# BROADSIDE #32

SEPT. 20
1963

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BOX 193, CATHEDRAL STATION, NEW YORK 25,N.Y.


## TALKING VIETNAM

By Phil Ochs
© 1963 by author

Sailin over to Vietnam, fightin for the flag, fightin for my mom
Well <u>training</u> is the word we use, nice word to have in case we lose.
...Training a million Vietnamese...To fight for the American way.

Well they put me in a barracks house just across the way from Laos
They said you're pretty safe when troops deploy, but don't turn
your back on your houseboy
...When they ring the gong...Watch out for the Vietcong.



Well the sergeant said it's time to train
So I climbed aboard a helicopter plane
We flew above the battle ground
A sniper tried to shoot us down
...He must a-forgot we're only trainees...
Them commies never fight fair.

Well the very next day we trained some more, burned some villages down to the floor, Burned down the jungles far & wide, made sure those reds had no place left to hide...Threw all the people in re-location camps...Under lock & key...Made sure they're free.




Well I walked thru the jungle, around the bend, who should I meet but President Diem. He said, You're fightin to keep Vietnam free - for good old Diem-ocracy ...That is, rule by one family...14,000 American troops ...Give or take a few thousand.

He said, I'm a fine old Christian man rulin this backward Buddhist land; It ain't much but what the heck - Sure beats hell outa Chiang Kai Chek.
...I'm the power elite...He and the 7th fleet.

He said, Meet my sister Madame Nhu
The sweetheart of Dien Bien Phu
He said, Meet my brothers, meet my aunts
We're the government that doesn't take a chance
...You think Kennedy's bad...Families that slay together stay together.

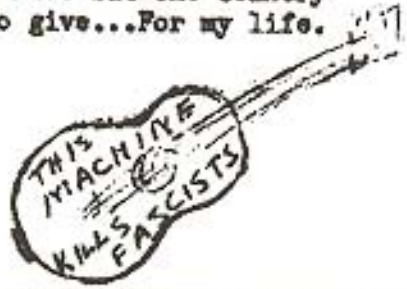


He said the Communists were all around in every city, in every town - In every church, in every bed - Show me a Buddhist, I'll show you a red
...That's why we have separation of church & state...State in the capital...The church in jail.

Continued →

VIETNAM - (Cont'd)

He said, if you want to
stay, you have to pay
Over a million dollars
a day
But it's worth it all
now don't you see —
If you lose the country
you still have me.
...Like I said on Meet
The Press...I regret
I have but one country
to give...For my life.




SEPTEMBER 16, 1963.

## Protest Urged on Vietnam

### Americans' Duty to Speak Out Against Atrocities Stressed

To the Editor of The New York Times:

It seems now, from your correspondent (issue Sept. 9) that the "special forces" which have been arresting, beating and killing Buddhists, school children, and others in South Vietnam have been doing so with money, arms and training given them by our own C.I.A.

Yet it also seems, according to the same correspondent, that the "regular monthly payment" to these forces is to continue. Indeed, our whole military and economic program in South Vietnam must apparently go on because, in the words of our President, "it would not be helpful at this time" to reduce it.

The recent events in the major cities of South Vietnam are horrible enough. They are scarcely more so, however, than the less publicized but more extensive brutalities and atrocities which for several years the Government of South Vietnam, in the name of anti-Communism, has been committing against its people in the countryside.

To an American what is particularly disturbing is the silence of most rank-and-file Americans. We seem oblivious to the extent of our own responsibility for what is happening. Apparently we scarcely realize that in a very real sense the Government of South Vietnam is our government, inasmuch as we were its primary creators, and without our massive support it could not possibly do what it has done; indeed, it would long since have collapsed.

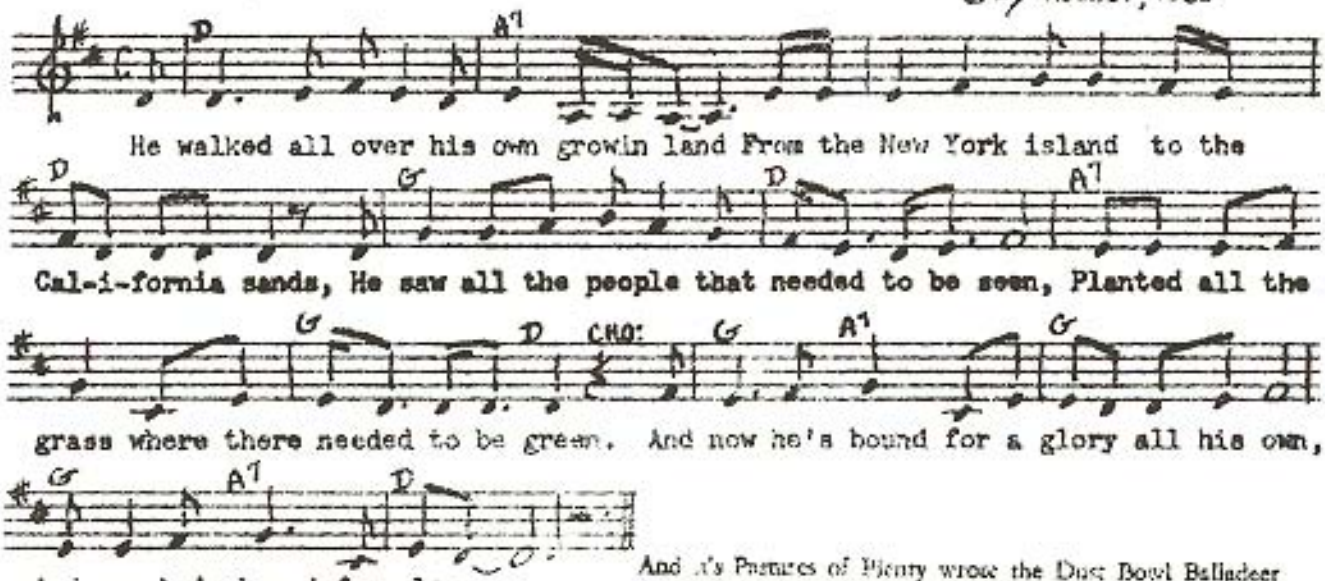
The excuse of Germans under Hitler was that they did not know what was happening, and could not have prevented it if they did. We as responsible citizens living in a democracy cannot use this excuse. When will we raise the voice of humanity and justice to say: "This is immoral. It must stop"? DEAN BODDE.

Philadelphia, Sept. 17, 1963.

# BOUND for GLORY

PHIL OCHS

©by Author, 1963




He wrote and he sang and he rode upon the rails
and he got on board when the sailors had to sail
he said all the words that needed to be said
he fed all the hungry souls that needed to be fed
And now he's bound for a glory all his own
and now he's bound for glory

He sang in our streets and he sang in our halls
and he was always there when the unions gave a call
he did all the jobs that needed to be done
and he always stood his ground when smaller men would run
and now he's bound for a glory all his own and now he's bound for glory

And it's Pastures of Plenty wrote the Dust Bowl Balladeer
And This is Your Land he wanted us to hear
the rising of the unions will be sung again
and the Deportees live on through the power of his pen
And now he's bound for a glory all his own and now he's bound for glory

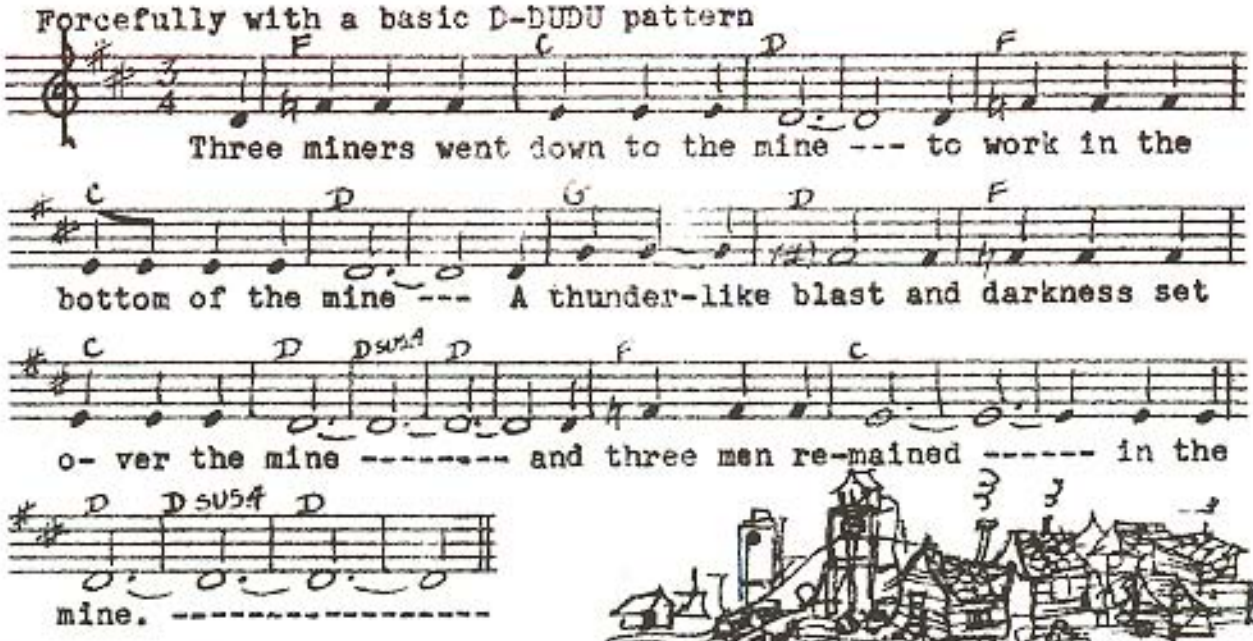
Now they sing out his praises on every distant shore
but so few remember what he was fightin' for
oh why sing the songs and forget about the aim
He wrote them for a reason, why not sing them for the same?
for now he's bound for a glory all his own and now he's bound for glory

BROADSIDE #32

# M I N E  S O N G

By John Barba
© by author, 1963

Forcefully with a basic D-DUDU pattern






Three men remained in the mine.
Remained in the bottom of the mine
The days past on and the men grew
weak and cold
How long could they last in the
mines?

How long could they last in the
mine
With the damp & the cold in the
mine
Could they hold out while the res-
cuers drilled down to the
mine
Or would death take it's toll in
the mines.

The rescuers drilled down to the
mine
A hole was dug down to the mine
While the people above watched &
hoped & prayed
For the three trapped men in the
mine.
Fourteen days in the mine
A hole was cleared down the mine
Two came up, but one remained in
the ground
One was left in the mine.

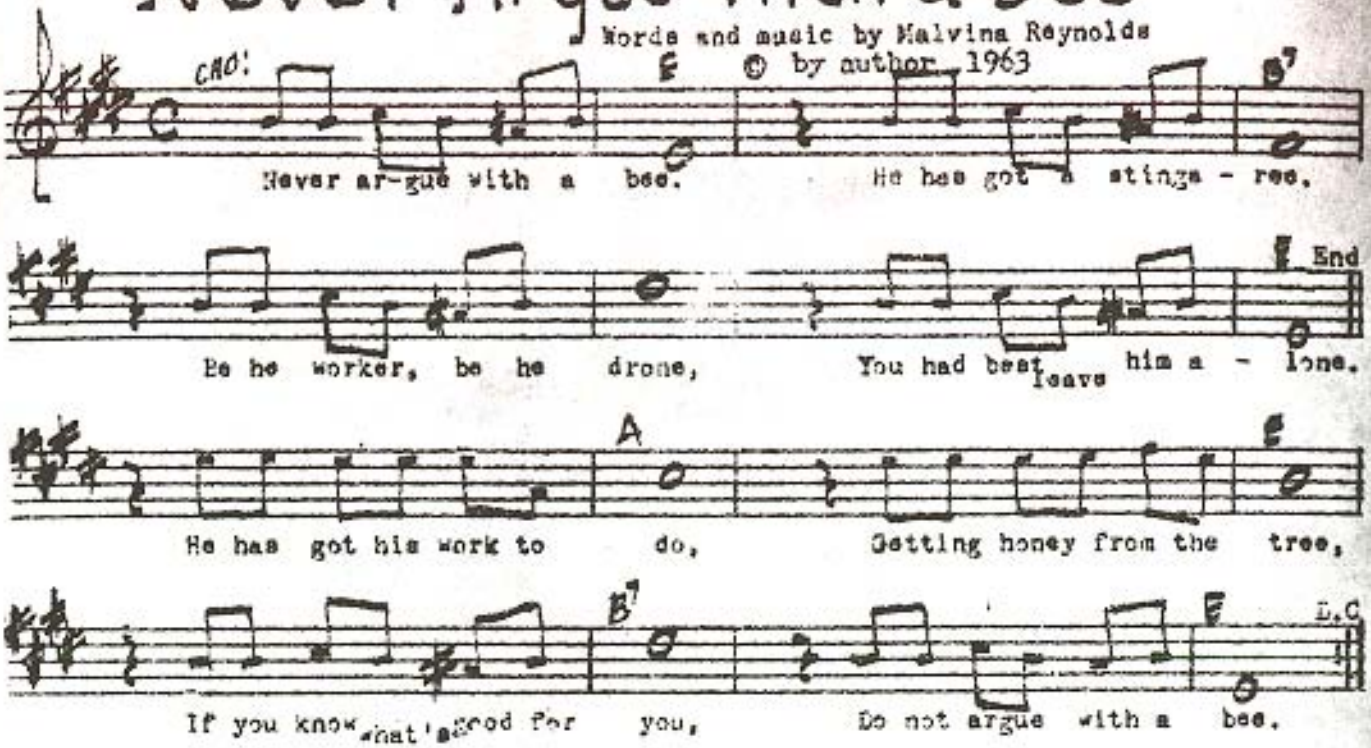
Mrs. Throne, your husband's
all right
Mrs. Fellin, your husband's
okay
But for you Mrs. Bova, there's
nothing but sorrow & pain,
Your husband's still down in
the mine.

The joy of the town was brief
They knew that the third man
was dead
Louis Bova was dead, he won't
be back again
He'll never come out from the
mine.

The clouds formed over the
mines
As the digging ceased over
the mines
And the rains came down, and
Louis Bova was dead
The third man had died in the
mines.

# Never Argue With a Bee

Words and music by Malvina Reynolds
© by author 1963




He has got his work to do
Getting honey from the tree;
If you know what's good for you
Do not argue with a bee.
(Cho.)

Well, a hornet knows his rights
And it hurts when he alights,
You will surely get your lumps
Cause his stinger, it is trumps.
(Cho.)





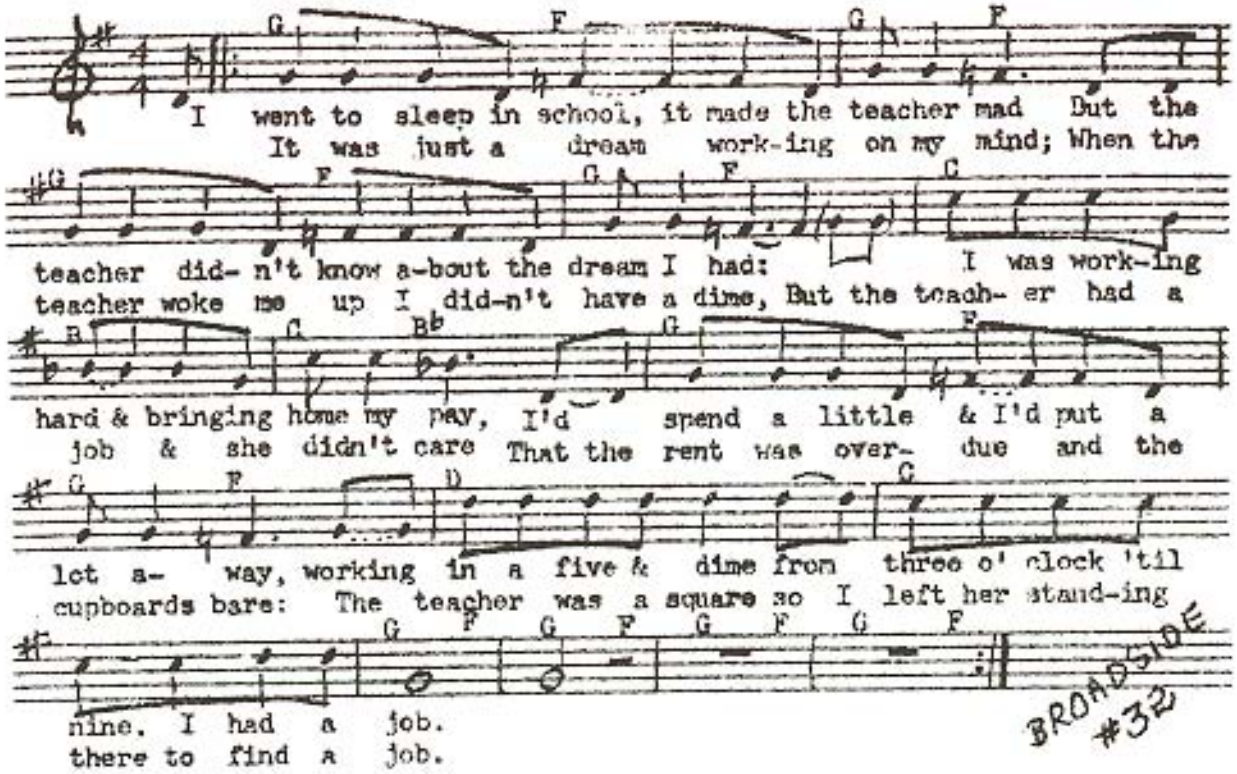
And the wasp is very wild
If you bother with his child
Let him go where he is bound
Do not try to mess around.
(Cho.)

You can get along with bees,
Call them mister, ask them please,
Let them work and be content
But avoid the argument.
(Cho.)

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# N E E D  A  J O B

By Len Chandler
(c) by author, 1963




It didn't take me long to realize
That dropping out of school just
wasn't wise
I'm looking for a job, I haven't
found one yet
Everybody wants a high school
certificate
Don't you turn the other way
Won't you listen when I say
I need a job.

You're not deaf, I know that you're
not blind
You can hear the song I'm singing,
you can read my sign
They tell me the answer's blowin'
in the wind,
But I believe the answer's in the
heart of men
I'm not on my back
But it's a plain and natural fact
I need a job.

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# R A L L Y  S O N G

Words: Len Chandler (c) author, 1963
Tune: Michael Row Your Boat Ashore

Read it in the paper the other day
Hallelujah
Things are jumping in the U.S.A.
Hallelujah

I'm gonna tell you so you will know
Hallelujah
I'm building a coffin for Old Jim Crow
Hallelujah

You say he's dying but he dies too slow
I think I'll starve him just to help
him go

Tell the butcher, the baker & clerk
We won't buy where we can't work.

When men are brothers the whole world
round
Malcolm X won't be around.

Ross Barnett and Wallace scream
Their nightmare's the American dream.

Many good men have fought & died
So we could be singing here side
by side.

# TALKING TORRANCE BLUES

By Jerry Farber
(c) by author, 1963

If you ever get to Torrance let me tell
you what to do
Get yourself picked up on a 602
You'll find it's easy to be arrested
Just mess with a man who's got money
invested.
...Tangle with one of them real estate
fellows
...Find yourself a tract & sit on it.

Choose a tract that's reserved for whites
And come on strong with civil rights
In Torrance, Montgomery, or Oxford, Miss.
If you want to get busted, just remember
this:
...Love thy neighbor
...Out here that's a misdemeanor
...Roses are red, violets are blue,
in Torrance, love is a 602.

Well they carry you off to the Torrance
jail
And tell you to hurry and get your bail
Or they'll send you over to a county cell
And the captain says, boys, you'd be
better off in hell.
...Well he's trying to scare you
...Does a pretty good job of it, too.

So it's off to the county in a Torrance
bus
And you're singing freedom songs & mak-
ing such a fuss
That the cops get mean, but pretty soon
You notice they can't help humming your
tune.
...Man, if they'd only learn the words.

You get to the county at eleven fifteen
You all walk in & you do the thing;
It's slow at first but then they start
to move,
And by seven in the morning they have
found your groove.
... Got you sleeping on stone
...I'm not saying it's hard
...But they've busted jackhammers on it.

Well, all night long you've been
searched and prodded,
But whatever they're looking for you
ain't got it;

So they send you over to this medical
stud
Who rolls up your sleeve and takes your
blood.
...And you wonder if they've got a
special needle for demonstrators
...I mean that was a needle
...Left a hole you could fish through.

For breakfast they give you a sandwich
to eat
Bone dry bread & a hint of luncheon meat,
I'm telling you there wasn't much
And what there was the flies wouldn't
touch.
...The flies were off with the rest of
the prisoners
...Eating eggs, orange juice, cereal
...Pickin' their teeth.

Man you never even come near a bed;
It's bare little rooms & stale bread,
Getting sprayed, poked, chained and bled,
Lying on stone till you're damn near
dead
...I mean all the benefits of modern
penology.

Now I don't want to put down the county
jug
I hear it's not so bad for the average
thug;
But they sure as hell don't treat you
good
When you're booked on a charge of
brotherhood.

You get bailed out around ten of nine
Your body's kind of stiff but you're
feeling fine;
You stop off at home for a shower & a
nap
And you go back in on the same old rap.
...You & them other non-violent
desperadoes
...Love thy neighbor
...Out in Torrance that's a 602.

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# BULLETINS FROM THE BLACKLIST FRONT

"Keep out the way of the long-tongued liars." Line from the old Negro folksong collected by John & Alan Lomax.

"A number of folk singers were not used because their patricular style or repertoire, in the judgement of the producer and of ABC, was not as ideally suited for the program format as that of other performers..." From a letter signed by an E.M.MacKinnon to a Long Island high school senior who had submitted a petition signed by a number of fellow students protesting the blacklisting of Pete Seeger from the ABC "Hootenanny" show.

"The question is who is Mr. MacKinnon trying to kid?" The student's reaction to Mr. MacKinnon's letter (even the kids don't believe these people anymore).

"ABC confirmed it has sent word to Pete Seeger stating he will be considered for the Hootenanny Show if he signs a loyalty oath drawn up by ABC." N.Y.Times. (This affirms the existence of the oft-denied blacklist,obviously. Well, at least Pete seems to have overcome his lack of "talent" and "proper repertoire",given as earlier excuses).

"No one I could contact at ABC knows anything about who might have sent the loyalty oath affidavit to Pete Seeger." Harold Leventhal,Pete's manager. (We seem to have a case here of something being received that was never sent).

"I have just finished fighting a seven year court battle to prove the principle that such oaths are unconstitutional and I was acquitted and vindicated." Pete Seeger, in telling ABC where it could stick its precious affidavit.

From a letter in the N.Y. Sunday News of Sept.22,1963, referring to a gushy story on the ABC show which had appeared the week before (in the story Jack Linkletter was quoted as saying -- and he sounds so innocent -- that he hasn't had the pleasure of presenting one of the very best folksingers,Joan Baez, on the show): "BRONX,N.Y. I would like to point out some inaccuracies and omissions in your story on the 'Hootenanny' tv show. I have watched the show often...and I have seen little to bear out your claim that '...the college kids love to join in by singing,handclapping, fingersnapping.' ... It is decidedly not surprising that Jack Linkletter has never had the pleasure of introducing Joan Baez on his show. It is common knowledge that Miss Baez turned down an invitation to appear on 'Hootenanny' when it became known to her that Pete Seeger and the Weavers had been 'blacklisted' from the show. Beryl L. Paer."

"At Newport we passed out 2,000 postcards"(addressed to ABC protesting the blacklist) "and got them all signed. We could have had triple the number signed but hadn't money for more." Tom Paxton, acting chairman of the anti-blacklist committee.

"Difficulties in obtaining talent, we are told, have given the show's producers sleepless nights. Peter,Paul and Mary, The Kingston Trio, Bob Dylan, and many others have joined Joan Baez and previously reported abstainers in refusing to appear on the program until the blacklist has been broken." SING OUT. (Among previous abstainers: Tom Paxton, Jack Elliot, Barbara Dane, Greenbriar Boys).

"LET OUR PETE SING" -- one of the signs carried by demonstrators picketing the ABC-TV offices at 6 W. 67 St., New York City, Sat.,Sept.28! (Picket line led by Hedy West, Lev Finschaef and Jerry Silverman). Similar demonstrations are scheduled there each coming Saturday afternoon until further notice.

"AUSSIE CALLS PETE SEEGER ONE OF AMERICA'S BEST 'UNOFFICIAL AMBASSADORS' -- Headline on story from Melbourne in Sept. 25 Variety. "Seeger's impact everywhere he goes is impressive...He's proving one of the best unofficial ambassadors for America ever to come Down Under." And from the Sydney Daily Telegraph: "In his first public appearance in Australia Seeger...won a tumultuous ovation."

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(Latest report from the Seeger family world trip: They have wound up the Australian part of the tour,have gone on to Indonesia, will be in Japan the month of October)

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CORRECTION: In "Bound For Glory", this issue, chord over 2nd measure of chorus should be D, not G.

# FOLK MUSIC FROM HORSE PASTURES TO CONCERT HALLS

By Josh Dunson

PHILADELPHIA FOLK FESTIVAL: With all the satchel-carrying managers and agents crawling in, and around folk music these days, it was a real pleasure to run into a folk festival that is definitely not dominated by them. This is the Philadelphia Folk Festival held this year during the weekend of Sept.7 at Paoli, Pa., by the non-profit Philadelphia Folksong Society (Box 215, Philadelphia 5, Pennsylvania. It had traditional musicians as the featured performers with no cow-towing to commercial groups as drawing cards. The only singer with a commersial reputation was Theo Bikel. But the 8,000 who came to see the Saturday night concert were there to hear the blues of Elizabeth Cotten and Mississippi John Hurt and the mountain music of Almeda Riddle and Hobart Smith or the unadulterated interpretations of city people like Mike Seeger, Dave Von Ronk and Jim Kweskin's Jug Band. The Saturday night concert lasted until 3:30 in the morning and would undoubtedly have kept right on going clear into the Sunday morning religious songs session had not the local police begged the singers to stop so they could go home and get some sleep. The performers were having one hell of a time singing and playing, and the audience hung on and fetgot that it was shivering in a cold pasture where during the rest of the year horses are bred and raised. Whether it was Almeda Riddle singing the story of the "Orphan Girl" at the daytime ballad session or Hedy West leading 8,000 people in "Miner's Farewell" at night, the Philadelphia Folk Festival was mostly people singing their songs for other people who just wanted to hear them, managers and record companies be damned.

TOWN HALL HOOTS: New York City now has its own series of good concerts in the "99¢ Hootenannies" where the wallets of the audience and the artist's self-respect are at least given equal status with commercial considerations. The program notes pretty well say what the series is all about:

> THE AIM OF THE 99¢ STUDENTS' AND WORKINGMANS' HOOTENANNIES IS TO BRING TRUE FOLK MUSIC CONCERTS WITHIN THE REACH OF ALL PEOPLE, PARTICULARLY THOSE NOT ABLE TO AFFORD BROADWAY PRICES. THEY ARE INTENDED ALSO TO PROVIDE YOUNG FOLKSINGERS WITH AN OPPORTUNITY TO SING THE FREEDOM SONGS OF THE NEW ERA.

In presenting Phil Ochs, Buffy Ste.Marie and Guy Carawan at the first Hoot in September Producer Norman J. Seaman and Host Peter La Farge fulfilled the pledge to present established concert talent at reasonable prices. "Young Folksingers" Little John Townley and Alex Lukeman made their first major concert appearance and should make plenty more. Phil Ochs introduced a couple of his new songs, TALKING VIETNAM and BOUND FOR GLORY, which struck the audience deeply but in separate ways. There were tears in the eyes of some listeners as he sang BOUND FOR GLORY which is, of course, the story of Woody Guthrie. It is one of the most beautiful of the many fine songs Phil has written... The second TOWN HALL concert, in early October, listed Hedy West, Len Chandler, and Malvina Reynolds as performers... Six more are scheduled, one each month, at the same place, at the same price — .99¢. They provide an excellent opportunity for students, working people and others with one eye on the budget to hear some of the best of the new songwriter-performers as well as old timers. We hope these concerts are financially successful and become an Institution; both the folksinger and the folksong audience will at least have one terrific alternative to the dismal pass-the-hat-basket noise of the New York coffee house.

SING OUT HOOT: The "Hoot"as an Institution is, of course, irrevocably connected with SING OUT! Magazine, whose latest Annual Hoot at Carnegie Hall was held on Sept. 21. As customary, it was a benefit for the magazine. Each of the multitude of performers and groups was limited to three songs with no encores. Even so,

there simply was not enough time for all the listed performers to appear (perhaps they should consider running these Hoots in sections, or in the style of a regular festival, covering several days, or something). Notable about this year's Hoot was the fact that with certain prominent exceptions -- the bell-voiced ballad singer from Scotland, Jean Redpath, Red Allen's bluegrass from Kentucky, and Georgia-born Hedy West -- the singers and players were New York and Boston residents who had learned rather than "growed up" with their music. Especially exciting were the Jug Bands, the sound of whose homemade instruments and free style syncopation is being brought back to the city audience by the best of the young city performers. Both bluegrass and blues were well represented , notably by the Charles River Valley Boys and John Hammond, Jr. Topical song made its dent also, getting tremendous applause. The banner for this kind of "folksong" was carried by such "BROADSIDE SINGERS" as Pete La Farge, Phil Ochs and Len Chandler (in his review the next day Critic Bob Shelton noted that Len Chandler may well become the musical voice of the Negro Freedom Movement). Subjects of their songs were the Negro freedom struggld, Vietnam, Cuba, etc... Much credit should be given Israel Young and Irwin Silber, editor of SING OUT, for choosing the artists who represent these important trends in today's city folk music. It was an extremely well balanced program in this respect. Perhaps even of more significance was the fact that the artists themselves showed that despite having the great commercial success many of them enjoy -- like Theo Bikel, who served as Host of the concert -- they still remember in their benefit performances SING OUT!, the magazine that was the guiding light of folk music in America during the years when being a folksinger was both a politically dangerous and financially unrewarding proposition.

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NOTES: Speaking of SING OUT!, the newest issue (Oct.Nov. 1963) is out and is as fine and well-balanced as the concert reviewed above: old songs and new songs, articles on new songwriters and older ones, record reviews, festival reviews,etc. Editor Irwin Silber casts an eye in the direction the commercializers are taking folk music, especially the Hootenanny gimmick, and doesn't care much for what he sees, "fast-buck" operators gorging themselves on the "loot" folk music is making available, and jackals swarming in to crunch the stripped bones... MAINSTREAM magazine is out with its special issue on Woody Guthrie. Articles by a couple of guys who knew Woody in the old days, some of Woody's writings in the form of a long hitherto-unpublished poem and selections culled by Josh Dunson from the "Woody Sez" columns Woody wrote for a N.Y.Newspaper back in the 1930's-40's. Plus an article on "Woody's Legacy". The whole thing comes off nicely and presents us with a good picture of Woody as an artist and even more as a human being (MAINSTREAM, 832 Broadway, New York 3, N.Y. -- .50¢)... TALKING TORRANCE BLUES: This blues is, of course, about Torrance,California, where the author, along with Marlon Brando and others, tried to desegregate a lily-white housing development. "602" is the penal code number of a Northern version of the South's laws which make it a major crime to try and buy a cup of coffee or a lousy hamburger... The author is new to BROADSIDE, as is Will McLean, whose FREEDOM TRAIN is one of the very good songs to come out of the Negro Freedom Movement... BROADSIDE BALLADS Vol. 2 is now ready for release. This new L-P is Peter Seeger as a soloist singing some 15 songs which have appeared in BROADSIDE (Folkways, 121 W. 47 St., New York City. $4.98).

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