in the ground, afraid to show
 If it will not push right through and know
 What good is a seed if it will not grow?

what good is a seed

words and music by
Suzanne Y. Langille

By Suzanne Y. Langille ©1985.

Area working women form union coalition

By BOB PERRY

Fifty female voices, accompanied by a guitar, rose in stirring song at United Auto Workers Local 1251 Hall last Thursday. "You can't scare me, I'm in the union, I'm in the union 'til the day I die."

Women representatives of six unions were gathered to form the state's second chapter of the Coalition of Labor Union Women. Before the night was over they had the 25 signatures needed to apply for a charter.

"What good is a seed if it will not grow?" they sang. "What good is a pen if it will not write? What good is a voice if it will not shout? What good is a song if it can't be heard?"

Women are being heard louder and stronger than any other element in the labor movement today, said Christy Hoffman of the International Association of Machinists.

"We will run our campaigns, we will share our resources, we will rise

in our unions," she said.

Labor songs and a description of the strike against Yale University headed the organizing program. The first Connecticut chapter of the Coalition of Labor Union Women was formed in Hartford. The new one will be called the Greater Waterbury Chapter and will include Danbury, at least during the early stages of formation.

More than 50 people, including a scattering of male unionists, representing six local unions heard pep talks by Beverly Lett and Barbara DeSanto of Local 34, Federation of University Employees. They took at organizing administrative personnel and secretaries five years ago at Yale University, starting with small committees in each department.

Eighty-two percent of the employees were women, most of whom had never had experience with a union, said Ms. DeSanto. Less than 500 were

signed up at first. They won their representation election in 1983 by 39 votes. Five years after organizing began, 2,100 of them conducted a successful strike against Yale in conjunction with the 2,000 maintenance workers of Local 25. Now Local 34 has a 2,700-member bargaining unit.

"I saw women on that picket line who one year before were afraid to talk to their bosses," said Ms. DeSanto. "Yet we beat them. We beat a multi-billion-dollar international corporation with holdings all over the world. We beat a corporation which, if it were private, would be ranked number seven in Fortune's 500."

Formation of the chapter requires 25 signatures from union members representing at least five different unions. The signatures were obtained from union members representing District 1199 New England Health Care Employees AFL-CIO, Connecticut Union of Telephone Workers, Connecticut State Employees Association, International Association of Machinists AFL-CIO, Service Employees International Union AFL-

What good is a seed if it will not grow,
 If it hides in the ground, afraid to show,
 If it will not push right through and know,
 What good is a seed if it will not grow?

What good is a pen if it will not write,
 If it holds its ink back day and night,
 If it will not speak of what's in sight,
 What good is a pen if it will not write?

What good is a voice if it will not shout,
 If it tangles itself in fear and doubt,
 If it keeps its soul from bursting out,
 What good is a voice if it will not shout?

What good is a song if it can't be heard,
 If it lays in the lungs and won't be stirred,
 If it drowns in a sea of life absurd,
 What good is a song if it can't be heard?

(See Page B2, UNIONS)

AFL-CIO, Bakers and Confectioners Union AFL-CIO, United Auto Workers, and the Letter Carriers Union AFL-CIO.

Eleanor Sarge, vice president of operator services for the Connecticut

Union of Telephone Workers and vice president of the Hartford Chapter of the Coalition of Labor Union Women, was present to help launch the new chapter. Ms. Sarge also serves on the national executive board of the coalition, which is an international organization with chapters in five countries.

Male unionists are eligible to join the coalition, said JoAnn Alix of the CUPW, who conducted the meeting with Christy Hoffman of the IAM.

But, they said, the coalition was formed in 1974 by 2,200 women unionists in Chicago because "our union brothers dominate the leadership of most of the unions."

"Anyone who is organizing right now will tell you they are organizing women, and we want to move up in our unions," said Ms. Hoffman. "We now have the first woman on the executive board of the AFL-CIO."

Suzanne Langille sang "She'll be Coming 'Round the Mountain" which, she said, is really a song about Mother Jones, the legendary organizer of mine workers in the 1890's.

"We'll be standing up for justice when she comes," sang Ms. Langille. "We'll be singing out for freedom when she comes."

Waterbury Republican
 June 30, 1985

Adopt Me ~ WORDS & MUSIC © LINDA ALLEN '85

Linda Allen is a songwriter whose deceptively gentle style offers new perspectives on parenting, politics, and women's lives, a style which transcends age, sex, or political differences.

1. I am a doll, I'm clean and white, and I'd love to come home with you to --- night, my head is stuffed, I'm not ve-ry smart, but I'm guar-ant-eeed to win your heart, A--dopt me --- a--dopt me ---

2. I am a doll but I do need care,
you can't put me down just anywhere
you must buy me a bed and a new high chair
dishes and a buggy and clothes to wear
Adopt me, adopt me.

3. I am a doll but I might get sick
but a trip to dolly hospital will get me fixed
and I might get bored if there's nothing to do,
but there's a dolly summer camp to send me to
Adopt me, adopt me.

4. I am a child I'm black and poor
and I'm not very clean or pretty anymore
my body is sick and I can feel
and when I cry my tears are real
Adopt me, adopt me

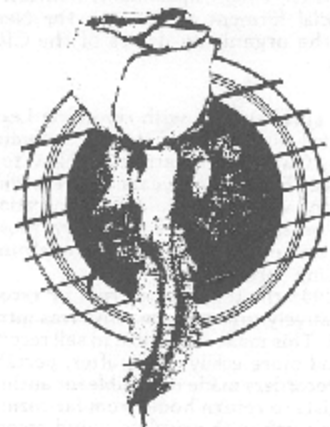
5. No hospitals, no schools for me,
and there is nothing for me to eat,
and I don't need a buggy all pink and red,
but I'd sure like to sleep in my own bed,
Adopt me, adopt me.

6. I am a child in a far-away land,
and there are things that I don't understand
how people can fail to adopt a doll,
and never think of me at all.
Oh, the money that is spent and the pockets that are lined,
while malnutrition leaves us blind,
so when you go shopping for your cabbage-patch kid,
think of me ~ for I'll be dead.

In October Linda Allen's second album, *October Roses*, was released.

For more information or booking:

Linda Allen
2224 Utter Street
Bellingham, WA 98225
(206) 734-7979



Moses Asch and Folkways Records by Pete Seeger

A Story You Should Know

In 1939 a young man working in the field of public address sound systems in New York heard the great black folk singer Leadbelly, and found that outside the Library of Congress archives, no one was recording his repertoire of Southern songs. This was a great cultural tragedy, thought the young man, who came from an intellectual European Jewish background. A tragedy especially for the young people of America, who should get a chance to hear Leadbelly's voice and his pounding twelve-string guitar.

He asked Leadbelly to select eight of his favorite children's songs, rigged up his own office as an improvised sound studio, and in three hours of time recorded the songs. The sound was cut into grooves of acetate disks, spinning at seventy-eight rpm, transferred to "master," then "mother," and pressed onto ten-inch shellac disks. Four records in a cardboard "album" sold for four dollars and fifty cents (these were the days of nickel cokes and beer). One hundred copies sold in the first year. The name on the label was Asch Records.

Today the songs are still available, part of a twelve-inch vinyl LP, *Songs To Grow On*, in the catalogue of Folkways Records with two thousand other titles. The young man, Moses Asch, will soon be eighty, and still releases about five new titles a month. To tell the extraordinary story of his life's work would take a book. I'll just touch on a few points here.

Asch arrived in the United States as a boy of ten, herded through Ellis Island with thousands of other immigrants. His father was a journalist who later in life became famous as a novelist, Sholem Asch. One aunt, an enthusiastic socialist, was a friend of Lenin. Moses Asch learned English, completed his schooling in New York, married Frances Unger, lived in a Greenwich Village apartment, witnessed the social ferment of the '30s, the New Deal, the organizing drives of the CIO unions.

His small success with recording Leadbelly led him to record others, including Woody Guthrie, who arrived in New York in 1940. For twelve years his recording company was a hand-to-mouth operation, often on the brink of bankruptcy. Moses Asch and one secretary did everything, including "promotion."

In 1948 the thirty-three rpm LP record in relatively unbreakable vinyl was introduced. This made it possible to sell records by mail more easily. Soon after, portable tape recorders made it possible for anthropologists to return home from far corners of the earth with priceless sound recordings of cultures which were changing or vanishing.

Asch hit his stride in the 1950s. He spent few dollars on advertising, but spent fifteen to twenty-five weekends a year attending educational conventions: the Modern Language Association; the Music Educators National Conference; the American Society of Anthropologists. There would be Moses Asch at a table spread out with records unavailable anywhere else in the world. The prices were on the average thirty percent higher than commercial records sold in the stores, but they always included an illustrated brochure giving background information, words of songs, and sometimes written music as well.

Compared to sales of the major record companies, Folkways sales were small. A "big seller" might sell one thousand copies a year. Some titles in the Folkways catalogue only sell a few dozen copies a year, but they are kept in the catalogue. How can they stay in business? Moe rediscovered an old economic truth.

Around every mass market is a marginal area which the big mass production corporation cannot afford to satisfy. If a smaller corporation will produce a dependable product, they can sell it at a higher price, and stay in business. If they try to lower prices and compete with the big boys they are wiped out. Folkways gained the reputation for having records that nobody else carried. You want the religious music of Afghanistan? Folkways will have it.

During the '50s, whenever I became enthusiastic about some new song or idea I'd drop by, often unannounced, at Asch's studio-office. He'd prop up a mike in front of me. Half an hour later I'd be on my way, and a few months later a new LP might have this song on it. He was willing to try many experiments, and still is. In 1980 he let me get a sound engineer to put eighteen mikes throughout a concert audience, and for the first time I was satisfied with the sound of an audience (*Singalong*, FXM 36055).

In 1947 Asch put Woody Guthrie on a salary and urged him to go to Massachusetts where Sacco and Vanzetti had lived and worked before they were arrested and executed in the 1920s. The resulting album of original songs by Woody has been used in thousands of history classes.

I was on a week's furlough from the army in 1944 when I found that no one had ever put out a record of the songs sung by the Abraham Lincoln Battalion, American volunteers in the Spanish Civil War, circa 1938. On forty-eight hours' notice we rounded up Tom Glazer, Bess and Baldwin Hawes, rehearsed on Saturday, recorded on Sunday, and I was back in the barracks on Monday. The record is still in the

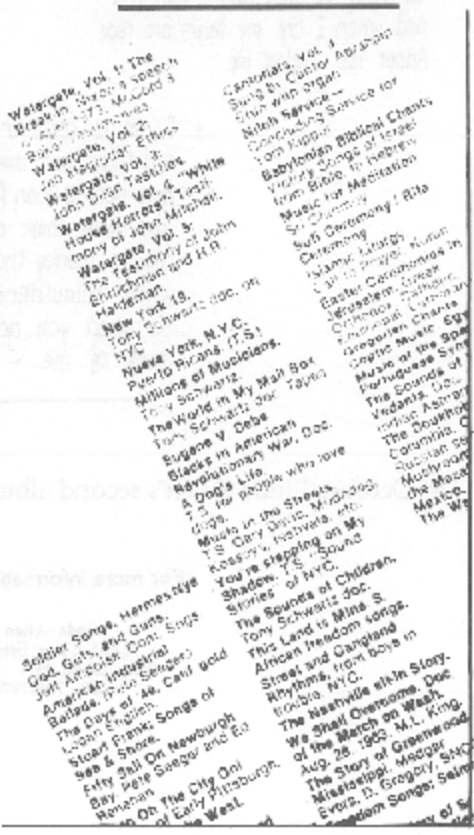
Folkways catalogue. One of my favorites.

Harry Smith, an eccentric collector of 1920s commercial recordings of Southern blues and country music, edited a huge compendium, *American Folk Music*, which introduced a generation of college students to the country music most of Nashville has forgotten.

In the '60s and '70s many small competitors arose. By now there must be hundreds or even thousands of small recording companies, not to speak of individuals putting out their own records and tapes. But the huge Folkways catalogue should stand for all time as the life work of Moses Asch.

The Folkways office at 6-2 Broadway in lower Manhattan is still small, staffed by five people, and looks like a museum of anthropology, with carvings, masks, and pictures from all over the world crowding the walls, many of them gifts from anthropologists who have been grateful to Moe for making their tapes available.

The first records I made, over forty years ago, are still in the Folkways catalogue. My wife and I are proud and lucky to be friends with Moe and Frances and their son Michael, an anthropologist in northern Canada. Tonight's program is dedicated to them.



HOLLY NEAR & REDWOOD RECORDS

Since 1973 Holly Near has sold 550,000 albums. She has recorded and performed with the great folk triangle of Arlo Guthrie, Pete Seeger and Ronnie Gilbert. Holly's impact upon topical music in general and feminist music in particular has been substantial. I've reviewed Holly's concerts before in BROADSIDE but never had the chance to talk to her at length as I did recently. Holly is very eloquent and fervent in her views about her music and the business of running a record company.

One of the most interesting topics I discussed with Holly was the idea of "preaching to the converted." This idea is certainly applicable to many progressive musicians who hardly ever or couldn't even play out of their "element." Holly says that she considers herself a "holistic" musician. She feels that her performances try to tie together all of the issues. "They're bombing women in El Salvador too," she says. She feels that someone who comes to her concert to hear feminist songs should be exposed to other issues such as Central America, racism, and agism because in reality, all of these issues are tied together. Holly also feels that people with progressive values deserve to have quality entertainment that isn't condescending or insulting.

Lately Holly has been on the road, (to eleven countries) and has recorded three albums, so she hasn't had the time to be as involved in Redwood Records as much as she would like. Holly Near started Redwood Records thirteen years ago, mostly to produce and distribute her own records. Today Redwood is one of the most formidable of the small record companies with one of the most impressive rosters around. Ferron, Linda Tillery, Judy Small and others make Redwood one of the most consistent and interesting record companies. The recent Redwood Records festival opened with Sweet Honey in the Rock and, reportedly, got even better from there.

Discography:

- Watch Out! (1984)
- Speed Of Light (1982)
- You Can Know All I Am (1976)
- A Live Album (1975)
- Fire In The Rain (1981)
- Journeys (1983)
- Hang In There (1973)
- Imagine My Surprise (1979)
- Lifeline (with Ronnie Gilbert) (1983)
- Sing To Me The Dream (with Inti-Illimani) (1984)

But Redwood meanwhile, has been putting out some records that could be construed as a leap towards commercial success. Not that Redwood is a stranger to success, one of Holly's albums, *A Live Album*, has sold 125,000 copies so far. Of their foray into the realm of instrumental music with Mary Watkins' solo piano album, Holly says, "that kind of music doesn't have to be on Windham Hill." Connie Caldor's album, *Midnight Grocery* is a very well produced album that could also gain commercial airplay. Holly says that the staff of Redwood is very much behind these albums and that to her that is one of the most necessary parts of successful album promotion. She suggests that "subtle sexism and racism" might be behind the fact that these albums have gained little airplay. Though Holly's opinion is very well-regarded at Redwood she considers the staff's attitude towards an album to be most important since they are the ones that have to deal with the products on a day-to-day basis.

As many people know, Holly used to be fairly well known as an actress. She appeared on an episode of "All in the Family," believe it or not, and had a part in the movie "Slaughterhouse Five." Holly says she's had people who are knowledgeable in the business tell her that she could get parts now if she wanted to. She contends that while a good movie part or even a Broadway musical would do much to enhance her recording career she couldn't go back to it at this time unless her heart was in it. She also said that she would have to forsake many of the musical commitments she has made to devote the time and energy necessary to pursuing a stage or film career. I'm sure many of her loyal fans would love to see her on Broadway or in movies and to this she says, "It's always a possibility."

Holly is still surprised when she gets letters from people who have just attended her concerts and say that they are so glad that they just "discovered" her. Apparently, the audiences of 1500-2000 people that fill the halls she plays consist of many newcomers each time and for that she's very pleased. Holly's current tour is a solo tour, her first in a while. Through all of recent collaborative work she says she has gained many things which should be apparent in her solo performance. As of this presstime there are only a few dates left on the tour. If you can see her soon, I highly recommend it. She says she'll be performing new material and she has an energy and attitude I've rarely seen in a performer. I'm sure that her many fans (including myself) anxiously await whatever is next from Holly Near.

NO MORE
GENOCIDE
IN MY NAME

I, We are gentle angry people. Sing-ing Sing-ing for our lives



NOT

DEAF AID AND BLIND CHARITY

I've been trying to think through to why Live Aid and the book of the film of the album of the concert of the famine should have failed to prise one halfpenny out of my pocket and here are a few thoughts.

Firstly I should say, that not having TV I listened from around 8 til midnight on radio one, and all my comments are provoked by what I heard that night and what I read before and after the event.

As a starting point let me state that I believe showbiz to be inherently sentimental, reactionary, patriotic and stupefyingly self-congratulatory and that rockbiz, no matter it's intentions, is simply part of showbiz. Live Aid was the biggest ever public demonstration by show biz, that beyond the tinsel, paint, laddered tights, heartbreak, guts and rage to riches success, stands an army of wonderful warm human beings who are as moved by the sight of a starving picaninny as any ordinary person - and by god we're going to let you know just how big our hearts are by exposing them to the glare of television throughout the world.

I see Live Aid as simply the latest expression of the rich trying to buy their way into heaven. After all what is rockbiz but the perfect expression of capitalism - an endlessly dis-possible product with, apparently, a limitless expanding market. So what if record sales are falling in the West when there is the rest of the world to conquer. So what if all those rock millionaires, record company execs, studio kings, graphic designers, photographers, writers, PR's, agents, hustlers and chancers gave a day or a week of their time - who actually fished into their pockets? The rockfans of course - the mugs who buy the records and keep their idols in Rolls Royces, cocaine and wives. Remember Mick Jagger saying the Stones couldn't afford to live in England because of taxes - remember David Bowie and Eric Clapton flirting with fascism - remember all those rockers who've somehow found it acceptable to perform in South Africa?

The hypocrisy of the rock-rich knows no bounds - the spectacularly vulgar consumption of cars, yachts, houses, hotels, swimming pools and people in legendary and flaunted. Do these high priests of capitalism ever make any connection between their wealth and the poverty of the third world - or never mind that - between their wealth and 4m unemployed here? I could have bourn the whole event better if smug star after smug star after smug star hadn't paraded their concern as a carrot to the rest of us. I used to feel the same about Saint John Lennon. Once you get as rich as him you're disqualified from any comment on the workers of the world. Swanning around in private jets and black-windowed limos and holding forth about working class heroes does not wash - wealth corrupts but the wealthy should at least have the decency to stop wingeing about their concern for the poor.

Years ago I played in a support band at a big rock gig. The top band got £850 or £1000 I forget which - and we got FIVE POUNDS between us. The promoter accurately pointed out that if we didn't like it we could do the other as he had a queue of bands who'd play for nothing. The point about this story is that we were necessary - the crowd needed to be entertained while they waited for the headliners and we entertained. So

jeff cloves: deaf aid

Reprinted from Riff-Raff Poets

Kate Berger's Evolution Rock



Rock 'n' roll and intelligent, political lyrics are not mutually exclusive! In fact, they are so beautifully compatible that two years ago I decided to produce a monthly radio show called "Evolution Rock" for listener-sponsored WBAI in NYC. ("Evolution Rock" has since become "Evolution Rock" to accomodate all great new rock 'n' roll.)

Outspoken, socially conscious rock music has proliferated since the punk bands exploded onto the scene in the late 70's. From primarily political bands like The Alarm, The Clash, Style Council and Australia's Midnight Oil, to the mainstream artists who have found the problems facing our world to be compelling (e.g. Sting, Bruce Springsteen, Culture Club, Steve Van Zandt), more and more upbeat, danceable and lyrically powerful songs are being recorded and released these days. Unfortunately, they aren't getting airplay on commercial radio stations because of their "controversial" nature. Could an AOR (Album Oriented Rock) station whose main advertisers are "Today's Army" and McDonald's get away with playing XTC's "Melt the Guns?" Or The Smiths' vegetarian anthem, "Meat is Murder?" In this wonderful country of ours the answer is resoundingly "NO."

In this dangerous age of Reagan and Rambo it is especially brave, admirable and necessary that rock 'n' rollers express their humanist concerns and that we listen to them. This is why I look forward to sharing my Evolution Rock concepts and playlists with BROADSIDE readers.

For each show, I come up with a concept and recent records that will support the idea. Some of the topics that have enough material out there to justify a show have been: South Africa, Central America, Ronald Reagan, Armageddon, work and unemployment, women in rock 'n' roll, literary allusions in rock 'n' roll, extra-cultural musical influences and others.

Continued on pg. 14

MISC.



An Audio Evolution Network Publication for
the Independent Minded

Quite a title, huh? Well, it's true. This magazine (advertised in this issue) will surprise the hell out of you if you don't already know about this underground musical network. There are tons of reviews of all of the independent records and tapes that are sent to these folks for review. Some of the reviews say stuff like, "This is the first release from Australia's Extreme label. The A Side is "Submarine Arson" which makes a lot of sense because there's lots of drippy synthesizer sounds, electronic wash and crackling noises."

There's a little bit of everything in here. They even reviewed BROADSIDE once. Also: Contacts & Sources, Catalogs, More Publications, Radio, Cassette History and lots of articles on everything from tape deck head azimuth alignment to an interview with Wanda Coleman. A very fine, interesting, well-laid out and thick magazine. \$12 for 6 issues, PO Box 1251, Ojai, CA 93203

VOICES

The Newsletter of Redwood Records Cultural & Educational Fund

If you're interested in Redwood's records then their newsletter will really be to your taste. There are reviews (more like descriptions) of their latest records and what some of the artists have been up to, News From All Over, with very varied reports on activist causes 'all over', special articles and interviews and letters and resources. It's sort of like a BROADSIDE without songs, from the West coast and done only by women. Well, maybe it is maybe it isn't. Why it would or wouldn't be is a mystery to me but the material and layout is certainly top drawer. Unlike the magazine I mentioned last month, Foete!, which really is basically a catalog for Midwest Music, Voices has definite journalistic qualities to it and a real serious sense about it. This fall's issue has an article about the making of the movie "The Color Purple" by Alice Walker. Holly Near and Amy Bank interviewed Alice and made the talk into a fine article. Also in this fall's issue is an article on the Women's conference in Natick with an interview of Angela Davis.

Voices does not try to be uncontroversial or to be overly commercial in selling their products. The magazine has an honest and direct approach and a great "Resources" page in every issue.

ARCHIVE OF FOLK CULTURE INTERNSHIP OFFERING

I'm not in graduate school so I'm not eligible for this, but if I were I would do this in a second. The Library of Congress Archive of Folk Culture has been offering these internships for years but now, for the first time, for what is probably a limited time only (until Reagan finds out about it), these internships are paid! Not only that, they're well-paid by anyone's standards, \$250 a week! So, if you're in school studying music, folklore, library science, anthropology, ethnomusicology, American studies or related fields, write to: Folk Archive Intern Program, American Folklife Center, Library of Congress, Washington, D.C. 20540. If you're not in school, get in school, and then do the internship! They've got it all down there and if you like folk music, you'll be as happy as a pig in mud.

GRANT BALDWIN

THOSE PEOPLE

Grant Baldwin is a BROADSIDE subscriber who sent along his album recently with a note complimenting BROADSIDE for being a "one-of-its-kind publication." So already it's obvious we're dealing with a perceptive and intelligent individual. I listened to his album anyway and found it to be filled with songs of many different styles but mostly upbeat songs with a lot of banjos and horns. A little more detail? OK.

There's not really a dog among the ten songs on the album except maybe the one attempt at using synthesizers and electric "fuzz" guitar that is probably better left to the folks that know what they're doing in that area. Most of the songs are pretty funny though. There's "Endangered Species," about a guy who's trying to convince an activist woman that he needs some attention too, "Cook Like Betty Crocker," a tale of male consciousness and kitchenness raising, and lots more. There's one well-written serious song called "Chasing Rainbows," which really puts his feelings across in an unpretentious way. Throughout the album the musicianship and production values are great (except maybe that "synth" song?). Most of the songs have this really great honky-tonk feel to them along with Grant's vocals which go in all directions and sound great most ways. Maybe not a party album but a really great independent effort that has a good sound and good writing all around.

SPELLING

©1982

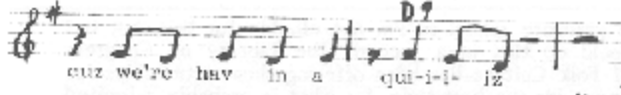
(GOTTA)

BEE

L. MOORE P. BURTON



Now is everybody ready?



cuz we're hav in a qui-i-i- iz



time that we had a spelling bee a-bout the



way it is We're gonna spread it about



spelling it out to ev'ry body all over the




land and if they learn the lea- son



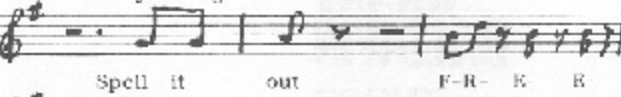
pass the test then we can skip the final exam



now can you spell Spell it out



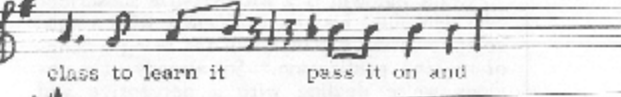
the way it got-ta be-c-e-e-e



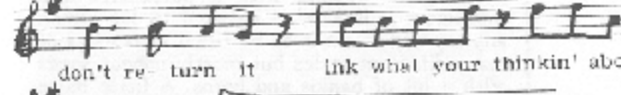
Spell it out F-R-K-E



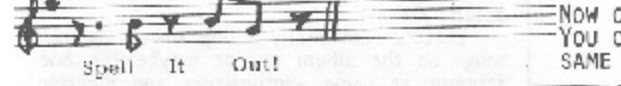
Z-E Get every body in your



class to learn it pass it on and



don't re- turn it link what your thinkin' about



Spell It Out!

NOW, IS EVERYBODY READY? WE'RE HAVING A QUIZ,
 IT'S TIME WE THAT WE HAD A SPELLING BEE ABOUT THE WAY IT IS.
 WE'RE GONNA SPELL IT OUT, AND SPREAD IT TO EVERYBODY ALL
 OVER THE LAND,
 AND IF WE LEARN OUR LESSON, AND PASS THE TEST THEN,
 WE CAN SKIP THE FINAL EXAM,

NOW CAN YOU SPELL "US"? CAN YOU TELL ME WHAT THE LETTERS
 SOME WILL SAY IT'S EITHER U-S-A OR U-S-S-R. ARE?
 BUT IF YOU SPELL IT A-L-L OF U-S UPON E-A-R-T-H,
 YOU GET A PASSING SCORE, BUT THERE'S MANY MORE,
 WE'RE GONNA HAVE TO EDUCATE.

SPELL IT OUT, THAT'S THE WAY IT'S GOTTA BE,
 SPELL IT OUT, P-E-A-C-E (OR F-R-E-E-Z-E),
 GET EVERYBODY IN YOUR CLASS TO LEARN IT,
 PASS IT ON AND DON'T RETURN IT,
 INK WHAT YOU'RE THINKING ABOUT, SPELL IT OUT!!

CAN YOU SPELL "SECURITY", WHY DON'T YOU GIVE IT A GUESS?
 IS IS P-A-Y THE T-A-B FOR MORE B-O-M-B-S?
 OR I-N-Y-E-S-T IN P-E-A-C-E ON EARTH?
 WELL, YOU KNOW WHAT THEY SAY, IF YOU'RE GOING TO PAY,
 YOU OUGHTA GET YOUR MONEY'S WORTH,

AND HOW ABOUT "POWER"? THERE ARE PLENTY WHO TRY,
 WITH W-E-A-P-O-N-S AND M-O-N-E-Y,
 WELL, THEY CAN GO PRETTY FAR AND MAKE THEIR MARK WITH
 THAT ORTHOGRAPHY,
 BUT NOT AS FAR AND HIGH AS YOU AND I, U-N-J-T-E-D.

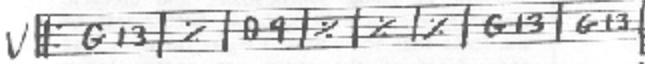
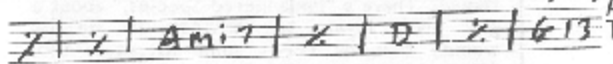
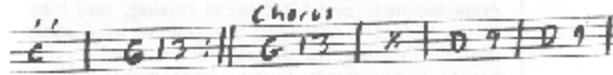
SPELL IT OUT, TAKE THE INITIATIVE,
 SPELL IT OUT, SO OUR KIDS CAN LIVE,
 PEACE ON EARTH WILL TAKE MORE THAN WISHIN',
 PICK UP A PEN, SHOW YOUR CONVICTION,
 INK WHAT YOU'RE THINKING ABOUT, SPELL IT OUT!!

NOW CAN YOU SPELL "THE FUTURE"? "THAT'S A TOUGHIE," YOU SAY,
 YOU CAN HEAR A VOICE THAT SAYS THE ONLY CHOICE IS THE
 SAME OLD WAY.

BUT IT'S SIMPLE TO ME AS A-B-C THAT OLD WAY WON'T MAKE IT
 NO MORE,
 AND TO KEEP FROM FLUNKIN', WE HAVE TO TRY SOMETHIN',
 THAT'S NEVER BEEN ATTEMPTED BEFORE,

WILL YOU LOOK AT THE RULERS? IT'S A CRYIN' SHAME,
 WE ASK THEM THE QUESTIONS AND ALL THEY EVER WANT TO
 DO IS SPELL OUT THEIR NAMES,
 WELL, IF THEY'RE TO BLIND TO MIND WHAT THE WRITING ON
 THE WALL IS ALL ABOUT,
 WE BETTER JUMP TO OUR FEET, MAKE IT OUT ON THE STREET,
 CUZ WE'RE GONNA HAVE TO SPELL IT OUT!!

SPELL IT OUT, TAKE...



Witnesses East and West

I have not witnessed the razing of Warsaw
by Stukas and Panzers
not the seizure of Prague by red-starred tanks
and fur-hatted soldiers.

No, the evil events I witness are mundane,
not only found in my city
but found in my city
but found everywhere;
yet this doesn't help make them any less horrible and stupid.

A friend is struck twice by an unknown man,
her dazzling eyes swollen with fear,
another mugged at knife-point,
my father roughed up in the subway.

What I read and hear is much worse.
Brutal rapes, murders,
and sexual torture of children,
buildings set aflame and families burned.

What is going on?
Is it the invasion of chaos?
Are these evils growing?
I don't know. Who does?

No, I am not in the grand hells of Milosz and Kundera
but in a lesser one,
nonetheless painful and strange.
It is what I must bear witness to.

Gregory Ryan

Some Poems Are Beautiful

but this one ain't. It grates
like rock scraped on rock or
squeaky chalk.

The other day on the bus
I watched an old woman
push out her false teeth
with her tongue. Zip, zap, back and
forth, out shot the teeth. A nervous
unconscious habit.

Repelled, fascinated, I just had to see
if she'd do it again.

She did.

Austin Straus

How I Miss The Miracles

Disease,
famine,
floods, pestilence,
war.
Oh God,
how I miss the miracles.

Wayne Hogan

POETRY

Stratagem For A People's Candidate

Find a justifiable lie
that allows you to operate at maximum.
Everyone likes to hear
a story that hits home.
Televise the lie
to make it truth
coz even the Christians
have faith in whatever they see
with their own eyes.
You can expose yourself
in front of everyone
whenever you please
and though the Crusades are over
people cannot ^{supposedly} execute a lie
for very long without
drawing blood
even if that blood
is their own.

Seeing blood
can shock some folks
into reality

but not to worry...
If you take
what is real to people
and televise it
to make it a real lie
they will
lick
their blood
from your hand
and elect you
president.

Terri L. Jewell

**SOUND
CHOICE**



An Audio Evolution Network Publication

Find out about obscure music of all genres, alter-
native publications, networking, audio and psycho
experimentation, more. Articles, interviews, re-
views, opinions. Hundreds of contact addresses.
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Ojai, CA 93023, U.S.A.; Tel. (805) 646-6814.

how come we only got a fiver? Answer - no clout. And the reason no clout - because the capitalist ethic of rugged individualism bringing it's own reward is accepted in Rockbiz without question. There's enough money and work for all the rock musicians in this country to get a bit of it, the fact is a tiny minority of musicians effectively get the lot. Isn't there some parallel here between the West and the Third World? Isn't Live Aid an act of cultural imperialism directly comparable to the colonial imperialism of the British Raj? When the wives of the colonial officers passed their childrens discarded clothing to the ayah who'd nursed them, so she could clothe her own children they were making the same tiny sacrifice that the stars of Live Aid made, and with the same political (un)awareness.

It is very interesting how many giants of rock publicly supported Reagan and Mrs. Thatcher in their election campaigns. Interesting - but not suprising. The rich have something to lose and they know who is best suited to help them hang on to it. But the rich can always afford to throw away a little bit of their wealth at the poor - be it second-hand clothes to a nanny or aid to Ethiopia. In the case of Live Aid, they could not only do this and increase their record sales and audience but also, since what they were doing was so obviously a Good Thing, they didn't have to think about the implications of it. Why aren't these famines in America and Britain? Is the weather different in Ethiopia now from what it was in the last century? Have there always been famines in Ethiopia and the Sudan?

The stupidity of Mike Smith, the BBC radio presenter who continually voiced the opinion that what was marvelous about Live Aid was "that it went beyond - and had nothing to do with politics" nearly drove me up the wall.

I'd love to know how much he 'earns' for the exercise of his minimal talent - unlike the farmers of Ethiopia he produces nothing and I doubt he's been hungry in his life. What was blindingly lacking in all the public utterances of the Live Aid frontmen was an attempt at political analysis. And the reason is that they weren't because it might bring their own rotten house tumbling down.

Actually Live Aid was the Thatcherite/Reaganite dream come true - private charity in abundance, and no alteration to the political status quo - Victorian Values - rock imperialism and the expansion of the market. No wonder they were so pleased and no wonder that their rock acolytes were able to give, and urge us to give, with such dedication. Of course, while the mass of people gave anonymously the rockrich gave in the full light of publicity. I doubt that there is anyone who was involved in the whole live Aid circus - no matter how much time, energy and enterprise they gave - who hasn't come out of the experience with their own professional reputations enhanced and their CV's newly glowing with righteousness.

I could go on, but such self-righteousness on my part will bore you as well as me and be unbecoming into the bargain - but here are a few observations just to wind up. The last time I saw Ray Charles on TV, before he was so heavily featured on the American Band Aid record, was singing at President Reagan's election victory celebration. In the four hours of Live Aid I heard on the radio as far as I can recall only three women appeared in their own right - Tina Turner, Madonna and Christine Nynde - Kiki Dee

deaf aid ?

and Alison Moyet were adjuncts to more famous men. The only black male artists I heard were those who are perfectly acceptable to the white NOR audience, Stevie Wonder, Lionel Richie and Burt Baskin. I didn't hear a single African or West Indian act. If Duran Duran are so concerned to save the world (and Paul McCartney) why do they lead their music to the infantile anti-communist posturings of James Bond films?

On the day of the Live Aid concert, or perhaps the day before, an Asian woman and her four children were murdered in Newham when their house was set on fire. So far as I know, none of the stars and organisers of British Live Aid mentioned this - there was no rush to organise a concert in solidarity with people terrified here - in fact - apart from UB 40, Elvis Costello and maybe one or two others, none played gigs for Rock Against the Nazis.

I read in the media page of the Grammiad that since the Live Aid concert Queen's record sales have gone up 300%. I'm not inclined to believe this knowing how that paper misprints the simple simplest things. It's probably 3000%. Famine in Africa is clearly good for business in the West.

Oh yes - I did enjoy a lot of the music.

jeff cloves.

Continued from pg.10

So here's the Evolution Rock playlist of Christmas past: the theme is "Peace On Earth," "Good Will To All People," etc. Exploring some of these songs will hopefully brighten up your holiday season by showing you that anti-war pop songs didn't die out with the 60's.

Evolution Rock can be heard on WBAI-FM, 99.5, every Friday at 8 pm.

- "Third Light" -- The Alarm, Declaration
- "Red Army Blues" -- The Waterboys, A Pagan Place
- "South Atlantic Way" -- The Bluebells, Sisters
- "Army Dreamers" -- Kate Bush, Never Forever
- "War In The East" -- D.O.A., War On 45
- "The Call Up" -- The Clash, Sandinista
- "Shipbuilding" -- Elvis Costello, Punch the Clock
- "The Survivor" -- St. Vitus Dancers, Post Punk (English compilation)
- "War Without Winners" -- Dougie,
- "Remember the Brave Ones" -- Moving Hearts, Dark End of the Street
- "Short Memory" -- Midnight Oil, 10,9,8...1,2,1
- "Sleeping Snakes" -- Translator
- "Melt the Guns" -- XTC, English Settlement
- "War Party" -- Eddy Grant, Killer On The Rampage
- "War" (yes, the old Edwin Starr song) -- covered by The Jam, DOA and Frankie Goes To Hollywood
- "The War Song" -- Culture Club
- "Present Arms" -- UB40
- "Children's Crusade Song" -- Sting, Dream of the Blue Turtles
- "What's So Funny 'bout Peace, Love and Understanding?" -- Elvis Costello, Armed Forces



christmas morn

words and music by
Paul Kaplan

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A CHILD WAS BORN IT WAS ON CHRIST-MAS
MORN WHO COULD KNOW WHAT HE'D GROW UP TO BE
HIS MOTH-ER SHE LOVED HIM AND THOUGHT THE WORLD
OF HIM THE YEAR WAS ZE-RO B. C. UP IN THE
HEA-VENS A STAR DID AP-PEAR TO SHOW US THE WAY
TO THE END OF OUR FEAR WE GATH-ERED TO-GETH-
ER FROM FAR AND FROM NEAR THAT MAR-VEL-OUS
CHILD TO SEE THAT MAR-VEL-OUS CHILD TO SEE

2. A child was born it was on Christmas morn
Nineteen eighty-five A.D.
His mother was poor and the wolf at the door
Said "Your baby is coming with me."
Up in the heavens the Star Wars begin
So the rich can get richer on the wages of sin
Then the door slowly opens, the wolf slouches in
Oh where can the wise men be?
Where can the wise men be?

A child was born it was on Christmas morn
Who could know what he'd grow up to be.

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