

BROADSIDE

#26

MAY 1963 -- BOX 193 CATHEDRAL STA., NEW YORK 25, N.Y.

35¢

BULL CONNOR'S JAIL — CANDIE & GUY CARAWAN
& ERNIE MARRS

BALLAD for BILL MOORE — DON WEST

BALLAD of WILLIAM MOORE — PHIL OCHS

ELEVEN NINETY-NINE — HENRY FONER
SONG of THE HOSPITAL WORKERS

RAMBLIN' BOY — TOM PAXTON

BALLAD of JOHN HENRY FAULK — PHIL OCHS

BRAIN-WASHED — WALTER LOWENFELS
& PETE SEEGER

THE KING'S HIGHWAY — ED McCURDY

~OSCAR BRAND'S "BALLAD MONGERS"~

REVIEWED BY DICK REUSS

BALLAD FOR BILL MOORE

By Don West
c author 1963

Tune: "That
Lonesome Valley"

Chorus:

O Bill Moore walked that lonesome
highway,
He dared to walk there by himself;
None of us here were walking with him,
He walked that highway by himself.

Yes, he walked to Alabama
He walked that road for you and me,
In his life there was the purpose -
That black & white might both be free.

He walked for peace, he walked for
freedom,
He walked for truth, he walked for right
End segregation in this country
Eat at Joe's, both black & white.
(Chorus)

The lynchers' bullets know no color
As they come whining thru the night,
They've brought death to many a Negro
And William Moore whose skin was white.

They shot him down in cold blood murder
Two bullet holes were in his head,
His body lay upon the road-way
Where lynchers left him cold & dead.
(Chorus)

Each man must walk his lonesome
highway
Each must decide it for himself,
No one else can do that for you -
You've got to walk there by yourself!

Some day we'll all walk there together
And we'll knock on Freedom's door
And if they ask, who was it sent you,
We'll say a man named William Moore.

He walked for peace, he walked for freedom
He walked for truth, he walked for right
End segregation in this country
Eat at Joe's, both black & white.

News Item: On April 17, 1963 Rev.
Billy Graham wired Rev. Martin
Luther King Jr. to "Put
the brakes on a little bit!"

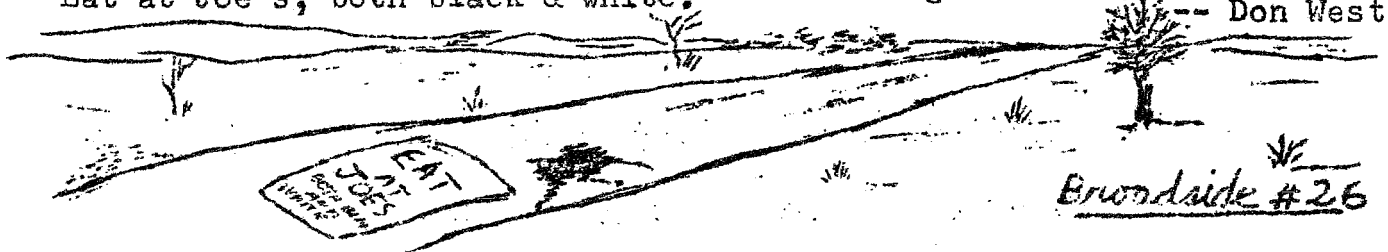
On April 26 an Alabama
judge found Rev. King and
nine other Negro leaders
guilty of contempt and gave
a fine and jail sentences...

Meanwhile U.S. Attorney
General Robert Kennedy paid
a "courtesy call" on the
Alabama governor....Then
flying back to the Capitol,
he, with other Washington
officials, went hiking a-
long the Chesapeake & Ohio
Canal on April 27.

During this period another
hiker, William Moore, walked
southern roads carrying a
message with an appeal for
decency to southern gover-
nors. A big friendly, smil-
ing, peaceable family man
with three children, Bill
Moore carried a sign: "End
Segregation in America --
Eat At Joe's Both Black and
White"; and on the other
side: "Equal Rights For All"
But he was never to deliver
his message to the governors.
On the night of April 23 he
was shot to death on a lone-
ly stretch of U.S. Highway
11 near Attala, Alabama.

Bill Moore is a symbol.
His name will go into the
legends of folk lore of the
common people who eternally
yearn for friendly human re-
lations. His own words, "Is
it not normal to want...good
will toward men?" lie heavy
upon the conscience of the
nation in these times demand-
ing decision.

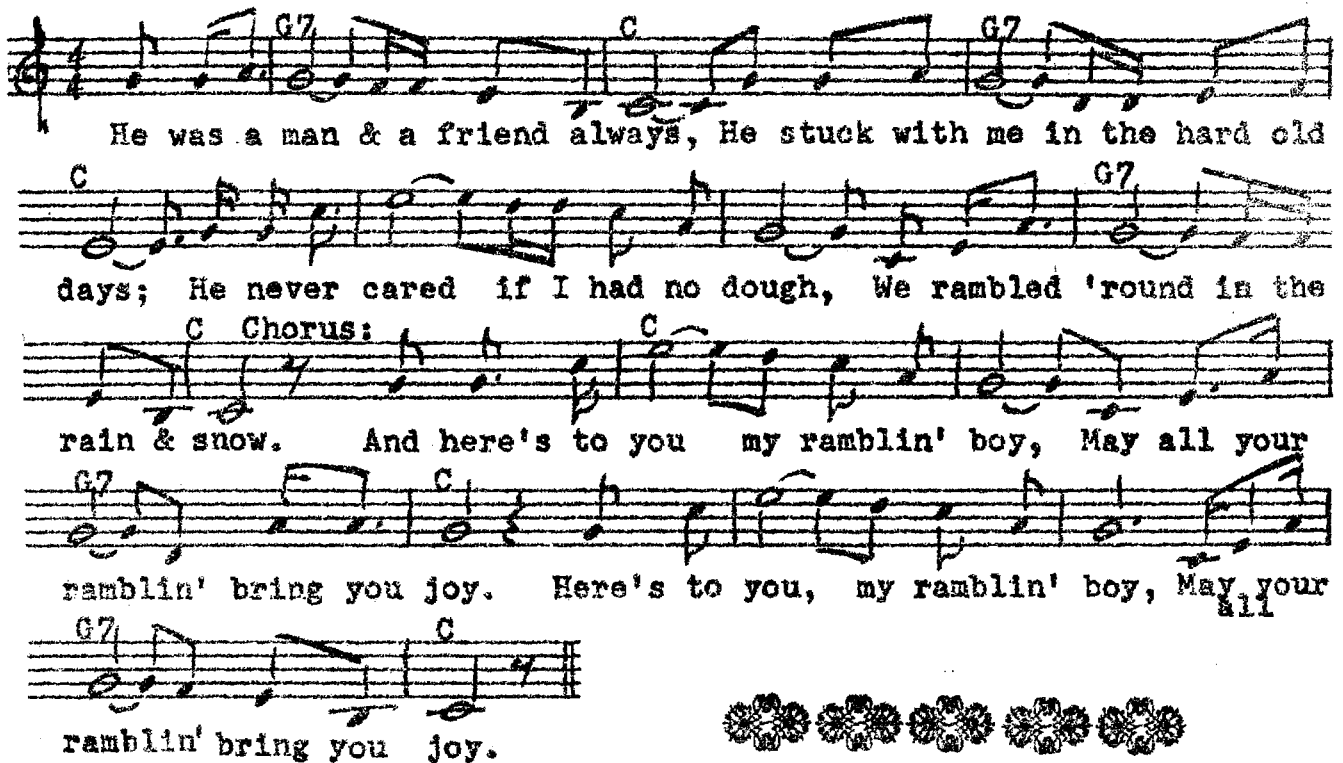
-- Don West



Bronside #26

RAMBLIN' BOY

By Tom Paxton
© 1963 by author



He was a man & a friend always, He stuck with me in the hard old
days; He never cared if I had no dough, We rambled 'round in the
rain & snow. And here's to you my ramblin' boy, May all your
ramblin' bring you joy. Here's to you, my ramblin' boy, May your
ramblin' bring you joy.

In Tulsa town we chanced to stray
We thought we'd try to work one day
The boss said he had room for one
Said my old pal, we'd rather bum.

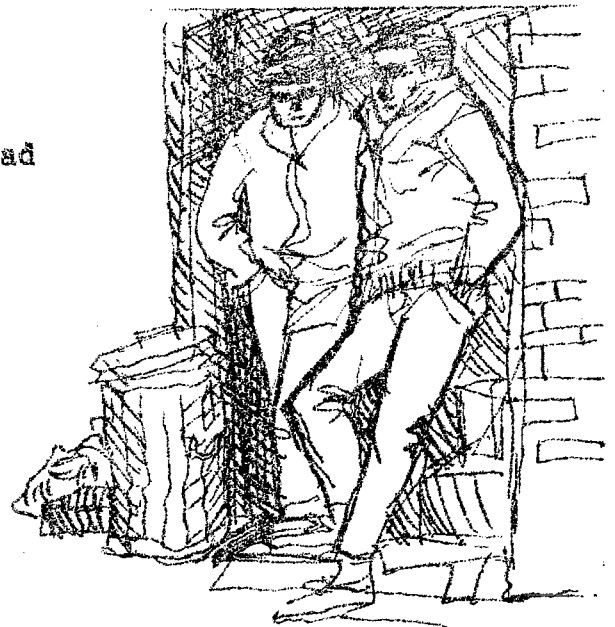
Chorus

Late one night in a jungle camp
The weather it was cold and damp
He got the chills and he got 'em bad
They took the only friend I had.

Chorus

He left me here to ramble on
My ramblin' pal is dead and gone
If when we die we go somewhere
I bet you a dollar he's a-ramblin'
there.

Chorus



Briskly

Am
Walkin' down an Al-a-bama road re-memberin' what the Bible told
D G D Am D G D Am

Walkin' with a letter in his hand dreamin' of another southern land
Am 1. 12. 1 Cho: Am

Walkin' down an Al-a-bama road. And he* - Moore. What price the
 Em Am C Em F G C
 glor-y of one man What price the glory of one man What price the

Em F G C F G (D2) Am
 hopes, what price the dreams & what price the glory of one man.

LAST TIME

man.

* - - went by the name of William Moore
Now what are you doin', William Moore
Why the letter in your hand
There is only one southern land
And he went by the name of William Moore.

Rememberin' what his grandfather done, fought for the south in '61
A hundred years have passed by since then; now Moore is fightin'
for the south again

Rememberin' what his grandfather done.

Rememberin' the time in World War II, and the South Pacific Island that he knew

Rememberin' the young men that he killed, and the prayin' that the
guns of hate be stilled.

Rememberin' the time in World War II. CHORUS

And they shot him on the Alabama road- they forgot what the Bible
Shot him with that letter in his hand, as tho' he were a told
dog and not a man

And they shot him on the Alabama road

Did you say it was a shame when he died- Did you say he was a fool because he tried

Did you wonder who had fired the gun- Did you know that it was you
that fired the gun

Did you say it was a shame when he died?

CHORUS

BULL CONNOR'S JAIL

(Tune: Birmingham Jail)

Down in Alabama,
in the land of Jim Crow
There is a place where
lots of folks go.

Cho: Birmingham jailhouse
Birmingham jail
Waiting for Freedom
In Bull Connor's jail.

Three thousand prisoners,
more coming in
Even little children
are singing this song.

(Chorus)

Bull Connor tells us,
"Don't raise a squawk,
You need a permit
even to walk."

Went to the church house
to sing and to pray,
Started downtown and
they hauled us away.

Pushed by policemen,
herded like hogs -
Some got the fire hose,
some got the dogs. (Cho)

Crammed in like sardines
in Bull Connor's can,
Some can lay down,
but others must stand.

Here comes a cockroach
big as a whale;
He feels at home in
Bull Connor's jail. (Cho)

Iron bars around me,
cold walls so strong;
They hold my body,
the world hears my song.

When will we live by
the law of the land?
President Kennedy,
where do you stand?

Let's spread the story,
let's tell the tale,
Let's tell the world of
Bull Connor's jail. (Cho)

News Item

ATLANTANS POST BAIL IN BIRMINGHAM

BIRMINGHAM, Ala. (AP) - An Atlanta white couple, arrested Sunday night at the scene of a racial demonstration, was released on bond Monday. Guy Carawan, a folk singer, and his wife were charged with loitering after warning.

Guy and Candie Carawan were arrested entering New Pilgrim Baptist Church where Guy had been invited to sing and record a mass meeting. They spent the next 18 hours in the white men's and women's drunk tanks at the City Jail. Officers incited prisoners against them, saying that they were arrested with Negro demonstrators. They were only subjected to verbal abuse.

Earlier that day, Joan Baez and the Carawans sang as guests at the morning service in this church. Had not Miss Baez had a concert scheduled at a college that evening, it is entirely possible that she would also have shared the hospitality of Mr. Theophilus Eugene "Bull" Connor....

From a third-floor cell, Candie was able to see fire trucks, and hoses being unrolled, as the crowd arrived... On his stone bench in the basement, Guy could hear the dogs barking outside. Through the night, they could hear freedom songs being sung by the Negro prisoners in the distance.

There may not be room to lay down and sleep in the Birmingham jail, but there is music there that should awaken the nation.

Here is one song written for those involved in this city's struggle for civil rights -- new words by two prisoners and one sympathizer.

Ernie Marrs
Atlanta, May 9, 1963

THE KING'S HIGHWAY

By Ed McCurdy

1. If you see a stran-ger stumbling on the road, Step up and
offer to share his load; Call him your brother and give him your
hand, Then walk along together to the Promised Land.— And you will
walk in glory, you will walk in peace, To a land where trouble and
sorrow cease;— You will walk to-gether in the cool of the
day, For you will be walking on the King's High - way.—



2. If the storm clouds gather as the night draws
near

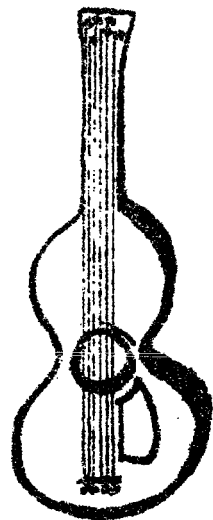
Keep on your journey, and never fear
Don't get discouraged, whatever you do
For there is a power to carry you through

(Chorus)

3. There's a light that's shining from within
your heart

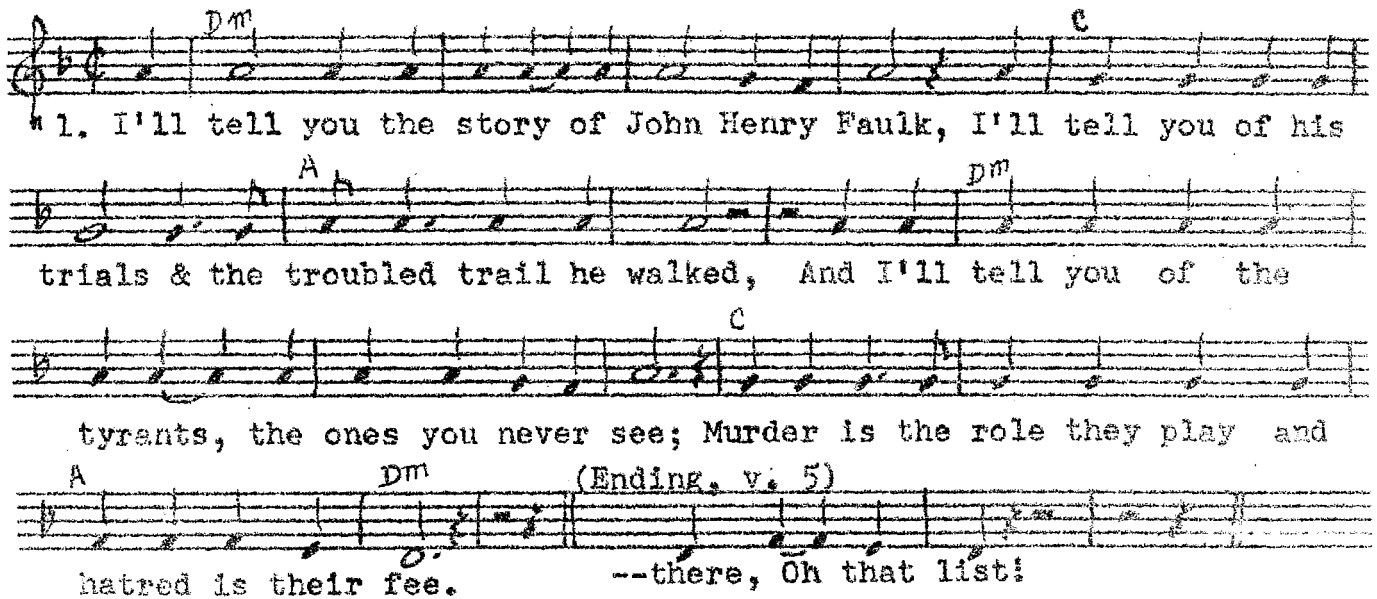
That will make the shadows of darkness part
And light up the pathway wherever you roam
And the lost and lonely can follow it home.

(Chorus)



BALLAD OF JOHN HENRY FAULK

By Phil Ochs
(c) by author, 1963



1. I'll tell you the story of John Henry Faulk, I'll tell you of his
 trials & the troubled trail he walked, And I'll tell you of the
 tyrants, the ones you never see; Murder is the role they play and
 hatred is their fee. --there, Oh that list!

2. On the TV and the radio John Henry Faulk was known
 He talked to many thousands with a mind that was his own
 But he could not close his eyes when the lists were passed around
 So he tried to move the Union to tear the blacklist down.
3. Well his friends they tried to warn him he was headin' for a
 If he spoke against the blacklist he had no chance at all fall
 But he laughed away their warnings & he laughed away their fears
 For how could lies destroy the work of many honest years.
4. Then slowly, oh so slowly, his life began to change
 People would avoid his eyes, his friends were actin' strange
 And he finally saw the power of the hidden poison pen
 When they told him that his job was thru, he'd never work again.
5. And he could not believe what his sad eyes had found
 He stared in disbelief as his world came tumblin' down
 And as the noose grew tighter, at last the trap was clear
 For every place he turned to go that list would soon be there --
 Oh, that list.
6. And is there any bottom to the fears that grow inside
 Is there any bottom to the hate that you must hide
 And is there any end to that long road of despair
 Is there any end to the pain that you must bear.
7. His wife and children trembled, the time was runnin' short
 When a man of law got on his side and dragged 'em into court
 And there upon the stand they could not hide behind their lies
 And the cancer of the fascist was displayed before our eyes.

John Henry Faulk (continued)

8. Hey you blacklist, you blacklist, I've seen what you have done
I've seen the men you ruined and the lives you tried to run
But the one thing that I've found is, the only ones you spare
Are those that do not have a brain, or those that do not care.

9. And you men who point your fingers & spread your lies around
You men who left your soul behind and drag us to the ground
You can put my name right down there, I will not try to hide
For there's one man on the blacklist I'll be right there by
his side.

B R A I N - W A S H E D

Words: Walter Lowenfels
Tune: Pete Seeger
© 1963, by authors

My brain has been washed pure as snow (Adenauer is the most beautiful
thing that I know.) My brain has been washed surgically clean (Franco is

the greatest lover I've seen.)

2. My brain has been washed
with alcohol
(Chiang Kai-shek is my all-in-all)
My brain has been washed
by the Pentagon
(Next to my skin I love my H-bomb).

Play 1st 4 measures
without words

3. And if you think my talk is strange
You should hear the Gen'ral who washed my brains.

BALLAD FOR HATTIE CARROLL

Free, declamatory manner

1 = 69

© 1943 words: Don West
music, after "Wayfarers
Stranger": Hedy West

Come all you poor and hom-est peo-ple you who would
like to un-der-stand, And lis-ten to a sad, sad
stor-y of happ'-rings in this aw-ful land.

See BROADSIDE #23
for Don West's song

BROADSIDE #26

NOTES: The clippings of the current tragedy on New York's Bowery provide a background for the powerfully compassionate song written by Bob Dylan, "Only A Hobo", which appears on the new 12" Folkways LP BROADSIDE BALLADS VOL.I. The record contains 13 other topical songs from the pages of BROADSIDE. Through special arrangement with Folkways it can be gotten for \$3.00 (includes postage and handling) from OAK Publications, 121 West 47th St., New York 36, N.Y.... "Train A-Travelin' in BROADSIDE # 23 is copyrighted by the author, Bob Dylan. Hedy West sends the music for her father's song "Hattie Carroll" which was also in # 23. And again in #23, in Peter Crabtree's song "It Ain't Really True" in the last line of the chorus the phrase "can't be" should be substituted for the word "ain't"... The 6th verse of Don West's "Ballad For Bill Moore" in this issue is by Sis Cunningham... Phil Ochs has written a new set of verses for his "Lou Marsh" and we'll try to get them into our next issue...SPACE LAG: we've received about six more Thresher songs for which we did not have the space this time... Current No. 1 on the BROADSIDE Hit Parade: Malvina Reynolds' "Little Boxes" (# 20)... News stories indicate "We Shall Overcome" is the leading song in Birmingham; in 2nd place: "Ain't Gonna Let Nobody Turn Us Around" (which is also on the BROADSIDE LP, sung by The Freedom Singers)... We still have a little mimeographed songbook put out by Woody Guthrie in 1946. He cut the stencils and turned the mimeo crank himself and tried to peddle it around for two bits with few takers. In it are some of the songs which have become famous. We were reminded that "This Land" is in there when we received the latest Newsletter put out by the Woody Guthrie Children's Trust Fund (Rm. 602, 200 West 57th St., New York 19, N.Y.). The newsletter notes that "This Land" has been recently recorded no less than eight times, on all the big labels -- Mercury, MGM, Warners, Columbia, RCA-Victor -- and by such artists as The Limelites, Peter Paul & Mary, Flatt & Scruggs, New Christy Minstrels, Harry Belafonte, etc... In the newsletter Mrs. Marjorie Guthrie reports that Woody's condition moves on downhill but he is fighting it every inch of the way. "His memory remains uncanny but he just doesn't have the muscular control it takes to 'mouth' the words. His balance is very poor...he looks like he is about to fall any minute...but he remains standing!... To see him light a cigarette is really to see a man fighting for his life. Yes, he wants to live!"

B O O K R E V I E W

Oscar Brand, The Ballad Mongers: Rise Of The Modern Folk Song, Funk and Wagnalls, Inc. (New York, 1962), 232 pp.

Fifteen years after the beginning of a new popular interest in folk song, the first full length book treating with the current "folk" scene is upon us with the recent publication of Oscar Brand's The Ballad Mongers. One has very mixed reactions reading this work. It is important if for no other reason that it is the first book of its kind; the first to try to set down in some detail what in essence has gone into the forging of the folk song revival of young Americans. It is breezy, chatty, and good reading. It is sometimes informative and critically observant. Yet the reader is never sure of what Brand is trying to write: a history, an autobiography, or a sociological commentary. Elements of all three enter but in (continued -->)

Ballad Mongers -- 2

no measurable consistent manner. The book is partly biographical; it is certainly not all balanced history; and nowhere does he really elaborate from which point of view, that of the historian, the social commentator or the biographer, one is to view his work.

In any book purporting to give a comprehensive picture of a given subject, there is a tendency to bite off more than one can chew and digest. To cover the whole folk song revival is an enormous chore in itself what with all the historical, philosophical, psychological and aesthetical problems involved. But Brand extends himself even beyond this before he is through three chapters by attempting to explain all the various elements in traditional American folk song and in children's songs in 50 pages. Alan Lomax, controversial though he may be, has been working on such problems for years. Richard M. Dorson produced a whole book, American Folklore in attempting to analyze and detail the nuances and various sources making up the American folk scene, including folk song. Brand may feel that since he is writing for the general reader, he ought to include a few chapters on such background material, but the individual interested enough to pick up The Ballad Mongers in the first place undoubtedly is aware at least to some degree of the various elements inherent in our nation's music. If not, he could easily be referred to Dorson's excellent work or to similar writings in a paragraph or two rather than having Brand devote 20% of his book to a basic primer which isn't necessary for the majority of readers.

The book's fourth chapter, "The Antique Art" is couched in chatty terms but contains a good many hints as to why folk songs and folk singing have been caught up by the masses of urban Americans in recent years. Chapter 5, "Setting The Stage" moves from the theoretical to the historical-biographical, neither in great depth, but this is not Brand's fault so much, for out of necessity he must treat a good many subjects within the confines of one chapter. The work of Ives, Leadbelly, Sandburg and Niles in the pre-war days is more generally known by the public at large than that of the Almanac Singers, upon whom some attention has been recently focused in a series of articles in Broadside (#7,8,9-10,15). What is needed and what Brand could have provided, having known the Almanacs as individuals, was a statement assessing the contributions of the Almanacs in relation to the pre-war work of Ives, Josh White, Niles, etc. In other words, Brand presents a composite of those who made important marks on the small folksong minded public prior to 1943.

Between the good but not great chapter on the pre-war urban folk song activity and the two very fine chapters on the Weavers and the blacklisting problems of the mid 1950's, occurs one of The Ballad Mongers' great weaknesses; its failure to treat of the influence of the left-wing on the urban folk song scene. The brief period between 1945-1950 was an era of feverish radical song activity, spearheaded by People's Songs which Brand discusses in a mere two pages, but also involving left wing youth groups such as the American Youth For Democracy, the singing support of Henry Wallace in the 1948 campaign, and culminating finally in the Peekskill riots of late summer, 1949.

Brand is of course hampered by the fact that he really can't discuss these past events at length because too many people with going careers might be hurt by his naming individuals. Also the author

Ballad Mongers -- 3

momentarily turned Tory on his compatriots during some trying days in the McCarthy era for which he has not been fully forgiven by some of his associates. So those in the know are confronted in Brand's book with a virtual gap of history between the end of World War II and the rise of the Weavers in 1950. If in the light of circumstances this is understandable, it is also unfortunate. It, however, is still the feeling of this writer that the Peoples' Songs organization might have been treated at greater length without having to mention specific individuals more than Brand already has done. Some day much will need to be known and said about those times.

Brand evidently knew the Weavers better than most of the singers he discusses, and this shows in his much more relatively detailed account of their beginnings and early successes prior to the McCarthy blacklist. If the chapter is gossipy, it emphasizes correctly and most pointedly the debt the folk song revival owes to the Weavers. The following chapter on the blacklist is an important and revealing insight into the mechanism and far reaching effects of this despicable device. Whatever his unfortunate experiences with both sides of the fence, Brand does state his own mistakes and makes a convincing statement of damnation against the employment of the blacklist as a weapon. All this may not satisfy those who remember some hard moments ten years ago, but perhaps it is better late than never.

The 50 pages that Brand utilized at the beginning of the book in a discussion of children's songs and the general nature of American folk song, might have served as the space in which to comment on the strong influence the college campus has had in the recent folk song revival; on the budding topical song interest of the last few years centering on themes of peace and the integration movement. These are all factors which he occasionally mentions in a roundabout way here and there but which have played a great role in influencing the folk song revival since 1950.

How does one sum up Oscar Brand's The Ballad Mongers? Personally, this writer is glad the book came out. It's defects are numerous. On the other hand, this is the first attempt to make any sense out of a phenomena, the urban folk song revival, which cannot be overlooked any longer by the thoughtful observant person of our society. Too many people are and have been involved in the upsurge of urban folk singing, too many cultural forces have been interacting to produce it. It is time everyone knew what they were. Leadbelly is dead. Molly Jackson and Cisco are gone. Woody is silent. If Oscar Brand's The Ballad Mongers is not a great book or even a good book, it will be enough if it will have goaded the Pete Seegers, the Lee Hayses, the Irwin Silbers, the Josh Whites, and all the rest including the younger singers into getting as many of their thoughts and interpretations as possible down on paper while memories and ideas are still fresh.Dick Reuss

BROADSIDE, P.O. Box 193, Cathedral Sta., New York 25, N.Y. A publication with a twice-monthly goal to print topical songs and pertinent articles and spread them around. Sis Cunningham, editor; Gil Turner, co-editor; Phil Ochs & Bob Dylan, contributing editors; Pete Seeger, advisory. One-yr (22 issues)...\$5. 5-issue trial sub...\$1.50.