

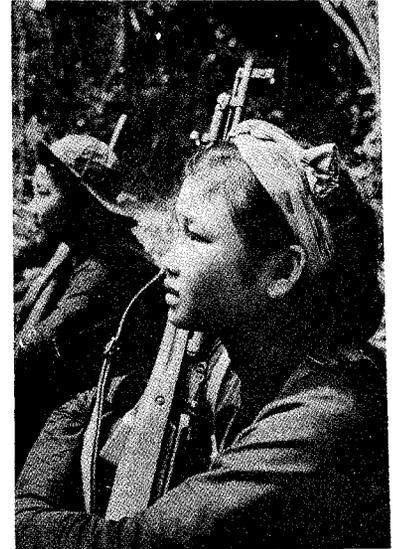
Broadside

117

JANUARY FEBRUARY 1972
50¢

VIETNAM

Words and Music By
Paul Kaplan
© 1972 by Paul Kaplan



Liberation Fighters of Indochina

2. Have you ever heard thunder all around
Have you ever tried to bury your face in the ground
Have you ever cried to Heaven how far must I go down
Did you ever know your screaming didn't make a sound
3. Did you ever feel the earth tremble beneath the iron rain
Did you ever lose your best friend and you could not feel the pain
Did you ever kill a man and you did not know his name
Did you ever try to rise up when your head was hung in shame.
4. The Romans burned Carthage to win the Punic War/And nothing grew but misery for a thousand years or more
All the children lost their future with their fathers and their home
How do I know about it, it was written down in Rome. (Repeat First Verse, new last line)

From the Editor

"Folk music is the people's music, one of the wellsprings of our joy and sorrow and always a source of our inspiration. It is not the property of that handful of greedy bastards who want to steal it from us, claim ownership of it and then sell it back to us for the sake of a lousy dollar. *IT IS OURS!*"

The above quote is from John Cohen of the NEW LOST CITY RAMBLERS, writing in the Sept/Oct '71 issue of *Sing Out!* Beautifully said. His "greedy bastards" presumably are those who make a profit -- and sometimes a fortune -- off the bones of the dead. But is it not a greater crime to rip off folksong composers before they are in their graves? Examples: Elizabeth Cotton said recently on Channel 13 TV NYC that she herself never got a

cent from her song "Freight Train", altho countless moneygrubbers have recorded it. Harry Belafonte several years ago wanted to record an album of Bessie Jones' songs but dropped the project when a "collector" stormed into his office demanding the royalties. Tony Schwartz lost \$140,000 when a famed rock group used a segment of a folk documentary he neglected to copyright. This group has grossed \$30,000,000 overall. When the Kingston Trio copyrighted and made thousands out of "Tom Dooley", the real author of the song, the late Frank Profitt, asked them for some of the bread. They promised him a share of the royalties after the first 4,000,000 records were sold. Sales stopped at 3,999,999.

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"IF YOU'RE BROKE AND NEED SOME CASH
RIP IT OFF FROM THE RULING CLASS
THE BEST THINGS IN LIFE ARE FREE
IF YOU TAKE THEM FROM THE BOURGEOISIE"

Country Joe McDonald on
Incredible! Live! (Vanguard)

THE WORLD OF PETE SEEGER -- UPDATED

PETE VISITS THE FAR EAST: Hanoi March 1972. "Dear Broadside - Have heard some beautiful music in Vietnam. Thought you might be interested in this page from my diary. Leaving soon for 10 days in The Peoples' Republic of China. Love to you all. Pete." Page 27 of diary: "My songs here are purposely about the same as I do in the USA, except that (as always overseas) because of translation difficulties, I do fewer wordy songs, and more repetition and instrumentals. I doubt I can learn any of their songs -- language is too difficult. But I quote here a popular new song we've heard a lot. We were welcomed at the airport with it, and it's known in the villages as well as in Hanoi. Here's the translation. Title: 'Play Your Guitar, American Friend!'

Washington tonight is blazing with the flame of struggle
Your song sounds everywhere, justice is radiating
The Potomac River has retained your image
Playing the guitar and singing in defense of life!

Cho: Strike up the guitar, friend / Let your song echo far and wide
Let's safeguard spring / Let's take to the street and sing for Solidarity
Together we sing the Ballad of Ho Chi Minh.

The tune is a fast 2/4 in minor, fairly European in quality, but with the big awkward jumps they seem to like in China as well as here. Last line uses phrase from Ewan MacColl's 'Ballad of Ho Chi Minh' which inspired the song. Musicians here of all types have proudly carried on for several years a slogan: 'Let our songs drown out the sound of bombs. They are hoping I can make up a new song as a result of my visit. But I'm stymied so far except for a good idea for words -- needs much working on -- I sang it once on the radio, with a warbly pentatonic Irish-type melody.

LAND OF A THOUSAND SONGS

We visited a land - - - -
of a thousand songs - - - -
Voices blending clear - - - - ly
Each one see- - ming to say as it sang - -
We love - - - - our country dearly.
We visited a land - - - -
of a thousand songs - - - -
Every garden many - - shades of green - -
Still they told us, after peace will come--
Such colors then- - as you have never seen
This land has heard the sound - - - -
of a million bombings
Broken homes, broken lives - - -
poisoned forests

Crying out to all the world - - - -
Speak out, speak out! To stop
the bombings - - - -
We visited a land - - - -
of a thousand songs - - - -
Voices blending clear - - - - ly
Each one saying, if need be
Each one of us---- would give our lives--
To keep - - - our country - - -
free - - - -

PETE INTERPRETS DON McLEAN'S "AMERICAN PIE": "I think a really good song is capable of many interpretations. It's a mistake to think of it as a 'code' to be cracked. Therefore while it is easy to identify Bob Dylan, the Beatles, the Rolling Stones, etc. in 'American Pie', the song could apply to many others. I can see the song being sung for many years (as I still sing 'Hard Rain a Gonna Fall') with new images flitting through the mind. The most important aspect of the song to me is that triumphant, wacky chorus. You see, when a person wakes up to find they have been betrayed, their first reaction is one of dismay and sorrow. But the second, and healthy, reaction is to straighten up and face the future with fewer illusions. The jilted girl is at first prostrate. Then she wipes her eyes and says, well! that bastard won't fool me again. Similarly, throughout America today are millions of young people who have stopped mourning our country's broken promises. It's BYE BYE MISS AMERICAN PIE ! !"

(Ed.Note: "American Pie" has been called the song of the year and has sold some millions of copies. Don McLean has had write-ups in TIME, LIFE, THE NY TIMES, etc. A Chicago disc jockey wrote a 5-page, single-spaced mimeographed interpretation of the song and got 50,000 requests for copies. McLean himself donned a mantle of enigma &, like Dylan, has refused adamantly to give his own interpretation, but the general assumption is that "Pie" laments the death of Rock & Roll music & the dreams it fostered. (We tried to interpret only the chorus: "Drove my chevy to the levee, but the levee

(Seeger continued)

dry" -- levees are deltas; Don went to the Mississippi Delta to find the old Black blues musicians from whom R&R evolved. But "the levee was dry" -- there were none left; Mississippi John Hurt & the others had all been carried up North to make bread for promoters & record companies. All that were left were some derelicts trying to drink themselves to death before nightfall.) Meantime, another McLean song from the album is getting wide popularity -- "Vincent", all about Vincent Van Gogh & his suicide. Death, despair and hopelessness regarding the future seem to run through much of Don's material. In one of his first songs, "Orphans of Wealth", he describes the Black people, the Chicanos, the Indians & the poor whites as "Hungry and hopeless Americans." (my emphasis). This at the time the Black liberation movement was escalating all over the country; the Chicanos were organizing & confronting their oppressors on many fronts; the Oglala Sioux were ripping off the white man's museum at Wounded Knee and taking home precious trophies stolen from them. In "Vincent" Don expresses a doubt that "the world" will ever appreciate the beauty of Van Gogh, yet Van Gogh prints now hang, and are loved and appreciated, in millions of homes. No, Don. To paraphrase Joe Hill, "'It never died', said he.")

FEB 1972, NEW YORK. A full length movie profile of Pete Seeger opens at the Evergreen Cinema. Entitled "A Song & A Stone" and made by Robert Elfstrom, it depicts Pete, his family & his friends Johnny Cash, Don McLean & others. Pete sings many of his best-known songs & displays a small stone in his banjo case which he says he's going to start throwing when he decides singing is no longer effectual toward his ends. First obvious target for the stone becomes movie critic Roger Greenspun of the NY Times, who calls the flick "perfectly dreadful" and compares it to a movie made in Nazi Germany glorifying A.Hitler. But the NY Post finds it a "Very good movie." Nevertheless, it is withdrawn from the Evergreen after a week. Pete thinks it may be useful in "times to come" & suggests college audiences will like it. So, students, get your administrations to book it. Our own capsule review: Pete, you're going to need a bigger rock than that.

APRIL 13 1972. Rolling Stone prints a minibook length article on Pete Seeger - "Guerilla Minstrel" by Gene Marine. It opens by quoting a critic: "Pete Seeger is the only man who could ever put a Russian poet, a Cuban revolutionary poet & the Bible on the American hit parade." This is, of course, a reference to Pete's songs "Where Have All The Flowers Gone", "Guantanamera" & "Turn, Turn, Turn" respectively. The piece covers Pete's life & career, from youth to the present -- Pete's association with the Almanac Singers, the Weavers, his friendships with Hudie Leadbetter & Woody Guthrie. Of Woody, the author notes: "Since his death a number of 'respectable' writers have tried to clean up Woody's politics, either by ignoring them or by putting forth the thesis that he was an innocent artist victimized by the sly Reds. This is an insult to a thoughtful well-read and committed man." Letter-writers to RS find some factual errors in Marine's article. But the big thing we found wrong was where Pete, speaking of the Almanac days, says "I guess I did most of the cooking." We don't know about nowadays but back then, Pete, you couldn't boil water. Have you forgotten Ethel, the Black housemaid -- few knew her last name -- who prepared the main, and often only meal, shopping, cooking, serving (more often than not it was lambchops, candied sweet potatoes, creamed pearl onions & a huge bowl of salad) cleaning up & washing the dishes, & getting a lousy \$2 for this 5 or 6 hours slavery. (When even the \$2 ran out, the Almanacs, after paid bookings, would crowd into the Jefferson diner across from the Women's House of Detention and wolf down "Oklahoma hamburgers" the making of which was directed by Woody & consisted of everything available -- meat, lettuce, pickles (dill, sour & sweet) onions, ketchup, mustard, pickelilly, mayonaise.)

APRIL 22 1972. Pete Seeger, back from his trip to North Vietnam & the Peoples' Republic of China -- he left Hanoi ahead of the most recent U.S. bombing -- participates in the NYC antiwar demonstration from the studios of WBAI. Insisting he should really be out in the driving rain with the 100,000 marchers, he sings his songs over the studio mike including the one he wrote in Hanoi (see preceding page).

-- G. F.

* * * * *

ROLLING STONE/MARCH 2, 1972

Into The Purple Valley
Ry Cooder
Reprise MS 2052

Obviously a man of good taste and sensibility. On his second album, *Into the Purple Valley*, he's had the smarts to include an instrumental, "Great Dreams From Heaven," by the little-known but highly-regarded and almost legendary Bahamian Master of Sand and Conch, Joseph Spence, which certainly goes to show that Cooder has not only attended the graduate department of the College of Musical Knowledge, but that he's been doing his homework as well.

And besides the great merit that accompanies the inclusion of this little bit of Spenciana, Ry Cooder sure can play the fuckin' bucket!

As well as dress too! As attested to by the neat 1942 two-button pin-striper he's sporting on the inside cover, worn over a ritzy Aloha barf shirt (vintage 1935) that's open at the neck and which is set off by a pair of properly scuffed 1938 Miami Floaters (which brings to mind all the superstitions and taboos about wearing dead men's shoes). All this and he's still standing in front of an incredible Commie-yellow 1939 Buick convertible with one flat white-wall and his arm around a smiling sylph whose lips are parted as if in invitation to who-knows-what? Very plucky.

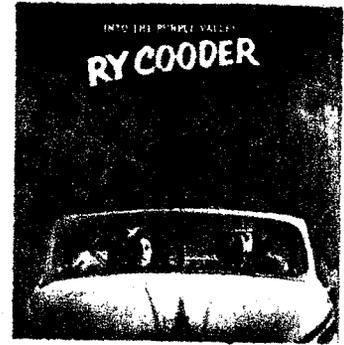
Inside we find a good record which, like its marvelously overstated jacket, is terribly reminiscent of the bad old days, the

Thirties. "How Can You Keep On Moving (Unless You Migrate Too)" is a traditional Depression Era ditty of uncertain parentage that, like the other traditional songs on this album, Cooder has adapted for a slide guitar and small rock and roll group arrangement. The songs on this album that come to us from the Depression all seem very timely in the context of 1972, which is pretty funny because one would have thought we'd be through with all that bullshit by now but, f---out on us, we're not, and Ry has had the sense to show how music and words that were written 40 years ago still apply to the ridiculously awful conditions with which people are forced to live.

"Taxes On The Farmer Feeds Us All" sounds like an old Wobbly drinking song and features Van Dyke Parks on piano. The song is given a somewhat light treatment, but there's a lot happening in the words and they should be listened to, especially in these frightening days of Creeping Agribusiness. The last cut is Woody Guthrie's "Vigilante Man," and all I can say is Thank God musicians are still listening to Guthrie and playing his songs. They continue to say more about America today than those of anybody else.

As for Ry Cooder, it's good to know that there are musicians around who are still dealing with reality. And it's good to know that he's still doing those terrific, uncanny things with his instrument. Good record.

STEPHEN DAVIS



Cash Box — January 29, 1972

Pop Picks

INTO THE PURPLE VALLEY—Ry Cooder—Reprise 2052

Let's say it immediately. Ry Cooder's "Into The Purple Valley" is an album of such outlandish charm and authentic style that it literally stands apart from everything that has gone before. At first known primarily as a bottleneck session whiz, Ry showed considerable promise on his first LP and has fulfilled that promise on this set in a manner that must be heard not to be believed. Talk about a time warp. Put your ear to "F.D.R. In Trinidad" or the migrant song "How Can You Keep On Moving" and then try to remember the year we're in. But this is not a camp nostalgia trip. Cooder respects these traditional tunes and performs them with letter perfect dedication. If you're not totally entranced by the second cut, you must be dead or something. Credit Cooder and producers Lenny Waronker & Jim Dickinson (who did a flawless job) with a timeless, glorious masterpiece.

ROLLING STONE/MARCH 30, 1972

CORRESPONDENCE

The review by Stephen Davis of Ry Cooder's new record *Into The Purple Valley* was very good. He says a lot of things that needed to be said at this time. I would like to add one clarification. The lead song "How Can You Keep On Moving, Unless You Migrate Too" is not "of uncertain parentage." I should know because I wrote it myself back in 1939. The idea came from the fact that California put up signs like "No Migrating Allowed" to keep out the Okies fleeing the Dust Bowl (I was born and raised in Oklahoma, as was my husband—his family made the *Grapes Of Wrath* trek).

Cooder says on his record the song is "traditional." Not quite yet. I think the whole misunderstanding arose when the New Lost City Ramblers put out a Folkways record in 1959 called *Songs of the Depression*. They put "Keep On Moving" on it without really bothering to find out who wrote it. They simply said "an unidentified woman."

AGNES CUNNINGHAM
NEW YORK

(cont'd from front cover)

In *Broadside* #115 (Fall '71) we told the story of Aunt Molly Jackson & reprinted her last pitiful letter (she died aged 80 a few weeks after writing it) where she said she never received a penny from any of her songs. I didn't know then that a song I wrote in 1939, "How Can You Keep On Moving", was to appear only a few months later labelled "traditional" (this term is reserved for the works of folksong composers considered dead and thus unable to defend their rights). It is the lead song on a Warner Bros. lp by Ry Cooder entitled "Into The Purple Valley" (see my letter to *ROLLING STONE* at right).

- Agnes Cunningham, Editor
BROADSIDE Magazine

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Pete Seeger

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6. SING-A-LONG TO THE ZOO
7. AMAZING GRACE

SIDE 2

1. DEPORTEE
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5. BABY TREE
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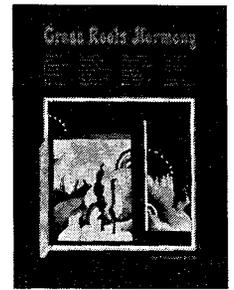
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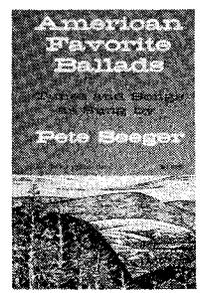
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Grass Roots Harmony of American Folk Songs/Ethel Raim and Josh Dunson
A unique collection of 45 folk songs in traditional folk harmony as transcribed from the singing of The Carter Family, Mainer Family, Stanley Brothers, Staple Singers, Georgia Sea Island Singers, Woody Guthrie & Cisco Houston, Rosa & Doc Watson, Pete Seeger & Jack Elliott, and many others.
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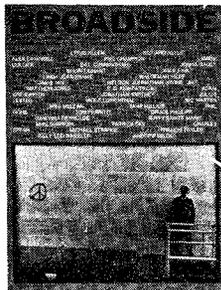
Folk Songs of Japan/Donald Berger
Songs from the mountains and shores of Japan, in Japanese text with singable transliterations and English translations. Unlike the classical songs of Japan, these vital melodies were developed for group singing. Instructions for approximating traditional Japanese accompaniment on Western instruments (guitar, percussion, and flute) are included.
\$3.95/Illustrated



Roll Me Over/Harry Babad
This is primarily a collection of dirty songs. They are not great literature, and if they can be defended, it must be on other ground. Most of the songs here are funny. Some are incredibly nasty and disgust even the relatively shock-proof editors. Others are sprightly, good-humored, tuneful and fit for the most maidenly ear.
\$2.95/Illustrated



American Favorite Ballads/Pete Seeger
85 traditional folk songs in the versions popularized by one of America's foremost folksingers. Includes favorites as Irene Goodnight, Darling Corey, Shenandoah, etc., with melody line, lyrics and chord names.
\$1.95/cloth \$3.95/Illustrated



Songs of the British Music Hall/Peter Davison
One of the most colorful eras in popular song is documented in this unique collection of songs from the British music halls. Rowdy, rambunctious, unashamedly sentimental, these songs were a fundamental part of the popular culture of England in the period spanned by Queen Victoria through the first World War. Includes melody line, lyrics, chord names and critical history for 50 songs. With photographs, programs and sheet music of the period.
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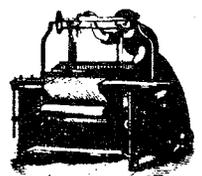


Broadside, Vol. 3/Sis Cunningham and Gordon Friesen
A new collection more than 80 topical songs from the pages of America's Number 1 topical song magazine. New songs by Phil Ochs, Len Chandler, Pete Seeger, Tom Paxton, Malvina Reynolds, Rev. F.D. Kirkpatrick, Janis Ian, Mike Millius, Jimmy Collier, many others. With guitar chords.
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BR 306 THE TIME WILL COME, the next generation (1966-67) of topical song-writers singing their own compositions. Elaine White, Chris Gaylord, Matthew Jones, Tom Parrot, Blind Girl Grunt, Teatro Campesino, Will McLean, Paul Kaplan, Zahcary 2. With complete song texts.
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BR 303 BROADSIDE SINGERS, 15 songs from the pages of the topical song magazine, *Broadside*, as performed by their authors, incl. Tom Paxton, Len Chandler, Buffy Sainte-Marie, Bob Dylan, Pat Sky, Malvina Reynolds, Eric Anderson, Phil Ochs, others. With complete song texts.
1-12" LP

NEWEST RELEASE

BRS 312 -- Time Is Running Out. Songs of protest and revolution by WENDY SMITH, JIMMY COLLIER, MIKE MILLIUS, TOM PARROT, ROLAND MOUSAA, WES HOUSTON, ANNE ROMAINE.

Special Merit Pick by BILLBOARD -- "... ranges from environmental outcries to the outrages of war, poverty and discrimination."



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NOTES

PHILADELPHIA FOLK FESTIVAL: Dates & site have already been announced -- Fri. thru Sun. August 25,26,27, at Pool's Farm (near Schwenksville).As usual, the weekend will include three major evening concerts, daytime concerts, workshops, dance sessions, hootenannies & craft exhibitions. Food and camping facilities will again be available & there will be free parking. It'll be the eleventh annual festival. For info on performers & tickets contact the PHILADELPHIA FOLK FESTIVAL, 7113 Emlen St., Philadelphia PA. 19119... NEWPORT: The news here isn't quite that bright. The Newport Folk Festival, which has had to skip the last 2 years, is \$27,000 in debt and is casting about for ways of scraping up the bread. One idea being looked into would be a series of mini-festivals around the country with help from local universities and folk-song clubs. Meantime, Promoter George Wein, whose Newport Jazz Festival was over-run & disrupted by young gatecrashers last summer, has withdrawn the jazz affair behind the moats of New York City. Dates: July 1 thru the 9th. Visitors from overseas are being offered a \$500.00 package including plane fare, hotel rooms, and a look-in at the more than 27 scheduled events... 34th National Folk Festival set for July 27th thru 30th at Wolf Trap Farm Park, Vienna VA, 30 minutes from the nation's capital. For more info: NATIONAL FOLK FESTIVAL ASS'N, 1346 Connecticut Ave. N.W. #718, Washington, D.C. 20036. SING OUT! called last year's fest "an uncanny musical success"... BOB DYLAN, the target of demonstrations by the Rock Liberation Front. led a demonstration of his own against NY's "Village Voice" in Feb. He demanded the paper publish his letter attacking Anthony Scaduto's book about his intimate life. The eds. refused and fled into their offices, locking the doors behind them. BOB was at the head of 5 screaming people & 1 barking dog... JOAN BAEZ has been as busy as a Mexican jumping bean on a hot tin roof. In addition to putting out various albums amidst switching from VANGUARD RECORDS to A&M, she sings in 3 movies: (1) Earl Robinson's classic "I Dreamed I Saw Joe Hill" in a film about the Wobbly bard; (2) Original songs in a science-fiction flick "Silent Running"; (3) What the NY TIMES called "an absolutely dreadful soundtrack song" for the Italian film :Sacco and Vanzetti". JOAN also managed to spark-plug the Big Sur Folk Festival, give a NY benefit for a Sicilian dam-builder, a benefit for Teatro Campesino on the West Coast, and perform at the French Communist Party's Festival For Humanity in Paris. Although accepting her usual fee -- \$22,000 -- \$25,000 -- she announced she would never sing for the Party again because it had not backed up the violent 1968 French student upheaval (where does that non-violent philosophy fit in here?). Whilst all this was transpiring she had a hit single ascending the charts, "The Night They Drove Old Dixie Down." The confused lyrics mystified many listeners, but the song seems to be a sentimental lament that the South Slavocracy lost the Civil War (if so, it's quite a switch from the old days of crossing arms, clasping hands, swaying side to side and warbling "We Shall Overcome".) On top of all this, T-V gossip Rona Barrett claims Joan has left pacifist husband David Harris for a new boyfriend, C-W crooner Kris Kristofferson... LEN CHANDLER recently played THE GASLIGHT in NYC with new songs about Angela Davis' release from prison, Howard Hughes and his 8-foot toenails, and one, whose lyrics he forgot, about Nixon's trip to China. Len closed his sets with "Bound To Fly" (see B'SIDE # 69). The VILLAGE VOICE commented that while Len's voice didn't seem what it used to be, his topicality was... JOHN BRUNNER, British novelist and songwriter -- he did "The H-Bombs Thunder"-- has published a book of poems "Trip" written about the USA as he crossed this country several years ago. THE KEEPSAKE PRESS, 26 Sydney Rd., Richmond, Surrey, England.

BALDWIN "BUTCH" HAWES

Baldwin "Butch" Hawes, who was with the Almanac Singers in the latter part of their career, has died in Santa Monica, California. He had been ill for several years but his death was unexpected. Butch wrote one of the Almanac's finest union songs, "It's That UAW-CIO", in 1942 in Detroit when that city was being transformed into World War II's "Arsenal of democracy." The song closes with the prophetic lines:

"There'll be a union label in Berlin
When the union boys in uniform march in,
And rolling in the ranks
There'll be U A W tanks
Roll Hitler out & roll the union in."

His older brother, Peter, preceded him as an Almanac. Butch met Bess Lomax when both were Almanacs. Later they married & raised a family in Santa Monica.

NEW BOOKS

The Almanac Singers and their significance are covered in a chapter of a new book by R. Serge Denisoff - "Great Day Coming; Folk Music & The American Left" (Univ. of Illinois Press, \$7.50). The author treats the Communist Party USA somewhat cavalierly. But the totality of "Great Day Coming" gives the Party long overdue credit for having profoundly shaped the direction of American music from the 30's into the 60's. It was Party people who implanted appreciation of folk music into the national consciousness. And Party activists bellwethered the protest song movement.

Denisoff concludes that the momentum of the Left's impact on protest music dissolved finally when editor Irwin Silber departed from SING OUT! and the magazine itself collapsed into ideological confusion. This conclusion may be premature. A direct line can be traced from Communist Woody Guthrie to "Woody's Children" of the early 60's -- Bob Dylan, Len Chandler, Phil Ochs, etc. -- to many of today's rocksong writers who were stripping "folkies" when Ochs, Dylan & Co. started out and were greatly influenced by them. Protest persists; it has merely transited from folk to rock (see Serge's own article in B'side #108 "Kent State, Muskogee & The White House," and this writer's notes in B'side #116).

"Great Day Coming" is good reading. Nicely illustrated with photographs, including a rare one of the Almanacs, Woody & all. GF

THE MIDNIGHT SPECIAL

The Legend of Ledbelly

"Let's hope this lying book is soon forgotten. It's 99% fiction." Pete Seeger, SING OUT.

LETTERS

Dear Broadside: The 2 recent issues of Broadside were as always revelations & food for thought. It was great to see Broadside welcome Bob Dylan "back" to the living, & to publish Dylan's beautiful new song of love & praise for George Jackson. What we need from Dylan now are songs about the still living -- Angela Davis, Ruchell Magee, the Berrigans, the surviving Soledad Bros., John Cluchette & Fleeta Drumgo who, tho still alive, are in the same constant danger as was George Jackson. --Good luck & good health. S.O. NYC

Dear Sis & Gordon: Happy Anniversary! You & Broadside have fostered, nurtured and printed a lot of budding (and some blooming) songsmiths. And I see that many of the works are in a book called SONGS THAT CHANGED THE WORLD. That set me wondering -- do songs change the world? Sometimes they accompany great changes. Sometimes they illuminate them. "Say it loud - I'm Black and I'm proud!" proclaims a change in the world. "Let's get together" exhorts the world to change. "I ain't gonna be treated thisaway" warns the world to change. "We shall overcome" swears to change the world. "They're all made out of ticky-tacky" might yet shame part of the world into unchanging.

Sometimes a song transfigures the world. Sometimes a song fuses the world (melts and/or unites). Sometimes a song gives a voice - or an army of voices - to a change that's going on.

Can a song change the world? I don't know. But I know this -- keep on singing and the world is less likely to change you!

Love, Mike (Kellin)

BROADSIDE DECENNIAL

We feel certain that more "greetings" are on their way to us. So - instead of merely observing a "10th Anniversary", we have decided to declare the year 1972 to be Broadside's Decennial. Send in your greeting any time during the coming year, and any contribution will be greatly appreciated. May we say thank you now to those who have so generously helped so far.

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LITTLE PING PONG BALL

Unknown was I, but now to all,
My name, it is in every home,
For I'm that little ping pong ball,
And, as you see, my time has come.

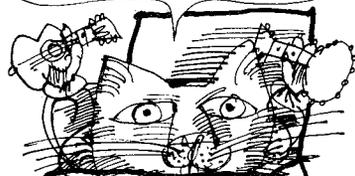
Wham! Wham! and a ping and a pong,
I'm the famous ping pong ball;
Back and forth, yea, hear my song,
And now I sing it for you all:

To find you do not have to "win,"
Is a triumph over wrong;
Pride and ignorance are sin,
We've waited twenty years too long.

Sing with your little ping pong ball,
One people good as another,
All for one and one for all,
Shout for games and trade, my Brother,
Games and trade, my Brother,
Groovy little ping pong ball.

-- CHARLEY AMLIN

folksingers!



- Joan Baez
- Gordon Bok
- Rev. Gary Davis
- Mimi Farina & Tom Jans
- Jesse Fuller
- Spider John Koerner
- Jim Kweskin
- Bill Monroe
- & Bluegrass Boys
- The New Lost
- City Ramblers
- Jean Redpath
- Tony Saletan
- Mike Seeger
- Pete Seeger
- (NEW ENGLAND AREA)
- Memphis Slim
- Chris Smither
- Muddy Waters
- Blues Band
- Doc Watson

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