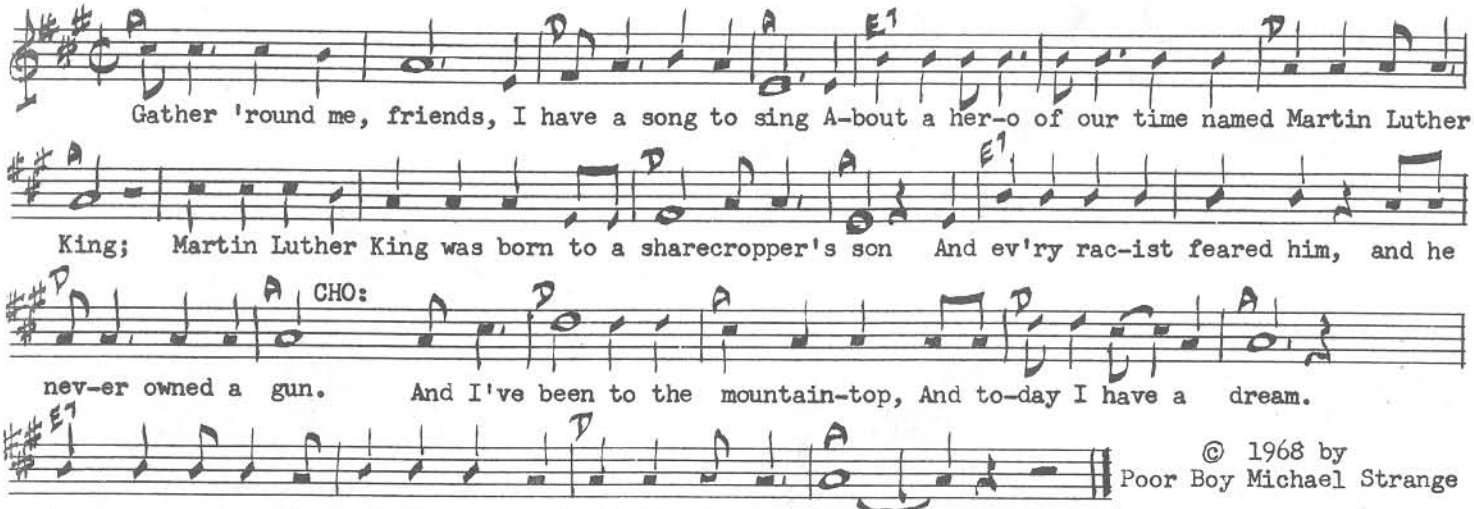
Broadside #91

The Ballad of Martin Luther King

Words & Music By POOR BOY MICHAEL STRANGE



© 1968 by
Poor Boy Michael Strange

Now a busline in Montgomery had some folks sit in back
And it wasn't a coincidence that all these folks were black
Then Martin Luther King called a boycott in that town
He just walked with his people and they shut that
busline down. (Chorus)

Now he preached and lived non-violence until the very end
On a hotel porch in Memphis, Mankind lost its best friend
Cause he fought for human rights as he rode from town to town
And that's what he was doing in Memphis when some redneck
shot him down. (Chorus)

Now it's time to take a look in that mirror on the wall
Did you help pull the trigger or were'nt you there at all?
And the sickness of a nation then soon becomes quite clear
When they kill a man with hatred because he wouldn't
die from fear. (Chorus)

(Repeat chorus but change last line to: "My friends,those are the very words of Martin Luther King.")

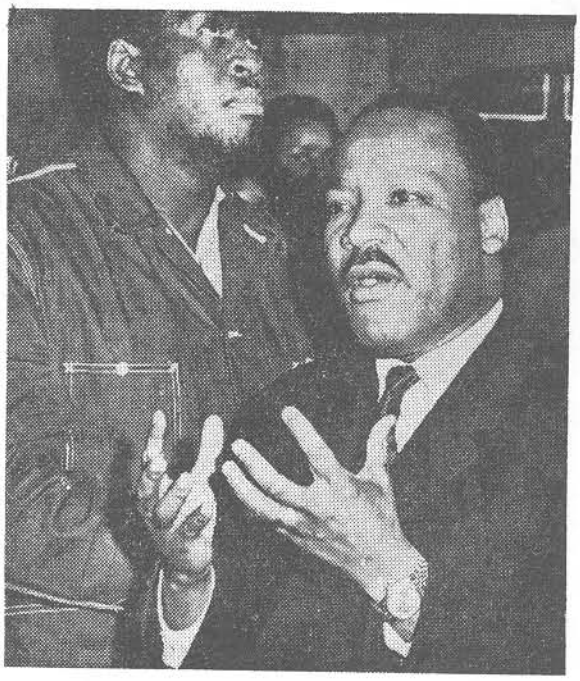


Photo at right: Rev. Frederick Douglass Kirkpatrick in the streets of New York City with the Rev. Dr. Martin Luther King, Jr., a few days before Dr. King was murdered in Memphis.

ALSO IN THIS ISSUE

"THE FIRES OF NAPALM" by JIMMY COLLIER. Songs: PETE SEEGER, F.D. KIRKPATRICK, ROBERTA MASE. Interview with PHIL OCHS (Part 3). REV. KIRKPATRICK writes on "BLACK POWER". PETE SEEGER rejects offer to use song for T-V Commercial.

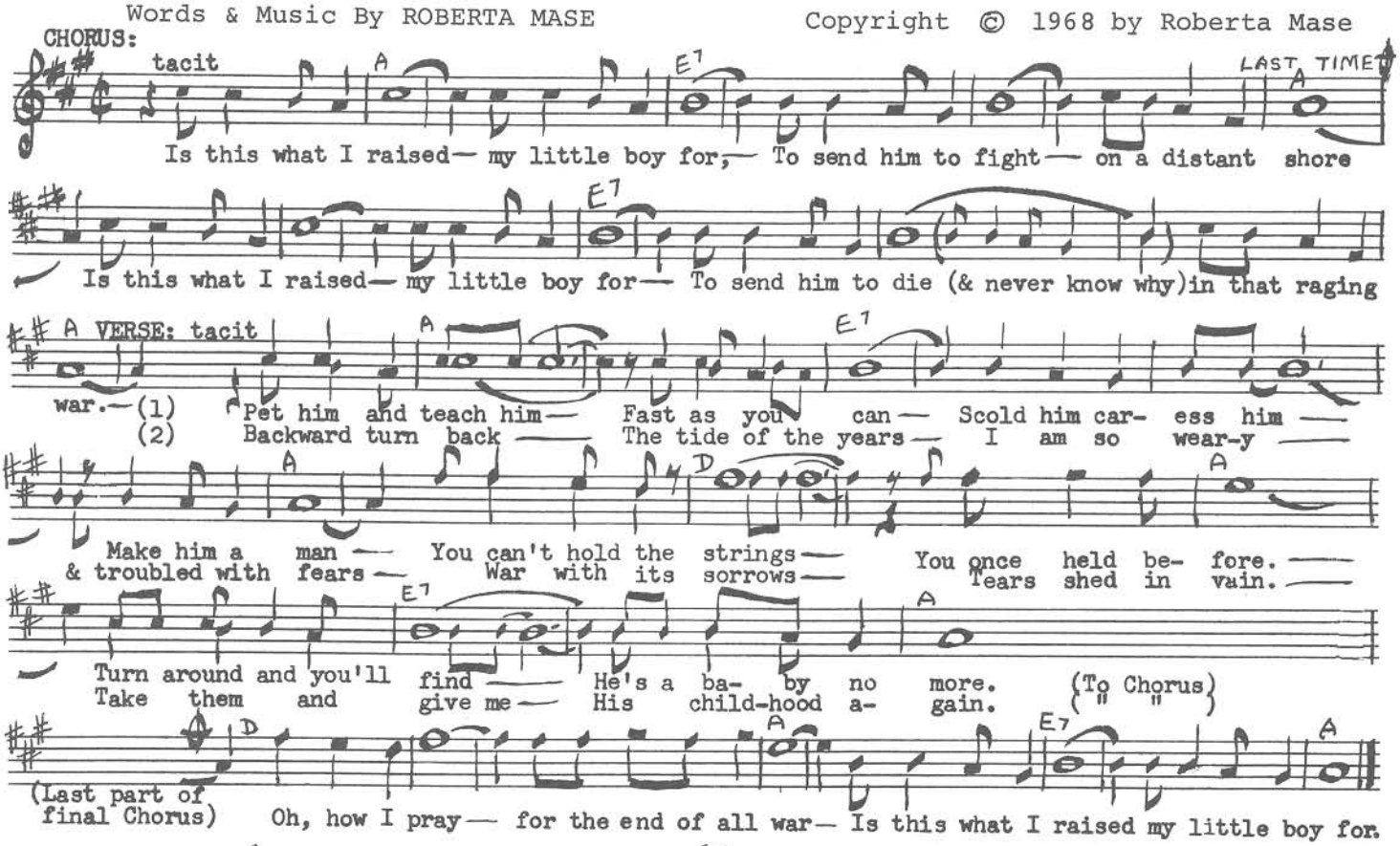
May, 1968

50¢

Is This What I Raised My Little Boy For

Words & Music By ROBERTA MASE

Copyright © 1968 by Roberta Mase



3. How many A cares must a mother's heart E7 know
How many joys must be stilled in their A flow
(Spoken) How many tears must a mother's eyes E7 shed
How many prayers must we say for our A dead
Before we can D see the futility A of
Before we will E7 learn the meaning of A love
(Chorus)

4. God's test of manhood, so I am told
Is not "will he come", but "did he go"
I shall be sad, but proud that he
Went like a man, unselfishly

(Final Chorus):
Is this what I raised my little boy for
To send him to fight on a distant shore
God! how I pray for the end of all war
Is this what I raised my little boy for

(Author's note: "My son has been in Vietnam for several months and knowing only too well how gruesome the situation really is,I wanted to put into words some of my feelings about the war. I have wanted very desperately for this song to be heard because of the meaning it will have for other mothers who share a similar heartache... I'm sure there isn't a parent of a young man today who hasn't thought to himself or herself: IS THIS WHAT I RAISED MY LITTLE BOY FOR?")

Roberta Mase

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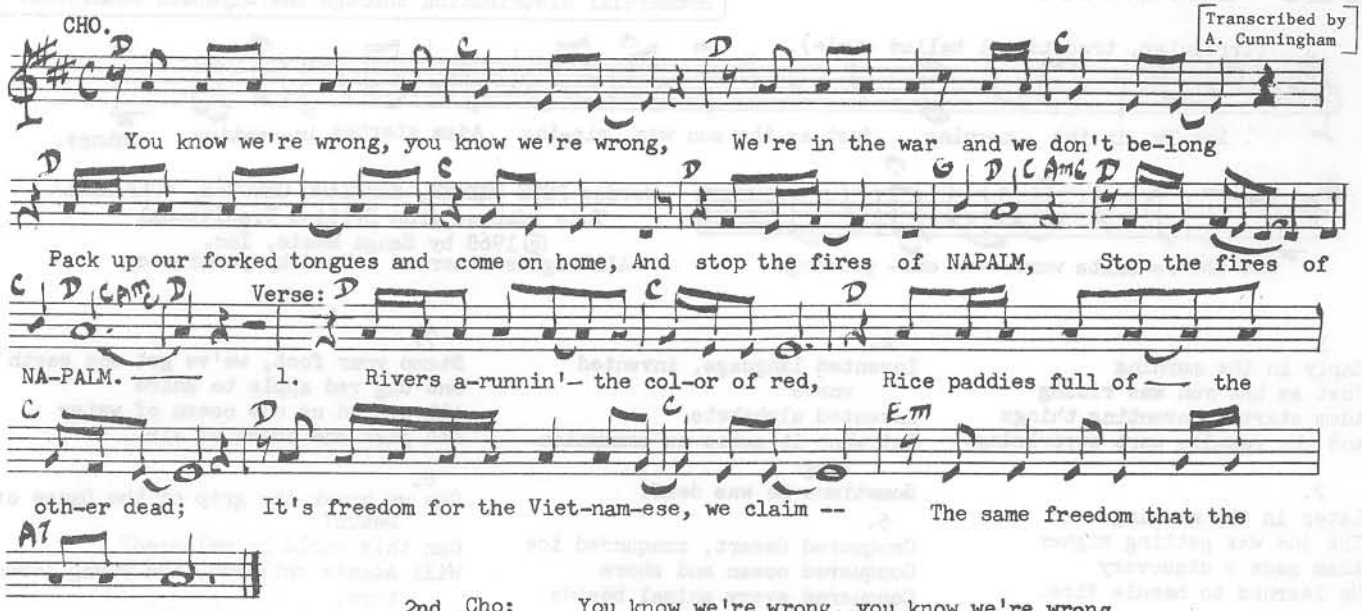
Released mid-January and presently available by mail for $5.00, including postage and handling, (no C.O.D.s).

Order from: Advent Records, Inc.
728-A Pilgrim Drive,
Santa Barbara, Calif.
93101

Fires of Napalm

Words & Music by JIMMY COLLIER
© 1968 by Jimmy Collier

Transcribed by A. Cunningham



2nd Cho: You know we're wrong, you know we're wrong
We're in the war and we don't belong
(New Line:) Pack up our smallpox blankets and come on home
And stop the fires of NAPALM, ETC.

2. We are the children, God is the Father
We and the Vietnamese Viet Cong are brothers
Their children are our nephews & neices
like the others
And our sisters are those Vietnamese
children's mothers.
Cho.
(New line:) Pack up our guns,etc.

3. You wonder how you can be affected
Your schools and hospitals so neglected
You can't fight for the good you need
If it's in the national interest
to make children bleed.
Cho.
(New line:) Pack up our boy soldiers, etc.



At this point, in case the reader is not fully aware of what napalm is, we might quote from a report of four American physicians on "Medical Problems of South Vietnam":

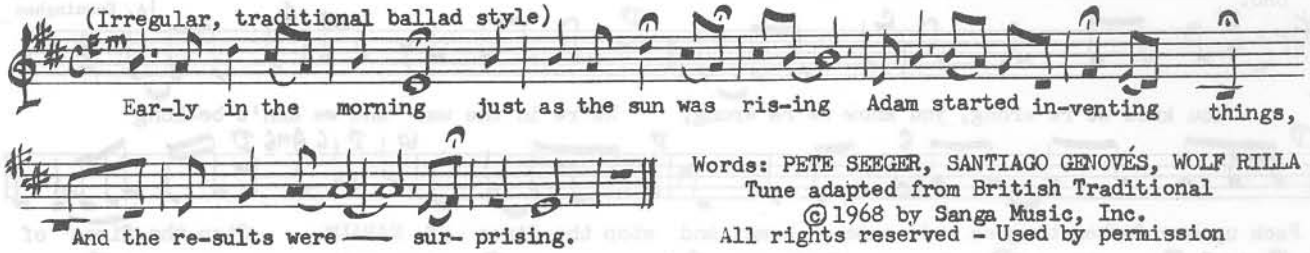
Napalm is a highly sticky inflammable jelly which clings to anything it touches and burns with such heat that all oxygen in the area is exhausted within moments. Death is either by roasting or suffocation. Napalm wounds are often fatal (estimates are 90%). Those who survive face a living death. The victims are frequently children.

Another American physician wrote (Dr. R. E. Perry, **Redbook**, Jan. 1967):

I have been an orthopedic surgeon for a good number of years with rather a wide range of medical experience. But nothing could have prepared me for my encounters with Vietnamese women and children burned by napalm. It was shocking and sickening even for a physician to see and smell the blackened and burned flesh.

ADAM
The Inventor

This is the song Pete Seeger was commissioned to write for the Mexican Olympics Committee's film titled "Peace." The picture directed by Wolf Rilla will be available for commercial distribution through the Olympics Committee.



Words: PETE SEEGER, SANTIAGO GENOVÉS, WOLF RILLA
Tune adapted from British Traditional
© 1968 by Sanga Music, Inc.
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1.
Early in the morning
Just as the sun was rising
Adam started inventing things
And the results were surprising.

2.
Later in the morning
The sun was getting higher
Adam made a discovery
He learned to handle fire.

3.
Invented spears, invented guns
Invented arrow and bow
And what it is now he's going to invent
I'm not sure I want to know.

4.
Invented language, invented words
Invented alphabets
But when it comes to communicating
Sometimes he was deaf.

5.
Conquered desert, conquered ice
Conquered ocean and shore
Conquered every animal beside himself
Then Adam invented war.

6.
Adam, brilliant Adam
So brilliant, you're made blind
Inventing some new kind of world
With no place for mankind.

7.
Stamp your foot, we've got one earth
One big red apple to share
All around us one ocean of water
And just one ocean of air.

8.
Can we break the grip of the Dance of Death?
Can this world be released?
Will Adam's children, the young inventors,
Will they now invent peace?

9.
Now some will scoff and some will scorn
But what makes them so certain?
Adam's children might surprise us all
And build anew the Garden.

(Malcolm X once debated another black man as to whether they could call themselves Americans. "I'm not an American," said Malcolm. "Why do you think you are?"

"I'm an American because I was born here," said the other.

"Well, you could put a shoe in an oven but that wouldn't make it a biscuit," was Malcolm's retort.

I'm afraid I have no such choice. My light-skinned ancestors participated fully in the decisions, good and bad, which formed this nation. I've spent a lifetime fighting the blacklisters who tried to make me feel like an outcast in my own home. I had an uncle who wrote a poem with the lines: "I have a rendezvous with death / at midnight in some flaming town...." So I made some new verses.

I don't have a regular tune for it yet — I kind of chant it to an improvised modal melody. Peter Seeger.)

THE TORN FLAG

By PETER SEEGER
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At midnight in a flaming angry town
I saw my country's flag lying torn upon the ground
I ran in, and dodged among the crowd,
And scooped it up, and ran to safety out.

And then I took this striped old piece of cloth
And tried my best to wash the garbage off.
But I found it had been used for wrapping lies.
It smelled and stank, and attracted all the flies.

While I worked feverishly at my task,
I heard a husky voice that seemed to ask
"Do you think you could change me just a bit?
"Mrs. Ross d id her best, but she made a few mistakes.

"My blue is good, the color of the sky."
"The stars are good, for ideals - Oh, so high!"
Seven stripes of red are strong to face all danger."
"But those white stripes - they - they need some changing."
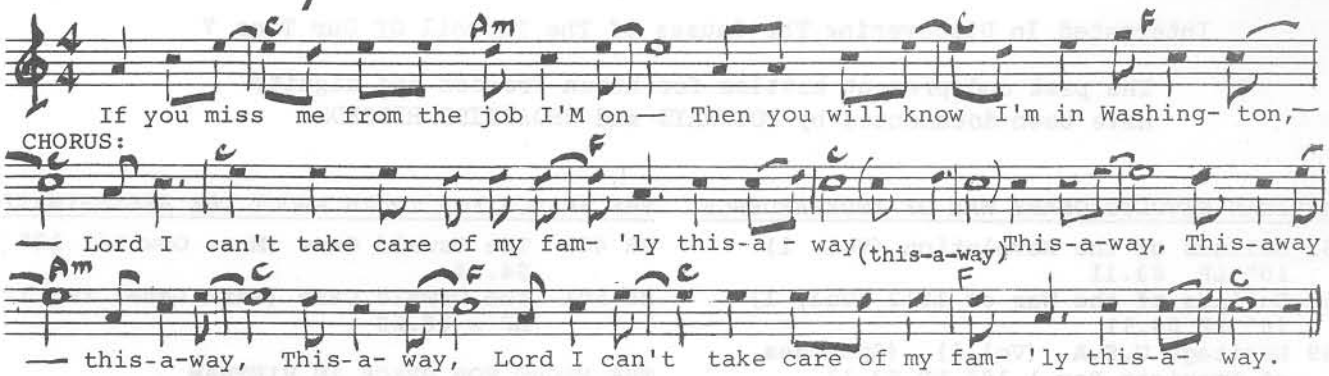
"I need also some stripes of deep rich brown,
And some of tan and black, then all around
A border of God's gracious green would look good there."
"How about slanting all the stripes?
Then I'd not be so square."

I awoke, and said, "What a ridiculous story.
"Don't let it be said, I suggested tampering with Old Glory."
But tonight it's near midnight, and in another flaming town
Once again I hear, my country's flag is on the ground.

this a way

Words & Music:
Rev. FREDERICK DOUGLASS KIRKPATRICK

© 1968 by
Rev. F. D. Kirkpatrick



Verse 2. Not a shirt on my back, not a penny to my name. Chorus: Lord I can't,etc.

3, More I work, less I make; Can't even buy a small cupcake. Chorus

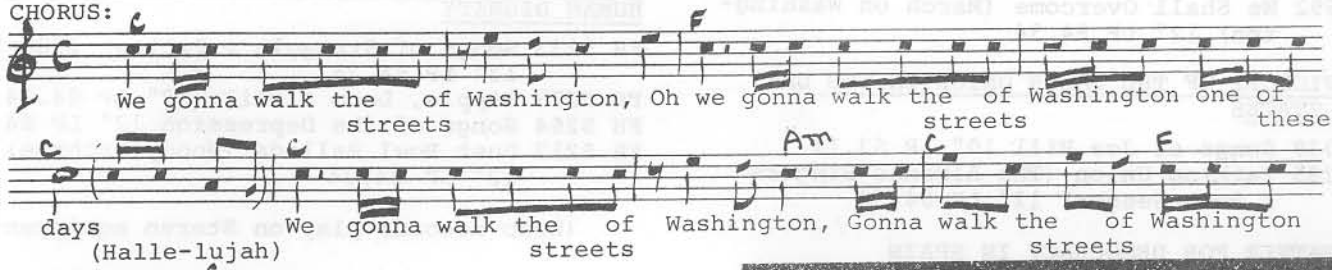
4. Down in Washington both day & night, tryin' to fight for my human rights. Chorus,(last time only) You know I may take care of my fam'ly this-a-way. This-a-way, this-a-way, etc.

[Transcriptions by Norman Curtis]

W E G O N N A W A L K T H E S T R E E T S O F W A S H I N G T O N

Words & Music:
REV. FREDERICK DOUGLASS KIRKPATRICK

© 1968 by
Rev. F. D. Kirkpatrick



Verse 1. We gonna ask for jobs or income
(etc., as in chorus)

2. We gonna petition Lyndon Johnson (etc)

Repeat Chorus: We gonna walk the streets (etc)

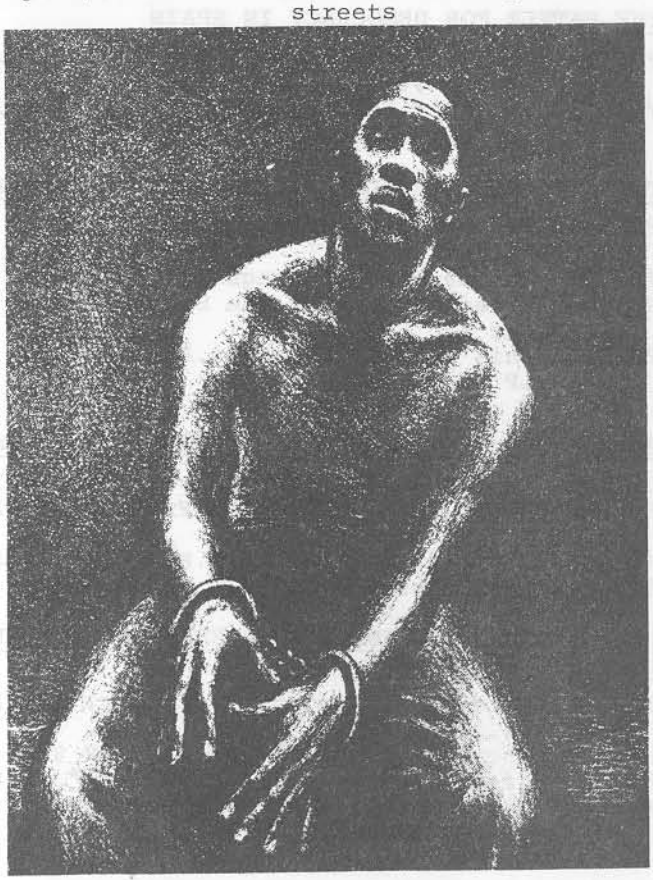
3. We gonna stop police brutality (etc)

4. Stop -- the rats from eatin' our babies (etc)

5.Stop -- that workin' in the white folks' kitchen (etc)

6. Stop -- that bowin' and scrapin' and scratchin' (etc)

Repeat Chorus:
We gonna walk the streets (etc)



Lithograph by Julius Bloch. Collection The Museum of Western Art, Moscow.

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INTERVIEW WITH PHIL OCHS (Part3)

(Ed.note: In this segment Phil discuses reasons for the exodus of recording artists from New York to the West Coast).

PHIL: I think it will be interesting to note here in Broadside a certain migration that's happened. One of the significant developments of this last half year has been the total departure of much of the folk community towards leaving Elektra and Vanguard Records, especially Vanguard, here in New York, and going to new areas, specifically the West Coast, especially to Warner Bros. -- I happen to have left Elektra to go to A & M -- I usually end up in some place different. I spent a lot of time in California this past year, and am going back soon to make my next album. While out there I felt like I was back in New York as it was a few years ago -- one by one all the people I knew started to show up in Los Angeles -- David Blue, Eric Andersen, even Jack Elliot. New folk-style songwriters are bypassing the New York recording scene entirely -- not even starting there, as most of us did. New people like Joni Mitchell, Arlo Guthrie, coming to the West Coast to make their start rather than in New York. I had a whole series of conversations about this with a friend in Warner Bros. In this period of absolute anarchy this development is may be a possible source of new fruition. There is no telling, really, what's going to happen now, when all these New York people are exposed to West Coast influences, when they start recording out there and start meeting some of the more interesting West Coast people like Van Dyke Parks and Randy Newman, guys who are very musically trained people. And are in the process of making their albums now. Obviously, the two directions they may go are, first, a superdoes of rhythm and blues, now on the market, and the emergence of country-western now as more commercial. These two areas always were the underlying factor of the whole pop revolution. It was the underlying factor for Elvis Presley, which is why Elvis Presley is still so important today. Because the fact that Dylan comes out with a sort of country-western type album now, ypu know, relates directly back to Elvis Presley's first recordings on Sun Records. Or to Johnny Cash, for example. But I think the natural development of country-western--rhythm & blues is going to be guided by orchestral influences out of California. I think the New York scene, the London scene, the Los Angeles scene, the San Francisco scene are all wondering which way to go -- essentially - if you're in any one of these towns right now and you go to a party, or coffehouse, or a resistance meeting, or a recording session, people will ask "What's happening?" with a new urgency --they are really wondering what's going to happen next; they're all wondering which way to go. And nobody knows. And so it's all a huge boiling pot. Just in terms of historical fact that has now happened There has been a jump. meanwhile, a mass exodus of the New York folk crowd westward, leaving, let us say, the more intellectual New York recording companies. Also, there has been, at the same time, a big reaching out of such companies as Elektra and Vanguard for the commercial market. In a very blatant fashion, really. And I think in some cases they have gone too far, I really do. Consider the sudden success of The Doors. I'm not saying this to be bitter Elektra because I left Elektra.

It's just that I don't feel comfortable, considering that Elektra was the company that put out such good music for so long, and it makes me uncomfortable to see a picture, a publicity shot, of Jim Morrison without a shirt on,

and we're supposed to accept this as the "new wave". Also, I think it's ridiculous for a company like Vanguard, which had such prestige once, now to put out a record -- after Eric Andersen leaves them and heads for California and Warner Bros. -- that they should now put out a record of a new, you know, beautiful songwriter, as Eric Andersen was beautiful and sensitive -- you know, the whole idea of the beautiful, sensitive songwriter, and simply call the new record "Eric", without a last name, and then play a straight ad saying simply "from the company that brought you Joan Baez, Country Joe & The Fish, and Buffy Sainte-Marie" and leaving out Eric Andersen's name. I consider this kind of reaction by the New York companies as very petty.

I think it ties in with a whole general movement, a whole desperate movement of people to "make it". At one point everybody wanted to be Elvis Presley. Now everyone wants to be the successful Bob Dylan. And, you know, they are all leaping across the moat hoping to get inside the castle, and most of them have slipped now and have fallen in with the crocidiles, and have signed crocidile contracts. It's a fascinating study of human nature -- how everybody has reacted in terms of grasping for riches, and reaching for wealth. That's what has happened. And it's a shame, considering how the future looked a couple of years ago with these companies.

GORDON: Phil, where do you go from here? Some Broadside readers, pessimists it's true, say everybody has"sold out" except Phil Ochs and Tom Paxton.

PHIL: Well, as you may know, I've sold out too. So that leaves only Paxton and I hope he doesn't sell out. Seriously, Judy Collins and I have gone classical, which may be an artistic jump or may just be an excuse for not going rock, or who knows. But my "Pleasures of the Harbor" album has been widely attacked. People either love it or hate it -- I happen to love it.Now that the attacks have sort of died out and the dust has settled I've crawled out from under the debris and have listened to the record again. It sounded somewhat scratched but it still sounded good.

"Pleasures" was my attempt to make a lyrical album, trying to extend the music to equal the words, because people would always say "Gee, I like your words, but your music isn't as good" and some people would go the other way. But I wanted to try and create an experience of sound, along with the words. "Crucifixion", as you know, was a comment on the Kennedy assassination, relating it to the crucifixion of Christ. Further, it was a comment on the— the chaos and the madness -- literally the madness -- that has happened. The arrangement that we put to "Crucifixion" was, for example, one of chaos I tried to reflect that. Or in "A Small Circle of Friends", where we talked about the disregard for human life, which is so mad, and at the same time unreal -- we have set up an unreal honkytonk piano which I think adds to the sense of irony and gives the song an uplift. My next album will be -- where as "Pleasures" in terms of timing came out too late -- the songs were written a year and a half before the album came out (due to contract difficulties and so forth it came out a year too late) but in my new album I'm going to make the next step, which will be a comment on the spiritual decline of America, with some of the musical elements I had in "Harbor" but somewhat played down. And the words coming more to the fore again. Essentially, I'm going to try and get a balance between the "Harbor" record and the "Concert" one that preceded it .

PHIL OCHS

N O T E S

We want to thank all the people who took part in giving BROADSIDE a concert in Berkeley April 13 -- Malvina Reynolds, Gil Turner, Mark Spoelstra, Rosalie Sorrels, Will Geer, and the rest. Malvina writes: "I had the flu up to the night of the concert and Mark had it also, so that he couldn't appear. The San Francisco Folk Music Club and Faith Petric did a beautiful job, helping with the ushering, mailing, and all the hard little big jobs. Will Geer, beside being a fine MC, filled in for Mark with some stunning recitations on war and other pertinent things from Mark Twain, Robert Frost, and Walt Whitman. The Collier-Kirkpatrick tape you sent was well received, likewise Pete Seeger's tape."

Our own BROADSIDE HOOTENANNY here at 215 W. 98 St. April 7 we turned into a memorial tribute to Dr.King. Everyone sang beautifully -- Rev. Kirkpatrick, Jimmy Collier, Elain White & Ronnie Peterson, The New American Dream, Peter Irsay, Tom Parrott. As one guest said later, "It was such a real and genuine tribute -- a relief after seeing all those hypocrites moaning on T-V." $160 dollars was raised for the Poor Peoples' March on Washington.

Pete Seeger has offered to sing at a Broadside Hoot Sun. aft., June 9 if a place can be arranged. Watch for later details.

Pete to leave May 1st for a two-week tour of Australia and New Zealand... Phil Ochs to Europe June 1st.He'll be in Germany June 12-17 for an International Folk Festival... NEWPORT will have a Tribute to Woody Guthrie as part of the eve. concert, Sun. night, July 28. They plan to revive the Almanac Singers for the event... ARTHUR PENN ("Bonnie & Clyde" directro) will do ARLO GUTHRIE's "Alice"s Restaurant" as his next film. Penn is a resident of Stockbridge, Mass., scene of Arlo's story, and will shoot the film on location there. Arlo will play himself as will Stockbridge Police Chief William J. Obanheim (Obie). Filming to begin in August. Fred Hellerman, who produced Arlo's LP, will be the film's musical director....

PAUL ROBESON'S 70th BIRTHDAY

There was something ironic in the fact that Dr. Martin Luther King's funeral fell on the 70th birthday of another great, still living , black American -- Paul Robeson.It is a revealing commentary on the true condition of white America that its dignitaries streamed by the planeload to Atlanta but totally ignored Paul Robeson, ill in Philadelphia. (WBAI-FM in New York did have a beautiful birthday program for Paul, and he was generally honored in the Socialist countries, with East Berlin presesenting a long-prepared program).

It would take several magazines this size to list Paul's achievements as an athlete, singer, actor progressive activist, battler for elemental human rights. And it would take almost as much space to list the cruel, evil persecutions with which his government rewarded him. It will always remain a shameful blot on America's history. A country that does not honor its Paul Robesons deserves nothing but scorn.

It was fitting that just as the white dignitaries poured out of the Atlanta church the man in charge of the cart bearing Dr. King's casket was heard to yell" "Make way for the mules!" By rights, all these asses, the whole bunch -- Rocky, Bobby, Javits,Humphrey,Nixon -- should have been hitched to the mule train along with old cabbage ears had he been there. In pulling the cart they would have done a useful service for once in their lives.

* * * * * * * * * * * * *

TOM PARROTT sang recently at an anti-war rally in Newark.There was the usual quota of cretinish hecklers, yelling "Get a shave, take

a bath, get a job." One stuck his face up close to Tom's and bawled "Why don't you get a job!" Tom looked him in the eye and said quietly, "I have a job." "Oh,yeah," the heckler cried, "What do you do?" I'm a clerk in a bank,"Tom said (the bank, by the way, is in Wall Street). The heckler's jaw fell, he stared at Tom for a while, then muttered,"That's a better job than I've got."

R E C O R D S

CRY Records has issued a single as a memorial tribute to the Rev.Dr. Martin Luther King, Jr. The two songs were composed within hours after Dr. King's murder. The first song, "A Tribute to Martin Luther King" was written by Muddy Waters and is performed by Otis Spann. The other song , "The Reverend Martin Luther King" was written and is performed by Big Joe Williams. Profits from the record are being donated to the Southern Christian Leadership Conference. CRY is a division of ALEXANDER PRODUCTIONS, 6920 So. Shore Drive, Chicago,Ill. 60649.

THE UNITED STATES OF AMERICA. Columbia CS 9614. A rock group with much of the music and Lyrics by Joseph Byrd. One of Byrd's songs: LOVE SONG FOR THE DEAD CHE (Guevara)

> "And in the stillness of the
> Oriente rainfall,
> I remember the warmth of you,
> Still in my arms."

MORE HITS FROM TIN CAN ALLEY. Eric Andersen. Vanguard Records VSD 79-271. This is said to be the last record for Eric, who has moved on to Warner Bros. Eric sings his songs with his band. Some titles:

> TIN CAN ALLEY (Pts. 1 & 2)
> 16 YEAR GRUDGE
> MISS LONELY ARE YOU BLUE
> MARY SUNSHINE
> ROLLIN' HOME (it's a far cry from heaven and a short cry from home).

EVERYBODY'S GOT A RIGHT TO LIVE. Broadside Records BRS 308. (701 7th Ave., New York, NY 10036). The songs of Jimmy Collier and Rev. Frederick Douglass Kirkpatrick,most of them -- including the title song -- written for the Poor Peoples' March on Washington. Jimmy sings his classic "Burn. Baby. Burn". First recording of Rev. Kirkpatrick. Comes with an informative 8-page background brochure, which quotes former Almanac Singer Arthur Stern describing "Kirk" as: "One-third Leadbelly, one-third Paul Robeson, and one-third Rock -- the Gibralter one." This record proves once again that folk songs continue to well up strongly from the American people, despite such pronouncements as that made recently by British critic A.L.Lloyd to the effect that "Folksong Is Doomed!"

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ADD NOTES: Sadness in the music world due to the folding of Club 47 in Boston. It was a very successful club for a long time, and many performers stayed alive by doing bookings there. Got into a financial bind which destroyed not a few other clubs across America... New Yorkers still miss THE GASLIGHT... Meantime, Manny Greenhill's Folklore Concerts in Boston rolling along. His people quite busy: DOC WATSON and son MERLE back from a 5-week State Dept. tour of Africa...JOAN BAEZ finished a new LP for Vanguard and a book to be published soon by DIAL PRESS..Mitch Greenhill doing an LP in LA for Verve-Forecast. IZZY YOUNG'S Folklore Center Folk Festival booming. Upcoming at Izzy's (321 6th Ave.): CHRIS SMITHER May 7; BUNKY & JAKE May 11; YANK RACHEL & SHIRLEY GRIFFITH May 13; BONNIE DOBSON May 14; STAR-STRANGLED SPRING BAND May 17; JEAN REDPATH May 20; HAPPY & ARTIE TRAUM May 24; JESSE FULLER May 28; REV. GARY DAVIS June 7. All start at 8:30 PM. all tickets $1.50...

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HAROLD LEVENTHAL MANAGEMENT INC.
200 WEST 57th STREET NEW YORK, N.Y. 10019, 212-JU6-6553 cable: LEMANAG, NEW YORK

MEMO TO: Pete & Toshi Seeger

RE: Request to use Pete's song LIVING IN THE COUNTRY for T-V commercial came from Columbia Records (Comm.Div.) -- they want to use record track (no vocal) of the song -- background for country scene --

I asked who's the commercial product? Ans. Union Carbide -- Commercial to be used for Fabric product.

I phoned Union Carbide who promised to send me a full list of their products -- but this list did not come in -- Obviously Union Carbide (being a chemical outfit) MUST be involved with some war-related products.

AS SUCH WE SHOULD TURN DOWN THIS REQUEST.

The Turndown also will come from Fall River Music as the music publisher -- so the song cannot be used.

HL

Dear Sis: Above is a copy of a memo from Harold Leventhal which it might be interesting to print. This is the kind of decision which I think more and more musicians in America are going to have to make. They are going to have to turn down jobs that will bring in money because they don't want to be associated with the organizations which are most directly waging war upon the rest of the world.

We can't avoid being associated with some organizations as long as we live in the U.S.A. but we can avoid being associated with the worst of them.

I had first thought of printing the memo in my Johnny Appleseed column in SING OUT but they were going to press.

Besides, it's probably more apropos that BROADSIDE print it.

PETE SEEGER

A First From FOLKWAYS



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FT 1009 mono

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Will You Go, Lassie, Go / I've Been Lonesome

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L E T T E R S

Dear Broadside: As you probably know, I am the editor 0f the FOLK BAG, a magazine of traditional and contemporary folk music. We would like to extend our appreciation of Broadside in the form of an advertisement which will appear in your one hundredth issue...

I am very enthusiastic over your editorial about Joan Baez. I have often wondered if the folkstars who sing about politics really know anything about it. I am also glad that you had the courage to criticize her so openly. Many people believe that the folkstars are sacred cows, and therefore beyond criticism. You have broken this myth, and perhaps you will cause others to question a singer, and not accept everything he or she says so readily. Besides, as Phil Ochs pointed out in Broadside, "There has been a peculiar lack of intelligent and constructive criticism in this field."

Thank you, once again, for the fine material you are always printing. STAN LEVENTHAL

(Ed.reply: First, thank you for your confidence that Broadside will reach #100. We nominate you as the 2nd member of the B'Side "Unbounded Optimist Club" -- the first member being the person who recently sent us a 4-Year subscription.

The editorial you mention took Joan Baez to task for calling certain advocates of "Black Power" "insane". Since then, the issue has come into sharper focus. We thought it significant recently when the all-black town of Boley, Oklahoma, became the first in our home state to adopt an open housing act. It was an instance where black power showed the way of progress to all people, white as well as black.

Rev. F.D.Kirkpatrick, whose songs you have been seeing in B'Side, is not only a great musician and singer -- he reminds some people of Leadbelly, others of Paul Robeson -- but a veteran civil rights activist of the South. He helped set up the Deacons For Defense, led in fights for integration at Grambling College and Texas Southern. He helped organize SCLC chapters in Bougaloosa, Baton Rouge, Shreveport, Homer, and Haynesville in Louisiana. In the first issue of "Soul Force", the SCLC paper that came out shortly before Dr. King's death, Rev. Kirkpatrick had a letter on Black Power which whites should read. We reprint it here:

Word From Our Readers

Dear Friends:

To you who have not understood the meaning of Black Power, and to you who feel that you have been excluded from the Civil Rights struggle, we write this letter in an attempt to clear up your minds so that you will not feel left out.

Black Power is a movement dedicated to the excercise of American Democracy in its highest tradition. It is a drive to mobilize the Black communities of this country in a monumental effort to remove the basic causes



of alienation, frustration, despair, low self-esteem, and hopelessness.

Black Power is not Black supremacy. It is a unified black voice reflecting racial pride in the tradition of our heterogeneous nation. Black Power does not mean the exclusion of White Americans from the Negro revolution; it means the inclusion of all men in a common moral and political struggle.

Black Power is a cry for Negro unity, for human dignity; it is a cry for race pride, for togetherness, for hope. Black Power is a cry for manhood and womanhood.

Black Power does not advocate violence. It does advocate aggressive political and economic competition.

Black Power will not start riots. Instead, it seeks to change the environment from which riots erupt.

Black Power is the instrument of people at the crossroads of change. It can result only in the freedom of individuals to develop themselves fully in every area of human activity.

Black masses want to be referred to as Black people. For Black people are just as poor, just as hungry and just as depressed as before the Civil Rights movement began. So we look to Black Power for our redemption: to us it means solidarity in the ghetto where black is still opposed by white.

Black people have learned that the White man is neither morally invulnerable nor above passion. The German concentration camp of World War II and Hiroshima are prime examples of man's inhumanity to man. The Black ghettos in most major American cities are further examples of such misery and suffering. Black people see no reason why color should render automatic and perpetual target for inhuman acts.

Black Power is an attempt to establish a movement among Black masses which will give them a more direct voice in determining their own affairs.

From,
Rev. Kirkpatrick

ALICE'S RESTAURANT



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BROADSIDE

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