

STARTING OUR 2nd QUARTER CENTURY!



Mother Jones
and
Sis Cunningham

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THE NATIONAL TOPICAL SONG MAGAZINE

Broadside

#181

JUNE/JULY 1987

In This Issue:

SONGS BY: Tom Paxton, Patricia Shih, José-Luis Orozco, Peggy Seeger, Charlie King, Luci Murphy and others

ARTICLES & FEATURES: Mother Jones; Organizing Through Music: Alabama; Singin' On The Picket Line ; The New York Scene; April Action Music; *and a whole lot more!*

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BROADSIDE No. 181

Founded in 1962 by
Sis Cunningham and Gordon Friesen

EDITORIAL BOARD: Judy Cohen, Sis Cunningham, Greg DeCowsky, Julius Gordon, Vic Sadot

VOLUNTEERS: Meg Davis, Ron Dressler, Marian Firmani, Tony Firmani, Amy Herman, Eileen Pulley, Jeff Ritter, Lyda Shuster

SPECIAL THANKS TO: Kathie Ana, Ellen Barrett, Raquel and Frank Cavalli, Joel Cohen, Phillip Frazier, Ray Korona, Luci Murphy, Pete Seeger. We're very grateful to Norman Ross for helping us make an easy transition to a new Broadside board.

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AGE AND YOUTH IN ACTION

• FROM THE EDITORS •

BROADSIDE Magazine has been hitting the stands now for a quarter of a century. This is a fine testimonial to the unflagging efforts of Broadside's founders, Sis Cunningham and Gordon Friesen, as well as to the publisher, editor and staff who took over operations from them about three years ago.

Now Norman Ross and Jeff Ritter are retiring as editor and publisher, and the reconstituted editorial board has had to do a lot of hard thinking about what it means to continue this long tradition. We like to think of this 25th birthday party as marking the beginning of a new era for people's music. A good start for us would be to let you, the readers and contributors to Broadside, know what we are and what we stand for, in the hopes that you will join us and help us grow for the next 25 years.

Broadside Magazine will continue to publish songs reflecting the diversity of people's culture. As an editorial board, we will select material that is multi-cultural, multi-ethnic and multi-racial, representing the ages, abilities, needs and sexual orientations of people today.

We will print songs which speak to the issues of the times from a progressive point of view. We are interested in music which expresses, and assists in, the struggle for political, economic, social and cultural democracy, a democracy in which all the people participate. We all need songs to lift our spirits in times of struggle, to express our emotions and to support us during hard times.

We will publish many styles of music, including folk, nueva cancion, rap, reggae, rock and blues. We will print music by unknown writers, songs by known artists, and popular music that has a progressive spirit.

We will encourage the individuals and communities involved in people's music to do their networking and organizing through Broadside magazine. We will also print articles and columns reflecting the needs and interests of our readers.

The editors of Broadside recognize that even among progressive people there will always be differing positions on various issues. We welcome the submission of material encompassing a wide range of views within these guidelines. The Editorial Board may not endorse every viewpoint printed in Broadside, but we welcome the opportunity to present the people's music community with different points of view. We also welcome letters and other feedback.

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TWO GOOD LEGS

© 1986 Patricia Shih
Fragile Glass Music Publishing

E C G C C E C F C F C D_b

OH I MAY NOT BE ABLE TO WALK LIKE OTHERS DO BUT I GET AROUND NO-THING KEEPS ME DOWN, I'VE A DIFFERENT POINT OF

B C G C C E C F C F C D_b G

VIEW, NOW THERE ARE THOSE WHO TRAM-PL E OTHERS IN PUR-SUIT OF THAT HEAD START, GOOD IS HAV-ING TWO GOOD LEGS IF YOU'RE CRIP-PL ED IN THE

C C G C C F G F C F C D_b G C

HEART? OH CRIP-PL ED IN THE HEART, YES CRIP-PL ED IN THE HEART, GOOD IS HAV-ING TWO GOOD LEGS CRIP-PL ED IN THE HEART? IF YOU'RE

WHAT

REFRAIN:

Oh, crippled in the heart,
yes, crippled in the heart,
what good is having two good legs,
yet be crippled in the heart?

I cannot hear you talking,
my hands replace my voice,
but I don't feel sad,
cause it ain't so bad.
I'm not disturbed by noise.
Now there are those who never
listen to what others have to say,
what good is having two good ears
if they're gonna be deaf that way?

REFRAIN:

If they're gonna be deaf that way,
etc.

I've never seen a sunset,
so "red" is just a word,
but I don't cry 'cause the visions I
have dreamed are never blurred.
Now there are those who
look right through you and
refuse to see the light.
What good is having two good eyes
when the mind has no insight?

REFRAIN:

When the mind has no insight, etc.

I am a little slower
in action, thought and word,
a world that can't wait spins at 78,
I'm at 33 and a third.
But there are those
who quickly run by,
and those who quickly judge.
What good is being speedy
if the spirit doesn't budge?

REFRAIN:

If the spirit doesn't budge, etc.

So yes, I am "disabled",
'cause I'm able to say "dis,"
when you see me come,
I'm a whole human
not parts that I may miss.
And I won't hide
all my shortcomings,
if yours you'll also wear,
for humanity, not ability,
is the handy cap we share.



Victoria Arhiv

PATRICIA SHIH

"PATRICIA SHIH in Concert" will be released as an LP this summer. Meanwhile, an album cassette and demo tape can be obtained by writing: Patricia Shih, 27 Oakland Street, Huntington, NY 11743, or by calling (516) 549-2332.

SINGIN' ON THE LINE

Pete Seeger brought this one to our attention. *LABOR NOTES*, a monthly publication of the Labor Education and Research Project (P. O. Box 20001, Detroit, MI 48220) features a regular column called *Roll the Union On* . . . which tries to help organized and organizing workers use music to improve their lives. We thought you might like to see a sample from the March 1987 issue.

Help! I've been on the picket line for hours. I've sung "Roll the Union On" and "We Shall Not Be Moved" at least a hundred times, and I don't know any more picket line songs. What do I do now?

If you've ever found yourself in this situation, then you should be ready to try writing your own picket line songs -- it's easier than you think. Over the years, I've come up with a few hints.

1) Using a parody of a song that people already know will make it easier to teach them your song on the spot.

2) Pick a tune with a chorus that can be repeated after each verse. In most picket line situations, people are on the line for hours, so the more verses and choruses you can add, the better.

3) Pick a melody that's not too complicated, as people have to sing

while walking, carrying a sign, talking to passersby, etc.

4) Make a "vocabulary list" of names of bosses, union leaders, strike issues, terminology used in your industry, etc., and try to use as many words as possible from your list.

For example, in my industry, health care, one of the hottest issues is a system of classifying Medicaid patients according to their diagnosis and reimbursing the hospital based on the average stay for that diagnosis. During a nurses' strike at the Group Health Association, we sang the following verse to the tune of Jimmy Cliff's "You Can Get It":

We've diagnosed things at GHA
We're understaffed and we're underpaid
So we've prescribed a picket line
We've hit the streets and our prognosis is fine

(The chorus on that one goes, "You can get it if you organize.")

5) An indispensable tool for any aspiring songwriter is a rhyming dictionary -- Random House puts out a great pocket edition for \$2.95. A rhyming dictionary will list all the words that rhyme with

any sound or combination of letters. Find some words that rhyme with the words on your "vocabulary list." Don't worry if the rhymes aren't exact. I'll use another health care example: If you wanted something that rhymes with "bedpan," you would look up "an" and get "ban, can, Dan, fan," etc. If you don't find something here that you want, try looking under "am" or "and" that's close enough. You might use, "They won't meet our demands -- they can empty those bedpans." Humor, of course, is of the essence!

6) If possible, prepare song-sheets ahead of time. Most people would have a hard time coming up with verses on the spot, but once you get them going, they may come up with some spontaneous lines.

The writer of the column, Julie McCall, followed up this sound advice with a couple of stirring examples from her own collection.

Aside from this useful and intelligently written column, *LABOR NOTES* is also packed with articles, hot news items and columns of interest to anyone wanting to "Put the Movement Back in Labor Movement" (their slogan!).



Marian Firmani

BACK TO NO FUTURE

© 1986 Vic Sadot

♩ = 170

G Em C [2ND TIME TO CODA]

HUM [EMPH]

RON-NIE'S BRING-ING A- ME- RI- CA BACK, WE JUST WANT TO KNOW JUST HOW FAR BACK?
 BACK WHEN THE BLACK SAT IN THE BACK, BACK WHEN THE U. S. WAS

ON THE AT- TACK? HELL, NO WE WON'T GO WITH YOU BACK

TO NO FU- TURE WE'RE LET SOM- NA SING OUT
 C D G Em LET FREE- DOM RING OUT

SAY THROUGH WHAT WE SEE IT MIGHT SEEM TO BE I- DEAL, FEEL,
 G Em C DA CAPO AL CODA
 THROUGH YOU AND ME A CRAZY DREAM BUT WE STILL FEEL,

TOO I- DEAL TO BE REAL, TAKE IT WHILE WE CAN!
 (IT'S) WORTH A CHANCE (LET'S) D (CODA) G Em C

HHHHH, HELL, NO, WE WON'T GO WITH YOU BACK

TO NO FU- TURE!

Rambo's draggin' America back
to macho glory, that's a bloody fact.
When men were men, and the women were less,
back to the good ol' days God blessed,
Hell no! We won't go with you back to no future!

CHORUS:

We're gonna sing out, say what we see!
Let freedom ring out through you and me!
It might seem to be ideal, too ideal to be real,
a crazy dream but we still feel
it's worth a chance, let's take it while we can!
Ronnie'd like to bring Somoza back
to Nicaragua with his Contra pack,
so "constructively engaged,"
keepin' apartheid's rebels caged.
Hell no! We won't go with you back to no future!

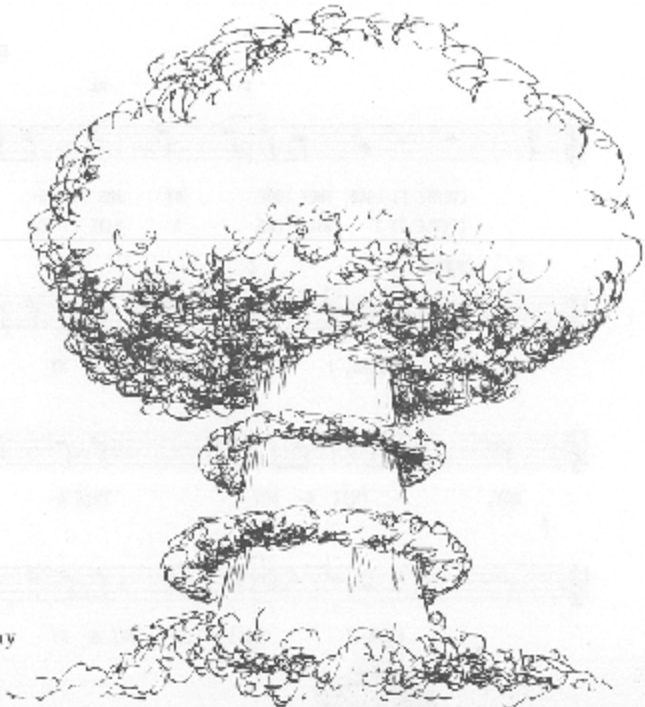
Ronnie wants weapons in outer space
to beat those Russkies in the old arms race.
Get with the program! No turnin' back!
Next thing you know we'll launch a sneak attack!
Hell no! We won't go with you back to no future!

SPOKEN:

"My fellow Americans, I'm pleased to tell you today
that I've signed legislation that will outlaw Russia
forever. The bombing begins in five minutes."

CHORUS #2:

You heard him say it just like a joker
How can he play it like nuclear poker?
It might seem to be unreal, too unreal to even deal,
still to reason we appeal - it's worth a chance,
let's take it while we can!



Marian Firmani

*"The Congress shall have power
to promote the progress of science
and useful arts, by securing for
limited time to authors and inventors
the exclusive right to their respective
writings and discoveries."*

*-- Article I, Section VIII/8
U.S. Constitution*



*Vic Sadot sings to Haitian
demonstration at White House,
March 29, 1986*

P. Clinton/Haiti Progress

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celebrates in word, song, and picture the working people
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Americas, New York, NY 10020.

I CAN'T TAKE CARE OF MY FAMILY THIS-A-WAY

Words and Music © 1968, 1985

Rev. Frederick Douglass Kirkpatrick (Brother Kirk)

C A_b C



[VERSE 1] LORD, THEY TOOK MY JOB A-WAY, HAD NO HOME SINCE THAT DAY.
[VERSE 2] I AIN'T HAD A BITE TO EAT, I BEEN SLEEPIN' IN THE STREET.

F C F C

CHORUS



C A_b C

LORD, I CAN'T TAKE CARE OF MY FAM'-LY THIS-A-WAY, THIS-A



F F F C

WAY, THIS A-WAY THIS A-WAY, THIS-A-WAY, THIS-A-WAY



C

LORD, I CAN'T TAKE CARE OF MY FAM'-LY THIS A-WAY



Marian Pirmani

3. Every day just the same,
not a penny to my name..
4. Boss man took my home
away,
and I'm standing here to
sry ..
5. Now, this all is said and
done,
and I'm goin' to
Washington..
6. Down in Washington day
and night, trying to fight
for my human rights ..

LAST CHORUS: You know I
MAY take care of my
family THIS- a-way !



Diana Davies

BROTHER KIRK LIVES ON!

Sue Stalo

A picture of Brother Kirk on the cover of *Broadside* caught my eye at the People's Music Network winter weekend, and then over his name I saw the words, "Songs and Memories of" - and realized he must be dead.

How could such a spirit cease to be?

I was one of the many singers and songwriters who attended his HEY BROTHER COFFEE HOUSE in St. Gregory's Church, where he spread the joy of singing, led us in freedom songs, and encouraged us to sing and play our own songs.

One time he showed a film on nuclear power and offered training in civil disobedience. Next thing I knew, I was climbing the fence at Shoreham Nuclear Plant. As I used to tell him, "I met you, sang a few songs, and went straight to jail." It all followed so inevitably. And through him, I found my way.



Eric Falkenstein

An image of Brother Kirk keeps returning. At a Hudson River Revival he came into view, rounding a corner into the bright sunlight playing his guitar and singing "O Freedom," followed by a throng of people. And I thought Isn't that like him, leading, and in his special way, spreading his message of freedom.

Surely such a spirit lives on.

♪ Songs, Poems, and Puppets and Masks

For Peace and Justice in Central America and Southern Africa (April 25, 1987)

by Ken Giles

Musicians, poets, and the "Bread and Puppet Theater" carried the message of peace and justice in Central America and Southern Africa when 75,000 people gathered in Washington, DC, on April 25, 1987. The crowd represented many cultural, racial, and economic communities. And the music represented many styles and topics:

Peter, Paul and Mary sang some old familiar tunes as well as their spirited "No Easy Walk to Freedom." They invited Holly Near to join them on stage for their set.

The night before the rally, Peter Yarrow was joined by Odetta, Gil Scott-Heron, Rumisonko, and others to perform a "Jam for Justice" concert to raise funds for the National Mobilization.

Jane Sapp sang her gospel-based "Go Tell It On The Mountain" and helped the crowd sing and clap together.

Lifeline (a women's band with Jeanne Mackey, Mary Trevor, Kris Koth, and Rochelle Loconto) played rock and reggae songs with topical lyrics written by the band.

A DC "Go-Go" band known as Hot Cold Sweat rapped one of their social commentaries as the marchers left the Ellipse and headed for the Capitol Building.

The chants of the marchers ought to be mentioned - especially the rhythmical calls of Local 1199 of AFSCME, the UAW locals, the UE locals, and many others.

At the main stage at the Capitol Building, June Jordan read some of her poetry. Other poets scheduled for the rally were South Africa's Dennis Brutus, the United States' Sonia Sanchez, and El Salvador's Quique Aviles.

In addition, the New York feminist dance company "Crow's Feet," Mostaz El-Dajani (a Palestinian musician), and Peter Broggs (Jamaican reggae musician) were on the program.

Perhaps the most visually impressive part of the April 25 march was the "Bread and Puppet Theater" contingent which formed the last few hundred people in the march. How does "Bread and Puppet" coordinate so many people wearing masks, stilts, costumes, and other equipment? The huge puppets sometimes evoked applause (for "Archbishop Romero") and other times sent the crowd scattering (as "Domestic Insurrection" swept the streets). Wave after wave of flag-carriers rhythmically dipped their banners as stilt-walkers and costumed mask-wearers danced past. While the speeches from the main stage went on, many in the crowd turned to watch and respond to the beautiful challenging "Bread and Puppet Theater."

Finally, we should acknowledge the work of the sign-language interpreters (Risa Shaw, Jodi Steiner, and others) who helped translate the day's presentations into American Sign Language. Their work is beautiful to watch, and it helps make visible for hearing people the too-often invisible world of deaf culture. In many ways, the April 25 program helped build bridges among several cultures.

Ken Giles works with *Bright Morning Star*.

Paz y Libertad

Words and Music © 1983 Jose-Luis Orozco
Translated by Sylvia Mullally

B C G C
 PAZ QUE-RE- MOS- PAZ Y LI- BER-
 G D7 G E
 TAD EN ES- TE MUN- DO
 E2 D7 E1 G
 FA- RA LA GEN- TE DE EL SAL- VA- DOR QUE LU- CHA POR SU LI- BER- A- CI- ON.
 E2 G
 EER- A- CI- ON.

CORO:

Paz, queremos paz
y libertad en este mundo. (2X)

Para la gente de El Salvador
que lucha por su liberación (2X)

CORO

Para los niños, para los viejos
para los pobres queremos paz. (2X)

CORO

Ya no más bombas con radiación
no más ideas de exterminación. (2X)

CORO

Ya no más hambre, ya no más guerra
queremos paz en esta tierra. (2X)

CORO

Para el obrero y el campesino
queremos paz y libertad (2X)

Paz, queremos paz
y libertad en este mundo. (2X)

Peace, we want peace
and liberty in this world.

For the people of El Salvador
who are fighting for their liberation

For the children, for the elders,
for the poor, we want peace.

No more radiation bombs,
no more extermination ideas

No more hunger, no more war,
we want peace on this earth.

For the worker and the peasant
we want peace and freedom.

Peace, we want peace
and liberty in this world.



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José-Luis Orozco
P.O. Box 7428
Berkeley, CA 94707
USA

These Women/Never Been Better is Alix Dobkin's fifth album. It's the expanded version of the three song EP *These Women (We Are Everywhere)*. Both records, as well as her three previous ones, are available through the WILD (Women's Independent Labels Distributors) Network and Ladyslipper Music, P.O. Box 3124, Durham, NC 27705, USA



NEW GROUND

© 1986 Alix Dobkin

WE ARE THE WO-MEN WE ARE THE LOV- ING WO- MEN
LOV- ING WO- MEN WE'VE BEEN A- ROUND FOR
E- VER, DEEP IN THE HEARTS OF WO- MEN
YOU AND ME WE'RE GO- ING OUT OF BOUNDS WE'RE EDING
OH, SO FAR, NOT E- VEN CLOSE TO YES- TER- DAY. NOW WE'RE BR- AV
SEEK NEW THRILLS, EA- OR BRAVE, WILD, SWEET DAR- L IN'
BREATHE DEEP KEEP THE FAITH WE'LL FIND SOME
NEW GROUND

One by one
we take each other home
we take our words,
call each other girl
whenever we please.
We're gonna live together,
hold hands, kiss each other
on the mouth, just because
we love this new ground.

CHORUS

We are the women,
we are the loving women,
we've been around forever
deep in the hearts of women.

Once we were
separated from ourselves,
afraid and lonely for what we
couldn't even name, we
cried, despaired or
died in flames, scorned and shamed
or worse. What heartbreak,
passion, rage has driven us
to new ground.

CHORUS

Holidays
start with Georgia in the spring,
then mark time

'til those chilly nights
in Michigan, then
August ends, it's
to the coast to say goodbye to
special, most devoted friends

We got so close
on new ground.

CHORUS

You and me
We're goin' deep and dark
We're goin' oh so far
not even close to yesterday.
seek adventures,
brave, wild, sweet darlin',
bear down, breathe easy,
we're on some new ground.

The Historic Capture of Mother Jones

Words and Music © 1986 by Sis Cunningham

A D E

THE PAT- RIOT- IC SOL- DIERS CAME A- MARCH- ING DOWN THE

A F#m

PIKE PRE- PARED TO SHOOT AND SLAUGHT- ER IN THE COL- D- RA- DO

A

STRIKE. SCHOOLED IN D- BE-DI-ENCE, STALNCH AND DAT- TLE

D E

WISE, HELL- BENT TO SHOOT A MIN- ER DOWN AND WATCH HIM AS HE

G# dim A

DIES. OH, GLO- RY, GLO- RY HAL- LE

D A

LU- JAH, GLO- RY, GLO- RY HAL- LE

E A

LU- JAH, GLO- RY, GLO- RY HAL- LE

D A E

LU- JAH, HELL- BENT TO SHOOT A MIN- ER DOWN AND

A

WATCH HIM AS HE DIES

CHORUS:

Oh, glory, glory, hallelujah,
 Glory, glory, hallelujah,
 Glory, glory, hallelujah,
 Hellbent to shoot a miner down
 and watch him as he dies.
 In regimental form advancing,
 rifle barrels a-gleam,
 Oh, it was the grandest sight that
 you have ever seen!

Bound to carry out their duties,
 nobody could deny,
 Put a bullet through a striker,
 they were bound to "do or die."

CHORUS

In front of these brave soldiers
 was a sight you seldom see,
 A white-haired rebel woman, her
 age was eighty-three.

"CHARGE," cried the valiant
 captain
 in deep thunderous tones,
 And the patriotic soldiers charged
 and captured Mother Jones!

CHORUS

They marched her at gunpoint so
 that all the world could see
 How courageous these great heroes
 who served the Powers That Be.
 The Rockefeller Money Kings

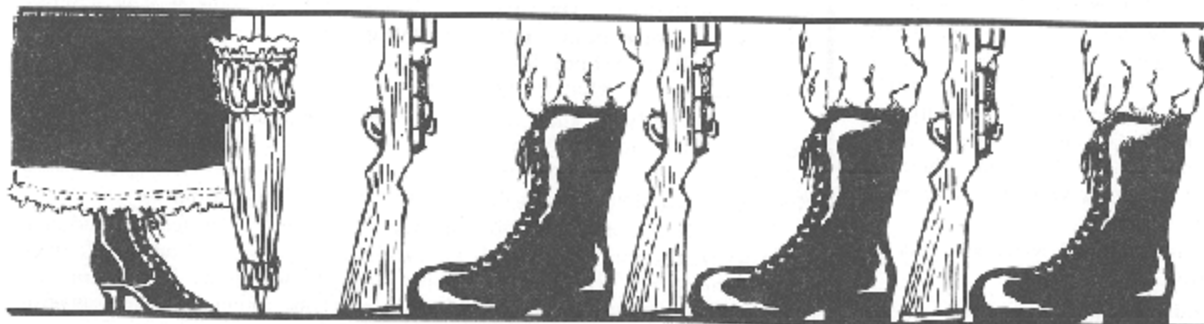
gave orders from their thrones
 To capture the hated enemy, that
 dangerous Mother Jones!

CHORUS

'Tis great to be a soldier with
 a rifle in your hand,
 Ready for the valorous deeds the
 Lords of Earth command.

'Tis great to shoot a miner down
 and hear his dying groans,
 But there never was such glory as
 that charge on Mother Jones.

CHORUS



Marjorie Firmani

● About Mother Jones ●

by Sis Cunningham

Mary Harris Jones was born in 1830. At age 35, after losing her husband and four small children in a yellow fever epidemic, she became a devoted labor movement activist, especially in the unionization of miners. Mary Jones traveled back and forth across the country, to any place where miners were on strike. Speaking, leading demonstrations, marching in picket lines, getting arrested and jailed, she would endlessly encourage wives and daughters to join the front line of struggle. She was the first woman to become a paid union organizer, a job paying five or six dollars a week, and some weeks nothing. Often she slept in a striking miner's shack, sharing a bed with the children, and eating what they ate.

While in her early 70s Mary Jones led a march of a hundred child mill workers -- most of them with work crippled hands -- from the mill town of Kensington, Pennsylvania, to New York City. This march was instrumental in gaining support for federal child labor legislation.

When she was 80, *The Nation* magazine named her one of the twelve greatest women in America. Hundreds of thousands of working people across the country considered her the "Champion of Labor," the devoted friend and leader of the poor and downtrodden. And they called her "Mother."

Small in stature, she dressed simply in black with a bit of white lace at the throat and a black bonnet

high on her head. Mother Jones always slept fully clothed, because she never knew when she would be called to help her "boys" or her "children."

Among Mother Jones' many close friends was Eugene V. Debs, Socialist organizer of the American Railway Union. Through Debs' influence, she was given the privilege of making her many cross-country railroad journeys free of charge.

Mother Jones remained active in workers' struggles until bed-ridden in her 95th year. Of herself she maintained emphatically that she was not a "humanitarian," she was a "hell-raiser."

She died in November 1930, at the age of a hundred years. Millions mourned her death. Several country-western singers, including Gene Autry, recorded a song eulogizing her, entitled "The Death of Mother Jones." She was buried, as she had requested, in the graveyard at Mt. Olive, Illinois, alongside the graves of several of her comrades whom she had seen shot down in cold blood by a mine owner's gun thugs.

It is fitting that we remember Mother Jones today and every day of our working lives.

A working class hero is something to be . . .

John Lennon

JOHNNY PUNKINSEED WAS WOODY A RED?

by Gordon Priesen

Every now and then the question comes up: was Woody Guthrie a member of the Communist Party USA? The answer is: he was not only a Communist but he owed a great debt to the Party for his success in life.

The Party guided his early footsteps and brought out his talents as a songwriter and political activists. A few examples follow.

Woody was hired by the Party as a columnist for the official Party newspaper, *The Daily Worker*. He expressed in song his admiration for the Party's national chairman, Earl Browder, then in jail in Atlanta, Georgia. The song begins:

Dear Earl, as I write you this letter . . .

And ends:

Then we'll turn the iron key
That sets all good men free
From jails like the Atlanta jail.

Woody wrote his song *Union Maid* while visiting the Oklahoma City headquarters of the Communist Party USA. Ina Wood, wife of the party's state chairman, had chided him for not writing songs about women.

I happen to know personally that Woody was a member of CPUSA in 1941. He showed me a letter in which his Communist branch organizer accused him of lacking discipline because he had not showed up to help sell *Daily Workers* on a Greenwich Village street corner. He pointed out that the Party branch to which he belonged was a cultural branch and members were supposed to stay undercover.

Woody would never renounce Communism, even though some people tried to get him to do so. He often pointed out that the CPUSA was the only group, economic or political, which really supported the migrant workers and gave them much needed help in their bitter struggles.

Executive Committee of Peace Seminar of High School
Students of Hiroshima Prefecture
c/o Shigeo Sawano
730 (p. c.) 3 Chome 11-38-104
Ushita-Shinmachi, Higashi Ku
Hiroshima, Japan

March 1, 1987

Dear Pete Seeger:

Hello! We are Hiroshima high school students. Hiroshima is the first A-bombed city in the world. Forty one years have passed since that terrible "event," and the terrible aspects of Hiroshima at that time appear to have disappeared. But where the eye cannot reach, there are still many people who have been suffering from the A-bomb disease. Nevertheless, there are so many nuclear weapons in many places in the world that can destroy the earth many scores of times. We, Hiroshima high school students, think that there will be repeated a more miserable event than that of forty years ago, if the situation stays as it is. Therefore, we are now doing activities through a circle, "Peace Seminar of Hiroshima High School Students," learning and contemplating what a true peace is, and what we young people can do for peace.

Very recently a nuclear-plant accident happened at Chernobyl in the USSR. The accident taught us that a little carelessness could cause a terrible accident that nothing can make up for. And we also learned that there are always more dangers and crimes threatening us.

Now this is our appeal to you: We, Hiroshima high school students, have written a song which will be familiar to young and adults all over Japan: the song, "Hiroshima Students Appeal," which we have made up with Mr. Masafumi Kurosaka, a Japanese folk-singer, for the purpose of appealing for peace and abolition of nuclear weapons.

Your songs have taught us how wonderful it is for the people of the world to share their culture, and how nice a sense of solidarity and friendship is! That's why we wanted to write our song.

In this world situation, wonderful songs should be written, which will appeal that every nuclear weapon should be sent away from this earth. About two thousand high school students of Hiroshima have agreed to our opinion and have signed our appeal.

Now these are our requests to you:

- 1) Please sing "Hiroshima Students Appeal" in your own voice, and make it known all over the world.
- 2) Please write a new song of your own for the same purpose and send it to us.

We'd like to survive in a peaceful world! We wrote to you because we were sure you would understand our true wish. Please, please help us do our "peace activities."

"Peace" and "Abolition of Nuclear Weapons" are our prayers. We'd like to have the whole world listen to our prayers, and we'd like to make that appeal together with the people of the world -- the people who wish "World Peace" with all their hearts. Please help us. Please give some support to us, the high school students of Hiroshima!

Sincerely yours,

Hoping true peace will come,

Tomomi Kishimoto

Peace Seminar of High
School Students of Hiroshima

P. S: Please write back to us and send a score, tape and poems of your new song. We'd be very glad if you could send them to us by August 6 this year. We are planning to hold a "Peace Concert" here in Hiroshima on that day, a concert held by the high school students coming to Hiroshima from all over Japan.

Hiroshima Students Appeal 原詞 高橋桂子 訳詞 和田正文
 (ヒロシマ スタツ-ツ-ンツ アピ-ル) 詞曲 和田正文

♩ = 80

1. な が い お む じ ゃ び か せ - て せ ゃ は う む を み て
 2. あ の 日 あ た し た ち の き ょ う は せ い じ ゃ う じ が び
 3. こ の ち お と が き こ ぞ て くる ち が い う む の こ ぞ

い - る せ せ ゃ り - る い き の た ち - は う ち
 せ せ ゃ り - る い き の た ち - は う ち
 り - る せ せ ゃ り - る い き の た ち - は う ち

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 ち せ せ ゃ の せ せ ゃ に あ い を せ せ て ち け

Hi ro shi ma high school s- tudents a-
 ppeal no no nukes, 23... 19 we

Hi ro shi ma high school s- tudents a-
 ppeal for peace in this world.

With the wind in our hair
 We're gazing over the sea
 Where all lives began.
 Why are we trembling so?
 Does that mean we shall be
 Extinguished from the earth?

REFRAIN:
 We, Hiroshima High School
 Students, appeal,
 No, no nukes,
 We, Hiroshima High School
 Students, appeal,
 For peace in the world.
 Upon our town that day
 A heavy cross was cast,
 We've carried it
 All these long years,
 With lives never born.
 Must we live with this anguish
 On and on?

REFRAIN
 From the deep bottom of the sea
 We hear a whistling sound
 "Return to the sea"
 Call fish and birds
 In the dawn we clasp our hands
 And pray
 For love to grow.

REFRAIN
 Translated by
 Hisao and Norma Fukuda

And we, the editors and staff
 of BROADSIDE, appeal to you,
 our readers and contributors: help
 the students of Hiroshima
 organize for world peace and the
 abolition of nuclear weapons.
SEND THEM YOUR SONGS!

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

Mention "Broadside" and get a FREE song index when you subscribe. DO IT NOW! Send your name, address (city, state and zip, please) to: SING OUT!, Box 107L, Easton, PA 18042.

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WHAT'S HAPPENING

by Eileen Palley

- For a great weekend of folk and topical music, be sure to catch the Great Hudson River Revival, June 20-21 at Croton Point Park in Croton, NY (about an hour north of NYC). This event is the main benefit and gathering for the Hudson River sloop *Clearwater*, a musical-environmental project started some years ago by Pete Seeger and other Hudson Valley notables. At this writing, we don't have the schedule yet, but it's sure to be a good one. For info: 914-454-7673.
- "Women and Militarism" will be the theme of a conference sponsored by the War Resisters International, July 26 to August 2 at Glencree Reconciliation Center, north of Dublin, Ireland. For additional information contact Carol Jabukow (War Resisters League) at (619) 753-7518 or (619) 265-0730.
- Centro De Arte will sponsor "New Song Festival '87," an all day event on June 20. For information, call (202) 483-5825 or write to Centro De Arte at 1470 Irving St. NW, Washington, DC.
- To subscribe to *HOT WIRE: The Journal of Women's Music and Culture* for one year, send \$14 to HOT WIRE, 1417 Thome, Chicago, IL 60660. Published in March, July and November, each 64 page issue contains a stereo recording (soundshell).
- The U.S. National Committee for New Song (*Nueva Cancion*) has started a newsletter to be published twice a year. Next issue is October 1, deadline for submissions is August 31. Coordinator Nilda Morales needs songs, info about record releases, fall or spring tours, and

--A SELECTED LIST OF SPECIAL EVENTS, PUBLICATIONS, NEWS ITEMS, AND MORE--

development of Nueva Cancion in various countries. For submissions, membership or subscription info, write: U.S. National Committee for New Song, 840 Elm St., New Haven, CT 06511.

- The recent Great Peace March inspired the birth of Collective Vision, a band committed to the message of a growing global community. From jazz and rock, folk and reggae, to new age music, their original sound is available for fundraising concerts, rallies, and workshops. To share the vision: Collective Vision, 2913 Warrington Rd., Cleveland, OH 44120, or call (216) 921-9210. Tapes and T-shirts are available.

- In what the *New York Times* called a "Kafkaesque struggle," five jazz enthusiasts were recently convicted by Czechoslovakian courts for refusing to disband their organization. Adding to the surrealistic atmosphere, the judge praised the activities of the defendants, noting that "their cultural work was commendable, but it required a legal form, because social values must be regulated." Helsinki Watch called the trial a travesty, charging that Jazz Section members were tried for free expression of their views and not law-breaking.

- The *Guardian* recently warned political activists that the FBI is operating against legal political organizations by a variety of methods. Organizations are urged to keep backup copies of crucial records and mailing lists on different premises and to refuse to reply to FBI questions without a lawyer present.

THE MEANS OF PRODUCTION . . .

By Gisele Mills

The idea for this column came out of my reflections after attending a People's Music Network workshop on building cultural institutions. Many participants expressed the need for more skill-sharing opportunities about a) producing cultural events with a political perspective and b) having a political perspective as a producer. I think the priority should be on developing skills in the latter. We need to promote the concept of cultural presentations as acts of resistance and to promote skills which will help us to produce successful and meaningful events.

I proposed this column as a way to aid in this process, and I will need your help. Please write to me c/o Broadside with your questions about concert pro-

duction, promotion, audience-building, programming, technical requirements, etc. Experienced concert-producers from the people's music community will answer your questions in this column. In addition, we will touch on issues pertaining to the politics of production, such as sliding scale admissions, work exchange, interpretation, accessibility, and coalition programming.

Gisele Mills has worked as a cultural activist for 7 years in Washington, San Francisco and New York. She serves on the Steering Committee of the People's Music Network for Songs of Freedom and Struggle (PMN/SFS). She is presently Executive Producer for the Arts at WBAI-FM in New York.

This comes our way from New York-based singer-songwriter Abby Smith: Best slogan chanted at April 25 demonstration I heard while finding myself marching alongside a teen punk contingent: "SMASH THE STATE and have a nice day!"

Constructive Engagement Blues

© 1984 Luci Murphy

C7

MIS-SUS COR-POR-A-TION NO-MAN MIS-TER COR-POR-A-TION MAN YOU'RE

F7

TRY-IN' TO MAKE MON-AY THE FAST-EST WAY YOU CAN. CON-STRUCT-IVE EN-

C7

GAGE-MENT EN-GAGE-MENT'S GOT TO GO

G7 F7

EN-GAGE-MENT TO A-PART-HEID

C G7

NO, NO, NO!

Missus Corporation Woman,
Mister Corporation Man
You tryin' to make money
the fastest way you can

CHORUS:
Constructive Engagement,
engagement's got to go,
engagement to apartheid
No, No, No!

Executive Director,
Chairman of the Board,
watch how you lend your money
when you're lendin' it abroad

CHORUS

I live in the city (ghetto, suburb)
and Soweto is far away
But the Reagan Administration
brings us closer every day ...

CHORUS

They get their money from the
gangsters
and give it to the thugs,
they cut us out of jobs
to cut us in on drugs.

CHORUS

Bankers in my city
bankers in my town,
are lendin' to a system
that shoots the children (unions,
students) down

CHORUS

Right here in this city,
the bankers have a plan
to turn Prince George's County
into a bantustan.

CHORUS

Bishop Desmond Tutu
says apartheid is a sin,
the fight against apartheid
is a fight we're gonna win.

CHORUS

We may get arrested,
we may go to jail,
we may have to serve time,
but we ain't gonna fail.

Constructive Engagement,
engagement's got to go,
engagement to apartheid,
No No No !!

* Bantustan: area set aside by South African government to completely segregate the majority black population from whites.

DIVEST NOW!



Music and Organizing in Selma, Alabama

by Gene Glickman

Most of us think of organizing as an endless round of doorbell ringing and meetings—a necessary but tedious undertaking. This was the opposite of my experience in Selma, Alabama in October, 1986. For years, dead people voted in southern elections, but nothing was said about it—when alive, they had been white. But recently, when blacks started to use the absentee ballot so the old and infirm could vote, there was a sustained campaign of harassment on the part of groups ranging from the Klan to the FBI. So in October the chorus I conduct, *Four Parts of the Movement*, went to Selma. Our visit there was part of a nationwide effort to support the work of the Campaign for a New South, an organization working for black enfranchisement.

In Selma we sang on the streets, at meetings of social organizations, and in church services. Because the church has a long-standing tradition of choral singing, our choral sound was not strange, though we were strangers. This worked to our advantage, especially at Sunday morning services, where we filled the choir loft to sing songs of social protest, and our spoken introductions were sometimes punctuated by "Amen!" or "Tell it!" from members of the congregation. That we were a large and predominantly white group seemed to give us a kind of special notewor-

thiness (People seem to expect blacks to oppose racism, but that whites were coming out in support of the black community was significant). As Nathaniel Walker, a black District Court judgeship candidate (he won in November) said, "These folks came here at their own expense because they know how important our struggle is."

Our role was to help build morale by demonstrating both by our music and by our presence the importance of their struggle to exert their voting rights and to elect progressive black candidates. Although of course I would not be so bold as to say that our presence made the difference between victory and defeat, our visit did have a positive effect. According to Judge Walker, "Four Parts of the Movement Chorus was the talk of Selma for weeks afterward."

Four Parts of the Movement Chorus rehearses at the Brecht Forum, in New York City. It is open to all, with no auditions. To find out more about it, call (212) 499-6529 or write c/o Brecht Forum, 151 W. 19th St., New York, NY 10011. Gene Glickman, its conductor, holds a doctorate in musical composition from Indiana University, and is Professor of Music at Nassau Community College on Long Island.

NO MORE

Words and Music Peggy Seeger

© 1986 Ewan MacColl Ltd.

Somewhat free

NEL- SON MAN- DE- LA SO LONG IN
 PRI- SON NO MORE NO MORE NO MORE SO
 MANY DEAD DE- TAINED AND MISS- ING NO MORE NO MORE NO MORE

Nelson Mandela so long in prison
 No more, no more, no more!
 So many dead, detained and missing,
 No more, no more, no more!

For some, the rich and fertile land,
 No more, etc.
 For others, the desert homelands,
 No more, etc.

This boy goes to the mine and factory,
 That one wields a sjambok and kiri.
 Black woman in the field and kitchen,
 Children learn apartheid's lesson.

Police wherever black people meet,
 Dogs and soldiers in every street.

Live and work and die in misery,
 Glory of the white man's history

They think they hear the lion sleeping,
 It's the sound of dead children weeping.
 Sing louder, for they haven't heard you!
 They've gone too far, now no further.

No more waiting for them to give,
 No more waiting for the right to live.

JUST DESSERTS: New York Scene

by Jeff Ritter

While I was editor, there were always complaints about BROADSIDE being "too New York". That never surprised me, since the whole folk scene in the sixties and early seventies seemed to come out of this city, and anytime you make a small periodical with folks who mostly live in one area the content is going to reflect their surroundings. I was constantly amazed by the letters and songs that came in from other cities and countries. While I never denied the vitality of any other scene, I had best access to writers and artists here.

Musical encounters in New York City are still going strong. A recent concert by Robin Williamson (of the Incredible String Band) and Martin Carthy (of Steeleye Span) was well attended at a Greenwich Village church. Playing harp, guitar, bagpipe and other instruments, the two charmed me like no one else had in a long time. Even though I spent years studying and loving folklore, sometimes I can get into the "who cares" syndrome when I'm confronted with a concert of "pure" folk music. With the city going to pieces, how can these old tales and poetry have any meaning? But Carthy and Williamson revived my old, correct way of mind. The tales and stories of England and Scotland are as relevant today as Shakespeare. I like the way Robin Williamson brings in local names and places when he tells his tales, bringing it a bit more into your life. I am told that he changes these in each city and the audiences love it. And they should. All of you performers out there should pay attention to this technique, which probably goes back forever to the balladeers of old. If you mention something local on stage, the audience won't think you don't know where you are. In the end, both men won me over, and I hope you get to see them.

The Washington Squares album is finally out. It sounds very good, but I can't figure out if anyone



Which one for the G-men?

will buy it. I don't think they know either. They have written a few good songs and re-recorded a few old ones and it all has a very up-to-date sound. But I know the Squares are going to tour and be on the radio, etc., and they are going to talk your ear off with all kinds of stuff. I wish they would stop talking and just play the music. It will either hit or not. That's it.

Another quirky guy getting his name in some pretty good print these days is Tom Meltzer. Tom, who wrote "Cezanna," the favorite of Broadside readers in the last couple of years, was reviewed with his band The Special Guests by Jon Pareles in the New York Times on April 12. Pareles would like them to be more quirky, but I think they're quirky enough. He acknowledged the social commentary content of their songs and that's a good thing. To call them just a rock and roll band with roots in

blues and pop and soul isn't enough. I hope Tom and the gang will take the review as a sign that they should keep it going 'cause they could bring rhythmic dance music and pop songs to a height that is up there with Elvis Costello and the like.

Enough about musical interludes. The new "gang" working on Broadside is a good lot and they should have success. I think the new format and working arrangement should make for a magazine that more folks can appreciate. Success is something measured today only in dollars. No business person can claim to be smart or clever unless s/he's rich. But Broadside's success can be measured in less tangible ways and many's the time a letter or postcard gave me the rich feeling of success that said someone learned something or found something useful or laughed or cried. That's real success.

WE'RE FILLING A BOTTLE FOR RONNIE

Words and Music by Tom Paxton
© 1986 Accabonac Music

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are as follows:

I go to my job every morning I go to my job every day, my
 buddies and we're all plumb-ers 'n we can't com-plain 'cause the job is o-kay So there we are drinking our
 cof-fee, and smok-ing a last cig-a-rette, when in comes the fore-man all red in the face, say-ing
 "This is the hot-test one yet." So 2. crime. We're fill-ing a bot-tle for Ron-nie, we're
 fill-ing it up to the brim, and we'll nev-er rest 'til we all pass the test for we all think the world of
 his. We're fill-ing a bot-tle for Ron-nie, and we'll nev-er kick up a fuss. For
 we're on-ly do-ing to that lit-tle bot-tle what Ron-nie's been do-ing to us 3. The us.

So Louie says "What's the big problem,
 what's got your dander up, Joe?"
 Joe he goes "Look in the paper, my friend,
 it's there for the whole world to know.
 The President's gonna stop all of these drugs,
 by testing us one at a time."
 So all of us lay down our tools on the floor
 and busily start fighting crime

CHORUS:

We're filling a bottle for Ronnie,
 we're filling it up to the brim
 and we'll never rest till we all pass the test,
 for we all think the world of him.
 We're filling a bottle for Ronnie,
 and we'll never kick up a fuss,
 for we're only doing to that little bottle
 what Ronnie's been doing to us.

The people who work in the White House,
 according to what I read here,
 are gonna be filling their own little bottle
 to make sure the message is clear.
 At cabinet meetings with Ronnie,
 they're gonna be taking a break,
 they'll call a recess at the Gipper's request,
 and they'll all have some wee-wee to make

CHORUS

They're gonna be testing our children,
 and you can be certain of that.
 They're gonna be testing our old maiden aunts
 and they're gonna be testing our cats.
 They used to go looking for traitors
 who commonly hid under beds,
 now 'stead of them stirrin' up all of this urine
 they ought to try testing their heads.

CHORUS

OCTOBER ROSES

Words and Music © 1984 Linda Allen



E♭ B♭sus4 (Verse) B♭ B♭sus4 B♭ B♭sus4

1. You say you are sorry for the youth that you lack, for the
 sag of your breasts, for the bend in your back, for your hair turning grey and the tears that now flow, for the
 choices you made such a long time ago. Spring roses are lovely, they make my heart
 sing, and in summer the roses sweet memories bring, but I most need the rose when the bitter winds
 call. Oc-to-ber ro-ses are the fair-est of all. Oc-to-ber ro-ses are the fair-est of
 all. all. all.

E♭ F B♭ B♭7 E♭

E♭ F (Chorus) B♭ B♭sus4 B♭

B♭sus4 B♭ B♭ F B♭ B♭7 E♭

B♭ B♭ E♭ F F E♭ B♭ F

B♭ B♭sus4 E♭ B♭sus4 B♭

Songs from Linda Allen's records, *Mama Wanted To Be A Rainbow Dancer* and *October Roses* (Nexus Records, P. O. Box 5881, Bellingham, WA 98227) are published in her songbook, entitled "Why Don't You Sing In The Chorus?". The book, published by Rainbow Dancer Productions (2224 Utter Street, Bellingham, WA 98225) contains 24 songs for and about women - but you men will want to have it, too.

You say you are sorry for
 the youth that you lack,
 for the sag of your breasts,
 for the bend in your back,
 for your hair turning grey
 and the tears that now flow,
 for the choices you made
 such a long time ago.

CHORUS

Spring roses are lovely,
 they make my heart sing
 and in summer the roses
 sweet memories bring,
 but I most need the roses
 when the bitter winds call,
 October roses are the fairest of all,
 October roses are the fairest of all.

As a maid you were lovely,
 your cheeks bloomed so red,
 and you gave your heart freely,
 too freely, you said.
 As a woman full grown
 you knew passion and strife,
 and a gentle heart torn
 with the thorns of your life.

CHORUS

Now you're growing older,
 sometimes you feel done,
 but your strong roots
 still guide you,
 you'll still find the sun,
 for you blossom with wisdom
 and courage and care,
 you're the fairest of roses
 that bloom anywhere.

CHORUS

People's Music Network

New York/New Jersey Gatherings

by *Adelle Rolider*

During the last PMN SPS gathering of January, 1987, folks decided to meet locally in the New York/New Jersey area to see how we could become more of a supportive community on a local level.

At the first meeting I was surprised to see the huge turnout (especially since we met in NJ). I joined the group seated in a circle, sharing songs, after heaping my plate with food from our pot luck. I felt sort of shaky, but after seeing friendly faces and hearing encouraging words and songs, I offered a song and someone helped fill in the missing words.

Then we met to discuss what we were looking for in these get-togethers. General support and exchange of resources, skills and inspiration were common goals. We began to grapple with what kind of leadership and group process best fit our needs. We discussed the People's Voice Cafe, a New York-based collective, and the support it needed. We decided to focus on a topic as part of each song-sharing, with racism being the topic for the next meeting. We decided to meet monthly and to rotate facilitators for the meeting among us.

Our second meeting began with some songs and heavy hearts, as some of us had heard about the death of PMN member Chipo Wakatama. We began

the gathering by focusing on racism, sharing stories, songs, experiences and feedback. We talked about communicating our thoughts about racism more effectively through our art. When a song came up that touched on suicide, I announced the news of Chipo's suicide, and Bev Grant opened the discussion. I was happily surprised by the sensitive, searching and mutually supportive talk that followed, about Chipo and the generally painful issue of suicide. After a healing song led by Marion Wade and a good break, we went on to an exchange of resources, info on concerts and coffeehouses, etc.

Well, I've already grown and gotten so much from these local gatherings I am proud of our process and hope that it can be used by others in organizing and supporting each other in our local communities.

If you are interested in joining the NY/NJ group or have questions about us, write: NY/NJ PMN c/o V. Rovere, War Resisters League, 339 Lafayette St. New York, NY.

Upcoming Midwest PMN Meeting

The Midwest People's Music gathering will be held in or near Minneapolis on July 17-19, 1987. The Minnesota Committee for New Song has agreed to co-host the gathering. For more information, contact Stuart Stotts at 608-241-9143.

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• Going, Going, Gone - Si Kahn • Derby Diner - Bev Grant •
Nicaragua, Nicaraguita - Carlos Mejía Godoy • Oh, Ronnie Reagan -
Nancy Noren & Charlie Broussard • Oubao-moin - Roy Brown •

• AND LOTS MORE! •

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