Broadside #93

BOB DYLAN: WHAT HIS SONGS REALLY SAY



Photo: DIANA DAVIES

IN THIS ISSUE: Bob Dylan's songs interpreted by Alan Weberman, who finds in them the radical militant continuing to protest The Establishment.

ALSO: Songs by ARLO GUTHRIE, BRUCE PHILLIPS, PABLO NERUDA, JAN DAVIDSON.

JULY/AUGUST | 1968

50¢

FOREWORD

Dear Readers of this Songbook:

I got a check in the mail the other day. It was for $3,050.06. It came, like similar ones before it over the last few years, by airmail from a Berlin bank in Germany. As usual, the explanation on the check said in German, ENTSCHADIGUNGSZAHLUNG. I still can't pronounce it, but I can translate it: RESTITUTION PAYMENT. Restitution! To whom? For what? Most important of all -- by whom? Restitution to the survivors and victims of racial persecution for the deaths and terrible losses they suffered under the Nazi government of Germany. Paid out -- not by the actually guilty Hitler government, but by the successor government which accepted its responsibility to its murdered, scattered and broken citizens, their dependents, their parents, their families, their children.

For some dozen years now, in Berlin and in ten or more major German cities, RESTITUTION OFFICES have been faithfully paying out on the ocean of claims. In the U.S., American Jews, quick to help their refugee brothers, raised the money to set up the United Restitution Office to handle the vast paper work, to help people file their claims properly so as to get all the indemnification money they are entitled to under the agreement between the German government and the Jewish leaders.

These cash payments have not restored a single soul back to life. Nor undone anything that was done. Tokenism? Of course. But not the tokenism of those trying to do as little as possible. These payments represent those trying to do as much as possible. It is an absolutely new level of justice on the world scene. To those who had given up hope it brings a sombre satisfaction. And to those who, in spite of the grim centuries, had not despaired, perhaps a profounder satisfaction still.

This new world doctrine of THE DEBT has two separate steps. The first step is, of course, the Moral Question: to obtain from a nation the admission of national guilt. To get this is so amazing that many people, including some of the actual victims, are ready to stop right there. But this is where the Jewish people took the second step. They"presented The Bill." They spelled out in detail the whole list of a nation's crime against a people -- with a clear and precise schedule of cash payments due for each. All realistically worked out in negotiations with the Germans. A cash value placed on all the categories of horrors!

So much for Loss of Life...Loss of Liberty... Loss of Health...of Parents...of Education... of Property...of Inheritance...of Insurance... of Business. It was an enormous task, covering 13 years, and the accounting involved some six million people killed by the Nazis. But the restitution payments have made it possible for the surviving victims of racism to start a decent life over again. This is the way it has to be done. You have to make it possible for them to pay by listing the charges and naming the price for each. Anything less than that they do not understand; they can't write a check for a noble moral concept!

And so I hope the Black People of America will now present to their government THE BILL. The cost to them of 400 years of white racism all spelled out. Put a cash price on the years of unpaid slave labor by your ancestors and demand Restitution. Present a bill for the sum still owed for bitterly underpaid labor since emancipation. Was a member of your family lynched? (As many as 1,000 Negroes a year were lynched as late as 1900.) Tabulate in dollars and cents the amount he would have earned during his life if he had been allowed to live. Let the charges be based on the traditional American legal concept of damages due for death of a breadwinner, for injury and fraud, which most Americans understand so well when they sue for themselves. Set up RESTITUTION OFFICES and have all black families come there to file their claims in detail. Only when white America sees in dollars what it owes will it understand how little it can repay of what is due.

In the hope that my own restitution payments may help you get your restitution payments, I have sent a good part of it to pay for the cost of this BROADSIDE SONGBOOK. I urge you, do not hesitate -- though the soul shrinks from putting a money price on the murdered, the maimed, and the destroyed. PRESENT "THE BILL."

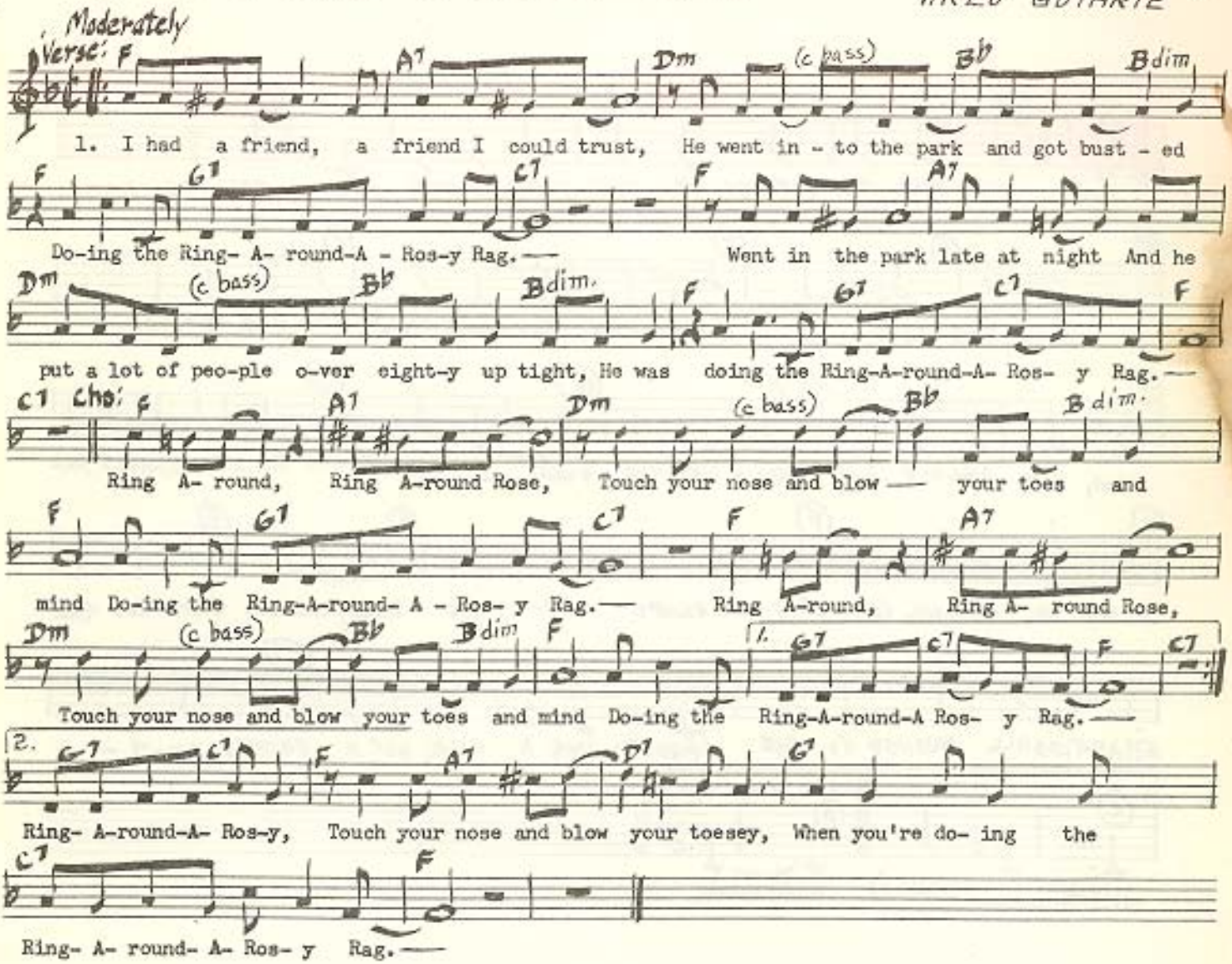
JOAN COSMAN

ACKNOWLEDGEMENTS: First, we wish to dedicate this little booklet to songwriter Joan Cosman, who paid for its production. We thought it significant that the funds should come from compensation to victims of that other racism known as Nazism. Joan's letter above reminds us how strong a similar case for restitution could be made for the American Indians. With the same charges as those brought by the Jewish people against the German government: Loss of Life, Loss of Liberty, Loss of Health, Loss of Property -- an entire continent!... We dedicate this book also to all the songwriters whose names you'll see in it. And to the poor people, the black, the Indian, the Mexican-Americans, the white, the Puerto Rican, who made the march to Washington...

BROADSIDE SONGS, A Tribute to the Poor People's Campaign,1968. Copyright 1968. Compiled by Agnes Cunningham and Gordon Friesen from the pages of Broadside Magazine. Art and layout: Jane Friesen. Staff photographer: Diana Davies.

RING-AROUND-A-ROSY RAG

Words and Music by
ARLO GUTHRIE



2. We ought to send Officer Joe Strange
To some Australian mountain range
So we all can do the Ring-A-Round-A-Rosy Rag.
Would you like to put Philadelphia up tight,
One mass Ring-A-Round-A-Rosy in the middle of the night,
Yes, we all should do the Ring-A-Round-A-Rosy Rag.

Chorus
Ring Around, Ring Around Rose,
Touch your nose and blow your toes and mind
Doing the Ring-Around-A-Rosy Rag;
(It really was a drag)
I said, Ring Around, Ring-Around-A Rose
Touch your nose and blow your toes and mind
Doing the Ring-Around-A-Rosy,
Touch your nose and blow your toesey
When you're doing the Ring-Around-A-Rosy Rag.
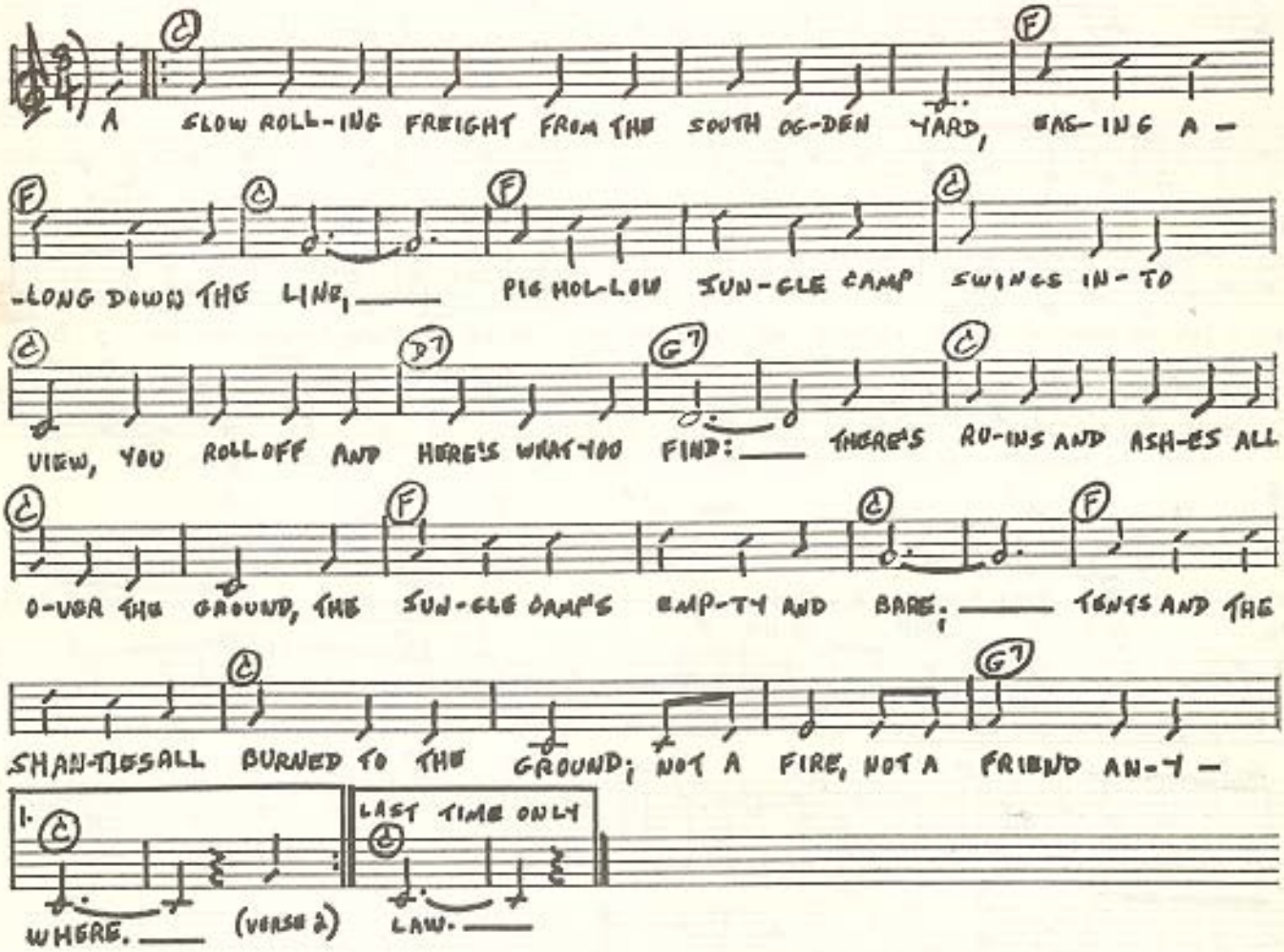


ARLO
GUTHRIE

© Copyright 1967 by APPLESEED MUSIC INC.
All Rights Reserved Used by Permission

PIG HOLLOW

Words & Music by BRUCE PHILLIPS
© 1968 by Bruce Phillips



1.
A slow rolling freight from the South Ogden yard
Easing along down the line;
Pig Hollow jungle camp swings into view,
You roll off and here's what you find:

There's ruins and ashes all over the ground;
The jungle camp's empty and bare.
Tents and shanties all burned to the ground;
Not a fire, not a friend anywhere.

2.
Now the rich man, he lives in a house made of stone,
High on a hill looking down;
Poor man, he lives in a tar-paper shack
Way out on the back side of town.

But the rich man don't worry 'bout his fancy house;
It's protected like you never saw.
The poor man gets railroaded out by the cops,
And his house gets burned down by the law.

3.
Now the poor man, he's fighting for all that he has;
Stands with his back to the wall.
Rich man, he spends nearly half of his life
Chasing a little white ball.

But the rich man he says that Pig Hollow must go;
It's a place where the crooks rendezvous.
Now don't you suppose if we burned down the bank,
We might flush a scoundrel or two?

4.
And don't you suppose if some bum with a torch
Set fire to some big fancy hall,
The cops would come down like a blood-thirsty hound
And flat nail his hide to the wall?

Now it seems that the laws are all made for the rich;
They've got you, boys, win, lose or draw.
Try as you may to stay out of their way,
Your house gets burned down by the law.

JOHN WESLEY HARDING IS BOB DYLAN

SO SAYS ALAN WEBERMAN IN AN INTERVIEW WITH BROADSIDE



(Ed.Note:Bob Dylan, whose first songs appeared in BROADSIDE six years ago, remains immensely popular.His latest album, JOHN WESLEY HARDING, already has sold a million copies.His singles, like the recent MIGHTY QUINN,continue to make the hit charts. Yet few people seem to understand what these songs are saying. You ask them and they answer, "Oh, don't you know -- Dylan's a great poet. A modern Walt Whitman, a Lorca, a Yevtushenko," and let it go at that. One person who is really trying to interpret Dylan's poem-songs is Alan Weberman, a young New Yorker, a kick-out from Michigan State. He is putting his findings into a book which is now nearing completion. The following is taken from a taped interview with Alan by Gordon Friesen of BROADSIDE):

GORDON: Alan, how long have you been working on this book?

ALAN: I've been working on it for the past year and a half. During that time I've tried to read everything ever written by and about Dylan. I've memorized almost all of his songs, and I've interpreted all of them up until the 2nd side of JOHN WESLEY HARDING, where I am at now. Interpreted them at least partially, enough so I think I know what they are about. I've got about 80 per cent of the book down. And the more I study Dylan the more interesting he becomes; he is an immensely significant and complicated phenomena.

GORDON: In his early period Dylan was writing songs which were quite simplistic, easy for the average guy to understand -- songs like "Masters of War", "With God On Our Side", "Hattie Carroll". You couldn't miss the point. As I understand it, your theme is that Dylan has remained consistently the same strongly protesting militant he was at that time, only he has used more and more irony, more symbolism and metaphor, more complex poetry, with the result his songs have become harder and harder to understand.

ALAN: Right. My thesis on Dylan is that he's continued to be a radical, even during his so-called folk-rock period,although not in the traditional political sense. You can find part of Dylan's own rationale for this by reading an interview in The Fifth Estate by a cat whom he really dug and didn't put on (Dylan gave him his guitar case after the interview). In this interview Dylan says something to this effect, "Sure, you can make all kinds of protest songs and put them on a Folkways record, but who hears them? Only people who already agree with you in the first place.What's the sense in that?" So it was to reach a larger audience that Dylan switched to rock style. Maybe the reason he switched to symbolic poetry was to say what he wanted to say without the censors bugging him.But that was only one reason. The more important reason -- the real reason finally -- was that Dylan was making the transition from lyricist to poet. For example, the words in TIMES THEY ARE A-CHANGIN' are lyrics; I don't consider them poetry; they are merely little journalistic vignettes. But "Memphis Blues" "Sad-Eyed Lady of the Lowlands", "Highway 61 Revisited", "Desolation Row" -- these are all poems.

So Dylan disguised his message in metaphor, a device he has used with increasing complexity ever since. He was at his best in this in BRINGING IT ALL BACK HOME and HIGHWAY 61 REVISITED, which were recorded close together during the height of Dylan's fame in 1965.

GORDON: When did you first get started in this? What put you on the trail, as it were?

ALAN: I heard the first record BOB DYLAN when a friend drew it to my attention at Michigan State. I wasn't impressed. He was alright, man, but it was just some weird kid, a little Jewish kid, singing things like "Lawdy,Oh Lawdy." (Since then, I've realized that even at that time Dylan was a genius). Then I heard FREE WHEELIN' and, looking back, I think that's what really, basically, sold me. But then again, with ANOTHER SIDE OF BOB DYLAN, I sort of lost interest. Even when I first heard BRINGING IT ALL BACK HOME -- which I now consider Dylan's masterpiece -- my first reaction was that here was just somebody being cute and playing around with words; the songs didn't seem to mean anything, really. But then I got the singles, "Rolling Stone" and "Gates of Eden", and I found myself playing them over and over and over again. That was when I first tried to interpret Dylan. I got a lot of help from a cat who had an extremely revolutionary consciousness. He said, "Hey, man, Baby Blue is capitalism." And I listened to it and agreed, "Baby Blue is capitalism!" It was a key that began to unlock the mysteries of Dylan.

-•-•-•-•-•-•-•-

GORDON: How about JOHN WESLEY HARDING? How does it stack up to his other work?

ALAN: First of all,in this latest album Dylan has changed his style of poetry.In his other recent L-P's he used surrealistic,3-dimensional, multi-layered imagery in order to get across what he wanted to say.For example, he would say things like "When Ruthie says come see her in her honkytonk lagoon,Where I can watch her waltz for free 'neath a Panamanian moon", and when people heard this they knew that Dylan either had degenerated into nonsense poetry or was concealing a deep ironic meaning, using a kind of very weird imagery. These latter cats were on the right track, for there is a meaning behind almost every word Dylan uses.

Now in JOHN WESLEY HARDING we have what are apparently meaningful songs on one level. But on this level the meaning is kind of trivial -- "John Wesley Harding was a friend to the poor" and all that crap. It's enough for many people; few listeners look for irony anymore since they tend to take Dylan quite literally. And the stories on JWH make sense on this level,to some degree. They make more sense than the material on most of Dylan's previous albums, especially BRINGING IT ALL BACK HOME and BLONDE ON BLONDE. But when you look at JWH with a

knowledge of Dylanology -- of where Dylan was at on BLONDE ON BLONDE and other things -- you know that the cat isn't going to write this simple kind of poetry. Everything is going to have an ironic meaning. As Dylan says, "Don't underestimate me and I won't underestimate you."This album is full of irony, even though you might not be able to find it at first glance.

So let's take a closer look at JOHN WESLEY HARDING. I happen to believe that the whole first side is autobiography, Dylan talking about his career including the time he had the motorcycle accident. There has been a lot of speculation as to why he chose this name for his album --

GORDON: I've been one of the speculators. There has to be some kind of a put down. John Wesley Hardin was one of the sorriest outlaws we ever had, a bumbler who spent half his 42 years behind bars. And Harding was about the most incompetent president this country ever had. His administration was full of grafters on the take. Cabinet members stood on Washington street corners with black satchels collecting pay-offs from the crooks, and that sort of thing.Could there be any significance in the fact that the man who killed John Wesley by shooting him in the back of the head was successfully defended at the trial by A.B.Fall, who as Harding's Secretary of the Interior went to jail for taking bribes?

ALAN: I doubt it. I have found that Dylan chooses many of his proper nouns he employs as symbols quite arbitrarily -- for example, Maggie, Louise, Johanna, Ruthie, Jane in Queen Jane. So let's forget about the historic data and look at the words of the songs.

Most people probably listened to the title song-poem and thought that it was a simple song about some desperado, some outlaw, some take-off artist --

GORDON: Like Woody Guthrie's "Pretty Boy Floyd."

ALAN: Right. "John Wesley Harding was a friend to the poor, he traveled with a gun in every hand." Here we apparently have the Robin Hood superman outlaw. "All along this countryside he opened many a door." He took-off a lot of people. "But he was never known to hurt an honest man". He only ripped-off the dishonest rich. Pretty Boy Floyd, Jesse James. But when I hear it, it's a song about the old Dylan, i.e., the Dylan of the TIMES THEY ARE A-CHANGIN' days,who was "a friend to the poor", that is a proletarian songwriter who wrote songs about the poor -- HOLLIS BROWN, HATTIE CARROLL, ONLY A PAWN IN THEIR GAME, and so on. So he was a leftist songwriter, a leftist poet. "He traveled with a gun in every hand" -- gun is guitar in this context because Dylan says "in every hand" and you generally play a guitar with both hands (unless you're a Jimi Hendrix, that is). Woody used a similar metaphor when he wrote on his guitar case: "This machine kills Fascists." And here's something funny: Teen Star Timemagazine said April 1, 1966, "Bob Dylan, who sings his own compositions, wears blue jeans and has little to do with barbers, and is armed with a guitar" (My emphasis). So that's weird.

The whole melody and layout of this poem is extremely Guthriesque... "All along this countryside", and why "all along"? Every word that Dylan uses has ironic meaning. "All along the watchtower/Princes kept the view." Why "all along"? --If anyone has any ideas on this,write to me in care of BROADSIDE.

"This Countryside"is the USA where "he opened many a door". "Opened the door" is a phrase used by some commercial music trade publications to describe Dylan's effect on the music business around the time of "Blowin' In The Wind". For instance, CASHBOX Magazine on Oct. 5, 1963, said "If the Kingston Trio opened the door of the folk boom,then Bob Dylan has opened the door much further (with "Blowin' In The Wind). Others with Dylan's perspective can now get a chance to be heard and display their controversial music wares. Whether pro or con Bob Dylan, one cannot deny that he is a major force to be watched and reckoned with." So Dylan borrows this phrase from the commercial pop music publications.

"But he was never known to hurt an honest man" -- the singers whom Dylan displaced were dishonest in the sense that they didn't sing the truth, what was happening to them or going on in their minds; they sang almost exclusively about "true love" and that sort of bullshit often entirely divorced from reality.



"Don't underestimate me and I won't underestimate you."

"It was down in Chaney County" -- down South in Mississippi where Chaney,Goodman and Schwerner were slaughtered. "A time they talk about" -- they talk about it in the movie DON'T LOOK BACK, where Dylan is shown in Greenwood, Mississippi with Seeger and Bikel singing to a black audience. "With his lady by his side" -- at first I thought this line referred to Joan Baez because in OXFORD TOWN Dylan says "Me, my gal, & my gal's son, we got met with a tear gas bomb." I kind of erased the information that Joan has no son and wasn't with him in Greenwood. But then I remembered that "Lady" was Dylan's symbol for the oligarchy in some of his previous poems and when you reminded me that the Feds were behind the Civil Rights voter registration I realized he may have meant: "With the Federal Government on his (political) side."

"He took a stand" -- a microphone stand and a stand on the issues. "And soon the situation there was all but straightened out." Dylan is saying sarcastically that nothing was straightened out. He went down South to protest the murders and brutality going on (Dylan was very sincere -- in DON'T LOOK BACK, if you look at his eyes while he sings "Only A Pawn In Their Game" you will see tears in them.) But the Civil Rights-linked murders went on the same as before -- in fact, it was after he went to Mississippi that Chaney, Goodman, Schwerner, Viola Liuzzo, and others, were killed. So Bob Dylan -- even in combination with our great Federal Government! -- didn't really help the situation at all. "For he was always known to lend a helping hand" -- Dylan attributed this lack of success to the fact that the hand fate had dealt him wasn't high enough to straighten out his own problems, let alone those of the black people, and when combined with the hand of the Federal Government was a stoned looser.

"All across the telegraph" -- make those capital "T's" The Telegraph , a prototypical American newspaper -- "his name it did resound". Dylan received a lot of publicity in the press media. "But no charge held against him could they prove." The press slandered him -- many of the articles written about Dylan were derogatory. For example TIME Magazine had one entitled "Not Quite A Genius Genius"

and NEWSWEEK printed an article accusing Dylan of getting BLOWIN' IN THE WIND from a New Jersey high school student named Lorre Wyatt. Lorre had written a song with the title FREEDOM IS IN THE WIND but there the similarity ended.Lorre wrote this fact to BROADSODE months before but the NEWSWEEK reporter did not even bother to get in touch with BROADSIDE, where BLOWIN' IN THE WIND first appeared in print. NEWSWEEK went right ahead and printed the rumor, but they couldn't "prove their charge." It was just an effort to discredit Dylan. Ever since then he has been putting on NEWSWEEK, and other segments of the press, constantly. Like there was this article they called "Special interview with Bob Dylan!" You know rare, stoned rare interview with Bob Dylan! And in it Dylan mentions RESTLESS FAREWELL, a song in which he deals with the rotten way the American press has treated him. In the song he says "A false clock tries to tick out my time" -- a phoney media attempts to define Dylan -- "to distract, disgrace, and bother me" -- in a derogatory fashion. And " the dirt of gossip blows into my face/ And the dust of rumors covers me". The press is printing gossip and rumor about Dylan instead of fact. "But if the arrow is straight and the point is slick" -- but if Bob retains his integrity -- "it can pierce" through dust no matter how thick. He'll be able to overcome a hostile, Establishment-dominated mass media. So Dylan will do his thing -- "so I'll take my stand/ And remain as I am" despite the Establishment -- "and bid farewell" and not give a damn." When they came to interview him for NEWSWEEK Bob told them, "Yes, some of my songs don't mean anything -- like RESTLESS FAREWELL, for example." It was total Dylan irony, for RESTLESS FAREWELL was in fact about NEWSWEEK and the kind of press it represents.

"And there was no man around/ Who could track or chain him down/ He was never known to make a foolish move." -- I don't know what that means.

GORDON: He plainly doesn't mean John Wesley Hardin. Hardin was easily tracked down and put in chains. That is, caught, handcuffed, and clapped into jail. Could it be that Bob is saying that he, Dylan, was never pinned down by the critics in the press and elsewhere who were always trying to destroy him. He never made a foolish move, he outwitted them at every turn --

ALAN: Let's not talk about it... The title song is a good example of where Dylan's poetry is now at. I'll try to interpret the other cuts on Side One, although I really haven't "gotten in" to them.

AS I WENT OUT ONE MORNING has to do, I think, about what happened when Dylan got the Thomas Paine award from the Emergency Civil Liberties Committee. You can read about it in a profile of Dylan by Nat Hentoff in The New Yorker , Oct. 24, 1964; and Dylan wrote and mimeographed a long explanation himself. He said some things at the award dinner the audience didn't like;they booed him; he rejected the award (but accepted it later on). The reason I think AS I WENT OUT ONE MORNING is because of "As I went out" -- went out like a light, into ignorance -- "to breathe the air around Tom Paine". He went to the grand ballroom of the Americana Hotel where the award dinner was being held and "spied the fairest damsel that ever did walk in chains". Dylan is talking about the old line leftists who were gathered there; he is saying "Yeah, they're in chains also -- dogma's chains -- except they're trying to put good deeds on their chains." You know, he flipped out when he saw all those people at the dinner wearing mink coats and everything. They were supposed to be fighting for the poor, and yet here they were enjoying the benefits of capitalism to the extent they were decadent bourgeosie.

Dylan offered them his world view -- "I offered her my hand". And the leftists wanted to have Dylan as their exclusive possession -- "She took me by the arm".

As I said, the reason I think this song is about the award affair is mainly because of his use of the word "Paine". Dylan in other songs uses a key word as a clue to their meaning. And because of the chronology -- its place on this first side of JOHN WESLEY HARDING.

The next cut, I DREAMED I SAW ST.AUGUSTINE,deals with Dylan the poetic political activist pretty much as he was during the BRINGING IT ALL BACK HOME days. This song's a good example of what happens to listeners if they're not set to get into Dylan. It sounds like some semi-religious, mystic poetry sufficient unto itself. But if you are hip to where Dylan's head is at, then you'll find that what seems simple is actually a lot of irony with hidden meaning.

ALL ALONG THE WATCHTOWER -- at first I thought this was about Dylan's friend Ginsberg. "Two riders" -- writers -- "were approaching and the wind" -- Dylan's most prominent symbol, the wind -- "began to HOWL"(Ginsberg's autobiographical poem). I want to make a confession -- I even went and asked Ginsberg and he said, "No, it never took place. It never happened." So I decided that Dylan is talking about when he became electrified -- though I'm still not sure -- "the wind began to howl" like "the ghost of electricity howls in the bones of her face". It follows, because he then goes ahead and tells about his experiences as a rock singer in the BALLAD OF FRANKIE LEE AND JUDAS PRIEST. Which is very funny -- a series of misunderstandings between himself, his manager, and the folkniks. It's the longest cut on the album and from rapping with friends I gather that it's the most talked about cut. A very interesting riff.

FRANKIE LEE, Frankie Lane, Frankie Lyman -- it's Dylan the rock and roll singer. Dylan when he was making records like "Positively 4th Street", "Like A Rolling Stone", "Please Crawl Out Your Window". And JUDAS PRIEST is none other than his manager, Al Grossman. It could be any kind of commercial character, but it seems to be Grossman.

GORDON: Whoever it is, he seems to trying to make Bob knuckle down to him. He lays the bread on a footstool so Bob has to bend to pick it up.

ALAN: The last cut on Side One, A DRIFTER'S ESCAPE, is Dylan telling about his motorcycle accident.

This whole side shows that Dylan is getting to be more autobiographical and more concerned with what is going on in his head. He started emphasizing this with BLONDE ON BLONDE, which has quite a bit of autobiographical material on it. After that, he had his accident. And like what do you think about when you're laid up?You know -- the past. You can't do anything about the present -- there's just this room and nothing happening to you. So you think about what happened to you in the past. This is what was going on in Dylan's mind, and he put it onto JWH.

The way he does it shows one very important fact: Dylan still views his career from a radical standpoint.

GORDON: You haven't had time to get into the second side?

ALAN: Not really. I've only been playing the record five times a day for seven months now. But I have some ideas. DEAR LANDLORD, I think, is addressed to a Dylan critic or interpreter. I AM A LONESOME HOBO is a very personal song. I PITY THE POOR IMMIGRANT is, I think, about Viet Nam. THE WICKED MESSENGER -- this song is a very short history of Dylan's career from a radical standpoint. "There was a wicked messenger,from Eli he did come." Dylan is the wicked messenger and Eli is the Old Testament from which he draws so much of his symbolism.

DOWN ALONG THE COVE is another very personal song. And I'LL BE YOUR BABY TONIGHT, I feel -- although I'm not sure -- is Dylan saying that he is going to stop protesting, finally. "Shut the light", "shut the shade". As I said, I'm not sure that's what he means, that he's going to stop protesting. What makes me think that he's laying a "message" on us is its position at the end of the L-P.

Dylan often saves the last cut on an album to tell us what he's going to do on his next one. He did it with RESTLESS FAREWELL, announcing he was going to change; he did it in SAD-EYED LADY OF THE LOWLANDS, where he wasn't sure that he should continue being a recording artist. So I feel that in BABY TONIGHT Dylan is giving us a hint of what his next album's going to be like -- it's going to be very simple. Perhaps he's not really going to stop protesting, but just seem to stop. The irony will still be there,only it will be in a different form of poetry.

I'm beginning to wonder if Dylan's not running out of non-autobiographical things to say -- he's said it all -- given his ideas about politics, leftists, rightists, man's condition, universities, the mass media, war, religion, philosophy, science, idealism, everything. A whole lifetime of ideas -- he's really offered what amounts to a complete systemitized ideology, a complete world view.

But then, Dylan has a way of presenting the same ideas in new forms. There's a lot of this on BRINGING IT ALL BACK HOME and HIGHWAY 61 REVISITED. The same thoughts repeated, but in different ways.

-.-.-.-.-.-.-.-

ALAN: If you want to understand JOHN WESLEY HARDING you have to understand all of Dylan. You have to take his first record, BOB DYLAN, play the two original cuts on it, then go on and listen to every record -- albums and singles -- Dylan has ever released, in chronological order. Play them over and over again. And to really understand Dylan you have to be a revolutionary -- you have to have an extreme dislike for our present society and a strong desire to overthrow it. You have to know Dylan's career backwards and forwards (it wouldn't hurt either if you knew drug sub-culture slang very well).

In some songs like GATES OF EDEN and IT'S ALRIGHT MA, he uses universal symbolism, and the symbolism in HIGHWAY 61 is very cinematic, so the references aren't too hard to catch. But you have to know HIGHWAY 61 to be able to dig BLONDE ON BLONDE.

BRINGING IT ALL BACK HOME is Dylan's best record-- it's a masterpiece. His least best album is probably ANOTHER SIDE OF BOB DYLAN. It's still a great record, but compared to his others the poetry isn't that good. It's transitional; he hadn't developed his impacted style that you find on BRINGING IT ALL BACK HOME -- or Columbia cut out the good songs, or something. He still had some superfluity -- much of CHIMES OF FREEDOM sounds like a mystical-political experience. Dylan does tell you where his empathy lies;he is saying: Hey, man, like I don't feel only for the poor -- I feel for all the other victims of this society, too.



Bob Dylan: Are his "dreams" really "beyond control"?

GORDON: When Dylan came out with MY BACK PAGES it put a lot of people up tight. They jumped on Dylan, saying he was giving up on protest, he was turning his back on his earlier views, he was no longer a radical, he'd sold out --

ALAN: It never happened, believe me. Nobody listened to that song closely enough, nobody gave Dylan enough credit for putting a great amount of irony into it. In MY BACK PAGES Dylan isn't giving up any kind of radical ideology -- what he is giving up is Marxist dogmatism, socialist romanticism. "I'm memorizing politics of ancient history" is a reference to Marxism , which is "ancient" -- out-dated. Marx didn't account for the electronic revolution.

"We'll meet on edges soon, said I" -- you know, it's going to come to violence -- edges of swords. Dylan recognizes that if the left was ever confronted by the right in America, if there was ever that kind of confrontation, the left would be slaughtered. Because the right has the weapons technology. What Dylan is saying is that the days of the French Revolution -- where they had guns and we had guns -- are over with. It's a different scene now. He's turning away from the old toward the new, especially toward the youth. But he still considers himself a radical -- he still believes many radical ideas.

GORDON: There were also some people, quite a few I guess, who cast doubt on Bob's sincerity. They questioned whether he really believes what he is saying. This stemmed mainly from the often quoted interview with Dylan by Frances Taylor of the Long Island Press.He said he only wrote his early songs in BROADSIDE to get a start. It all sounded quite cynical -- like he only used BROADSIDE and protest songs to get him started on the road to fame and money.

ALAN: Dylan has been turned off the media ever since he started doing his thing. Remember the line in"Talking New York" in BOB DYLAN where he says, "New York Times says it was the coldest winter in 17 years... I didn't feel so cold then." In other words, if the New York Times prints it he doesn't believe it -- not even the weather reports.

The reason he told the people at the Long Island Press that jazz was because he thought that was what they wanted him to say, what they wanted to hear. When Dylan doesn't like someone he always puts them on!!

-.-.-.-.-.-.-.-

GORDON: Alan, how does your system of interpreting Dylan work? It sounds quite intricate.

ALAN: First, you get to get thoroughly acquainted with Dylanology. That means, among other things, you've got to realize everything the cat says is packed with irony. If you can't find the irony that doesn't mean it isn't there; it means only that you can't find it. Next, once he has decided on a symbol he tends to use it pretty consistently.

Take the symbol "Lady" which came up before in "John Wesley Harding" Remember "With his Lady by his side/He took a stand"? The reason I said it meant oligarchy in that context was because I had looked at Dylan's use of the word in several other contexts. You see, my brain is this computor programmed with Dylan's poetry, so when I hear the word "lady" I think of SAD-EYED LADY OF THE LOWLANDS -- "In the empty lot where the ladies play blindman's bluff with the key chain" and "And the ladies treat me kindly and furnish me with tape". And "As Lady and I look out tonight from Desolation Row." When I substitute the word "oligarchy" for "lady" in these lines I get a coherent interpretation.

Dig it, Gordon -- "In the empty lot" -- America -- "where the ladies" -- the oligarchy -- "plays blindman's bluff with the key chain" -- plays meaningless games with the nation's wealth. "And the all-nite girls" -- the poor -- "whisper of escapades" -- are forced into an existence where sex becomes another form of escape --"out on the D-Train". "Train" is a Guthrie symbol which Bob uses. Remember "This train don't carry no gamblers, this train"? I think Woody meant this "life", the life cycle. Well, Dylan means the same thing. But "D" is Death so the D-Train becomes the Death Train, and this is an especially apt metaphor since the D-Train used to go thru the Lower East Side, Bedford-Stuyvessant, and Harlem, where death is prevelant all around.

Hey, I better cool myself before I run down my whole book.

GORDON: The sad-eyed "Lady" is the oligarchy which rules the "Lowlands", which presumably is the United States. Now the dictionary says lowlands means "a low-lying country". Maybe Dylan means "low" in the sense of "despicable" and "lying" as just that, a country which doesn't tell its people the truth.

ALAN: He doesn't mean that.

GORDON: Well -- Anyhow, I can't see how anyone can look at these songs and say Dylan has stopped protesting, that he's sold out to the Establishment.

ALAN: Dylan definitely has not. He's never stopped protesting, he's never stopped hating the Establishment. In fact, judging from some of his earlier songs, where he seemed to be merely a reformer -- like "EMMETT TILL, MASTERS OF WAR, HATTIE CARROLL where he mainly says, "Let's stop being so mean and hypocritical and make America a better place to live in" -- in comparison to those songs Dylan has become a revolutionary. But almost totally in an intellectual sense.(He's also still somewhat of an idealist -- he still has "Visions of Johanna".) At the bottom he's a militant radical, but you can't identify him with any organized political group. The most important thing about Dylan is that he represents the collective unconscious of a lot of people, and, being a great artist (I consider him America's greatest poet), he's able to verbalize what is going on in these many, many minds.

You have a lot of young people dropping out of our society today without clearly knowing why. They move to the East Side or Haight-Ashbury or other communes; they do it and act in certain protesting ways,with clothes, drugs, a separate language, a whole different life style. But most of them are incapable of explaining coherently why they are doing it; they can't articulate what it is that's so terribly wrong with our technological society as to make them drop out of it, but completely. But Dylan can; he's able to verbalize all this; he's the verbalization of this collective unconscious.

Dylan also is a prophet. He is a prophet more than he is a radical politico in the traditional sense. He He points out some things years before they come to the surface. Take, for example, his attack on our universities, on the fact they were becoming profit-making, dehumanized institutions --

GORDON: In which Dylan song is this?

ALAN: In GATES OF EDEN Dylan writes "The kingdoms of experience" -- the ivory towers in which man stores the intellectual knowledge accumulated by himself and his predecessors -- "In the precious winds they rot" -- are beginning to decay because they are being run like business corporations. "While paupers"--highly paid professors -- "exchange possessions" -- exchange ideas -- "each one wishing for what the other has got". Since they all have the same basically upper middle class orientation, they are satisfied with each other's ideas. "And the princess and the prince" -- the daughters and sons of the middle and upper classes --"discuss what is real and what is not" they are studying totally irrelevant material. But "It doesn't matter inside the Gates of Eden" -- here Dylan is being sarcastic, as he is at the end of every verse in this song. The concept of reality has itself become divorced from reality and it is no longer relevant to Dylan's existence.

Dylan metaphorically prophecies; then Mario Savio comes along and finds a university today is just another American Big Business Corporation. Dow Chemical turns out napalm; General Motors turns out cars; Columbia and Berkeley turn out human beings shaped into a manufactured product. On-campus recruiters are called to the marketplace -- the university -- and invited to feel, examine, and bid on the product. They become multi-universities and we become more and more dehumanized, just parts of a big machine. And Dylan protests this: we do not want to be made into just cogs in some huge blind machine; we want to become human beings!! This is what Dylan is talking about.

GORDON: When did Dylan first start using irony?

ALAN: On his very first record, as I've said.He was a real subtle cat. Columbia Records told him, man, cool the political jazz. He had a lot of his other songs already written at the time BOB DYLAN was recorded. But they wanted him to do those old Negro folk songs which didn't have overt leftist ideology. So Bob said okay, and selected a list of songs all of which dealt with death, which is so much a part of the life of a slave. He even chose a song like "Sister Mary wore three links of chain/On each link was Jesus' name." On each link was Jesus' name -- that song can be looked at as linking religion and slavery -- religion, superstition, was used to keep the blacks enslaved (I owe that interpretation to Steve Wilson).

GORDON: Last year the New York Times in a piece about songs protesting the Viet Nam war wondered why Bob Dylan didn't write such songs --

ALAN: But he has. Many of his singles are against the war. THE MIGHTY QUINN is, I think. "I Pity The Poor Immigrant" on JOHN WESLEY HARDING seems to be about Viet Nam. "I pity the poor immigrant who wishes he would've stayed home" -- it's the poor American guy in Viet Nam who wishes he'd stayed home, who is sorry he's in Viet Nam.

And things like "who tramples through the mud" and "who builds his town with blood" make it the Americans in Viet Nam.

"He uses all his power to do evil/But in the end is left so alone" -- I'm not sure what that means.

GORDON: He's destroying Viet Nam with his vast power and then wonders why the Vietnamese do not love him --

ALAN: Hey, yeah, right. You're now a "Dylan-ologist".

ALAN: "I pity the poor immigrant whose strength is spent in vain" -- the U.S. is going to lose in spite of all its many weapons and billions.

"Whose heaven is like ironsides" -- whose idea of heaven is some bullet-proof haven where the Viet Cong can't get to him.

GORDON: Fascinating as hell. But it leads me to this final question: Do many of these thousands, tens, hundreds of thousands, of people who are buying Dylan records, do they understand what he is saying?

ALAN: Definitely not. Unfortunately. Few cats dig him yet. You know, even some of the performers who make hit records of Dylan songs don't know what the words mean. This was exposed in Rolling Stone Magazine. Dylan has to make demonstration tapes for them, and they parrott what's on these demos. Otherwise they wouldn't know where to put the emphasis,since they don't have the slightest idea what they're singing about.

GORDON: If so few cats dig his stuff, why does Dylan go on wrapping his songs in such obscurity?

ALAN: Maybe he thinks that eventually somebody is going to come along who is going to figure out his poetry. Meanwhile, all these people who normally would never buy a record with any kind of overt dissenting ideology will have stocked up on Dylan records and listened to them. And they will have all this Dylan stuff on their intellect -- BABY BLUE, SAD-EYED LADY OF THE LOWLANDS, and so on.

Then eventually somebody comes along and discovers what all of Dylan's poetry means,turns everyone on, and then everybody will know!!

I see the tape is running out and I better get this in: Anyone who has any rare Dylan records or tapes (especially the ones made up at Broadside) please contact me c/o Broadside.

And anyone who has any ideas about Dylan's poetry please do the same. Tho the ideas better be good.

Remember, maintain your cool.

ALAN WEBERMAN

(Ed. Note: Alan Weberman thinks Bob Dylan's THE MIGHTY QUINN is a song against the Viet Nam war. We tried our hand at interpreting it, with the following results. Begin with the title. Dylan first called the song QUINN THE ESKIMO, and the next to the last line of each verse goes: "But when Quinn the Eskimo gets here." Some people say Quinn is Dylan, but I think he comes from the movie, THE SAVAGE INNOCENTS. directed by Nick Ray,once a musical adviser to The Almanac Singers. In the film Anthony Quinn plays the lead role of an Eskimo, primitive,pure,strong fine and good, who is all but destroyed by the encroachment of the white man's "civilization". So everybody in this completely corrupted society "is gonna jump for joy" when Quinn gets here, when man realizes his intrinsic goodness. And where does Viet Nam fit in? In the first verse.



THE MIGHTY QUINN?

"Everybody's building ships and boats" -- to get men and guns to Viet Nam. "Some are building monuments" -- gravestones for the dead. "Others jotting down notes" -- piling up banknotes, profits from the war. But "Everybody's in despair" -- everyone in America knows that in spite of all the sacrifice and effort the war is going to be lost.

I have no idea what the other verses mean. G.F.

TALKING BEN TRE BLUES By JAN DAVIDSON

Copyright 1968 by Jan Davidson

Tell you all a story from across the sea
'Bout a little town they call Ben Tre
Set on a river bank, peaceful as you please
Till it got caught between two ideologies
Con-front-ation!.....Western civilization at stake.

Down by the river came a-marching along
The local chapter of the Viet Cong
Went into town with their flags a-wavin'
It was easy to see that the town needed savin'
...They walked into town like they lived there....

Our boys saw what was going on
So they called up the general on the telephone
Said, "Which ones are the enemy? We can't tell!"
Said, "I don't know either. Blow 'em all to hell."
"...don't matter much anyway--seen one you seen 'em all."

The general watched the fighting about all day
Said, "We've got to save that town some way.
It's time for a humanitarian act,
We'll call in a full scale bombing attack."
...Napalm...big bombs...real purty...like the 4th of July.

The houses burned the whole day long,
Boy, we really cooked them Viet Cong!
And we burned about two thousand others
But they were just old folks, children and mothers.
...good thing we saved 'em....them kids might've growed up to be Communists!

When the smoke cleared away, the town was clean,
No Viet Cong were to be seen.
Just 30 thousand grateful friends, glad we did right,
Each one looking for a place to spend the night
...not much to do for amusement when your home's burned up...guess they stood around singing...
the Star Spangled Banner...

N O T E S

FOREWORD: The page entitled "Foreword" inside the front cover is reprinted from a special songbook we put out for the Poor People's Campaign. It consisted of 20 or so songs reprinted from past issues of BROADSIDE. We thought our general readers might be interested in how the project was financed, as Joan Cosman explains in her letter, which comprises the FOREWORD. Incidently, copies can be gotten from us at $1 each.... PETE SEEGER writes: "Some people running some folk festivals in Germany have been giving out untrue information. I am NOT going to be able to attend any of the German song festivals this year. Six months ago I had written them saying there might be a very slim chance that I could make it, but please not to advertise me, since the chance was so slim. They ignored what I had asked, so now I have nothing to do but to repudiate them completely." ... WAIST DEEP IN THE BIG MUDDY: The title of Pete's song has been borrowed as the title for a book on the Vietnam war just published. It's by Richard H. Rovere,who calls the war "endless and hopeless." He warns that if the U.S. imperialists are forced to make a disadvantageous (to them) settlement in Vietnam they will follow it up by wholesale reprisals against dissenters at home. "There would, in short,be a great purge...I think it is all in the making and it may be far worse than the McCarthy years."(He is talking about the late Jumping Joe McCarthy.)... Broadside Cont. Ed. JULIUS LESTER has published a book LOOK OUT, WHITEY! BLACK POWER'S GON' GET YOUR MAMA! (Dial Press. $3.95). Writing in his wry, no-punches-pulled style, Julius digs back into history to show that Black Power is merely the next step in a logical progression of the black people's long struggle for self-determination. He illuminates his point by quoting extensively from Dr. Du Bois, Herbert Aptheker, and from the writings of slave revolt leaders.... Julius, by the way, now has several programs on Radio Station WBAI-FM in New York and has a regular column in the radical weekly newspaper GUARDIAN (197 E. 4th St.New York City 10009)... LEN CHANDLER is working for Los Angeles rock station KRLA writing and singing on-the-spot topical songs to accompany the news broadcasts. He 'sings the news" with at least 2 songs a day and has already turned out reams of material which we hope to use as a basis for a story about Len and his job in a forthcoming B'Side. The VILLAGE VOICE thinks if this project is successful it may start a nationwide trend with other stations around the country auditioning for folk-singers in residence... A SONGBOOK of about 100 topical songs from the U.S. translated into Russian has been published in Moscow (anyone interested can write to Progress Publishers, Zubovski Blvd. 21, Moscow G-21, U.S.S.R. -- it costs about .60¢). In it are songs by PETE SEEGER, BOB DYLAN (Blowin' In The Wind", "Hattie Carroll") , PHIL OCHS ("I Ain't Marchin" Anymore", "Cops Of The World"). TOM PAXTON ("We Didn't Know", "What Did You Learn in School Today") , DICK FARINA ("The Swallow Song"). PETER LA FARGE ("As Long As The Grass Shall Grow"), MALVINA REYNOLDS ("Little Boxes", "It Isn't Nice"), WOODY GUTHRIE, JOE HILL, LES RICE, and others. The title of the songbook translated into English becomes "Guitars In Battle" or "Fighting Guitars"... FOLK FESTIVALS: The 7th annual PHILEDELPHIA FOLK FESTIVAL will be held at the Old Pool Farm Aug. 23-24-25. Performers include PAT SKY, TOM PAXTON, MIKE COONEY, SON HOUSE,ODETTA, the BEERS. For info write Festival Committee, 7113 Emlen St., Phila. Pa. 19119... BEERS FAMILY FOX HOLLOW FESTIVAL, Petersburg,New York, Aug. 16, 17, 18... MARIPOSA FOLK FESTIVAL: Toronto's Centre Island, Aug. 9, 10, 11. U.S. performers include MIKE SEEGER, THE BEERS FAMILY, MIKE COONEY, TONY & IRENE SALETAN, JUDY RODERICK,STEVE GILLETTE..

ALAN WEBERMAN REVISITED: In the free-flowing taped interview on BOB DYLAN elsewhere in this issue it isn't clear where the lines beginning "In the empty lot where the ladies play" come from. They are in Bob's song VISIONS OF JOHANNA... Further Thoughts on THE MIGHTY QUINN: "Everybody's in despair" -- everybody means just that, and presumably includes those continuing to bathe Vietnam in blood and still have dreams of winning. Such a victory as they hope to win, even that, will be despairing. The same thought appears in the last line of I PITY THE POOR IMMIGRANT where Dylan pities the Americans even if they win -- "when their gladness comes to pass"... ALAN taught a course on Dylan at the Free School in New York last winter... BOB COHEN has reorganized the NEW WORLD SINGERS (he is the only original member). The new group will give a program of Folk Songs Old & New Aug.5,1968, 8 PM, at Gottesman Plaza, W.94th St. & Amsterdam Ave., New York,NY. Admission is free...

LETTERS: "Dear Editor: I have been collecting songs for a short while and in that time have been disappointed with the folk artists of my generation -- (Joni Mitchell, Gordon Lightfoot, Janis Ian,etc). Although they lack nothing as far as musical talent is concerned, the trend in writing seems overly self-centered. The lyrics practically without exception deal with "me", "my" problems, "my" loves, "my" miseries. Not that older musicians have never dealt with such topics, for without them folk music would be incomplete. But why is it that talented young people can't forget stardom, and instead take a long look at the miseries of the human race? Surely such broadmindedness would leave us all a great deal happier." John Treilhard,Canada..."

Wendy Greenstone of L.I. sends along a song written by Sue Schwartz (see "For Groovy" in B'Side # 90) addressed to a friend of theirs who was on drugs. The song describes how he, good, sensitive, an artist, was hooked and "his eyes had pain." And ends "soon he won't be anything. he'll just be out of sight." Now Wendy writes: "He isn't hooked on drugs anymore, but for every one like him, who 'came back', there are hundreds of other beautiful people who 'soon won't be anything -- just out of sight' because of drugs."... A MARINE in Vietnam sent B'Side a long poem he entitled "Your Worst Enemy". He tells how the "enemy" in Vietnam includes children blown to bits by bombs and old peasant women who are riddled with machine-gun bullets.Then he says"

"But your worst enemy
is not with a gun
When fighting erupts
he never does run
He's gripped all your lives
He's captured your fate
His soul is empty
And his name it is hate."

'You'd better destroy him/Before he destroys you/ Before he destroys my wife/ And my new baby too/ Before he destroys the world/And all that's inside/ When hate starts a-conquerin'/ There'll be no place to hide." Attention John Wayne.
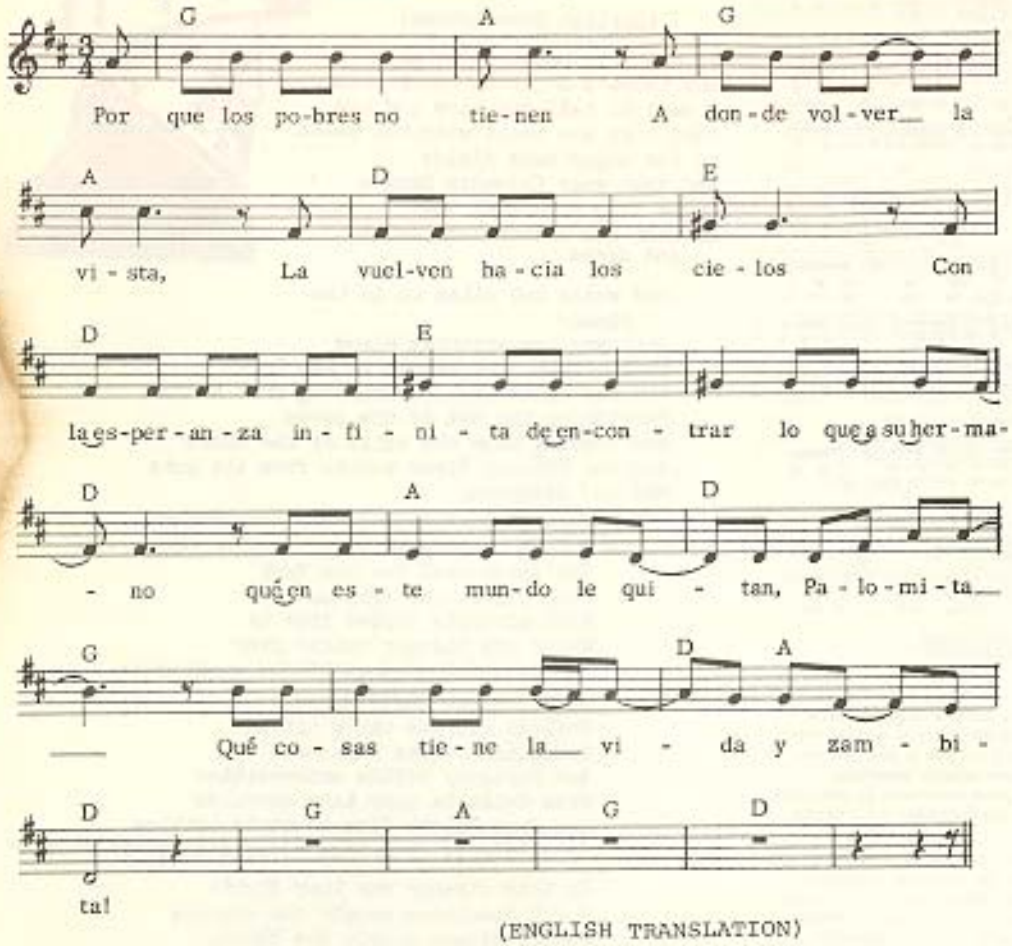
"Dear Broadside: Enclosed is a check that will bring me another sweet year of your sunshine. I missed the last hoot and was real sorry. I'll try and make the next one. Keep up your wonderfu; work. P.S. My brother sends his love and best wishes to you all. When his paid vacation with Uncle Sam is through, I know he'll be seeing you again. Jesse Grossman."

"Dear Sis: It truly warmed this aging heart to see the notice about my poetry you put in B'Side # 92. Made me realize how tired and cynical I was getting. Somebody in this world did something good and decent just for its own doing! Al Levinson."

Note: "Talking Ben Tre" is, of course, about the Vietnam town about which the U.S. officer made the historic statement: "We had to destroy it to save it."

PORQUE LOS POBRES NO TIENEN By VIOLETA PARRA

(Why The Poor Have Nothing) © 1967 by Violeta Parra



Porque los pobres no tienen
a donde volver la vista
la vuelven hacia los cielos
con la esperanza infinita
de encontrar lo que a su hermano
en este mundo le quitan...
Palomita, qué cosas tiene la vida
y zambita!

Porque los pobres no tienen
a donde volver la voz
la vuelven hacia los cielos
buscando una confesión
ya que su hermano no escucha
la voz de su corazón...
Palomita, qué cosas tiene la vida
y zambita!

Porque los pobres no tienen
en este mundo esperanza
se amparan en la otra vida
como una justa balanza
por eso las procesiones
la pena y las alabanzas...
Palomita, qué cosas tiene la vida
y zambita!

De tiempos inmemoriables
que se ha inventao al infierno
para asustar a los pobres
con sus castigos eternos
y al pobre que es inocente
con su inocencia creyendo...
Palomita, qué cosas tiene la vida
y zambita!

Y pa' seguir la mentira
lo llama su confesor
le dice que Dios no quiere
ninguna revolucion
ni pliego, ni sindicato
que ofender su corazón...
Palomita, qué cosas tiene la vida
y zambita!

(ENGLISH TRANSLATION)



Because the poor have no other place
to look for help
They turn their eyes to heaven
with hope that never ends
Up there they hope they'll find all the
things they never had in this world.
Palomita, is it not strange? *

Because they have no one else who
will listen
The poor turn their voices up to
heaven in confession
Since even their brothers won't listen
to the voices of their hearts.
Palomita, is it not strange?

Because the poor have no hope left
in this world
They try to believe in justice up
in heaven
They fill their empty lives with
processions and punishments and
plenty of praises to their gods.
Palomita, is it not strange?

From the beginning of time they in-
vented a burning hell
To make the poor man fear eternal
agony for his weakness
And in his innocence he believes he
is no good.
Palomita, is it not strange?

And so the lies won't be found out
the priests call them and say:
"God doesn't want any of these revo-
lutions, or trade unions or strikes
Which would offend him to the heart."
Palomita, that's the way it goes.
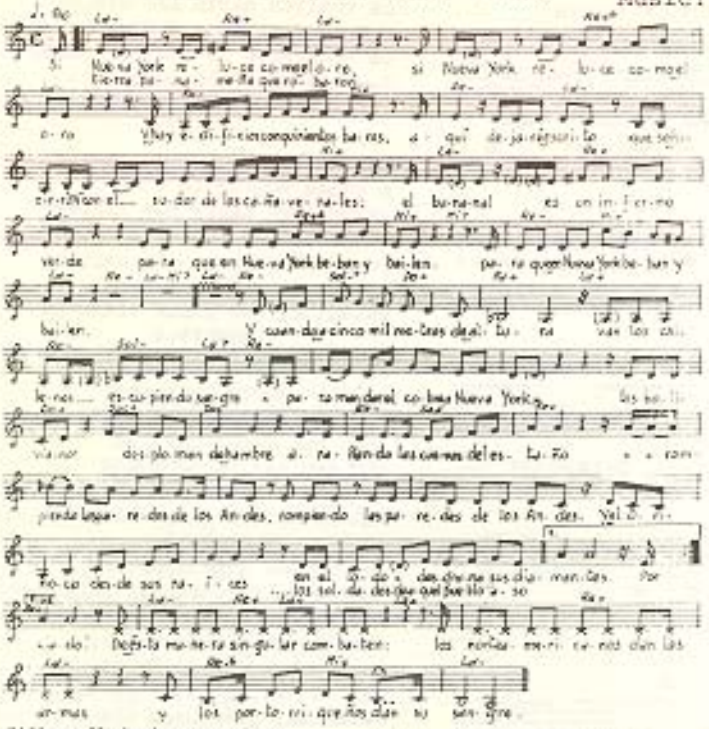
When the poor people are starving and cold, there is always a church which stands warm and full of people hoping to hear about all the food which will be spread on the "great welcome table" in the sky. This song was made by Violeta Parra, a woman in Chile who spent her life singing to and about poor people. She took a melody from the Central Valley of her country and used it to ask gently, "Why do the poor always let themselves be fooled with promises of a better life here on earth?" Her children now travel everywhere singing her songs, and their own, inspiring people to fight for themselves. Their records sell as many as the Beatles in Chile, but they have been banned from many radio stations. They have explored the music of Bolivia, Peru and Ecuador, too, and use melodies and instruments from these other countries full of starving farmers and miners.

BARBARA DANE

*Palomita symbolizes the Holy Ghost to Latin people. It is used ironically here, both as a term of endearment and in reference to that mystical instrument of fear and repression. B.D.

TRISTES SUCESOS (SAD TIMES)

Words: Poem by PABLO NERUDA
Music: ALBERTO HASSE



Si Nueva York reluce como el oro
y hay edificios con quinientos bares,
aquí dejaré escrito que se hicieron
con el sudor de los cañaverales:
el bananal es un infierno verde
para que en Nueva York beban y bailen.

Y cuando a cinco mil metros de altura
van los chilenos escupiendo sangre
para mandar el cobre a Nueva York,
los bolivianos se desploman de hambre
arañando las cuevas del estaño,
rompiendo las paredes de los Andes,
y el Orinoco desde sus raíces
en el lodo desgrana sus diamantes.

Por tierra panameña que robaron,
por aguas que robaron, van las naves
a Nueva York con el petróleo nuestro,
con los arrebatados minerales
que con gran reverencia les entregan
nuestros condecorados gobernantes.

El azúcar levanta las paredes
el nitrato del Chile las ciudades,
el café del Brasil compra las camas,
el Paraguay les da universidades,
de Colombia reciben esmeraldas,
de Puerto Rico a sus batallas salen
los soldados de aquel pueblo «asociado».



(English Translation)

If New York shines like gold
And there's a bar on every corner
I want to tell you here and now
That they are built with the sweat
Of the sugar cane fields
And that your Chiquita Banana
Comes from a burning hell
So that New Yorkers can drink
and dance.

And while two miles up in the clouds
Chileans are spitting blood
So they can send copper to New York
And the Bolivians are fainting from hunger
Scratching tin out of the caves
And tearing down the walls of the Andes
And the Orinoco River vomits from its guts
Mud and diamonds.

Through territory stolen from Panama
Through waters that were stolen too
The ships head for New York
With oil stolen from us
With minerals looted from us
Which are piously handed over
By our medal-covered little presidents.

Sugar raises their walls
Chilean nitrate their cities
Brazilian coffee buys beds
And Paraguay builds universities
From Colombia they take emeralds
And from Puerto Rico to their battles
Go soldiers, from that "free associated state."

In this strange way they fight:
North Americans supply the weapons
Puerto Ricans supply the blood.

FUERTES SOMOS YA
(WE SHALL NOT BE MOVED)

Fuertes, fuertes, fuertes somos ya
Fuertes, fuertes, fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

¡Que viva Cesar Chavez! Fuertes somos ya
¡Que viva Cesar Chavez! Fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

Queremos un contrato, fuertes somos ya
Queremos un contrato, fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

¡Que viva Pancho Villa! Fuertes somos ya
¡Que viva Pancho Villa! Fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

Queremos mejor sueldo, fuertes somos ya
Queremos mejor sueldo, fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

Abajo con la guerra, fuertes somos ya
Abajo con la guerra, fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

Unidos venceremos, fuertes somos ya
Unidos venceremos, fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

Patria o muerte, fuertes somos ya
Patria o muerte, fuertes somos ya
Como un arbol juntos cerca al rio
Fuertes somos ya.

SOLIDARIDAD PARA SIEMPRE
(SOLIDARITY FOREVER)

Solidaridad pa' siempre
Solidaridad pa' siempre
Solidaridad pa' siempre
¡Que viva nuestra Unión!

En las viñas de la Íra luchan por su libertad
Todos los trabajadores quieren ya vivir en paz
Y por eso campañeros nos tenemos que juntar
Con Solidaridad. (AHORA TODOS!)

Solidaridad pa' siempre (3X)
¡Que viva nuestra Unión!

Vamos, vamos Campesinos los derechos a pelear
Con el corazón en alto y con fe en la unidad
Que en la fuerza de los pobres, como en las olas del mar
La injusticia va allundar.

Solidaridad pa' siempre (3X)
¡Que viva nuestra Unión!

These 2 songs are long familiar in English as sung in union picket lines and other demonstrations. Here are Spanish translations by El Teatro Campesino of the California grape strikers.

RESURRECTION CITY U. S. A.



Singing Demonstrators leave Resurrection City for Agri. Dept. Jimmy Collier at left, Rev. Kirkpatrick, right.



Demonstrators at Department of Agriculture



Photos on this page
by DIANA DAVIES

I'M ON MY WAY

(Traditional)

I'm on my way to Freedom Land
I'm on my way to Freedom Land
I'm on my way to Freedom Land
I'm on my way, Great God,
I'm on my way.

I asked my brother to come
and go with me (3X)
If he says No, I'll go any-
how (3X)
I asked my sister...
If she says No...

I asked my boss...
I asked Lyndon Johnson...
I asked Hubert Humphrey...
(Etc...Repeat 1st verse)

POOR PEOPLE'S VERSION:

I'm on my way to Washington (3X
I'm on my way, Great God,
I'm on my way.
I'm on my way to the Dept. of
Agriculture ....
I'm on my way on another Plague..

I asked Orville Freeman to come
and go with me....
If he says No I'll go anyhow...
(Anybody...Any place...
Repeat 1st verse)



Singing at the Poor People's Campaign in Washington, 1968 -- Photo: Diana Davies

COME GO WITH ME TO THIS LAND
(traditional)

Come go with me to this land, come go with me to this land, come go with me to this land where I'm goin'. (Repeat)

No more hunger in this land, no more hunger in this land, no more hunger in this land, etc. (Repeat)

No more snipers in this land, no more snipers in this land, no more snipers in this land, etc. (Repeat)

Peace & plenty in this land, peace & plenty in this land, peace & plenty in this land, etc. (Repeat)

Topical New Releases from
BROADSIDE RECORDS
At a Special Price of $ 4.34
(When Ordered with coupon below)



BRS 308
EVERYBODY'S GOT
A RIGHT TO LIVE
freedom songs of the Poor People's Campaign inspired by the life of Dr. King, written and sung by Kirkpatrick and Collier, two SCLC aides

BRS 592 WE SHALL OVERCOME
documentary of the 1963 march on Washington including Dr. King's "I Have A Dream" speech

PIONEER RECORD SALES, 701 Seventh Ave., N.Y.C., N.Y. 10036
Enclosed please find Money order check cash
Send complete free catalog
Name .....
Address .....
City .....
State ..... Zip .....
all U.S. overseas postpaid

BROADSIDE

BROADSIDE, 215 West 98 St., New York, N.Y.10025. Topical song monthly. All contents copyright 1968 by Broadside Magazine. Editor: Agnes Cunningham; Advisor, Pete Seeger; Contributing Editors: Len Chandler, Julius Lester, Gordon Friesen, Josh Dunson, Phil Ochs; Art & Layout, Jane Friesen. Subscription: One year (12 issues) $5.00 (Add $1 foreign) Single copy .50¢.

SPECIAL OFFER: Sets of back issues Nos. 1 thru 25, 26 thru 50, 51 thru 75 -- $6.00 Each. Index, .25¢.