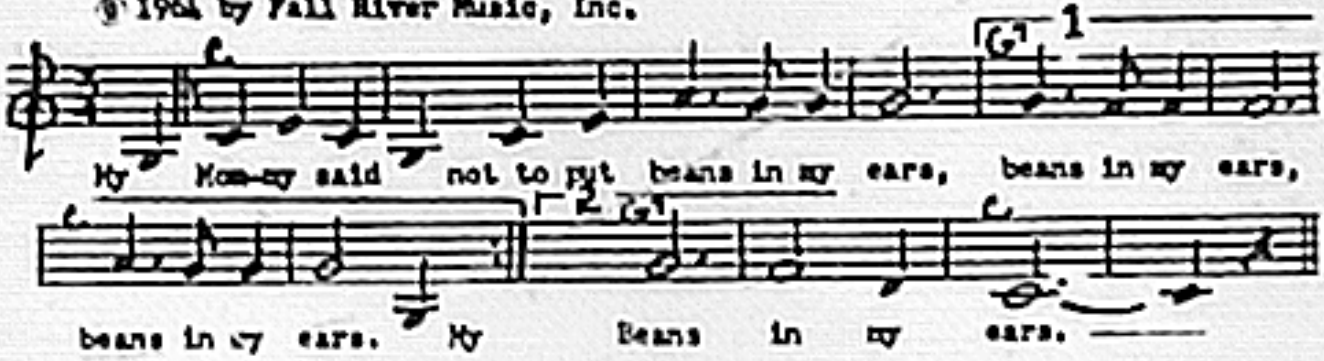
THE NATIONAL TOPICAL SONG MAGAZINE
MAY 15, 1964
PRICE — 35¢

# BROADSIDE #45

# BEANS IN MY EARS

Words & Music: LEN H. CHANDLER
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2. Now why would I want to put beans in my ears,
   Beans in my ears, Beans in my ears,
   Oh, why would I want to put beans in my ears,
   Beans in my ears.

3. You can't hear your teachers with beans in your ears,
   Beans in your ears, Beans in your ears,
   You can't hear your teachers with beans in your ears
   Beans in your ears.

4. Oh, maybe it's fun to have beans in your ears,
   Beans in your ears, Beans in your ears,
   Oh, maybe it's fun to have beans in your ears,
   Beans in your ears.

5. Hey, Charlie, let's go & put beans in our ears,
   Beans in our ears, Beans in our ears,
   Hey, Charlie, let's go & put beans in our ears,
   Beans in our ears.

6. (Shouted) WHAT'S THAT YOU SAY?
   Let's put beans in our ears,
   Beans in our ears, Beans in our ears,
   (Shouted, Louder) WHAT'S THAT YOU SAY?
   Let's put beans in our ears,
   Beans in our ears.

CONT.

ALSO IN THIS ISSUE
SONGS BY:

MARK SPOELSTRA
WILL McLEAN
TOM PAXTON
GIL TURNER
GENE HUNN
MALLIE FLANAGAN

## PETE SEEGER

TOURS EASTERN EUROPE
(AN ARTICLE)

—o—

BEANS IN MY EARS — 2

7. YOU'LL HAVE TO SPEAK UP!
I've got beans in my ears,
Beans in my ears, Beans in my ears,
YOU'LL HAVE TO SPEAK UP!
I've got beans in my ears
Beans in my ears.

For this song, Len capos on third fret, sings in E-Flat. He ends song with a few loud strums of an off-key chord.

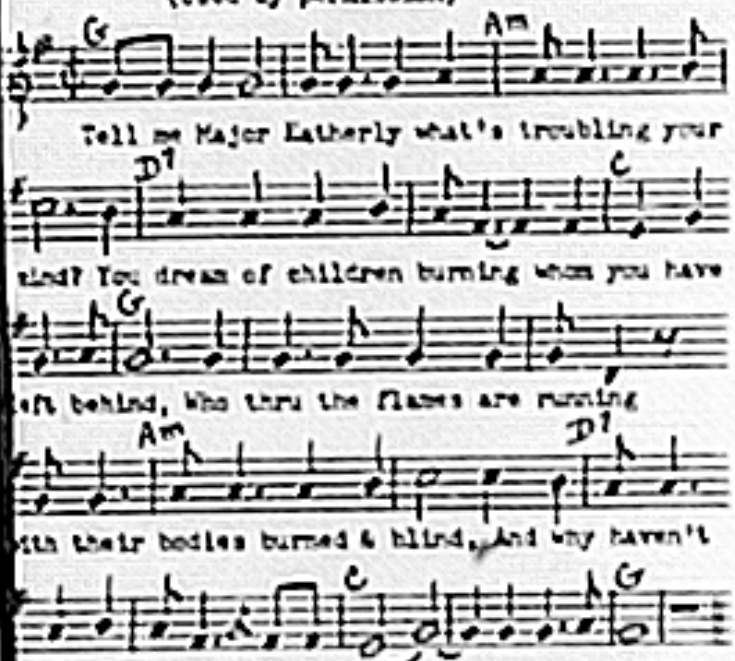
8. Hey, Mommy, I've gone & put beans in my ears,
Beans in my ears, Beans in my ears,
Hey, Mommy, I've gone & put beans in my ears,
Beans in my ears.

9. THAT'S NICE, SON,
Just don't put those beans in your ears,
Beans in your ears, Beans in your ears,
THAT'S NICE, SON,
Just don't put those beans in your ears,
Beans in your ears.

10. I think that all grown-ups have beans
in their ears,
Beans in their ears, Beans in their ears,
I think that all grown-ups have beans
in their ears,
Beans in their ears.

---

THE BALLAD OF MAJOR EATHERLY
Words & Music: Gene Munn
© 1964 by author
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NEW YORK POST,

APRIL 24, 1964

You may remember Maj. Claude Eatherly. If you do, you probably remember him as the Air Force combat hero who commanded the atom bomb attack on Hiroshima, who gave the order for its bombing, who flew back over the city and witnessed the apogee of man's first nuclear attack on man, and who three days later was over Nagasaki when the second bomb was dropped.

You may remember Eatherly as the man who then and there was sickened by war, who left the Air Force to devote his life to peace, who returned to his wife and child in Texas and would awaken at night in terror shouting: "Not now, not now, think of the children!" and who would say later he had not slept in 13 years.

• • •

You recall a Claude Eatherly who was given a 100 per cent "service connected" disability but refused to cash the checks, who gave a part of his meager funds to Hiroshima victims, who visited that scene of destruction and apologized, a Claude Eatherly who blamed himself for killing 1,000,000 persons, who twice attempted suicide, and whose "guilt complex" led him to commit a number of thefts, forgeries and holdups in an attempt to force his government to punish him, a man here held a prisoner in a mental hospital as he could not tell his shocking story.

2. You flew the big B-29's back in World War Two
It was hard to stay your hand then when the
Germans killed the Jews
So you'd left your wife at home, and you'd
left your children too
For the nation was at war and so what else
was there to do?

3. From nineteen-forty-one 'til July of forty-five
You'd seen the blood and the wounded,
and the men who were to die
Long hours of staring at the sea, only hoping
to survive
The bloody dark Pacific rolling 'neath the
bloody sky.

4. The sixth of August was the day, they said the
end was near
If you'd fly scout for the A-Bomb to find a
city that was clear
Dreaming of home and sick of war your conscience
could not bear
So your plane doomed Hiroshima to the fire
and to the fear.

5. In Galveston in Texas in nineteen sixty-four
You hold a toy gun in your hand as you rob
a grocery store
Long ago Japan surrendered, burned and
shattered to the core
Do you think that you can hide your guilt
behind that prison door?

6. This is not the first time they've locked you
in your cell
The asylum for the insane has seen your face
as well
Your family's kicked you out and when you're
drunk and you fell
There'll be no one to understand,
There'll be no one at all.

7. So why must you bear all this guilt for that
one fearful blow?
You were just obeying orders, you just fought
the hated foe
Are there no more men alive to share your
heavy guilt?
Or did that last man die upon that cross
the Romans built?

FIVE AND TWENTY QUESTIONS

Words & Music: Mark Spoelstra
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(e Sing verse 2, then CHO.)

2. The history books will tell about the
eagle and the bear
Only as the narrow minded few
They will tell about the millions rotting
from disease
And their children who starved because
of you. (CHO)

3. This world is a-spinnin and a-turnin upside down
It's strugglin on the new waves of revolt
Do you see what I see in this slow land of ours
Do we go along or die beside the road. (CHO)

4. What about the hunger that won't allow the [illegible]
And the refugees that pray for better years
What about the last war, has it slipped your
mind
Or will another destroy the coming years.

5. Do you help a man by serving him, or learning
about his ways
Can you put tears in those eyes that cannot cry
Can you give a child a coat to warm her frozen
heart
Can you live alone and kiss the world goodbye.

6. Do you read the paper every day and think about
your life
Do you really know that death is always near
Have you read about Hongkong, India and Africa
Well, reading is far from being there. (CHO)

7. Have you ever seen a crippled boy leading the
blind man
Have you ever heard a one-eyed woman cry
Have you ever walked 300 miles with everything
you own
Just to ease the hunger some before you die.

8. Are there two, are there four, are there six
million more
Who hate us for our riches and our guns
Do you want your blindness to kill mankind
Or will the rich men remove the need for war.

9. There are just four more questions resting on
my mind
Can you live in this world and be alone
Can you call yourself a refugee,
Your reflection your own
How many seeds of hate have you sown. (CHO)

BROADSIDE #45

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New York Herald Tribune

**Thursday, March 26, 1964**

## Cuban Patriot's Picture Misused

To the Herald Tribune:

I am compelled to write these lines filled with indignation and disbelief concerning the barbaric use of a picture of the greatest Cuban patriot, Jose Marti. A grotesque drawing on the photograph in your Sunday magazine of March 15 was use to illustrate an article about East Side brothels.

I have no doubt about the sincerity of your regret concerning this unfortunate incident. However, as a Cuban citizen who loves his country and as a resident of the United States who respects this land, I cannot overlook that ignorance shown in this unlawful event, and this quality can be extremely dangerous in today's world.

MRS. C. CONTARELL

New York

(Editor's Note: The Herald Tribune regrets and apologizes for the use of Jose Marti's picture in a humorous illustration, and takes this opportunity to reaffirm the admiration it has expressed for him editorially. As Mrs. Contarell says, this incident is an example of ignorance more so than unfriendliness. We unfortunately published the unexplained photograph before its publication.)

# CARRY IT ON

Words & Music by
Gil Turner




2. They will tell their lyin' stories
Send their dogs to bite our bodies
They will look us into prison
Carry it on, carry it on,
Carry it on, carry it on.

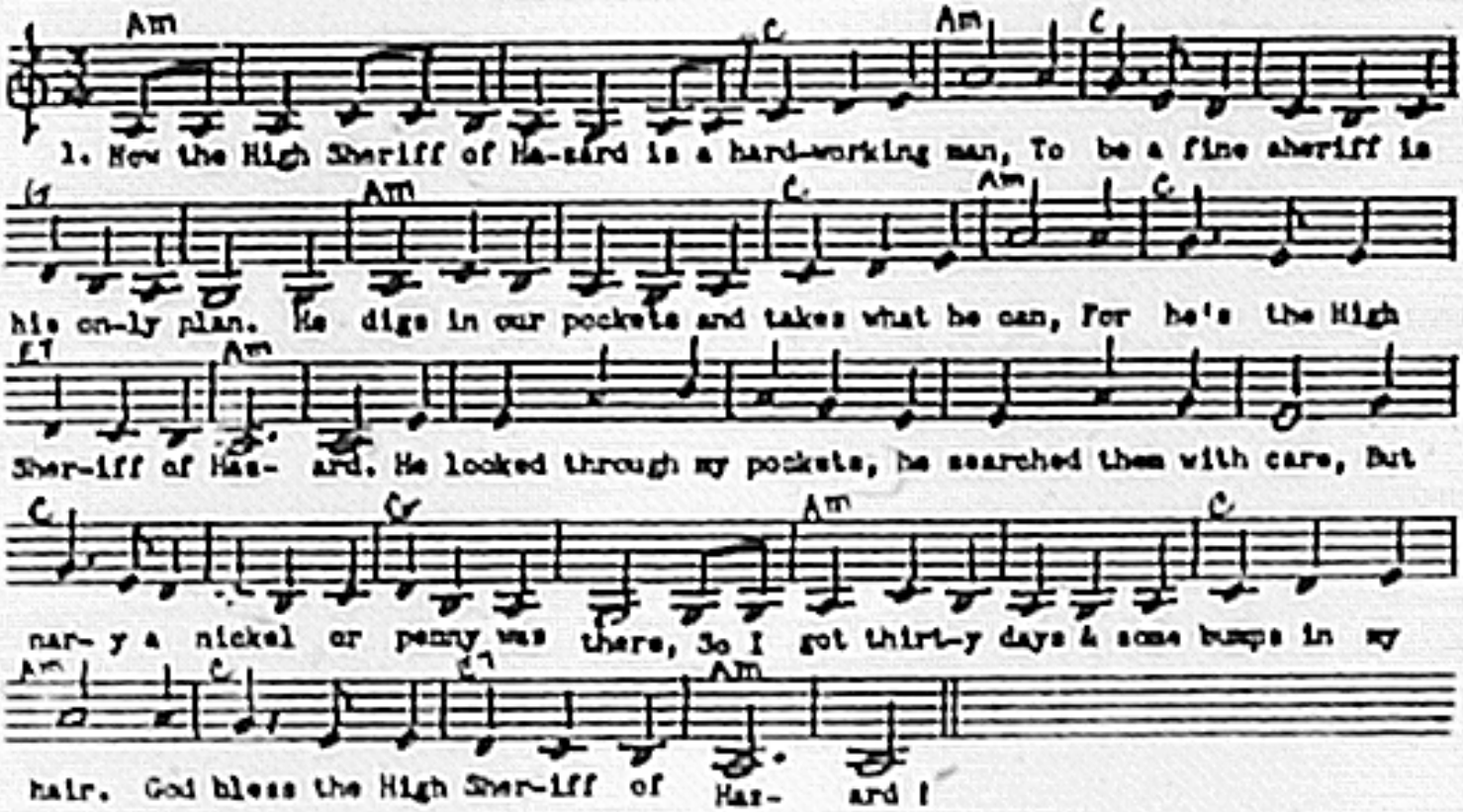
3. All their lies be soon forgotten
All their dogs - dogs are gonna lie there rottin'
All their prison walls will crumble
Carry it on, carry it on,
Carry it on, carry it on.

4. If you can't - can't go on any longer
Take the hand - hand held by your brother
Every victory gonna bring another
Carry it on, carry it on,
Carry it on, carry it on.

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# THE HIGH SHERIFF of HAZARD

Words: Tom Paxton
Tune: "The Limerick Rake"




2. He caught me one evening and here's what he said
"You look like a Russian, you look like a red
And if you are fond of your skin
and your head
Beware the High Sheriff
of Hazard."
I thanked him politely
I thanked him
for all
And five minutes later
I made a phone
call
To call a strike
meeting at our
Union Hall
And damn the
High Sheriff
of Hazard!



(Cont'd next page)

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Deep Fork Music
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3. Now men they are plenty
   who sweat out their lives
 To scratch out a living
   for children and wives.
 They sweat for their pennies
 While the mine owner thrives
 With the blessings of the
   High Sheriff of Hazard.

When union men strike
  and the trouble comes on
The High Sheriff's word
  is the mine owners' bond.
He's a mine owner, too,
You know which side he's on
He's the wealthy
  High Sheriff of Hazard.

4. It seems to be so since this
   world first began
 That some men are willing
   to scheme and to plan.
 To gouge out a living
 From the poor working man,
 For example: The
   High Sheriff of Hazard.

The answer is simple,
  the answer is clear,
We'll all get together
  with nothing to fear
And throw the old B.....d
Right out on his ear
Farewell to the
  High Sheriff of Hazard!

----------

Dear Gordon & Sis: -- My wife, Midge, and I drove back from Hazard, Kentucky, in our VW with Alix Dobkin, and I want to tell you we were stunned, excited, cautious, optimistic, afraid to believe what we'd seen and heard -- but convinced.

We went down with Carolyn Hester, Phil Ochs, Danny Kalb and Eric Andersen to the Unemployment Conference and just weren't sure what we'd find. Somebody predicted a "left-wing Ft. Lauderdale" and stayed home. We didn't know. What we found was a union hall full of fed-up, solid, no-nonsense miners who made us welcome. I mean, welcome. They're in terrible shape, but they opened their homes and took those students in. They talked the truth for three days. Some government boys tried to tell them how they're gonna have it made once Johnson's War On Poverty gets started. A man from the Miners' Committee let him have it (verbally). And so it went.

Saturday night we had the first honest-to-goodness Hootenanny I was ever in. We sang union songs, mostly, and they never sounded like that in Washington Square. I could go on, but what mattered was that here was a grass-roots, feet-on-the-ground movement moving toward real goals. They're gonna cause a rumblin' before they're through.

Yours, Tom Paxton

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## REPORT ON THE NEW YORK COUNCIL OF PERFORMING ARTISTS

By Josh Dunson

On last April 9, the New York Council of Performing Artists (CPA) was created by a small group of folk singers. In the two weeks that followed they arranged three benefit concerts and established two major projects. The aims of the N.Y. CPA is to be an organization of entertainers including jazzmen, art singers, popular singers, and classical musicians as well as folksingers who would be an independent auxiliary to groups working for an end to racial, economic, and political injustice. The CPA's statement of principles is brief but pointed:

> The Council of Performing Artists, in order to participate in the building of a society in which each individual is free and able to develop and express himself as much as his individual capacities allow, has adopted the following principle:

(continued)

> The best means to achieve this end is through support and participation in organized movements dedicated to ending racial, economic, and political injustice.

The CPA will act both as a clearing house for benefits throughout the nation for civil rights, employment and other causes as well as going to the scene of conflict itself and participating in direct action as artists.

The Civil Rights Project under the chairmanship of Gil Turner plans to obtain the services of as many artists as possible for a one week commitment to the Caravan of Music of Project Mississippi any time between June 15th and August 30th. During their one-week stay in Mississippi the artists, black and white, would play before integrated audiences in a state-wide tour that would knock down the pillars of segregation week after week.

Alix Dobkin heads the second major project, the Unemployment Committee, which will concentrate its early efforts in aiding mine leader Berman Gibson's campaign to bring relief to Appalachia by having traveling and local artists entertain to raise funds wherever Berman will appear on his national tour beginning in May. A committee with special concerns of the New York area -- such as discrimination in housing, employment and schools -- is headed by Dave Von Ronk.

Tom Paxton, CPA Chairman, and Danny Kalb, Vice-Chairman, with the volunteer work of Lyn Musgrave and Midge Paxton, Executive Secretaries, arranged for a benefit for Hazard in Philadelphia last April 19th, and a forthcoming concert for the same purpose in New York City. This concert is scheduled for May 10 in the McMillan theater at Columbia University. Berman Gibson will speak, and some of the singers will be THE HIGHWAYMEN, Leon Bibb, and Alix Dobkin.

The New York Council of Performing Artists is confined in voting membership to artists themselves, although it welcomes the active support, financial and personal, of all. At this writing performers are needed for the Caravan of Music in Project Mississippi as well as for Berman Gibson's tour in behalf of the Hazard miners and the Appalachia unemployed. (Any artist interested in the N.Y.CPA or its projects should send his or her questions and itinerary to Tom Paxton, Chairman, N.Y.CPA, 49 Morton St., New York, N.Y.). (Those who are interested in starting local councils, or who have already started a similar-type organization in their town or city, might want to contact the N.Y.CPA to set up co-ordination for national tours and mutual projects).

It is my hope that Broadside will be able to devote a special section to coverage of the activities of the N.Y.CPA, their concerts, and their plans.

---

A baby cries in the middle of
the night,
A baby dies alone;
And the Savior sits
in his golden tower,
Sits on his golden throne.

A woman screams in the dark
of the night,
Her blood runs over the ground,
And the Saviour sits
in his blood-red tower,
Sits on his blood-red throne.

Pain built up the golden tower,
Anguish forged the throne,
But a dying child
And a woman's blood
Will bring them toppling down.

By MALLIE FLANAGAN

(Note: Here is a song without music dedicated to the Belgian Doctors.)

# Blount's Fort

Words & Music: Will McLean
© 1964 by author






1.

Black men came from South Carolina
And Georgia filled with hope,
To seek this peaceful haven,
To earn to wear the yoke.
Here the exiles lived and died
And from the heart gave thanks,
For this golden fruitful land
Along the river's banks.

2.

But the mighty force of greed
Reached out on every hand.
"This negro fort must be destroyed,
The slaves you still disband.
Return them to their rightful owners,
So the orders said,
And sixty miles from Georgia's line
Blount's Fort was blown to shreds.

3.

Here the Flint and Chattahoochee
Join and flow to sea.
Colonel Clinch from here did go,
And many are had he.
And from the Gulf the gunboats came
With Lovells in command.
There's no escape from doomed
Blount's Fort
By water or by land.

4.

Now the fort's surrounded,
And the shelling has begun.
Cannon balls a-thudding,
Smoke over hides the sun.
So end on for two full days,
And then before eightfell,
Lovells said to Colonel Clinch,
"We'll give them red hot balls!"

5.

While hot balls a-whizzing,
Now the fiery arc they give
O'er the wall a-hovering,
Shattering in red fire
Straight into the powder
Magazine this ball it went;
Night was black asunder
With a hellish rent!

6.

Blood and gore and bodies
Torn a-flying everywhere,
And the stench of burning flesh
Fills the evening air.
Six' two hundred three hundred--
Brave, child and man!
Few did ever live to tell their story,
Nor life an angry hand.

7.

Now the river quietly runs
By where the myrtle grows
Past the site of old Blount's Fort,
Where the willows weep.
From this dark deed naught the trees
That are this land adorn
It burned in the soul of the Seminole
The bitter day it rose.

---

The historical background of 'Blount's Fort' is particularly interesting. Years before the incident on which the song is based, this section of Florida was a Seminole Indian stronghold within territory "owned" but not controlled by the Spanish. The Indians lived prosperously in this land of plenty, growing crops of beans, corn and squash. Slaves escaping southward from the Carolinas and Georgia found their way to the area and were taken in by the Indians, accepted into the tribe.

Eventually the British built a fort on the banks of the Apalachicola River to protect the mixed-blooded 'exiles', descendants of the slave and Indian intermarriages. From border forays one could slip into the area to secure slaves. After the Treaty of Ghent, the British abandoned the fort, leaving it fully stocked with rifle, powder and ball for the 'exiles'.

In 1816 General Andy Jackson sent Colonel Clinch by land and Calling-Master Lovells by sea to destroy the fort and return the 'exiles' to the descendants of their "rightful owners". The Federals shelled the fort for two days without effect, but on July 27, 1816, Clinch and Lovells decided to use "hot-shot" or heated cannonballs. One ball hit the powder magazine and the resulting explosion killed 270 of the 334 persons in the fort. And thus began the First Seminole War.

The ruins of Blount's Fort are now a Florida state monument known as Fort Gadsden.

---

Will McLean's song FREEDOM TRAIN was in Broadside #32. He also writes original folk songs of Florida, his home state. BLOUNT'S FORT is one of 9 such songs in Will's new songbook, "Florida Sand". Copies can be had for $1.50 ea., prepaid, from Will at P.O.Box 1123, Tallahassee, Florida.

# PETE SEEGER TOURS CZECHOSLOVAKIA POLAND AND THE U.S.S.R.

(The following is a special report by Harold Leventhal who in April accompanied Pete Seeger on his tour in Poland and the first ten days of Pete's month-long tour in the Soviet Union. Leventhal is Pete's manager).

## CZECHOSLOVAKIA

On March 28th, my wife and I flew to PRAGUE, CZECHOSLOVAKIA, to join the Seeger family, as Pete was to wind up his tour of his first East European country. When we arrived in Prague, Pete was confined to bed with a sore throat and a cold as the result of his very heavy work schedule.

Dr. Zhitko of the Czechoslovakian Concert Agency Pragoconcert told me how delighted everyone was with Pete's success in his seven days of concertising. For the first time (as it also was in Poland and the USSR) a popular American singer of folk songs had come to their country! But it was a very hectic schedule for Pete. Concerts were held in Prague (2), Pilsen, Ostrava, Prostejov and Brno, and this meant hours of driving from one city to the next with little time for rest. Pete, incidentally, was accompanied on stage everywhere by a translator-interpreter. On the evening of March 28th, Pete participated in a lecture-symposium in Prague and appeared on radio.

(Pete was very well received wherever he appeared in Eastern Europe. The cities where he was to give concerts were blanketed with colorful posters. It is interesting that these posters announced "Peter Seegeram, singer of blues, ballads and cowboy songs." It seems they shunned any reference to his being a "folk singer" as a "folk singer" in East European countries means a singer in costume doing old-time songs and people are tired of "folk singers".)

## POLAND

On March 30th the Seeger entourage (3 Seegers and 2 Leventhals) boarded a Polish airliner for the flight to WARSAW. We were greeted at the Warsaw airport by representatives of the Polish Artistic Agency Pagart, and driven to the Bristol Hotel in the center of the city. Pete was still "silent" and under medical care for his ailing throat. The next day a press conference was called, with Pete whispering into the mike. The Polish Ministry of Culture held a meeting for us and greeted Pete's arrival in that country. On Wednesday, April 1st, the first concert was held, at the Philharmonic Hall in Warsaw.

The hall was packed; there were over 2,00 in the audience. Tickets had sold out weeks before (this also proved true in the USSR where all of Pete's concerts were sold out beforehand). Pete's voice was fully restored when he gave his initial concert in Poland. After the sixth song he had the audience singing along with him on "Michael Row The Boat Ashore" , "Oleanna" and other songs. The concert was a great success and Pete won the accolades of the Polish people. The concert was repeated at the same hall the following night to another packed audience. Mr. Castair Rudzki, a well-known Polish actor, was the interpreter-translator on stage with Pete.

(continued)

THE NEW YORK TIMES,
SATURDAY, APRIL 11, 1964

## MUSCOVITES HAIL U.S. FOLK SINGER

### Audience Sings With Seeger as He Opens Russian Tour

Special to The New York Times

MOSCOW, April 10 — Pete Seeger, the folk singer and more than a thousand Muscovites through an old-fashioned American community sing tonight as he opened a month-long concert tour of the Soviet Union.

The banjo and guitar-playing singer charmed a capacity audience in Tchaikovsky Concert Hall with a diversified program that ranged from an American Indian chant sung in Filipino ballads and modern songs of protest such as "We Shall Overcome," a theme song of civil rights marchers.

Mr. Seeger performed his informal singing and playing with hokey comments about America in both formal and [illegible] — including the late Dublin (Somebody Loves Me with Woody Guthrie — and some outrageous [illegible] of himself.

Police barriers were up outside the hall to control a [illegible] crowd that included dozens of persons asking for extra tickets. Finally more were admitted to sit on the stairs.

The audience seemed a little nonplussed when Mr. Seeger dressed in sweater and slacks walked onto the bare stage holding his five-string banjo and began his program in the very formal [illegible].

But the Russians took understood what Mr. Seeger was trying to do and quickly joined lustily in the choruses. Most popular were "Turn, Turn, Turn" an Israeli song and "Goodnight, Irene," both of which were sung two of the numbers for [illegible] Mr. Seeger sang as solo and members.

Young girls jostled down the aisles of his outside [illegible] he urged the audience not to [illegible] conforming to a pace of songs that were pleasant such as "Oranges" and "All Mankind Unite."

At one point he had the audience divided into four [illegible] and [illegible] groups, which he conducted in a [illegible] with himself as the "king of [illegible]."

After the final concert which [illegible] and stopped for more [illegible] Mr. Seeger said he [illegible] to take with another [illegible].

Mr. Seeger will give two more concerts in Moscow and then will visit Leningrad, the Ukraine and Kiev. He hopes he will be able to sing informally [illegible] collective farmers on the Ukraine.

While here he has met with [illegible] Soviet children. The Soviet have never been [illegible] of a record [illegible] that will take [illegible] the American [illegible] Union [illegible] the United States to Soviet [illegible].

# PETE SEEGER IN THE U.S.S.R.

On Friday, April 3rd, in two cars, we all started off for a three-day tour in the cities of Lodz, Poznan and Wroclow.

In Lodz, Pete participated as a guest artist in a program by the very famous Slask Polish Dance and Choral Group, which has appeared in the U.S. The concert was held in an indoor sports rink with over 4,000 people present. Also in Lodz, Pete appeared at the auditorium in the University and afterward was the guest of the Student Organization encompassing some 12 colleges of that city.

From Lodz we drove south to the ancient city of Wroclow, formerly Breslau. Here again, Pete gave a concert at the Hall of the local University, followed by a reception for Pete by the students at which they presented him with a gift. From Wroclow we took an overnight train back to Warsaw, where Pete was scheduled to do a one-hour TV show of his own the following day. This TV program was shown the next evening on the entire Polish network.

On Tuesday, April 7th -- our last full day in Warsaw -- Pete made what turned out to be one of his most moving and touching appearances. He was invited to sing to factory workers at a large crane manufacturing plant. We arrived at the factory at two in the afternoon between the changing of working shifts. Over 1,000 workers in their work clothes assembled in the rest shop area. A platform was built in the center of the floor and microphones and a sound system set up. Pete's translator, a young lady from the Concert Bureau, introduced Pete to the audience. He had originally planned to sing only three songs but he received such a marvelous reception that he sang eight and soon had the audience joining in on the songs. At the end of his program a group of elementary school students (they were 10 and 11 year olds from a nearby school) went up to the platform, presented a bouquet of roses to Pete, and in their school English said: "Thank you, Mr. Seeger, for singing to us." As Pete was leaving the platform, in the midst of this crowd of workers, an older worker in overalls started speaking to his shopmates. We asked the translator to please tell us what he was saying and she translated: "To you, Pete Seeger, we thank you for coming here. We know that the American people and the Polish people are friends. You have sung your beautiful music to us. We thank you -- and now we shall sing for you." Then the entire assemblage of workers sang a Polish folk song -- a toast to their guest perhaps best translated as a Polish version of "For He's A Jolly Good Fellow".

On Wednesday morning, April 8th, we took a Soviet airliner from Warsaw and arrived in MOSCOW at 1 PM. As we walked down the steps from the plane, we were greeted by representatives of GOSKONCERT, the Soviet Concert Bureau, and driven to the center of Moscow where we all checked into the Budapest Hotel. Here again, Pete's busy schedule was outlined to us: three concerts in Moscow, a radio show, a reception at the Union of Soviet Composers, meetings with journalists and meetings with folk-lore societies. The Seegers hardly had time left over to see much if any of Moscow (their hosts were to rectify that later). Two cars were put at our disposal with chauffeurs and two translators to help us in our daily activities. Goskoncert Agency gave to us and to all the members of Pete's family tickets to the Bolshoi Theatre, the Moscow Art Theatre, and to any theatrical and musical events taking place in the Moscow area during our stay. On the evening when we arrived we were all guests at a concert given in Moscow by the famed Soviet Army Chorus.

On Friday evening, April 10th, Pete gave the first concert of his Soviet tour, in Moscow's Tchaikowsky Hall. We were told that tickets were all gone, in fact had been unobtainable for weeks. This was quickly evident when we arrived at the Hall, for there were hundreds of people milling around outside trying to buy tickets which were impossible to obtain. In fact, I had a difficult time in persuading the directors of the Hall to let me purchase some "house seats" to give to the New York Times, A.P. and Herald-Tribune correspondents who were anxious to hear the concert but were unable to get tickets. I was eventually successful in buying these house seats, and got the newsmen in.

Pete's concert was a great success. He was assisted by Luisa Arakcheyeva who was assigned as the interpreter-commentator and was on stage with Pete most of the time. We found that the most popular songs with the audience (and this was true pretty much everywhere during the tour) were: "Freight Train", "Michael Row The Boat Ashore" and Pete's own "Where Have All The Flowers Gone". They greatly enjoyed Pete's guitar-banjo instrumental work. The other two Moscow concerts were also sold out and Pete received many, many notes backstage requesting certain songs and also requesting that he make another appearance in Moscow. Backstage after his first concert, an official of the Ministry of Culture came to greet Pete and extended an invitation to him to come back next year for another concert tour.

On April 14th we left for Leningrad where Pete was scheduled to give three concerts. When we arrived there we found that these concerts also were sold out. On April 16th my wife and

(continued)

I returned to Moscow on our way back to New York. Before leaving I met with representatives of Gosconcert and was advised that they had requested an extension of Pete's tour in the Soviet Union for several days. (Pete had originally been scheduled to close his tour on May 2nd). They asked that it be extended until May 6th so that Pete could come back to Moscow for a few days of sightseeing with his family and to do another last concert in the Soviet capital — this time at the University of Moscow in an auditorium which accommodates 5,000 to 6,000 people.

When I left Pete and his family they were scheduled to go on from Leningrad to Kiev, the Ukraine, and from there to Yalta, Simferpol and Tiflis and then back to Moscow. They were to leave Moscow for London on May 6th.

HAROLD LEVENTHAL

Воскресенье
12
АПРЕЛЯ
Начало в 7 час. веч.

ВОКАЛЬНЫЙ ВЕЧЕР

ПИТЕР СИГЕР

(Соединенные Штаты Америки)

THE NEW YORK TIMES, MONDAY, APRIL 27, 1964

# RED BLOC INVITES U.S. FOLK SINGERS

### Seeger Success Paves Way for Other Performers

[illegible]

# Guantanamera

Words: Jose Marti
Music: Traditional

[illegible]



From English translation by [illegible]

Yo soy un hombre sincero (2x)
De donde crece la palma
Y antes de morirme quiero
Echar mis versos del alma

Mi verso es de un verde claro (2x)
Y de un carmín encendido
Mi verso es un ciervo herido
Que busca en el monte amparo

Con los pobres de la tierra (2x)
Quiero yo mi suerte echar
El arroyo de la sierra
Me complace más que el mar

A truthful man, that's me,
From where the palm trees grow.
Before dying, I would like to pour forth
The poems of my soul.

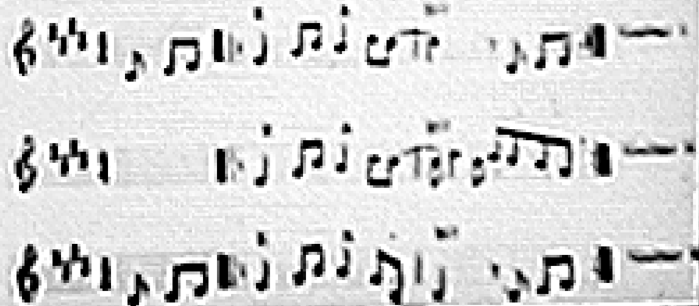
My verses are of soft green,
But also a flaming red.
My verse is a wounded fawn
Seeking refuge in the woods.

With the humble of the earth,
My fate I want to share.
For the gentle stream of a mountain
Pleases me more than the sea.

Typical rhythm strum: 

[illegible]

Suggested guitar figure by Walter Raim



## HEDY WEST GIVES BENEFIT CONCERTS FOR APPALACHIAN MINERS

By Roger Sheppard

The Baltimore-College Park-Washington areas were treated to a series of high quality folk concerts in mid-April by the Appalachian folksinger, Hedy West. In Baltimore the Maryland Institute of Art led off with an overflow audience in the school auditorium April 13. This was followed by similar concerts at Johns-Hopkins-Goucher College, the University of Maryland at College Park and in Washington at The Shadows.

Proceeds from all these performances went to the Appalachian Miners Committee For Full Employment at Hazard, Kentucky. In addition to contributing her time and talents, Hedy also has donated 500 copies of her latest Vanguard folk album with proceeds from sale to go to the miners.

Hedy's superb banjo-picking, her rare singing quality and her straightforward honesty drew the large audiences to her and to the cause for which she sang. This Southern Appalachian girl whose family comes from North Georgia and East Kentucky is a natural. Her unpretentious rendition of the old ballads is in true traditional style. Her singing of miners' songs or her father's poems which she has set to music vitalize and bring their meaning alive to her listeners. Hedy West has no need to build a false "image" as some folksingers seem impelled to do. Just being her own honest self with all her unusual talent is sufficient.

Her audiences were thrilled by her singing. They lingered after the program for discussion and left with the consciousness that they had been entertained by a truly great folk artist. Hedy went to Duke University from here.

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NOTE: Roger Sheppard is a student at Maryland Institute. The Hedy West concert there was presented by the newly-organized STUDENTS FOR A DEMOCRATIC SOCIETY.

## NEWPORT FOLK FESTIVAL -- 1964

The directors of the Newport Folk Foundation have announced that the dates for this year's NEWPORT FOLK FESTIVAL, at Newport, Rhode Island, will be July 23rd through July 26th. Directors of the Foundation are Theodore Bikel, Alan Lomax, Clarence Cooper, Mike Seeger, Ronnie Gilbert, Jean Ritchie, Peter Yarrow, and George Wein, producer.

The directors have invited many folk artists representing various aspects and traditions of folk music in America. Several artists from other countries have also been invited. A partial list of those who have accepted invitations to appear include Theo Bikel, Judy Collins, Bob Dylan, Peter, Paul & Mary, Frank Proffitt, the Staple Singers, Odetta, and Doc Watson and Family.

Last year's Festival was the most successful of its kind. One of the features was the new songwriters' workshop.

Address of the Foundation is 50 Central Park West, New York, N.Y. 10023.

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### ART EXHIBIT

A posthumous exhibit of paintings by Leon Sherker is now being shown at the Kay Gallery, 38 West 57th Street, New York City. He was the father of Broadside artist Mike Sherker.

The exhibition will continue through May 15. The paintings are Leon Sherker's work of the last three years of his life. It was his intention to show them as a unit. In presenting them now his family is honoring his own wishes.

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NOTE: A new bimonthly magazine, FOLK MUSIC (799 Broadway, N.Y.C. -- 50¢ a copy, $3 a yr.) is scheduled to appear soon. Editor: Joe Wysong. An article on Woody Guthrie is being prepared for them by Bill Lang-oll, who with Woody was a member of the ALMANAC SINGERS.

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MOSCOW — Just before his third concert in Moscow a group of Russian teen-agers came up to PETE SEEGER a message handprinted on a poster-size piece of paper. The message: (in English): "Dear Pete, Be merciful this night! (For you were not merciful to previous nights). We implore you again to sing one(or more) of the following songs we do love best.

WABASH CANNONBALL
HART DON'T YOU HEAR
I'M ALABAMA BOUND
MIDNIGHT SPECIAL
BIG ROCK CANDY MOUNTAIN

At the bottom of the sheet was a water color painting of the teenagers with their arms reaching up and the caption: "We while begging." [illegible] Wonder how many Americans could name five Russian folksongs... The trustees of the National Academy of Recording Arts & Sciences has nominated two Pete Seeger L-P's for the 1963 "Grammy" awards: His Children's Concert for best recording for children; and "We Shall Overcome" in the category of best folk recordings. The annual awards presentation will be made May 6 in New York, Los Angeles and Chicago... The fourth annual GOTA Folk Festival at Grossinger, New York, has been announced for June 8th to June 12th. Oscar Brand is musical director and host.... Phil Ochs' Elektra album is great! Absolutely terrific! My favorite cut is The Bells -- the total effect is fantastic. Second favorite is What's That I Hear." Stan Jay, Penn State.... Chuck Jones, Lucy Lerner, will give a folk concert Sat.evening, May 16, at Kossuth Hall, 346 East 67 St., New York City (tickets $2)... At the ICE HOUSE, 24 N. Mentor Ave., Pasadena,Calif.) The Turtles through May 17, CASEY JAMESON from May 19 through May 30. Casey is scheduled to record his 2nd album there "live" for Atlantic Records... Also in California, Kevin Langton has put out the May issue of his monthly magazine of original folk songs: BALLADS & BILL. This issue has songs by Ray Nelson, Anne Bredon, Doug Francis, Pete Krug, Steve DeLap, and a couple by Kevin himself. The address is 823 Idylberry Rd., San Rafael,Calif. Rates: 5 issues for $1.... DAYLE STANLEY, who in 1962 was named "Female Folksinger of the Year" in the Boston area, has her first L-P out -- "A Child Of Hallow Times" (Squire, a subsidiary of Roulette). (We expect to review it soon). "The album was a veritable 'Labor of Love', for Dayle recorded the songs only two weeks before the birth of our new son, RAIN PAUL," writes her husband, Steve Scotti. Seven of the songs on the L-P were written by Steve & Dayle... PHIL OCHS is scheduled to appear May 15,16 at THE HITCHHIKER COFFEEHOUSE, 82-60 Austin St., Kew Gardens, New York. A recent performer at the Interlude was MICHAEL COONEY, a 20-year-old young folksinger from the West Coast. He was there for six weeks. MICHAEL is a fine guitarist, singer and rebel against commercialism. He was a hit at last year's Monterey Folk Festival, and shortly thereafter was besieged in one afternoon by the New Christy Minstrels, two recording companies and a well-known agent. He rejected all offers and hit the trail East. He has never signed a contract and refuses to do so. Dave Schoenstadt, manager of the Interlude, quotes him as saying: "Anything I agree to do I will do, but I never will sign a paper which tells me what I have to agree to do." Dave, incidentally, manages both to run a coffeehouse and hold down his regular job as an anesthesiologist at the U.S.Naval Hospital in St. Albans, L.I.... MINOR NATIONALLY: Gene Bunn is president of the Stanford Folk Music Club.

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