



HUMAN CONDITION

Brooklyn's Best Progressive Band

plus....

"Roy Cohn" by Abbie Hoffman and
The Washington Squares

Tuli Kupferberg's "Military Man"

**SONGS
POETRY
ARTICLES**

SUBSCRIBE!

BROADSIDE 177

Editor.....Jeff Ritter
 Publisher.....Norman A. Ross

cover photo by David Vita

Editorial Board:

Sis Cunningham, Gordon Friesen, Jane Friesen,
 Tom Goodkind, Paul Kaplan, Bob Lusk, Sonny
 Oels, Jeff Ritter, Norman A. Ross

BROADSIDE is published monthly by Broadside,
 Ltd., 1995 Broadway, New York, NY 10023.
 Individual issues are \$2 each. Personal subscrip-
 tions are \$20 per year; institutional subscrip-
 tions, \$25; foreign subscriptions, \$30; donor
 subscriptions, \$50; patron subscriptions, \$100;
 lifetime subscriptions, \$250.

Second Class postage paid at New York, NY

POSTMASTER:

Send address change to BROADSIDE,
 P.O. Box 1464, New York, NY 10023.

ISSN: 0740-7955

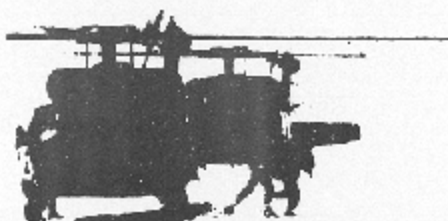
copyright, 1986, Broadside, Ltd.

NOTES

• Songs in the last issue by Brother Kirk were transcribed by Agnes "Sis" Cunningham.

• Next spring will be the twenty-fifth anniversary of BROADSIDE's founding. Anyone wishing to help with putting together a celebration concert please write to Norman Ross at BROADSIDE's address. BROADSIDE needs more volunteers to help put the magazine out and to do other things in Manhattan. If you have any free time or skills to donate, contact Jeff Ritter at (212) 923-6153.

• Very few letters come in to BROADSIDE except the notes with renewals that say stuff like, "Keep it up!" and "Love your mag!" and "I always read BROADSIDE!" It's really good for us to be in touch with our readers; we'd like to get feedback about what you like in BROADSIDE and about what you'd like to see that isn't here. We really want to keep up with the needs and desires of our readership, but we can only do it if we hear from you. Please write to us with your thoughts.



FOLKWAYS RECORDS

Produces the best in children's records also literature, jazz, classic & electronic music. American and other folk and ethnic music from over 700 different peoples and places. Records also include documentary sounds and events.

Since 1947 over 1800
 records are available

Write for free listings of all records, children's, catalog and ethnic listings, including American, Indian, and cassette listing.

FOLKWAYS RECORDS

632 Broadway
 New York, N.Y. 10012

"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 Hoaney, Gil Scott Heron, Holly Near, Malvina Reynolds, Jean Redpath, Peggy Seeger, Happy Traum, Doc Watson, & countless others. And regular columns: Pete Seeger's "Apprentices" and Bob Blackman's "Songfinder."

Mention "Broadside" and get a FREE song index when you subscribe

Become a subscribing member now!

SING OUT!

Name _____
 Address _____
 City _____
 State _____ Zip _____

Box 1071
 Easton, PA 18042

Regular Subscriptions: \$11.00/yr. \$100.00/5 yrs.
 \$30.00/3 yrs.
 Sustaining Membership: \$30, \$40 or \$100 or

Hazardous Work: The Role of Culture

By Pat Wynne and Bernard Gilbert

Ask cultural workers how easy it is to survive in a consumer society, and they'll tell you it's not easy, not easy at all. Political art is marginal, at best. Ask those same cultural workers how they're treated by their peers on the left, and they'll tell you it's not always a lot better.

We are members of the Freedom Song Network, a multi-racial, multi-generational association of San Francisco Bay area cultural workers. We sing on marches and on picket lines, at rallies and at political benefit concerts. Our services are much in demand; it's not that we feel neglected. The problem lies in how we're treated by the groups that call on us.

As singers in the Freedom Song Network, we've had more than a taste of abusive treatment. Let's talk about scheduling. Organizers really show how they feel about music when they schedule us to perform before anyone arrives, or as people are arriving (is it worse to sing to an empty room, or to warm up people who are finding their seats, shedding their coats, greeting one another, and looking for the bathroom?). As bad is to be asked to raise people's energies before a march and then, as scheduling comes more and more unstuck, to watch the marchers leave before and during our performance. At a political event where the speakers overrun their allotted time, it's the musicians who are asked to cut our presentations; never mind the rehearsal time we've spent or the couple of hours it's taken us to drive there. And, that reduced set might be positioned after the money pitch, so that the audience's attention is on their wallets and the roving buckets and not on the carefully chosen words of the songs.

Song Network members recently got another mixed message about their worth when they were asked to sing at a local progressive political convention. The invitation was for 2:00 on a Sunday afternoon. At 3:00, the facilitator asked the meeting if there was a consensus for us to sing at that point (some of us had other places to be later on). There was one objection and so a show of hands was called. It looked very, very close. A repeat vote and a careful count left us with the right to sing, which we did. The audience loved our performance, but that isn't all we remember.

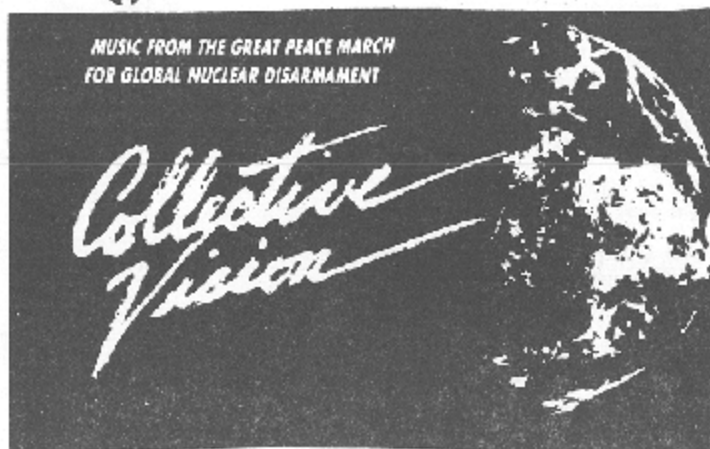
Money is another major source of injury. We'll happily play for free, and usually we do. However, a situation in which some participants are paid but the musicians are not leaves a strong impression. A few months ago, a peace group in a nearby town put on a fund-raising dinner, targeting its biggest donors. They were hoping to raise several thousand dollars. The caterers were paid well for their services; the FSN was offered \$50 and told that if the singers would like to eat the shrimp dinner it would cost \$8 a person. Again, the singers would be incurring gas costs and traveling time. This felt like an offer we could easily refuse, but, in the interest of good relations, a small group was sent.

Where we are promised payment (usually by university groups and others with big budgets), we have to deal with check-in-the-mail syndrome, calling back the organizers for anything up to a year to get the money.

None of us are in this for the money, but the FSN does have expenses (mainly mailing costs, Xeroxing, and phone bills). And, like it or not, money is one of the ways that this society shows what value it puts on things and services.



Subscribe!



SIDE A

- "IT'S UP TO YOU AND ME" © 1986 Timothy Hunter.
- "GROUND ZERO" © 1986 Darryl Purpose A reggae no nukes tune. Action is the magic word.
- "PEACE" © 1985 Micheal Krieger Inspired by an article about the Peace March, and by concern for the youth of the world.
- "SEEDS OF PEACE" © 1985 Doug McWilliams Once performed by one hundred 11 year olds at their 6th grade graduation.
- "DOWNWINDERS" © 1986 Doug McWilliams The victims of Southern Utah and Nevada exemplify the deadly effects of nuclear weapons today.
- "FARMERS FEED THE WORLD" © 1986 Timothy Hunter, Doug McWilliams, Brenda Peltier. After crossing the Rockies we came into the farm lands and were exposed to the farm crisis situation.
- "GET UP" © 1986 Micheal Krieger Written as a 5 a.m. wake up call for sleepy marchers.

SIDE B

- "COMMON GROUND" © 1986 Doug McWilliams Written in a Nebraska alfalfa field at sunset.
- "KEEP ON WALKING FORWARD" © 1985 Pat Humphreys Adapted from Pat Humphreys "Never Turning Back".
- "ROADFULL OF DREAMERS" © 1986 Timothy Hunter Inspired by the sight of 1500 people marching through Los Angeles with the common dream of a nuclear-free earth.
- "KEEPERS OF THE FLAME" © 1986 Timothy Hunter Written in camp on Scoddard Wells Road while watching repossession crews take trucks and trailers away.
- "THAT'S THE WAY THE WORLD GOES ROUND" © 1977 John Prine Additional lyrics by Timothy Hunter, Doug McWilliams, Brenda Peltier, Darryl Purpose. Our perversion of John Prine's song about not taking yourself too seriously.
- "WE'LL WALK" © 1986 Micheal Krieger Inspired by our dealings with foul weather, weapons, and our determination to overcome both.
- "FREEZE" © 1984 Doug McWilliams Written for the National FREEZE Convention, 1985.
- Contributing musicians: Bo Bider, Timothy Hunter, Micheal Krieger, Doug McWilliams, Brenda Peltier, Darryl Purpose, Jay Vogt.

• Produced by: Collective Vision
 • Recording Engineer: David Baumgarten
 • Cover by: Sadnah Lembo

WE WELCOME YOUR COMMENTS AND ADDITIONAL TAPE ORDERS

COLLECTIVE VISION
 c/o Robert McWilliams
 2913 Warrington Rd.
 Shaker Heights, Ohio
 44120

continued on page 13

Salesman

by Ross E. Morrison

A dog bites him as he walks up, the stairs - cursing he knocks on the door and a lady answers he gives his all too familiar sales pitch trying to get her to buy second-rate shoes, the lady slams the door - the dog still growling and snapping at him urges the salesman to move on to the next house somewhere there has to be a sucker.



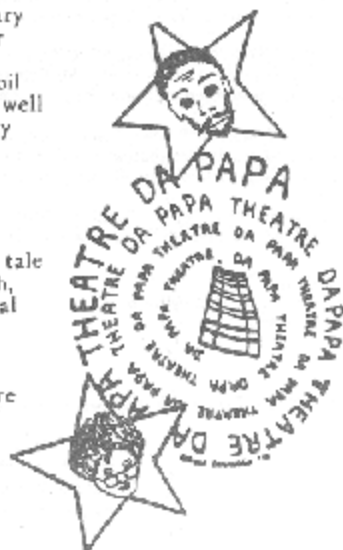
South African press restrictions prohibit journalists from reporting unauthorized information on actions of the security forces, statements deemed to be subversive and information that could be construed as endangering public safety.



She Was A Vision

Mark Rasmussen

She was a vision
He was a visionary
She a movie star
He a politician
Like water and oil
They didn't mix well
One night she lay
Naked and dead
Her life turned
Upside down
Her death
Inside out
If living a fairy tale
Isn't hard enough,
Then add political
Hardball!
Throw in the
Underworld
For good measure
And you have
The inevitable.



feed me

-Stephen Sedberry
©1996

♩ = 112

CHO: feed-me. feed-me.

ALL THAT I ASK IS YOU FEED-ME.

FORGET MY DIRT AND MY RAGGED-Y

SHIRT. ALL THAT I ASK IS YOU FEED-ME.

I. DOWN ON MY LUCK, STUCK IN YOUR TOWN,

EACH TOWN ACTS THE SAME WAY. THEY

HUS-TLE ME OUT BY THE FAST ROUTE

JUST LIKE A MAN-99 STRAY--.

I can't eat your Bi---ble; I can't eat the smile
you give me as you walk away---.
Food gives us strength while hunger wears down
my chances day by day. (to chorus)

Nouns and Pon---gs raised us to work
and work we did ev'ry day---,
first on the farm, then at the plant;
but they died and the plant moved away. (to chorus)

The bank took the farm; I was forty years old
without a dime to my name---.
I took to the road with a very light load
to try and start over again. (skip chorus)

But here in the cit---y I don't know a soul
and nobody knows my face---.
If you think I'm a drunk that's a whole lot of bunk;
on my breath you won't find a trace. (to chorus)

words and music by Stephen Sedberry
© Copyright 1988 Steve Sedberry
P.O. Box 11130, Birmingham, AL 35202
P.O. Box 1471, San Francisco, CA 94101



MARK ON THE LAND

ev'ry where the eye sur - veys lie's the long fin - ger - prints of the
hand that di - vides the ground and strips it down chok - ing ma - chines
do its com - mands cut - ting deep in the earth's veins and rais - ing
tall dark blue moun - tains of slag for man must leave his mark on the land
must leave his mark on the land

© 1986 Dave Elder

words and music by Dave Elder

SEDBERRY

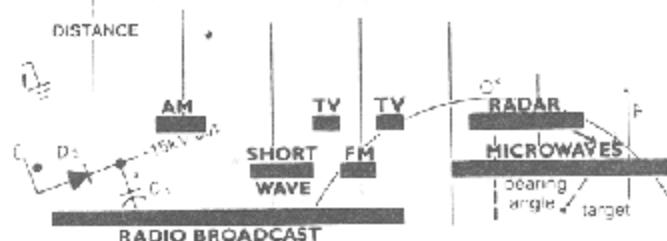


Steve Sedberry sings a song from his "home" along the "streets of Five Points South"

everywhere the eye surveys
lie the long fingerprints of the hand
that divides the ground
and strips it down
choking machines do its commands
cutting deep in the earth's veins
and raising tall dark blue mountains of slag
for Man must leave his mark on the land
must leave his mark on the land

he sketches grey concrete pictures
smokestacks and drainpipes drawn from his hand
his magic touch
kills off the cuff
living things that don't fit the plan
he paints the skies and the rivers
with poisons that run in strange color bands
for Man must leave his mark on the land
must leave his mark on the land

power lines by the artist
who turns the meadows to junkyards so grand
leftover parts lie near and far
for all the world is his garbage can
he makes his trail through the forest
of plastic wrappers and rusty beer cans
for Man must leave his mark on the land
must leave his mark on the land



MILITARY MAN A Musical Play by Tuli Kupferberg

CHORUS:

FREE-DOH MADE THIS COUNTRY FREE STAR-DOH MADE ITS STARS
 STAR WARS BRINGS US OUR FI-NAL WAR AND VIC-TO-RY O-VER MARS.
 I'M A MI-LI-TA-RY MAN AND I KILL WHAT I CAN-
 TRY TA EAT WHAT I KILL I'M A WASTE 'EM WANT MAN-EM NOT

Recitative:

The professional military mind is by necessity an inferior and inadequate mind; no man of high intellectual quality would willingly imprison his gifts in such a killing or uh calling. (H.G. Wells)

Rem CHORUS a la Andrews Sisters

TULI

Freedom made this country free
 Stardom made its Stars
 Stars Wars brings us our Final war
 And Victory over Mars.

Recitative (whisper):

What Washing Bridged at Valley Mac
 Linc saved at Gettysbank
 Tread soft, tread soft, ye Patriot Ghosts
 Soft as a (scream) Sherman Tank!

Tread deep deep in Patriot Gore
 Hip Cunts in Golden bars
 We're gonna win this dam Jew war
 Or fall into the stars

Sing:

I'm A Military Man
 & I kill what I can
 Try ta eat what I kill
 I'm a waste 'em want-not man.

But whatever I can't eat
 Well I throw it to the dogs
 Ya spics, ya nigs, ya wogs
 They fuck faster'n ya frogs.

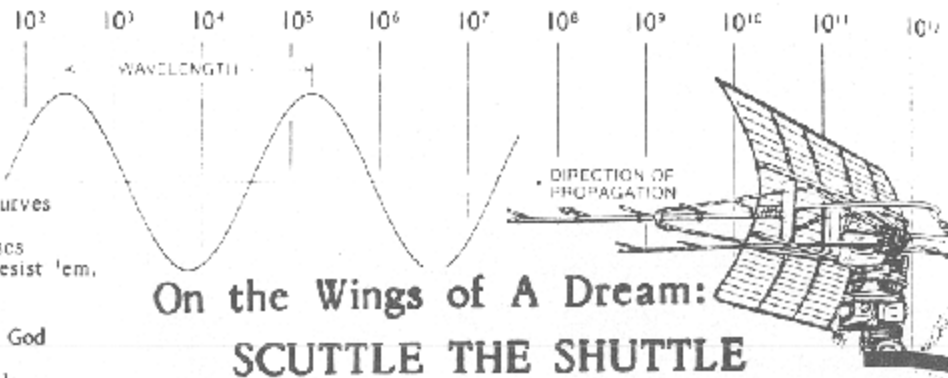
Hey And there really is no need
 To keep 'em here ya know
 They were bought by merchant greed
 Ya can bet they gonna go.

Malthus told it long ago
 It is fact: it's not assumption
 War will always winnow culls
 But no one got the gumption.

continued on next page



FIGHTING OVER THEIR SLICE OF THE PIE!



Nature's way to clean out scurves
& misfits from our system
Napalm scents their hairy asses
& them Smart Bombs can't resist 'em.

On the Wings of A Dream: SCUTTLE THE SHUTTLE

by Kathy McKay

New World's Work divided by God
Into Women's Work & Mens
He made Soldiers thank god He
Made also Enemies and friends.

Specialsation's end-right
Let each man hone his skill
While you tune your well-turned song
Well I'll mark my special kill.

While you pray in white sepulchres
I'll His prophecy fulfill
While you brood in his old Kirk
(slow) My dick will do His Will.

Form CHORUS a la Andrews Sisters

Freedom made this country free
Stardom made its Stars
Star Wars brings our Final War [no "us"]
And Victory over mars. [extend "o"]

Recitative:
.....it's like cumilingus --
it's a dark, hard & dirty job --
but somebody's got to do it!

[MacArthur voice]:
Old soldiers never die, never die, never die...
Old soldiers never die.....
They just kill (away)

Male Russian type CHORUS
(Lots of bass)
to the tune of: "The Internationale"

Tis the final conflict
Let each die in his place
The U.S. Army Officer Corps (sic)
Will end the Human Race.

(Slower)
Tis the final conflict
Let each die in her place
The International Officer caste
Shall end the Human Race

(Slowest)
The International Officer Caste
Will end the Human Race.



Artists are
using space



The day after the tragic explosion of the space shuttle Challenger, WJBR of Wilmington and over 500 other radio stations across the country aired a tribute to the Challenger crew, a melding of a John Denver song with excerpts from Ronald Reagan's memorial speech. The tape is not available commercially, although the song "On the Wings of A Dream" which Denver wrote in memory of his father has been available on a record for several years.

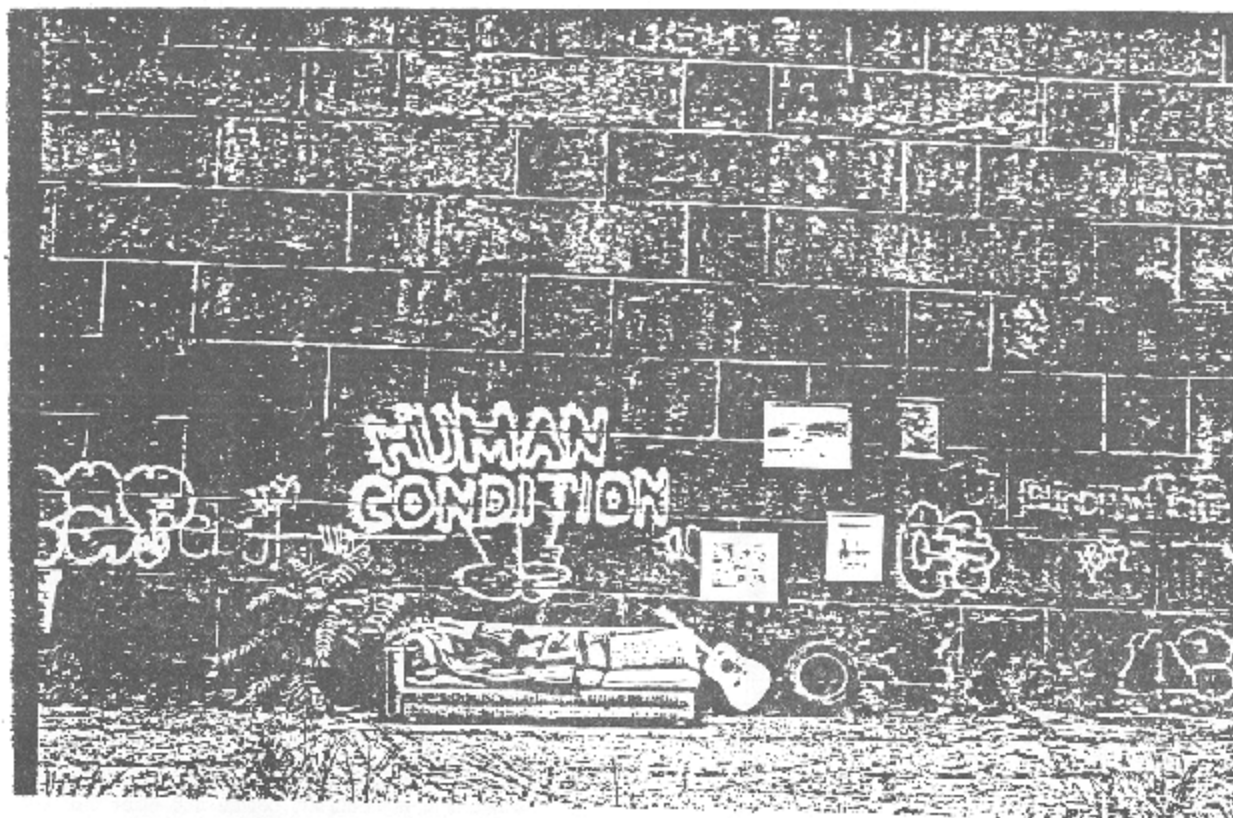
According to Doug Weldon, Operation Manager of WJBR, the tape is "tasteful" and "seemed like an appropriate thing to do." The station introduced it to its listeners immediately before and after the ABC coverage of the memorial service in Houston for the shuttle crew. Weldon says that over the next several weeks WJBR received many positive phone calls from listeners each time the tape was aired. "We only had one negative reaction, from a fellow who thought somebody was making a lot of money. We told him it was just something they wanted to do, not commercial."

Bob Grayson, Program Director of WAMS, did not know the tape was available, but says he would have aired it on the Wilmington station, "mainly for the protection of the families.....There's so much sadness."

Who put together this tape? Certainly not John Denver and Ronald Reagan - their permission was not even requested before the tape was sent to the ABC Information Network (which made it available to 1900 radio stations), the Satellite Music Network, and numerous television stations, including the BBC. Program Manager John Jenkins and others at WMJJ of Birmingham, Alabama, mixed the tape the night after the failed Challenger flight. They were "touched" by the President's speech. While searching the station's library they came upon John Denver's song, with lyrics they judged appropriate for the occasion. After three hours spent producing the tribute, including rearranging and editing Reagan's speech, they released the tape on January 29.

Jenkins reports a tremendous reaction to the tape, "especially from those close to the tragedy." Jenkins hopes that the tape "will help us all put this horrible tragedy in perspective." WMJJ, the originating station, aired it every couple of hours for about four days after the event it was supposed to commemorate. WJBR, however, aired the tape for three weeks following the event.

continued on page 12



HUMAN CONDITION

Have you ever heard of a concert/party given by a musical group for the people who contributed money or in other ways helped them make their album? Well, The Human Condition put on a party and played music for the very same people who were responsible for helping them make their album a reality. It was a wonderful gathering with a real community feel to it. Dinner was served and, depending on how much you contributed to the album fund, you got a meal, an album, or both.

This strikes me as a novel idea, and, though others have told me they've heard of such a thing before, I never have. It is a classic example, though, of a community showing its true support for an artistic venture that also has political overtones. After the first set, members of the group read a list of the names of the folks who helped them out, and that was quite a bit of fun and many of the people got applause and more. (Bev Grant commented about one that he was "our most conservative supporter.")

The first set, which was a "concert" format, was marvelous as a concert, but I was more comfortable later when the dancing began, and I suspect the band was too. The band was larger than it had been before. Besides electric guitar, bass, Bev's acoustic guitar, drums, and extra vocalists, there was a percussionist and a horn section of trumpet and sax. This is a large group and their music packs a punch.

I really hope that this album can gain a larger audience and some more exposure for the Human Condition. The album is great-sounding and the live performance is exciting and vibrant. One of my favorites is "El Salvador." The song has a horn arrangement that is incredibly tight and powerful. The song "Inez" tells the true story of the trial of Inez Garcia who killed her rapist in self-defense. The chorus of the song says, "We've got the right to fight." In the live performance, just as I noticed that only the women were singing this line the men began singing in concert, "Women got the right, women got the right, women got the right to fight."

Both this album and the band are really great! They can be contracted at: Human Condition, 416 Second St., Brooklyn, NY 11215. Write to them for the album or for booking information.

BEVERLY GRANT—guitar & vocals
CHARLES MENA—drums & background vocals
JERRY MITNICK—electric bass & vocals
FRANK NEGRÓN—vocals
CHIPO WAKATAMA—vocals

Additional musicians now appearing live with band are:

Zane Massey - reeds
Dave Gordon - trumpet
Mervin Jackman - drums
Chris Carter - vocalist
Hillary Kay - vocalist
Rae Guigliano - vocalist

"Kulonyaka" is available on lp or cassette for \$8.00 plus \$1.35 postage from Human Condition, 416 Second St. Brooklyn, NY 11215

Kulonyaka

(Year of Dedication)
by Mike Semcle

briskly

Ku-lon-ya-ka si-si-mi se-le u-ku-wa-gwa-za la-ma bhunu ngo

mkhonto we sizwe, Ku-lon

*Kulonyaka sisimisele
Uku wagwaza lama bhunu
Ngo mkhonto we sizwe
A sikhatali, noma sibutawa
Sizo lithwe la litzwa
Lori' elsenzatsi
Hlanga nani nina MaAfrika
Sizo wangoba simunye
Wona lama bhunu*

THIS YEAR, AGAIN, WE ARE DETERMINED
TO FIGHT THE BOERS
WITH THE SPEAR OF THE NATION
EXECUTIONS DO NOT SCARE US
NOR CAN THEY DETER US
WE SHALL FIGHT FOR OUR LAND, OUR SOUTH AFRICA
UNITE, FELLOW AFRIKANS
UNITED WE SHALL DEFEAT THE ENEMY

ABEL MEEROPOL, 83, A SONGWRITER, DIES

By JOAN COOK

Abel Meeropol, a songwriter and composer who adopted the sons of Julius and Ethel Rosenberg, died of pneumonia yesterday at the Jewish Nursing Home in Longmeadow, Mass. He was 83 years old and had lived in South Miami, Fla., before entering the nursing home.

Robert and Michael Rosenberg, the Rosenbergs' 8- and 18-year-old sons, were placed with Mr. Meeropol and his wife by their legal guardian, the late Emmanuel H. Bloch, after their parents' execution in 1953 after being convicted of passing atomic secrets to the Soviet Union. The Meeropols adopted the boys in 1957.

Mr. Meeropol was born in the Bronx, and was a graduate of City College in 1925, with a master of arts degree from Harvard in 1926. He taught English at DeWitt Clinton High School in the Bronx from 1927 to 1944, when he turned to music full time.

He Adopted the Sons of Julius and Ethel Rosenberg — Wrote as Lewis Allan

During this period he was subpoenaed by the Rapp-Coudert Committee, a group set up the State Legislature to investigate teachers said to have participated in Communist activities.

Pen Name Was Lewis Allan

Mr. Meeropol, who wrote for the stage, screen, radio and television, under the pen name of Lewis Allan, was the composer of "Strange Fruit," a song made famous by Billie Holiday.

He wrote the words for "The House I Live In," a motion-picture short that won an Academy Award in 1945, and was the librettist for the opera "The Good Soldier Schweik," drawn from the satire by the Czechoslovak novelist Jaroslav Hasek.

Last year, in a letter to The Times, Robert and Michael Meeropol told of their pride in hearing Frank Sinatra sing "The House I Live In" as part of the 100th birthday celebration for the Statue of Liberty.

"We hope that 'The House I Live In' will serve to remind all Americans that patriotism is not limited to the right wing," the letter read. "We hope our father's life and work can help convince people to view with suspicion anyone who would curtail political freedom and limit the range of acceptable political debate in the name of anti-Communism, of anti-terrorism or of some 'higher' morality."

Mrs. Meeropol, the former Anne Shaffer, died in 1973.

In addition to his sons, both of Springfield, Mass., Mr. Meeropol is survived by four grandchildren.

JUST SAY NO

Words and music by
Nick Crews

G C G

By the time I left the par - ty, Lord knows I was flyin' high.

D

Bert drivin' home those flashing lights they pulled me to the side

G C G

The judge put me in drug re - hab He said I had to go

D G

Then he pinned a button on my shirt and it re - ad: "Just Say No"

1st Chorus C G

Just say no to mari - ju - na Just say no to that co - caine

D

Just say no to any sub - stance that messes 'round your brain.

G C G

It's the very best way to keep the faith when temp - tation it takes hold

D G

Stand up straight and look 'em in the eye And just say No

I showed up at the rehab place
That fateful Monday night
They put me in an empty room
And they turned off all the lights,
A pair of headphones on my head,
The sound turned way down low,
And I heard the voice of our president
Saying: "Just say no." (Chorus)

Six months came and six months went
And I learned my lesson well.
So many times I just said no,
My voice clear as a bell
And then one day the boss came round,
A drug test for to hold,
I took a notion and looked him in the eye,
And just said No! (2nd chorus)

2nd chorus:
Just say no to all those bureaucrats,
As pretty as you please.
If they try to yank from under you
Your civil liberties.
I've got the news and I'm spreading it round
So everyone'll know,
It's just like President Reagan says:
Just say no.

Pretty soon that word was on my lips
Every day and night,
Apartheid, Star Wars, covert actions,
So many things to fight,
So I got my friends together,
'Bout everyone I know,
We took a tip from the President,
And we just started saying no. (3rd chorus)

3rd chorus:
Just say no to the contra killers
Just say no to the CIA,
Just say no to corporate bosses,
It'll really make your day,
It's a simple way to keep your rights,
A word everyone should know,
Take a tip from our President,
And just say no.

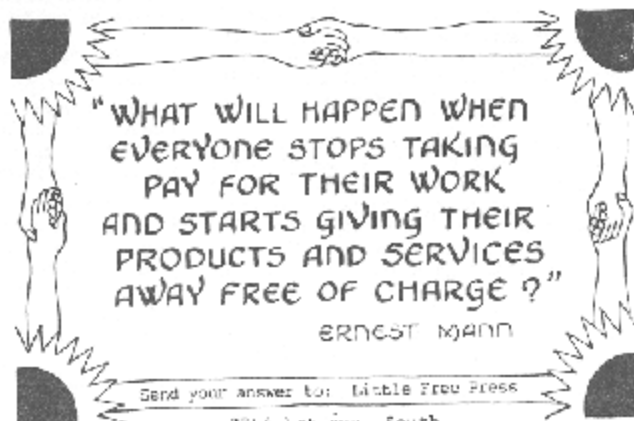
Democrastination

By Jeffrey Martin

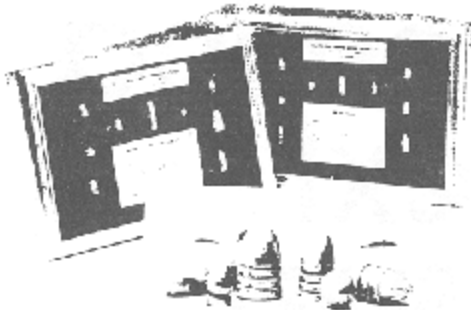
Country
you treat me
like I was adopted;
born out of a bomb shelter -
the abortion that lived
to build better bomb shelters

You smile
a post office grin,
teaching history
from prime time:
how the West was won
how Joe McCarthy became king
how the Rosenbergs were made examples
and of police actions and
Manhattan projects
that still shine like
a new tooth filling.

I have been a condor
growing in your box
watching
and listening to your songs,
and as a student of cinema,
still think
that Bogart was a better actor.



2714 1st Ave. South
Minneapolis, MN 55400



Tuli Kupferberg

AND COMING NEXT OUR FABULOUS SERIES:
-BULLETS THAT REALLY CHANGED AMERICA-

BULLET THAT KILLED ABE LINCOLN
BULLET THAT KILLED JAMES GARFIELD
BULLET THAT KILLED WM. MCKINLEY
BULLETS THAT KILLED KENNEDYS:

(Specify: JFK or RFK)

BULLET THAT KILLED MARTIN L. KING:
(tastefully coated in brown)

BULLET THAT WILL KILL OUR NEXT PRESIDENT:
(the mystery bullet!):

[MONEY CHEERFULLY REFUNDED IF ATTEMPT IS UNSUCCESSFUL]

& ORDER NOW! TO THE 1ST 100 ORDERS:

→ 1mg PLUTONIUM from the ORIGINAL HIROSHIMA BLAST!
in a special commemorative plastic bag!

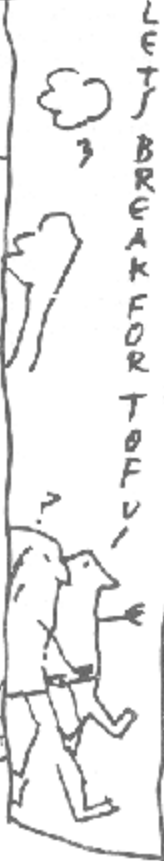


BULLETS THAT CHANGED AMERICA. As a tribute to the gallantry of North and South, our Civil War bullet plaques are splendid and honorable mementos. In two versions: Blue and Gray, each 1 1/2" x 9/16" plaque holds a real lead bullet cast from the original molds. Authenticity is assured by inclusion of a fascinating booklet detailing the history of each bullet, the gun for which it was made, and the role of these arms in the great struggle. Endorsed by the British Muzzle Loaders Association, the recognized international authority. Commemorate your own love of country—and give one, or both, as an extraordinary gift. Specify "Blue" or "Gray." Each: North (#R740019), \$50. South (#R739466), \$50.



I'M CONFUSED ABOUT POST-MODERNISM

WELL, JUST AFTER FOUCAULT, BUT BEFORE HILTON KRAMER & THE NEO-CONY, JAMIESON FOCUSED ATTENTION ON HEIDEGGER & SAINTRE'S SEMIOTICS... GRAMSCI SPOKE ABOUT THE REIFICATION OF THE HEGEMONY OF MIMESIS & ITS SAD EFFECT ON ADORNO'S LATERAL SOCIOMETRIC & PSYCHODRAMATIC AMPLIFICATION OF THE FRANKFURT SCHOOLS' MASSIFICATION OF THE SIGNIFICANT SIGNIFIERS & SIGNIFIED. TOLSTOY & SAUSSURE W'D, HOWEVER, HAVE NONE OF THIS.
BUT THE ENTROPY OF JUNGIAN CORRELATES THEN LEADS TO A DEMOTIC SYNCHRONICITY IN THE SPACE-PANTIE CONTINUUM.
FALKENBERG SPOKE OF "DREI DOTZ". HEDENEGER SAID, "NO! THESE ARE BAPTISMAL ARTIFACTS."
PROF. COREY, ON THE OTHER FOOT, SAID, "WHY QUOTE ME?... HAVEN'T YOU ENUF TELEOLOGICAL SPUNTERS UP YR OLD ALTHUSEIER ALREADY?"
DANNY THE RED RESPONDED WITH "EPIDEMIOLOGICAL 'AUTHENTIC' ECOLOGY" IN HIS BRILLIANT THE PINK BRIGADE OPPOSITION.
FURTHER ON THE "TRUE PREUDIANI" GOT NASTY & CLAIMED MALTHUS HAD STOLEN IT ALL FROM EMPEDOCLES WHO ACCUSED HERODOTUS & JOSEPHUS OF "LEFT-INFANTILE ANTI-ZIONISM" & "SYNTHIC POST-STRUCTURALIST & LOGOCENTRIC) SELF-REFERENTIAL CONCRETISM."
THEN, IN 1989, JP THOMSON BROUGHT THE WHOLE THING TO A GRINDING HALT WITH HIS FAMOUS BOXING-DAY THEORY OF "GIFTS FOR THE GIFTED."
THE ENTIRE ENGLISH-YALE SCHOOL WAS DISSOLVED & WOLFGANG ISERL'S EIDETIC ABSTRACTION ENTERED A NEW ERA OF IRRATIONAL (OR RATHER, NEO-RATIONAL) NUZZLING.
ROMANTIC FOOLS PREDICT FURTHER COMETARY CRITICISM, LIKE EAGLETON'S CRITIQUE OF POOR CRITICS - FROM KRUTEVA, DEMIDA, WM EMBRYON & DIDEROT... BUT WHO KNOWS? THE SIRIADISTS TOOK A DIFFIDENT TACK ENTIRELY AMONG RAGON, KLEE & THE GROUCHO-MARXISTES PLAYED WITH THE IDEA OF... THE TEXT AS HOLOGRAM! NEXT! FRATELLI! HYPER-PASTICIZATION OF THE TEXT TOOK ON...



LET'S BREAK FOR T O F U

JARG-ON MY FRIENDS - JARG-ON

SCUTTLE THE SHUTTLE continued from page 7

But does everyone respond the same way to tragedies? Not when there is a political side to the event, as with the Challenger. Seven people died, and that is appropriate cause for mourning. The shuttle, however, is a crucial part of Reagan's controversial Strategic Defence Initiative, because it is the only space vehicle that can test the efficiency and accuracy of laser and particle beams. The NASA schedule proposed since the aborted Challenger flight stresses the deployment of military satellites and other missions favored by the Department of Defence. This shift to an emphasis on the military at NASA accelerates a trend that has developed over the past several years.

The citizen-in-space program that selected New Hampshire teacher Christa McAuliffe as its first participant provides a personal and patriotic touch that encourages Americans to support the space program enthusiastically. The darker side, as some see it, is that Challenger astronauts, including McAuliffe, were the first victims of Star Wars.

Denver has not responded formally to the tribute to the Challenger that mixes his song with Reagan's speech. According to Mark Stern, Denver's publicist, "He was touched that somebody thought to do it," even though it was put together "totally without his knowledge." If Denver's permission had been asked, Stern feels that "he wouldn't have perhaps said 'go ahead'...Things like that are always a bit touchy because of the taint of commercialism...The song was on the fringe of being in bad taste," even though the creator's motives were pure. According to ASCAP, the musician's union that Denver belongs to, though, the situation presents a potential infringement case.

John Denver himself was quick to compose a song commemorating the Challenger crew. He recently played "Flying For Me" (begun the day the Challenger exploded) for a Senate Appropriations subcommittee. Denver claims that he suggested the citizen-in-space program three years ago and would have been its first participant if Reagan had not decided to send a teacher. Denver "still wants to go up" and is even considering doing a concert in space. Speaking of his new song honoring the space shuttle astronauts, Denver stated, "very possibly, all the money that comes in from this song will go, if not to NASA is even considering doing a co

John Denver himself was quick to compose a song commemorating the Challenger crew. He recently played "Flying For Me" (begun the day the Challenger exploded) for a Senate Appropriations subcommittee. Denver claims that he suggested the citizen-in-space program three years ago and would have been its first participant if Reagan had not decided to send a teacher. Denver "still wants to go up" and is even considering doing a concert in space. Speaking of his new song honoring the space shuttle astronauts, Denver stated, "Very possibly, all the money that comes in from this song will go, if not to NASA or to build another shuttle, to the astronauts families."

Philadelphia singer/songwriter Burrell Yow has created quite a different musical response to the space shuttle program. The lyrics of "Scuttle the Shuttle" directly address the political implications of the Challenger flight:

You can send your teachers into space,
your doctors and lawyers too.
But you're never gonna hide from me
what the shuttle was meant to do.

The shuttle is a link my friend
in Reagan's Star Wars chain,
It's not science, it's suicide;
the blind led by the insane...

So don't be fooled by lab coats
underneath you'll find four stars,
and a military marching band
is leading us to Mars.

So, scuttle the shuttle, we don't want
your lasers floatin' around.
Keep Star Wars on the movie screen;
your lasers floatin' around

So, scuttle the shuttle, we don't want
your lasers floatin' around.
Keep Star Wars on the movie screen;
keep the shuttle on the ground...

For more information on the militarization of space, see Jack Manno's book, *Arming the Heavens*, available for \$7.95 plus \$2.00 postage from the War Resister's League, 339 Lafayette St., New York, NY 10012.

coming
next
issue:
PHIL
LOCHS'
new
record

BILLY
BRAGG
and
MORE

etc.
etc.



Lost: One Generation

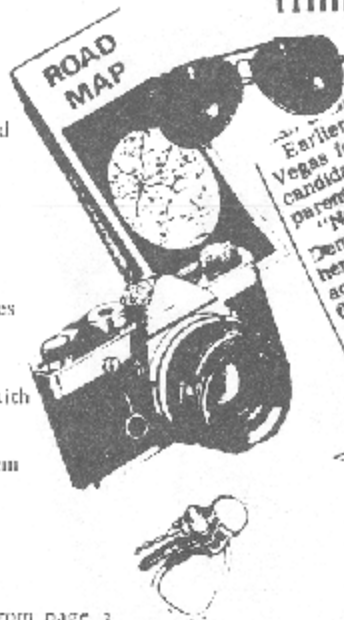
by William Wagner

Were we wrong to expect so much
from the Great Society
to pass from need to want
in so few years.

They told us no more hunger or cold
no more wrinkles or gray
but all we got were taxes
'Nam and shattered dreams
to go with our bags and bulges.

The cadence of the marches
long since echo in the wind
where are the hippies and the yippies
who tells us the weather now?
psychedelic died with Hendrix.

The gurus now preach a different faith
one of money and Me
to hell with the poor and aged
they have a safety net to catch them
and God now hand-picks our leaders
to protect us from communism
and Playboy.



Why Do They Even Let Him Say Anything?

Earlier, at an airport
Vegas for another Republican
candidate, Jim Santini, Mr. Reagan
parently misspoke.
"Now, the simple truth is these
Democrats who are here are probably
here because, like millions [we meet
across the country, they] have found
they can no longer follow the leader-
ship of the Republican Party, which
has taken them down a course that
leads to disaster," he said.
The White House said later that he
meant the Democratic Party.

Infold on TV
... are run

The Role of Culture continued from page 3

Does political music have value? As Angela Davis has pointed out (Art Works For People Conference, S.F., May 1981), we can answer that question easily by thinking back on the movements for peace and justice in this century. Do we remember the speeches? No, we remember the songs: Solidarity Forever and Union Maid in labor struggles; We Shall Overcome in the Civil Rights movement; I Ain't Marching Anymore and countless others in the anti-war movement. Culture is able to reach people at the level of their basic feelings. We can all feel a part of a singing movement.

That leaves us with a question: why isn't the role of culture in the movement respected? Why does it seem to be the last priority so often?

Part of the reason may be that cultural work isn't seen as work by the left. Aren't singers at a rally really just having a good time with their friends? If we're any good it looks like we're having fun because our role is to inspire, resuscitate, relax, educate and, indeed, entertain. But as musicians we work all our lives to perfect our craft. Those of us who are composers are rarely paid for the time it takes us to write, and so we try to squeeze writing into a schedule already crammed with our paying jobs and unpaid political participation. We spend long hours rehearsing alone and in groups. Performance anxiety sends us dreams about standing on stage and losing our songs, our minds or our clothes. Like any other political organization, we have meetings to discuss strategy and protocol. We spend days of our lives making phone calls, writing letters and mailing flyers.

Our work is seen as "just entertainment." This parallels the view of culture fostered by the mass media: culture is a distraction for the leisure hours. In an age of commodity relations, culture is reduced to something to be passively consumed. Political music can turn that around: it calls for people to be active participants. Typically, political songs speak to what people have in common — be it their oppression or their courage — and the songs have a chorus everyone can sing; in singing these songs at a rally or a meeting, people get a sense of intimacy, sharing and collectivity. They also feel their own strength and vigor very concretely.

One goal of political song is to reclaim popular culture: a culture that is alive, community based, and bottom-up rather than top-down. This is the antithesis of mass culture.

Some political organizers seem to have a star mentality. Of course, scheduling some performers who have name recognition is smart organizing since a big name will draw more people to an event. However, not inviting or bumping lesser known performers from a program after it's started because a star has turned up unexpectedly is insufferable. This mirrors the attitudes of the commercial media, and stifles emerging talent.

At rallies, it seems that each constituent group of a coalition must get a speech from the platform. This results in rallies that are interminable and full of endless repetitions and platitudinous statements. Inevitably, the program overruns, and inevitably the three-minute song that encapsulates the issue with humor and invigorating rhythm (thanks to the song-writers craft and hard work) is cut to make room for all the speeches.

This shows a fundamental insensitivity to the needs of the crowd: good-hearted, hard-working, progressive people who are often asked to stand in the cold and listen to speech after speech. We take on the responsibility of changing the world and our emotional and physical needs are ignored and denied.

We could have made these points more effectively and more concisely in a song. It would have left you feeling better too. But, because we could have been cut out of the program at the last minute or asked to sing on the sidewalk outside the event, to draw in passers-by as best we could above the traffic noise, you might never have gotten a chance to hear that song.



A Request from Vic Sadot

Every Wednesday morning from 9 am to noon, "The Freewheelin' Roots Show" is broadcast on WXDR 91.3 FM, listener-supported radio at the University of Delaware. The show is always looking for new material.

The Freewheelin' Roots show puts the emphasis on topical songs, songs of social commentary and social events. We feature the kinds of songs which have been featured in BROADSIDE for more than 20 years.

We are especially interested in receiving original material on cassette tapes by singer/songwriters who have not yet been published by record companies. We've been airing a local showcase of material sent in by local listeners, but we are just as interested in getting material from beyond our tri-state (DE/PA/MD) radius. We may put our 1000 watts behind your song if you will send it to: Vic Sadot 198 Madison Dr., Newark, DE 19711.

By the way, airplay is not guaranteed and no tapes will be returned. There are no royalties from non-commercial radio. If you know of other open radio shows like ours, please let us know, as we are compiling a networking list. Thank you. We do hope to hear from you. Vic Sadot of the Crazy Planet Band and host of "Freewheelin' Roots."



If you want to see some strange things, write to this address. Say you read about it in BROADSIDE.

MY VOTE 4 PRESIDENT — IN 1986 IS...

LOVE 22 — P.O. BOX 622 — W. KINGSTON, 02892

What the heck!
Subscribe
to
**Beatniks
from
Space™**

YOU CAN GET THE
Next 4 Issues
FOR \$10.00

OR ANY OF THE
INDIVIDUAL ISSUES
\$3.00 each

Thank you for your interest in our publications...

The **neither/**
NOR Press
Box 8043 Ann Arbor, Michigan 48107



GERRY REITH'S NEUTRON GUN

"More than just a book, this is a concussion device..."



Make new copies of belly wads who not only look into the temple and make the world but make it new and make better, more beautiful things.

NEUTRON GUN — ISBN: 0-881577-09-3. A 12-page paperback book, perfect bound, featuring seven short fictions, long on truth, from Gerry Reith. Also contributions from Bob Taylor, Ed Lawrence, Cooper York, and Carl's Name-stay. Edited by V.M. Calver. Front cover by Patrick Reed. With an introduction by the author.

First Edition copies are available 1977

\$2.95



People who say that mere ideas
cannot be dangerous...
just never had any ideas like these!

CATALOG by Duke D'Reale

©1986 by The Neither/Nor Press

BEATNIKS FROM SPACE Magazine was started on the supposition that there was indeed an urgent and exciting new literature that was being totally ignored by the established academic literary press, as well as the trendy art mags and radical political underground. The Neither/Nor Press has dedicated itself to the cultivation of this untapped audience. We don't care one bit about selling books to jaded hipsters on the cutting edge of the avant-garde... instead, we target our books toward the greasy fingers that hold the knife! A literature that will stop you right in your tracks!

SING ALONG WITH THE WASHINGTON SQUARES!

TO THE TUNE OF "JOE HILL"

ROY COHN

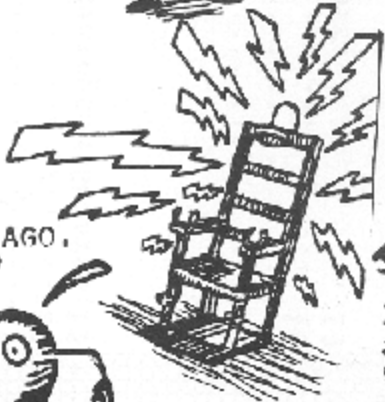
BY ARBIE HOFFMAN & THE WASHINGTON SQUARES



1. I DREAMED I SAW ROY COHN LAST NIGHT
 ALIVE AS YOU AND ME
 "I GOT IT FROM A TOILET SEAT,
 I NEVER DID EAT MEAT... I NEVER DID EAT MEAT.



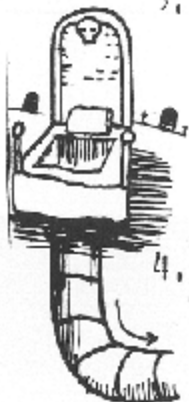
2. "I DIDN'T DIE OF AIDS," HE SAID,
 "OR BUGGER, SUCK OR BLOW,
 I ONLY SCREWED THE ROSENBERGS
 WAS FORTY YEARS AGO... WAS FORTY YEARS AGO.



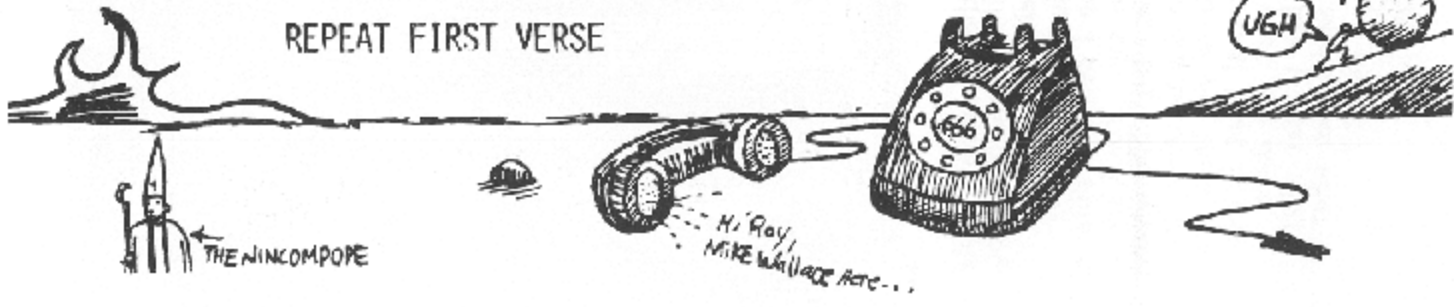
3. "AS I LAY DOWN ON MY DEATH BED,
 MY HEART WAS SOON TO FALTER,
 I THOUGHT ALAS OF MY TRUE LOVE,
 HER NAME BE BARBRIE WALTERS... HER NAME BE BARBRIE WALTERS."



4. IF ER' YOU FIND YOURSELF IN HELL
 A LAWYER YOU SHOULD PHONE,
 WE RECOMMEND THE DEVIL'S PAL,
 YOU KNOW HIM AS ROY COHN... YOU KNOW HIM AS ROY COHN.

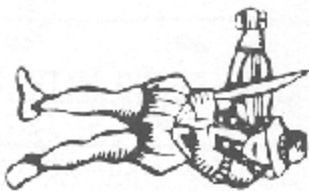


REPEAT FIRST VERSE



SUNSHINE n 1985

Broadside
P.O. Box 1464
New York, NY 10023

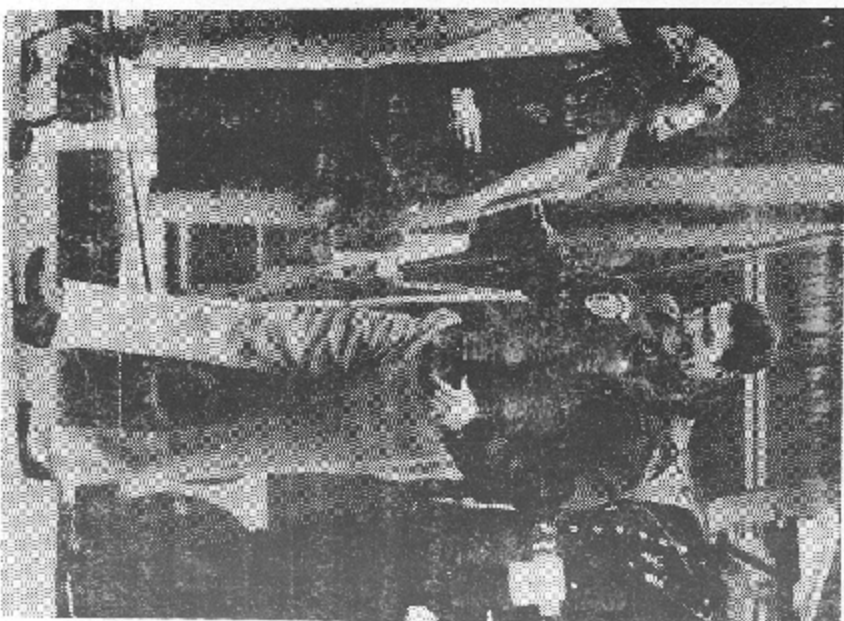


CONTENTS:
Songs and Articles

Hazardous Work: The Role of Culture, Pat Wynne
and Bernard Gilbert..... 3
Feed Me, by Stephen Sedberry..... 4
Mark on the Land, by Dave Elder..... 5
Military Man, by Tuli Kupferberg..... 6
On the Wings of A Dream, by Kathy McKay..... 7
Human Condition, by Jeff Ritter..... 8
Kulonyaka, by Mike Semele..... 9
Just Say No, by Mick Crews..... 10
Roy Cohn, by Abbie Hoffman and the Washington Squares. 15

Poetry

Salesman, by Ross E. Morrison..... 4
She Was A Vision, by Mark Rasmussen..... 4
Democrastination, by Jeffrey Martin..... 10
Lost: One Generation, by William Wagner..... 13



"Well, I may have lied to the American people, but I certainly wouldn't lie to you Margaret. After all, what the hell do they know anyway? No, I just said that to Gorbachev because I couldn't think of anything else to say. You know I didn't mean it. It's like what I told George Shultz the other day: I know you think you understand what I said, but what you don't realize is that what I said is not what I meant."