

\$1.

"Workingmen of all tongues unite. You have nothing to lose but your chains. You have a world to win. Vive la Revolution sociale."

PETE SEEGER

"The Star Spangled Banner is just so much trash."

JOAN BAEZ

"I want my woman dirty, looking as though I'd just found her in some alley.... It triggers the animal emotion...."

BOB DYLAN

"The Vietcong are right... We should support Ho Chi Minh..."

PHIL OCHS



CHRISTIAN
CRUSADE

PUBLICATIONS

RHYTHM, RIOTS and REVOLUTION

by DAVID A. NOEBEL

AUTHOR OF THE BEST SELLER "Communism, Hypnotism & the Beatles"

RHYTHM, RIOTS AND REVOLUTION

by

Rev. David A. Noebel

AN ANALYSIS OF THE COMMUNIST USE OF MUSIC —THE COMMUNIST MASTER MUSIC PLAN—

"Even music may be intoxicating. Such apparently slight causes destroyed Greece and Rome, and will destroy England and America."

Henry David Thoreau, *Walden*, The New American Library, 501 Madison Ave., New York, Eighteenth Printing, December, 1963, p. 147. First published in 1854.

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Manufactured in the United States of America

DEDICATION

To the young people of America who must ultimately cope with the problems set forth in this book, and particularly to six that I love and know so well: Brent David and Brenda Joy Noebel; Billy James II, Bonnie, Becky and Brenda Jo Hargis.

"And Jesus called a little child unto Him, and set him in the midst of them, and said . . . whoso shall receive one such little child in my name receiveth me. But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea." Matthew 18:2, 3, 5, and 6.

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PREFACE

Karl Marx in his 1848 *Communist Manifesto* overtly and proudly proclaimed to the world, "The Communists disdain to conceal their views and aims."

The Communists, following the example of their phrenological master, have openly and endlessly declared culture (music, art and literature) to be in their sphere of weaponry. Moshe Decter, in *The Profile of Communism*, admits, "The Communists endeavor to capture men's minds through the cultural offensive."¹ J. Edgar Hoover, director of the Federal Bureau of Investigation, stated that the Communists "have infiltrated every conceivable sphere of activity; youth groups, radio, television, and motion picture industries; church, school, educational and *cultural groups*; the press; nationality minority groups and civil and political units."²

In the musical arena the marginal neuter might well congratulate the revolutionary socialists for their successful *use of music*;³ for inflicting upon the American public a program announced beforehand and persistently pursued until near perfection and completion. The Communist infiltration into the subversion of American music has been nothing short of phenomenal and in some areas, e.g., folk music, their control is fast approaching the saturation point under the able leadership of Pete Seeger.

As many have had a vital part in this study of the Communist use of music, a word of appreciation is in

-
1. Moshe Decter. *The Profile of Communism*, Crowell-Collier Publishing Company, New York, 1961, p. 100.
 2. Appropriation testimony of John Edgar Hoover, director, Federal Bureau of Investigation, before the House Subcommittee on Appropriations on March 6, 1961, p. 49.
 3. We have never contended that any particular type of music has been "invented" by the Communists. Only that certain types have been "used" by the Reds. *Life Magazine* (May 21, 1965, p. 92) was seeking to disprove the former, which we have never held. It has not disproved the latter, which we, in fact, hold.

order for those who faithfully shared the burdens of the project.

Mr. J. D. Riggins must receive special mention since it was this gentleman who providentially encountered the Communists' use of music for children. When his own son continued to come home from school sleepy (as if drugged) the parents became highly concerned. Mr. Riggins, a student of hypnosis, eventually recognized the symptoms as threshold hypnosis. His boy had gradually manifested nervous mannerisms and become not only disobedient but highly disrespectful. This was obviously not the same boy these parents had sent to school. The father went to the child's school in search of the trouble. There he discovered Communist-produced records being played to his son and classmates every day that bore a label which even our Federal Government had declared subversive. Seeking to sound the alarm, he was ridiculed and vilified by the very ones who should have known better, but now through the publication of the facts, Mr. Riggins' efforts have been more than substantiated.

Others who assisted in this work were: Mrs. David Kothmann, who first interested me in the material and who not only graciously contributed her Pavlovian knowledge to the book but also her time and finances; Mrs. Irene Johnson, who faithfully shared her materials, time and concern on the subject; Mr. Lee Adams, who not only provided materials but also faithfully read and corrected the manuscript a number of times. Mr. and Mrs. L. E. White and Mr. Bruce S. Glenn also contributed substantially to the task. Dr. R. P. Oliver, Dr. Fernando Penabaz, Dr. Stephen A. Emery and Dr. Sarah W. Emery offered many valuable suggestions and corrections, and of course, Dr. Billy James Hargis has made this thesis a reality through his encouragement, promotion and production.

Mrs. Ramona Terry and Miss Beverly Slade typed the manuscript a few (hundred?) times and Mr. James Unruh

(attorney-at-law, Tulsa) provided the legal counsel necessary for keeping Christian Crusade's eighteen-year reputation (of never being called into court over an untruth) unblemished. Since my wife Alice has had to spend a great number of lonely nights while her husband sought to perfect this project in the crucible of the auditoria and other more sophisticated environs, a special thanks is due her for her forbearance, understanding and particularly her bravery in protecting the family through one fire, one stabbing and some prowling — all while the defender of the home was on the road lecturing. Naturally the deficiencies in the work are my own.

The student willing to explore with honest inquiry, instead of Pavlovian salivation, will find as much information in the notes as in the body of the thesis. A reading of the footnotes, therefore, is strongly recommended, not only for verification purposes, but also for vital additional information.

“But all things that are reprov'd are made manifest by the light; for whatsoever doth make manifest is light.” Paul, *Ephesians 5:13*.

FOREWORD

The Communist use of music is a two-edged subversive sword, cutting deeply and effectively into the American will to resist a "Soviet America."

One cutting edge is aimed at removing the barrier between classical music and certain types of popular music by substituting perverted form, e.g., jungle noises (atonality) for standardized classical form.

The other edge of the blade is more psychological than cultural and consists of the Communist use of music directed at destroying the mental and emotional stability of America's youth through a scheme capable of producing mass neurosis. Naturally, both edges of the sword are compatible.

V. I. Lenin, father of the Bolshevik Revolution, speaking to the Third All-Russian Congress of the Young Communist League on October 2, 1920, informed them that they must "rework culture" for only by so doing could they hope to build "a proletarian (Communist) culture."¹

In 1929, the ideological platform of the Russian Association of Proletarian Musicians was written. In its class war interpretation of music, the comrades were assured that classical music was "bourgeois," whereas folk music was the music of the "exploited and oppressed classes."² The ultimate aim of the Association was the "extension of the proletarian Communist influence to the musical masses, re-education and reorganization of these masses in order to direct their work and creative talents toward socialist upbuilding."³ To accomplish this, "new musical forms are created and will be created by the proletariat. Proletarian music must pene-

1. V. I. Lenin, *Selected Works*, International Publishers Co., 381 Park Avenue South, New York 16, New York, 1937. The speech, entitled "The Tasks of the Youth Leagues" was delivered at the Third All-Russian Congress of the Russian Young Communist League, October 2, 1920.

2. Nicolas Slonimsky, *Music Since 1900*, W. W. Norton & Company, Inc., 70 Fifth Avenue, New York City, First Edition, 1937, p. 549.

3. *ibid.*, p. 554.

trate into the innermost masses of workmen and peasants, unite the thought and the will of these masses and raise them for further struggle and construction, organizing their class consciousness in the direction of the ultimate victory of the proletariat as builder of Communist society.”¹

The subversive International Music Bureau, with its headquarters in Moscow, had its aims published in the magazine *Soviet Music* in 1933. The publication announced, “We should not verge one single iota from a program of progressive class struggle. We can be successful in our efforts only if we know how to transplant our political slogans to the sphere of music . . . We should prove that the only right road for artistic creations, which include also that of musicians, is the service to the objectives of proletarian revolution.” Hanns Eisler, one of the founders of the International Music Bureau, frankly admitted, “Communist music becomes heavy artillery in the battle for Communism.”²

On November 18, 1945, the National Council of American-Soviet Friendship³ held an American-Soviet cultural conference at the Engineering Societies Building in New York City. Scores of Communists and frontiers attended, together with others interested in revolutionary, leftist cultural activities.⁴

An “Arts as a Weapon” symposium was held in New York City on April 15, 1946. It was headlined by Communist Party chief William Z. Foster, Howard Fast, Dalton Trumbo, Arnaud E’Usseau and Elizabeth Cattlett. It was decided at this time that the cultural section of the revolutionary field was to be rebuilt; that “art was to become a weapon.” Only a few months earlier, Moscow

1. Slonimsky, *op. cit.*, p. 555.

2. House Committee on Un-American Activities, *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 89, 90.

3. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 117. National Council of American-Soviet Friendship, Inc. is cited subversive.

4. House Committee on Un-American Activities hearing, *Testimony of Walter S. Steele Regarding Communist Activity in the United States*, July 21, 1947, p. 99.

had purged its cultural fronts of the so-called "weaklings" who had permitted the "vibrations of world unity for victory to dull their drums for revolution."¹

In July 1946 a cultural front congress was held in Moscow. Norman Corwin, American writer and radio commentator, was the "honored guest." He presented the Moscow International Convention with two recordings from the American-Soviet Music Society, on which were reproduced special messages from the Red leaders in the United States to the Soviet heads.² In this same year the Communists established a number of recording companies here in the United States, aimed not only at proletarianizing our culture, but also seeking to make a generation of our youth mentally ill.

Sidney Finkelstein, "the cultural spokesman for the Communist conspiracy"³ in the United States, in his book *How Music Expresses Ideas*, makes Lenin's "rework culture" speech the heart of his work.⁴ Finkelstein calls for breaking down the barrier between classical music and "popular" music. He terms this barrier chauvinistic,⁵ and proposes to smash it by inundating the American public with the "music of the Negro people."⁶ One can be sure Mr. Finkelstein was not referring to "Negro spirituals" but rather to African "beat" music. His proposed method of eliminating the barrier seems to be quite successful since the American public is presently submerged in jungle "beats" and noises (mistakenly referred to as "music").

Even *Time* magazine's beautifully written but dis-

1. House Committee on Un-American Activities hearing, Testimony of Walter S. Steele Regarding Communist Activity in the United States, July 21, 1947, p. 101.

2. *ibid.*, p. 100.

3. House Committee on Un-American Activities hearing, Communism in the Metropolitan Music School, April 9, 1957, p. 674. *The Worker*, Oct. 5, 1965, p. 5 reports that Finkelstein along with Herbert Aptheker, Hyman Lumer, Henry Winston and Gil Green are on the faculty of the New York School for Marxist Studies.

4. Sidney Finkelstein, *How Music Expresses Ideas*, International Publishers Co., second printing, September, 1952, p. 84.

5. *ibid.*, p. 118.

6. *ibid.*, p. 117, 118.

astrously concluded article on rock 'n' roll¹ more than substantiates Finkelstein's fondest dreams. He concludes, "Works will come forth which will inspire the American people in their collective struggles for peaceful progress, express their solidarity with all other struggling peoples, and be a historic contribution to world culture."²

This study is concerned with both the cultural and the psychophysiological, i.e., Communist use of music capable of producing a generation of neurotic and emotionally unstable youth. The study is, in parts, "unbelievable," but then, so is $E=MC^2$, and since knowledge is the irreducible requirement for intelligent action, the following material is offered with the sincere prayer that those concerned will take the proper action to assure a free Republic based on Christian precepts and Constitutional concepts.

1. Time magazine, May 21, 1965, p. 84f.

2. Finkelstein, *op. cit.*, p. 118.

PART ONE

INTRODUCTION

"Music is a curiously subtle art with innumerable, varying emotional connotations. It is made up of many ingredients and, according to the proportions of these components, it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. It has powers for evil as well as for good."

—Dr. Howard Hanson, *The American Journal of Psychiatry*, Volume 99, p. 317.

CHAPTER I

COMMUNIST USE OF MIND WARFARE

The Communists, according to Dr. Leon Freedom, have originated nothing in brainwashing, or in any other phase of psychiatry. "All that they have done is to take what free science has developed and use it in a manner that would ordinarily be considered mad . . . there isn't anything original about what they are doing, only in the way they are doing it. Their single innovation has been to use what they copy in a diabolical order. Their objective is solely *to make minds sick*, not healthy, to create frustrations . . ."1

Dr. Freedom, a prominent Baltimore neuropsychiatrist,2 charges that "the methods devised by the Free World to combat illness are used by the Communists to create it."3 The Reds are using highly specialized knowledge of medical science to unbalance normal minds. This was their contribution to modern thought. Edward Hunter, one of America's outstanding authorities in the field of brainwashing, indited or characterized the Communist operation of mind-tampering with the devastating comment: "The most diabolical intrigues of the past never descended to such dark, unstirred depths. There is something repulsive and against nature in it. This is not easy for the normal mind to grasp."4 Little wonder the United

1. Edward Hunter, *Brainwashing*, Pyramid Books, 444 Madison Avenue, New York 22, New York. Paperback edition, second printing, April 1961, p. 230.

2. *ibid.*, p. 18.

3. *ibid.*, p. 229.

4. *ibid.*, p. 229.

States' first ambassador to the Soviet Union remarked, "The great tragedy of the West is that its leaders — and they are all good, Christian patriotic men — simply are incapable of grasping or understanding the nature of the enemy bent upon their destruction."¹

It is no secret that the Communists have determined in their innermost councils to destroy the United States of America.² The methods to achieve our destruction have varied from time to time but the goal has never changed. One method concocted to bring about the demise of the United States is a weapon known as menticide,³ a lethal psychological process that produces a literal suicide of the mind! A well-known professor stated that "the Communist Conspiracy . . . conducts scientifically planned attacks on the human mind on many levels with techniques adapted to the circumstances."⁴ It is true that methods vary in this field of menticide, but the object is the same — to create a sick mind!

The Communists, through their scientists, educators and entertainers, have contrived an elaborate, calculated and scientific technique directed at rendering a generation of American youth neurotic through nerve-jamming, mental deterioration and retardation.⁵ The plan involves certain

-
1. William C. Bullitt, a Wilsonian liberal, was our first U. S. Ambassador to the Soviet Union. The quotation used was taken from *A Manual For Survival*, p. 40, Church League of America publication, Wheaton, Illinois. For Bullitt's chilling account of the Communist massacre of 11,000 Czarist officers with their wives and children, see House Report No. 2189, Committee on Un-American Activities, pp. 18-19.
 2. A few years back this was a nearly self-evident fact. Today the pseudo-liberal is not so sure. For beginner's proof, *Masters of Deceit* by J. Edgar Hoover and *Communism: Its Faith and Fallacies* by Dr. James D. Bales are recommended.
 3. Hunter, *op. cit.*, p. 6. "Dr. Joost A. M. Meerloo, a psychiatrist of Dutch origin . . . coined the fine laboratory word menticide — murder of the mind — for this atrocious quack science devised by the Reds to bring about the voluntary submission of people to an unthinking discipline and a robot like enslavement."
 4. *American Opinion*, September 1964, p. 52. Dr. R. P. Oliver reviews *In The Presence of My Enemies* by John W. Clifford.
 5. A. R. Luria, *The Nature of Human Conflicts*, Grove Press, Inc., New York, 1960. Pertinent quotations from his work will be used in context.

types of music, hypnotism and conditioned reflexes. The results, designed to destroy our nation, are precise and exact. No wonder the Kremlin maintains it will not raise the Red flag over America — the Americans will raise it themselves. If the following scientific program, destined to create mental illness in our children, is not exposed, degenerated Americans will indeed raise the Communist flag over their own nation!

CHAPTER II

POWER OF MUSIC FOR GOOD OR EVIL

The knowledge that certain kinds of music are very destructive is not new. As early as 2500 years before Christ, observations on the effects of music on the composite of mind, body and emotion were written on papyri by the Egyptians. Pythagoras discovered that music was an exact science which exercised a profound influence on the senses and emotions. Plato understood the destructive qualities of certain kinds of music. In *The Republic* he states that “the introduction of a new kind of music must be shunned as imperiling the whole State; since styles of music are never disturbed without affecting the most important political institutions.”¹ Emil Neuman, in his *History of Music*, summarizes the opinions of Plato: “He insisted it was the paramount duty of the Legislature to suppress all music of an effeminate and lascivious character, and to encourage only that which was pure and dignified; that bold and stirring melodies were for men, gentle and soothing ones for women.”

Aristotle likewise understood the destructiveness of certain kinds of music. He states that “emotions of any kind are produced by melody and rhythm,” and that “music has the power to form character,” the manner of

1. *Republic*, 424c.

its arrangement being so important that "the various modes may be distinguished by their effects on character . . . one, for example, working in the direction of melancholy, another of effeminacy; one encouraging abandonment, another self-control, another enthusiasm; and so on through the series."¹

Dr. Howard Hanson, Director of the Eastman School of Music, University of Rochester, commented, "Music is a curiously subtle art with innumerable, varying emotional connotations. It is made up of many ingredients and, according to the proportions of these components, it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. It has *powers for evil as well as for good*."²

Dr. Norman Rosensweig, of the Mount Sinai Hospital in Detroit, Michigan, more than substantiates Dr. Hanson's observations and even Dr. Joyce Brothers' contention that "there is a need to be concerned about the negative effects of the 20th Century noise on the human personality." Dr. Rosensweig's research has been centered in the area we have come to call "brainwashing" — the experience of sensory deprivation used so successfully by the Communists to break down prisoners and force confessions or cooperation. His study convinced him that "it is meaningless noise which wears people's nerves to a frazzle."³

In an experiment with three groups of volunteers each listening to different types of noise, Dr. Rosensweig found the first group could easily listen to eight hours of meaningful stories and plays. The second group, listening to the sound of a rushing waterfall for eight hours, found it twice as difficult to withstand the time as the first

1. Politics, 1339a; 1340 a,b.

2. The American Journal of Psychiatry, Volume 99, p. 317. The quotation is in an address by Dr. Hanson entitled "A Musician's Point of View Toward Emotional Expression," read at the ninety-eighth annual meeting of the American Psychiatric Association, Boston, Massachusetts, May 18-21, 1942.

3. Seattle Post-Intelligencer, February 2, 1966, p. 13.

group. The third group was fed the first tape backwards, and thirty volunteers underwent the ordeal before ten were found who could withstand the eight hours. Among those who did last the grueling experience, Dr. Brothers points out that "there were many near-psychotic symptoms for a time afterwards." Her conclusion was that most "people cannot long endure a steady onslaught of 'meaningless' noise."¹

Unfortunately, the noise that millions of our youth call music is analogous to the story tape played backwards. It is invigorating, vulgarizing and orgiastic. It is destroying our youth's ability to relax, reflect, study and meditate and is in fact preparing him for riot, civil disobedience and revolution.

CHAPTER III

COMMUNIST USE OF HYPNOTISM

But it took the Communist scientists and psychopoliticians to devise a method of combining music, hypnotism and conditioned reflexes to nerve-jam the children of our nation without our leaders, teachers or parents being aware of its pathological implications.²

"An ideology, so ruthlessly materialistic as Communism," says Edward Hunter, "would be at variance with its own philosophy if it failed to make use of drugs and hypnotism."³ During the Korean War, the North Korean and Chinese psycho-politicians used hypnotism as a means of brainwashing our captured soldiers. Colonel Donald B. Peterson, chief of Army Psychiatry in the Far East, commented that "These young expatriots spoke and acted as if they were under a hypnotic spell."⁴ In an interview

1. *ibid.*

2. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, International Publishers Co., New York, third printing, 1963, p. 164.

Also. I. P. Pavlov, *Psychopathology and Psychiatry*, Foreign Languages Publishing House, Moscow, U.S.S.R., n.d., p. 167f.

3. Hunter, *Brainwashing*, p. 213.

4. *ibid.*, p. 13.

with Mr. Hunter, he said, "The indoctrination technique in certain elements resembles some techniques of hypnosis." Mr. Hunter concludes, "The information I had been gathering convinced me that at least some form of mass hypnosis was part of the Red technique."¹

The laboratory work involving rhythm, hypnosis and conditioned reflexes was accomplished by a number of Russian scientists, but the important ones were Ivan P. Pavlov², A. R. Luria³ and K. I. Platonov.⁴

CHAPTER IV

PAVLOV, LURIA AND PLATONOV

Pavlov, experimenting with animals and human beings, popularized the expression "conditioned reflex." He found at least three areas of the human body conditionable, viz., muscles, glands and skin area. His famous experiment with dogs is well known. Edward Hunter, in his excellent book *Brainwashing*, summarizes the experiment: "The central theme [of the film *The Nervous System*] was indicated by a scene showing a dog in harness, standing on what looked like an operating table, in a room full of mechanical gadgets and curious meters. What im-

1. *ibid.*, p. 14.

2. Ivan Petrovich Pavlov: late Director of Physiological Laboratories, Institute of Experimental Medicine and Academy of Sciences, Leningrad; Late Professor of Physiology, Military Medical Academy, Leningrad; Member of Academy of Sciences of the USSR; Foreign member of several academies and scientific bodies.

3. A. R. Luria: Professor of Psychology at the Academy of Communistic Education; Research Associate, State Institute of Experimental Psychology, Moscow.

4. K. I. Platonov: from 1925 to 1932 conducted experimental work in the laboratory of Physiology of Labor of the Ukrainian Psychoneurological Institute (headed by M. Denisenko); worked in the Physiological Laboratory of the Ukrainian Institute of Labor (headed by G. Volborth); worked in the Laboratory of Physiology of Higher Nervous Activity of the Department of Physiology of the Kharkov Pedagogical Institute (headed by Y. Katkov); later labored in a number of laboratories of the Central Clinical Psychoneurological Hospital of the Ministry of Railways.

mediately attracted attention was the glass container inserted into the side of the dog's lower jaw. This was supposed to have been painless; it did not seem to annoy the dog. Unsmiling doctors busied themselves with the experiment. One held the bulbous end of a rubber tube. By squeezing it, air pressure moved a circular tray bringing a bowl of food within reach of the harnessed canine. As soon as this happened, a light flashed. The dog hungrily eyed the approaching food, and its saliva began to drip into the test tube attached to its jaw. Each drop was counted and carefully tabulated on a graph.

"The dog," continues Hunter, "at first paid no attention to the light. Sometimes the rotary table brought an empty bowl to the dog's mouth, but whenever that happened, the light did not go on and no saliva flowed. A routine was established. When the light flashed, food appeared and saliva appeared. When an empty bowl approached, the light did not go on and there was no saliva.

"After a while, the dog hardly glanced at the bowl. It had identified the light with the food. The light was sufficient sign; it had 'learned.'¹ The crucial point in the experiment was now reached. A white-gowned doctor pressed a push button, the light flashed, but this time the round table did not bring the dog any food. Its saliva dripped just the same. The light had replaced the food in the mind of the dog, the way a slogan or label can replace a thought in a man's mind. The caption merely read 'Reflex caused by flashing light.'"²

Pavlov experimented with animals in other areas as well, e.g., in an area known as artificial neurosis. Here the scientist took healthy animals and, using two conditioned reflexes, the excitatory reflex and the inhibitory reflex, caused these healthy animals to break down men-

1. I. P. Pavlov, *Conditioned Reflexes*, Dover Publications, Inc., 180 Varick Street, New York 14, New York. Paperback edition, 1960, p. 25.

2. Edward Hunter, *Brainwashing*, Pyramid Books, 444 Madison Avenue, New York 22, New York. Paperback edition, second printing, April 1961, p. 22.

tally with cases of artificial neurosis. As we shall see, this is exactly what the Beatles, in particular, and rock 'n' roll, in general, are doing to our teenagers.

In the years 1924-1929 A. R. Luria conducted extensive experiments with children¹ in the area of hypnotism and rhythm.² In 1932 he published *The Nature of Human*

1. *ibid.*, p. 240. Also, K. I. Platonov, *The Word As A Physiological and Therapeutic Factor*, Foreign Languages Publishing House, Moscow, U.S.S.R., 1959. Translated from the second Russian edition, p. 71, 101.

2. A. R. Luria, *Nature of Human Conflicts*, p. 335, 6. "Our experiments with the simple rhythmical reactions were conducted in children beginning at two and a half years of age and concluding with those of school age. The experiments made possible the establishment of certain peculiarities of the neurodynamical processes in the child, which serve as a foundation for further investigations.

"The technique of the experiment was very simple: the child was seated in front of a pneumatic apparatus, and he was told to make rhythmical pressures at any speed he desired.

"In older children this constituted the whole procedure; but in the very young ones (those too small to attend school), we reinforced the method by certain measures to ensure their observance of the instructions and their participation in the experiment. One of these was 'the paired experiment,' in which the child at first watched another child several years older running through the experiment; after this the younger one began to imitate him. This method gave excellent results. In certain cases we introduced the element of play, being careful, however, that this did not disturb the basic fundamental setting of the experiment itself.

"The instructions to make rhythmical movements, generally following one another rather rapidly, presupposes a fairly high development of the cortical processes; only with a fairly well-organized action of the motor cortex, with development of the higher cortical automatisms, could we reckon on obtaining an accurate picture of similar rhythmical pressures.

"... The first thing that strikes us in this material is that each beginning cortical process readily passes over in the young child to the subcortical mechanisms, rapidly depriving this process of its pure cortical character and involving intricate diffused processes. To trace these was not very difficult. The younger the child, the more clearly do we observe these processes."

p. 344: "In a number of experiments we have seen beyond doubt that the young child, three or four years old, is not capable of delaying its movements, and the reactions which the child gives in this experiment differ only slightly from those which we obtained from him during the usual instructions. Evidently the impulsiveness of the child's reactive system is so powerful that to inhibit them is almost impossible for him ...

"Every time we tried to produce in a young child a delayed pressure we saw a process having a definite conflicting character."

Conflicts: An Objective Study of Disorganization and Control of Human Behaviour. This Communist explains in great detail the nerve-jamming¹ of children and how younger children can be retarded mentally by: (1) subjecting them to severe nervous tension (explained by numerous diagrams and charts), (2) creating artificial degrees of neurosis,² (3) interfering with the normal maturation of the nervous system of the cortical or reasoning portion of the brain (as contrasted with the subcortical or the impulsive, uncontrolled section with animal instincts), (4) destroying the normal inhibitory mechanism of the cerebral cortex, and (5) hypnotic induction of sleep.³ "Humanitarian" Luria, conducting one of his experiments, stated, "The conflict which we bring out very often causes in the subject a considerable shock of the higher speech processes, which are accompanied by a rupture of the 'functional barrier' . . ."⁴ The discoveries of Luria and Platonov (to whom we now turn) have been extensively applied in American homes and schools.

The final scientist to be mentioned in this brief introduction is K. I. Platonov, author of *The Word As A Physiological and Therapeutic Factor*. The English translation was published in 1959 by the Foreign Languages Publishing House in Moscow. Platonov's "Word" in the title of the book refers to the hypnotic Word.⁵ His

1. *ibid.*, pp. 210-211. "We attempted to use automatic motor acts to produce this conflict by giving to the subject a definite speed of rhythmical motor reactions and then suddenly trying to change this rate when we gave a signal . . . The instruction to change to a slow tempo produced a collision of the prepared response with a conditioned signal of inhibition . . ."

Also, K. I. Platonov, *The Word As A Physiological and Therapeutic Factor*, p. 47.

2. A. R. Luria, *op. cit.*, p. xi in author's preface. ". . . it was necessary to create artificially effects and models of experimental neuroses which made possible an analysis of the laws lying at the basis of the disintegration of behaviour."

3. *American Institute of Hypnosis Journal*, Oct. 1963, p. 12.

4. A. R. Luria, *op. cit.*, p. 220.

5. *ibid.*, p. 425f. Andrew Salter, *What Is Hypnosis?* The Citadel Press, New York, 1963, p. 2, ". . . it will be shown that hypnosis is an aspect of the conditioned reflex, probably the most undeniable fact of modern psychology."

work is a basic study in the field of hypnotism. Many of the techniques mentioned by Dr. Wm. J. Bryan, Jr. in his analysis of the Communist records for children in the USA can be traced directly back to Platonov, who in turn acknowledges his dependence on Pavlov.

Platonov introduces his study with the following frank admission: "Soviet psychotherapy has developed under conditions entirely different from those in foreign countries and in pre-revolutionary Russia. It is being built on the basis of dialectical materialism, a materialist teaching of the higher nervous activity, the unity of the mind and body, and the determination of the consciousness by the conditions of life."¹

This Russian scientist not only describes the three stages of hypnotism and the various possibilities of each stage, but also most revealingly admits, "A weakening of the volitional traits may occur only if a special verbal suggestion aimed precisely in this direction is made; which, of course, is opposed to the basic moral principles of a physician."²

Since Communist psychopoliticians have no such moral scruples, the admitted possibility becomes of ultimate concern.

Now, according to Pavlov, the subcortical is not the executive organism, but a receptor organism. In fact, the subcortical can receive suggestions and impulses, arousing emotion and even bodily actions, without the master of the house (the executive organism) realizing that his body-temple has been invaded. This, as we shall see, is exactly what the Communists have capitalized on, and, at present, they are using this knowledge of the various stages of hypnotism and music³ to invade the privacy of

1. K. I. Platonov, *The Word As A Physiological and Therapeutic Factor*, p. 11.

2. *ibid.*, p. 244.

3. Leonard Gilman, M.D., and Frances Paperte, *Music and Your Emotions*, Liveright Publishing Corporation, New York, 1952, p. 36, "I am quite convinced that our music activity reaches the subcortical centers of the brain, where other activities do not . . ."

our children's minds,¹ to render them mentally incompetent and neurotic.

CHAPTER V

COMMUNIST INFILTRATION

Following the laboratory experiments, the Communists contacted educators and procured entertainers to convert this devilish scheme into a program scientifically designed to destroy American youth — mentally and emotionally! Evidently, the intermediary between the scientists, educators and entertainers was a man by the name of Norman Corwin.² This psycho-political³ plot was hatched in the United States of America in 1946.

"In July of 1946 a 'cultural' congress was held in Moscow. Norman Corwin, writer and radio commentator,⁴ was the 'honored guest.' He presented the Moscow In-

1. *American Journal of Diseases of Children*, 1933; 45:355-370, "In normally intelligent children the reflexes are easily conditioned."

2. H.C.U.A. hearing, *Investigation of So-Called "Blacklisting" In Entertainment Industry*, Part 2, p. 5299. "There has been testimony, most of it correct but some of it lacking in depth, as to the inability of the Communists to put propaganda on the air, and I say that is not entirely correct because it is a too-simplified formulation of propaganda. Certainly the Communists do not try to extol Marxism-Leninism over the air, but we did have instances, for example in 1947, when Norman Corwin made his 'One World Flight,' of pro-Soviet propaganda." Corwin's Communist-front activity is staggering. For a partial insight into his activities consult the H.C.U.A.'s *Review of the Scientific and Cultural Conference For World Peace*, April 19, 1949, p. 2, 5, 8, 9, 19, 22, 29, 32-35, 38, 39, 45, 48-50, 53 and 58. This hearing could well be the single most important government document on the Communist use of culture in the United States. On the opening page we are informed that the purpose of the Scientific and Cultural Conference was to "discredit American culture and to extol the virtues of Soviet culture."

3. Psychopolitics is defined as the art and science of asserting and maintaining dominion over the thoughts and loyalties of individuals, officers, bureaus, and masses, and the effecting of the conquest of enemy nations through "mental healing."

4. At present Norman Corwin is serving on the Board of Advisors to the University of Southern California Idyllwild School of Music and the Arts. *Summer Session 1965 Bulletin*, p. 2.

ternational Convention with two recordings from the American-Soviet Music Society. Following this convention in Moscow, renewed activity in the recording field for Communist causes and objectives became apparent. A few of the fronts which resulted are . . . Young People's Records . . . Challenge Records . . . Charter Records . . . Compass Records . . . People's Songs . . ."¹

Young People's Records, with its subsidiaries, Pram Records and the Children's Record Guild, is directed specifically toward our younger children. In fact, Pram Records are "for babies and one and two year-olds."² The type of music is basically rhythmic and hypnotic.

People's Songs, People's Artists, Inc., now Sing Out, Inc. or Oak Publications with its publication *Sing Out!* in conjunction with Folkways Records, Vanguard Records and Elektra Records, are aimed specifically at our college and university students. The style is basically folk music.

And our high school students are presently being swept off their feet by the big "beat" combined with folk lyrics. As we shall see in context, not only is the "beat" of the music harmful, but many of the lyrics are subversive.

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1. California, Fourth Report of the Senate Fact-Finding Subcommittee on Un-American Activities, 1948, p. 392.
 2. Quotation found on the record jacket. We are also instructed that "Pram Records are Baby's Best Toy."

PART TWO

COMMUNIST USE OF RHYTHMIC-HYPNOTIC MUSIC

"The methods devised by the Free World to combat illness are used by the Communists to create it."

—Dr. Leon Freedom
Edward Hunter, *Brainwashing*,
Pyramid Books, 444 Madison Avenue,
New York 22, New York. Paperback
edition, second printing, April 1961,
p. 229.

"Alexander E. Kabaleski, an Austrian physicist, escaped from the Kharkov Institute of Physics, Kharkov, Russia, and told them that they [the Communists] had research projects going on with hypnotic techniques and brainwashing . . ."

—Dr. William J. Bryan Jr.
See Appendix 8

CHAPTER I

NATURE OF RED RECORD COMPANIES

Boris Morros, counterspy for the United States, testified under oath that "some of the fronts for Communist machinations and operations in the United States have been *certain record companies* . . ."¹

One of these record companies established by the Communists in the United States, employing the techniques of the Russian scientists and discing records geared to nerve-jam our children, was and still is known as Young People's Records, Inc. (YPR). It was established in 1946 and its president for many years, Horace Grenell, one time instructor at the subversive Jefferson School of Social Science,² when called before the House Committee on Un-American Activities, submitted four solid pages of First and Fifth Amendments.³

In an official H.C.U.A. report, "100 Things You Should Know About Communism and Education," the American people were alerted to a number of subversive organizations. The report stated, "Here are a few [organizations] which have been declared subversive by the Attorney General, the Committee on Un-American Activities, or some other official investigating agency."

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1. H.C.U.A. hearing, *Communism In the New York Area* (Entertainment), June 19, 1958, p. 2576.
 2. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 94. Also, see *Organizations Designated Under Executive Order No. 10450*, the Attorney General's list of subversive organizations.
 3. H.C.U.A. hearing, *Communism In the New York Area* (Entertainment), June 19, 1958, p. 2575f.

Listed as one of the cited subversive organizations was Young People's Records.¹

In the Government's *Guide to Subversive Organizations and Publications*, Young People's Records was again cited as subversive.²

Dr. Bella Dodd, one time member of the Communist Party, testified to the effect that the Communists were extremely interested in financially supporting YPR.³

For some time Young People's Records was, according to the press, a subsidiary of the Traffic Publishing Company.⁴ The manager of the company was identified as Herman Singerman, who not only engaged in Communist political subversion,⁵ but was also engaged in a union (United Office and Professional Workers of America) which was expelled from the C.I.O. in 1950 for being

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1. **100 Things You Should Know About Communism and Education**, p. 17. This report was prepared and released by the Committee on Un-American Activities, U.S. House of Representatives and is available from the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C. See Appendix 2.
 2. **Guide to Subversive Organizations and Publications**, May 14, 1951, p. 126. See Appendix 3.
 3. Senate Internal Security Subcommittee, **Scope of Soviet Activities In the United States**, Part 27, June 14, 1958, pp. 1477-1478.
 4. **Torrance Press-Herald**, June 9, 1965, p. 1. (Torrance, California) In a letter from Herman Singerman (on Franson Corporation stationery) to Dr. J. H. Hull, administrator of the Torrance Unified School District, Mr. Singerman, with tongue in cheek, states "discovery of discoveries — yes, there is a Traffic Publishing Company. Seriously there is a Traffic Publishing Company occupying space on the Tenth Floor of 100 Sixth Avenue (Franson Corporation is on the Third Floor)." Since Mr. Singerman was the manager of Traffic Publishing Company his electrifying discovery of his own organization's existence is reassuring. Yes, Virginia, there is a Herman Singerman — discovery of discoveries! According to the **Torrance Daily Breeze** (January 13, 1966) the Traffic Publishing Company is still distributing Young People's Records. In an article by staff writer John Farley, "The records [YPR] are distributed," he says, "by Traffic Publishing Co., believed to be a subsidiary of Franson Corp."
 5. House Committee on Un-American Activities, **Communist Political Subversion**, Part I, p. 7427. Exhibit 185c. Herman Singerman was involved in the Provisional United Labor and People's Committee for May Day, an organization cited subversive by our government. See **Guide to Subversive Organizations and Publications**, December 1, 1961, pp. 162-163.

Communist dominated.¹ Interestingly enough, this very union was YPR's representative (Local Fifty), and Herman Singerman was Local Fifty's representative.

Karl Prussion, for many years a member of the Communist Party and a former agent for the F.B.I. within the Party, stated, ". . . I can definitely state under oath that, within the cell apparatus of the Communist Party, both of these organizations [Young People's Records and Traffic Publishing Company] were known about, accepted and supported by the Communist cell members."²

At present Young People's Records is closely related to the Franson Corporation and Greystone Press. Employed by Franson Corporation is none other than Local Fifty's Herman Singerman as evidenced by the Torrance School Board of Torrance, California, which received a letter from Franson signed by Mr. Singerman himself. The corporation was chartered in 1960 with a capital listing of \$2,000. Its president and director is Fred Breismeister and the corporation, besides its involvement with YPR, sells a fourteen-volume set of encyclopedias.

The Greystone Corporation seems to be the controlling influence among a number of enterprises active at 100 Sixth Avenue, New York. This particular corporation was established in 1942 by John Stevenson. Mr. Stevenson, still its president and treasurer, bought into the YPR undertaking, according to *Counterattack*, sometime in 1951. Henry Goldsmith is the vice-president and Will Baronoff is its secretary. Greystone publishes the order forms for YPR and CRG records. Many of these records are identically the same that were disced when Young People's Records was originally accused by the California Fact-Finding Subcommittee on Un-American

1. Contained in a letter to Bruce S. Glenn, 339 N. Sycamore, Los Angeles 36, Calif., from Mr. Robert J. Wentworth, Assistant Director of Public Relations Department of the AFL-CIO. Also, see *Thirteenth Report of the Senate Fact-Finding Subcommittee on Un-American Activities*, 1965, p. 8.

2. Contained in a letter to Mr. Glenn from Karl Prussion, June 15, 1965. See Appendix 4.

Activities of discing records promoting the "Communist Party[']s] . . . indoctrination of children."¹

It should be noted that at no time in the past sixteen years has Young People's Records requested a re-evaluation by the California Senate Subcommittee on Un-American Activities.² The California committee first labeled YPR subversive in 1948,³ and in 1961 the California committee in its eleventh report again mentioned YPR.⁴ There is now an excellent possibility that YPR will be fully investigated by the California Fact-Finding Subcommittee on Un-American Activities in 1966⁵ under Senate Resolution Number 270.

Since Paul Coates of the *Los Angeles Times* now contends that Young People's Records came under new management and turned over a new leaf in 1951.⁶ it is important to observe that the same individuals and the same records disced and copyrighted in 1947, 1948 and 1949 are presently being sold in 1965. For example, Leone Adelson, Raymond Abrashkin, Margaret Wise Brown, Tom Glazer, Will Geer, Peter Gordon, Walter Hendl, John Michaels, Norman Rose and Jay Williams were all involved with YPR in the late 1940's, but as of July 1, 1965, these same individuals were still listed on products of YPR and CRG.

The following records were all disced in the late 1940's just prior to the *Guide to Subversive Organizations'* citation of subversion of YPR, and yet these same records with the same catalog numbers are presently being sold and can be purchased through an order form of the Greystone Corporation: Chisholm Trail (copyrighted 1948); Daniel Boone (1949); Muffin in the City (1948);

1. **Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities**, 1948, p. 390. Appendix 1.

2. Contained in a letter from R. E. Combs, counsel for the committee, April 26, 1965.

3. **Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities**, 1948, p. 392.

4. **Eleventh Report of the California Senate Fact-Finding Subcommittee on Un-American Activities**, 1961, p. 382.

5. See Appendix 5.

6. *Los Angeles Times*, June 18, 1965, Part II, p. 6.

Muffin in the Country (1948); Sleepy Family (1948); The Little Fireman (1948); The Little Cowboy (1948); Out-Of-Doors (1949); and When I Grow Up (1949). Tom's Hiccups was copyrighted in 1951, the same year YPR was cited subversive and a full year before its Fifth-Amendment president, Horace Grenell, took leave of the record company. Only time and space prohibit a complete listing of all the records that are presently being sold which were disced when YPR was cited subversive.

At present six corporations and/or companies occupy the same address with YPR and most with the same telephone number and bank account: (1) Young People's Records, (2) Children's Record Guild, (3) Greystone Press, (4) Living Language Courses, (5) Traffic Publishing Company and (6) Franson Corporation.

Established as a subsidiary to Young People's Records were two extremely popular record companies: Pram Records and the Children's Record Guild (CRG). The latter records were also scientifically calculated to nerve-jam the minds of our children. Pram Records, disced for babies one and two years old, are, no doubt, preparatory to the music heard in the rhythmic activity records of CRG and YPR. On the back side of both Pram Records and Children's Record Guild records one finds, "A product of YPR" or "A product of Young People's Records, Inc." Also established as a subsidiary of YPR was Living Languages Courses whose records can be found prominently displayed in Communist book stores, particularly, "Living Russian."

It is obvious that the Communists have not entered into the children's recording field for any humanitarian purpose. As the California Senate Fact-Finding Committee put it: "The Communist Party does not overlook the

indoctrination of children.¹ The Communist book stores recently have been handing out folders advertising Young People's Records. One of these folders, distributed by the Communist Party Progressive Book Shop,² located at 1806 West Seventh Street in Los Angeles, is entitled 'Help Your Child Discover the Fascinating World of Music'—. The records, announced the folder, are on 'permadisc' and sell for only \$1.49 plus tax. The folder declares that

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1. "It is surprising how much of the meaning of a song is absorbed by a child while singing it. The message of some contemporary 'folk' songs carries greater weight in song than in plain language. These songs make a deeper and a more lasting impression than twenty lectures on the same subject." Columnist Jack Lotto, writing on the indoctrination of children through songs, quoted a pro-Communist magazine. Taken from **FACTS**, Volume XI, No. 6, p. 7. Editor and Publisher is Frances P. Bartlett, P.O. Box 2056-D, Pasadena, Calif.

The following, while not directed to children, gives abundant evidence of the Communist use of music: " 'Red China is singing herself into the Communist ideology,' Mrs. Inez McLaughlin told the Port Angeles Reading Club Friday . . . Mrs. McLaughlin reviewed the book *The Power of Song* by F. Olin Stockwell. The author was a prisoner of the Red Chinese for over two years at a center where the government was training its cadre.

"He said that after a morning of studying Communist doctrines prisoners spent the afternoon in mass singing. The songs were catchy, easy-to-remember tunes combined with words in the Communist theme and propaganda.

"In this way, the author said, the government is able to sing itself into the minds and hearts of the trainees and prisoners. This method is being used in the schools, offices and armies of Red China.

"Mrs. McLaughlin said that song has power whether it is patriotic, religious or folk music. It grips the emotions and these emotions determine people's actions often more than logical thought does.

"According to Stockwell, 'If we would win over the Communists, we must not only out-think them, out-live them, but out-sing them.' " *Port Angeles Evening News* (Washington), November 14, 1961, p. 4.

2. The Progressive Book Shop at 1806 West Seventh Street in Los Angeles, California, is managed by Frank Spector. House Report No. 259, *Report on the Southern California District of the Communist Party*, April 3, 1959.

Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities, 1948, p. 222. "Frank Spector was subpoenaed and appeared before the committee in Los Angeles on Wednesday, Feb. 18, 1948. He stated that he was born in Russia and that he is an alien . . . On Sept. 14, 1939, he was appointed organizer for the Communist Party in San Francisco County . . . He was connected with Herbert K. Sorrell (identified by Walt Disney as a Communist) in the recent Hollywood strikes."

'Critics and Teachers Hail Young People's Records.'"¹ The address given for YPR and CRG is 100 Sixth Ave., New York 13, N.Y. In Canada the address is 1184 Castlefield Ave., Toronto. Also printed on some of the jackets is the comment: "Approved by boards of education and in daily use in thousands of schools in all 50 states and Canada." Consistently enough, the members of the Pavlovian Society² here in the United States are affiliated with many

1. **Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities**, 1948, p. 390. See Appendix 1.
2. (1) Dr. W. Horsley Gantt; (2) William H. Harris; (3) Walter B. Cannon and (4) Adolph Meyer.

(1) Dr. W. Horsley Gantt: Translated A. R. Luria's work **Nature of Human Conflicts**. In the translator's preface, Dr. Gantt states: "My sojourn of six years in the Union of Soviet Socialistic Republics as the first American following the Revolution to do extended research in the laboratories and medical institutes of the new Russia just emerging from chaos, my intimate and cordial relations there with the scientists and my admiration of their zealous strivings and achievements, together with my natural interest in the problems Luria illuminates, have made the opportunity to cooperate in the presentation of another scientific book from Russia too great a temptation to let pass."

Gantt is Professor Emeritus of Psychiatry, Johns Hopkins University School of Medicine. At the school, Dr. Gantt translated and edited Ivan Pavlov's work **Lectures On Conditioned Reflexes**, published by a Communist press here in the States, International Publishers. Title pages of work contains the following: "Translated and edited by W. Horsley Gantt. M.D., B.S.C. Medical Director Leningrad Unit American Relief Administration, 1922, 23; Co-worker in Pavlov's laboratory, Institute Experimental Medicine, 1925-29; Associate in Psychiatry and Director Pavlovian Laboratory, Johns Hopkins University."

Dr. Gantt's Communist front activity is spelled out in Appendix IX: On pages 366, 368, 475, 1104, 1202, 1249, 1338, 1450 and 1603, one finds Dr. Gantt sponsoring the following Communist fronts: American Council on Soviet Relations, American Propaganda Agencies For the Soviet System, Greetings to the Red Army on its 26th Anniversary, National Council of American-Soviet Friendship, National Federation for Constitutional Liberties, National Wartime Conference of the Professions, the Sciences, the Arts, the White-collar Fields, Writer for Communist Party and Party line publications such as **Soviet Russia Today** and **New Masses**.

(2) William H. Harris: Mr. Harris in 1940 was the Communist Party Candidate for State Assembly of Pennsylvania, Appendix IX, p. 1411.

(3) Walter B. Cannon: Took part in writing **Physiological Basis of Psychiatry**, and wrote the introduction to Pavlov's work, **Lectures On Conditioned Reflex**. At the time, he was the George Higginson Professor of Physiology, Harvard University.

of the same Communist fronts¹ as the educators on the editorial board of Young People's Records² and the en-

Dr. Cannon's Communist front activity can be comprehended by referring to the following pages in Appendix IX: 328, 330, 335f, 349, 353, 358f, 369, 380, 382, 489, 669, 689, 941, 944, 977, 980, 1200, 1203, 1212, 1338, 1611, 1648 and 1702. These pages include some of the following Communist fronts cited by the United States Government: American Committee for Democracy and Intellectual Freedom; American Committee for Protection of Foreign Born; American Committee to Save Refugees; American Council on Soviet Relations; American Friends of Spanish Democracy, etc.

(4) Dr. Adolph Meyer: In the foreword of his *Experimental Basis for Neurotic Behavior*, Gantt states, "The Pavlovian Laboratory was started in 1929 on the initiative of Dr. Adolph Meyer." Dr. Meyer's Communist front activity, according to Appendix IX, includes the following: American Council on Soviet Relations, American Propaganda Agencies for the Soviet System, Greetings to the Red Army on its Twenty-sixth Anniversary.

1. (1) American Council on Soviet Relations, (2) Communist Party Candidate writers, (3) National Wartime Conference — sponsors, (4) Communist Party Publications — writers, (5) "Soviet Russia Today" — writers, (6) National Council on American-Soviet Friendship — open letter, (7) American Committee For Democracy and Intellectual Freedom, (8) Abolish the Dies Committee, (9) American Committee for Protection of Foreign Born, (10) American Committee to Save Refugees, (11) Committee For Defense of Public Education, (12) The Teachers Union Arts Committee, (13) American Peace Mobilization, (14) American Propaganda Agencies For the Soviet System, (15) American Youth Congress, (16) Musicians' Committee to Aid Spanish Democracy, (17) Artists' Front To Win The War, (18) International Workers Order, (19) People's Songs Inc., (20) Joint Anti-Refugee Committee, (21) League of American Writers, (22) League of Women Shoppers.
2. (1) Genevieve Taggard, (2) Douglas Moore, (3) Mary F. Langmuir, (4) Howard Hanson, (5) William Schuman, (6) Randolph Smith.

(1) Genevieve Taggard: Her Communist front activities span Appendix IX on the following pages: 354, 375, 480, 487, 520, 535, 589, 641, 657, 730, 758, 939, 968, 974, 977, 1006, 1128, 1150, 1163, 1202, 1340, 1351, 1391, 1456, 1460, 1602f, 1617, 1640, and 1772. The Eighth Report of the Senate Investigating Committee on Education, 1951, Senate of the State of California, lists her on pages 52 and 56. Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities, 1948, finds her on pages 97, 114, 181, 194, 227, 228, 244, 270, 274, 277, 390 and 391.

(2) Douglas Moore: Appendix IX lists Moore on the following pages: 348, 1252. In the Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities, 1948, he is listed on pages 240, 317, 331 and 390.

(4) Howard Hanson: Appendix IX lists Hanson on page 1139 with the Musicians' Committee to Aid Spanish Democracy. The Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities, 1948, lists him on pages 311, 317, 390 and 391.

tertainers, artists, writers and promoters of these Communist recordings.²

CHAPTER II

ANALYSIS OF RED RECORDS

One of the records disced by this Communist recording company, the Children's Record Guild Co., is entitled "*The Little Puppet*." It is to be played to children in the home and in the elementary classroom supposedly to promote music appreciation or creative rhythm activity. "It contains," according to Dr. William J. Bryan, Jr., "a certain power of suggestion and musical arrangements designed to be frustrating and hypnotic."² It also contains such background effects as a ticking clock, a

(Cont'd.)

(5) William Schuman: Appendix IX on page 1338 with the National Wartime Conference of the Professions, the Sciences, the Arts and the White-collar Fields. H.C.U.A. Fourth Report, 1948, p. 331.

(6) Randolph Smith: Appendix IX lists Smith on pages 1110, 332, 334, 1126, 1237 and 1366.

1. (1) Edith Sidorsky, (2) Lucy Mitchell, (3) Raymond Abrashkin, (4) Thomas Glazer, (5) Eleanor Reich, (6) Leone Adelson, (7) Jay Williams, (8) Alex North, (9) Sam Wanamaker, (10) Charity Bailey, (11) Jack Elliott, (12) Pete Seeger, (13) Woody Guthrie, (14) Jean Ritchie, (15) Huddie Ledbetter, (16) Cisco Houston, and (17) Alan Lomax.

(1) Edith Sidorsky: Former instructor at the Harriet Johnson Bank Street Schools and Riverside Church Nursery Schools.

(2) Lucy Mitchell: Quoted as an authority on children's records by the Book-of-the-Month Club. Used to promote Children's Record Guild records through the Book-of-the-Month Club. See Book-of-the-Month Club's *Your Child Is Musical*, p. 1. Appendix IX lists Lucy Mitchell on pages 638, 660, 694, 1006, 1008, 1110 and 1202.

2. **American Institute of Hypnosis Journal**, 8833 Sunset Boulevard, Los Angeles, California, October 1963, p. 14.

metronome¹ and properly placed wind sounds—all elements used in the process of hypnotism.²

Children's Record Guild records have been analysed by experts in the fields of medicine and hypnosis. The conclusions reached by these doctors are the same as those envisioned by the Communists who perpetrated the records—both in the laboratory and in the classroom and home.

Dr. Granville F. Knight, a prominent physician, stated unambiguously: "There is no question in my mind about the hypnotic effects of the so-called 'sleepy songs' found among these records. Hypnotic induction by means of these records could easily place young children in a most receptive mood for suggestions of various sorts. These might include suggestions about world citizenship, against patriotism and nationalism or anything which the teacher felt should be inculcated in the minds of young children."³

When one considers the endorsement by the United Nations of both Young People's Records and Children's Record Guild,⁴ the conclusions reached by Dr. Knight are

1. K. I. Platonov, *The Word As A Physiological and Therapeutic Factor*, Foreign Languages Publishing House, Moscow, U.S.S.R., 1959. Translated from the second Russian edition, p. 47. "Thus, some of our subjects, repeatedly put into the state of suggested sleep by verbal suggestion accompanied by metronome beats, lapsed into this state while awaiting their turn in the reception room as soon as they heard the metronome beats coming from the laboratory. Thus, the sound of the rhythmic metronome beats, which had theretofore been indifferent to these people, became a conditioned stimulus of the first signal system . . . "
2. *ibid.*, Platonov, p. 26. " . . . we very well know that monotonous, lengthy and rhythmic sounding of a lullaby, the ticking of a clock, the rustle of trees, the rhythmic and protracted stimulation by a weak source of light, or long-continued rocking which stimulates the vestibular apparatus of the internal ear, and stroking some part of the body — all invariably aid in the development of sleep inhibition in the stimulated cortical cells . . . "
3. See Appendix 6.
4. *Los Angeles Evening Herald Express*, October 23, 1961. The writer of the article entitled "New UN Book Key to Children's One World Ideas" makes mention of the fact that two record companies the UN endorses (YPR and CRG) are cited as Communist. In fact, the author states: "developed in Russia and financed in America."

not too inconceivable.

Dr. Granville F. Knight also graciously arranged a meeting in Santa Monica, California, in March 1965 between the board of the Los Angeles County Medical Association and this writer. At this luncheon some Young People's Records were played and analysed. Approximately 15 or 20 seconds into one record, a Los Angeles physician commented, "there's no doubt about it—it's hypnotic all right." Using hypnosis constantly in his practice, it took little time for this physician to admit what we had already suspected.

One of Canada's leading authorities in the field of hypnotism, Dr. J. A. Boucher, commented as follows regarding these Communist records: "I have played these at length and found they are certainly something to give plenty of thought and consideration to. I would certainly agree . . . that they are in the hypnosis category."¹

Dr. William J. Bryan, Jr., one of America's leading authorities in the field of hypnosis, has performed a great service for the nation in analysing and exposing these records. Dr. Bryan graduated from Duke University with his B.A. Degree in 1947. He received his B.S. Degree in 1949 and his Doctorate in Medicine from the University of Illinois in 1952. During the Korean War he was director of medical survival training for the U.S. Air Force. Following his honorable discharge from the Air Force, he was a member of his local county and state medical societies and the A.M.A., while doing general practice. He was elevated to the American Academy of General Practice, was state chairman of the U.S. Committee of the World Medical Association and operated a flying medical service.

In 1955 Dr. Bryan organized the American Institute of Hypnosis to spur interest in training physicians and dentists in the use of this new medical and dental diagnostic

1. See Appendix 7.

and therapeutic tool. He has been a guest lecturer at St. Ann's Psychiatric Hospital Faculty of Medicine, University of Paris (Sorbonne), France, is an honorary member of the British Society of Medical Hypnosis, and is past president, founder, fellow and executive director of the American Institute of Hypnosis.

Dr. Bryan also edits the *American Institute of Hypnosis Journal*, a professional medical and dental publication devoted exclusively to the use of hypnosis in the respective professions.

The only M.D. in the United States specializing full time in the practice of hypnosis in medicine, since the approval of hypnosis by the A.M.A. in 1958, Dr. Bryan has taught the use of these techniques to over 5,000 physicians and dentists all over the world under the sponsorship of the American Institute of Hypnosis. He has written numerous articles on the use of hypnosis for various medical journals, and two books, *Legal Aspects of Hypnosis* and *Religious Aspects of Hypnosis*, which are the first of their kind in the field.

The following professional analysis of "*The Little Puppet*"¹ is included in a stenographic transcript of his authoritative testimony regarding these records.

"In the first place, the thing that strikes me immediately is that the tempo is the same as the pulse rate,² approximately 82 beats per minute.³ Hans Sutermeister, I

1. The Lyrics and Music of "The Little Puppet" were written by Judith Sidorsky, formerly instructor at the Harriet Johnson and Riverside Church Nursery Schools.

2. The same technique is used in folk music. Dr. Wm. J. Bryan, Jr., states: "Sometimes a well-known folksong's tempo will be changed to the same beat as the normal pulse beat which makes it more effective for induction." *American Institute of Hypnosis Journal*, Oct. 1963, p. 3.

3. While pulse rating is always approximate, adults are usually in the 60's, teenagers in the 70's, children in the 80's and infants anywhere from 100 to 120. *Seattle Post-Intelligencer*, January 22, 1965, p. 17, "Dr. Johannes Kneutgen, of the Max Planck Institute for Behavioral Psychology at Seewiesen says: 'If a person whose heart beats normally 70 times a minute listens to an alarm clock ticking 100 times a minute, his pulse will begin beating 100 times a minute after one half-hour. A slowly ticking clock will decrease his heartbeat to 55 beats per minute.' "

believe I'm correct, in the *British Medical Journal of Hypnotism*, commented on a research program of this very thing. When sound stimuli are presented at the same rate as the average pulse rate, they tend to make the suggestion given at the same time—they seem to greatly increase the force with which the suggestions are given at that particular time.”¹

Dr. Bryan continues, “I'm sure I could use this record ‘The Little Puppet’ very definitely as an induction record for children, and I would be happy to take ten children,² and with a few words . . . play that record for them, and show you that you can induce every one of them into a state of hypnosis.³ The children are being hypnotized without their knowledge and that's the real insidious part about these records.” And, it is even more insidious when one realizes “. . . the more often hypnotization is repeated, the higher the suggestibility of

1. Contained in a six-page transcript taken by a stenographer on Oct. 24, 1961. The transcript embodies Dr. Bryan's remarks concerning Children's Record Guild and Young People's Records. The transcript is in our files. See Appendix 8 for full context of testimony by Dr. Bryan.

2. K. I. Platonov, *The Word As A Physiological and Therapeutic Factor*, p. 46. “It is known that a successful induction of sleep in one person in the presence of another who is not suggestible aids in putting the latter to sleep according to the mechanism of the initiative reflex.”

3. *ibid.*, Platonov, p. 82. “As the data of I. Pavlov's laboratory and numerous clinical observations show, the hypnotic state also plays a rather important part in the process of formation of certain neurotic states, often manifesting itself under certain conditions independently, without the purposeful induction of suggested sleep. The hypnotic state, as we know, may vary in intensity, beginning with a barely perceptible ‘hypnoid’ state, ‘hardly distinguishable from wakefulness’ (I. Pavlov). The slightest drop in cortical tone, however, is likely to give rise to the paradoxicality of force relations under which heightened suggestibility is produced.” Also Andrew Salter, *Conditioned Reflex Therapy*, Capricorn Books, New York, 1961, p. 20. “Hypnosis is a term of convenience which has become attached to certain aspects of conditioning. It is all conditioning, and when this is constantly kept in mind hypnosis — or, more broadly, conditioning — becomes an instrument of the most fantastic power, and the person under treatment needs, neither faith, nor hope, nor confidence . . .”

the subject.”¹

In “The Little Puppet” record, the musician sings “lower, still lower,” Dr. Bryan comments “. . . this is just like ‘down deeper and deeper’; it’s obvious induction, a deepening technique. Every one of these things, and the exact fact that the person, as soon as he says ‘drop them’ and ‘boo’ and you then get the reaction of the drum following as though the thing is well on its way to completion. This is strictly an induction record, it’s the only thing you can say about it, an absolute hypnotic induction.”

Even a non-expert can grasp the word content of the record although Dr. Bryan warns that “the devices used in these records are so subtle that they very well may pass inspection by a well-meaning committee of physicians untrained in hypnosis, brainwashing and other such fields.”² As long as the puppeteer pulls the strings, the puppet does fine; otherwise the puppet can do nothing by himself. Dr. Bryan puts it, “when you loosen up the strings and [the puppet] falls down—it’s . . . obviously placing the idea in the subconscious of the child that unless the string puller is there he can’t do anything by himself without the specific directions of the Communist boss, or whoever it happens to be . . . and it really takes the entire control away from the child, and then after he gets through three or four of these deepening techniques he says, ‘I can make you jump much higher than that’ and then he goes on to prove it.”

Dr. William J. Bryan, Jr., then remarks that according to Dr. Van Soudland, speaking at the 4th International Psychiatric Congress, Barcelona, one of the “tremendous increases in mental illnesses in this country today is by virtue of the fact that . . . there is a tremendous increase

1. *ibid.*, Platonov, p. 47.

2. Contained in letter sent to Mr. Dean Riggins on April 15, 1964. We have the letter on file.

in the 'accidental' hypnosis that is going on."¹

Remembering Dr. Leon Freedom's opening remarks, ". . . Their objective is to solely make minds sick . . .," Dr. Van Soulstead's alarming statement isn't entirely surprising.

Other records produced by the Children's Record Guild include sleepy time records for children.² The record is supposed to induce natural sleep, but in reality the child is placed into a "state of hypnotic sleep." Dr. Bryan remarks: "Now when a suggestion is placed in your mind under such circumstances, you accept it, and you accept it with such a force that this can become a compulsion with you,³ and that's one of the reasons why we see so

1. See Appendix 8.

2. K. I. Platonov, *The Word As A Physiological and Therapeutic Factor*, p. 47.

3. A. R. Luria, *Nature of Human Conflicts*, p. 240. "We undertook to produce synthetically a complete model of a stable neurosis . . .

"All the difficulties which we have referred to might be successfully removed by the help of the hypnotic method. In hypnosis we can count on obtaining a conflict of fair stability and intensity . . .

"The hypnotic method opens up for us some very interesting possibilities, capable of helping us in the experimental setting to obtain those stable conflicts which are limited in their influence by the artificially provoked model of neurosis . . .

"We may easily cause a collision between our suggested activity and the natural setting of the personality; we may investigate the stages in which the personality orients himself to the suggested intrusion as to something extraneous, and this conflict conditions the deep-lying neurodynamic changes. We may further oppose the activity produced in the hypnotic state by the subsequent instructions given in the waking state, excluding the free manifestations of the former activity; then we have a collision of activities characterised by compulsion or tension with a subconscious motive. Finally, we can introduce into the psyche of the subject the entire conflicting process by suggesting during hypnosis two equally obligatory and opposed tendencies: for example, having made the subject incapable of expressing something imperative for him.

"In all these cases we were able artificially to produce a model of compulsion and to oppose it by some physiological measure, beginning with a natural reaction of the personality and ending with a motor delay called out in a state of hypnosis. It is obvious that for the artificial creation of acute processes of disorganized human behavior, and for a study of its laws, the situation of the hypnotic experiment offers many favorable opportunities."

much compulsive behavior, and this is the cause of a lot of juvenile delinquency . . . the symptoms can be as varied as life itself. But the underlying cause is the same, mainly the accidental hypnosis that resulted in the acceptance of the subconscious suggestion which the patient is acting out."¹

In his analysis of a Young People's Record production entitled "Tom's Hiccups,"² Dr. Bryan comments: "Well, you've got a number of things here, in the first place, every bit of this has appeared both in the American and Russian psychiatric literature. First, you have symptom substitution. I think every psychiatrist is familiar with this. In other words, we can remove any symptom and another takes its place and you are placing in the child's mind the idea that this is exactly what's going to happen to him. As he has symptoms of things happening to him in the future, for instance, if he gets asthma or something, you remove asthma and he'll get migraine. If you remove the migraine, he'll get something else. In other words, it's placing difficulty in the way of treatment in any type of illness in the future. Whenever the child becomes ill, he will immediately have a sense of substitution occur so that he does become ill again. It's very insidious! The second thing here is that you have (the hiccups) right at the end to show that he never really gets over any of it; that he always is going to go around and around. The third thing he has told you is that the only real way to get rid of this is to forget it, in other words, to repress whatever started this to begin with which, of course, is another

1. See Appendix 8.

2. The words of the record state: "My name is Tom (hic) — I am so sad. 'Cause these old hiccups (hic) — Make me feel bad I'd like to cure them (hic) — Wouldn't you, too? 'Cause I (hic) all day, And I (hic) all night, What can I (hic) do" (hic)!" Following the hiccups, Tom gets the whistles, the stutters, the sneezes, the yawns and the snores. The cure at the end of the record goes: "My name is Tom and I feel so grand. My voice now is wonderful, the best in the land! I sing the whole day through — That's what I do — With my snore all gone, and my yawn all gone, and my sneeze all gone, and my shake all gone and my whistle gone and my hiccups gone! I feel so grand. (hic) Oh-Oh!"

way of saying that you should forget it; then you're not able to remember the cause of your illness, and if you're unable to remember the cause, the illness goes on and on by itself as if you were unable to bring out the cause from the subconscious mind. The fourth thing bad about this is that it ties in all these things that actually produce the disease¹ in people with songs which we all know,² so that every time the child hears these familiar tunes, he will be tempted to fall into one of these categories of illness, each one of these representing to the child the child's illness, but as he grows up and becomes an adult,³ then he will take on adult illnesses in the same fashion. What is now a harmless snore or yawn will turn into insomnia. What is only sneezing as a child will turn into hay fever or asthma as an adult. And what is merely a shaky voice as a child will turn into a chronic stutterer later on who is unable to get along, etc. And the hiccups may lead to alcoholism."⁴

Concluding his analysis of these Communist records, Dr. Bryan states that these records are "breeding a tremendous race of people who are going to be mentally ill—it's terrible, really horrible, the scope of this thing is fantastic—this is for the age group two to five.⁵ This is terrible, I've never seen anything so bad as this; scares you to death. You can see why when Khrushchev says, 'We're going to bury you . . . we won't need to go to war . . . we're going to have you in seven or eight years,' well, ob-

1. Platonov, *op. cit.*, p. 151, " . . . it is possible to produce by verbal suggestion during suggested sleep not only hysterical syndromes, but also more complex pathological states, such as the epileptic fit in man." Also see p. 265.

2. "Oh, Suzanna," "How Dry I Am," "The Merry Widow Waltz" and "The Stein Songs."

3. Platonov, *op. cit.*, p. 145, "According to Pavlov's teachings, the cerebral cortex represents a mosaic picture of excited and inhibited sections . . . On the basis of these considerations and of experimental data, we can assert that by suggesting a past age we can really reproduce the former dynamic structure relating to a corresponding earlier period of life."

4. See Appendix 3.

5. A. R. Luria, *op. cit.*, pp. 335-336, "Our experiments with the simple rhythmical reactions were conducted in children beginning at two and a half years of age . . ."

viously, when these school pupils grow up, we won't be able to defend America. When you control the minds of the people that push the button on the A-bomb, what good is the bomb? Nothing. Well, it's very well known that illness has always been a great incapacitator, accounting for a greater percentage of any Army in any war than all the bombs and everything in the history of wars. And it's obvious that they're approaching it from this standpoint. And, if that's true, then why not make everybody sick¹ and unable to defend themselves? And the easiest way to cause it insidiously is through mental illness programs."²

CHAPTER III

SOCIAL PSYCHOLOGY AND BERTRAND RUSSELL

In his book, *The Impact of Science on Society*, Lord Bertrand Russell³ says, "The social psychologists of the future will have a number of classes of school children on whom they will try different methods of producing an unshakable conviction that snow is black. Various results will soon be arrived at. First, that the influence of home is

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1. Edward Hunter, *Brainwashing*, p. 238, "If brainwashing can make a single individual neurotic, what about the inhabitants of a village, or a city, or even a country . . . There is no doubt any longer that this type of mind attack is being waged against entire populations . . ."
 2. Platonov, *op. cit.*, p. 244, "A weakening of the volitional traits may occur only if a special verbal suggestion aimed precisely in this direction is made, which, of course, is opposed to the basic moral principles of a physician . . ." This could well be the key passage in seeking to understand Communist mind warfare. Physicians might have basic moral principles, but Communist psycho-politicians have no such scruples.
 3. Bertrand Russell, *Bolshevism: Theory and Practice*, Harcourt Publishers, New York, 1920, p. iv. Admits that he is a Communist, although in a later edition of the work (1948), Lord Russell changed the word "Communist" to "Socialist." In

obstructive. Second, that not much can be done unless indoctrination begins before the age of ten. Third, that verses set to music and repeatedly intoned are very effective.”¹ In apparent expectation he says, “It is to be expected that advances in physiology and psychology will give governments much more control over individuals’ mentality than they now have even in totalitarian countries.”²

Verses set to music and repeatedly intoned are very effective—so effective, in fact, that such music can be used to control (“The Little Puppet”) as well as mentally destroy (“Tom’s Hiccups”) our youth. Lord Russell fully understands the impact of such records, and when one remembers the statement by Lecron and Bordauz, “One interesting modern development (1947) in the induction of hypnosis is the use of the phonograph record,”³ the Communist plan to destroy us from within through menticide becomes apparent.

CHAPTER IV

DISTRIBUTION OF COMMUNIST RECORDS IN THE UNITED STATES

But the Communists’ ingenuity does not end with the production of these records. Their placing these rec-

(Cont’d.)

Dagobert D. Runes. *Pictorial History of Philosophy*, Philosophical Library, Inc., 15 East 40th Street, New York 16, N.Y., 1959, p. 269, Dr. Runes refers to Russell as one who “delighted in attacking the United States as a monger of atomic warfare, advocating a general acceptance of Soviet Russian world dominance.” Lord Russell is a member of the Fabian Society of Great Britain — an organization of Red-fronters and atheists. See *Fabianism In the Political Life of Britain 1919-1931*, Dr. M. Margaret Patricia McCarran, and Keynes at Harvard, Veritas Foundation, 150 East 35th Street, New York 16, N.Y.

1. Bertrand Russell. *The Impact of Science on Society*, Simon and Schuster, New York, 1953, pp. 29-30.
2. *ibid.*, pp. 49-50.
3. *American Institute of Hypnosis Journal*, Oct. 1963, p. 13.

ords in hundreds of thousands of American homes and in thousands of schools in all fifty states and Canada is likewise ingenious as well as frightening. Since neither the American family nor the American teacher would knowingly purchase Communist recordings designed to produce mentally sick children, the Communists crawled back into the woodwork and allowed well-intentioned people to do their subversive work for them. Their effectiveness is staggering. Their influence is terrifying.

The Book-of-the-Month Club has given its recommendation to these Communist recordings put out by the Children's Record Guild.¹ How this organization was lured into such an endorsement should make quite a story. Perhaps someday it will be told.

The *San Francisco Chronicle* in its praise of Young People's Records states: "These are highly superior productions, done with great intelligence, skill and simplicity, and infinitely finer than the drivel commonly purveyed on discs for children."²

The *New York Times*, professing to report "all news fit to print," has given its endorsement of these Communist recordings. On the jackets of some of Young People's Records is printed the *New York Times* recommendation, stating these Communist records to be "Best in Children's Records." On others is found the following endorsement: "No company has surpassed the consistently high standards that Young People's Records has maintained for its

1. Book-of-the-Month Club News for January, 1952. "A check of the authors promoted through the Book-of-the-Month Club against the indices of government investigating bodies showed that over 30% of the authors of the selections and dividend books of the Book-of-the-Month Club from 1926 through 1957 had Communist front affiliations." *The Great Deceit*, Veritas Foundation, p. 52. Also, "Such poisonous socialist and Communist propaganda items as Bernard Shaw's *Intelligent Woman's Guide to Socialism* and the official Soviet text of *New Russia's Primer* were distributed by the hundreds of thousands due to the impetus given to them by the Book-of-the-Month Club."

2. *Fourth Report of the California Senate Fact-Finding Subcommittee on Un-American Activities*, 1948, p. 390. See Appendix 1.

product.”¹

Music Teachers' Quarterly goes so far as to state: “Deserves all praise and cooperation from every music teacher, every musician and every parent . . . Far-reaching educational value . . . One of the most wholesome developments in the history of recordings.”²

*This Week Magazine*³ enthuses, “Young People’s Records do an inspired job. Recommended are all their releases.”⁴

Good Housekeeping and *Parents Magazine* have also guaranteed and endorsed both Young People’s Records and Children’s Record Guild records. Both endorsements are reproduced on the jackets of the records for all to see. As Dr. William J. Bryan, Jr. remarked: “And here it is, recommended by *Parents Magazine* and guaranteed by *Good Housekeeping*, how in the devil can they do this?” Dr. Bryan concludes, “*Parents Magazine*, boy, they certainly are all duped, aren’t they?”⁵

Good Housekeeping and *Parents Magazine* have, however, informed their inquirers that Young People’s Records, Inc. has been using its seals of approval “unrightfully” and “illegally.”

G. Harry Chamberlaine, *Good Housekeeping’s* director of Consumers Guaranty Administration, in a letter to Mr. Bruce S. Glenn, wrote, “They [YPR] may not right-

1. Carried on the jacket of the records.

2. Carried on the jacket of the records. Not all records carry it, of course.

3. *The Great Deceit*, published by Veritas Foundation, p. 37. “In Tamiment Institute activities we find such persons as Frank Stanton of the Columbia Broadcasting System participating along with Leo Rosten of *Look*, and William Nichols of *This Week*. These are individuals who reach millions of people with their peculiar slant on national and world affairs.” “. . . the Tamiment Institute and Library is a new name for the old Rand School of Social Science and it has replaced the latter as an adjunct of L.I.D. [League for Industrial Democracy]. It is the American counterpart of the British Fabian Research Bureau.” (p. 26)

4. Carried on the jackets of the records that we have on file.

5. See Appendix 8.

fully make use of *Good Housekeeping's* Guarantee Seal.”¹ Likewise, Dr. Marjorie B. Keiser, Director of Consumer Service Bureau, *Parents Magazine*, informed Mr. Glenn that, “If they [YPR] are currently using our Seal, they do so illegally.”² Dr. Keiser further informed Mr. Glenn that “Young People’s Records and the Children’s Record Guild were awarded the PARENTS MAGAZINE Commendation Seal in July 1950. Their products were officially removed from our list of Seal holders a few years later.” *Good Housekeeping* authorized Young People’s Records and the Children’s Record Guild to use its Seal in 1951, but according to Mr. Chamberlaine, “Their right to use the Seal expired within a year.”

With Young People’s Records boasting that its records “are approved by Boards of Education and in daily use in *fifty* states and Canada,” it is quite obvious that the record jackets were printed after August 21, 1959, when President Eisenhower proclaimed Hawaii the fiftieth state.³

Since many school boards of education have purchased, and even the National Council of Churches has recommended, YPR records on the basis of these two seals of approval, this revealing fact should have numerous beneficial consequences for the cause of freedom. Parents and even school boards of education who purchased YPR records on the basis of these two companies’ approval have the legal right to file a protest with the Federal Trade Commission for YPR’s misrepresentation of the product. In fact, the Federal Trade Commission in a letter, September 2, 1965, from its Division of Legal and Public Records, stated, “The type of violation mentioned re: the *Good Housekeeping* Seal is covered by the Federal Trade Commission Act.” In a Federal Trade Commission publication, “Trade Practice Rules for the Phonograph Record

1. See Appendix 9.

2. See Appendix 10.

3. *The World Almanac*, 1960, p. 188.

Industry," promulgated October 9, 1964, Rule Eighteen reads, "In the sale, offering for sale, or distribution of any industry products, members of the industry shall not represent or imply, through advertising or otherwise, that such products conform to any standards recognized in or applicable to the industry when such is not the fact." And Rule Twenty reads, "Members of the industry shall not use any trade name, trademark, or other trade designation, which has the capacity and tendency or effect of misleading or deceiving purchasers or prospective purchasers as to the name, nature, or origin of any product of the industry, or of any material used therein, or which is false, deceptive, or misleading in any other material respect." Young People's Records and Children's Record Guild's illegal usage of these two Seals should certainly fall under one or both of these two rules.

Likewise duped was the National Council of Churches¹ in urging the continued use of Children's Record Guild records on the recommendation of *Good Housekeeping* and *Parents Magazine*. In answering an inquiry

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1. The National Council of Churches has been in the forefront of many activities looked upon by Bible-believing Christians as "Red"; e.g., according to the *Communist Worker* for March 16, 1965, Jessie Gray received an ovation when he declared: "We don't need our troops in South Vietnam, the Marines should be sent to Selma." Also speaking at this Harlem rally were Bayard Rustin, John Lewis and others of their revolutionary type. On page 7 of this *Worker* we are informed that the National Council of Churches helped sponsor the rally. In the Allen and Scott report, found in the *Tulsa Daily World* for April 16, 1965, mention is made of a National Conference on South Africa Crisis and American Action. Prominent throughout the conference were two Communists from Byelorussia and Ukraine who "huddled constantly with conference leaders and African diplomats, particularly from Algeria and Ghana." Robert Spike, executive director of the Commission on Religion and Race of the National Council of Churches, was also active in the conference. For additional information on the pro-Communist activities of the National Council of Churches, we would suggest a new Christian Crusade publication, "Religion In Red." It presents the Council's position on the recognition of Red China, on H.C.U.A., free-love, J. Edgar Hoover and other vitally important subjects. Also, Christian Crusade's full length book, *The Facts About Communism and Our Churches*, by Dr. Billy James Hargis and Julian Williams.

about the use of CRG records in a Sunday School class, the inquirer was told, "It would seem to this writer that the good names of *Good Housekeeping* and *Parents Magazine* would be sufficient guarantee for your church to continue using their records."¹

Even the Southern Baptist Convention, a non-National Council of Churches denomination, has been guilty of displaying YPR and CRG records in its catalog,² selling these Communist nerve-jamming records to Southern Baptist Churches. This writer personally found these records in the Sunday School classroom of his son in a Southern Baptist Sunday School. The finale of finding such records was the church's refusal to totally dispose of these mentally diseased discs as long as the Southern Baptist Convention seemingly endorsed them.

One record displayed in the Southern Baptist catalog is entitled, "The Carrot Seed." On the jacket of this CRG record one finds the following comment: "leaves anxiety to the parents, competition to the big brother and wins for himself [i.e., the child] real satisfaction in his success and knowledge that he is right and the grown-ups wrong." Instead of teaching respect for mother and father, the record very cleverly raises doubts in the child's mind about the wisdom and veracity of his parents. Hardly a commendable procedure to strengthen the family unit, but then CRG can't be expected to fan revolution and the destruction of the United States by binding together the family unit. The technique is admittedly an excellent revolutionary device in psychological warfare, but why the Southern Baptist catalog should assist its sworn enemy in promoting and using these discs is difficult to understand. Perhaps the ones behind this were also behind the recommendation of James Baldwin's filthy and vile *Another*

1. See Appendix 11.

2. *Southern Baptist Book Store Catalog*, 1010 Broadway, Nashville, Tennessee, 1965, pp. 152, 153.

Country.¹

The Southern Baptist Convention is not, however, the only denomination afflicted with these records. A Presbyterian lay leader wrote recently, "I am a Church officer in the First Presbyterian Church, Gainesville, Fla. My wife teaches a Sunday School kindergarten age group. It has come to my attention that Young People's Records and Children's Record Guild records are recommended by our new Covenant Life Curriculum and are on hand to be used by our Church."

In the Methodist Church's *Nursery I Storybook* for the Fall Quarter of 1965, Young People's Records sung by Tom Glazer are recommended. When brought to the attention of the Methodist Board of Education, Evelyn M. Andre replied, "It has been our understanding that this has always been a reliable and respected company among educators. However, we will look into it more fully and we will review very carefully our records from them."

Harriet Johnson's Bank Street Schools² play these records to their children. Commenting on the effects of this music on these children,³ one publication stated: "The

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1. Southern Baptist Training Union Quarterly, July-August-September 1964, p. 6. Also, see James Baldwin's chilling account on our Lord in *National Review*, 150 East 35th Street, New York, Nov. 30, 1965, p. A-22, "belief in Christ is based on an ignorance of 'several elementary historical details,' says Baldwin, such as 'that the real architect of the Christian Church was not the disreputable, sunbaked Hebrew who gave it his name but the mercilessly fanatical and self-righteous St. Paul.' "
 2. Dr. Randolph Smith, Edith Sidorsky, Lucy Sprague Mitchell and Eleanor Reich are or have been members of the teaching staff of the Bank Street Schools.
 3. Gilman and Paperte, *Music and Your Emotions*, p. 28. "Experiments of Fere, Tartchanoff, Diserens, and Scripture included studies of the effects of the sound stimulus upon the skeletal muscles. Using musical selections as the stimulus, Tartchanoff observed that (1) music exercises a powerful influence on muscular activity, which increases or diminishes according to the character of the melodies employed; (2) when music is sad or of a slow rhythm, and in the minor key, the capacity for muscular work decreases to the point of ceasing entirely if the muscle has been fatigued from previous work. The general conclusion is that sounds are dynamogenic or that muscular energy increases with the inten-

children are reacting to a train song. A look at their faces shows that they are not pretending to be trains—they are trains! The right kind of musical material—in this case a train song with strong rhythmic accent and simple, image-provoking words¹—communicates itself right to their muscles.”² When one recalls that conditioning affects three areas of the human body—muscles, glands and skin area—the conclusions to be drawn from this comment are apparent.³

Grade Teacher, a magazine for grade school teachers, has recommended these Communist recordings put out under the Young People’s Records label.⁴

Dr. Felix Guenther, professor of music, wrote glowingly: “It gives me great pleasure to report to you that all the records submitted by the Children’s Record Guild have been chosen by my teacher-students as the finest and most valuable material in the field of children’s musical

(Cont’d.)

sity and pitch of the sound stimuli. Isolated tones, scales, motifs, and simple tonal sequences have all been found to have an energizing effect upon the muscles.” Ivan Pavlov found only three areas of the human body to condition: (1) muscles, (2) glands and (3) skin areas. These Communist records for children condition the muscles!

1. Andrew Salter, **Conditioned Reflex Therapy**, Capricorn Books, New York, N. Y., 1961, p. 17. “. . . it is a truism to say that the movements of our muscles are associated with the sensory information we receive from without. Consequently, words with their corresponding muscular associativity easily produce conditioned muscular responses in the much-practiced motor system of the body.”
2. **Your Child Is Musical**, Children’s Record Guild pamphlet distributed by the Book-of-the-Month Club, Inc., p. 5.
3. Norbert Wiener, **Human Use Of Human Beings**, Doubleday and Company, Inc., Garden City, New York, 1950, p. 17. “Man is immersed in a world which he perceives through his sense organs. Information that he receives is co-ordinated through his brain and nervous system until, after the proper process of storage, collation, and selection, it emerges through effector organs, generally his muscles.” A. R. Luria, **Nature of Human Conflicts**, p. 342. “. . . such an effect is generally seen in the child. His movements customarily reflect directly the intensiveness of the given stimulus; the strengthening of the stimulus brings about the marked reactive impulse, the stimulus having a certain normal intensity, passes over into a state of shock and exhibits a disturbed motor reaction.”
4. *Grade Teacher*, February 1962, p.122.

education.”¹

A catalog for teachers, “Phonograph Records and Filmstrips for Classroom and Library,” lists these Communist records. The teacher could be easily misled right from the start since in the foreword one reads: “Most of the listings are the products of RCA Victor, Columbia, Encyclopedia Britannica Films and other leading companies.”² Some of the records not included in the “most” but forming an impressive minority collection are the Communist recordings of Young People’s Records and Children’s Record Guild. These Communist records, subsidized no doubt by Moscow, sell for \$1.24.

In the Department of Music Education for the State of Texas, a work entitled “Materials List and Course Outlines for Music Education,” prepared by Dr. Walter E. Purdy and published by the University of Houston, is replete with references to Young People’s Records and Children’s Record Guild. In another publication, produced by the Texas Education Agency and entitled “Music for Elementary Schools,” we find numerous references to YPR and CRG.

An elementary school catalog published by Lyons, “the name that merits your confidence,” openly endorses both Children’s Record Guild records and Young People’s Records. Under the caption, Children’s Record Guild, the catalog states: “This listing has been carefully prepared to be used as a tool by the teacher, supervisor or librarian who is looking for the finest on Records as Educational aids.”³ One of the recommended records is “The Little Puppet.” Concerning this record, the catalog explains, “Child imagines he’s a puppet, imitates puppet gestures to rhythmic music of the French folk song ‘La Petite Marionette.’ Delightful lyrics suggest what he’s to do.”⁴ In another

1. Your Child Is Musical, Children’s Record Guild pamphlet distributed by the Book-of-the-Month Club.
2. Educational Record Sales, 157 Chambers Street, New York 7, N.Y., p. 1.
3. Lyons Elementary School Catalog, 223 West Lake Street, Chicago, Illinois, 1962-1963, p. 55.
4. *ibid.*, p. 57.

school catalog, "Tools of Teaching," published by a firm in Los Angeles, California, and extremely popular among California school teachers, both Young People's Records and Children's Record Guild records are recommended.¹

Recently a member of the Florida State Textbook Committee informed us that at least three textbooks presently proposed for usage in the State of Florida recommended Young People's Records as a source for teaching aids. He said, "The following are the books that listed the recording companies. Bear in mind that these are usually used as a series which includes First through Sixth or Eighth Grades.

"*Enjoying English 4*, Wolfe, Hamilton, Howard, Popofsky, The L. W. Singer Company, A Division of Random House, Inc., Syracuse, Atlanta, etc. *Language for Daily Use, Harbrace Edition*, Dawson, Zollinger, Elwell, Johnson; Harcourt, Brace and World, Inc., New York, Chicago, Atlanta, etc. *English Your Language*, Wolfe, Wright, Donovan; Allyn and Bacon, Inc., Boston, Chicago, Atlanta, etc."

CHAPTER V

COUNTERATTACK, YOUNG PEOPLE'S RECORDS AND TORRANCE, CALIFORNIA

The Torrance, California, Unified School District Trustees voted 3-1 to keep records produced by Young People's Records in the Torrance Schools and to continue purchasing records from the company. Not only did the trustees vote to keep and purchase more records, but one of the trustees, Mr. Bert Lynn, stated, "It is time we clear

1. *Tools of Teaching*, School Service Company, 4233 Crenshaw Blvd., Los Angeles 8, California, p. 157.

the name of the company we have marred for the past weeks.”¹

Another trustee, Dr. Donald E. Wilson, said the movement opposing the recordings of Young People’s Records, “smacks of censorship” and “. . . the same as book-burning.”²

The opposition Dr. Wilson was referring to included Mrs. Frances Slater, a long-time music teacher, who made an extensive study of the recordings. Mrs. Slater found the records to be “written and designed to produce a jangling effect in children’s nervous systems.”³

In spite of this and other material presented, Dr. Wilson further stated, “Here we are asked to deny a freedom—the freedom academic personnel have in choosing materials. This country was also founded on faith, yet some people show little faith in the board members they select. And this country was founded on the belief that a person is innocent until proven guilty. The evidence presented is inconclusive.”⁴

The school board seemed to possess a predilection for two points which at first blush seem to justify its retention of these diseased records.

It was pointed out that *Good Housekeeping* and *Parents Magazine* both recommended and endorsed the records since their Seals of approval appeared on the back side of the record jackets. It was also made clear, especially by Mr. Paul Coates, the Drew Pearson of the *Los Angeles Times*, that *Counterattack*, a conservative, anti-Communist publication, had fully undermined *Communism, Hypnotism and the Beatles*, since, according to *Counterattack’s* attack, Young People’s Records changed ownership in 1951 and henceforth came clean.

The answer to the first point is that both *Good House-*

1. *Daily Breeze*, Redondo Beach, California, n.d., “Recordings Will Stay,” by Al Butkus.

2. *ibid.*

3. *ibid.*, May 19, 1965.

4. Butkus, *op. cit.*

keeping and *Parents' Magazine* have, as previously mentioned, sought clearance from the charge. *Parents' Magazine* stated, "If they [YPR] are currently using our Seal, they do so illegally."¹

Good Housekeeping, in a similar vein wrote, "It is also a matter of public information that they have not been advertising in GOOD HOUSEKEEPING since the early 1950's and that therefore they have not had the right to use our Guaranty Seal for well over a decade."²

Such perfidy on the part of Young People's Records falls into the jurisdiction of the Federal Trade Commission. In a letter from Joseph E. Forch, Attorney for the Bureau of Industry Guidance for the Federal Trade Commission, we have been assured of an investigation into the illegal usage of both seals by Young People's Records.³

According to *Counterattack's* defense of Young People's Records, *Counterattack* contends, basically, that since 1951, Young People's Records has changed ownership and therefore product. However, this can be simply disproven, i.e., that the product changed, by comparing the records copyrighted before or during 1951 with the records being sold by Young People's Records in 1965. The conclusive proof is that the records are the same! For example, "Chisholm Trail" was copyrighted in 1948, but is presently being offered for sale by the Greystone Corporation, one of many corporations occupying the same address with Young People's Records. Other records copyrighted before or during 1951 and presently being sold in 1965 were listed earlier.

However, since *Counterattack's* letter was intended to be public, we are publishing both the letter and its answer. Since we have never received even an acknowledgment for having sent our rebuttal, and no reply to any of

1. See Appendix 10.
2. See Appendix 9-B.
3. See Appendix 12.

our lesser letters to *Counterattack* asking for an explanation of their hasty behavior, we leave it to the reader to judge for himself the weakness or strength of *Counterattack's* position.

June 15, 1965

Rev. David Noebel
Christian Crusade Publications
P.O. Box 977
Tulsa 2, Oklahoma

Re: Young People's Records and the
Children's Record Guild

Dear Rev. Noebel:

I have read with interest your booklet, "Communism, Hypnotism and the Beatles," copyrighted 1965. I get many of the other publications of the Christian Crusade and have admired the Rev. Billy James Hargis for many years but my interest in this subject was sparked by the many letters we received from Tennessee, the Torrance School District in California and Orcutt, California where controversies are raging about Young People's Records and the Children's Record Guild. I purposely do not say the "records" of the YPR and the CRG as it seems only the organizations are being questioned.

Many of us agree about the hypnotic and therapeutic effect some music has and your comments about the Beatles are hardly strong enough. Even they have been quoted as having said that what they do is hardly music but it makes money.

I was engaged in this same controversy over YPR and CRG in 1952 and thought the matter had been laid to rest. While I agree with what you write I cannot help but point out that the facts you mention were true and the Footnotes you base your booklet on were accurate, but I think you do a disservice to our cause by implying that the situation is the same today as it was around 1948.

This letter is written in a friendly vein to help right a wrong caused by someone falling into a trap. I refer to only a few Footnotes in your booklet.

On page 4, after explaining how the Communists executed their plans to capture the minds of the young through musical fronts, you state:

“ . . . The Communist book stores recently have been handing out folders advertising Young People's Records. One of these folders, distributed by the Communist Party Progressive Book Shop . . . ” (Footnote 43)

The inference is clear that these actions are taking place the year your booklet was copyrighted — 1965.

The fact is that your Footnote 43, is to “House Report No. 259, Report on the Southern California District of the Communist Party,” April 3, 1959.

However, that report is a review of the:

“ . . . intensive staff investigations supplemented by a series of hearings in that State during September 1958 and February 1959. Communist activities in this area have, of course, *been subject to continuous investigation by this committee for more than a dozen years . . .* ” (Emphasis-mine)

To prove the point, the same report on page 4 quotes a practicing attorney who quit the local party organization in disgust, in 1940. (p. 52)

Too often your remarks do not consider the time element as your Footnote No. 43 is a review of the background of Frank Spector, “Manager, Progressive Book Shop,” going as far back as 1895, the year he was born.

You also state on page 4:

“One of the records disced by this Communist Record Company, the Children's Record Guild . . . ”

The facts are that Young People's Records and the Children's Record Guild were purchased by the late

Milo Sutliff and John Stevenson in 1951. Horace Grenell, former president, has had no connection with either Young People's Records nor with the Children's Record Guild since 1952. Yet your Footnote No. 35 refers to his testimony before the Senate Internal Security Subcommittee in 1958, when he had other employment.

Your Footnote No. 38 mentions ". . . educators on the editorial board of Young People's Records . . ." None of the names mentioned have been connected with Young People's Records nor the Children's Record Guild since 1951.

Unfortunately, you could have known this had you read the reference completely. Your Footnote No. 29 refers to the testimony of Harvey M. Matusow who identified Irwin Silber, of People's Songs, as a member of the Communist Party. Did you know that Matusow also testified on March 1, 1955 before the Senate Internal [Security] Subcommittee, (The Significance of the Matusow Case) Part 4? This testimony referred to a memorandum dated October 19, 1951 (Exhibit No. 24) made by Matusow in which this pertinent passage is contained on page 353 of the Committee report:

"... I have never known Grenell more than to just say hello to. As for his party membership, I don't know of that either, but from the treatment of Young People's Records by the Party Bookshops and People's Songs I can say that YPR had party backing of the Party . . . Some of the first recording artists were booked out of the People's Songs Office and members of the Party (Betty Sanders, Ernie Leiber, Pete Seeger, and the Weavers). *YPR has since been sold and to the best of my knowledge has no connection to the party.* I think they changed when they fired all the UOPWA employees and tried to break the union con-

tract, there was a picket line and some name calling. *Here we found a party controlled union being kicked out by a party set up organization . . .*" (Emphasis mine)

I happened to have had no small part in affecting these changes to which he refers and they also included changes in the advertising on the record jackets, the editorial board, the artists, composers, singers, etc.

The Party constantly disposes of its fronts one way or another once they no longer serve its purpose. By so doing they sometimes catch the unwary off guard. What makes this present situation so awfully confusing is that the normal Party front is not usually a going business firm as in this case. Here, the assets were sold and the buyers chose to keep the names because they considered, at that time (1951), that there was value in the good will in the names. This present confusion only aids the enemy.

I hope this helps to clear up that confusion.

Sincerely,

John G. Keenan
Publisher

Mr. John G. Keenan, Publisher
Counterattack
250 West 57th St.
New York 19, N.Y.

July 14, 1965

Dear Mr. Keenan:

Harbored here in Manitou Springs, Colorado, training High School and College students on the evils and present dangers of Communism as well as the basics of Christianity and Americanism, I was shocked to have received a telephone call from Los Angeles informing me that the A.C.L.U., the A.D.L., Paul Coates of the *Los Angeles Times* and the Pacifica Foundation (pro-Com-

munist radio network)¹ were using your materials to defeat a citizens demand for removal of the Young People's Records and Children's Record Guild records from the Torrance School District.

When this gentleman called, I had never heard of said material originating with *Counterattack*, much less have had the opportunity to answer such material. He stated that the A.C.L.U. and A.D.L. were extremely active at the Torrance meeting and that Pacifica Foundation was granted permission to tape the proceedings. He could not understand why you would publicly distribute such a critique without first giving me an opportunity to see the material privately (which I now find to be a three-page letter), and seek to correct any misunderstandings accordingly. I told him I didn't know and was concerned myself since I have always had a high regard for *Counterattack*.

On June 23, 1965, I finally received a copy of your "personal" letter, as well as a copy of the reprint of the letter. You must have made public the reprints the same day you sent me the original letter since California received the reprints before I saw the letter. Why the rush?

Instead of a private exchange of letters, Mr. Keenan, you have placed me in the most unfortunate position of publicly defending "Communism, Hypnotism and the Beatles." For combatants on the same side this is a *faux pas*, to say the least.

Everything in your letter could have been handled without fanfare. Why didn't you give me an opportunity to return a reply to your opening thrust before turning the letter loose to the public? All pertinent points could have been corrected with a simple exchange of materials; correcting misunderstandings, etc., but now that your reprint of a personal letter is being used by the enemies

1. See Senate Internal Security Subcommittee report, Pacifica Foundation, Parts 1, 2 and 3, January 10, 11 and 25, 1963.

of our Republic to keep hypnotic records in our public school systems, disced and sung by pro-Communists, I feel it is my Christian responsibility to set the record straight — for the sake of our children and our nation.

Let me first state, however, that those who interested me in this situation were parents whose children were coming home from school “sick.” Upon investigation the parents learned that records were being used during class periods, and upon checking these records found them to be Young People’s Records and Children’s Record Guild records. This was not 1948 or even 1951 but 1961. These good people were not aware of your previous research into this matter, but were only concerned with their children’s welfare. Therefore, any failure to recognize your earlier part in this situation was purely unintentional.

In analyzing your letter, nine specific points have been raised against our material on Young People’s Records and the Children’s Record Guild. Each of your points will be stated fully with a complete answer immediately following your charge.

Charge Number One by Counterattack: “I purposely do not say the ‘records’ of the YPR and the CRG as it seems only the organizations are being questioned.” (page 1, paragraph 1)

Answer: The organizations of YPR and CRG were not alone questioned as anyone reading the booklet, “Communism, Hypnotism and the Beatles,” would quickly see. The “records” of these two organizations were definitely called in question with comments from two medical doctors and a lengthy analysis of these “records” by one of America’s outstanding experts in the field of hypnosis, Dr. William J. Bryan, Jr. Dr. Bryan, Jr. found these records to be mentally destructive (and even physically harmful). Why should *Counterattack* ignore such a powerful indictment of the “records” of these two companies in

question, and make out that only the organizations are in question?

Charge Number Two by Counterattack: "While I agree with what you write I cannot help but point out the facts you mention were true and the Footnotes you base your booklet on were accurate, but I think you do a disservice to our cause by implying that the situation is the same today as it was around 1948." (page 1, paragraph 3)

Answer: The booklet, "Communism, Hypnotism and the Beatles," does not imply that the situation is the same today as it was around 1948. The situation today is much worse since the promoters of these evil records have had a great deal more time to implant these records in our public school systems "in every state of the union." In 1948 the Communists were just pushing off the ground and probably even suffered a few setbacks, e.g., being declared subversive in 1951; but today YPR and CRG's hypnotic little discs are being used in practically every school system in America!

Charge Number Three by Counterattack: "' . . . The Communist bookstores recently have been handing out folders advertising Young People's Records. One of these folders, distributed by the Communist Party Progressive Book Shop . . . ' The inference is clear that these actions are taking place the year your booklet was copyrighted — 1965. The fact is that your Footnote 43, is to House report No. 259 . . . April 3, 1959 . . . However, that report is a review of the . . . 'continuous investigation by this committee for more than a dozen years.' " (page 1, paragraph 5, and page 2, paragraphs 1, 2, 3)

Answer: It is true that my footnote was dated and that at a specific time, the Senate Fact-Finding Committee of the State of California pointed out that the Progressive Book Shop was handing out YPR literature and folders. The context of this statement was to point up the fact that the Communists have not entered into the chil-

dren's recording field for any humanitarian purpose. The fact, therefore, remains that at one time the Communist book shop in Los Angeles pushed YPR records. *Counter-attack*, however, has overlooked one simple but very important point — the Progressive Book Shop in the year of our Lord, 1965, is still selling YPR records! I personally purchased some in January of this year. And when I asked Mr. Spector why he didn't have a complete listing of the records for sale he informed me that he just didn't have room to stock them. When I returned to the Book Shop in April, the records were still there in the side room.

Charge Number Four by Counterattack: "Too often your remarks do not consider the time element as your Footnote No. 43 is a review of the background of Frank Spector, 'Manager, Progressive Book Shop,' going as far back as 1895, the year he was born." (page 2, paragraph 5)

Answer: "Communism, Hypnotism and the Beatles" does not include the history of Mr. Spector, going as far back as 1895. The booklet only mentions the fact that Mr. Spector is manager of the Progressive Book Shop in 1965 (selling YPR records as well as YPR's subsidiary LIVING LANGUAGES along with the other works of Communist and pro-Communist authors). Also, the booklet pointed out that this same Mr. Frank Spector was identified under oath as a former "organizer for the Communist Party in the San Francisco County" area.

Charge Number Five by Counterattack: "The facts are that Young People's Records and the Children's Record Guild were purchased by the late Milo Sutliff and John Stevenson in 1951." (page 2, paragraph 7)

Answer: It makes little difference if the company has changed hands a thousand times if the records being presently distributed in 1965 are still detrimental to the mental health of our children. Mr. Sutliff and Mr. Stevenson might have been the best of Americans, but if they

were unaware of the destructive nature of these records which are still being distributed, then it makes little difference who owns the company. The truth of the matter is that these records that school teachers have been sending me from all areas of the country are the same records being sold today in the Progressive Book Shop of Los Angeles. And "The Little Puppet" and "Tom's Hiccups" are very prominent on the list. It no doubt will take a House Committee on Un-American Activities hearing to fully straighten out the situation as a number of other organizations are using the same address as YPR and CRG. It only stands to reason that since the Communists have spent so much time and energy on developing this technique of combining hypnosis and music to destroy a generation of our youth that they would never surrender such a potent scheme at such a cheap price.

Charge Number Six by Counterattack: "Horace Grenell, former president, has had no connection with either Young People's Records nor with the Children's Record Guild since 1952. Yet your Footnote No. 35 refers to his testimony before the Senate Internal Security Subcommittee in 1958, when he had other employment." (page 2, paragraph 7)

Answer: On June 19, 1958, Mr. Horace Grenell was subpoenaed to appear before the H.C.U.A. When Mr. Arens asked Mr. Grenell whether or not he was the president of Young People's Records, Mr. Grenell took sanction behind the Fifth Amendment. Grenell also took the Fifth Amendment when asked about his relationship with People's Songs, Inc., the Jefferson School of Social Science and the Communist Party. *Counterattack* contends that YPR changed colors when it was sold to Mr. Sutliff and Mr. Stevenson in 1951. Yet even *Counterattack* admits that Grenell did not leave YPR until 1952 which could have been a year or more since it changed hands; and even *Counterattack* must admit that Grenell is or was something more than a Fifth Amendment "pa-

triot." YPR could have easily changed owners and even shifted a few of its Red singers, but the hypnotic-producing discs could have just as easily been sung by other "innocent singers." Mr. Horace Grenell could have seen to this before he left the organization!

Charge Number Seven by Counterattack: "Your Footnote No. 38 mentions '. . . educators on the editorial board of Young People's Records . . .' None of the names mentioned have been connected with Young People's Records nor the Children's Record Guild since 1951." (page 2, paragraph 8)

Answer: One of the educators on the editorial board of Young People's Records which we listed in Footnote 38 was Mr. Douglas Moore. According to *Counterattack*, "none of the names mentioned have been connected with YPR and CRG since 1951," yet on July 1, 1965, Douglas Moore's name appears on record jackets distributed by YPR! Tom Glazer who sings the insidious "Tom's Hiccups" was connected with Pete Seeger's subversive People's Songs, Inc. in 1946. Yet YPR still sells Glazer's destructive little disc.

Charge Number Eight by Counterattack: "YPR has since been sold and to the best of my knowledge has no connection to the party." Harvey M. Matusow—(page 3, paragraph 1)

Answer: Mr. Matusow predicates his opinion on whether or not YPR is Communist Party connected with "to the best of my knowledge." However, for the following reasons, we must respectfully disagree with Mr. Matusow.

(1) The Pavlovian psychiatrists, Communist psychopoliticians and scientists who labored hard and long on this project would never forsake it with such apparent ease when it offers untold consequences.

(2) The very fact that Communist book stores carry YPR materials in 1965 would strongly suggest that Communist book stores know their friends. Also a YPR

subsidiary "LIVING LANGUAGE COURSES" is presently being sold in Communist book stores, with "Living Russian" prominently displayed.

(3) YPR was cited as subversive by the House Committee's *Guide to Subversive Organizations* on May 14, 1951. This same year YPR conveniently sold out to Grey-stone Press, but did not release Mr. Horace Grenell until sometime in 1952. Is one to believe that Mr. Grenell changed anything but a few outward and obvious mistakes?

(4) YPR was cited as subversive in the eleventh report of the Senate Fact-Finding Committee of the State of California, 1961. Yet according to Mr. Richard Combs, counsel for the committee, YPR has never asked for a re-evaluation of its announced subversive status.

(5) YPR at the present time is a subsidiary of Traffic Publishing Company [according to *Torrance Daily Breeze*, January 13, 1966¹]. In fact, six corporations and/or companies occupy the same address of YPR and most with the same telephone number. According to the manager of Traffic Publishing Company, YPR has been a subsidiary for nearly 15 years. The manager, Herman Singerman, was active in Communist political subversion in 1949 as head of Local 50 of the United Office and Professional Workers of America. In a letter dated June 30, 1965, Robert J. Wentworth, Assistant Director of Public Relations Department of the AFL-CIO, states that, "Your information — 'that the United Office and Professional Workers of America were forced out of the organized labor movement in 1950 because they were adjudged to be a "Communist-dominated union"'—is correct." Interestingly enough, Local 50 was the YPR's union! Mr. Singerman is identified in Exhibit 185c at page 7427, Part I, *Communist Political Subversion* hearings of the H.C.U.A., 1956, as active in Communist political sub-

1. "The records are distributed by Traffic Publishing Co., believed to be a subsidiary of Franson Corporation."

version.

(6) Karl Prussion, former FBI agent within the Communist Party (1947-1960), states in a letter of June 15th, 1965, ". . . I can definitely state under oath that, within the cell apparatus of the Communist Party, both of these organizations [Young People's Records and Traffic Publishing Company] were known about, accepted and supported by the Communist cell members."

(7) When writing to Herman Singerman of Traffic Publishing Company, one receives a reply from Mr. Fred C. Breismeister, president of the Franson Corporation. Franson occupies the same address with YPR and Traffic. Mr. Breismeister will express "shock" and "outrage" that anyone could doubt the good intentions of the mentally diseased records, "The Little Puppet" and "Tom's Hiccups." Mr. Breismeister contends that his whole staff and management are not in sympathy with any Communist doctrine or objective! An official representative of one of the Congressional committees of Los Angeles stated that he felt this letter from Franson "was not on the up and up." Obviously, a full hearing by one of our Government's committees designed to uncover subversion will prove Mr. Breismeister right or wrong. However, since Herman Singerman also uses Franson Corporation stationery, it is difficult to believe that Mr. Breismeister wasn't writing with tongue in cheek.

Charge Number Nine by Counterattack: "I happened to have had no small part in affecting these changes to which he (Matusow) refers and they also included changes in the advertising on the record jackets, the editorial board, the artists, composers, singers, etc." (page 3, paragraph 2)

Answer: One of the early members of the editorial board prominently displayed on the jackets of YPR records was Douglas Moore. On July 1, 1965, in the Children's Music Center, Inc., 5373 W. Pico Blvd., Los Angeles 19, California, Douglas Moore's full name still ap-

pears on the jackets of YPR! His Communist-front record appears in footnote 38 of "Communism, Hypnotism and the Beatles." In a preliminary check of the "artists, composers, singers, etc." appearing on YPR and CRG records as of July 1, 1965, 20% have Communist-front records. One, Algernon Black, has been cited as having 60 Communist-front affiliations. Further checking will no doubt raise the percentage, but this should be enough evidence to cause you, Mr. Keenan, and *Counterattack*, to cease attacking its friends and begin attacking the enemy!

From our observations it would appear that YPR has undergone changes in similar fashion as People's Songs, Inc. (See Senate Document No. 117). People's Songs has changed its name a number of times as well as a few faces, but is essentially the same organization that was set up in 1946 by Pete Seeger. Today it goes under the guise of *Sing Out!* or Oak Publications.

YPR has six companies to confuse the issue with all using the same address and nearly all the same telephone number: (1) Young People's Records; (2) Children's Record Guild; (3) Greystone Press; (4) Living Language Courses; (5) Traffic Publishing Company and (6) Fran-son Corporation. Perhaps the sooner some official committee on Communist subversion investigates the goings on at 100 Sixth Avenue, New York, the better!

In a telephone interview, Mr. Keenan, you admitted to Mr. Bruce S. Glenn, "maybe there is something here I don't know about." We could not agree more and only pray that *Counterattack* will cease giving the ACLU, the ADL, Paul Coates, and the Pacifica Foundation further ammunition.

Sincerely in Christ Jesus,

David A. Noebel

Executive Assistant to Dr. Hargis

In the Senate Document mentioned above (No. 117)

entitled, *The Communist Party of the United States of America, 1956*, a number of important points were set forth concerning Communist fronts. To begin with the document states, "It would be well for alert Americans to be aware of the tricks employed by Communist fronts when faced with the threat of exposure or prosecution. We list some of these which have previously been employed." The report then follows with a listing of Communist tricks and gimmicks to assure their misdetection. (1) "After lengthy and arduous investigation the front will suddenly change its name so that the job will have to be done all over again. Front organizations change their names from time to time and are variously labeled in different cities and neighborhoods. Sometimes fronts will merge to avoid exposure or prosecution. At times they have been known to assume a name similar to some well-known and respectable organization" (2) "The names of prominent citizens who have been duped into the organization who are usually inactive and unaware of what is going on will be cited as proof of the organization's respectability." (3) "Individuals who expose the character of Communist fronts will be treated with libel suits, smears, physical assault, blackmail and ouster from positions. Legal advice is always valuable as a safeguard." (4) "The organization will claim a membership which cannot be accurately verified." (5) "Communist fronts, when identified as such, will immediately and vigorously deny the charge." (6) "*A favorite device is to arrange for the defense of the particular front by a non-Communist publication . . .*" (7) "Ofttimes, after a Communist front has been successfully launched by a provisional committee, a new committee will be substituted to conceal the origin of the organization." (8) "A favorite Communist gambit is to claim that since an individual belonged to a given front organization prior to its citation as such by the Attorney General, the individual should not be held responsible. This asks us to ignore the fact that a front organization

is by definition subversive and, except in the very few cases where organizations originally formed by non-Communist forces were taken over by the Communists thereafter, all front organizations were subversive from their inception. The important date is not when the organization was cited, for its subversive character does not date from the day of its listing by the Attorney General." (9) "Recently there has developed a tendency to decry references to defunct organizations. This is unrealistic because the fact of membership in an organization which was subversive loses none of its evidentiary value when the organization goes out of existence. No information about a live and active conspirator should be considered as dead or irrelevant . . ."

Needless to say, many of the above nine articles are pertinent to Young People's Records with its many subsidiaries and supporters.

CHAPTER VI

RESPONSIBILITY TO OUR CHILDREN

Since these Communist records were designed to nerve-jam children, create frustration and induce hypnotism leading to mental and even physical illness, and since two and a half to four and a half million of our children at the present time stand in need of psychiatric help,¹ it is peculiar to find elementary school catalogs endorsing them. And, since these Communist record companies have been declared subversive in a number of different investigations by Federal and State legislative committees on un-American activities, there appears little excuse for these catalog companies to be ignorant of the facts. Whatever the excuse, the time to clean out these destructive little

1. *Eternity Magazine*, May 1965, p. 8. Dr. Raymond Robertson, Supt., Institute of Juvenile Research, Chicago, Illinois, in an address before the Family Life Section, Division of Christian Education, National Council of Churches, 1965.

discs of mental illness is NOW! Our children are our sacred trust. Our Lord Jesus Christ said, "But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depths of the sea."¹ If someone even attempted to molest our children physically, we should be the first to repel such perversion. We would stand with the Apostle Paul, "if any provide not for his own, and specially for those of his own house, he hath denied the faith, and is worse than an infidel."² But we confront no mere attempt. The Communists are actually molesting the minds of our children by the most cunning, diabolical conspiracy in the annals of human history. Dr. William J. Bryan, Jr. said, "it's not only possible, it's happening; not only possible, it's being done all the time. This started clear back in 1938. Alexander E. Kabaleski, an Austrian physicist, escaped from the Khar-kov Institute of Physics, Kharkov, Russia, and told then that they had research projects going on with hypnotic techniques and brainwashing . . ."³ Edward Hunter, in referring to this type of insidious mind attack, very carefully but forcefully says: "Surely there can no longer be a trace of doubt that brainwashing is sheer evil. The fight against it is the culminating issue of all time, in which every human being is a protagonist. There can be neither escape nor neutrality where such responsibilities lie."⁴ Christians, and all real Americans who love their sons and daughters, cannot remain silent. To do so would be un-Christian, cowardly and a sign of utter capitulation to the enemy. Our immediate action, tempered with knowledge, wisdom and love, is of the utmost urgency.

1. Matthew 18:6.

2. I Timothy 5:8.

3. See Appendix 8.

4. Edward Hunter, *Brainwashing*, p. 285.

PART THREE

COMMUNIST USE OF BEAT MUSIC

"Now, in our popular music, at least, we seem to be reverting to savagery. And the most dramatic indication of this is the number of occasions in recent years when so-called concerts of rock 'n' roll have erupted into riots."

—Dimitri Tiomkin
Los Angeles Herald-Examiner,
Sunday, August 8, 1965, p. J-9.

CHAPTER I

TAMPERING WITH OUR TEENAGERS

America's very young are not the only targets of the Communists. Also included in their ingeniously conceived master music plan are America's teenagers. Since rhythmic activity music ceases to be effective by early adolescence, the music designed for high school students is extremely effective in aiding and abetting demoralization among teenagers, effective in producing degrees of artificial neurosis and in preparing them for riot and ultimately revolution to destroy our American form of government and the basic Christian principles governing our way of life.

The music has been called a number of things, but today it is best known as rock 'n' roll, beat music or simply Beatle-music. Even *Time* magazine admitted that "there was obviously something visceral" about the music since it has caused riots in countless communities.¹ Riot-causing it is, but it is also a noise which causes teenagers to experience countless side-effects, detrimental not only to the community, but also to the individual and the country. We contend that it was so planned.

When Henry David Thoreau predicted in 1854 that music would some day destroy England and America,² one could have hastily greeted his prediction with a sarcastic smile and a skeptic's wink. With today's African

1. *Time* magazine, May 21, 1965. p. 85.

2. Henry David Thoreau, *Walden*, The New American Library, 501 Madison Ave., New York. First published in 1854. Eighteenth printing, Dec., 1963, p. 147.

beat "music" churning destruction throughout the length and breadth of England and America, Thoreau's pale prophecy assumes an ominous red.

It took Lenin little time to realize that music plays a vital part in the construction of society. He also realized that one sure way to destroy an enemy society was to destroy that society's music. This is exactly what his disciples have set out to do.

In his *How Music Expresses Ideas*, Sidney Finkelstein, the recognized cultural spokesman for the Communists in the USA,¹ sets forth the program with little ambiguity. Finkelstein calls for the destruction of the barrier between classical music and popular music² and insists that African music is the true epitome of popular music. The goal is to inundate the American people with African music! Disparage the importance of good classical and standard musical form!

Time magazine's analysis of the origin and influence of rock 'n' roll could hardly please Finkelstein more. The only mistake in *Time's* analysis was its failure to mention Africa. It stated, "The origins of rock 'n' roll go deep—Deep South, U.S.A."³ The full truth is that it goes still deeper—the heart of Africa, where it was used to incite warriors to such a frenzy that by nightfall neighbors were cooked in carnage pots! The music is a designed reversion to savagery!

Race-conscious *Time* admitted that "One of the first white disc-jockeys to play these 'race records,' as they were known in the industry, was Cleveland's Alan Freed, a flamboyant, rapid-fire pitchman who sang along with the records, slamming his hand down on a telephone book to accentuate each beat!"⁴

1. House Committee on Un-American Activities hearing, *Communism in the Metropolitan Music School*, April 9, 1957, p. 674.

2. Sidney Finkelstein, *How Music Expresses Ideas*, International Publishers Co., second printing, September, 1952, p. 118.

3. *Time* magazine, May 21, 1965, p. 85.

4. *ibid.*, p. 85.

Alan Freed has been recognized as the father of rock 'n' roll. Upon his death at forty-three in a Palm Springs, California, hospital, a UPI dispatch commented, "Freed's career went downhill after a payola scandal." *Time* magazine detailed the UPI dispatch, "Freed was indicted for accepting \$30,000 in bribes from six record companies for pushing their releases."¹ According to the District Attorney's office of the County of New York, "Freed was accused of the crimes of requesting had accepting gifts and gratuities, was agent and employee of another, in violation of Section 439 of the Penal Law of the State of New York, from the following companies: (1) Action Records, Inc., (2) Alpha Distributing Co., (3) Superior Record Sales Co., Inc., (4) United Artists Records, Inc., (5) Cosnot Distributing Corporation, (6) Cosnot Distributing Corp. of Cleveland and (7) Roulette Records."²

With this type of morality surrounding the king of rock 'n' roll, one can hardly expect the product to be much better. Freed was fired by radio station WABC (New York City) for refusing to answer questions concerning a possible payola scandal. He self-righteously answered that such an investigation was "an insult to my reputation for integrity."³

Today all major record companies are flooding our teenagers with a noise that is basically sexual, un-Christian, mentally unsettling and riot-producing. The consequences of this type of "music" are staggering. In Jacksonville, Florida, 6,700 rock 'n' roll fans were sent into a "screaming, fighting frenzy in the Jacksonville coliseum . . . Twenty police officers on duty at the show were swamped and called for reinforcements . . . they (according to one police officer) were like a herd of cows stampeding."⁴

1. *Time* magazine, May 21, 1965, p. 85.

2. Information contained in letter from Joseph Stone, Assistant District Attorney in charge of Criminal Courts Bureau, Sept. 14, 1965.

3. *Newsweek*, November 30, 1959, p. 95.

4. *Jacksonville Journal*, February 23, 1965, p. 1.

In Long Beach, California, "a mob of more than 4,000 teen-age girls poured out of the Long Beach Arena Sunday afternoon after a 'Beatles-type' rock 'n' roll performance, and caused a melee which injured three police officers, damaged three vehicles and sent seven of the girls to the hospital."¹

In an earlier incident in Long Beach, the newspapers reported that "More than a dozen policemen fought a valiant but losing 'battle' with 5,000 frenzied, screaming teen-age girls in the Long Beach Arena Friday night before halting the show in self-defense."²

Further up the coast in San Francisco, "A mob of howling teen-age boys and girls, at least 1,000 strong, rampaged through the Mission district last night, inflicting heavy damage to automobiles and shops . . . The trouble, theorized Police Sergeant William Mikulik, can be attributed to the strange powers of a rock 'n' roll singer."³

Subsequent to the above melee in San Francisco, another rock 'n' roll entourage plagued that city with the following disease: "Four teen-agers were stabbed, another was kicked until bloody and a policeman was mauled last night after a performance by the British rock 'n' roll group called The Animals. Police riot squads with dogs took an hour to break up gang fights outside the Cow Palace after The Animals played to about 3,500 young fans. The gangs fought with knives and tire chains. Three teen-age boys suffered deep stab wounds while outside the arena. Another was stabbed while in front of the bandstand." One police officer said The Animals "wound up the crowd so tight they snapped."⁴

In Los Angeles, the *Herald-Examiner* reported, "some 15,000 teenagers kept a date with mass hysteria at the Sports Arena, bowling over police officers and gatecrash-

1. *Independent*, Long Beach, California, May 17, 1965, p. B-1.

2. *ibid.*, October 24, 1964, p. 1.

3. *The San Francisco Chronicle*, March 8, 1965, p. 18.

4. *Evening Tribune*, San Diego, California, April 3, 1965, p. 1.

ing to see England's newest singing group, the Rolling Stones."

Lt. T. E. Barnes commented that the "girls just develop mass hysteria." Some had to be ejected because they were "uncontrollable" and others fainted. One girl, according to the press report, "ripped off her blouse and threw it over a ten-foot partition." But another "wild-eyed teenager topped that performance by taking off her bellbottomed slacks and tossing them in the dressing room. A long coat kept her decent."¹

Four young men, noted for their tonsils and tonsure, are also helping to overwhelm our youth with this destructive type of "music." When the Beatles presented their "concert" in Vancouver, British Columbia, a hundred persons were stomped, gouged, elbowed and otherwise assaulted during the twenty-nine minute performance. Nearly 1,000 were injured in Melbourne, Australia. In Beirut, Lebanon, fire hoses were needed to disperse hysterical fans.² In the grip of Beatle fever, we are told, the teenagers weep, wail and experience ecstasy-ridden hysteria that has to be seen to be believed.³ Also, we are told, teenagers "bite their lips until they bleed and they even get overexcited and take off their clothes."⁴ To understand what rock 'n' roll in general and the Beatles in particular are doing to our teenagers, it is necessary to return to Pavlov's laboratory. The Beatles' ability to make teenagers weep and wail, become uncontrollable and unruly, and take off their clothes and riot is laboratory tested and approved. It is scientifically induced artificial or experimental neurosis.⁵

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1. Los Angeles Herald-Examiner, Dec. 6, 1965, Section B, p. 1.
 2. Chicago Sun-Times, Sept. 5, 1964, p. 24, and Saturday Evening Post, August 8, 1964.
 3. Seattle Post-Intelligencer, Aug. 22, 1964, p. 6.
 4. Daily Oklahoman, Saturday, Sept. 19, 1964, p. 1, 2.
 5. Ivan P. Pavlov, *Lectures On Conditioned Reflexes*, International Publishers, New York, 1928, Chapter 36. Also, A. R. Luria, *Nature of Human Conflicts*, p. 209-211.

CHAPTER II

PAVLOV'S CONDITIONED REFLEX TECHNIQUE

Ivan P. Pavlov, the eminent Russian physiologist, was invited to Moscow as the personal house guest of Nikolai Lenin, the father of the Bolshevik revolution. Pavlov expressed confidence that his findings on conditioned reflexes and inhibitions would be a blessing to mankind someday in its struggle against human ailments. Lenin had other plans. Remaining in Lenin's home for three months, Pavlov penned a 400-page manuscript for the Communist dictator regarding his findings. Upon reading the manuscript, Lenin exclaimed to Pavlov, you have "saved the Revolution."¹

"What Lenin did not tell Pavlov," commented Edward Hunter, "was that he had come to realize how impossible it was that he would ever obtain the people's willing co-operation in changing human nature and creating the 'new Soviet man.' He saw in Pavlov's discoveries a technique that could force it upon them."²

Mr. Hunter observes the interesting fact that "Pavlov's manuscript, which became the working basis for the whole Communist expansion-control system, has never left the Kremlin."³

Much overt Pavlovian material has, however, been inflicted upon the unsuspecting American public. Herbert A. Philbrick, nine years an undercover agent for the Federal Bureau of Investigation and author of *I Led Three*

1. Edward Hunter, *Brainwashing*, Pyramid Books, 444 Madison Avenue, New York, 1961, p. 46.

2. *ibid.*

3. *ibid.*

Lives, remarked in one of his many speeches, "I learned as a member of the Communist Party—sitting in these deeply conspiratorial meetings night after night—that the Communists concentrate a great deal on something which they call Pavlovian psychiatry. Sometimes they refer to it as Soviet psychiatry."¹

Pavlov, in his many experiments with animals and human beings, discovered specific scientific procedures to produce artificial neuroses in dogs and men. In studying and relating these experiments, one is immediately impressed with the almost perfect analogy between what our youngsters experience under Beatlemania and the technique inflicted on Pavlov's dogs to develop "artificial neurosis."

For example, Dr. Bernard Saibel, child guidance expert for the State of Washington, in his excellent account of a Beatle "concert," declares that the hysteria experienced by these teenagers caused many of them to become "frantic, hostile, uncontrolled, screaming, unrecognizable beings."²

These characteristics are all mentioned by Pavlov in his account of producing an artificially neurotic state in his animals. In one experiment, he writes, "this excitation could not be stopped in any way, whether by shouting, petting or striking the animal, which became absolutely *unrecognizable*."³ In another experiment, the Russian

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1. "How the Communists Control Thoughts and Attitudes," Herbert A. Philbrick, *Freedom Forum XIX*, Searcy, Arkansas, April 7, 1958. Also, *op. cit.*, K. I. Platonov, p. 11: "Soviet psychotherapy has developed under conditions entirely different from those in foreign countries and in pre-revolutionary Russia. It is being built on the basis of dialectical materialism . . ."
 2. *Seattle Daily Times*, August 22, 1964, p. 1. Also, Martin C. Sampson, M.D., *Solacen Tybamage*, Wallace Laboratories, Cranbury, New Jersey, p. 5, lists the following symptoms of psychoneurosis: "crying, apathy, agitation, anorexia, insomnia, hostility, lack of concentration, tension, headache, irritability, anxiety, tension, assaultive behavior, fearfulness, restlessness, nervousness, depression, phobias, psychosomatic complaints, obsessive-compulsive delusions, withdrawn behavior, lack of cooperation, hallucinations, psychomotor retardation."
 3. I. P. Pavlov, *Conditioned Reflexes*, Dover edition, 1960, p. 398.

physiologist relates, "Now we produce the neurosis . . . during the experiment the dog was extremely excitable . . . [experiencing] chaotic condition of the nervous activity . . . the animal was *intolerant and uncontrollable*."1 In still a third experiment, Pavlov observes, "Its weakening results in an abnormal predominance of delay and other normal phenomena of which inhibition is a part, expressed also in the general behavior of the animal, struggling, impatience, unruliness and finally as pathological phenomena."2

All these experiments were related to the production of neuroses in dogs. The human parallel is described in his Lecture XXIII, "Application to Man."3

Pavlov found that his dogs generally fell into the four classical types or temperaments of Hippocrates: the extremely excitable, the extremely inhibited, and the two moderate types: quiet and lively.4

He generally refers to the above as three main groups: (1) the excitatory group; (2) the inhibitory group and (3) the central group with two types.5

He devised three scientific methods (two basic) to produce neurosis in animals. One method involved overstraining or overexciting the excitatory group of dogs with extremely strong stimuli. A second method involved overstraining the inhibitory group with a strong or a very protracted inhibition. Finally a third method involved a clashing or collision of the excitatory and inhibitory processes, thereby producing neurosis.6 In Pavlovian terminology, "The conditions for the transition into a morbid

1. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, International Publishers, New York, 1963, p. 96.

2. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, International Publishers, New York, 1963, p. 164.

3. I. P. Pavlov, *Conditioned Reflexes*, Dover edition, 1960, p. 395f.

4. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, p. 64, 105. Also, I. P. Pavlov, *Conditioned Reflexes*, Dover edition, 1960, p. 288.

5. I. P. Pavlov, *Lectures on Conditioned Reflexes*, International Publishers Co., New York, 1963, p. 374.

6. *ibid.*, p. 375. Also, I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, p. 84, 164.

state are quite definite. Two of these are well known. These are: very strong external stimuli and the collision of the excitatory and inhibitory process."¹

To emphasize the seriousness of the resultant mental disorder, Pavlov carefully observes, "Experimental neuroses are usually permanent, affecting an animal for months and even years." Elsewhere he states, "In both cases the normal relation between excitation and inhibition has disappeared. We call this a nervous breakdown. and these destructions of equilibrium in the nervous system we consider as neuroses. They are real neuroses, one showing a predominance of excitation, the other of inhibition. It is a serious illness, continues months, and is one for which treatment is necessary."²

We contend that rock 'n' roll, certainly a strong external stimulus, is producing this artificial type of neurosis in our teenagers, and causing teenage mental breakdowns to reach an all time high.³ And, no finer or more scholarly statement of the relation between "wild" music and neurosis can be found than Dr. Howard Hanson's comment in *The American Journal of Psychiatry*, "The music . . . is frequently crass, raucous and common-place, and could be dismissed without comment if it were not for the radio whereby hour after hour, night after night, American homes are flooded with vast quantities of the material. To its accompaniment our youngsters dance, play and even study. Perhaps they have developed

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1. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, p. 52.
 2. I. P. Pavlov, *Lectures on Conditioned Reflexes*, Volume 1, p. 375. Also, I. P. Pavlov, *Conditioned Reflexes*, Dover edition, p. 311.
 3. Rosen. Bahn, Kramer, *The American Journal of Orthopsychiatry*, "Demographic and Diagnostic Characteristic of Psychiatric Clinic Outpatients in the USA," 1961, Volume XXXIV, No. 3, April 1964, distributed by the Health, Education and Welfare Department, p. 457. Also, *Eternity Magazine*, May 1965, p. 8, Dr. Raymond Robertson, Supt., Institute of Juvenile Research, Chicago, Illinois, in an address before the Family Life Section, Division of Christian Education, National Council of Churches, 1965, "between 2.5 and 4.5 million children in our country are in need of psychiatric help."

an immunity to its effects — but if they have not, and if the mass production of this aura drug is not curtailed, we may find ourselves *a nation of neurotics* which even the skill of your profession [psychiatry] may be hard-pressed to cure.”¹ And since this violent, orgiastic type of music is aired nearly twenty-four hours a day across this nation, his comment on mental sanity and radio is most important: “For in this day when through the radio the country is literally flooded with sound it seems logical to assume that music is destined to play an important part in helping to preserve mental sanity on the one hand or, if misused, to add to the emotional strain of an age already over-taxed by disruptive forces.”²

Considering Dr. Hanson’s statements in the context of current conditions, the following quotation from Edward Hunter’s work on corticovisceral psychiatry merits full attention: “If brainwashing can make a single individual neurotic, what about the inhabitants of a village, or a city, or even a country? . . . *The only possible conclusion is that a long-range program is being pursued which, if left unhindered over a long period, will make whole populations just as neurotic as a single individual.*”³ Perverted music is one major contributing factor in this long-range program!

Now, in the constant, destructive noises called “Beatle music,” our teenagers could well be experiencing all three of the neurotic techniques discovered by Pavlov.

In the first place, artificial neurosis is produced by a “continually increasing tension of the excitatory pro-

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1. The American Journal of Psychiatry, Volume 101, No. 3, Nov. 1944, p. 369. The quotation is found in Dr. Hanson’s speech before the American Psychiatric Association, “Some Objective Studies of Rhythm in Music.” Since the speech was given in 1944, the “wild” music Dr. Hanson refers to is the predecessor of rock ‘n’ roll, “violent boogie-woogie.” His warning has grown in import instead of diminishing and this in itself makes his observations more valuable—perhaps even prophetic.
 2. Dr. Howard Hanson, The American Journal of Psychiatry, Volume 99, No. 3, Nov. 1942, p. 325.
 3. Edward Hunter, Brainwashing, p. 238.

cess,"¹ Rock 'n' roll is just such a cumulative, tension-producing stimulus. Teenagers are thrown into a tremendous frenzy as the tension is built up through the beat of the drum and other instruments, and it is just such a stimulation of tension that is causing many teenagers in the so-called excitatory group to suffer artificially induced neurosis. In pre-Freudian terminology, the disease would be termed neurasthenia and hysteria.²

Secondly, "The inhibitory process likewise may be weakened either through strain or through collision with the excitatory process. Its weakening results in an abnormal predominance of delay and other normal phenomena of which inhibition is a part, expressed also in the general behavior of the animal, struggling, impatience, unruliness, and finally as pathological phenomena, e.g., neurasthenic irritability; in man as a hypomanic or manic condition."³ From this description there seems little doubt that teenagers in the inhibitory group are also affected, since rock 'n' roll "concerts" are producing this behavior!

The final method of causing artificial neurosis consists in the clashing or collision of the excitatory and inhibitory reflexes. Pavlov relates two experiments in which metronomes were used to bring about just such a collision. In one experiment he used 30 beats a minute to establish the excitatory reflex and 15 beats per minute to establish the inhibitory reflex.⁴ In the other experiment he used 120 beats per minute to establish the excitatory reflex and 60 beats to establish the inhibitory reflex.⁵

Pavlov conditioned his dog to secrete saliva while a metronome beat 120 per minute. To accomplish this, the scientist used the same technique as in the earlier discussed experiment with the flashing light. Each day, as

1. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, p. 164.

2. I. P. Pavlov, *Conditioned Reflexes*, Dover edition, p. 397.

3. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, p. 164.

4. I. P. Pavlov, *Lectures on Conditioned Reflexes*, p. 374.

5. I. P. Pavlov, *Psychopathology and Psychiatry*, Foreign Languages Publishing House, Moscow. n.d., p. 147f. Also I. P. Pavlov, *Conditioned Reflexes*, Dover edition, p. 302f.

food was placed before the animal, the scientist would activate the metronome at 120 beats per minute. Finally merely setting the metronome at 120 beats per minute caused the salivary gland of the dog to secrete. Normally, a sound stimulus does not cause such a secretion, but through a synthetic path, (the conditioning process) in the central nervous system of the animal the sound stimulus now calls forth abnormally the same response that the normal stimulus, i.e., the sight or smell of food, would bring forth. This conditioning process implanted in the animal was termed the excitatory reflex.

Using the same animal, Pavlov then implanted another reflex designated as the inhibitory reflex. Here he conditioned the animal never to secrete saliva when the metronome operated at 60 beats per minute. This inhibitory reflex was firmly implanted in the animal by never feeding her while the metronome beat at that rate. The salivary gland of the dog was, of course, finally conditioned never to secrete saliva with the metronome set at 60 beats per minute.

The animal, conditioned with two reflexes, the excitatory and the inhibitory, was then exposed to both metronomes at the same time or in rapid alternation. One metronome, beating 120 beats a minute, induced the gland of the dog to secrete saliva; the other, beating 60 per minute, inhibited the gland of the dog from secreting saliva. The controlled situation with its capacity to produce tremendous, internal, conflicting tensions, caused a breakdown which was termed by Pavlov *artificial neurosis*. "All these experiments," says Pavlov, "clearly bring out the fact that a development of a chronic pathological state of the hemispheres can occur from one or other of two causes: first, a conflict between excitation and inhibition which the cortex finds itself unable to resolve; second, the action of extremely powerful and unusual stimuli."¹

1. I. P. Pavlov, *Conditioned Reflexes*, Dover edition, p. 318.

The last experiment, the clashing of the two reflexes, like the other two experiments of overstraining the excitatory or the inhibitory process, explains the process by which our young teenagers are being criminally seduced into this neurosis.¹ Attending a Beatle "concert," these young people already possess what Pavlov would term a built-in inhibitory reflex.² This has been implanted by their parents, churches, and society. It entails such things as decent behavior, prohibiting the coed from taking off her dress in public, tearing up the auditorium, creating havoc and battling with the authorities.

However, within twenty-nine minutes, the Beatles have these young people doing these very things. Rock 'n' roll, with its perverted music form,³ dulls the capacity for attention and creates a kind of hypnotic monotony which blurs and makes unreal the external world. "Earthly worries are submerged in a tide of rising exaltation . . . the whole universe is compressed into the medium of the beat, where all things unite and pound forward, rhythmic, and regular."⁴ In the area of morals, "rock 'n' roll treats the concept of love with a characteristic doubleness.

1. I. P. Pavlov, *Conditioned Reflexes and Psychiatry*, p. 84. In this passage, Pavlov analyses his animals' neurotic condition. Not surprisingly, our young people could very easily relate the same following experience. Pavlov writes, "One can conceive in all likelihood that, if these dogs which have become ill could look back and tell what they had experienced on that occasion, they would not add a single thing to that which one would conjecture about their condition. All would declare that on everyone of the occasions mentioned there were put through a difficult test, a hard situation. Some would report that they felt frequently unable to refrain from doing that which was forbidden and then they felt punished for doing it in one way or another, while others would say that they were totally, or just passively, unable to do what they usually had to do."

2. *ibid.*, p. 115.

3. Perverted musical form generally stands in contradistinction to what is musically understood by the expression "Tinpan Alley." Needless to say, the Communists have no use for Tinpan Alley. *The Worker*, March 9, 1965, p. 5. Also, see *How Music Expresses Ideas*, Sidney Finkelstein, p. 109, 115. Such expressions as "Tinpan Alley straitjacket of form" or "formalist Tinpan Alley pattern" are used to slur standard musical form.

4. *Reader's Digest*, Nov. 1964, p. 183.

The lyrics generally capitulate to the concept [of true love], *but the music itself expresses the unspoken desire to smash it to pieces and run amuck.*"¹ This was precisely what Dr. Ronald Sprenger, chief school medical officer of Nottingham, England, had in mind when he referred to rock 'n' roll as the cause of sexual delinquency among teenagers. He also said, "Mass hysteria affects many to the stage of loss of consciousness and lack of thought for their immediate welfare."²

With the previously instilled inhibitions prohibiting the teenager from committing acts of sexual and other delinquency, the external excitatory music creates exactly the opposite desires. The ensuing internal conflict causes a severe clash or collision of the two forces and the teenager breaks down with a mental condition identifiable as artificial neurosis.

And, the frightening — even terrifying — aspect of this mentally conditioned process is the fact that these young people, in this highly excited, hypnotic state, can be told to do practically anything — and they will.³

1. *ibid.*, p. 184.

2. *Parade Magazine*, January 10, 1965.

3. Some contend that individuals will not act contrary to their morals, but Pavlovian scientists have found this to be a mistaken notion. Experiments were conducted in which subjects actually threw acid into the faces of their friends. Heavy glass protected the friends. *Journal of Abnormal and Social Psychology*, 1939, 34:114-117, article by L. W. Rowland entitled "Will Hypnotized Persons Try To Harm Themselves or Others?" *Journal of Psychology*, 1941, 11:63-102, article by W. R. Wells entitled, "Experiments In the Hypnotic Production of Crime." *Psychiatry*, 1942, 5:49-61, article by M. Brenman entitled "Experiments In the Hypnotic Production of Anti-Social and Self-Injurious Behavior." *Journal of Abnormal Social Psychology*, 1947, p. 256ff., Dr. John G. Watkins reported experiments that show that "under deep trances hallucinations can be set up which will cause some subjects to commit 'socially criminal acts,' even to the extent of murder." He also found that under hypnosis members of the armed forces (although forewarned, in some cases, of what would be attempted) would betray military secrets and try to murder their commanding officers. Also see Andrew Salter, *Conditioned Reflex Therapy*, p. 10f. Also, Dr. Louis J. West and Dr. Gordon H. Deckert, writing in the *Journal of the American Medical Association*, asserted that hypnosis can be used to lead some folk astray. In writing up the article, John

One can scarcely conceive of the possibility, but nevertheless the method exists, wherein the enemies of our Republic could actually use television and the Beatles (or some other rock 'n' roll or even rock 'n' folk group) to place thousands upon thousands of our teenagers into a frenzied, hypnotic state and send them forth into the streets to riot and revolt.

Dr. Andrew Salter, in his work *Conditioned Reflex Therapy*, laid down the physiological laws for such a probability. He mentioned three ingredients that are both necessary and sufficient to control human behavior. He said, "Hypnosis, word conditioning and emotional conditioning are thoroughly interwoven. They do not operate by different laws. They are aspects of the same laws. To understand those laws is to understand how to control human behavior."¹

Dr. Salter's statement unpacked could well contain the *modus operandi* for riot and revolution. The Beatles, Animals or the Mindbenders, for example, need only mass-hypnotize thousands of American youth, condition their emotions through the beat of their "music" and then have someone give the word for riot and revolt. The consequences are imponderable. Watts and its "Burn, baby, burn" would fade into insignificance.

And recently *Modern Medicine* stated that persons can be "hypnotized by television, according to Drs. Herbert Spiegel and James H. Ryan of Columbia University, New York City." These doctors contended that this technique "might be useful in mass education, group treatment, and research," but they also warned that "*unscrupulous operators* could confuse, exploit, and deceive

(Cont'd.)

Troan, Scripps-Howard Science writer said, "Contrary to a widespread notion that a hypnotized person 'draws the line at violating the law or his own ethical code,' the doctors cited evidence indicating hypnosis can be used to seduce some individuals or lead them into crime." *Rocky Mountain News*, Denver, Colorado, Saturday, April 3, 1965, p. 41.

1. Andrew Salter, *Conditioned Reflex Therapy*, Capricorn Books, New York, 1961, p. 26.

hypnotizable persons.”¹ Since the subversive Fair Play for Cuba Committee was organized by two CBS newsmen, Richard Gibson and Robert Taber,² and since J. Edgar Hoover has admitted that Communists have infiltrated television,³ the Communists would not have too much difficulty finding their “unscrupulous operators.” If this should ever come to pass, Aldous Huxley’s jewel, “Never before have so few been in a position to make fools, maniacs or criminals of so many,”⁴ would certainly become an understatement.

Dr. William Sargant,⁵ head of the Psychological Medicine Department at St. Thomas’ Hospital, writes: “Once a state of hysteria has been induced in men and dogs by mounting stresses⁶ which the brain can no longer

1. *Modern Medicine*, 65th Street at Valley View Road, Southdale Park, Minneapolis, Minnesota, July 5, 1965, Volume 33, No. 14, p. 14.

2. House Committee on Un-American Activities, *Communist and Trotskyist Activity within the Greater Los Angeles Chapter of the Fair Play For Cuba Committee*, November 2, 1962, p. 1571. Billy James Hargis, *Distortion By Design*, Christian Crusade Publications, P.O. Box 977, Tulsa, Oklahoma 74102, 1965, p. 170f. Fulton Lewis, Jr., *The Top of the News*, Sheraton-Park Hotel, Washington, D.C., January 9-13, 1961, p. 4.

3. Appropriation testimony of John Edgar Hoover, director, Federal Bureau of Investigation, before the House Subcommittee on Appropriations on March 6, 1961. Published 1962, p. 49.

4. Aldous Huxley, *Devils of Loudun*, Harper and Rowe Publishers Inc., 49 East 33rd Street, New York, 1952, pp. 367-368.

5. As a fellow of the Royal College of Physicians, Dr. William Sargant first came to the United States in 1938 to work at Harvard and the Massachusetts General Hospital on a Rockefeller Foundation grant. Since then he has been frequently invited as a visitor to the United States. A former president of psychiatry section of the Royal Society of Medicine, he is in charge of the department of psychological medicine at one of London’s oldest and most famous general teaching hospitals. *Atlantic Monthly* (July, 1964, pp. 88-95) recently published one of his articles entitled, “Psychiatric Treatment.”

6. Wilhelm Wundt, *Outlines of Psychology*, p. 162f: “. . . observed that each beat of a given tempo is followed by a rising nervous and muscular tension, on the part of the hearer, in anticipation of the beat to follow. With the succeeding beat the tension would drop and then immediately begin to rise again in anticipation of the next beat. He also observed that a slowing of the tempo, and abrupt halt, or an abrupt change of tempo caused a considerable increase in nervous tension.” A. R. Luria, *Nature of Human Conflicts*, p. 210: “We attempted to use automatic motor acts to produce this conflict

tolerate, protective inhibition is likely to supervene. *This will disturb the individual's ordinary conditioned behavior patterns.*"¹

Sargant further states: "Normally, it seems, the human nervous system, like the dog's, is in a state of dynamic equilibrium between excitation and inhibition.² But if subjected to excessive excitation or excessive inhibition which Pavlov described in dogs, the brain then becomes incapable, for the time being, of its usual intelligent functioning."³ Under such a condition, Sargant states, "belief can be implanted in people, after brain function has been sufficiently disturbed by accidentally or deliberately induced fear, anger, or excitement. Of the results caused by such disturbances, the most common one is temporarily impaired judgment and heightened suggestibility."⁴

In an address before the Royal Society of Medicine, Dr. William Sargant had the following to say concerning the Beatles, "Adolf Hitler, ancient Greek orators, the Beatles and African witch doctors all practiced a similar

(Cont'd.)

by giving to the subject a definite speed of rhythmical motor reactions and then suddenly trying to change this rate when we gave a signal."

1. William Sargant, "Battle For The Mind, Doubleday & Company, Inc., Garden City, New York, 1957, p. 59. Also, *op. cit.*, K. I. Platonov, p. 120, 206.
2. I. P. Pavlov, *Lectures On Conditioned Reflexes*, International Publishers, New York, 1928, pp. 333-334: "If I have produced a process of excitation and now limit it with one of inhibition, this is trying on the animal; it begins to whine and bark and attempts to free itself from the stand. The only reason for this is that I have brought about a difficult balancing of the processes of excitation and inhibitions. Let any of us consider his own personal life and experiences and he will find many similar examples. If, for example, I am occupied with something, - i.e., I am under the influence of a definite process of excitation — and if someone suddenly proposes to me to do another thing, it is unpleasant for me. For it means that I must inhibit the strong excitatory process in which I was engaged, and only after this can I start a new one . . . And even more. A stress of such nature, this difficult conflict between the two processes, can, as we have already seen in many of our dogs, produce painful results, i.e., marked disturbances in the normal nervous activity."
3. Sargant, *op. cit.*, p. 50.
4. *ibid.*, p. 145.

type of brainwashing. I believe the human brain has not altered since the Stone Age. It still behaves the same way under stress. People can be brainwashed to believe anything. The tragic thing is that it doesn't matter whether it's sense or nonsense. You should be warned when young, of the way people get at you when you are older. Rhythmic music and dancing are ways of getting at the nervous system. [I will show some] movies demonstrating how the primitive rhythms of a Stone Age tribe in Kenya and a band at a London ball produce the same trance-like emotions . . . Hitler got people into a tremendous state of excitement and then talked to them. This method can be used for either good or evil. Hitler used it and killed twenty million people."¹

Dr. Howard Hanson, commenting on the relationship between music and hysteria, remarks, "The mass hysteria present in recordings of the rhythmic chants of primitive peoples and the similar mass hysteria of the modern 'jam-session' indicate — at times, all too clearly — the emotional tension producible by subjecting groups of people to concentrated doses of rhythm."²

According to Leonard Gilman,³ Schonaur insisted "that an increasing volume of sound in modern life — without adequate control of its character — is one of the causes of growing emotional instability in contemporary society."⁴

1. *Wichita Eagle* (Kansas), February 17, 1965.

2. *The American Journal of Psychiatry*, Volume 101, p. 364.

3. Leonard Gilman, M.D., was formerly chief of the Psychiatric Section, Walter Reed General Hospital, and is a Diplomat of the American Board of Neurology and Psychiatry.

4. Gilman and Paperte, *Music and Your Emotions*, pp. 30-31.

CHAPTER III

BEATLE RELIGIOUS PHILOSOPHY

With our teenagers actually rioting under Beatlemania, it is imperative to understand the basic philosophy of the Beatles. Are they vulnerable to the enemies of our Republic? Are they religiously capable of wreaking havoc for "social" reasons?

Complete answers, of course, are hard to come by. As Israel G. Young, columnist for the pro-Communist *Sing Out!* magazine, points out, "The Beatles have gone further than all the contemporary folk song writers in that they are not so obvious in their philosophy."¹

However, *The Saturday Evening Post* furnishes some of the answers to these questions. "To British intellectuals the Beatles are carrying the banner of the British beat generation, and their success represents a breakthrough for the social rebellion the Beatles represent."² Continuing, the *Post* writer states: "'It's incredible, absolutely incredible,' says Derek Taylor, the Beatles' press officer. 'Here are these four boys from Liverpool. They're rude, they're profane, they're vulgar, and they've taken over the world. It's as if they'd founded a new religion. They're completely anti-Christ. I mean, I'm anti-Christ as well, but they're so anti-Christ they shock me, which isn't an easy thing.'"³

In a leading national, sex-crazed magazine, the Beatles, in an exclusive interview, volunteered additional

1. *Sing Out!* magazine, 165 West 46th Street, New York, January 1964, p. 77.

2. *Saturday Evening Post*, August 8-15, 1964, p. 25.

3. *ibid.*, p. 28.

information about their religious convictions, or better their agnostic-atheistic convictions.

Listening to the Beatles so adeptly misuse the name of Christ, Jean Shepherd, the *Playboy* interviewer, asked "You guys seem to be pretty irreverent characters. Are any of you churchgoers?"

John and George were quick to volunteer their denials.

Paul McCartney, unwrapping a real Hegelian pronouncement, said, "But we're not anti-religious. We probably seem to be anti-religious because of the fact that none of us believe in God."¹

John Lennon added, "We're not quite sure what we are, but I know that we're more agnostic than atheistic."²

Paul waded back into the discussion with, "But believe it or not, we're not anti-Christ."³ Whereupon Ringo finally contributed a quick retort, "Just anti-Pope⁴ and anti-Christian."⁵

Paul, seemingly obsessed with some type of atheism, came back with, "In America, they're fanatical about God. I know somebody over there who said he was an atheist. The papers nearly refused to print it because it was such shocking news that somebody could actually be an atheist."⁶

John Lennon, the religious spokesman for the Beatles in his latest published work, *A Spaniard in the Works*, seemingly settles once and for all the question of the Beatles' attitude toward the Saviour of the World. In a sleazy account of not-so-subtle secondary meanings, Len

1. *Playboy Magazine*, February, 1965, p. 58.

2. *ibid.*, p. 58.

3. *ibid.*, p. 58.

4. *Christianity Today*, October 22, 1965, p. 46. "Roman Catholic Archbishop George Andrew Beck of Liverpool, England, dropped a verbal bombshell in Rome last month when he announced that the Beatles might perform at the opening of a new cathedral in Liverpool in 1967."

5. *op. cit.*, p. 58.

6. *ibid.*, p. 58.

non portrays a Jesus El Pifco as "a garlic eating, stinking, little yellow greasy fascist bastard catholic Spaniard."¹

Writing in double and triple meanings, Lennon plays on such words as "thirsty year ago" meaning "thirty years ago"; "Laird" meaning "Lord"; "Can ye heffer forgive me Jesus" meaning "Can you ever forgive me, Jesus"; "her eldest sod" meaning "her eldest son"; "some bad jews" meaning "some bad news" and other expressions like "stable," "mother," "catholic," "bastard," "Spanish," and "foreigner" which would forcefully indicate that Lennon's Jesus El Pifco is none other than our Lord Jesus Christ. Knowing his previous feelings toward the Saviour of the World, such a conclusion would not be inconsistent with his religious philosophy.

Referring to Jesus' imagined love life, Lennon comments that, "whistling a quaint Spanish refrain Jesus was dreaming of his loved wombs back home in their little white fascist bastard huts." Also, "They [Jesus and girl friend] soon made it up howevans and Jesus and wee Spastic were once morphia unitely in a love that know so suzie. The only thing that puzzled Jesus was why his sugarboot got so annoyed when he called her his little Spastic in public. Little wonder howeapon, with her real name being Patrick, you see?"²

One reviewer of Lennon's latest book commented. "To the budding author's credit, the book is better than his first — and unquestionably dirtier . . . At such an early date after publication, some older teen-agers can be heard quoting from the book. Usually, of course, the passages that cannot be printed in a family newspaper." Concluding, the reviewer states that Lennon "shows possible irreverence for fatherhood, religion, etc." but "is not likely to affect many outside his immediate acquaintance."³

1. John Lennon, *A Spaniard In The Works*, Simon and Schuster, New York, 1965, p. 14.

2. *ibid.*, p. 14.

3. *Dallas Times-Herald*, "Lennon Sings Different Tune," July 11, 1965.

Parade magazine in its Special Intelligence Report stated, "Parents who believe the Beatles are a quartet of fine, wholesome, uplifting musicians who hold young womanhood in high light and respect, might do well to peruse Lennon's second work for an insight into at least one literate Beatle's morality and mentality."¹

The above comments from these two reviewers do not begin to tell the sordid story of the book. It is difficult to imagine such filth and irreverence being distributed in the guise of literature and even "art," and Lennon's "social" comments like "Koms der revolution" and "that's Socialism"² could well prove *Insurgent's* claim that the Beatles are "socially conscious to followers of the group who are tuned into such things."³ No reviewer with good taste would dare reprint Lennon's comments on sex or morality, God or our Lord Jesus Christ. Yet, *Scholastic Scope* magazine has such an uncanny sense of humor as to call the book by John Lennon "funny"⁴ and *Junior Scholastic* has awarded its "Bell Ringer Award" to the Beatles' newest film, "Help!"⁵

The Beatles, judged by Christian culture, symbolize Western degeneracy. They are, according to their own admissions and actions, or the statements of their press officer, rude, profane, vulgar, irreverent, pornographic, uncouth, smutty, anti-Christ, anti-Christian . . . agnostic, atheistic, anti-Pope. And, as one mother found out, much to her regret, they are also immoral.

Parade's Special Intelligence Report gave the full account in the Sunday Parade magazine section: "Last month when the Beatles toured this country, taking home with them another million dollars, America's teenage females,

1. *Parade* magazine, Sunday Supplement, June 27, 1965, "Intelligence Report."

2. Lennon, *op. cit.*, p. 60.

3. *Insurgent* magazine, March-April, 1965, Volume I, No. 1, p. 12. *Insurgent* is the official publication of the Communist-spawned W.E.B. DuBois Clubs.

4. *Scholastic Scope*, October 7, 1965, p. 22.

5. *Junior Scholastic*, September 23, 1965, p. 24.

largely in the 13 to 17 age bracket, behaved wildly. They hid in air ducts, freight elevators, men's rooms, bribed bellboys and ticketsellers, did almost anything to get a glimpse of their favorite longhairs. Their lack of restraint, caution and courtesy was shocking. Most shocking of all, however, was the failure of their parents to guide them. believing the children's antics to be clean, wholesome, innocent, youthful fun without realizing how far such teenage worship of entertainers can go.

"In Las Vegas, Nev., one mother learned the hard way. When the Beatles were playing there a few weeks ago, an unidentified member of their entourage came to this mother's hotel suite. He invited her 14-year-old daughter and the daughter's friend, also 14, to a Beatle party. Without asking for details, the mother gave her consent, and the two 14-year-olds took off for the Beatles' suite.

"At 1 a.m. the mother phoned the suite and asked where the two girls were. She was told not to worry, her youngsters were enjoying themselves. An hour later, she phoned again, ordered the girls to return to their rooms. She was assured they would. They didn't. At 7:30 a.m., after the two 14-year-olds had spent the night in the Beatles' quarters, the mother finally phoned the police. She asked for help in getting the two underage children out of the Beatles' rooms.

"Sgt. Robert Runkle of the Clark County Sheriff's Office drove to the Sahara Hotel, banged on the Beatles' door, told the parties inside that if they didn't open the door he would get the manager's passkey or break the door down. Ten minutes later the door was opened. Runkle barged in. He found one of the girls, fully clothed, in bed with a Beatle representative. The other youngster, also fully clothed, sat with her feet on Beatle John Lennon's bed. Lennon was fast asleep or feigning so. Said Runkle to the girls: 'What are you girls trying to do, get these guys arrested?' He then escorted the pair to their rooms handed them over to the mother in question. She de-

clined to press any charges against the Beatles, telling Sgt. Runkle she would discipline the girls herself. A few hours later she and the two 14-year-olds checked out of the hotel and returned to Los Angeles.”¹

In *Parade's* question and answer column, one Louise Hacker of Los Angeles asked, “For several months now, George Harrison, my favorite Beatle, has been taking a girl by the name of Pattie Boyd on different holiday jaunts — once to Tahiti, once to Hawaii, once to the Bahamas. I have two questions: Are they married? And if not, what does Pattie Boyd’s mother say about these jaunts?”

Parade answered the two questions with the following, “They are not married as of this writing. Pattie’s mother, Mrs. Diana Gaymer-Jones of Wimbledon, says, ‘I just hope they have a heavenly time.’”²

Since the above religious and moral characteristics, according to British intellectuals,³ represent “a breakthrough for the social rebellion the Beatles represent,” one could easily reach the conclusion that the Beatle rebellion at the very least parallels the Communist rebellion against God, Christ and morality.

And since atheism is the heart and soul of Communism, or as Dostoyevsky says: “The problem of Communism is the problem of atheism,”⁴ the obvious potential for evil which the Beatles represent should at least raise some serious questions. And, because the Beatles are heroes to millions of teenagers, their atheistic affinities are important. For the impressionable teenager has difficulty separating the Beatles and their “music” from the Beatles and their ideas and ideals. This separation, in fact, is difficult for *most* minds if “as a man thinketh in his heart, so is he” has any application to the case.

1. *Parade* magazine, October 4, 1964, p. 12.

2. *Parade* magazine, January 24, 1965. They became husband and wife January 1966.

3. British intellectuals in said context are no doubt Fabian socialists at best.

4. Whittaker Chambers, *Witness*, Random House, New York, 1952, p. 711-712.

The Beatles were sponsored in Milwaukee, Wisconsin, by a Mr. Nicholas Topping.¹ Nick described his operations — he runs the Topping & Co. International House on Second Street — as “making life interesting.” In addition to selling international items, he also, in his limited quarters, runs a travel agency, handles the paintings of artist friends and sells pacifist literature. Nick also admits he is active in “freedom marches” in Milwaukee.

Not only pacifist literature, but Communist literature as well has been observed in Topping’s International House. “Folk Song” books by Pete Seeger and the Second People’s Songbook *Lift Every Voice!*, edited by Irwin Silber with an introduction by Paul Robeson, were for sale.

In 1960 Nick and his friend, Prof. Sidney Peck assisted M. Michael Essin with his April 1960 election campaign. Essin was a candidate for the office of City Attorney.

M. Michael Essin, according to the House Committee on Un-American Activities report of March 28, 29, 1955, lives at 623 North Second Street in Milwaukee. He was counsel for the Communists who appeared before the Committee.²

Nicholas Topping, in his attempt to make life interesting, also participated in an organization set up to promote “agrarian reformer” Castro.³

With all of this said, however, it must be stated that this writer has no proof that the Beatles are identifiable Communists—contrary to *Newsweek* magazine,⁴ although the Communist press in the United States thinks highly

1. Milwaukee Sentinel, April 28, 1964.

2. Communist Activities in the Milwaukee, Wisconsin, Area, HCUA Report, March 28, 29, 1955, pp. 657, 728, 770, 790, 796, 813. Many of these Communists were in the UE Union; a union thrown out of the CIO in 1950 for being Communist-dominated and controlled. Exhibit 9 states: “M. Michael Essin has been chief spokesman for all Communist causes in the Milwaukee area for several years past. As a lawyer he has defended practically every Communist cause and is the usual representative of any Communist in trouble with the law.”

3. Milwaukee Sentinel, April 29, 1961.

4. Newsweek, February 15, 1965, p. 90.

of them and what their "music" is doing to our young people.

In *The Worker*, the official Communist newspaper in the United States, we are admonished not to "Throw Rocks at Rock 'n' Roll."¹ The writer, Gene Williams, believes "it's time that we set out to develop a more positive evaluation of the styles, roots and future" of rock 'n' roll. He contends that "beneath all the juke-box jive there exists an idiom capable of narrating the millions of young lives confined to the ghettos of our cities"² and concludes by warning that "No one should disparage the importance of rock 'n' roll to today's young people."³

By the Marxian double standard they would have us believe that rock 'n' roll is commendable and even necessary in the USA, but reprehensible in the USSR. Even Indonesia's Marxist Sukarno prohibits Beatism and the Beatles in his country because, as he says, they represent a "form of . . . mental disease."⁴ In the same issue of *The Worker* where we are exhorted not to throw rocks at beat music, Christian Crusade is labeled "sick" for seeking to expose the dangers inherent in just such a music.⁵

Insurgent magazine, the official publication of the newly created W.E.B. DuBois Clubs of America, in its very first issue pays homage to the Beatles with an article by the editor, "The Beatles—Those Lucky Lads From

1. *The Worker*, March 9, 1965, p. 5.

2. *ibid.*, p. 5: According to Williams, rock 'n' roll is to be replaced with rock 'n' folk. Naturally the folk will be the Sing Out variety with Marxist lyrics.

3. *ibid.*, p. 7.

4. *Chicago Tribune*, February 1, 1965, p. 2. According to the *Tulsa Daily World*, Friday, May 14, 1965, p. 36, "Indonesian musicians were warned Thursday that anyone in this country who plays or sings like the Beatles will be jailed on charges of subversion." According to the *Wichita Falls Record News*, August 9, 1965, p. 1, "To preserve the national identity in the field of culture, Indonesia will burn tapes and records of Beatle-type songs and music in Jakarta on August 17 as part of the celebration of Indonesia's twentieth independence day, the news agency Antara announced Sunday. Police have seized large numbers of such tapes and records in raids on shops recently." Marxists are notorious for wishing on others what they themselves do not wish for themselves.

5. *The Worker*, March 9, 1965, p. 7.

Liverpool.”¹ The article contends that “In Britain they [the Beatles] have been called ‘the true and unique voice of Liverpool’s working class.’” But more revealing is the remark, “The social consciousness of the Beatles has gotten little play in the American press, but it becomes evident to followers of the group who are tuned in to such things.” Coming from an admittedly radical youth magazine,” the admission is interesting and noteworthy, but when one considers J. Edgar Hoover’s remarks in the F.B.I. *Bulletin*, “The Communist Party, USA (CPUSA), spawned a new national Marxist youth organization in June, 1964—the W.E.B. DuBois Clubs of America,”² *Insurgent’s* remarks concerning the Beatles are not only important but explosive! Communist *Insurgent* appreciates the “social rebellion” the Beatles represent.

Irwin Silber, editor of *Sing Out!* and identified under oath as having been a member of the Communist Party³ as well as an apologist for the founder of the Communist publishing firm International Publishers, Inc., Alexander Trachtenberg,⁴ brazenly unveils the true nature of rock ‘n’ roll. He says, “The great strength of rock ‘n’ roll lies in the music of the music — in particular, in the beat and in the immensely creative harmonies, counterpoints, and answer-back patterns of the sound. Because it is a sound

1. *Insurgent* magazine, 1853½ McAllister Street, San Francisco, California, Volume I, No. 1, March-April 1965, p. 10. Editor Carl Bloice formerly write for *People’s World*.

2. F.B.I. *Law Enforcement Bulletin*, October 1964. Also, the *Saturday Evening Post*, May 8, 1965, p. 31, cites the DuBois Clubs as subversive and even quotes leftwing student reactions to the Communist nature of the clubs!

3. House Committee On Un-American Activities hearing, *The Communist Party’s Cold War Against Congressional Investigation and Subversion*, October 10, 1962, p. 1480. Also, H.C.U.A. *Annual Report*, 1952, p. 73. See Appendixes 14 and 17.

4. International Publishers, “Report on the Double Anniversary Celebration,” *Book News Letter Supplement*, No. 3, March 1965. Irwin Silber’s greetings in the name of *Sing Out!* read as follows: “Your continued existence is a tribute to the tenacity and inquiring spirit of all associated with International as well as to those free-thinking spirits throughout the U.S. whose support has kept you alive.” For Alexander Trachtenberg’s connection with International Publishers see *Guide To Subversive Organizations and Publications*, December 1, 1961, p. 90.

which is basically *sexual, un-Puritan, free in expression*, and outside the main idiom of white middle-class and upper-class America, it is music *whose very form is a threat to established patterns and values.*"¹ Naturally, Silber sees complete compatibility between his folkniks and beatleniks and when one recalls the Communist plan to undermine religion and to get young people interested in sex, the role of rock 'n' roll on the American scene is quite obvious. George A. Brautigam, State Attorney for the State of Florida secured a copy of the Communist Rules for Revolution from a known member of the Communist Party, who acknowledged it to be still a part of the Communist program for overthrowing our Government. It seems the rules were originally captured by the Allied Forces in Dusseldorf in May of 1919. Among the rules were, "Corrupt the young, get them away from religion. Get them interested in sex. Make them superficial, destroy their ruggedness."²

On June 22, 1965, the pro-Communist radio station KPFK in Los Angeles³ presented a program entitled, "A Mercy Killing."⁴ The program auditioned a number of Beatle records, presented a speech exposing the Beatles by this writer at Walnut Creek, California, and allowed a running commentary on the speech, "Communism, Hypnotism and the Beatles" by two high school girls who allegedly attended a Birmingham High School in a designated California city. The producer of the program, Mitchell Harding, played part of the speech, interspersed it with Beatle records and turned to the girls for their comments and commentary. Apart from the numerous personal references which included, "he's stupid," "evil," "really dirty minded," "lousy," "lousy demagogue" and

1. *Sing Out!* magazine, May 1965, p. 63.

2. *Christian Crusade*, P.O. Box 977, Tulsa, Okla. 74102, May 1964, p. 1, reprinted Mr. Brautigam's findings.

3. Senate Internal Security Subcommittee, *Pacifica Foundation*, January 10, 11, 15, 1963. KPFK in Los Angeles, KPFA in Berkeley and WBAI in New York City make up the *Pacifica Foundation Radio Network*.

4. We have a copy of the tape from KPFK on file.

other unprintable personal remarks which should have shocked the American Civil Liberties Union, the most vile and irreverent comments imaginable were reserved for our Lord Himself.

When it was pointed out on the program that a young lady in Long Beach had remarked that she loved Christ, but loved the Beatles more, one of the high school girls said, "Well, all right, the Beatles are here and Christ isn't—He died a long time ago." Whereupon the other young lady chirped in, "That's right, He wasn't as sexy as the Beatles are either." This brought the first one back with the comment, "If He [Christ] looked like Paul [McCartney] I'd be for Him too."

This led into a discussion of whether or not Christ looked like the Beatles. One of the high school girls remarked, "He was a pretty young guy wasn't He?" "Yeah," said the other, "maybe He would have gone with one of the Beatles." "Which one?" asked the first. "George," replied the other. "But He was fatter than George," said the first as the discussion continued.

It was then suggested that Christ would have gone with Ringo since Ringo has blue eyes, but this was short-lived since all the Beatles would have had to have been Jewish. "No, none of them are [sic] Jewish," commented one. "None of them are [sic] anything in particular," said the other.

With this, the discussion moved to Christ and the Beatles' anti-Christ philosophy. "I think, see I think," said one, "Christ would have been for the Beatles because He would have been anti-Christ. If Christ could see how people have really, you know, twisted and distorted and everything, He would have been against Himself too." With this, the second teenager popped in, "Yeah, if He could see the world He made." "Sure Christ, you know," commented the first high schooler, "had some good stuff going for Himself, I guess . . . [but] it's just as ridiculous to go around saying hooray for Christ as it is hooray for

Ringo. I'm afraid that I'm going to find out that the Beatles really aren't what they are like."

"We know what they're like," said the other young lady, "they're rude and vulgar, scuffy and obstreperous."

"Obstreperous, what in the world is that . . ."

With this, the girls fluttered to other ground, only to leave the listener gasping for breath and some semblance of sacredness. Having sacrificed our Lord afresh on the altar of the Beatles, one seriously wonders if their remarks could ever become the attitude of the majority of America's teenagers?

When the Communists celebrated the 40th anniversary of *The Worker*, nearly 1,000 persons attended the observance. As they entered Carnegie Hall they were given envelopes and asked to put 40 one dollar bills—one for each year—inside as a contribution to *The Worker*. "Before the speeches began," says the UPI dispatch, "David Landsman, a young beatnik folk singer, sang integration ballads and tunes about banning the bomb.

"He sang, 'We Shall Overcome' and then to the same tune substituted verses about 'We Shall Ban the Bomb' and 'We Shall End Jim Crow.' He dedicated his version to slain African leader Patrice Lumumba, late Socialist leader Eugene V. Debs, slain Negro integration leader Medgar Evers and executed Soviet spies Julius and Ethel Rosenberg.

"Landsman noted that it was on the same Carnegie Hall stage that the British rock 'n' roll singers, the Beatles, made their American debut several weeks ago.

"He said the Beatles marched in a ban the bomb protest march in England two years ago and lauded them as 'one of us.'

"Everybody cheered the Beatles."¹

The evidence, therefore, definitely points toward the "caution" indicator, and a word of warning to concerned

1. UPI press dispatch, New York, March 6, 1964.

parents and teens should be sufficient. The evidence also indicates that the Beatles could be susceptible to the enemies of our Republic, since atheism and anti-Christian tendencies are compatible with the philosophy of Communism but contrary to the original American dream of one nation under God. Likewise, the Beatles claim that "Christianity will go" and their open boast that it is already playing second fiddle since "we're more popular than Jesus now"¹ should cause all to reassess Beatlism.

1. Newsweek, March 21, 1966, p. 52.

CHAPTER IV

BEATLE PERFORMANCES

The Beatles were in Seattle, Washington, for a "concert" in August 1964. According to the *Intelligencer*, the show began at 8:07. "First came the Bill Black Combo, then the Exciters, and after them the Righteous Brothers. Next on the program was Jackie de Shannon, who sang 'Needles and Pins' and several other songs, as well as having the audience sing 'Happy Birthday' to her."¹

Burt McMurtrie, a radio personality in the Northwest and a pro-Beatle fan, had the following to say about these "entertainers": "Witness the utter trash of the program the promoters had the nerve to put on the bill with the Beatles. It was not only trash, it was lewd, disgusting, revolting and an insult to the money charged. A trio of colored women with a male companion indulged in such twisting and orgiastic jerks as to put an old time carnival belly dancer to shame.

"Two groups of male makeup were little better. I would term them the cheapest imitation of what the Beatles have set forth, and a disgrace in the copying.

"That entire evening seemed *designed* to arouse every animal and sex instinct in the audience up to uncontrollable pitch and just such did it accomplish.

"It was the old, down-by-the-river religious pitch a thousand times magnified. The sort of emotional lack of control, out-of-control found in a savage jungle. And it is not healthy."²

Dr. Bernard Saibel, child guidance expert for the

1. *Seattle Post Intelligencer*, August 22, 1964, p. 6.

2. *Channel TV Magazine*, Port Angeles, Washington, September 6-12, 1964.

Washington State division of community services, attended the Seattle performance of England's Beatles at the request of the *Seattle Times*. The following is Dr. Saibel's report.

"The experience of being with 14,000 teenagers to see the Beatles is unbelievable and frightening.

"And believe me, it is not at all funny, as I first thought when I accepted this assignment.

"The hysteria and loss of control go far beyond the impact of the music. Many of those present became frantic, hostile, uncontrolled, screaming, unrecognizable beings.

"If this is possible—and it is—parents and adults have a lot to account for to allow this to go on.

"*This is not simply a release*, as I at first thought it would be, *but a very destructive process* in which adults allow the children to be involved—allowing the children a mad, erotic world of their own without the reassuring safeguards of protection from themselves.

"The externals are terrifying. Normally recognizable girls behaved as if possessed by some demonic urge, defying in emotional ecstasy the restraints which authorities try to place on them.

"The hysteria is from the girls and when you ask them what it is all about, all they can say is, 'I love them.'

"There are a lot of things you can say about why the Beatles attract the teenage crowd.

"The music is loud, primitive,¹ insistent, strongly rhythmic,² and releases in a disguised way (can it be called

1. American Institute of Hypnosis Journal, October 1963, p. 13. Hermina E. Brown, Director of Music Therapy Dept., New Jersey State Hospital, says that primitive rhythms are rarely good as they arouse basic instinct in the emotionally insecure person. Rock 'n' roll has a direct bearing on delinquency since all delinquents are emotionally insecure.

2. Irwin Silber, ed., ABC-TV Hootenanny Song Book, "Some Notes on the Guitar and Other Things" by Jerry Silverman, p. 12, "The other mainstream of musical tradition in America is, of course, African derived. Here stress is laid on rhythm, accent, beat, repetition and syncopation with the 'story line' often taking a back seat. Out of this milieu has developed the

sublimation?) the all too tenuously controlled, newly acquired physical impulses of the teenager.

"Mix this up with the phenomena of mass hypnosis,¹ contagious hysteria, and the blissful feeling of being mixed up in an all-embracing, orgiastic experience, and every kid can become 'Lord of the Flies' or the Beatles.

"Why do the kids scream, faint, gyrate and in general look like a primeval, protoplasmic upheaval and go into ecstatic convulsions when certain identifiable and expected trade-marks come forth, such as 'O yeah!' a twist of the hips or the thrusting out of an electric guitar?

"Regardless of the causes or reasons for the behavior of these youngsters, it had the impact of an unholy bedlam, the like of which I have never seen. It caused me to feel that such should not be allowed again, if only for the good of the youngsters.

"It was an orgy for teenagers."²

CHAPTER V

DESTRUCTIVE NATURE OF BEATLE MUSIC

"Rock 'n' roll has dominated the United States and England more than any other two nations in the civilized world," states Mr. Jack Staulcup, president of Local No. 200, American Federation of Musicians, Metropolis, Illi-

(Cont'd.)

virtuoso folk guitarist so increasingly evident in today's folk scene. This virtuosity—I use the word advisedly—has begun to spill over into other areas of folk music." For further information on Silber and Silverman, see Chapter IV on the Communist Use of Folk Music.

1. Reader's Digest, Nov. 1964, p. 183. "In contrast, rock 'n' roll dulls the capacity for attention; the steady beat creates instead a kind of hypnotic monotony."
2. Seattle Daily Times, August 22, 1964, p. 1.

nois. "Most every juke box, radio station and television station in these two countries has been loaded with this noise since 1953. By the same token these two nations have the highest juvenile delinquency rate of any other nation in the world."

Mr. Staulcup, after two years of research on rock 'n' roll, went on to say, "It is interesting to note that LaVahn Maesch, who is director of Lawrence University Conservatory of Music and vice president of our National Association of Music Schools, revealed recently at the NAMS national convention in St. Louis that Russia had outlawed rock 'n' roll completely in the Soviet Union (about 1960 or 1961). It is also very interesting to note that only this year our own American newspapers carried an Associated Press article stating that the juvenile delinquency rate in Russia decreased 16.2 percent in 1962 and decreased another 18.6 per cent in 1963 . . . this is a total decrease of 34.8 per cent (over one third) in the short period of only three years since rock 'n' roll was outlawed.

"Right here in our own country it can be found that two small cities of approximately the same population can be used to prove what is happening. We have chosen two cities of approximately the same population that incidentally are only seventy miles apart. These two cities are in the Midwest. Each of these cities has approximately the same number of night clubs, radio stations and high schools. Each city has one college and one television station. In one of these cities rock 'n' roll music rules the roost. Two of its radio stations broadcast it almost all day long. Two of its three night clubs feature it almost all of the time. Its television station telecasts a teenage rock 'n' roll party once a week. Its two high schools use rock 'n' roll music for just about all dances such as junior-senior proms, Christmas dances, etc., and its one college does the same. Its one civic center features a teenage rock 'n' roll party most every Saturday night.

"In the other city one of its two radio stations broad-

casts some rock 'n' roll, but the other station seldom broadcasts any. Its night clubs feature good music most of the time. Its two high schools use good music for most all school dances. Its one college does the same, and its television station never telecasts any rock 'n' roll parties.

"Now to prove the point it can be found that the city where the junk music rules, the combined rate of young unwed mothers, school dropouts, teenage deaths by automobile accidents, burglaries, store break ins, and general vandalism is more than fifty percent higher than it is in the city where good dance music rules. To get this information only requires the checking of the schools, radio stations, television stations, night clubs, hospitals, ADC offices, sheriff and police departments in both cities. If any person or agency wishes to check it out, the names of the two cities are Paducah, Ky., and Cape Girardeau, Mo.

"A recent issue of *Parade* magazine revealed that in England the British Medical Association has become so alarmed at the rise in the venereal disease rate in teenagers that they have placed booklets on the subject on sale in 1,400 British drug stores selling for one shilling (fourteen cents) each. The article went on to say that the television networks in this country killed programs pointing up the dangers of VD on the grounds that it is not a 'polite subject.' Please note that the VD rate in teenagers is now higher than it was even before we had the wonder drug penicillin.

"This year *Men Today* magazine revealed that illegitimate births have increased fifty-seven per cent in the past ten years (since rock 'n' roll). Half of the unwed mothers are under twenty years of age. In New York state ninety-five per cent of the fathers did not marry the mothers. The article said nothing about the illegal abortion rate which has to be tremendously high.

"It is also interesting to note that this year the Metropolitan Life Insurance Co. through a statistical survey

pointed out that the suicide rate among teenagers rose fifty per cent between the years of 1952 and 1962 (since rock 'n' roll). Also most druggists and pharmacists will tell us that the number of prescriptions for tranquilizers for teenagers has grown higher every year for the past ten years (again since rock 'n' roll).

"Here is something else that can be given some thought. For many, many years the teenagers of this country have enjoyed many segments of recreation such as swimming, tennis, skating, boating, basketball, football, picnicking, music, dancing and many others. The big question is why did music and dancing suddenly die eleven years ago when all of these other forms of recreation have lived on and are still living cleaner and better than ever? A rebellious teenager will quickly tell you that music and dancing aren't dead. He or she will try to tell you that this music is new, this dancing is new, this is progress and we are going forward. We would like to say here that if three guitar players plunking three chords on an amplified guitar and an African beat drummer is progress in music, then we might as well abolish all musical instruction in our school systems now, because it certainly does not require music lessons to play what these boys are playing. What's more, if this sex wiggle they call dancing is progress, then we might as well concede to the fact that we are a nation going into paganism. There is no need to worry about topless bathing suits. Any person who does not believe this can read Samuel Grafton's article, 'The Twisted Age.'¹ and see what is happening."²

In a letter to Mr. Sargant Shriver's Office of Economic Opportunity, Mr. Staulcup protests the usage of federal anti-poverty funds for the development of rock 'n' roll

1. Look magazine, December 15, 1964.

2. Jack Staulcup, *Today's Teenager and Dance Music*, Metropolis Printing Service, P.O. Box 163, Metropolis, Illinois, 1964, p. 6, 7.

groups¹ (The *St. Louis Globe Democrat* also protested) throughout the country. In the letter he asks eleven questions worth pondering:

"1. Why do we have a constant increase in teenage and college student riots at summer resorts all over this land originating chiefly in resort rock 'n' roll dance halls?

"2. Why has the illegitimate birth rate in this country risen 250 percent since rock 'n' roll and the primitive, and in many cases, savage, sex stimulating dances came[sic] into existence?

"3. Why is the VD rate among teenagers in this country higher although we now have the wonder drug penicillin?

"4. Why has the suicide rate among teenagers increased fifty percent just since rock 'n' roll became popular?

"5. Why did the juvenile delinquency rate in Russia decline 34.8 percent in only a short time after rock 'n' roll was outlawed in that country?

"6. Why did a few of our highly respected senators in Washington protest against the foul CBS-TV rock 'n' roll show 'It's What's Happening Baby' which was supposed to be beamed to school drop-outs?

"7. Why have at least a dozen high schools in Central Illinois banned rock 'n' roll completely from their Junior-Senior Proms?

"8. Why did a popular motel in Chicago recently bar all rock 'n' roll groups (regardless of their reputation) from staying at the motel?

"9. Why did a top law enforcement officer of the city of Bridgeport, Connecticut, on July 23, ask the city to prohibit rock 'n' roll entertainers of any kind from mak-

1. Henry J. Taylor predicted that the National Arts and Cultural Development Act "will soon be subsidizing in the name of art and culture everything from belly dancing to ballet; from Handel to Hootenanny; from Johannes Brahms to the Beatles; from symphonies to strip tease." *Tulsa Daily World*, November 2, 1965, p. 10.

ing personal appearances in that city?

“10. Why have many responsible civic groups in numerous cities all over America completely abolished sponsoring rock 'n' roll teenage dances?

“11. Can we find one single qualified psychiatrist or mental specialist who will tell us that the jungle beat of rock 'n' roll and some of these late dances is not stimulating savage, animal emotions in the minds of millions of our young people?”

As one writer put it: “This type of music, it appears, is just as dangerous and perhaps more insidious a weapon in the battle between Light and Darkness for the minds, bodies and souls of our young people, as [sic] are the salacious movies and pornographic literature on which the Parent-Teacher Associations, the clergy and other groups are waging an all-out attack.”¹

Offhand it would look as if *Teen Magazine* disagrees for it states, “. . . despite what your parents and music teachers may say, rock 'n' roll is a musical artform—and the Beatles are better at it than anybody in the business.”²

But the evidence points in another direction. The music isn't “artform” at all, but a very destructive process—contrary to *Teen Magazine* and even Dr. David Reisman, who sees it as no danger.³

Great musicians see the music as degenerative. Anna Marly, composer of France's second most popular song, “The Song of Liberation,” which is now sung following the French national anthem at public gatherings, states that Beatle music is a “degenerating music.” She says, “The Beatles don't exalt the best in people. They exalt the materialistic things. Youths are seeking some-

1. *American Mercury*, Sept. 1961, p. 49.

2. *Teen Magazine*, Sept. 1964, p. 84.

3. *U.S. News and World Report*, February 24, 1964, p. 88. Dr. Reisman, one of the authors of the extremely pro-Communist *Liberal Papers*, stated on page 30 of the book, “But as the cold war continues, it becomes increasingly difficult for decent Americans, humane enough to prefer peace to an ego-centric national honor, to be outspokenly and genuinely anti-Communist.”

thing and they accept the Beatles because it is a cheap way of emotion—a low emotion.”¹ Interestingly enough she commented, “It’s not a music you could win a war with.” Her song inspired French resistance fighters during German occupation, but this woman, who became a historical figure during World War II as a composer, is sure that Beatle music would not have done it.

Dimitri Tiomkin, famous composer and conductor, had the following to say concerning rock ‘n’ roll: “The big beat is deliberately aimed at exciting the listener. There is actually very little melody, little sense in the lyrics, only rhythm.

“The fact that music can both excite and incite has been known from time immemorial. That was perhaps its chief function in prehistory and it remains so in the primitive societies which still exist in the far reaches of the world. In civilized countries, music became more and more a means of communicating pleasurable emotions, not creating havoc.

“Now, in our popular music, at least, we seem to be *reverting to savagery* (emphasis added). And the most dramatic indication of this is the number of occasions in recent years when so-called concerts of rock ‘n’ roll have erupted into riots.

“Those riots, however, are only the obvious manifestations of what I mean. More to the point is the fact that youngsters who listen constantly to this sort of sound are *thrust into* turmoil. They are no longer relaxed, normal kids.

“They will tell you they get a ‘charge’ out of rock ‘n’ roll. So do the kids who smoke marijuana and shoot ‘H’!”²

Dr. Howard Hanson, in his speech before the American Psychiatric Association, set down a few simple principles in his consideration of the effects of rhythm upon

1. Tulsa Daily World, April 21, 1965.

2. Los Angeles Herald-Examiner, Sunday, August 8, 1965, p. J-9.

our youth. He said, "First, everything else being equal, the further the tempo is accelerated from the pulse rate toward the upper limit of practical tempo, the greater becomes the emotional tension. Second, as long as the subdivisions of the metric units are regular and the accents remain strictly in conformity with the basic pattern, the effect may be exhilarating but will not be disturbing. Third, rhythmic tension is heightened by an increase in dynamic power."¹ His last two principles are applicable to our discussion of rock 'n' roll.

Alice English Monsarrat, in her provocative article, "Music—Soothing, Sedative or Savage?" says, "The normal easy meter . . . like that of a waltz is 123 123, or a fox trot 1234 1234. But with the advent of the twentieth century, the meters began to gallop brokenly, stirrup to stirrup with harmonic dissonance and discord in the melodic line . . . the meter began to appear something like this:

1 & 2 & 3 4 1 & 2 & 3 4

1 2 3 4 1 2 3 4

"A broken meter in the treble, played over an insistently regular beat in the left hand, with gradually increasing rapidity almost to the point of frenzy . . . is capable of producing the identical disintegrating and almost hysterical effect on an organism; as if a person would try to rush madly in two directions at the same time."

She concludes: "Any psychiatrist knows that it is precisely this two-directional pull of conflicting drives and emotions that is helping to fill our mental hospitals with broken wrecks of humanity."²

An authority has stated, "music that is constructive contains always beautiful melody, wonderful rhythm and marvelous harmony; for all constructive sound is comfortable to the feelings, forever producing ecstasy, alertness and peace, energizing the mind and body, facilitating balance and self-control in the listener. 'The purity of

1. The American Journal of Psychiatry, Volume 101, p. 365.

2. American Mercury, Sept. 1961, p. 47.

music is even more important than the purity of drugs and chemicals,' says James Girard, eminent Boston psychologist."¹

Dr. Altshuler, in his comments on the structural elements of music, declared that "man is essentially a rhythmical being . . . There is rhythm in respiration, heart beat, speech, gait, etc. The cerebral hemispheres are in a perpetual state of rhythmical swing day and night."²

Alice English Monsarrat correctly points out that it "is precisely at this point that rock 'n' roll and much of the modern music becomes potentially dangerous. This is because, to maintain a sense of well-being and integration, it is essential that man is not subjected too much to any rhythms not in accord with his natural bodily rhythms."³

In concluding this chapter it would perhaps be fitting to anticipate the one comment that has followed us around the country, viz., "but didn't Frank Sinatra do the same thing in his day?" Dr. Howard Hanson in his address before the American Psychiatric Association sets this question to rest once and for all with his comment, "The popularity of Frank Sinatra has caused his name to be mentioned frequently in connection with the deleterious effects of popular music but I can find no evidence to support this claim. Most of the music he sings is sentimental and nostalgic. He sings with sincerity and sensitivity and not infrequently artistry. If young girls are moved to squeal with delight I do not believe any harm has been done."⁴

1. *ibid.*, p. 46.

2. *ibid.*, p. 46.

3. *ibid.*, p. 46.

4. *American Journal of Psychiatry*, Volume 101, November 1944, p. 369.

With teenage mental breakdown¹ at an all-time high² and juvenile delinquency nearly destroying our society from within,³ it is important to note that both are caused in part by emotional instability, which in turn is caused in part by destructive "music" such as rock 'n' roll. Therefore, no matter what one might think about the Beatles or the Animals or the Mindbenders, the results are the same—a generation of young people with neurotic tendencies, loose morals and little desire or ability to defend themselves from those who would bury them.

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1. *Atlantic Monthly*, July 1964, p. 82. "The statistical facts about the incidence and the prevalence of mental illness have been so widely publicized in the last decade that they have been synthesized in a series of cliches: 'Half the hospital beds in the country are occupied by mental patients;' 'One person in ten is sufficiently sick mentally or emotionally to require professional help;' 'One family in three will at some time place one of its members in a mental hospital;' 'Mental illness is the country's number-one health problem.' Unfortunately, these are not exaggerations or slogans but the simple truth. At the present time there are 500,000 patients in mental hospitals throughout the country; possibly one million are under treatment in clinics or other outpatient facilities; and countless thousands who need psychiatric help are receiving no treatment of any kind."
 2. Rosen, Bahn, Kramer, *The American Journal of Orthopsychiatry*, "Demographic and Diagnostic Characteristic of Psychiatric Clinic Outpatients in the USA," 1961, Volume XXXIV, No. 3, April 1964, distributed by the Health, Education and Welfare Department, p. 457. Also *Eternity Magazine*, May 1965, p. 8, Dr. Raymond Robertson, Supt., Institute of Juvenile Research, Chicago, Illinois, in an address before the Family Life Section, Division of Christian Education, National Council of Churches, 1965, "between 2.5 and 4.5 million children in our country are in need of psychiatric help."
 3. J. Edgar Hoover states in his annual report on crime (*Chicago Tribune*, July 27, 1965, p. 4) that delinquency is at an all-time high. In his book, *The Shook-up Generation*, Harrison E. Salisbury, *New York Times* correspondent, states that the one factor always present in the delinquent is "emotional insecurity."

PART FOUR

COMMUNIST USE OF FOLK MUSIC

"I knew a very wise man who believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation. And we find that most of the ancient legislators thought they could not well reform the manners of any city without the help of a lyric and sometimes of a dramatic poet."

—Andrew Fletcher, Scot
patriot, writer, orator
and one time member of the
Scotland parliament.
Stevenson's Book of Quotations,
Dodd-Mead, New York, 1958, p. 123.

CHAPTER 1

PEOPLE'S SONGS AND PEOPLE'S ARTISTS

We have briefly analysed two types of music: rhythmic, and its effect on our children; beat, and its effect on our adolescents.

For college and university intellectuals, the conspiracy has made use of a third type, viz., folk music.

The Proletarian Musicians Association, meeting in Moscow in 1929, made it explicitly clear that classical music was "bourgeois" whereas folk music was "the music of the toilers, the exploited, and the oppressed classes" and a type of music usable for "the ultimate victory of the proletariat builders of Communist society."¹

In 1945-46 the Red conspirators not only established Young People's Records but also formed a specific corporation dealing with folk music—People's Songs, Inc.

This corporation is to the college and university students what Young People's Records is to children in kindergarten and the early grades. According to one report, "People's Songs was an organization . . . composed of a number of persons on the board of directors who have been called before this committee or identified by this committee as members of the Communist Party, and the purpose of which, from information made available to the

1. Nicolas Slonimsky, *Music Since 1900*, W. W. Norton, New York, 1937, pp. 549, 555. The chapter was entitled. "The Ideological Platform of the Russian Association of Proletarian Musicians."

committee, was to extend services to the Communist Party in its entertainment projects.”¹

The California Senate Factfinding Subcommittee on Un-American Activities released a study with the following information concerning People’s Songs: “It has injected itself into Communist fronts, and Communist schools, and leftwing trade union and political activity . . . People’s Songs, Inc. is now writing songs and plays, promoting choruses and schools for Communist fronts . . . [it] staged a benefit for the Communist Party in New York City on November 30, 1946. Advertisements and press notices for its activities are to be found in the *Daily Worker* . . . People’s Songs have sent delegated representatives to the Prague conference of the Communist World Youth Festival.” In conclusion the Senate Committee found, “People’s Songs . . . a vital Communist front in the conduct of the strategy and tactics of the Communist Anti-Imperialist War technique of the Seventh Period of Communist strategy in America and one which spawned a horde of lesser fronts in the fields of music, stage, entertainment, choral singing, folk dancing, radio transcriptions and similar fields. It especially is important to Communist proselyting and propaganda work because of its emphasis on appeal to youth and because of its organization and technique to provide entertainment for organizations and groups as a smooth opening wedge for Marxist-Leninist-Stalinist propaganda.”²

The Marxist interpretation of this organization openly admits, “People’s Songs sponsored their own big sings and concerts, or as they were named in the Almanac days, Hootenannies. But with the turn to the Truman Doctrine, to the cold war and domestic red-baiting, it slowly became clear that organized labor, with some important exceptions, was going to ride on the anti-Communist band-

1. House Committee on Un-American Activities. *Investigation of Communist Activities, New York Area — Part VII (Entertainment)*, August 18, 1955, p. 2459.

2. *Fifth Report of the California Senate Factfinding Subcommittee on Un-American Activities*, 1949, p. 544. See Appendix 13.

wagon.”¹

Both People's Songs and Young People's Records worked together at school workshops cited subversive by the Attorney General of the United States² and both have had interlocking personalities on each other's board.³ In fact, so important have the songs produced by People's Songs, Inc. become in Red ranks “that the Communist schools in Hollywood... People's Educational Center... and the Jefferson School in New York have inaugurated classes in the science of agitational song writing.”⁴

People's Songs was incorporated January 31, 1946, in New York City. Among the directors and incorporators were Pete Seeger, Herbert Haufrect, Lee Hays, Daniel Lapidus, and Robert Claiborne. Joseph Brodsky was the attorney for the corporation.

The board of directors of People's Songs, Inc. included the following: B. A. Bodkin, Tom Glazer,⁵ Horace Grenell, Woody Guthrie, Herbert Haufrect, Paul Kent, John Hammond, Jr.,⁶ Millard Lampell, Bess Hawes,⁷ Bob

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1. Josh Dunson, *Freedom in the Air — Song Movement of the 60's*, International Publishers, New York, 1965, p. 19.
 2. House Committee on Un-American Activities, *Investigation of Communist Activities, New York Area — Part VII (Entertainment)*, August 18, 1955, p. 2459. Also, *Guide to Subversive Organizations*, Dec. 1, 1961, p. 94.
 3. Horace Grenell, e.g., former president of Young People's Records, was a member of the board of directors of People's Songs, Inc.
 4. *Op. cit.*, Fifth Report of the California Subcommittee, p. 543.
 5. Mr. Glazer sings for Young People's Records and the Children's Record Guild. Appendix IX, Special Committee on Un-American Activities, House of Representatives, 1944, p. 541, finds Mr. Glazer a sponsor of the American Youth Congress. Attorney General Thomas Clark cited this front subversive December 4, 1947.
 6. Mr. Hammond, Jr., is presently a sponsor of the Highlander Center, Knoxville, Tennessee. Highlander Center is the new name for the Highlander Folk School of Monteagle, Tennessee.
 7. Bess L. Hawes is presently the teacher of Balladry and Folk Music at the University of California, Los Angeles Extension. See *Lifelong Learning*, Volume XIX, No. 31, University of California Extension, Fall, 1965, p. 141, 3. Her background is given in *Sing Out!*, September 1965, p. 26.

Russell, Waldemar Hille,¹ Earl Robinson,² Kenneth Spencer, Alec Wilder, Palmer Weber and Walter Lowenfels.³

The Board of Sponsors of People's Songs, Inc. included Sam Barlow, Leonard Bernstein,⁴ Norman Corwin, Lincoln Kerstein, Larry Adler, C. B. Baldwin, Carl Canner, Oscar Hammerstein II, E. Y. Harburg, Judy Holliday, Lena Horne, John Houseman, David Capp, Alain Locke, Dorothy Parker, Herman Sobel, Aaron Copeland,⁵

1. "Waldemar Hille, the editor of the original People's Songbook, has won a grant from the National Association for American Composers and Conductors for his oratorio called 'Denmark Vesey.' Hille . . . is musical director of the First Unitarian Church in Los Angeles." (Sing Out!, January 1966, p. 5) The pastor at First Unitarian is Rev. Stephen H. Fritchman, a Fifth-Amendment patriot, who refuses to state whether or not he is a Communist.
2. Mr. Robinson has been connected with the Metropolitan Music School in New York for many years. In testimony before the House Committee on Un-American Activities, April 11, 1957, Mr. Robinson refused to testify concerning his Communist Party activity. His activity is staggering. In Appendix IX alone he is listed 23 times. In subsequent reports of the House Committee he is found numerous times. He served as musical editor for Young Folk Song Book, published by Simon and Schuster, New York, 1963.
3. House Committee on Un-American Activities, Testimony of Walter S. Steele, July 21, 1947, p. 105, "Walter Lowenfels of People's Songs is a Communist Party leader in Philadelphia." Lowenfels has more recently compiled an anthology of poems for the Communist publishing company, International Publishers, New York, entitled Poets of Today. The foreword was written by Langston Hughes, author of "Put One More S in the USA to make it Soviet," "Goodbye Christ" and "Ballad of Lenin." (See Tax-Exempt Foundations, House of Representatives, Report No. 2681, December 16, 1954, p. 293,4.) Lowenfels also teamed up with Lee Hays in writing a vicious parody on the H.C.U.A. entitled "The Ballad For Un-American Blues." See Irwin Silber's Reprints from the People's Songs Bulletin, Oak Publications, New York, 1961, p. 81.
4. Commenting on The People's Song Book, Leonard Bernstein said, "A long-awaited record of a kind of American folk music which should long ago have entered the consciousness of the American people." His comment is found on the back cover of the song book. The book was copyrighted by Sing Out, Inc. in 1959 and Oak Publications in 1961. "At least 49 have given their open support to Communist candidates in election campaigns: Herbert Aptheker, Howard Bay, Leonard Bernstein, Marc Blitzstein . . ." See House Committee on Un-American Activities, Review of the Scientific and Cultural Conference for World Peace, April 19, 1949, p. 20.
5. The Scientific and Cultural Conference for World Peace was arranged by a subversive organization, the National Council of the Arts, Sciences and Professions. (See Guide to Sub-

Louis Untermeyer, Sam Wanamaker, Paul Robeson,¹ Josh White, Moe Asch,² Lila B. Pitts.³

(Cont'd.)

versive Organizations and Publications, December 1, 1961, p. 118.) The National Council of the Arts, Sciences and Professions "is a descendant of the Independent Citizens Committee of the Arts, Sciences and Professions which was repudiated in 1946 by Harold L. Ickes, its Chairman, because of its Communist character." (See H.C.U.A., Review of the Scientific and Cultural Conference for World Peace, April 19, 1949, p. 2.) The Independent Citizens Committee was also declared subversive in the Guide to Subversive Organizations and Publications, Dec. 1, 1961, p. 84. Mr. Copeland was not only a sponsor of the New York Conference for World Peace, but was also affiliated with the Independent Citizens Committee. (Op. cit., Review, p. 2) He was also listed as one of 49 who gave "their open support to Communist candidates in election campaigns." (Op. cit., Review, p. 20) But more importantly we are informed, "Twenty-eight have been affiliated with from 21 to 30 Communist-front organizations, and include . . . Aaron Copeland." (Op. cit., Review, p. 18) The purpose of the Conference on World Peace was to "discredit American culture and . . . extol the virtues of Soviet culture." (Op. cit., Review, p. 1)

1. Paul Robeson, praising the Communist International Publishers' founder, Alexander Trachtenberg, stated, "Way back in 1924, 'Trachty' (as we call AT with affection) began the formidable task of building a publishing organization around books dealing with the scientific basis of our society . . . particularly against the background of the events of 1917 and the emergence of the Soviet Union, and the subsequent struggles for national liberation all over the world . . ." (See International Publishers Book News Letter No. 3, March 1965, 381 Park Ave. South, New York 16.)
2. Moe Asch (Moses Asch) is the production director of Folkways Records and co-owner and co-publisher of Sing Out! magazine. Folkways stands in the same relationship to Sing Out! as Keynote Recordings originally stood to People's Songs, Inc. Keynote Recordings disced the songs published by People's Songs. Folkways Records discs the songs published by Sing Out! magazine. Keynote Recordings was declared subversive by the California Senate Factfinding Subcommittee on Un-American Activities, 1948, p. 392.
3. The listing of these names affiliated with People's Songs, Inc. can be found in the House Committee on Un-American Activities, Testimony of Walter S. Steele, July 21, 1947, p. 101, or in the Fourth Report of the California Senate Factfinding Subcommittee on Un-American Activities, 1948, p. 392. See Appendix 1.

CHAPTER II

PETE SEEGER AND WOODY GUTHRIE

Reprints of the People's Songs *Bulletin* make it obvious that Pete Seeger, People's Songs Executive Secretary, was the motivating and driving force behind the organization. Seeger admits, "We called our organization People's Songs to distinguish it from the scholarly folklore societies, and started a bulletin. I wanted it to be a weekly; others persuaded me to be more conservative and make it monthly."¹

He readily acknowledges the role of People's Songs in bringing about a revival of interest in folk music and even explains how folk music—Seeger style—grew in popularity among our university and college students. He simply says, "Because the young people in summer camps and schools grew up and went to college."² It takes little ingenuity to grasp the significance of this statement and the nature of the camps and schools, e.g., the Jefferson School of Social Science or the Metropolitan Music School, Inc., referred to in his admission.

Seeger also admits that the magazine *Sing Out!*, of which he is presently the associate editor, carried on where

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1. Irwin Silber, *Reprints From The People's Songs Bulletin*, Oak Publications, 165 West 46th Street, New York, 1961, p. 3. Oak Publications, Folkways Records and *Sing Out!* all occupy the same address.
 2. *ibid.*, p. 3.

People's Songs left off.¹ The People's Songs *Bulletin* ceased publication in 1949. One year later *Sing Out!* was born, assuring continuance of the *Bulletin's* basic philosophy and over the past year alone has increased its circulation from 15,000 to 25,000.²

Mr. Seeger has been very busy over the past two decades performing for Communists, pro-Communists and left-wing extremist organizations and causes. *Life* magazine described him as "A Minstrel with a Mission,"³ but failed to inform its readers on his long-range mission. Seeger's songs, books and articles in *Sing Out!* magazine would seem to clearly define his stand in the struggle between Communism and Freedom—the struggle which even George Meany, President of the AFL-CIO, admits is "the problem of our time . . . overshadowing all other problems." In Seeger's book, *American Favorite Ballads*, we are boldly confronted with, "Workingmen of all tongues unite—you have NOTHING TO LOSE but your chains — you have a world to win. Vive La Revolution So-

1. Irwin Silber, *Reprints From The People's Songs Bulletin*, Oak Publications, New York, 1961, p. 3. On page 2 of the Second People's Song Book, *Lift Every Voice*, we are informed, "Copyright 1953 by People's Artists, Inc. Assigned, 1957 to Sing Out, Inc."

2. *Sing Out!*, February-March 1964, p. 3, "Over the past year and a half, our readership has jumped dramatically. Today, *Sing Out!* has a circulation of 15,000 copies per issue — increasing at the rate of more than 1,000 every two months." *Sing Out!*, March 1965, p. 3, "Today, more people are reading *Sing Out!* (25,000 of you) than ever before." According to the *Reader's Digest* (April 1965), p. 191, ". . . more than six million young Americans are today strumming guitars. The top selling instrument of 1963 was, in fact, not the piano, as it has been for most of the 20th Century, but the guitar." The alarming fact is that most of these 6 million will inevitably end up with *Sing Out!* material or those publications that *Sing Out!* recommends, e.g., *Broadside* (New York), *The Little Sandy Review* and *Broadside* of Boston, to mention only three. (See *Sing Out!*, March 1965, p. 3 for a list of its recommendations.) The obvious deficiency in the *Digest's* articles written by Arnold Shaw is the lack of warning to those six million Americans interested in folk music. Not a word about *Sing Out!*, Silber or Seeger and even praise for Guthrie, Dylan and Reynolds. To praise the latter three is only to further the Communist use of folk music among the American public.

3. *Life* magazine, Oct. 9, 1964. Above the headline, "A Minstrel with a Mission," one is told, "Pete Seeger starts U.S. folk singers on their way."

cial.”¹ Students of Karl Marx will immediately recognize this as the essence of the closing lines of the *Communist Manifesto*.

Through the pages of *Sing Out!*, Seeger and his associates consistently defend the Spanish Communists of the Lincoln Brigade.² They continuously derogate the House Committee on Un-American Activities, going so far as to call Herbert A. Philbrick and Louis Budenz “stool pigeons.”³ And naturally they proceed to foment class hatred between white and black.⁴

A two-year Harvard man, Pete Seeger has been identified under oath by an FBI undercover agent as having been a member of the Communist Party.⁵ His actions

1. Pete Seeger, *American Favorite Ballads*, Oak Publications, New York, 1961, p. 38.
2. Irwin Silber, *Reprints From Sing Out!*, Oak Publications, New York, 1961, Volume 3, p. 15, 20.
3. *ibid.*, p. 48, 49.
4. *ibid.*, p. 41, 45. The *Sing Out!* reprint series contains enough evidence in song to clearly portray its official stand. Volume One contains Joe Hill's, “The Rebel Girl,” dedicated to Elizabeth Gurley Flynn (p. 14, 15). Also notice pp. 38, 45, 52, 54, 62 and 64. In Volume Two check pp. 4, 5, 12, 16, 17, 20, 23, 24, 26, 29 and 43. In Volume Four check pp. 4, 26 and 34. A vicious parody on the John Birch Society entitled, “The Jack Ash Society,” relates: “The Jack Ashes say that in World War II we should have joined with the Third Reich; Adolph can pass their loyalty test, but not Allen and Milton and Dwight.” In Volume Seven check pp. 17, 21, 49, 54 and 58. In this volume, Irwin Silber writes a song based on Woody Guthrie's original. Silber states, “I've got a brother in Stalingrad, I thought you know'd. I've got a brother in Stalingrad, Way down the road. On lots of things we don't agree, But he wants peace, just like me, So, he's gonna put his name down.”
5. House Committee on Un-American Activities, *Communist Activities Among Youth Groups*, February 6, 1952, p. 3286. Also, Annual Report of the Committee on Un-American Activities for the year 1952, p. 72. Identified as members of the Communist Party and members of the singing group, “The Weavers,” were Hope Foy, Lee Hays, Ronnie Gilbert, Freddie Hellerman and Pete Seeger. Same Annual Report, pp. 70-73. The *Weavers' Song Book* published by Harper and Brothers was copyrighted 1960 by Lee Hays, Ronnie Gilbert, Fred Hellerman and Erik Darling. According to the *Denver Post*, July 18, 1965, p. 32, Vanguard Records is producing “The Weavers: Reunion at Carnegie Hall.” The article states, “The ‘Reunion’ albums bring back together all the people who, at one time or another, were members of this great group — Pete Seeger, Lee Hays, Ronnie Gilbert, Fred Hellerman, Erik Darling, Frank Hamilton and Bernard Krause.” See Appendix 14.

over the years would hardly disprove the charge. The Attorney General of the United States has declared subversive the following organizations with which Pete Seeger has affiliated himself, giving them aid and comfort: (1) American Committee for Protection of Foreign Born, (2) American Committee for Yugoslav Relief, (3) American Youth Congress, (4) American Youth for Democracy, (5) Civil Rights Congress, (6) Committee for a Democratic Far Eastern Policy, (7) Committee for the Negro Arts, (8) Communist Party, (9) Council on African Affairs, (10) Jefferson School of Social Science, (11) National Council of the Arts, Sciences and Professions, (12) Nature Friends of America, (13) New Masses, (14) Voice of Freedom Committee and (15) Win-the-Peace Conference.

His biography over the past few decades reads like a Who's Who in Communist Activity. *News and Views* for July, 1965,¹ listed over ninety Communist and pro-Communist fronts and activities of Pete Seeger, but even this is a partial listing of his hundreds of pro-Communist activities over the past twenty years. He was billed as the entertainer, according to the *Daily Worker* of March 29, 1946, at a supper given for Peter V. Cacione, Chairman of the Brooklyn Communist Party.

Seeger provided the entertainment, according to the *Daily Worker* of June 20, 1947, for the Allerton Section of the Communist Party's housewarming.

He entertained the Southern California Chapter of the subversive American Committee for Yugoslav Relief, according to the *People's World* of October 22, 1947, at one of their picnics.

Pete Seeger provided the entertainment, according to the *Daily Worker* of April 30, 1948, for the Essex County Communist Party's May Day rally.

1. Edgar C. Bundy, *News and Views*, 422 North Prospect Street, Wheaton, Illinois. See Appendix 15 for *News and Views* listings.

He entertained the Cultural Division of the Communist Party of New York at a May Day show, according to the *Daily Worker* of May 4, 1949. This same *Worker* identified Seeger as a member of the Music Section of the Cultural Division of the Communist Party along with two other members of The Weaver's singing group.

Seeger was the entertainer, according to the *Daily Worker* of June 1, 1949, at the Testimonial Dinner of the twelve U.S. Communist Party leaders at St. Nick's Arena.

Pete marched in the Communist Party of New York May Day parade in 1950. He also marched in the May Day parade in 1952.

Seeger lectured at the subversive Jefferson School of Social Science, according to the *Daily Worker* of February 15, 1954.

Seeger was a sponsor, as shown by letterhead stationery of July 10, 1955, of the subversive New York Committee for Protection of the Foreign Born.

He entertained at the rallies of the subversive National Council of American-Soviet Friendship in 1958, 1960 and 1962.

Seeger, a major fund-raiser for the subversive National Council to Abolish the House Un-American Activities Committee, entertained the organization's meetings in 1960, 1961, and 1962, according to *The Worker* of October 16, 1960, April 21, 1961 and January 28, 1962.

According to *The Worker* of March 4, 1962, Pete Seeger provided the entertainment for a rally of the Veterans of the Abraham Lincoln Brigade, cited as subversive by several Congressional committees.

Seeger provided the entertainment for the Youth Against the House Un-American Activities Committee. One government report stated, "One rally of the group held on January 31, 1960, featured Clark Foreman, executive director of a cited Communist-front, the Emergency

Civil Liberties Committee, as master of ceremonies. At that rally he lavishly praised Harvey O'Connor, an identified Communist. Pete Seeger, another identified Communist, provided entertainment."¹

"The case of Pete Seeger, the folk singer," according to another government report, "offers another example of the type of assistance the U. S. Communist Party receives from abroad. Seeger, as mentioned before, has been identified as a member of the Communist Party and today, as for many years past, is an inveterate promoter of party fronts and the party line."²

Further information from government sources regarding Pete Seeger: "On April 24, 1962, *The Worker* (Communist Party newspaper) announced a 'Folk and Jazz Concert' to raise funds for the United States Festival Committee. Identified Communist Party member Pete Seeger was listed among persons scheduled to perform."³

Mrs. Paul Robeson, in her feature column in *The Worker*, writes that "Carnegie Hall was put to very fine use the night after Christmas 1964, when Pete Seeger, having collected songs from people all over the world, sang them back to people."⁴ Eslanda Robeson's eulogy of Seeger was so moving that even Jacob Dworkin of Moscow commented, "I could only wish that such concerts could be organized in every city, bringing to the people a feeling of universal working class brotherhood and arousing the best impulses that are hidden in every honest American for peaceful coexistence and hatred toward those who are planning a new war. I am taking this opportunity to extend my sincere thanks to the singer Pete Seeger, to Eslanda and our great friend, Paul Robeson and their families and naturally to *The Worker* for

1. House Committee on Un-American Activities Annual Report, 1960, p. 51. See Appendix 16 A.

2. House Committee's Annual Report, 1961, p. 43-44. See Appendix 16 B.

3. *ibid.*, 1962, p. 27. See Appendix 16 C.

4. *The Worker*, Sunday, January 17, 1965, p. 9.

publishing Eslanda's excellent article."¹

According to the Communist press, Seeger was to perform at a rally of the Committee for Non-Violent Action in New York City. The purpose of the rally was to propagandize for U.S. surrender in Vietnam.²

"American Dialog," the semi-official cultural publication of the Communist Party, has announced the appointment of Pete Seeger to its board of sponsors.³ The Dialog's editor is Joseph North, writer on the editorial board of *The Worker*. Associate editor is Walter Lowenfels, identified under oath as having been a member of the Communist Party,⁴ and more recently editor of the latest Communist collection of poems published by International Publishers under the title, *Poets of Today*. Other sponsors of American Dialog" include Will Geer,⁵ John Howard Lawson,⁶ Linus Pauling, Paul Robeson, Bertrand Russell, Rev. Stephen H. Fritchman, Waldo Frank⁷ and Shirley Graham DuBois.⁸

Pete Seeger gave his open endorsement and recommendation to the Communists' Ninth World Youth Festival for Peace and Friendship. The festival was to be held in Ben Bella's Communist Algeria. Seeger comments,

1. *ibid.*, March 7, 1965, p. 6.

2. *ibid.*, February 21, 1965, p. 10.

3. *American Dialog*, 853 Broadway, New York, May-June, 1965, p. 2.

4. House Committee on Un-American Activities, *Testimony of Walter S. Steele*, July 21, 1947, p. 105.

5. Will Geer sings for Young People's Records and Children's Record Guild.

6. Thirteenth Report of the California Senate Factfinding Subcommittee on Un-American Activities, 1965, p. 12, "John Howard Lawson . . . has been a member of the Communist Party for a good many years . . . is a writer of motion pictures, scenarios and plays, has written several books and frequently lectures to Communist front organizations and at Communist front groups."

7. Waldo Frank was "one of the organizers of the Fair Play for Cuba Committee." See Senate Internal Security Subcommittee report, April 25, May 16, 1961, Part 2, p. 150. One of its members, Lee Harvey Oswald, shot the President of the United States, November 22, 1963.

8. Mrs. DuBois is the wife of the deceased W.E.B. DuBois who died a member of the Communist Party and whose name is presently being used by the Communist Party's newest youth group, The DuBois Clubs of America.

"If you believe in peace on earth and if you can scrape up the money for the trip, it's Algiers; July 28th-August 7th."¹ Since Ben Bella's regime was overthrown, the Festival was held in Helsinki. On June 1, 1965, Pete Seeger and Bernice Reagon were the entertainers at a folk concert in New York to raise money for the World Youth Festival.²

The World Youth Festivals are the products of the World Federation of Democratic Youth and the International Union of Students, both formed at the end of World War II under the direction of Moscow. Beginning in Prague, Czechoslovakia, in 1947 and every two years thereafter through 1959, these groups jointly sponsored a World Youth Festival. Then after a first-time lapse of three years, the eighth festival was held in Helsinki, Finland during the summer of 1962.³ One American student attending the Eighth World Youth Festival testified, "It was definitely anti-American. The theme of every seminar was 'Hate America.' As Mr. Quinlan said, the cultural activities were all against America, pictures of the Hiroshima Bombing, the puppet shows that were given were against America. There was a farce on religion, things of this nature."⁴

The 1965 Festival was little better. *National Review* reported, "Grand slam for America at Communist-dominated World Peace Congress in Helsinki last week. America fielded the biggest delegation (98 out of a total of 800) and all ten of the reports before the house that were adopted, with the enthusiastic assent of the U.S. delegates, were anti-American . . ."⁵

Mr. Seeger's latest gift to Moscow was his appearance at Moscow University where he sang an anti-U.S. song

1. *Sing Out!*, May 1965, p. 49, 95.

2. *Tocsin*, June 10, 1965, p. 2.

3. House Committee on Un-American Activities, *Communist Youth Activities, relating to the Eighth World Youth Festival, 1962*, p. 1781.

4. *ibid.*, p. 1823.

5. *National Review*, 150 East 35th St., New York, July 27, 1965, p. 664.

for his Communist audience. He sang a Viet Nam protest ballad, "King Henry," whose "bitterness was aimed at the American military presence in Viet Nam."¹ The American Embassy had nothing to do with his appearance, according to the press release, but the State Department surely issued him a visa.

Consistently enough, Seeger, under oath, has declined to answer whether or not he ever was a member of the Communist Party.² When he was indicted in 1955 for contempt of Congress, he refused to answer questions concerning his Communist associates and affiliations. Still, it took a jury of twelve Americans only one hour and twenty minutes to find Pete Seeger guilty on all counts. During the trial, Federal Judge Thomas F. Murphy asked the singer once again if he were then, or ever had been, a member of the Communist Party. Seeger once again declined to answer.³

Consistent with the trend of our time, Seeger's conviction was later overturned by a U.S. Court of Appeals. The courts have become so effective in hampering the prosecution of subversive activities in our nation that even the Attorney General has been unable to cite any new organization as subversive. "The limitations placed on his office by the courts is having the effect of stopping further citations."⁴

One of Mr. Seeger's most loyal compatriots in the Communist subversion of American folk music was Woody Guthrie. Identified under oath as having been a member of the Communist Party, Guthrie's activities on behalf of international Communism are well known. One documen-

1. *Chicago Tribune*, October 25, 1965, p. 6. Also, *Daily Oklahoman*, Oct. 25, 1965.

2. House Committee on Un-American Activities, *Investigation of Communist Activities, New York Area — Part VII (Entertainment)*, August 17, 1955, p. 2447f.

3. *The Westchester Spotlight*, Box 1111, White Plains, New York, April, 1961. Also, *New York Herald Tribune*, April 2, 1961.

4. House Committee on Un-American Activities, *To Amend Section II of the Subversive Activities Control Act of 1950*, August 16, 1961, p. 100.

tary reported, "Now, Woody Guthrie, a Communist, is a guitar-playing, ballad-singing entertainer, brought to New York by Will Geer, also a Communist, and incidentally the grandson-in-law of Ella May Bloor, known as 'Mother Bloor,' Pennsylvania State Secretary of the Communist Party . . . during the past three or four years Woody Guthrie has become one of the outstanding entertainers in the Communist Party, Communist Party fronts and other left-wing organizations . . . I have heard him on numerous occasions and it is always with this definite Communist Party tinge, and in his singing and in his talk he has never tried to attempt to conceal the fact that he was a columnist for the *Daily Worker* or that he was a member of the Communist Party and represented it as such."¹

The International Publishers' work on folk music admits that Guthrie was a part of the "radical" movement and "wrote a regular column, 'Woody Sez,' in the *Daily Worker*."²

Phil Ochs, author of "Draft Dodger Rag," "I Ain't Marching Anymore" and other pro-Communist folk-songs, writing in a Communist monthly publication, *Mainstream*,³ stated, "I have run across some people who seem to consider Guthrie solely as a writer of great camp songs. They cannot fathom or don't want to fathom the political significance of a great part of his work."⁴

Perhaps the most frank admission of Guthrie's Communist activities is found in an article by Ernie Marrs printed in the pro-Communist folk publication, *Broadside*.

1. Special Committee on Un-American Activities, Volume 14, May 22, 1941, p. 8463.

2. Josh Dunson, *Freedom in the Air*, International Publishers, New York, 1965, p. 45.

3. House Committee on Un-American Activities, *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 192. *Sing Out!*, March 1965, p. 26 contains Ochs' "Draft Dodger Rag." *Sing Out!*, Nov. 1964, p. 12 contains his, "Celia." Celia refers to the wife of an American Marine named Bill Pomeroy who joined the Communist Huk army in the Philippine Islands.

4. *National Review Bulletin*, March 3, 1964.

Marrs writes, "Just about every time you turn around these days, it seems like, someone is writing another piece about Woody Guthrie. That wouldn't be so bad, except for one thing, and even then it's a good starting point.

"Here's the trouble — most of them are saying the same things, over and over, in slightly different words. You can get the King James text of it from John Greenway's 'American Folksongs of Protest,' which is not a bad book — in fact, I'd call it required reading for any serious student of American folksong. The newspaper and magazine writers add a few frills here and there, change one thing or another, leave out this and that, and the resulting picture becomes more wishy-washy all the time. Judging by what most of them say, Woody wrote 'Grand Coulee Dam,' Dust Bowl songs, kid songs, union songs, 'Philadelphia Lawyer' (Woody's name for that one was 'Reno Blues,' by the way), a book called *Bound For Glory*, and presumably went to Sunday School the rest of the time.

"What about the Woody Guthrie that wrote a book called 'Study Butte,' which even International Publishers found too warm for the times?

"What about the Woody Guthrie that got into political trouble with the Mexican police, while on the way to sing on a radio station down there?

"What about the Woody Guthrie that wrote columns for the *People's World* and *The Daily Worker*, and did he write for them partly because the management of the more capitalistic newspapers thinks you have to have a long string of letters after your name before the people understand your words?

"What about the Woody Guthrie that wrote twelve songs on venereal disease for Uncle Sam's Army?

"What about the Woody Guthrie that drifted into the office of the American League Against War and Fascism back in the late '30's, in Los Angeles, used up a month's supply of their mimeograph stencils running off

a songbook to peddle, left the place looking like a lost cyclone hit it, and got out before the boss got back and gave the secretary hell for letting him in? (She helped Woody with the next songbook, too.)

“What about Woodrow Wilson Guthrie, the school-boy? Where did he go to school? When? How long?

“Perhaps the most invisible Woody Guthrie of all is the uninhibited and often ribald one. He got downright bawdy, gloriously so, and pretty often at that. Of this side of his writing and singing, Oscar Brand once said, ‘Woody Guthrie didn’t write bawdy songs often. When he did, they were about the filthiest ones ever written.’ I am forced to disagree on both counts, for many of them have been preserved in his own writing, and in the least of the ones I’ve seen, I found more truth and honesty than in ninety percent of Tin Pan Alley’s offerings and outpourings. He called them as he saw them; and, personally, I prefer honest ‘filth’ to nasty-nice lies any day, but tastes differ.”¹

CHAPTER III

SING OUT! FOLKWAYS RECORDS AND OAK PUBLICATIONS

With the demise of People’s Songs in 1949, many of its functions were transferred to People’s Artists, Inc. Since Pete Seeger was one of People’s Artists’ leaders, it made little difference in name except for the fact that California’s Factfinding Subcommittee on Un-American Activities had cited People’s Songs subversive in 1949.

The official publication of People’s Artists, Inc. was called *Sing Out!* Its first issue was May 1950 and according to International Publishers’ folk book, “The first

1. *Broadside* # 40, February 25, 1964, p. 11. *Broadside* publishes monthly at 215 West 98 St., New York.

and second people's song books, *People's Song Book* (1948, reprinted 1956) and *Lift Every Voice* (1953), were the bibles of the guitar strummers, and *Sing Out!* was that extra special Sunday sermon."¹

People's Artists was declared subversive by our government in 1951,² and the editor of its publication, *Sing Out!*, Mr. Irwin Silber, has been identified under oath as having been a member of the Communist Party.³ In one Congressional report, Silber was designated as "a Communist propagandist."⁴ He was, according to the H. C. U. A. hearing, "a Communist while . . . instructing at the Jefferson School of Social Sciences."⁵ The Jefferson School has been declared subversive by the Attorney General of the United States. With People's Artists' citation in the government's *Guide to Subversive Organizations and Publications*, *Sing Out, Inc.* and *Oak Publications* have, in the main, replaced People's Artists, Inc., although one can still purchase the materials of People's Songs and People's Artists from *Sing Out, Inc.* and the more recent *Oak Publications*.

Associate Editors of *Sing Out!* include Pete Seeger, Ed Badeaux, Joanne Grant, Julius Lester and Jerry Silverman.

Julius Lester, also a contributing editor of *Broadside*, recently attended the 40th Anniversary of the Communist Publishing House, International Publishers, and glowingly

1. Josh Dunson, *Freedom in the Air*, International Publishers, New York, 1965, p. 19.

2. House Committee on Un-American Activities, *Guide to Subversive Organizations and Publications*, May 14, 1951, p. 94. "People's Artists . . . has always been friendly to the political line of the Communist Party," according to the *Socialist Song Book*, 1182 Broadway, Rm. 402, New York.

3. H.C.U.A., *Communist Activities Among Youth Groups*, Feb. 6, 1952, p. 3288. Silber is identified as "head of the Communist group within People's Songs." Also, see *Annual Report of the Committee for 1952*, p. 73 (Appendix 14). Also, H. C. U. A., *The Communist Party's Cold War Against Congressional Investigation of Subversion*, Oct. 10, 1962, p. 1480. See Appendixes 14 and 17.

4. House Committee on Un-American Activities, *Communism in the New York Area (Entertainment)*, June 19, 1958, p. 2581, 2.

5. *ibid.*, p. 2585.

related, "A speaker said the books of International Publishers will become standard equipment in the schools. I have news for you: they already are standard equipment in the Freedom School of Mississippi."¹

Silverman, who has been lauded as "one of the most successful guitar teachers," appears in the most unusual publications. Four Continent Book Corporation is engaged in the Communist propaganda import business. "During the period of 1946 to 1960, Four Continent Book Corporation . . . imported from the Soviet Union printed material valued in excess of \$1,000,000."² In one of Four Continent's official bulletins, openly displaying "Imported Records of the USSR" on the frontispiece, Jerry Silverman is credited with arranging the guitar chords for forty-four Russian folk songs and popular songs.³ The bulletin is printed in both Russian and English and, for extracurricular activities, Four Continent races to Washington and purchases our patents from the U.S. Patent Office for twenty-five cents and mails them to Russia.

Sing Out!, designated as "The Folk Song Magazine," is published by Oak Publications. Its songs are generally pressed by Folkways Records, Broadside Records, Elektra, Vanguard and sometimes by Columbia Records. Broadside is a product of Folkways Records, and Elektra and Folkways work together.⁴ In a recent Oak Publications announcement, the public was told, "In conjunction with Folkways Records, Oak Publications has now put out combination sets of its popular folk music instruction manuals with accompanying instruction records." In other announcements, we are openly told, "Books by Oak—

1. International Publishers, "Report on the Double Anniversary Celebration," Book News Letter Supplement, No. 3, March 1965.

2. House Committee on Un-American Activities, **Communist Outlets for the Distribution of Soviet Propaganda in the United States**, Part 1, p. 1593. Also, see H.C.U.A., **Subversive Activities Control Act of 1950**, Aug. 16, 1961, p. 114f.

3. Four Continent Book Corporation Bulletin, 156 Fifth Avenue, New York, February 1964, p. 4a.

4. *Sing Out!*, November 1964, p. 74, 75.

Records by Folkways.”¹ Oak and Folkways along with *Sing Out!* occupy the same address at 165 West 46th Street, New York City.

The production director of Folkways Records is Moses Asch. He helped Seeger launch People’s Songs and served as one of its sponsors.² Today Asch is one of the co-owners and co-publishers of *Sing Out!*³ Asch not only writes editorials for *Sing Out!*,⁴ but also reviews books and records for the magazine. In one issue he favorably reviewed Walter Lowenfels’ *Poets of Today*, published by the Communist International Publishers.⁵ Gus Hall, general secretary of the Communist Party USA, likewise thought a great deal of Lowenfels’ book and in a letter to Lowenfels said, “I changed all my family Christmas buying and instead bought 20 copies of *Poets of Today* with a note that I can’t think of a better way of starting the New Year than by reading poems from this collection.”⁶

Mr. Asch also wrote the foreword to Pete Seeger’s work, *American Favorite Ballads*. In it he writes, “Folkways Records, Pete Seeger, *Sing Out!* magazine and the host of folk song collectors, folk singers and record companies have made their contribution.”

Pete Seeger, in his regular Johnny Appleseed, Jr. column (he’s seed planting) in *Sing Out!* says, “Folkways Records stands for all time a unique landmark in the history of the recording companies of the world . . . Moe Asch set out twenty-five years ago to document the music and sounds of the world . . . Credit Moe Asch with a second big accomplishment: his example has encouraged the starting of numerous other small recording ven-

1. See Appendix 18.

2. *Fourth Report of the California Senate Factfinding Subcommittee on Un-American Activities*, 1948, p. 392. See Appendix 1.

3. *Sing Out!*, January 1965, p. 7. Also, see Dunson’s *Freedom in the Air*, p. 52.

4. *ibid.*, p. 2.

5. *ibid.*, May 1965, p. 54.

6. *Political Affairs*, Theoretical Journal of the Communist Party, USA, 23 West 26th Street, New York, February, 1965, p. 14.

tures, in the United States and elsewhere, to continue the huge job of documenting the music and sounds of the world, unarranged, unprettified, unadorned . . . or unsatisfied.”¹

Folkways Records has “documented” numerous Communist compositions of what it clandestinely terms “songs of struggle and protest.”² Those records include the songs of the Communist Lincoln Brigade in Spain, the Communist Lumumba in the Congo, the Communist FLN in Algeria, songs composed by Communist Hanns Eisler,³ anti-Polaris songs from Scotland, songs of Communist Joe Hill and songs of Angola’s Communist “freedom” fighters.

In a recent publication, *The Fabric of Terror*, first-hand testimony concerning the Communist “national liberation” fighters in Angola, that Folkways Records considers so necessary to record, is given: “The beasts [Red-inspired savages] made no color discrimination. They slaughtered white, mulatto and Negro alike. They would throw the smaller children high into the air, let them drop on the soil to break their bones and then they . . . would play a brutal game of football with the bodies of those dying children, while the poor mothers screamed like crazy in the hands of the beasts. I didn’t believe that anything so evil could exist in the world.”⁴ In another chilling incident we are told how the followers of Holden Roberto, a disciple of the late Communist Patrice Lumumba, actually cut up their helpless quivering victims through buzz saws — feet first!⁵

Needless to say, the Communist *Worker* thinks very

1. *Sing Out!*, May 1965, p. 91.

2. *ibid.*, p. 84.

3. Nicolas Slonimsky. *Music Since 1900*, W. W. Norton. New York. 1949, p. 608, “Hanns Eisler, composer of atonal symphonies as well as eminently tonal mass songs, since 1942 a writer of background music for Hollywood films, leaves the United States as a ‘voluntary deportee,’ as a result of the actions of the H.C.U.A. alleging that he has ‘perjured’ his way in and out of the United States at will, going to Soviet Russia and other countries when he pleased.”

4. Bernardo Teixeira, *The Fabric of Terror*, Devin-Adair Co., New York, 1965, p. 100.

5. *ibid.*, p. 82.

highly of Folkways Records,¹ but why the United States Government should subsidize such an obviously pro-Communist recording company is another matter! In a newsletter, Folkways Records proudly admits, "The Federal Government has recently made additional funds available to schools through the expanded National Defense Education Act, which now covers many new areas in addition to Science and Modern Language. Folkways Records are on most lists of approved material for this purpose. Take advantage of this aid by getting the best education recordings available."² Folkways Records, like Young People's Records and Children's Record Guild, are also popular in record catalogs for school teachers, especially Lyons Elementary School Catalog and Tools of Teaching Catalog.³

Scholastic Magazines, Inc. mailed an advertisement to high school teachers announcing that it and Folkways Records were practicing "togetherness" and that Folkways Records could now be purchased through Scholastic Magazines, Inc. One piece of material was actually headed, "SCHOLASTIC ORDER FORM FOR FOLKWAYS RECORDS." In an accompanying piece of literature, one is morbidly informed that "*Scholastic* is now the exclusive educational distributor for Folkways Records."⁴ The letter concludes with a P.S.: "Folkways Records are

1. *The Worker*, December 15, 1964, p. 5. Also. in *The Worker*, September 14, 1965, p. 5, one reads, "Folkways Records has issued a delightful LP disc telling the story of the march from Selma to Montgomery, with the aid of Len Chandler, Pete Seeger and the Freedom Voices." Len Chandler, a contributing editor of *Broadside*, was the writer of "Beans in my Ears." The song was banned by many Public Health Boards (*Sing Out!*, May 1965, p. 45) because children were putting beans in their ears.
2. Folkways Records/Record, Book & Film Sales, Newsletter, Winter 1964/1965. See Appendix 19.
3. *Lyons Elementary School Catalog*, 223 West Lake Street, Chicago 6, Illinois, 1963, p. 67. *Tools of Teaching*, 4233 Crenshaw Blvd., Los Angeles 8, California, 1964, p. 161. *Materials List and Course Outlines for Music Education*, prepared by Dr. Walter E. Purdy and published by the University of Houston, recommends Folkways Records, p. 37.
4. See Appendixes 20 and 21.

eligible for purchase under the provisions of NDEA [National Defense Education Act.]”

The catalog released by Scholastic Magazines contains such folk singers as Pete Seeger, Woody Guthrie, Jerry Silverman, Mike Seeger, Peggy Seeger, The Seeger Family, Lee Hays, Will Geer, Malvina Reynolds, Cisco Houston, Guy Carawan, Langston Hughes, Martin Luther King, Almanac Singers, Frank Hamilton and the New Lost City Ramblers. The catalog offers for high school consumption such records as: Songs of the USSR Revolution, Songs of the Spanish Civil War, Songs of the (Communist) FLN, Ballads of Sacco and Vanzetti, Angolan (Communist) Freedom Songs, Songs against the House Committee on Un-American Activities, Songs for W.E.B. DuBois and the Songs of Communist Hanns Eisler. In the material accompanying the record, “Songs of Hanns Eisler,” Eric Bentley explains that Eisler was the author of the infamous “Comintern” song and proceeds to cite its words:

Rise up, fields and workshops! Come out,
workers, farmers!
To battle, march onward! March onward,
world stormers!
Eyes sharp on your guns, red banners unfurled,
Advance, proletarians, to conquer the world!

Oh you who are missing, oh comrades in
dungeons
You're with us, you're with us, this day of
our vengeance;
No fascist can daunt us, no terror can halt!
All lands will take flame with the fire of
revolt!

The Comintern calls you! Raise high Soviet
banner!

In steeled ranks to battle! Raise sickle and
hammer!

Our answer: red legions! We rise in our
might!

Our answer: red storm troops! We lunge to
the fight!

From Russia victorious, the workers' October
Comes storming reaction's regime the world
over.

We're coming with Lenin for Bolshevik work
From London, Havana, Berlin and New
York!

Sing Out! contained an extremely complimentary article on Hanns Eisler by Eric Bentley who began his eulogy with, "Hanns Eisler, 1898-1962, is at last emerging from the relative obscurity imposed upon him by political prejudice."¹

The Senate Internal Security Subcommittee, in its investigation of the Pugwash Conferences, released the following concerning Eisler,² "The *Daily Worker* of December 17, 1947, page 7, announced that Dr. Linus Pauling had signed a petition to Attorney General Tom Clark protesting the deportation proceedings against Hanns Eisler, composer of the international anthem of the Communist International and brother of Gerhart Eisler, official representative of the Communist International in the United States in the 1930's. Hanns Eisler was defended by the American Committee for Protection of Foreign Born which has been cited as subversive by the Attorney Gen-

1. *Sing Out!*, January 1965, p. 34f.

2. Senate Internal Security Subcommittee, *The Pugwash Conference*, 1961, p. 55, 56. Further information on Eisler is contained in the House Committee on Un-American Activities, *Hearings Regarding Hanns Eisler*, September 24-26, 1947, p. 26. In the *Guide to Subversive Organizations*, Dec. 1, 1961, p. 90, Hanns Eisler, one of the founders of the subversive International Music Bureau, states, "Communist music becomes heavy artillery in the battle for Communism."

eral.”

The California Factfinding Committee on Un-American Activities pointed out that greetings were extended from the Hanns Eisler Branch of the Communist Party of Los Angeles County to another section of the conspiracy, and concluded, “the fact that a branch of the Communist Party in Los Angeles County was named after Hanns Eisler indicated his extreme importance to the Communist Party.”¹

Scholastic Magazines has not been the only company to be enticed into the Folkways web. Folkways Records has likewise entered into an arrangement with MGM (Metro-Goldwyn-Mayer). MGM and Folkways will disc a new label, Verve-Folkways. The new agreement “came into being as a result of a distribution deal between Moe Asch’s Folkways Records and the MGM organization.”²

According to news reports, “The deal between MGM and Folkways calls for MGM to select 275 albums from the Folkways catalog and to have first refusal on all new Folkways products.”³

The major reason for the merge was to produce a new type of music, rock ‘n’ folk. Since Folkways and its sister organizations have folk music cornered through copyright, the rock ‘n’ roll companies interested in discing rock ‘n’ folk must come to Folkways for permission to use its folksongs, many of which are Marxist-oriented and even outright Communist.

The press release went on to state, “At the end of the month. Verve-Folkways will release its first single, a folk-rock record with two new English artists.” It concluded, “Last week the first V-F program, 12 albums, was released. Two of the releases are with the New Lost City Ramblers (Mike Seeger’s group) and Dickens S. Foster, while two are by Peter LaFarge and Dave Van Ronk

1. **Fourth Report of the California Senate Factfinding Subcommittee on Un-American Activities**, 1948, p. 224.

2. **Billboard**, August 21, 1965, p. 3. See Appendix 22 A and B.

3. *ibid.*, p. 3.

singing blues. The rest with Lightning Hopkins, Leadbelly, the late Cisco Houston, Woody Guthrie and Pete Seeger, are authentic folk.”¹

This new marriage of beat and folk music is proving a total capitulation on the part of the US record companies to the Red-infested folk field. And since *The Worker* insisted on this exact type of music, labelling it “the ‘soul’ music of our sidewalks,”² it is absolutely consistent to learn from *Newsweek* magazine that Bob Dylan is the father of the new music and Irwin Silber and Moses Asch its major authorities.³

CHAPTER IV

BROADSIDE OF NEW YORK CITY

Sing Out! magazine’s associate editor, Pete Seeger, helped launch a sister publication which was primarily established to print “radical” materials — “radical” in red linguistics meaning “Communist.” This publication, with its genealogy firmly bedded in the tradition of the International Workers of the World’s *Little Red Song Book* and People’s Songs *Bulletins*, edited by Seeger, is called *Broadside*.⁴

The Communist publishing firm in the United States has printed a paperback edition on folk music entitled *Freedom in the Air*. The author, Josh Dunson, is a contributing editor of *Broadside*. In the book, Dunson reveals,

1. *Billboard*, August 21, 1965, p. 3.

2. *The Worker*, March 9, 1965, p. 5, 7.

3. *Newsweek*, September 20, 1965, p. 88, 90. Also, *Time*, September 17, 1965, p. 102, admits, “Folk rock owes its origins to Bob Dylan, 24, folk music’s most celebrated contemporary composer.”

4. See Appendix 23.

"The American radical tradition and the need to combat commercialism influenced the formation of *Broadside* . . . The need for such a magazine was felt very strongly by Malvina Reynolds, Pete Seeger and Sis Cunningham's family. Sis Cunningham, formerly a singer with the Almanacs [is] . . . *Broadside*'s editor . . ."1

When *Sing Out!* changed its policy to printing only songs that were already circulated, a need was presented that merited a publication that would print original "radical" copy. *Broadside* was that publication. Founded in February 1962, the publication has published steadily over the past three years, and in a recent ad in *Sing Out!* boasted, "*Broadside* was the first to publish such songs as 'Blowin' in the Wind,' 'Little Boxes,' 'Ramblin' Boy,'"2

Broadside was also the first to publish "What a Friend We Have in Hoover," sung to the tune, "What a Friend We Have in Jesus." Its author, Tom Paxton, writes:3

What a friend we have in Hoover,
Freedom has no truer friend,
Is your thinking left of center?
He will get you in the end.

Does your telephone sound funny?
Is some stranger standing by?
Do not bother your repairman;
Take it to the F.B.I.

Are you now or have you ever
Been a member of a cell,
Are you running short of comrades?
Things aren't going very well?
Is the *Daily Worker* falt'ring?
Has your treasury run dry?

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1. Josh Dunson, *Freedom in the Air*, International Publishers, New York, 1965, p. 56. See Appendix 24.
 2. *Sing Out!*, November 1965, p. 98.
 3. *Broadside*, 215 West 98 St., Apt. 4-D, New York, #54, Jan. 20, 1965, p. 3.

Half your comrades know the answer:
Take it to the F.B.I.

The editor of *Broadside*, Sis Cunningham, has an enviable record of leftwing achievements. In the early 1930's she taught at the Commonwealth Labor College, nine miles out of Mena, Arkansas. She admits that the songs sung at the college "were not generally in what might be considered the American folk tradition." She says, "The most popular was the 'Internationale' and there was great interest in Chartist and IWW songs, as well as those in support of the Soviet Union, like 'Bankers and Bosses Hate Soviet Stars' and 'The Song of the Red Air Fleet.'"¹

Sis Cunningham, wife of Gordon Friesen, then turned to the Almanac Singers, a singing group of the early 1940's which was organized by Pete Seeger and Lee Hays, and officially cited as "Communist entertainers" by the United States Government.² The original Almanac Singers included Seeger, Hays, Millard Lampell and Woody Guthrie, but passing in and out of the Almanac picture were such varied individuals as Cisco Houston, Josh White, Tom Glazer, Sis Cunningham, Peter and Baldwin Hawes, Bess Lomax, Arthur Stern, Richard Dyer-Bennett, Huddie Ledbetter (Leadbelly), Sonny Terry, Brownie McGhee and Earl Robinson.³

Mrs. Friesen in the late 1940's was also part of the leadership of People's Artists, an organization cited subversive in the *Guide To Subversive Organizations and Publications*.⁴ In the testimony of Walter S. Steele, Mr. Steele states, "People's Artists, Inc., referred to previously herein, maintains offices with Stage for Action, and also at 11

1. Josh Dunson, *Freedom in the Air*, International Publishers, 1965, p. 25.
2. *Guide to Subversive Organizations*, Dec. 1, 1961, p. 16. See Appendix 25.
3. Josh Dunson, *Freedom in the Air*, International Publishers, 1965, p. 17. Also, see *Broadside*, #7, June 1962, p. 13.
4. *Guide to Subversive Organizations and Publications*, May 14, 1951, p. 94.

West Charles Street, New York. It has sections in the Midwest and far West. Its leaders include Paul Bain, Bob Claiborne, Sis Cunningham, Eve Gentry, Cisco Houston, Phil Irving, Jane Martin, Brownie McGee, Harry B. Ringel, Pete Seeger and Sonny Terry. Claiborne and Seeger are with People's Songs, Inc. In Los Angeles the outfit is referred to as People's Artists Bureau."¹

In 1952, Sis Cunningham was identified under oath as having been a member of the Communist apparatus. It seems that she was working at the district office of the Communist Party in Detroit, Michigan, with the title "literature director." The government report states, "At the time I knew Sis Cunningham, she was working at the district office of the Communist Party, that would be district 7 . . . Sis Cunningham was married to a newspaper reporter for the *Detroit Times*, I do believe, a fellow by the name of Gordon Friesen."² In this same testimony, given by Richard F. O'Hair, a former Military Intelligence agent within the Communist Party, O'Hair says, "Milton Freeman was a member of the Midtown Club of the Communist Party, was the husband of Sis Cunningham, and during his stay in Detroit was employed by the *Detroit Times* as a reporter."³

Another early founder of *Broadside* magazine was Malvina Reynolds. Her repast turns Sis Cunningham's into pale pink. Karl Prussion, for many years a member of the Communist Party, knew Mrs. Reynolds well. In his excellent publication "Heads Up," Mr. Prussion, former counterspy for the F.B.I., states, "She has been part of the Communist conspiracy all her life—she was born into it. Her father was a charter member of the Communist

1. House Committee on Un-American Activities, Testimony of Walter S. Steele, July 21, 1947, p. 106.

2. House Committee on Un-American Activities, Communism in the Detroit Area, Part 1, February 25, 26, 27, 28 and 29, 1952, p. 2716.

3. House Committee on Un-American Activities, Communism in the Detroit Area, Part 1, p. 2742.

Party, her sister was a Communist organizer, her brother-in-law for years has been a Commie-liner, her uncle was a member of the conspiracy. Malvina's cousin is a member of the Communist front organization, the National Lawyers' Guild.¹ She was first a member of the Young Pioneers (age one to thirteen), then the Young Communist League and finally the Communist Party affiliated to the Communist International. She has been rigorously trained in Red Schools and attended the National Training School of the Communist Party and is rigidly disciplined.

"'Bud' Reynolds, Malvina's husband, attended the International Communist Training School in Moscow, and was a member of the Michigan District Central Committee of the Communist Party. He was a Communist cadre and was expert in the leadership of provocative demonstrations and marches in the midwest area. He has many times attended top level meetings of the Central Committee of the Communist Party, U.S.A.

"Both Malvina and 'Bud' Reynolds visited your writer (Prussion) in the summer of 1956, while he was a counterspy for the FBI, to renew 'comradeship.' During their visit they stressed the importance of using the song-lyric media of reaching the youth of America with Communist doctrine and tactics."²

The advisor to *Broadside* is Pete Seeger. His name is carried on the magazine's masthead along with the numerous contributing editors of *Broadside*: Len H. Chandler, Jr., author of "Beans in my Ears," which was banned by many Public Health Departments because children were actually putting beans in their ears only to find the beans growing and destroying their ear drums; Gil Turner, one of the singers in the New World Singers group; Phil Ochs, present day star of both *Sing Out!* and *Broadside*, and

1. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 121.

2. Karl Prussion, *Heads Up*, Box 6519, San Diego 6, California, April 1964, p. 4.

author of such flaming Red folksongs as "I Ain't Marching Anymore," "Draft Dodger Rag," "Ringin' of Revolution," "Talking Vietnam," "Talking Cuban Crisis" and "Ballad of William Worthy". Peter La Farge, now deceased, but author of the poem, "Vision of a Past Warrior," which merited admission in the International Publishers' volume, *Poets of Today*, edited by Walter Lowenfels; Gordon Friesen, husband of the editor and writer of *Broadside* articles; Josh Dunson, author of International's *Freedom in the Air* and frequent contributor to *Broadside* and *Sing Out!*; Julius Lester, author of the vicious, "Talking Vietnam Blues" and Bob Dylan.

Dylan's familiarity with the whole *Broadside* enterprise is apparent from the history of *Broadside* itself. Dylan, according to Josh Dunson, was a regular visitor at the Sis Cunningham home and an early critic of *Broadside's* topical songs.¹ He fit in so well that before too long he was made a contributing editor of the Journal.² His own feelings toward the editor of *Broadside* can be judged by a letter he wrote her, "I shall get up to see you one of these days. Just cause I haven't in a while please don't think I'm not with you. I am with you more'n ever. Yours perhaps is the only paper that I am on the side of every single song you print and I am with with with you."³

In a *Broadside* article by Josh Dunson entitled "Yevtushenko, Lorca and Bob Dylan," Dylan is compared to the Russian Communist, Yevtushenko, and to the Spanish Communist Garcia Lorca. Referring to Dylan as a "social critic," Dunson says, "Dylan in his songs too calls for the righting of the wrongs in his society, but they are so multitudinous and deeply imbedded what may be necessary is a new society as Woody Guthrie visualizes."⁴

1. *Broadside*, #20, February 1963, p. 17.

2. *Broadside*, #57, April 10, 1965, p. 18. In Sy and Barbara Ribakove, *The Bob Dylan Story*, Dell Publishing Co., 750 Third Avenue, New York, 1966, p. 67, Dylan admits that *Broadside* gave him his start.

3. *Broadside*, #38, January 20, 1964, p. 23.

4. *ibid.*, #27, June 1963, p. 21.

Needless to say, Woody Guthrie visualized a new Communist society!

In an interview with Dylan, the Communist publication, *National Guardian*,¹ reported, "Dylan has often been compared with Woody Guthrie, whom he reveres, and with Bertolt Brecht, his favorite poet."²

Bert Brecht has long been recognized for his pro-Communist affiliations. Sergi Tretyakov, a leading Soviet writer in an interview with Brecht in Moscow said, "His play, 'Die Massnahme,' the first of Brecht's plays on a Communist theme is arranged like a court . . ."³

Brecht has collaborated with the Communist Hanns Eisler for over twenty years and the House Committee on Un-American Activities summed up his activities, "From an examination of the works Mr. Brecht has written, particularly in collaboration with Mr. Hanns Eisler, he seems to be a person of international importance to the Communist revolutionary movement."⁴

Dylan's feelings toward the United States were in sharp contrast to his attitude toward the Soviet Union. In the *National Guardian* interview he said, "Ain't nobody can say anything honest in the United States. Every place you look is cluttered with phoneys and lies." In referring to Communist Russia he longingly states, "I'd like to visit Russia someday; see what it's like, maybe meet a Russian girl."⁵

Broadside is indeed a monthly folk journal of naked

1. Guide to Subversive Organizations and Publications, Dec. 1, 1961, p. 193, referred to the *National Guardian* as "established by the American Labor Party in 1947, as a 'progressive' weekly . . . Although it denies having any affiliation with the Communist Party, it has manifested itself from the beginning as a virtual official propaganda arm of Soviet Russia."
2. *National Guardian*, August 22, 1962. Reprinted in *Broadside*, #31, September 1963, p. 13.
3. House Committee on Un-American Activities, *Communism In Motion Picture's Industry*, October 20-30, 1947, p. 497,8.
4. *ibid.*, p. 494. Sing Out!, January 1966, p. 71, reported Ted Bikel touched the "heart and guts" of the 6,000 New Yorkers with a reading from Brecht, at a recent "Sing-In For Peace" rally. Joan Baez, Phil Ochs and Walter Lowenfels were among the participants of the rally.
5. *National Guardian*, August 22, 1962.

Communist propaganda. And although it hides behind such euphemisms as “protest” and “topical,” its true intent is evident by its blatant dragooning of American culture and its consistent support of America’s communist enemies.

Its direct and indirect support of the Viet Cong is only exceeded by its hatred toward everything American.

“Talking Vietnam” by Phil Ochs, a contributing editor of *Broadside*, contained the following perversion:

Sailing over to Vietnam, fighting for the
flag, fightin for my mom
Well, training is the word we use, nice word
to have in case we lose.
. . . Training a million Vietnamese . . .
To fight for the American Way.

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

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

Well, the next day we trained some more
Burned some villages down to the floor,
Burned down the jungles far and wide
Made sure those reds had no place left to
hide . . .
Threw all the people in relocation camps . . .

Under lock and key . . . Made sure they're free.¹

Such cynicism is common in the pages of *Broadside*. It is a magazine fanning the flames of discontent and surrender by using every available psychological device to undermine the United States of America. Its support of the Communists in Viet Nam is not exception, but consistent with its character.

Malvina Reynolds, an early founder and almost monthly contributor to *Broadside*, wrote a folk piece, "Peace Isn't Treason."

Peace isn't treason, Peace is good reason
Peace is Heaven's will; Peace on earth is
 what He said,
And I believe it still.
Is our country then so weak, that it can only
 thrive
By bombing peasant villages
And burning babes alive—burning babes
 alive?²

Julius Lester, another contributing editor of *Broadside*, had the following to say concerning Vietnam in a poem, "Talking Vietnam Blues":

I guess you all heard about the Vietcong
Who sneaked around in Vietnam
Sneak upon Americans in the dead of night
And even if it is war, sneaking ain't right

The Secretary of Defense was mad . . .
Sneak attack . . . What'd he expect . . .

1. *Broadside*, #32, September 20, 1963, p. 1. In *Sing Out!*, February-March 1966, p. 85, Ochs is quoted as saying, "The Vietcong are right because they provide an extreme answer to the extreme problems of poverty, famine, disease . . . We should support Ho Chi Minh as the last workable bulwark against Communist China in Asia."
2. *Broadside*, #58, May 15, 1966, p. 4. Also, *Sing Out!*, Sept. 1965, p. 8.

Engraved announcements?

Well, the President sent planes to North
Vietnam

Told 'em "Go up there and drop some
bombs

"We aren't spreading the war, just retaliatin'

"Everybody knows we're a peace-loving
nation."

The more peace the better

Peace for every man

Piece of an arm . . .

Piece of a leg . . .

Six feet apiece . . . for everybody.¹

In one *Broadside* issue, President Johnson is referred to as Hitler for conducting the war against the Communists in Vietnam. "Hitler ain't dead," we're told, "he just talks with a drawl." The song concludes, "Hitler ain't dead, but his time has come."² With the recent release of a Senate Internal Security Subcommittee report, "Murder International, Inc.— Murder and Kidnapping as an Instrument of Soviet Policy," and its findings that "the international murder apparatus of the Russian government continues to operate full blast,"³ President Johnson perhaps should show some concern over such veiled threats as the above—at least more than President Kennedy did.

International Publishers' work, *Freedom in the Air*, sums up the importance of *Broadside*: "Two magazines are essential for an understanding of the topical and freedom song movement, *Sing Out!* and *Broadside*."⁴

1. *ibid.*, #56, March 10, 1965, p. 9.

2. *ibid.*, #61, August 15, 1965, p. 4.

3. *Chicago Tribune*, November 22, 1965. The Senate report made clear that "murder is an instrument of Soviet policy, and, as proof of that, the assassination department of the state security still exists. The name . . . has been changed to the 13th department of state security . . . testimony showed that Soviet agents themselves call it 'the department of blood-wet affairs.'"

4. Josh Dunson, *Freedom in the Air*, International Publishers, New York, 1965, p. 117.

CHAPTER V

COMMUNIST SUBVERSION OF FOLK MUSIC

The influence of these individuals, with their publications and recording companies in the area of folk music, is astounding. It is our studied opinion that the Communists and pro-Communists have an unbelievable influence in the folk realm far greater than most would dare to imagine. They and their ideological comrades, though unconscionable, continue to receive the major publicity, and the press build up is nearly as great for them as for the Beatles.¹

The American Broadcasting Company issued a Hootenanny Song Book in conjunction with its Hootenanny program. The Song Book, containing reprints of *Sing Out!*, was compiled and edited by Irwin Silber with music edited by Jerry Silverman. It openly admits that "the folk music revival" was a movement which grew slowly during the war years and in the post-war age gained momentum with the formation of a group known as People's Songs, Inc., an organization of folk song singers. It was under the auspices of People's Songs that the "first 'Hootenan-

1. *Playboy Magazine*, February 1965, p. 54, finds John, one of the Beatles, admitting, "But it wasn't until *Time* and *Life* and *Newsweek* came over and wrote articles and created an interest in us that the disc jockeys started playing our records." *Life*, October 9, 1964, gave Pete Seeger an excellent build up entitled, "A Minstrel with a Mission." *Life*, April 10, 1964, gave Bob Dylan a big boost with its article entitled, "The Angry Young Folk Singer." Joan Baez and Woody Guthrie have also been written up big in the nation's mass media.

nies' were presented on a large scale."¹

The ABC-TV Hootenanny Song Book contains the works of Pete Seeger, Woody Guthrie, Mike Seeger, Peggy Seeger, Ewan MacColl, Cisco Houston, Irwin Silber, Jean Ritchie, Leadbelly and Malvina Reynolds. Most of the songs are depressing and obviously designed to stimulate revulsion toward patriotic sentiments. In fact, upon analysing most of the publications of these individuals, one is struck with the seemingly deliberate attempt to denigrate the United States of America. Even our national anthem has to be splashed in the mud with an introductory remark, "The fact that the tune of this one of America's first revolutionary songs, was an old English drinking song proves that it came from the people and shall forever belong to the people."² Across the page from our national anthem is the "United Front" song which contends:

And just because he's human
He doesn't like a pistol to his head,
He wants no servants under him
And no boss over his head.

And just because he's a worker
The job is all his own,
The liberation of the working class
Is the job of the workers alone.

In the *ABC-TV Song Book*, Jesse James no longer is a murderer and thief, but some peculiar type of humanitarian, since he stole from the rich and gave to the poor.³ Obviously, he stole from the rich since the poor had nothing to be stolen. but whether ol' Jesse gave to the poor has yet to be established. The Virgin Birth of Christ is mocked with "The Cherry Tree Carol."⁴ Silverman

1. Irwin Silber, *The ABC-TV Hootenanny Song Book*, Consolidated Music Publishers, Inc., 240 W. 55th Street, New York, 1963, p. 6.

2. Waldemar Hille, *The People's Song Book*, Oak Publications, 165 W. 46th St., New York, 1961. p. 63.

3. Irwin Silber, *The ABC-TV Hootenanny Song Book*, p. 40.

4. *ibid.*, p. 47.

and Silber write a salty old blues "replete with not-so-secondary double meanings."¹ Morality is flouted with "Blow the Candles out."² In fact, the only uplifting song in the whole production is "Moscow Nights," translated into English by Jerry Silverman and copyrighted by *Sing Out!* The lyric ends with:³

Promise me, my love, as the dawn appears
And the darkness turns to light,
That you'll cherish, dear, through the passing
years
This most beautiful Moscow night.
That you'll cherish, dear, through the pass-
ing years
This most beautiful Moscow night.

The discography (record) list in the back of the song book contains a who's who of pro-Red writers and singers of folk songs. It offers the Folkways Records' list of artists which is sufficient comment.

Simon and Schuster published a work entitled *Young Folk Song Book*. It is edited by Earl Robinson, a Communist fronter and Fifth Amendment patriot, and dedicated to Woody Guthrie and features an introduction by Pete Seeger. It contains the familiar names of Irwin Silber, Alan Lomax, Bob Dylan, Joan Baez, Malvina Reynolds, Mike Seeger and Peggy Seeger.

Joan Baez features Reynolds' "What Have They Done To The Rain"⁴ which was a part of the Communist thermonuclear holocaust fear propaganda concerning atomic fall-out. However, one can be confident that these Marxist minstrels will remain quiet over the latest Soviet infringement of the Moscow Test Ban Treaty. The State Department admitted "that the Soviet nuclear blast Jan-

1. Irwin Silber, *The ABC-TV Hootenanny Song Book*, p. 81.

2. *ibid.*, p. 123.

3. *ibid.*, p. 132.

4. Earl Robinson, *Young Folk Song Book*, Simon and Schuster, New York, 1963, p. 20.

uary 15, 1965 . . . released radioactive debris in the atmosphere.”¹ This is a prima facie violation of the 1963 Test Ban Treaty, even though “Russia ruled out any violation in the Treaty because the amount of radioactivity released was insignificant.”

Bob “bola de churre” Dylan, who openly scorns clothes, baths and razors and is portrayed as “sloppy, disheveled, unshaven . . . talks angrily and irreverently,”² opens his repertoire with “Song To Woody”—

Hey-hey, Woodie Guthrie, I wrote you a
song
About a funny old world that's a-coming
along,
Seems sick and it's hungry, it's tired and
it's torn
It looks like it's dying and it's hardly been
born.³

Dylan's “Ballad of Hollis Brown” portrays the “exciting” story of one who ends all by shooting his wife, five children and finally himself. In another of his favorites, “Masters of War,” we are told he “likes to set up a rhythm, almost monotonous in its simplicity, and then put in front of it a hard driving melody and a powerful story. The song builds and maintains its intensity until, by the end, your head is ready to come off . . .”⁴

According to *Life* magazine, his “villains are the people he calls ‘Masters of War’ who profit from the manufacture of weapons; the hypocrites who claim that ‘with God on our side’ they can justify whatever evil they

1. Chicago Tribune, March 10, 1965.

2. Life Magazine, April 10, 1964, p. 109.

3. Earl Robinson, Young Folk Song Book, Simon & Schuster New York, 1963, p. 38.

4. *ibid.*, p. 47. Non-violent Bob Dylan, who despises murderers, relates the following in the eighth verse of “Masters of War.” “And I hope that you die, And your death' will come soon, I'll follow your casket by the pale afternoon. An' I'll watch while you're lowered down to your deathbed. An' I'll stand over your grave till I'm sure that you're dead.”

want to commit; the professional anti-Communist; the segregationists who caused the death of people . . .”¹

It has *perhaps*, never occurred to Mr. Dylan that World War II was started when Communist Russia signed a non-aggression pact with Adolph Hitler and actually helped the Nazis swallow Poland. It may also have escaped him that the Communists have been on the offensive with their “Wars of National Liberation” all over the world and that the single greatest threat to world peace is atheistic Communism intent on total world conquest. He may not be able to stomach “professional anti-Communists,” but for reasons known only to him it is quite obvious that he *can* stomach “professional Communists.”

In *Life's* eulogy, bearded bodyguards (Castro-style) protect “unwashen” Bob as he sings:

Come Mothers and Fathers throughout the
land

And don't criticize what you can't under-
stand

Your sons and your daughters are beyond
your command

Your old rules are rapidly aging

Please get out on a new one if you can't
lend your hand

For the times they are a-changing.²

Also included in *Young Folk Song Book* is Mike Seeger and his singing group, The New Lost City Ramblers, and Peggy Seeger, half-sister to Pete and sister to Mike Seeger. Peggy Seeger is married to Ewan MacColl and lives in England. Together with her husband she has just published a new book, *Songs for the Sixties*. Workers Music Association in London printed the book.³ More recently her husband has been denied a visa into the United States. His manager, Mr. Harold Leventhal, in a

1. *Life Magazine*, April 10, 1964, p. 114.

2. *Life Magazine*, April 10, 1964, p. 114.

3. *Broadside*, 215 W. 98 St., New York City, #11-12, August 1962, p. 19.

statement, said MacColl "was considered ineligible for a visa due to some regulation regarding his 'alleged' political beliefs."¹ Describing Peggy Seeger's exploits, Irwin Silber said, "In Russia (at a World Youth Festival) and in Communist China (defying the American State Department ban), Peggy was an American voice, singing the songs of her own heritage . . ."² Such are the personnel that make up Simon and Schuster's song book for young people.

Fireside Book of Folk Songs, also published by Simon and Schuster, is extremely popular in the classrooms of our public school systems. The work is beautifully bound with excellent style and art reproductions. However, even though obviously printed for children, it contains selections that do not "fill the eyes, the ears and the heart with pleasure," as we are assured on the jacket.

The Russian folk song "Meadowlands" is included in this work. The song is a tribute to the Communist Red Army—the army which William Z. Foster, former head of the Communist Party USA, said would someday assure a Soviet America.³ "Meadowlands" is also to be found in *The People's Song Book*, originally published by Boni and Gaer, then People's Artists, Inc., then Sing Out, Inc., and now by Oak Publications.⁴ The lyrics are totally non-evasive.⁵

In another selection entitled "Moscow," the children

1. *ibid.*, #51, October 20, 1964, p. 23.

2. Earl Robinson, *Young Folk Song Book*, p. 9.

3. House Committee on Un-American Activities, *100 Things You Should Know About Communism*, May 14, 1951, p. 4. "No Communist, no matter how many votes he should secure in a national election, could, even if he would, become President of the present government. When a Communist heads the government of the United States — and that day will come just as surely as the sun rises — the government will not be a capitalist government but a Soviet government, and behind this government will stand the Red Army to enforce the dictatorship of the proletariat."

4. Waldemar Hille, *The People's Song Book*, Oak Publications, New York, 1961, p. 48.

5. Margaret B. Boni, *Fireside Book of Folk Songs*, Simon and Schuster, New York, Eleventh printing, n.d., p. 200.

are informed that the song is "one of the stirring Red Army Songs that have come to us from the Soviet Union,"¹ and closes with, "We'll always stand together for dear Moscow's land."

"Tachanka" is also included in this volume. It is introduced with the following remarks, "A tachanka is a four-wheeled farm wagon much used in the Ukraine. During the Civil Wars the partisans set up in it any kind of gun they could get hold of and thus improvised a sort of mobile fire-power which for the first time offset the traditional and historical cavalry superiority of the Cossacks and the regular Tsarist army. So it has a sentimental and class significance to the Soviets."² Folksongs written during Khrushchev's death purges of the Ukraine³ are missing!

"Come, Fellow Workers" is a Red Chinese song.⁴ "Freiheit" is a tribute to the Communists fighting in Spain and is introduced with the explanation, "... the song of the Thaelmann Battalion; the first unit of the International Brigade."⁴ "Los Cuatro Generales" also refers to the Spanish Communist forces,⁶ and most of these pro-Communist songs are in *The People's Song Book*.

There are a few folksongs included which are obviously in bad taste, e.g., "Careless Love,"⁷ but the most brazen pro-Red American folksong included in the *Fireside* book is entitled "Joe Hill." It is prefaced with "Joe Hill, a great labor organizer and poet, was executed in 1915 on a murder charge which union circles have always considered a frame-up."⁸

Apart from the obvious question as to which union

1. *ibid.*, p. 206.

2. Margaret B. Boni, *Fireside Book of Folk Songs*, p. 214.

3. House Committee on Un-American Activities, *Crimes of Khrushchev*, Seven Parts, September 4, 1959 - January 8, 1960.

4. Margaret B. Boni, *op. cit.*, p. 228.

5. *ibid.*, p. 210.

6. *ibid.*, p. 218.

7. *ibid.*, p. 46.

8. *ibid.*, p. 48.

circles, the unsuspecting reader is not informed that Joe Hill was an organizer for the old I.W.W., the forerunner of the Communist Party USA, and still on the Attorney General's list of active subversive organizations.¹ The volume, *Songs of Joe Hill*, has been published by People's Artists, Inc. and includes some of his best compositions. "Pie in the Sky," one of his better known, reads—

Long-haired preachers come out every night
Try to tell you what's wrong and what's
right;
But when asked, how about something to
eat,
They will answer with voices so sweet
You will eat, bye and bye
In that glorious land above the sky
Work and pray, live on hay
You'll get pie in the sky when you die
(that's a lie).²

Some of Joe Hill's other songs make his Red position obvious. For example, in his "Workers of the World, Awaken" we are told,

Workers of the world, awaken! Rise in all
your splendid might;
Take the wealth that you are making—it
belongs to you by right.
No one will for bread be crying, we'll have
freedom, love and health,
When the grand red flag is flying in the
Worker's Commonwealth.³

In his "Should I Ever be a Soldier" he writes,
We're spending billions every year for guns
and ammunition

1. Thirteenth Report of the California Senate Factfinding Subcommittee on Un-American Activities, 1965, p. 163.

2. Barrie Stavis and Frank Harmon, *Songs of Joe Hill*, Oak Publications, 1960, p. 10. Oak is now offering *The Letters of Joe Hill, Sing Out!*, Jan. 1966, p. 62.

3. *ibid.*, pp. 42, 43.

Our Army and Our Navy dear to keep in
 good condition
 While millions live in misery and millions
 die before us,
 Don't sing "My Country 'tis of thee," but
 sing this little chorus,
 Should I ever be a soldier,
 'Neath the Red Flag I would fight;
 Should the gun I ever shoulder,
 It's to crush the tyrant's might.
 Join the army of the toilers, men and
 women fall in line
 Wage slaves of the world arise
 Do your duty for the cause
 Land—and liberty.¹

In a vicious parody on the Gospel hymn, "There is Power in the Blood of the Lamb," Joe Hill wrote, "If you've had 'nuff of the blood of the lamb, then join the Grand Industrial Band; If, for a change, you would have eggs and ham, Then Come! Do your share like a man."² His famous "The Rebel Girl" was dedicated to the late Elizabeth Gurley Flynn,³ a former officer in the Communist Party, USA. Oddly enough, the Amalgamated Clothing Workers of America (AFL-CIO) still persist in singing Earl Robinson's "Joe Hill"⁴ and even the Catholic Young Christian Workers Song Book has this song praising Joe Hill.⁵

Dr. Jere Real, in his excellent article on folk music, writes: "*Pageant* Magazine published another folk masterpiece (March 1964), this one by music writer Nat Hentoff,⁶ entitled, 'The Odyssey of Woody Guthrie—The

1. *ibid.*, pp. 18, 19.

2. *ibid.*, p. 37.

3. *ibid.*, p. 39.

4. *Amalgamated Song Book*, 15 Union Square, New York City.

5. *Sound Off*, Young Christian Workers, 1655 W. Jackson Blvd., Chicago 12, Illinois.

6. Nat Hentoff is a member of the New York Branch of SANE, has taught "non-violence," signed Communist-sponsored petitions on behalf of Red agents Morton Sobell and Julius

Rebel Who Started the Folk-Song Craze.' That article tells of the glories of a number of persons who've been influential in folk-song propaganda: Guthrie, Millard Lampell, Malvina Reynolds, Louis Gordon, Lee Hays and, of course, Pete Seeger . . . Gordon is a former young Communist Leaguer, while Millard Lampell was identified as a Communist in Allan Sloan's testimony before HCUA.¹ Malvina Reynolds, mentioned by Hentoff, has recently attained a certain fame of her own in the folk fad. She was the author of a musical attack on development housing, entitled 'Little Boxes,' which was very popular last spring. Miss Reynolds, who sometimes bathes, is a Ban-the-Bomber like so many other folksingers. She was also identified as early as 1950 in sworn testimony before the House Committee on Un-American Activities and before the Senate Internal Security Subcommittee in 1963 as a Communist. She was even a columnist for the Communist publication, *People's World*,² and was registered as a Communist voter in 1936 and 1942."³

Fawcett Publication press has produced a paperback book on folk music entitled *Hootenanny Tonight*. Pete Seeger and Woody Guthrie are favorably mentioned on the very first page. On the next page we are told, "However, I feel particularly indebted to Irwin Silber of *Sing Out!* magazine for his cooperation and advice. Over the years, I have found *Sing Out!* to be an extremely valuable source of ideas, information and just plain gossip about the world of folk music. If this sounds like a plug, that's exactly what it's meant to be. I enthusiastically recom-

(Cont'd.)

Scales, and was sponsor of the Communist front "Monroe Defense Committee." See *American Opinion*, December 1964, p. 23.

1. House Committee on Un-American Activities, *Communist Methods of Infiltration, Entertainment — Part I*, p. 3859.
2. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 197.
3. *American Opinion*, December 1964, pp. 22, 23.

mend *Sing Out!* to everybody who enjoys this book. (Please write to Sing Out, Inc., 165 West 46th Street, New York 36, N.Y. for more information.)”¹

One only wonders if Mr. Leisy, compiler of *Hootenanny Tonight*, fully realizes what he is saddling on the backs of innocent and naive readers. Mr. Silber and his potent *Sing Out!*, as mentioned before, are no red, white and blue combo. In one of Mr. Silber’s “Fan The Flames” of discontent editorials, he writes, “I wish there were an article on the songs of the Viet Cong which we could print in *Sing Out!* At the moment, I don’t know how else to express the sense of despair and shame that I feel, as an American, at the actions of my government in Vietnam. Who is there who will shame and thereby vindicate the national conscience with a song, a play, a poem, a painting, a story, that will cut through the sham patriotism and pin the guilt of this madness on those who have decided to put American troops into battle 6,000 miles from home, to violate the borders of another land and to drop bombs on another country?”²

In a later “Fan The Flames” article, Silber refers to the Secretary of Defense as “Mack the Knife” for his role in the Vietnam War. In verse form Silber quotes some unnamed agitator:

Who’s aggressing?
Who is messing
In another country’s life?
Not Hanoi, friend,
It’s our boyfriend
McNamara, Mack the Knife.³

If Mr. Leisy has trouble understanding *Sing Out!* foreign policy, obviously some of *Sing Out!*’s readers aren’t having the same difficulty. In a letter to the editor, Mr.

1. James F. Leisy, *Hootenanny Tonight*, Fawcett Publications, Inc., Greenwich, Conn., 1964, Foreword.

2. *Sing Out!*, May 1965, p. 63.

3. *ibid*, September 1965, p. 42.

Paul Perrine of Palm Beach, Florida, wrote, "Your editorial this month (*Sing Out!*, September 1965) is ridiculous. What true lover of the arts would mix it with present foreign policy? Robert Lowell is in the same category as Len Chandler who *uses* folk music to further his own 'causes.' What about my causes, such as being *for* stopping Communism in Vietnam, etc.? I can't see what this has to do with the enjoyment of folk music any more than it has to do with enjoyment of classical music. As long as people like you condone this sort of thing, true folk music, which is the basis for our enjoyment of the art, will suffer.

"It is becoming obvious that your magazine and its editors have no interest in folk music. You are a bunch of con-artists who get people to pay to read crap like your editorial under the guise of its being all about folk music.

"If you actually are a bunch of pro-Communist pacifists, I wouldn't expect this letter to have any effect whatsoever."¹

In the same issue of *Sing Out!*, Mr. Joe Henderson, Croton-on-Hudson, New York, wrote, "You stuff too much into *Sing Out!* that has nothing to do with folk music. For instance, Irwin Silber's 'Songs from Berkeley' in the May issue, which makes heroes out of some clowns who make the cause for free speech something to laugh at. And 'Fan The Flames' in the same issue. Hoo-hah! 'Songs of the Vietcong,' indeed! Tell me, Mr. Silber, did you, during World War II, collect 'Songs of the Storm Troopers'? Stick to folk music. You're a bomb at politics."²

Needless to say, *Sing Out!* gave a warm review to *Hootenanny Tonight*. Written by Oscar Brand, it even referred to Leisy as "the phony gospel preacher who is converted." According to Brand, "Jim Leisy has been saved."³

1. *Sing Out!*, November 1965, p. 112.

2. *ibid.*, p. 113.

3. *ibid.*, March 1965, p. 65.

Although Leisy's work features many innocuous folk songs, it also contains the now famous "Suicide Song," a song apparently so popular that even third graders were "chanting invitation to suicide" in a California grade school.¹ The lyrics of the song are sick:

Oh, come with me to the kitchen, to the
kitchen, to the kitchen,

Oh, come with me to the kitchen, and there
a date with death we both will keep.

Turn on the gas in the oven, in the oven,
in the oven

Turn on the gas in the oven and it will
gently lull us both to sleep.

Chorus: Listen to the his-sing sounds, listen
to the his-sing sounds

They're calling, gently calling, you and me.
Listen to the his-sing sounds, listen to the
his-sing sounds

We'll say goodbye and die in ecstasy.²

The words were written by James Leisy and Pat Blanke and to be sung to the tune of "Listen to the Mockingbird." According to Leisy, it was written "one gloomy Sunday afternoon. It had a certain appeal in the high days of sick humor and I performed it occasionally and included it in the sick-song section of *Songs for Swingin' Housemothers*. I never really thought much of it, despite audience enthusiasm, until I began hearing it back from others in remote corners of the country. Pat and I were pleased to become a poor folks' Tom Lehrer—particularly when we heard he'd bought the book."³

However, it can hardly be considered "innocent fun" when one considers the following: "Child suicides are increasing at an alarming rate, according to the Na-

1. *Los Angeles Times*, January 29, 1965, p. 1.

2. James F. Leisy, *Hootenanny Tonight*, p. 122.

3. *ibid.*, p. 123.

tional Education Association, and now approach two a day. According to one official, there were probably between 369 and 738 suicide attempts in New Jersey in the four years 1960-1963, with at least 41 of them successful. The danger signs can appear as early as the first few months of kindergarten.”¹ The articles further states, “Five million Americans have tried at some time in their lives to commit suicide, and one million of them will eventually succeed. Tragic as these acts may be—especially to the surviving families and friends—the heartbreak is doubled when a child takes his life, or attempts to do so. Parents, teachers, classmates, all feel, too late, they could have done something.”²

Hootenanny Tonight also contains the following fear verse, sung to a popular folk song:

The atom bomb fell just the other day.
The H bomb fell in the very same way.
Russia went—England went—and the USA.
The human race was finished without a
chance to pray.³

Pete Seeger, Woody Guthrie, Peggy Seeger, Ewan MacColl, Jean Ritchie and *Sing Out!* are found throughout the book. But, of course, the bait is swallowed if the book does nothing more than persuade its readers to write Sing Out, Inc.

The Longines' Symphonette Recording Society has recently announced a new album entitled “Legendary Folk Songs.” The list of performers reads like a who's who of *Sing Out!* magazine. Pete Seeger, Woody Guthrie, Joan Baez, Mike Seeger, Phil Ochs, Cisco Houston, Jean Ritchie, Oscar Brand, Leadbelly, Sonny Terry, Leon Bibb, Ed McCurdy, Erik Darling, the New Lost City Ramblers and The Weavers are among those who Longines claims are the fifty greatest folk singers. Mishel Piastro chose the

1. New York Herald Tribune, February 28, 1965, p. 1.

2. *ibid.*, p. 30.

3. James F. Leisy, *Hootenanny Tonight*, p. 65.

record selections with the comment, "Folk music is also an ideal way to gain the flavor of history and social studies during our nation's development."¹ Longines doesn't inform its many friends that sitting at Seeger's socks studying the social sciences would be comparable to taking an academic bath in Brezhnev's Baltic Sea.

A *Reader's Digest* article entitled "Behind the Folk Song Frenzy"² continues to bolster the prestige of Guthrie, Leadbelly, Dylan and Reynolds. One can rest assured that the six million Americans now strumming guitars will inevitably find themselves served *Sing Out!* material if they follow the sympathies of the *Digest* article. "Newport Folk Festival" and "coffeehouses" are glibly thrown about without the slightest word of warning to the uninitiated.

Paul Nelson, former managing editor of *Sing Out!* and now a screenwriter, gave a glowing report of the Newport Folk Festival 1964, and the part played in that festival by Pete Seeger, Malvina Reynolds, Joan Baez, Judy Collins, Bob Dylan, Peter, Paul and Mary,³ Doc Watson and other *Sing Out!* favorites.

The "coffeehouses" innocently mentioned in the *Digest's* article are not ordinary coffeehouses! For example, *Sing Out!* proudly announced, "The only Right Wing Coffeehouse on the West Coast (the Rally Right Political Folksinging Club) folded after three weeks."⁴ There seems to be a list of "coffeehouses" available that specialize in "topical songs, i.e., songs of immortality, against the

1. Taken from brochure, "Legendary Folk Songs," published by The Longines' Symphonette Recording Society, Symphonette Square, Larchmont, New York.

2. *Reader's Digest*, April 1965, p. 191f.

3. Mary admits her interest in folk music "was stirred by Pete Seeger." (*Saturday Evening Post*, May 30, 1964, p. 35) Irwin Silber, commenting on the trio said, "Peter, Paul and Mary are probably the most frankly political of the current crop of big-time groups . . . I do not expect Peter, Paul and Mary or the Chad Mitchell Trio to sound like Frank Proffitt or Doc Watson or Jean Ritchie." (*Sing Out!*, Feb.-March 1964, p. 63) According to *Sing Out!*, Nov. 1964, p. 73, "Peter, Paul and Mary entertained at a dinner party in the White House given by President Johnson for U-Thant . . ."

4. *Sing Out!*, January 1965, p. 5.

H. C. U. A., against the South, songs for Communism and revolution. These "coffeehouses" are geared to the folknik and beatnik set and must be quite popular, for *Sing Out!* has joyously announced a new full-length film entitled *Once Upon A Coffee House*.¹ Oscar Brand, radio folk-jockey, author of *The Ballad Mongers*² and sometime writer for *Sing Out!*, stars in the film. The story naturally portrays a young conservative millionaire falling in love with an attractive folksinger on a visit to a coffee-house. Some are openly wondering if the "Internationale" will be "folk" sung!

The *Digest* article admits that folksongs are a weapon, but concludes, "the folk frenzy is a matter for rejoicing" since it is making activists out of our college students. When one fully comprehends the "active-togetherness" experienced by the folksingers and Communists at Berkeley, one wonders whose side the *Digest's* writer is on?

The article's most obvious inconsistency is the writer's approval of *Time's* analysis of folk music, i.e., "rootless root seekers discern in folk songs the *fine basic values of American life*," along with his approval of *Variety's* analysis of folksinger Bob Dylan, "Complaints against war-mongers, poverty, injustice, atom fall-out, hard-hearted sweethearts and the selling and buying of soap. Nowhere was there one word of hope or remedy." The truth of the matter is that *Sing Out!* and its approved list of songs and singers are not about to sing America's finer qualities. A study of *Sing Out!* publications makes this obvious. For example, *Sing Out!* in one volume extols: (1) the gallows, p. 4; (2) death, p. 5; (3) seduction and hanging, p. 6; (4) child's loss of father, p. 8; (5) unjust and imperialistic Mexican War, p. 10; (6) misplaced love, p. 13; (7) poaching, p. 16; (8) ban the bomb, p. 17; (9) revolu-

1. *ibid.*, March 1965, p. 3.

2. *The Ballad Mongers* gives a fairly accurate description of the Marxist exploitation of folk music. *Broadside* #26. May 1963, p. 5f, gives the book a three-quarter-hearted review.

tion, p. 18; (10) murder, p. 19; (11) desertion, p. 24; (12) illicit love, p. 26; (13) suicide, p. 29; (14) illicit love, p. 31; (15) murder, p. 33; (16) the bomb at Hiroshima, p. 39; (17) illicit love, p. 40; (18) death, p. 43; (19) parody on Korean Veterans, p. 44; (20) wife-stealing, p. 45; (21) illicit love, p. 46; (22) parental disobedience, p. 47; (23) blood, p. 48; (24) chain gang, p. 51; (25) funeral mockery, p. 53; (26) death, p. 55; (27) laughter when children die, p. 57; (28) gallows, p. 59; (29) betrayal by a false-hearted woman.¹ The other volumes in the reprint series are similar and some even worse. But then, one cannot "Fan The Flames" of discontent and revolution with fine qualities.

In contrast to *Sing Out!* procedure, Randy Sparks, formerly of the Christy minstrels, says, "I have always tried to promote the happy, upbeat things in America."²

"Folk music is the idiom of the individual, seeking, rebelling," says *McCall's Magazine*. Little, however, in the article, "Sight & Sound," would sound a warning to the American public that the rebelling, to a great extent, is Communist-inspired. The article favorably mentions Joan Baez, stating, "Joan Baez was an empathy-stirrer in the Berkeley student-faculty clash,"³ but failed to point out that J. Edgar Hoover has publicly informed Congress "that students and faculty members with subversive backgrounds took part in recent demonstrations at both the University of California and the University of Wisconsin."⁴

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1. **Reprints From Sing Out!** Volume five, 1963. Also see Appendix 26 for a listing of songs by singers and categories of the *Sing Out!*-Broadside Network.
 2. **Tulsa Tribune**, May 5, 1965 (Tulsa, Oklahoma).
 3. *McCall's Magazine*, June 1965, article, "Sight & Sound," by Lenore Hershey, p. 8.
 4. **Chicago Tribune**, May 18, 1965, p. 20. The **Thirteenth Report of the California Senate Subcommittee on Un-American Activities** reported the same conclusion, "... a hard core of Reds took over the so-called Free Speech Movement 'in the greatest student rebellion in the history of the United States on the main campus of the country's largest educational institution.' " **Chicago Tribune**, June 19, 1965, p. 1.

The *McCall's* article concludes that Beatle music is waning in favor of the folk music of Pete Seeger, Bob Dylan, Joan Baez, Ted Bikel and Peter, Paul and Mary. It seems that Sid Bernstein, "pop impresario who brought the Beatles to Carnegie Hall last year (1964), will stage the first New York Folk Festival, also at Carnegie Hall." The artists that Bernstein will bring to New York are, in the main, *Sing Out!* favorites. Trading Beatle music for this type of folk music is, as we have been seeking to portray, only a jump into another Red-infested area.

The Book-of-the-Month Club's recording division, The Classic Record Library, has offered to the American public a release entitled "American Folk Singers and Balladeers." Not satisfied with having thrust Children's Record Guild upon the American people, the Book-of-the-Month Club, in cooperation with Vanguard Recording Society, is now pushing Pete Seeger, Mike Seeger, Joan Baez, Erik Darling, The Weavers, Doc Watson, Jean Ritchie and other *Sing Out!* favorites.

The Book-of-the-Month Club would seem to stand in need of a thorough cleansing. According to the Veritas Foundation, "over 30% of the authors of the selections and dividend books of the Book-of-the-Month Club from 1926 through 1957 had Communist front affiliations. Since there is no equivalent listing of persons affiliated to purely socialist fronts, we can only speculate that of the remaining 70% a considerable proportion were of socialist origin. Such poisonous socialist and Communist propaganda items as Bernard Shaw's *Intelligent Woman's Guide to Socialism* and the official Soviet text of *New Russia's Primer* were distributed by the hundreds of thousands due to the impetus given to them by the Book-of-the-Month Club operation."¹

1. Zygmund Dobbs and Archibald B. Roosevelt, *The Great Deceit*, A Veritas Foundation Staff Study, West Sayville, New York, 1964, p. 52.

In selling the four-record album one is informed that there "are two infanticides: Joan Baez's elfin voice makes pathos of *Mary Hamilton*; Ian and Sylvia somehow get a 20th-century tension into the cruel mother's deed in the ancient *Greenwood Side*. Murders are harder to count. One is twice told the killing of Billy de Lyon by StagoLee, or Stack O'Lee, sung by The Rooftop Singers with drive, and by Mississippi John Hurt in what must be close to the original levee style . . . There are two murders and a suicide in *The Brown Girl*, which Hedy West learned from her grandmother in Georgia. The song, plainly, long antedates Grandmother and Georgia as well, since the bridegroom performs the second slaying with a sword which was part of his wedding attire — very long ago, very far away.

"But 'here and now' are represented, too. *Woke Up This Morning* evolved during an all-night singing contest between white and Negro freedom riders detained in a Mississippi jail. It, too, has the stamp of agelessness on it. You can sense it. These songs, old and new, are vitally and unmistakably, all of them, expressions of reality, which is the most gripping of all dramas . . . They strike direct from human nature; they say what they mean. Here you have them by the people who know them best, love them best and sing them best."¹ One can justifiably be excused for asking the embarrassing but necessary question, just whose side is the Club on?

No sooner, however, does one attempt to set aside Book-of-the-Month Club's folksters, than Columbia Records and its selections of folk entertainers appear. The names, advertised by Columbia, reveal the simple but monotonous fact that things haven't really changed much. Pete Seeger, Joan Baez, Len Chandler and Bob Dylan

1. **American Folk Singers and Balladeers** brochure, distributed by the Classics Record Library, a division of the Book-of-the-Month Club, Inc., 345 Hudson Street, New York, N.Y., n.d.

are all presently being disced and distributed by Columbia Records and its Record Club.

Josh Dunson, in his *Freedom in the Air*, published by the official Communist publishing house in the United States, International Publishers,¹ relates some interesting background material regarding the marriage of Bob Dylan and Columbia Records.

Dunson writes, "Bob Dylan, who is by far the best of all the topical song writers, found himself in a position of having recorded his songs for Columbia and not having them released. Only two songs out of the twelve on his first record were written by himself, and neither of them could be considered political in nature . . .

"However, his popularity grew even greater when he started to sing songs dealing with integration, war and the anti-shelter campaign. Finally, realizing their commercial potential, Columbia released his topical songs on *Free-wheelin'*.

"When Columbia took this step, they gave their Artist and Repertoire man, John Hammond, a big green light. An extensive advertising campaign was initiated months before the actual release of the album. *Free-wheelin'* contained the lyrical 'Blowin' in the Wind' and the highly poetic 'Hard Rains A-gonna Fall.' Alongside the clever and light 'It's All Right' there was the heated address to those whose wealth was based on war in the song, 'Masters of War.'

"In this song, Dylan expressed a bitterness that thousands of young people felt toward the generals and war manufacturers who rule a world ready to destroy itself. . . . there is some truth to the statement that Dylan is the 'spokesman for our generation.' Perhaps it is more exact to say that Dylan has the talent to picture in his songs what people his age are feeling and thinking.

". . . Dylan had forced his songs and his contemporaries into the mass media. Within a year, 'Blowin' in

1. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 90.

the Wind' was leading the hit parade, and Dylan was to appear in a feature story in *Life* and as a performer on the Steve Allen Show."

And it is Dunson's considered opinion that *Free-wheelin'* "spread more radical ideas to more people in a few short months than all the northern protest meetings and marches since 1960."¹

In the next chapter we will have more to say concerning Columbia Records and its discing of the Communists' official revolutionary folksong as sung by Pete Seeger.

When Pete Seeger made the comment that "the guitar could be mightier than the bomb,"² he wasn't engaging in wishful thinking. The truth is that these Marxist folksingers are achieving their nefarious objectives. Singing their Marxist ditties and making their listeners feel nauseated at living in America is proving extremely effective; and their scientific *modus operandi* is described thus by Dr. William J. Bryan, Jr.: "Sometimes a well-known folksong's tempo will be changed to the same beat as the normal pulse beat which makes it more effective for induction."³ This is identically the same technique used by Young People's Records for children.

"Right now," according to Seeger, "many of the song traditions of the 1930's are seeing new life as never before — in the freedom songs of the South and in the topical singers of many a campus."⁴ The following analysis in these two areas more than confirms Seeger's admission.

CHAPTER VI

FOLK MUSIC AND THE NEGRO REVOLUTION

The revolutionary folksong of the Communists in

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1. Josh Dunson, *Freedom in the Air*, International Publishers, New York, 1965, pp. 73-75.
 2. Earl Robinson, *Young Folk Song Book*, Simon and Schuster, New York, 1963, p. 9.
 3. *American Institute of Hypnosis Journal*, Oct. 1963, p. 3.
 4. *Sing Out!*, May 1965, p. 31.

this country is Pete Seeger's famous "We Shall Overcome." In fact, as Dr. Fernando Penabaz has pointed out, Fidel Castro's official slogan for the Communist regime in Cuba is precisely "Venceremos," i.e., "We Shall Overcome."¹ Fidel Castro closes every public speech with, "Patria o muerte, venceremos" (Fatherland or death, we shall overcome), and his captive mobs dutifully chant, "Venceremos."

Seeger was assisted with the words and music by Zilphia Horton, who was reported to be "more pro-Communist than her husband",² Frank Hamilton, a member of The Weavers (formerly called the Almanac Singers) and Guy Carawan, of Red China fame.³ Oak Publications, publishers of *Sing Out!*, has produced a volume of folk songs entitled *We Shall Overcome*. The volume was compiled by Guy and Candie Carawan for the Student Non-violent Coordinating Committee. In the preface, Guy Carawan states, "I came to the South about a year before the Sit-Ins began and made my home base at Highlander Folk School."

The "togetherness" of Communism, folk music, Highlander Folk School (now known as the Highlander Center), SNCC, *Sing Out!*, Pete Seeger, Oak Publications and "We Shall Overcome" is phenomenal.

The folksong, "We Shall Overcome," was introduced into the Communist-planned Negro revolution through the Highlander Folk School in Monteagle, Tennessee. According to Carawan, "This modern adaptation of the old

1. Artuyo Cuyas, *Revised Cuyas Dictionary*, Appleton Century Crafts, Inc., New York, 1960, p. 546.

2. House Committee on Un-American Activities, *Testimony of Paul Crouch*, May 6, 1949, p. 193. Mr. Crouch testified, "His wife, Zylphia, seemed even more pro-Communist than her husband (Myles Horton) and I heard reports in party circles, which I am unable to verify, that she had subsequently joined the party."

3. Senate Internal Security Subcommittee, *Communist Passport Frauds*, July 11, 1958, p. 42. Carawan, then of Los Angeles, California, but now musical director of Highlander, was named as part of a Committee of Fifteen to receive an all-expense-paid trip to and from Red China. This trip was in connection with the World Youth Festival held in Moscow in 1957.

Negro church song, *I'll Overcome Someday*, has become the unofficial theme song for the freedom struggle in the South. The old words were: I'll be all right . . . I'll be like Him . . . I'll wear the crown . . . I will overcome.

"Negro Food and Tobacco Union workers in Charleston, South Carolina, adapted the song for picket line use during their strike in 1945, and later brought it to Highlander Folk School. It soon became the school's theme song and associated with Zilphia Horton's singing of it. She introduced it to union gatherings all across the South. On one of her trips to New York, Pete Seeger learned it from her and in the next few years he spread it across the North. Pete, Zilphia and others added verses appropriate to labor, peace and integration sentiments: We will end Jim Crow . . . We shall live in Peace . . . We shall organize . . . The whole wide world around . . . etc.

"In 1959, a few years after Zilphia died, I went to live and work at Highlander, hoping to learn something about folk music and life in the South and to help carry on some of Highlander's musical work in Zilphia's spirit. I had no idea at that time that the historic student demonstrations would be starting in the next few years and that I would be in a position to pass on this song and many others to students and adults involved in this new upsurge for freedom."¹

Josh Dunson in his *Freedom in the Air* says much the same: "'We Shall Overcome,' the central song of today's freedom movement, can be traced to Mrs. Horton's activity among the tobacco workers on strike in the 1940's. They had adopted the old Baptist hymn 'I'll Be All Right,' changing it to 'We Will Overcome' for their strike. It was collected by Mrs. Horton and became part of the Highlander song books.

"Zilphia Horton slowed down the tempo of the song and accompanied herself with an accordion in the white-

1. Guy and Candie Carawan, *We Shall Overcome*, Oak Publications, 165 W. 46th Street, New York, 1963, p. 11.

mountain hymn-style. She taught it to Pete Seeger, who played it for a number of years in the North, adding verses and using a tremulo-banjo background. When Guy Carawan came to Highlander in 1959, he put the pulse or beat back into the song but kept Mrs. Horton's slower pace. At the April 1960 sit-in workshops, a number of other verses were added, including Myles Horton's 'The truth shall make us free,' when Carawan taught over 80 sit-in leaders the song for the first time. The last significant addition was made by the Albany Movement, which added the phrase 'I know that I do believe' before the final 'We shall overcome some day.'"¹

The Highlander Folk School was organized by Don West and Myles Horton. West was identified under oath as having been a district director of the Communist Party in North Carolina.² Myles Horton was identified by John P. Frey, president of the Metal Trades Department of the AFL, as one of the persons who "attended a secret convention in North Carolina, at which time plans were made for spreading the revolutionary theories throughout the South."³ When asked to become a member of the Communist Party, Horton replied, "I am doing you just as much good now as I would if I were a member of the Communist Party."⁴

Also closely associated with West and Horton was Dr. James Dombrowski, a protege of identified Communist Dr. Harry F. Ward⁵ and himself identified as having been a high-ranking member of the Communist

1. Josh Dunson, *Freedom in the Air*, International Publishers Co., Inc., New York, 1965, pp. 29, 30.

2. House Committee on Un-American Activities, *Testimony of Paul Crouch*, May 6, 1949, p. 191.

3. House of Representatives Special Committee, *Investigation of Un-American Propaganda Activities in the United States*, August 13, 1938, p. 126.

4. Senate Internal Security Subcommittee, *Southern Conference Educational Fund, Inc.*, March 18-20, 1954, p. vii.

5. House Committee on Un-American Activities, *Communism in the New York City Area*, July 7, 8, 13 and 14, 1953, p. 2266. Ward was referred to as "... the chief architect for Communist infiltration and subversion in the religious field."

Party.¹ Significant also is the fact that all three, West, Horton and Dombrowski, were graduates of Union Theological Seminary, New York, and disciples of Harry F. Ward. Also of interest is the fact that the counsel for Dr. Dombrowski when he appeared before the Senate Internal Security Subcommittee was Benjamin E. Smith, a member of the subversive National Lawyers Guild² and at present registered under the Foreign Agents Registration Act as an agent for Fidel Castro.³

Benjamin E. Smith along with Kinoy and Kunstler were three who helped guide the legal affairs of the Mississippi Freedom Party. Interestingly enough, the law firm Kunstler, Kunstler and Kinoy, Smith's comrades in practice, represent Jack Ruby, who is fighting for his life after having killed Lee Harvey Oswald, former member of the Fair Play for Cuba Committee.⁴ More recently, Kunstler, Kunstler and Kinoy were called as legal counsel for two Chicago individuals who were brought before the House Committee on Un-American Activities to testify concerning their Communist activity.⁵ The rioting students outside the hearing room were crawling on the sidewalk singing "We Shall Overcome."⁶

Paul Crouch, an honorary commander of the Red Army and organizer for the Communist Party, formerly on the editorial staff of the *Daily Worker*, testified before the Senate Internal Security Subcommittee that "the Highlander Folk School is a school operated at Monteagle,

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1. Senate Internal Security Subcommittee, Southern Conference Educational Fund, Inc., March 18-20, 1954, p. 48. According to *The Worker*, Dec. 8, 1964, p. 2, Dr. James Dombrowski was awarded the Tom Paine award by the Emergency Civil Liberties Committee, a subversive organization according to *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 69.
 2. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 121.
 3. *Congressional Record*, Wednesday, February 3, 1963, pp. 1916,7.
 4. *Tulsa Daily World*, Monday, April 19, 1965, p. 9.
 5. *Chicago Tribune*, May 25, 1965, p. 1.
 6. *Tulsa Tribune*, May 27, 1965. (Tulsa, Oklahoma)

Tennessee, ostensibly as an independent labor school, but actually working in close cooperation with the Communist Party.”¹

Out of the loins of this little Red School house issued forth a student and close friend of the school by the name of Martin Luther King. It was King who ultimately made the Red’s Revolutionary Folk Song national in scope. The American Broadcasting Company’s song book explains it for posterity’s sake: “A number of years ago, members of the CIO Food and Tobacco Workers Union introduced the song (We Shall Overcome) at the Highlander Folk School in Monteagle, Tennessee. At the height of the successful Montgomery (Alabama) bus boycott led by Rev. Martin Luther King, a few years back, it was sung by Negroes in the face of a hostile mob — and television cameras caught the simple, moving dignity of the song and the people who sang it for the entire nation to see and hear.”²

Martin Luther King, Jr., referred to as a “troublemaker and rabble rouser” by former President Harry Truman,³ and as “the most notorious liar in the country” by FBI Director J. Edgar Hoover⁴ was not only a student of the Highlander Folk School of Monteagle, Tennessee,⁵ but also openly welded his Southern Christian Leadership Conference to the Highlander Folk School.⁶ *Freedom in the Air* also revealed the fact that the Atlanta “Sing for Freedom” held May 7-10, 1964, was initiated by King’s

1. Senate Internal Security Subcommittee, Southern Conference Educational Fund, Inc., March 18-20, 1954, p. 47.

2. Irwin Silber, *The ABC-TV Hootenanny Song Book*, Consolidated Music Publishers, Inc., 240 W. 55th Street, New York, 1963, p. 94.

3. *Tulsa Daily World*, April 13, 1965, p. 1.

4. *U. S. News and World Report*, April 12, 1965, p. 20.

5. Georgia Commission on Education, 220 Agriculture Bldg., 19 Hunter Street, S. W., Atlanta 3, Ga. This commission published a broadside entitled Highlander Folk School. King was shown in the pictures not only as a student, but also as an instructor.

6. *Atlanta Constitution*, February 23, 1961.

SCLC, SNCC and the Highlander Folk School.¹ In fact, since the Highlander Folk School has now changed its name and location to Highlander Center of Knoxville, Tennessee, Martin Luther King, Jr. is on the board of sponsors of the new organization.²

It was Martin Luther King, Jr., singing "We Shall Overcome," who led the nondescript marchers from Selma to Montgomery. Although the march contained some of good will,³ there were many instances of gross immorality in public between Negro and white.⁴ One minister stated that there "was evidence of much fornication . . . and young women were returning to their respective homes apparently as unwed expectant mothers."⁵ Rev. King, the perfect wolf in sheep's clothing, charged that the marchers were of a "higher moral tone than most."⁶ Representative William L. Dickinson, in a speech before the House of Representatives on March 30, 1965, stated that the marchers were promised "\$10 per day, free room and board and all the sex they would want from opposite members of either race . . . Negro and white freedom marchers invaded a Negro church in Montgomery and engaged in an all-night session of debauchery within the church itself."⁷ Morrie Ryskind, a columnist for the *Los Angeles Times*, nauseated by the vile acts of the marchers in Alabama, cried out, "But was the Cause really helped when 75 of those picketing Gov. George Wallace demonstrated by

1. Josh Dunson, *Freedom in the Air*, International Publishers Co., Inc., New York, 1965, p. 99.

2. Highlander Center, 1625 Riverside Drive, Knoxville 15, Tennessee, letterhead contains Myles Horton, director, and King as one of the sponsors.

3. *Christianity Today*, April 9, 1965, pp. 45,6.

4. *U. S. News and World Report*, April 12, 1965, p. 11.

5. *Tulsa Daily World*, March 24, 1965, p. 3.

6. *ibid.*

7. *U. S. News and World Report*, April 12, 1965, p. 11. For an accurate account of the debauchery see Albert C. Persons, *The True Selma Story*, Esco Publishers, Inc., Birmingham, Alabama, 1965.

rising at a given signal and urinating in the streets?¹

But speaking before the capitol in Montgomery or participating prominently in the march and demonstrations were such notorious and identified Communists as Carl Braden² and Abner Berry, a member of the Central Committee of the Communist Party as well as a fellow student with King at the Highlander Folk School.³

Dr. Martin Luther King, Jr., who was associated with self-avowed Communists, e.g., Hunter Pitts O'Dell,² and who was himself linked (mainly via finances) with "over sixty Communist fronts, individuals, and/or organizations, which give aid to or espouse Communists causes,"⁵ also spoke at the capitol. Representative Dickinson, in his speech before the House of Representatives, said that Martin Luther King, Jr. "has been virtually surrounded by Communists or Communists fronts since 1955."⁶

Thus Dr. Martin Luther King, Jr., trained in part with Communists at the Highlander Folk School and an active participant in numerous Communists fronts, e.g., The National Committee to Abolish the House Un-American Activities Committee,⁷ could well be the key to

1. Los Angeles Times, March 19, 1965.

2. House Committee on Un-American Activities, *Communist Infiltration and Activities in the South*, July 29-31, 1958, pp. 2604, 2893. The report stated: "The testimony taken by this committee in the course of just the last few months at Atlanta, Georgia, was to the effect that another man, by the name of Carl Braden who has been repeatedly identified as a hard-core agent in the Communist Party, was in session with Mr. Harvey O'Connor" For a full account of Braden's Southern Conference Educational Fund activities, see the *Joint Legislative Committee on Un-American Activities*, Report No. 4, State of Louisiana.

3. Georgia Commission on Education, 220 Agriculture Building, 19 Hunter Street, S.W., Atlanta 3, Georgia.

4. St. Louis Globe-Democrat, December 3, 1964, p. 12A.

5. *Congressional Record*, March 30, 1965, p. 6114. Congressman Dickinson incorporated into the record a sworn affidavit of Karl Prussion, a former counterspy for the FBI from 1947 to 1960. In the affidavit Prussion states: "I further swear and attest that at each and every one of the aforementioned meetings, one Rev. Martin Luther King was always set forth as the individual to whom Communists should look and rally around in the Communist struggle on the many racial issues."

6. *Congressional Record*, March 30, 1965, p. 6114.

7. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 115.

Communist revolution in the United States.

Frank S. Meyer, former member of the Communist Party and now an able columnist for the *National Review* as well as author of the excellent book *Moulding of a Communist*, states the following concerning King: "As I read Dr. King, I wondered where I had previously heard those accents combining surface virtues with threatening ultimatum. Suddenly I remembered. It was in the writing of Friedrich Engels, denying that the Marxist revolutionaries of his day espoused violence. No, he said, we shall not institute violence; all we shall do is make the maintenance of existing civil order impossible and then its defenders will have either to use violence or to surrender."¹ He concludes, "This is the meaning of Dr. King's nonviolence: it is more convenient in the mobilization of force against constitutional order to bring it about that the first overt act of violence proceeds from others. It is a tactic, and it is hypocrisy on a grand scale."

The truth of the matter is that King agrees completely with Meyer. In a *Saturday Review* article he admits his four-fold plan: (1) Nonviolent demonstrators go into the streets to exercise their constitutional rights. (2) *Racists resist by unleashing violence against them.* (3) Americans demand Federal intervention and legislation. (4) The Administration, under mass pressure, initiates measures of immediate intervention and remedial legislation.²

It was King who announced his coming visit with President Johnson and upon being received was assured a "voter-rights bill" would soon be ready. It was — straight out of the Communist "Lincoln Project" drawn up in 1957.³ The bill affects the six southern states that the Communists hope to turn into a Negro-Soviet America.⁴

1. *National Review*, April 20, 1965, p. 327.

2. *Saturday Review*, April 3, 1965, p. 16, 17, 57.

3. *Tulsa Daily World*, April 16, 1965, Henry J. Taylor's column.

4. William Z. Foster, *Toward Soviet America*, Elgin Publications, Box 162, Balboa Island, California, 1961, pp. 233, 249 and 304. Also see James W. Ford and James S. Allen's (both Communists) *The Negro in a Soviet America*. Reprints available from Christian Crusade.

On March 10, 1965, identified Communist Harry Bridges in a speech at San Francisco called for "A boycott against the State of Alabama."¹ Eighteen days later, on March 28, 1965, Martin Luther King, Jr. "called on America and the world . . . to engage in a massive economic boycott against Alabama."² No wonder *The Worker* declared, "Those who forecast or hoped for a decline in the Freedom Fight after the passage of the Civil Rights law, including President Johnson, failed to understand the nature and the goals of the Civil Rights Revolution. That Revolution was never stronger and never more widely supported than it is now . . ."³ *Political Affairs*, monthly Communist publication, made it explicitly clear that the Civil Rights Revolution would "lay an indispensable basis for the socialist and Communist future" of the United States.⁴

King has consistently followed the Communist Party line, e.g., in his attitude against America's only friend in the Congo, Moise Tshombe,⁵ in the position against rescuing the hostages (including missionaries) the Communists were slaughtering in the Congo,⁶ and his insistence that we pull out of South Vietnam and allow it to go Red.⁷ When Los Angeles were burned by Red-inspired goons and lackeys,⁸ King arrived on schedule to denounce the police as brutal (a Communist tactic for decades) and to demand the firing of one of America's greatest chiefs of police, William H. Parker. Mayor Samuel W. Yorty of Los Angeles had the following to say concerning King's so-called charge of police brutality, "Eleven out of every one hundred Los Angeles policemen were assaulted last year. When you hear talk of police bru-

1. *Chicago Tribune*, March 11, 1965.

2. *ibid.*, March 29, 1965.

3. *The Worker*, March 16, 1965.

4. *Political Affairs*, August 1963.

5. *Sunday Oklahoman*, November 29, 1964. (Oklahoma City, Oklahoma)

6. *Political Affairs*, January 1965, p. 1.

7. *Tulsa Daily World*, May 11, 1965, p. 6.

8. Robert F. Williams, *The Crusader*, Cuba via 21 Ellis Gardens, Toronto 3, Ontario, Canada, Volume 5, No. 4, May-June 1964.

talities, remember that brutality against the police is a tremendous problem. Communists and their sympathizers have bandied about police brutality charges for three decades as part of a big lie technique.”¹

Following his Los Angeles debacle, King turned his attention toward the international arena and demanded U.S. recognition of Communist China. Allen and Scott admitted, however, that King has slowed down on this demand since there is a possibility of breaking some type of law. However, since King has already publicly announced his intention of breaking every law he feels unjust, this law might well enter his category of unjust laws.

Although it is considered improper to criticize Dr. King (liberal clergymen refer to him as the “voice of God”) the Johns Legislative Investigating Committee of the State of Florida declared, “Dr. Martin Luther King, Jr. and unruly whites were to blame for last summer’s racial trouble in St. Augustine.” The 147-page report stated that King deliberately selected St. Augustine as the most economically vulnerable target in Florida. The Committee also charged that major TV news organizations made contributions to both factions in the racial conflict for the purpose of obtaining sensational action shots which “presented a distorted view of conditions in St. Augustine.”²

More recently Governor Mark Hatfield criticized civil rights leaders—including Dr. Martin Luther King—who break laws under the general doctrine of civil disobedience. In a commencement address Hatfield declared, “I say to you that a nation founded upon a constitutional form of government, which has processes by which we can change laws with which we disagree, we do not have the right to deliberately violate law, no matter what our rank of life.”³

1. *Chicago Tribune*, October 25, 1965, p. 9.

2. *Tulsa Daily World*, May 22, 1965, p. 5.

3. *Tulsa Daily World*, June 1, 1965, p. 1.

John Lewis, national chairman of the Student Non-violent Coordinating Committee and an active participant not only in the Selma march but also in the Harlem rally, which called for the removal of our troops from Saigon to Selma,¹ recently returned from a tour in Africa where he and ten other SNCC workers were the honored guests of the Guinea Government. Lewis also toured Liberia, Ghana, Zambia, Egypt and Kenya and, according to *The Worker*, called for the cementing of relationships "between the African Liberation Movements and the Civil Rights Movement in America."² African liberation movements or "national wars of liberation," as they are called, are Communist-controlled and manipulated!

However, it was Lewis' organization, the Student Nonviolent Coordinating Committee, for whom the Highlander Carawan compiled his work, *We Shall Overcome*. Perhaps this accounts for a University of Pittsburgh chaplain, Rabbi Richard L. Rubenstein, admitting that the leaders of SNCC were a group of "activists and revolutionaries." He said they "wanted dead bodies, our bodies."³ During the Montgomery demonstrations, SNCC leaders "went into a high school and asked young children to leave their classes and join the demonstration . . . SNCC leaders did the same thing at a grammar school . . . that was both immoral and illegal."⁴

This, of course, is not surprising to the readers of the *New Republic*, who were told in August 1964, by Christopher Jencks, that the Student Nonviolent Coordinating Committee "represents a new generation of Negroes . . . rebellious and radical," and that these young radicals were not looking for a chance to "make it" in white America, but "a chance to remake America along more egalitarian and proletarian lines." Jencks says,

1. John Lewis was in Selma (*Chicago Tribune*, March 22, 1965, p. 2) and in Harlem (*The Worker*, March 16, 1965, p. 1).

2. *The Worker*, March 21, 1965, p. 9.

3. *U. S. News and World Report*, April 12, 1965, p. 11. Also see *Tulsa Tribune*, March 20, 1965, p. 6.

4. *ibid.*, *U. S. News and World Report*.

"SNCC workers are fascinated by Mississippi because to their minds it comes closer to being a 'pre-revolutionary situation' than any other in America."¹

Christian Crusade's *Weekly Crusader* published a lengthy article on the SNCC organization. One section entitled "SNCC Attitude Toward Communists" follows:

"During April 1965, a celebration in honor of Paul Robeson's 66th birthday was held in the Americana Hotel in New York. Paul Robeson is a Negro singer who has long been active in Communist causes and who, in 1949 at a Soviet-controlled 'peace' conference in Paris, claimed that American Negroes would not fight for the United States against Soviet Russia in case of all-out military conflict. Robeson has also been identified as a Communist by witnesses before congressional committees. This tribute to Paul Robeson on his 66th birthday was reported in an article in *The Worker* of May 2, 1965. *The Worker* claimed that '2,000 friends and admirers' were present.

"This article in *The Worker* identified John Lewis, chairman of the Student Nonviolent Coordinating Committee, as one of the 'young torch bearers' who was there to help honor Paul Robeson. According to *The Worker*, Lewis 'was there to tell how Robeson, "an All-American football star and Phi Beta Kappa graduate, internationally famous actor and singer . . . represented the entire Negro people of this country." . . .'

"This article in the May 2 issue of *The Worker* went on to report that Lewis tied his SNCC into Paul Robeson's philosophy (which is the Communist philosophy) as follows: 'We of SNCC are Paul Robeson's spiritual children. We too have rejected gradualism and moderation. We are also being accused of radicalism, of Communist infiltration.' Of course, it would be hard to name a person who is more notorious in this country for activity in behalf of Communist causes than is Paul Robeson.

"The 'liberal' *Atlanta Constitution* of February 2,

1. *New Republic*, August 22, 1964, pp. 17-21.

1964, reported that the Student Nonviolent Coordinating Committee included among its active supporters 'at least two faculty members of Atlanta Negro Colleges who have been identified by an FBI undercover agent in public hearings before the House Committee on Un-American Activities as Communist Party members' and that 'several other SNCC workers have been involved in Communist Party-related activities.'

"The *Atlanta Constitution* article identified the two college faculty members as Mrs. Isobel Cerney, a teacher of public speaking and English at Morris Brown College, and Dr. Harry C. Steinmetz, whom the *Constitution* identified as a 'professor of psychology.'

"Another 'liberal' source which recognized the SNCC's tolerant attitude toward Communist conspirators was *Newsweek* magazine in its April 12, 1965, issue. *Newsweek* reported: 'SNCC's attitude about Communist participation in its activities is decidedly laissez-faire. It makes no effort to screen its 250 field workers for Communist sympathies, and has no regulation barring Communists from leadership posts . . .' *Newsweek* went on to quote an SNCC official in Los Angeles as saying, 'We're more revolutionary than the Communists.'

"Liberal Mississippi editor Hodding Carter III found out from personal experience the SNCC attitude toward Communist conspirators. His experience was reported in the April 12, 1965, issue of *Newsweek* as follows: '. . . when moderate Mississippi editor Hodding Carter III — whose *Greenville Delta Democrat-Times* had been giving sympathetic coverage to SNCC activities — took some visiting journalists to the local headquarters in January, he was dismayed to find piles of Communist literature on display.'

"Another goal of the Student Nonviolent Coordinating Committee which may throw further light on the reason the Communist conspirators were so interested in the election of an SNCC official to the Georgia House of

Representatives relates to undermining the FBI. An article in *The Worker* of December 6, 1964, reported on this SNCC objective as follows: '*The Student Voice*, weekly publication of the Student Nonviolent Coordinating Committee, in an editorial last week characterized the FBI under J. Edgar Hoover as a "police state to Southern Negroes" and declared "It is now time to end the Hoover version of the FBI" . . .'

"Still another important Communist conspiracy goal which is pushed by the Student Nonviolent Coordinating Committee is the drive to force the United States to cease resistance to Communist aggression in Viet Nam. SNCC was one of the cooperating organizations in the Easter, 1965, 'peace' march on Washington. The April 20, 1965, issue of the Communist conspiracy's newspaper, *The Worker*, reported that "Snick" not only endorsed the march but . . . did quite a job mobilizing for it . . .'

"Apparently the Student Nonviolent Coordinating Committee has tax-exempt status for promotion of its harmful objectives. The news story in the February 2, 1964, issue of the *Atlanta Constitution*, from which we quoted earlier, referred to SNCC as a tax-exempt organization."

In concluding its analysis of SNCC, the *Weekly Crusader* stated, "A false and harmful theory in regard to our nation's race problems is the theory which insists that once the demands of organizations such as SNCC are met, our race problems will vanish. This is an absurd theory that has been disproved over and over again. The activities of these 'civil rights' organizations show that this is just not true. The fallacy of this theory was noted by UPI writer Lyle Wilson in an article which appeared in the *Tulsa Tribune* of July 30, 1964. Mr. Wilson wrote: "The comforting Northern theory that the problem of race relations would solve itself once Negro citizens won the right to vote has been shot full of holes by the New York City race riots. Negroes vote freely in New York . . .'. Actually, current history is proving that the situation

will grow worse as more and more demands of these radical Negro racists and their white sympathizers and dupes are met. Anyone who will dig into the facts of the Communist involvement in the 'civil rights' strife will come to the conclusion that these forces have no stopping point short of complete destruction of the American way of life. Once this important fact of life can penetrate the minds of a substantial proportion of the American people, a move back toward a sensible analysis of the problem by government officials can be started. Of course, it is a tough proposition as long as politicians are being put into office and perpetuated in office by following this fallacious line of reasoning concerning our nation's race problems. It will take a widespread awakening of the people to bring about the type of political pressure which will stop this current trend toward national disaster."¹

The official folksingers for SNCC, according to Josh Dunson in his *Freedom in the Air*, are Chuck Neblett, Rutha Harris, Bertha Gober, Bernice and Cordell Reagon. They have formed a singing group known as "The Freedom Singers" and Dunson says, "The Freedom Singers were the major group responsible for spreading freedom songs over the nation."² He also very convincingly connects or marries this singing group to SNCC with his comment, "The group was formed with the aim of raising money and spreading the ideas of SNCC. All the singers were SNCC field secretaries."³ Although the group started slowly, according to Dunson, they "were finally able to command high fees for engagements. These fees were turned over to SNCC and netted between \$45,000 and \$50,000. The successful concert tour managed by Toshi Seeger, Pete's wife, acquainted tens of thousands of college students and adults with the work of SNCC and the significance of the movement."⁴

1. *The Weekly Crusader*, June 25, 1965, Christian Crusade, Box 977, Tulsa, Oklahoma, p. 3-5.

2. Josh Dunson, *Freedom in the Air*, p. 64.

3. *ibid.*, p. 64.

4. *ibid.*, p. 65.

SNCC and its singers have been involved in numerous activities in the South. In the Atlanta "Sing for Freedom," as it was called, SNCC joined forces with Martin Luther King's Southern Christian Leadership Conference (SCLC) and the Highlander crowd. The folk festivities were held on the old campus of the Gammon Theological Seminary and the "Sing" was planned by Bernice and Cordell Reagon, Ruby D. Robinson, Dorothy Cotten, the Rev. Young and Guy Carawan. Participating in the "Sing for Freedom" were such personalities as Phil Ochs, Len Chandler, Tom Paxton, Ernie Marris, Bud Foote and Ted Bikel (described by Dunson as one who "has had a long and close association with the Southern student movement"¹)

John Lewis and his SNCC also assisted Martin Luther King's bedraggled band of marchers from Selma to Montgomery. Also joining his friends and compatriots in the march was none other than Pete Seeger. One reporter wrote: "Folksinger Pete Seeger, his guitar slung across his back, sat on a car and discussed with some of the marchers the songs they have made up along the road."² Their favorite song, however, was old faithful. "We Shall Overcome."

Since truth is oftentimes stranger than fiction, it is not surprising to find, as we pointed out in our last chapter, that Pete Seeger's record album, "We Shall Overcome," has been recorded and distributed by Columbia Records. Why this respectable record company would disc this Communist revolutionary song and other songs of Pete Seeger, Joan Baez, Len Chandler and Bob Dylan is somewhat of a mystery. Part of the solution might be

1. *ibid.*, p. 100

2. *Tulsa Daily World*, March 24, 1965, p. 3.

found in a sponsor of People's Songs, Inc. who is more recently associated with the Highlander Center Association.

When the subversive People's Songs was incorporated in 1946, one of its board of directors was John Hammond, Jr.¹ Identified with a number of Communist fronts,² he is presently on the board of sponsors of the Highlander Center.³ John Hammond, Jr. has a direct entree to Columbia Records through his father, who is a prominent New York music critic and an employee of Columbia Records.

John Hammond, Sr. was openly given the credit for drawing up Columbia's contract with Bob Dylan,⁴ and one reasonably speculates whether Seeger, Chandler and Baez have also been given the red-carpet treatment through his office. Mr. John Hammond, Sr.'s past has been tainted with extreme leftist affiliations⁵ and unfortunately his son has been true to his father's traditions.

In defending Columbia's practice of discing and distributing pro-Communist materials by Marxist minstrels, Columbia's attorney, Lawrence Harris, maintains that the record company's primary concern "is not their political affiliation, but their artistic ability."⁶

Such a position overlooks the simple truth that an identified member of the Communist Party is not merely a political affiliation. Mr. J. Edgar Hoover, in his *Masters of Deceit*, wrote, "Communists are not American. The Communist Party, U.S.A. endeavors, in every possible way, to convince this country that it is American. This is

1. Fourth Report of the California Senate Factfinding Subcommittee on Un-American Activities, 1948, p. 392.

2. Special Committee on Un-American Activities, Appendix IX, 1944, p. 1177, 1309, 1454, 1520, 1522, 1524 and 1547.

3. Highlander Center, 1625 Riverside Drive, Knoxville, Tennessee. Letterhead contains Myles Horton as director and John H. Hammond, Jr., sponsor.

4. Earl Robinson, *Young Folk Song Book*, Simon and Schuster, New York, 1963, p. 36.

5. Special Committee, Appendix IX, p. 599, 671, 1139 and 1179.

6. Contained in letter from Mr. Harris, July 28, 1965, to one of Columbia's inquirers. We have the letter on file.

a typical Aesopian trick. Communism stands for everything America abhors: slave camps, rigged elections, purges, dictatorships . . . The Communist movement was born abroad, was imported into the United States, and grew up under the personal direction of Russian leaders in Moscow. How can Communism be American when it employs every form of treason and trickery to bring about ultimate domination of the United States by a foreign power?"¹

The pro-Communist influence exerted by Pete Seeger through the prestige given him by Columbia Records is inexcusable. The damage already done to this country through his influence is impossible to calculate. It would therefore seem, not from a monetary, but certainly from a patriotic position, that Columbia Records should cease and desist in its production and distribution of singers and songs of subversion.

But, perhaps more startling than any of the above is the fact that the President of the United States incorporated the Communist revolutionary slogan in his voter-rights address to the American people² and again following the revolt in Watts. *Sing Out!* magazine remarked, "'We Shall Overcome' has been unofficially (but effectively) banned from South African music shops after John Harris sang it on the gallows in Johannesburg early in August. The Pete Seeger recording is the most difficult to get. Until the hanging, government authorities did not realize that it was an American freedom song . . . Meanwhile, in America, we find a photograph of President Johnson on the cover of the sheet music of the song because he quoted the words on a TV broadcast to the nation. While he spoke of freedom in America, he was depriving countless thousands of freedom and life in Vietnam. It's not fair."³

James Farmer, former national director of CORE,

1. J. Edgar Hoover, *Masters of Deceit*, Pocket Books, Inc., 1 West 39th Street, New York, 21st printing, 1965, p. 95.

2. *Congressional Record*, March 15, 1965, p. 4925.

3. *Sing Out!*, 165 West 46th Street, New York, November 1965. p. 87, 89.

who had recently returned from an African tour during which he conferred with the Congolese Communist rebels, proudly boasted, "The President is proclaiming our slogans."¹ Farmer's claim was heard in his militant keynote address before the National Conference on South Africa Crisis and American Action. Columnists Allen and Scott reported that two members of the Soviet delegation to the United Nations were prominent throughout the three-day deliberations of the National Conference. Guerodot Garilovich Tchernouchtchenko, representing Byelorussia, and Sergi Tinofeevich Shevchenko, of the Ukraine, huddled "constantly with conference leaders and African diplomats, particularly from Algeria and Ghana."²

Such then is the influence of the Red folksingers among the Marxist Negro revolutionaries. "Impressive" would only describe its fringes. "Incredible" would more fully describe its influence. Yet their influence directly on our college campuses is likewise frightening.

CHAPTER VII

FOLK MUSIC AND THE COLLEGE REVOLUTION

Jules Dubois, Latin American correspondent for the *Chicago Tribune*, recently reported in the bulletin of the American Security Council that the Kremlin two years ago (1964) established an unlimited "global solidarity" fund to finance Communist-led student agitation throughout the world, with \$100,000,000 allocated for 1965 to Latin America alone. He also observed that the outbreak of student agitation and lawlessness at the University of California, with numerous Communists involved, was not isolated from the Kremlin global plan, but followed the usual pattern.³

1. *Tulsa Daily World*, April 16, 1965, p. 8.

2. *ibid.*, p. 8.

3. *Chicago Tribune*, February 17, 1965.

The experiential togetherness of Marxist guitar-playing folksingers and student rioters is as obvious as girls screaming in Beatle concerts. The University of California at Berkeley provides an excellent illustration of this fondness, and undergirds our thesis regarding the Communist use of folk music.

Irwin Silber, in a *Sing Out!* article, "Songs From Berkeley," admits, "songs and singing were an integral part of the now historic battle on the California campus spearheaded by the Free Speech Movement (FSM) . . . it is a reflection of the sure hold folksinging has on the campus — and the great flexibility of the topical folk song tradition that lends itself to spontaneous expression . . . Leading folksingers (Joan Baez, Barbara Dane, the Freedom Singers, Malvina Reynolds) have lent their voices to the battle — and a whole bevy of writers and song-leaders have played a leading role in the movement."¹ Silber cites one of the students' newly-created folk songs entitled "Hey, Mr. Newman." The lyrics contend:

You call me a Commie, say that all my
friends are Red,
But we've been freezing here for freedom
While you've been sleeping in your nice
warm bed.

Yes, my hair is long, and I haven't shaved
in days,
But fighting for my freedom
While clean-cut kids just look the other way.

My boots are old, and my collars don't button down
But you don't need no tuxedo
When you're fighting for the rights of man.²

1. *Sing Out!*, 165 West 46th Street, New York, May 1965, p. 19.
2. *ibid.*

On December 3, 1964, police arrested over 800 persons who had sprawled all night in the University of California administration building in a demonstration described by the state's governor as "anarchy." More than 500 police, sheriff's deputies, and highway patrolmen cleared the four-story Sproul hall at 3:15 p.m. when they carried or dragged the last of the limp resisters to the patrol wagons.

Rebellious students retaliated by trying to organize a campus-wide general strike. The rebels demanded that trucks entering the campus with foodstuffs and other supplies observe their picket lines. Indeed, if one were not aware of the locale, one could easily mistake the antics in Berkeley for the Communist antics in Africa or Latin America. Nearly every paragraph of the news dispatches emanating from the campus mentioned the "rebellious students" or the "rebels."

According to the press, "The first person to be arrested was a non-student, Robert Treuhaft, Oakland attorney and husband of Jessica Mitford, author of the book about funeral practices, *The American Way of Death*."¹

In "The Role of the Communist Lawyer," a government document, "Robert Treuhaft was identified as a member of the Communist Party in sworn testimony before the Committee on Un-American Activities on December 2, 1953, by Dickson P. Hill and on December 3, 1953, by Charles D. Blodgett. He was again identified in June 1957 by Dr. Jack Patten."²

An Associated Press dispatch said one of those arrested was Mario Savio, 21, a rebel leader. His key aid in directing the demonstrations was Bettina Aptheker, who was identified by university officials as the daughter of

1. **Chicago Tribune**, December 4, 1964, p. 2. For excellent material on Jessica Mitford and her Communist background, see **American Opinion**, June 1965, p. 91.

2. House Committee on Un-American Activities, **Communist Legal Subversion**, February 16, 1959, p. 68.

Herbert Aptheker, listed by the House Committee on Un-American Activities as a Communist leader and admittedly the leading U.S. Communist theoretician.¹

Not only has Bettina Aptheker, since the riots, admitted publicly that she is a Communist,² but surprisingly enough won a position on the campus Rules Committee. In an editorial, "A Victory by UC Minority," the *San Francisco Examiner* stated, "The Rules Committee election on UC's Berkeley campus fulfilled an old law — that people get the kind of government they deserve. Most of the 27,000 students sat out the election. But the campus far-outers, VDCers and filthy worders didn't. So the election went the way they wanted it. They cared. Few others did. Bettina Aptheker, a Communist and proud of it, was the leader of seven undergraduates for committee membership. The radical political organization. Slate, elected all 26 of its candidates to a constitutional convention. The Graduate Coordinating Committee, a moving force in last year's Free Speech Movement, won all of the 23 graduate seats in the convention. These are the fruits of minority rule."³

Bettina Aptheker has been active in the Berkeley chapter of the W. E. B. DuBois Clubs, which were described by F.B.I. Director J. Edgar Hoover as "dominated and controlled by the Communists."⁴ W. E. B. DuBois, for whom the clubs were named, was a Communist Party member and is buried in Communist Nkrumah's Ghana. Nkrumah was a faithful disciple of DuBois and admitted learning his Communism from him.

Mario Savio, himself a member of a Trotskyist Communist organization,⁵ speaking to the Young Socialist Alliance, a Trotskyite organization, said that student revolts

1. *Chicago Tribune*, December 4, 1964, p. 1.

2. *Tulsa Daily World*, November 10, 1965, p. 1.

3. *San Francisco Examiner*, November 26, 1965, p. 38.

4. Federal Bureau of Investigation Law Enforcement Bulletin, October 1964. Also *Tulsa Daily World*, December 22, 1964, p. 18.

5. Thirteenth Report of the California Senate Factfinding Subcommittee on Un-American Activities, 1965, p. 117.

against established authority can be understood by those who study Karl Marx.¹

For a full account of the Communist, pro-Communist and extremist organizations and individuals participating in this Communist-led and directed riot, we strongly recommend a series of articles in the *San Francisco Examiner* entitled "Behind the UC Rebellion."²

However, a particularly significant news item reported: "Joan Baez, guitar playing folk-singer, sang the civil rights anthem, 'We Shall Overcome,' as the students swarmed into the building yesterday, but the recording artist left the campus last night before the arrests began."³ The California Senate Factfinding Subcommittee on Un-American Activities reported, "At 12:30 Baez and Savio began singing 'We Shall Overcome,' and led the march into Sproul Hall. Like the children of Hamelin following the Pied Piper, about five hundred of the assembled multitude followed their leaders into the building . . ."⁴ Immediately before the arrests began, however, the report states, "Joan Baez and other FSM (Free Speech Movement) leaders who were considered too important to be immobilized by arrests, escaped from the building and disappeared into the crowd."⁵

Miss Baez, one of the Beatles' many girl friends,⁶ was only one of many guitar-playing folk-singers present, but she was by far the most popular. In TV films of the

1. *The Reporter*, January 28, 1965, pp. 36-40.

2. *San Francisco Examiner*, Nov. 25-27, 1964. Reprints available from the paper's research department. Since the rioters were fomenting the trouble on campus months before the Sproul Hall incident, Ed Montgomery's articles are must reading for background material.

3. *Chicago Tribune*, December 4, 1964, p. 2. For further material regarding Baez' activities at Berkeley see *Thirteenth Report of the California Senate Subcommittee*, 1965, p. 6, 96, 97, 99, 100, 101, 116, 152, 153.

4. *Thirteenth Report of the California Senate Factfinding Subcommittee on Un-American Activities*, 1965, p. 99.

5. *ibid.*, p. 101.

6. *Playboy Magazine*, February 1965, article, "The Beatles," by Jean Shepherd, p. 57. "Paul: Yeah, some of those American girls have been great. John: Like Joan Baez. Paul: Joan Baez is good, yeah, very good. John: She's the only one I like."

riot, one could observe many unshaven, unwashed guitar-playing folksingers, with their sandals, sweatshirts and tight pants. The situation was a natural for these dustball creatures and what better means of excitation than guitar-strumming and *Sing Out!* folksongs!

In fact, *Sing Out!* has published an ode to non-conformity entitled "See the Beatnik."

See, the beatniks in the Village
See, the beatniks on Macdougall Street
See, the beatniks in the Village
And they all look just the same.

. . . the boys all wear dungarees,
and the girls all wear sandals,
And they're all non-conformists
and they all dress just the same.

And they all go to the university
And they major in philosophy,
And they're all deep thinkers,
And they all think the same.

And they all like folk music,
And they dig Woody Guthrie,
And just like Bob Dylan, they
All sound the same.¹

The Communist *Worker* reported that Miss Joan Baez was among those wiring greetings to the newly launched and Communist-spawned DuBois Clubs of America.² This Red organization played a vital role in the Berkeley revolution.

In a recent Harlem Rally where Jessie Gray, identified member of the Communist Party and mayoralty candidate for New York City, received a standing ovation

1. *Sing Out!*, 165 West 46th Street, New York, February-March 1964, p. 17.

2. *The Worker*, June 30, 1964, p. 7.

when he declared "We don't need our troops in South Viet Nam, the Marines should be sent to Selma," Joan Baez, according to *The Worker*, entertained the rally.¹ She sang, "We Shall Overcome."

It was this same Joan Baez, along with Judy Collins, who entertained the "more than 20,000 student radicals who swarmed into Washington Saturday, picketing the White House, and staging a protest march against President Johnson's policies in Viet Nam."² The key song again was "We Shall Overcome." The crowd was admittedly beatnik and folknik, but then, according to *Sing Out!* beatle-niks, beatniks and folkniks are entirely compatible.³

Allen and Scott in their daily news column reported, "The Communist Party definitely had an important hand in this so-called student march on Washington last Saturday to demonstrate against U.S. policy in Viet Nam. As far back as March 5, the Communist Party National Organization Department sent a letter to all district officials, directing vigorous support of this then secret project. Also that month, the national headquarters of the W. E. B. DuBois Clubs, the party's youth organization, dispatched a directive to its branches throughout the country, calling for their full backing."⁴

Miss Baez, a Pete Seeger disciple,⁵ not only proudly displayed her talents to these revolutionary dregs of pseudo-intellectualism, but also proudly portrayed her anti-Americanism with her telling admission, "I used to sing 'The Star Spangled Banner' when I was tiny—it was just part of the day — but I never liked it. By high school, I wouldn't sing it anymore because I knew even then *it was just so much trash*. (our emphasis) At President Kennedy's Inauguration I remember thinking what a drag it was when they had to sing that same old "bombs-bursting-

1. *ibid.*, March 16, 1965, p. 7.

2. *Tulsa Sunday World*, April 18, 1965, p. 1.

3. *Sing Out!*, March 1965, p. 32.

4. *Tulsa Daily World*, April 23, 1965, p. 8.

5. *Newsweek*, November 4, 1961.

in-air" song. It's so phony. As far as "God Bless America" is concerned, when they used to sing about going through the night with a light from above, I always pictured this old bum standing under a street lamp. That's all that song ever meant to me."¹ *Fact* magazine, which printed her testimonial, is presently lobbying for a new national anthem. "We Shall Overcome" by Pete Seeger and "This Land Is Your Land" by Woody Guthrie are both being pushed to replace "The Star Spangled Banner."²

Dr. Jere Real, in his analysis of Joan Baez, states, "It is not surprising that her repertoire includes a rock 'n' roll parody of the House Committee on Un-American Activities and such musical propaganda devices as 'Strangest Dream' (a 'peace' ballad). She describes herself as 'earnestly political' and takes part in 'peace' marches, Ban-the-Bomb campaigns, and 'Civil Rights' agitation. 'I feel strongly,' she said in a *Look* interview,³ 'about things like murdering babies with fall-out and murdering spirits with segregation.' Miss Baez, who has said that 'money is just an excuse for a guilt complex,' has withheld large portions of her federal income tax — 'the 60% . . . that goes to armaments.'⁴ Although Joan Baez refuses to pay her taxes to the United States government, since it is fighting a war against the Communists in South Vietnam, Miss Baez evidently had no scruples in helping the United Nations war effort in putting down anti-Communist Katanga. According to Florence Fowler Lyons, the two heaviest private donors to the United Nations in fiscal 1962 were Nelson Rockefeller and Joan Baez, who gave \$1,361.60. Miss Lyons also points out that Joan

1. *Fact*, 110 West 40th Street, New York, January-February 1965, p. 8.

2. *ibid.*, p. 4.

3. *Look*, August 27, 1963.

4. *American Opinion*, Belmont, Mass., December 1964, article, "Folk Music," by Dr. Jere Real, p. 23. According to an AP dispatch in the *Tulsa Daily World*, April 16, 1965, Joan Baez again refused to pay her total income tax which amounts to \$57,330. She said, "This country has gone mad. But I will not go mad with it. I will not pay for organized murder. I will not pay for the war in Viet Nam."

Baez's father, Albert, "holds down one of the highest paid jobs in the UNESCO Secretariat in Paris."¹

Joan Baez's Institute for the Study of Nonviolence in Carmel Valley, California, won its case before the the Monterey County Board of Supervisors and can be operated from 8 a.m. to 6 p.m., Monday through Friday. The Institute was established, against the better judgment of 450 interested petitioners, for the purposes of meditation, nonviolent exercise and rigorous study of Thoreau and C. Wright Mills² (authority on Castro-type revolutions). In analysing the various schools recently established and based on the new leftist idea of "counter-institution" (setting up a protest organization parallel to an established one in order to expose and eventually change it), *Newsweek* admits the "movement really began in late 1964 at the Berkeley campus of the University of California during the Free Speech Movement revolt." It also admits that "Marxism is standard fare."³ Although Miss Baez characterizes her school as one designed to "purge violence from their [students] personalities" one can be sure that sooner or later her much exercised, muscle-bound toughs will be attempting to stop troop trains or throwing another flying wedge in Sproul Hall.

Broadside made a great deal over Joan Baez's participation in an organization called Artists' Civil Rights Association, Inc., located at 156 Fifth Ave., New York. Artists included in this group were to contribute one day's earnings to the Fund, preferably February 12, 1965 (*Lincoln's Birthday*). Assisting Baez in this "worthy" cause were Peter, Paul and Mary, Harry Belafonte, Godfrey Cambridge and fifty other entertainers, including Steve Allen.⁴

1. Florence Fowler Lyons, *Report on UNESCO*, Box 215, Montrose, California, Volume V, No. 3, April-May, 1964.

2. *Newsweek*, January 10, 1966, p. 59.

3. *ibid.*, p. 60.

4. *Broadside*, 215 West 98th Street, Apt. 4D, New York, #52, November 20, 1964, p. 19. Steve Allen, in his latest book *Letter to a Conservative*, Doubleday & Co., New York, 1965, p. 284,5, portrays Christian Crusade as an organization possessing a disease known as "rightist lunacy." He says,

It is no secret that Miss Baez refused to appear on the popular ABC Hootenanny program while it barred Pete Seeger and The Weavers. In commenting on the situation, *The Worker* reminded ABC that "doing a 'Hoot' without Pete is like playing baseball without a baseball . . . The term 'Hootenanny' was virtually invented by Seeger."¹ Theodore Bikel, in the *International Musician*, agrees with *The Worker* regarding the origin of the 'Hootenanny.' Bikel states, "The word 'Hootenanny' belongs to the people. Pete Seeger, Woody Guthrie and Lee Hays of the Old Weavers have given it its present manner, namely that of a folk song get-together."² The *ABC-TV Hootenanny Song Book* frankly admits, "It was under the auspices of People's Songs that the first 'Hootenannies' were presented on a large scale, and the initial ventures into magazine and songbook publishing

(Cont'd.)

"While Mr. Noebel is apparently the first to suppose that the Beatles are part of a Red plot, there are many rightists who have claimed that such popular TV programs as 'Chivaree,' 'Shindig,' 'Hootenanny,' and 'Hullabaloo' are also a part of a Communist plot to brainwash American youngsters with subversive propaganda in the form of folk music. As is often the case with rightist lunacy there is — wrapped up in the 99 per cent outer shell of nonsense — 1 per cent of truth which, however distorted, deserves attention." Apart from the fact that Mr. Allen would have been more accurate to say, "Beatle music is part of a Red plot," we would, with his permission of course, invite him to read our analysis of the *ABC-TV Hootenanny Song Book* and then challenge him to maintain his naive position. One other Allen "proof" of lunacy involves the Air Force Training Manual and its charges concerning certain Protestant clergymen and the National Council of Churches. He says these charges were "eventually shown to be false and slanderous." (p. 286,7) We would simply and unemotionally ask him, as we have asked other NCC apologists, what charges were false and slanderous?

1. *The Worker*, March 26, 1963, p. 5. According to *Sing Out!*, February-March 1966, pp. 2, 84 & 85, Pete Seeger is back on T.V. with a program called "Rainbow Quest." The series is being aired in New York on channel 47 from Newark. Sholom Rubinstein is the producer and director and according to *Sing Out!* the program is being offered to local television stations at a modest price.
2. *International Musician*, May 1965, p. 6.

took place.¹ The irony of this particular situation is that while the American Broadcasting Company bars Seeger from its television program, it permits Seeger and his two associates, Silber and Silverman, to dominate and even edit the *ABC-TV Hootenanny Song Book*.

Further irony exists in the fact that while ABC-TV bars the appearance of Pete Seeger because of his pro-Communist activities, church groups continue to feature him on their youth programs.

The usually conservative Missouri Lutheran Synod was duped into featuring Seeger for its International Walther League Convention held at Squaw Valley, California, July 5-9, 1965. In the Newsletter announcing the folksinger's appearance, he is portrayed as "a well-known folk singer whose unique ability to analyze and cut to the heart of the problems with music is honored and respected throughout the world. *Life* magazine recently devoted an entire section to Pete Seeger, calling him a 'minstrel with a mission.'² He is noted," continues the Newsletter, "for his sensitivity to the needs of the people and the underdogs of society, never hesitating to speak out for truth and love of those in need. Many young people will know him for the music he has written or co-authored. Among these are: 'Where Have All the Flowers Gone' — 'We Shall Overcome' — 'If I Had a Hammer' — 'Kisses Sweeter Than Wine.' His Columbia Recording 'We Shall Overcome' is considered a classic of the folk singing world. Pete Seeger will offer a message of enslavement and freedom — an honest message from one in the midst of the struggle."³

Needless to say, Seeger is not concerned with the

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1. Irwin Silber, *ABC-TV Hootenanny Song Book*, Consolidated Music Publishers, Inc., 240 W. 55th Street, New York, 1963, p. 6.
 2. *Life*, October 9, 1964. *Saturday Evening Post*, May 30, 1964, p. 35, referred to Seeger as "one of the most revered figures in the folk field."
 3. Pre-Convention Newsletter, January 1965, No. 1 International Walther League Youth Building, 875 Dearborn Street, Chicago, Illinois.

truth when it involves Communist Party activities, and for the Walther League to listen to a message on "enslavement and freedom" from one who is constantly defending and playing for those representing the greatest slave tyranny of all history would be comical, were it not for the seriousness of the situation. Perhaps this year the convention will feature Elizabeth Taylor, lecturing on virtue!

However, to prove Seeger's remarkable ability to deceive even the elect, in a post-convention rally of the Missouri District Walther League held at St. Paul's College in Concordia, Missouri, August 20-22, 1965, the Lutheran young people were actually told, "If only more leaguers, pastors and adults could have been there to hear Mr. Seeger testify to the leaguers with his unforgettable folk music, his humbleness, his interest in keeping our youth strong in devotion to our country as the land we love so well . . . To accuse a man of 'faking' such a tremendous presentation and following discussion would be most unjustifiable and un-Christian as were the acts done by so many of our Lutherans who thought this fellow must come off the program. Certain 'disturbed' Lutheran people still will not agree with the 3,200 leaguers, pastors and highranking Synod officials that this man was genuine. Mr. Seeger's devotion to the United States of America must not be challenged anymore. Were you there?"¹

One can be sure that Mr. Seeger did not sing and play his weird rendition of "Aimee McPherson"² or give forth with "Working men of all tongues unite, you have nothing to lose but your chains, you have a world to win — vive la Revolution sociale."³ And naturally he would not tell these Christian young people that his "We

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1. Missouri District Walther League Publication, *Let Love Be Genuine*, August 20-22, 1965, article, "International," by R. J. K. Gluesenkamp, p. 12. Mr. Gluesenkamp is third vice-President of the Executive Board of the League.
 2. Pete Seeger, *The Bells of Rhymney*, Oak Publications, 165 W. 46th Street, New York, 1964, p. 82.
 3. Pete Seeger, *American Favorite Ballads*, Oak Publications, 1961, p. 38.

Shall Overcome” was made popular through the efforts of the pro-Communist Highlander Folk School of Monteagle, Tennessee, and just happens to be Fidel Castro’s official revolutionary slogan.

With the bone still stuck in the throat since Seeger’s patriotism is no longer to be challenged comes a *New York Times-Chicago Tribune* Service report for October 25, 1965, that Pete Seeger is in Moscow singing anti-U.S. songs for the Communists at Moscow University. He sang a Viet Nam protest ballad whose “bitterness was aimed at the American military presence in Viet Nam.”¹ The song called “King Henry”² refers to a soldier’s feeling of hopelessness in the war and raises doubts concerning the loyalty of the men in his unit. The dispatch acknowledges the fact that Seeger’s records are well known in Russia, but also states that the American embassy had nothing to do with his appearance in the country. It was arranged privately “and not thru any government auspices.” *Sing Out!* joyously remarked that Seeger sang an anti-Vietnam war song in Moscow, but it “caused no particular stir.”³

It should also be noted that Mr. Seeger was in Moscow in 1964 where he was royally entertained by the ‘famed’ Soviet Army Chorus.⁴ According to the *New York Times*, “Mr. Seeger punctuated his informal singing and playing with folksy comments about American folk music, some of its leading figures — including the late Huddie (Leadbelly) Ledbetter and Woody Guthrie — and some outspoken criticism of television.”⁵ He also led the audience in his “We Shall Overcome.”

From this type of activity alone, but certainly in conjunction with scores of other pro-Communist activities,

1. *Chicago Tribune*, October 25, 1965, p. 6. Also the *Daily Oklahoman*, October 25, 1965.

2. *Sing Out!*, November 1965, p. 15.

3. *ibid.*, January 1966, p. 89.

4. *Broadside*, 215 W. 98th St., New York, #45, May 15, 1964, p. 15.

5. *New York Times*, April 11, 1964.

one would expect a Christian organization like the Missouri District Walther League to cease sitting at Seeger's socks, singing Seeger's songs and take some steps to ship Seeger to Siberia!

Even the *Knoxville Journal* agrees with the above suggestion. In an excellent editorial concerning Seeger's trip to Moscow, the paper says, "People hereabouts noted in yesterday's *Journal*, with interest if not surprise, that good old American Folk Singer Pete Seeger had finally made it to the mecca of Communism to give some of his widely known anti-US performances. From Moscow Reuters reported that Seeger sang a song of protest against American policy in Vietnam for the first time during his three-week tour of the Soviet Union to students of Moscow University. The occasion was the second of three appearances in the Russian capital at the end of a three-week tour of Soviet Central Asian and Trans-Caucasian cities.

"Pete's name is known here because of its close association over several years with the Highlander Folk School at Monteagle, which is now Highlander Center here on Riverside Drive. He is an old buddy of Guy Carawan, another so-called folk singer, who made an appearance in months past at the Presbyterian Center on the University of Tennessee campus. For many years the Communist apparatus throughout the world has methodically urged its people to make use of 'folk songs' to spread Red propaganda and the folk singer has played an important part in this process.

"The reader will recall that Highlander was founded by Myles Horton in company with James Dombrowski, an identified Communist, who until some years ago was included in the Highlander board of directors and now is the head of the Southern Conference Educational Fund, a Communist outfit based in New Orleans. Carl Braden, several of whose so-called civil rights workers have appeared in the police news locally within the past few weeks,

is a close associate of Dombrowski, and he and Mrs. Braden are employed by the Southern Conference Educational Fund.

“There is doubtless great rejoicing among Pete Seeger’s old time associates that he has had this *triumphal tour of treason* (our emphasis) in a country where most of us wish that all good American Communists would go to take up permanent residence.”¹

Also disturbing at the Missouri League’s August meeting was its distribution of *Songs For Today*. It is a compilation of basically good music except for the shocking suggestion, “One of the most intriguing studies of folk song literature is to be found in a pamphlet entitled ‘Sing Out’ published by Oak Publishing [sic], New York, New York. Some one of you might want to send for it as a resource for understanding this kind of music. Folk singers, such as Joan Baez or Pete Seeger, have produced a large number of records that are rich resources for the history and flavor of these melodies and words.”² In the book’s selected bibliography for further study, *Sing Out!* is again mentioned.³ By reading *Sing Out!* these youth would be educated in practically everything the Lutheran Church abhors.

This Lutheran publication, however, is not the only organized attempt to make Pete Seeger and Joan Baez respectable. Educational television gave both folk singers a big boost with its full-hour presentation, “Roomful of Music.” *TV Guide* introduced the program with an innocuous, “In the early 1940’s Pete Seeger began to open his New York apartment on Sunday afternoons to fellow musicians who wanted to sing or learn each other’s songs. In this casual atmosphere, where all listeners participated in the singing, folk music flourished and the in-

1. *The Knoxville Journal*, October 26, 1965, p. 4.

2. Edward Bash, *Songs For Today*, The American Lutheran Church, 422 South Fifth Street, Minneapolis 15, Minnesota, 1964, p. 9.

3. *ibid.*, p. 93.

formal sessions took on a name — hootenanny.”¹

Participating with Seeger and Baez on this hour-long program were the McPeake Family, Jean Carignon, Sonny Terry, Brownie McGhee, Almeda Riddle and Bernice Reagon.

The last chapter on the Communist use of folk music has yet to be written. There is little doubt that Marxist folksingers are hand in glove with student demonstrations and riots. The long arm of Seeger's People's Songs, Inc. is very much in evidence, not only through his protege Joan Baez and her bearded friends, but also through his *Sing Out!* magazine. Future campus riots, can be confidently predicted as a very essential part of the Communist program of incitation and agitation.

There is also little doubt that the Communist youth movement in the United States would have been seriously crippled if state and university officials had acted quickly and vigorously in Berkeley. Every student arrested and convicted of disobeying a university rule should have been expelled. Every person who participated in any kind of demonstration that disturbed peace and order at the university should have been arrested and prosecuted.² Instead, one of the agitators, Robert Treuhaft, identified under oath as a member of the Communist Party, was invited to speak on “extremism” at the Pacific School of Religion.³

As Dan Smoot put it, “Negotiating and compromising with student rioters means surrender of our universities, and ultimately our nation, to agitators and subversives.”⁴ Unless we alert loyal and patriotic college and university students to the growing menace we face, we could well pay the ultimate price for an apparently innocuous music corporation, established in 1946 and known as People's Songs, Inc.

1. TV Guide, August 27, 1965, p. A-56.

2. Mario Savio was convicted and given 120 days in jail.

3. Pacific School of Religion Bulletin, 1798 Scenic Avenue, Berkeley, California, December 1964, p. 5.

4. The Dan Smoot Report, P.O. Box 9538, Lakewood Station, Dallas, Texas, February 8, 1965, p. 47.

PART FIVE

COMMUNIST USE OF ROCK 'N' FOLK

"How do you think the enemy will feel with a tune like that [Eve of Destruction] No. 1 in America."

—Bob Eubanks, Los Angeles,
Disc Jockey
Time, September 17, 1965,
p. 102.

- CHAPTER I

DEFINITION OF ROCK 'N' FOLK

Combining the dangerous beat of rock 'n' roll with the potentially dangerous lyric of folk music, one enters into a new era of musicology which has been christened rock 'n' folk.

This synthesis could well spell the doom of the United States of America, for no nation can long endure with its younger generation singing itself into defeatism, pessimism, a peace-at-any-price mentality, disarmament, appeasement, surrender, fear of death, hatred toward the South, atheism, immorality and negation of patriotism. *Newsweek* magazine in a revealing article on rock 'n' folk observed, "The folky rollers protest against being put down, being hung up, being drafted, Vietnam, Selma, the F.B.I., the Bomb."¹

The marriage of rock 'n' folk music presents a "natural" for Communist exploitation and manipulation, since the folk field has been, in the main, under their domination for twenty years. The rock 'n' roll companies interested in discing the "new sound" have to come their way for copyright reasons.

In an article entitled "Don't Throw Rocks at Rock 'n' Roll," *The Worker*, official Communist newspaper in this country, insisted that rock 'n' roll become more serious

1. *Newsweek*, September 20, 1965, p. 88.

and adopt lyrics downgrading life in the United States. The writer, Gene Williams, realizing the tremendous potential in such a marriage, states, "Beneath all the juke-box jive there exists an idiom capable of narrating the millions of young lives confined to the ghettos of our cities."¹

Moving into the rock 'n' folk arena, Gene Williams confesses, "I've sung tunes like 'Woke Up This Morning With My Mind on Freedom' and 'Ain't Gonna Let Nobody Turn Me Round' countless times, but at each singing the baritone bops a little harder, the handclapping becomes more syncopated; and I begin to identify the throb of the music with the pulse of the struggle."²

"The music that throbs with the pulse of the struggle" is an interesting definition of the new "soul of the sidewalk" music presently known as rock 'n' folk. Rome may well have burned while a fiddle played the tune, but the United States may well burn while a drum and guitar keep time.

CHAPTER II

POWER OF THE BALLAD

Andrew Fletcher, Scot writer, orator, patriot and onetime member of the Scottish Parliament, deserves a great deal of credit for his foresight when he succinctly and potently stated on the floor of Parliament in 1704, "I knew a very wise man who believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation. And we find that most of the ancient legislators thought they could not well reform the manners of any city without the help

1. *The Worker*, March 9, 1965, p. 5.

2. *ibid.*

of a lyric and sometimes of a dramatic poet.”¹ When one realizes the background of many of the new-type songs presently being disced and played around the clock over huge radio transmitters located strategically throughout the United States, Fletcher of Salton’s warning merits more than cursory attention.

The power of the ballad put to music has been known by some from the beginning of human history.² In an interview with Peter, Paul and Mary, they frankly admitted, “We could mobilize the youth of America today in a way that nobody else could. We could conceivably travel with a presidential candidate, and maybe even sway an election . . . Not that we’re going to use this power. It’s enough to know that we have it.”³ The Communists have no such inhibitions! They know the power of sound and can make it effective.

CHAPTER III

FOLKWAYS AND METRO-GOLDWYN MAYER

Billboard, the international music-record newsweekly, headlined a story by Aaron Sternfield, “Rock + Folk + Protest=An Erupting New Sound.”

According to the front page article, dated August 21, 1965, and five full months after *The Worker* demanded such a music, we are informed that “a hybrid, combining the best and instrumentation of rock music with the folk lyric — usually a fresh urban lyric, and often a lyric of protest — is selling across the board.”

Although he doesn’t mention the fact that “lyrics of protest” are generally anti-American and pro-Com-

1. Stevenson’s Book of Quotations, Dodd-Mead, Inc., New York, 1958, p. 123.

2. Genesis 4:21, 22.

3. Saturday Evening Post, May 30, 1964, p. 32.

munist, Sternfield does mention that one company now discing the new sound is Folkways Records.¹

As pointed out in our chapter on the Communist use of folk music, the founder and director of Folkways Records is Moses Asch. Asch also is co-owner and co-publisher of *Sing Out!* magazine,² and cozily has his Folkways' offices at 165 West 46th Street, New York City, along with *Sing Out!* and Oak Publications. Asch was a sponsoring member of the old People's Songs, Inc.,³ which was cited subversive by the California Senate Fact-Finding Committee on Un-American Activities.⁴ He has been a lifelong intimate of Pete Seeger, Woody Guthrie, Leadbelly and Irwin Silber.

Sternfield points out in *Billboard*, "Verve-Folkways, the label that came into being as a result of a distribution deal between Moe Asch's Folkways Records and the MGM organization, will branch out from its folk music base and become a specialty label for MGM."⁵

The artists to perform for the new label, according to Sternfield, include Pete Seeger, Woody Guthrie, Leadbelly, Cisco Houston, Mike Seeger's group, Peter LaFarge and Dave Van Ronk. To prove the article's veracity, *Sing Out!* in its November 1965 issue advertised these very Verve-Folkways records as distributed by MGM.⁶ American young people can now be assured of the best anti-American ballads from one of America's most pro-Communist music houses, Folkways Records. In the future, no doubt, one can anticipate such Marxist jewels as Songs of the USSR, Songs of Hanns Eisler, Songs of W.E.B. DuBois and Songs against the House Committee on Un-

1. *Billboard*, August 21, 1965, p. 3.

2. *Sing Out!*, January, 1965, p. 7.

3. California, Fourth Report of the Senate Fact-Finding Subcommittee on Un-American Activities, 1948, p. 392. See Appendix 1.

4. California, Fifth Report of the Senate Fact-Finding Subcommittee on Un-American Activities, 1949, p. 544. See Appendix 13.

5. *Billboard*, August 21, 1965, p. 3.

6. *Sing Out!*, November 1965, p. 72. See Appendix 22 A and B.

American Activities—all geared to casting their Red sinister shadows over the syndromes of America's rising revolutionaries.

CHAPTER IV

PRINCE OF ROCK 'N' FOLK

The crowned prince of rock 'n' folk is the extremely popular Bob Dylan. *Newsweek* magazine announced it in very patriotic terminology: "The Patrick Henry of this revolution is twenty-four year old Bob Dylan, a bony, prophet-haired poet of protest."¹ Even *Time* magazine admitted, "Folk 'n' rock owes its origins to Bob Dylan, 24, folk music's most celebrated contemporary composer."² Dylan, a faithful disciple of identified Communist Woody Guthrie,³ has reached heights never before available to one steeped in the traditions of Communists like Brecht, Lorca and Yevtushenko.⁴ Even Allen Ginsberg, the San Francisco poet who openly advocates promiscuous relations among sexes,⁵ says that Dylan is "the most influential poet of his generation."⁶ Dylan in turn thinks Ginsberg should have been invited to the Kennedy inauguration instead of Robert Frost.⁷

1. *Newsweek*, September 20, 1965, p. 88.

2. *Time*, September 17, 1965, p. 102.

3. For Guthrie's Communist activity see our earlier chapter entitled Pete Seeger and Woody Guthrie. For Dylan's connections to Guthrie consult Sy and Barbara Ribakove, *The Bob Dylan Story*, Dell Publishing Co., 750 Third Avenue, New York, February 1966, pp. 24, 46 and 95.

4. Brecht was a German Communist, Lorca a Spanish Communist and Yevtushenko a Russian Communist. For Dylan's association with these men's works see Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 40.

5. *The Sunflower*, February 23, 1966, p. 5. (University of Wichita newspaper)

6. Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 1.

7. *ibid.*, p. 89.

International Publishers, official Communist publishing firm in the United States,¹ goes into greater historical detail concerning Dylan in its work on Marxist folk music, *Freedom in the Air*. The author, Josh Dunson, is not only an associate editor of the pro-Communist folk journal, *Broadside*,² but a recent addition to the *Sing Out!* staff.³

According to *Freedom in the Air*, Bob Dylan left the University of Minnesota during his freshman year and bummed around the country. As irony would have it, he was rejected by Folkways Records but accepted by Columbia Records. It seems that, at first, Dylan found himself in the position of having recorded his songs for Columbia and not having them released. However, with time and assistance from extreme leftist John Hammond,⁴ Columbia released his topical (pro-Communist) songs in the record album *Freewheelin'*. According to *The Bob Dylan Story*, "Hammond had received advance notice of the Dylan talent from his own son, a singer, who had heard Bob previously and raved about him."⁵ Of course, the book fails to point out that Hammond, Jr. is connected with the pro-Communist operations emanating out of the Highlander Center, Knoxville, Tennessee.

Even International's folk critique had to admit that "Bob Dylan's best record is *Freewheelin'*."⁶ Columbia spent a great deal of money building and advertising the album which included "Blowin' in the Wind," "Hard Rain," "It's All Right" and "Masters of War." In the latter, Dylan expresses bitter hatred toward the generals and

1. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 90.

2. *Sing Out!*, November 1965, p. 95.

3. *Sing Out!*, February-March 1966, inside front cover.

4. House Committee on Un-American Activities, Appendix — Part IX, *Communist Front Organizations*, pp. 599, 671, 1139 and 1179.

5. Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 36.

6. Josh Dunson, *Freedom in the Air*, International Publishers, New York, 1965, p. 121.

war manufacturers who, he says, rule the world and are about to destroy it. Irwin Silber, writing in *Sing Out!*, praised Dylan's album by stating, "He is a rare bird, this Bob Dylan, a phenomenon in his own time, a guitar-picking poet who has somehow reached out and touched the nerve center of his generation. In less than two years, this fiercely talented 22-year-old has rocked the folk music world and the popular music industry with an outpouring of the most startling new songs heard in these parts since Woody Guthrie."¹

The *Freewheelin'* album made Dylan a national figure and before long *Life* magazine published a feature article describing him as "sloppy, disheveled, unshaven . . . talks angrily and irreverently,"² and Steve Allen presented him to his audience on The Steve Allen Show.

International Publishers says of the album *Freewheelin'*, "This record spread more radical³ ideas to more people in a few short months than all the northern protest meetings and marches since 1960."⁴

But the first and most basic influence on Dylan, according to *Freedom in the Air*, "was that of Woody Guthrie."⁵ In fact, in *Young Folk Song Book*, Dylan has a "Song to Woody" in which he tells Guthrie about a world that seems sick, tired, torn, and dying although it's hardly been born—no doubt referring to the United States, but assures Guthrie of "a coming new world."⁶ One can only surmise whether or not he is referring to William Z. Foster's or Langston Hughes' Soviet America, but then Guthrie would not be interested in any other America. Not only has Guthrie been identified under oath as hav-

1. *Sing Out!*, February-March 1964, p. 13.

2. *Life*, April 10, 1964, p. 109.

3. By comparing the comments regarding "radical" on page 97 in *Freedom in the Air* with the truth concerning Malvina Reynolds, one quickly senses that Dunson really means "Communist" by "radical."

4. Josh Dunson, *Freedom in the Air*, p. 75.

5. *ibid.*, p. 82.

6. Earl Robinson, ed., *Young Folk Song Book*, Simon and Schuster, New York, 1963, p. 38.

ing been a member of the Communist Party,¹ but Dunson points out that Guthrie wrote a column for the *Daily Worker* entitled, "Woody Sez."²

Dylan, as pointed out in our previous chapter on folk music, has been a contributing editor of the pro-Communist *Broadside* journal and a fellow-traveler of the Broadside movement from its inception. In fact, he openly admits that *Broadside* gave him his start.³ And *The Bob Dylan Story* further admits, "Lots of his songs were being published — in *Broadside*, *Sing Out!*, and even by an 'up-town' publisher. His picture appeared on the cover of *Sing Out!* John Hammond brought him to the attention of Mitch Miller, who was interested in his music. He appeared in hootenannies at Carnegie Hall and Town Hall. He played Boston. He taped a topical song program for FM radio with Pete Seeger, Sis Cunningham and Gil Turner. He went to England to do a few concerts and tape a program for BBC television. He took part in the great Freedom March on Washington."⁴ And even though some maintain Mr. Dylan has lost contact with movements, it should be noted that he "contributes lavishly to SNCC."⁵ He also acknowledges that pro-Communist Bertold Brecht is his favorite poet and his attitude toward the United States in contrast to his pro-Russian feelings betrays his conscious motivations. It should be remembered, too, that Dylan's promoter for some time, Harold Leventhal, is the same Leventhal who manages Pete Seeger and The Weavers.⁶

The International Publishers' book, *Freedom in the Air*, admits that Dylan's best poem is "Hard Rain." Interestingly enough, it also acknowledges that this poem "ap-

1. House Committee on Un-American Activities, Volume 14, May 22, 1941, p. 8463.

2. Dunson, *op. cit.*, p. 45.

3. Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 67.

4. *ibid.*, p. 46.

5. *ibid.*, p. 67.

6. *Broadside*, 215 West 93th Street, New York, #23, March 1963, p. 15.

pears in a poetry anthology edited by a leading American man of letters, Walter Lowenfels.”¹ What the book fails to print is the fact that Lowenfels himself has been identified under oath as having been a member of the Communist Party,² and that his book *Poets of Today* was published by Communist publishing company, International Publishers. It also failed to point out that *Poets of Today* was highly praised by Gus Hall, leading American Communist Party member, in *Political Affairs*, the recognized theoretical journal of the Communist Party, U.S.A.³ Dylan’s poem is found on page forty-one in the book, and according to copyright acknowledgments, Dylan permitted Lowenfels the usage of his poem. The poem was written at the height of the Cuban missile crisis⁴ and was geared to instill fear into the hearts of Americans over the possibility of a nuclear war. Naturally, if we would have backed down, our total capitulation to Communism would have been assured.

For Dylan’s usefulness to the Communist Party and his open and defiant attitude toward anti-Communists, the Communist front, Emergency Civil Liberties Committee,⁵ presented Dylan with its Tom Paine Award. According to Dunson, Dylan was quite taken back with ECLC’s display of finery, but took the award nevertheless.⁶ *The Bob Dylan Story* seeks to soften the blow by pinning the award to that catch-all, “civil rights.” Says the Ribakoves, “In December he was given the coveted Tom Paine Award of the Emergency Civil Liberties Committee in recognition of his work for civil rights.”⁷ However, Mr. and Mrs.

1. Josh Dunson, *Freedom in the Air*, p. 83.

2. House Committee on Un-American Activities, *Testimony of Walter S. Steele*, July 21, 1947, p. 105.

3. *Political Affairs*, February 1965, p. 14.

4. Ribakove, *op. cit.*, pp. 97, 98.

5. *Guide to Subversive Organizations and Publications*, December 1, 1961, pp. 69, 70.

6. Josh Dunson, *Freedom in the Air*, p. 85.

7. Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 53.

Ribakove failed to inform their many readers that the "Emergency Civil Liberties Committee, established in 1951, although representing itself as a non-Communist group, actually operates as a front for the Communist Party. It has repeatedly assisted, by means of funds and legal aid, Communists involved in Smith Act violations and similar legal proceedings. One of its chief activities has been and still is the dissemination of voluminous Communist propaganda material."¹

Josh Dunson then seemingly gives away the mystique of Dylan's recent switch from a sloppy, disheveled Castro-looking cultist to the more respectable rock 'n' folk composer and singer. Dunson says, "He wants to reach more Americans by using many of the melodic phrases of the Beatles, a popular rock 'n' roll group imported from England."² He also admits, "In the light of the general level of popular tunes, I think most people would be very pleased if Dylan's latest songs made the hit parade."³ The trouble is—his songs have not only made the hit parade—but landed right on top! And even now we are informed by Katy Woolston of the *Albuquerque Tribune* that "Hovering on the horizon may be the hairy style of Bob Dylan, folk rock 'n' roller from Gallup, classed by music trade journals as the No. 1 influence on teenagers."⁴ *The Bob Dylan Story* judiciously observes, "Much as he may wish to escape, he will not be allowed to abdicate his position as spokesman for rebellious youth. Ten years ago, young people might have ignored him; the pendulum had not yet begun to swing away from middle-class virtues and ideals.

1. Guide to Subversive Organizations and Publications, December 1, 1961, pp. 69, 70.

2. Josh Dunson, *op. cit.*, p. 84. The same conclusion is reached in the Ribakove book, p. 62, "As Folk-rock nearly displaced standard rock 'n' roll on the Top Forty charts, a vocal minority of Bob's former admirers decided that he had deliberately changed his style in order to reach more people with his message."

3. Josh Dunson, *op. cit.*, p. 85.

4. The *Albuquerque Tribune*, January 18, 1966, p. A-8.

But today's youngsters do not want conformity—they want individuality, the wilder the better . . . Still, most of them know they will not get what they want; the majority will turn away reluctantly from *radical ideas* (emphasis ours) and head back to the middle of the road.”¹

Sy and Barbara continue to write, “The highschoolers are not well equipped to follow his difficult symbolic poetry,” referring to Dylan, “and when they are moving to the beat, they can hardly come away with more than a general impression of rebellion. Actually, they are more at home with ‘Eve of Destruction,’ . . . and the anti-war songs of England’s Donovan Leitch.”²

For parents whose daughters believe Dylan to be a fine, uplifting musician, one need only notice his answer to a question asked recently by a national magazine concerning his kind of girl. Said Dylan, “I want my woman dirty looking as though I’d just found her in some alley. Dirt is very attractive. It triggers the animal emotion. I want dirty long hair hanging all over the place.

“I hate shaved legs or arms. I hate cleaning or astringent lotion because those antiseptic smells revolt me. I hate girls who like Rock Hudson.”³ The columnist for the *Des Moines Register*, Donald Kaul, asks, “Now, would you want a man like that to marry your cocker spaniel” and concludes with, “I Want a Girl Just Like the Girl That Bobby Dylan Hates.”⁴

Irwin Silber, editor of *Sing Out!* and identified under oath as having been a member of the Communist Party,⁵ has both praised and condemned Dylan.⁶ Phil Ochs, author of “Draft Dodger Rag,” “Ring of the Revolution” and other pro-Communist pieces, eulogizes Dylan with,

1. Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 119.

2. *ibid.*, p. 120.

3. *Des Moines Register*, February 10, 1966, p. 18. (Des Moines, Iowa)

4. *ibid.*, p. 18.

5. See Appendixes 14 and 17.

6. *Sing Out!*, February 1964, p. 53. *Sing Out!*, November 1964, p. 22.

"As for Bob's writing, I believe it is as brilliant as ever and is clearly improving all the time. On his last record, "Ballad in Plain D" and "It Ain't Me Babe" are masterpieces of personal statements that have as great a significance as any of his protest material. How can anyone be so pretentious as to set guidelines for an artist to follow?"¹ In *The Bob Dylan Story*, the writers point up the fact that Ochs sincerely believes Dylan will have to leave the country.² For some strange reason the authors fail to relate the two countries suggested by Ochs—Cuba or France.³

Dylan himself, however, acknowledges, "I know in my own mind what I'm doing. If anyone has imagination, he'll know what I'm doing. If they can't understand my songs they're missing something. If they can't understand green clocks, wet chairs, purple lamps or hostile statues, they're missing something, too."⁴

Moses Asch, on the other hand, and Silber's co-publisher at *Sing Out!* as well as director of Folkways Records, has only praise for Dylan.⁵ And since *Sing Out!* has accepted the advertisements of Verve-Folkways, the publisher of the new rock 'n' folk music, and since Asch is in at the bottom of the new sound and co-owner of *Sing Out!*, one can predict with some certainty that Bob Dylan's newest albums will be pushed through its pages.

CHAPTER V

THE ROCK 'N' ROLL MAGAZINE

Moving into the publishers' vacuum created by the

-
1. *Broadside*, 215 West 98th Street, New York, #54, January 20, 1965, p. 11.
 2. Sy and Barbara Ribakove, *The Bob Dylan Story*, p. 122.
 3. *Broadside*, #63, October 15, 1965, p. 5.
 4. *New York Times*, August 27, 1965. *Broadside*, #62, Sept. 15, 1965, p. 11.
 5. *Newsweek*, September 20, 1965, p. 90.

new music is the "Rock Folk Song Folio." It is the first popular rock 'n' folk magazine. Presently being published quarterly by the Onyx Publishing Co., it mails from the Charlton Building, Derby, Connecticut.

In its first issue, the magazine eulogizes P. F. Sloan, author of "Eve of Destruction"; Bob Dylan; Joan Baez; Phil Ochs and Pete Seeger.

It refers to Sloan as "a wide-eyed young man of 19 with startled eyes and a cap which seems to grow on his head."¹ One of his more recent pieces, "Sins of a Family," probes into the adolescent mind of the female. The song was copyrighted by Trousdale Music Publishers, Inc., and reads in part:

She had a bad childhood while she was
very young
So don't judge her too badly
She had a schizophrenic mother who
worked in the gutter, would have sold
herself to the devil gladly
What a sad envir'nment, a bug ridden
tenement;
And when they couldn't pay the rent
It's cause her father was out
Gettin' likkered
Oh, the stone's been cast and blood's thicker
than water;
And the sins of a family fall on the daughter
And the sins of a family fall on the daughter.²

His "Eve of Destruction" will be analysed in the next chapter.

Bob Dylan is introduced with the admission that he has "systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music.

1. Rock Folk Song Folio, Onyx Publishing Co., Derby, Connecticut, November 1, Spring 1966, p. 9.

2. *ibid.*, pp. 10, 11.

There isn't a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his appearance."

From the article one notices that Dylan has invaded England, too. On a recent tour there he "managed to surpass The Beatles, The Rolling Stones, The Animals and all the rest of them on the record charts; suddenly everyone stopped dancing and started listening."

He even has the Beatles intrigued, according to the *Song Folio*. "He's the most popular American export over there since Elvis Presley, and has received the approval of virtually everyone in the business, including the Beatles, who are acknowledging him as a great influence on their own music and on the whole Mersey sound."¹

Joan Baez also has her place in the new trade magazine. Naturally the youth are not told here how she feels toward our National Anthem ("The Star Spangled Banner is just so much trash."²). It might prejudice the young minds! Instead we are informed that "Joan likes to sing topical protest songs, but she feels there are very few around that mean anything."

She also admits that "Phil Ochs is one of her favorite writers." His song, "There But For Fortune," was a big hit for her recently in England. She also "likes Bob Dylan's songs for their beauty both as poetry and music." Referring to Dylan, she states that he would "grow more and more important."

"Regarding the future of folk music," the article points out, "she simply wants to keep singing and try to do something to keep the bomb from falling."³

Instead of alerting the rock 'n' folk fans to the works of Phil Ochs and his position with the pro-Communist *Broadside* journal, the magazine, without blushing, prints one of Ochs' more notorious pieces, "I Ain't Marching

1. *Rock Folk Song Folio*, p. 14.

2. *Fact*, 110 West 40th Street, New York, January-February 1965, front cover.

3. *Rock Folk Song Folio*, p. 23.

Anymore.”¹ The song has been taken off some radio stations for its pro-Red bias. Perhaps in the next issue of *Song Folio* the editors will print his “Talking Vietnam” or “Draft Dodger Rag”; it did print Seeger’s “Flowers” song!

Indeed, never have so few anti-American folksters influenced so many American young people with so much un-American propaganda. And many respectable newspapers and journalists have fallen prey to the plot.

The *Chicago Tribune*, known for its strong anti-Communist position, in an article entitled, “Why Do They Dress Like That,” totally capitulates to the enemies of American culture.

Mary Merryfield, writing for the *Tribune*, states, “O.K., what about the boys’ beards and long hair, the girls’ bell-bottom sailor trousers, the craze for back-zippered engineer boots, swamp jackets, turtlenecks, tunics, and ponchos? Do they spell revolution?”

She answers, “Yes,” they do spell revolution, “but not against parents, church or the PTA!”²

Since the article reads like Dylan fan mail, it seems quite evident that Miss Merryfield hasn’t listened to Dylan’s “The Times They Are A-Changin’” or talked to some of these beards who are openly atheistic and strongly anti-Church. And, as portrayed at Berkeley, it is also evident that they are violently anti-American, pro-Viet Cong and pro-Communist.

The amazing element in the *Tribune* article is the by-line which reads, “copyrighted by M. Witmark and Sons, quoted by permission.” If the *Tribune* writer obtained her information from Witmark, one can be assured of a pro-Dylan response, since Witmark holds the copyright to most of his songs and Witmark isn’t about to reveal Dylan’s pro-Red affinities.

The *Tribune* isn’t the only newspaper to push the

1. *ibid.*, p. 20.

2. *Chicago Tribune*, January 23, 1966, Section 5, page 1.

praises of Dylan. Grace Nies Fletcher, writing a series of articles for a number of newspapers entitled, "What's Right With Our Young People," states some disturbing reactions to folk singers. She mentions our youth are "translating their singing philosophy into action in many cities and towns, in youth juries and youth councils, and in trying to clean up the debris of illiteracy.

"Certainly the teen-agers," continues Miss Fletcher, "who would fight the next war have a right to sing out what is in their minds. There is no more bloodchilling indictment of nuclear horror than Bob Dylan's 'Masters of War.'"¹

She certainly isn't aware of the fact that this song, "Masters of War," according to the Communists themselves, "spread more radical ideas to more people in a few short months than all the northern protest meetings and marches since 1960."²

Miss Fletcher also reveals her complete naivete concerning the Communist use of folk music when she writes, "Today's folk singing reflects the teenager's bitter disillusionment with things as they are. Such a song is 'Little Boxes,' written by Malvina Reynolds of Berkeley, California, who is extremely popular with the guitar-twanging crowd for her tongue-in-cheek comments of 1966 suburbia.

"The people who live in these ticky-tacky houses all wear gray flannel suits, go to the same universities, marry the same dull girls, drink the same martinis, and, when their own children are born, they repeat the identical process.

"Could there be a more devastating indictment of modern carbon copy living? The fact that our cool-fingered young guitarists realize this and yet can sing about it is comforting, for it means they are achieving a sense of proportion, a determination to be themselves, whether it

1. Tulsa Daily World, January 27, 1966, p. 7.

2. Josh Dunson, *Freedom In the Air*, International Publishers, New York, 1965, p. 75.

means marching from Selma to Montgomery with a group of Negroes or making themselves heard on campuses from Cambridge, Mass., to Los Angeles.”¹

Miss Fletcher doesn't seem to mind the fact that Malvina Reynolds lent her voice to the Free (filthy) Speech Movement on the Berkeley campus!² But if this is what's right with our youth movement, then the United States has already signed its death warrant. If Malvina Reynolds is in fact a “cool-fingered young guitarist” achieving a “sense of proportion,” then America is doomed to die.

Never in the history of American music have so few made fools of so many. Never have so many sheep been led into singing the enemies' songs. Never in the history of the world has a nation survived with such mental and spiritual brainwashing. “Such apparently slight causes destroyed Greece and Rome, and will destroy England and America.”³

CHAPTER VI

“EVE OF DESTRUCTION” AND “LIKE A ROLLING STONE”

The most obvious example of rock 'n' folk music is P. F. Sloan's subversive “Eve of Destruction,” sung by Barry McGuire. Sternfield, writing in *Billboard*, remarks, “The beat is solid but the lyrics, aimed at teenagers, deals with the dropping of a nuclear bomb.”⁴ The song has been at the top of the hit parade for a number of weeks. Lou Adler, president of Dunhill Records, has noticed, accord-

1. *Tulsa Daily World*, January 27, 1966, p. 7.

2. *Sing Out!*, 165 West 46th Street, New York, May 1965, p. 19.

3. Henry David Thoreau, *Walden*, The New American Library, 501 Madison Ave., New York, December 1963, p. 147. First published in 1854.

4. *Billboard*, August 21, 1965, p. 12.

ing to *Time*, "a beautiful change in his prize songwriter P. F. Sloan. "Phil's complexion was very bad," he says. "He had acne all over his face. Now it's cleared up—perhaps because his mind has cleared up."¹ A syllogism of the above would reveal more than just an excluded middle!

Jack Williams, recently named program director at WIND (Chicago), termed the "Eve of Destruction" lyrics "sick." He said, "It's not the sort of record we want to play for our audience."²

The lyric in part reads:

The Eastern World it is exploding,
Violence flaming, bullets loadin'.
You're old enough to kill, but not for votin'
You don't believe in war,
But what's that gun you're totin'
And even the Jordan River has bodies
floatin'.

The words, copyrighted by Trousdale Music Publishers, Inc., 1965, are obviously aimed at instilling fear in our teenagers as well as a sense of hopelessness. "Thermonuclear holocaust," "the button," "the end of the world" and similar expressions are constantly being used to induce the American public to surrender to atheistic, international Communism.

Naturally, no one in the United States believes in aggression, but this is beside the point when war is thrust upon a nation. Marx and his followers discovered (created would be more accurate) a state of war and have sworn to fight until the world rests securely in the arms of totalitarian dictatorship. "Eve of Destruction" will hasten that day.

And for the writer to equate Red China with Selma, Alabama, and overlook Soviet Russia is not accidental. It

1. *Time*, September 17, 1965, p. 104.

2. *Billboard*, op. cit., p. 12.

betrays the mind of the writer. Red China has murdered and butchered twenty to 40,000,000 human beings in cold blood over the past fifteen years. Selma, Alabama, has experienced one death recently. Yet we are to suppose the conditions existing in Red China and the town of Selma to be equal. Communist Russia's campaign of hatred toward the United States has never been equaled, and yet the writer very conveniently overlooks it and the millions that have perished at the hands of the Communist commissars. A few more years of this type of music and Langston Hughes' infamous poem, "Put One More S in the USA" (to make it Soviet) will cease being a nightmare and become a hellish reality.

Encouragingly enough, WLS (Chicago) has removed the song, "Eve of Destruction," from its airwaves for being "Gloomy and maybe un-American."¹ Los Angeles disc jockey, Bob Eubanks, asked, "How do you think the enemy will feel with a tune like that No. 1 in America?"² And perhaps more consequential than anything verbally stated or written is the fact, as printed in *Newsweek*, that "During the recent riots the record "Eve of Destruction" was pulled off the air in Los Angeles, and some radio stations no longer play it because of protests from listeners who brand it 'leftist' propaganda."³ The degree of influence this type of music had on the revolutionists is hypothetical, but one can be sure it had its effect.

Commenting on Dylan's new rock 'n' folk number, "Like a Rolling Stone," Phil Ochs writes, "Rolling Stone is, I think a much more revolutionary song than EVE OF DESTRUCTION because it's much better—much better written and much more thought out. And it's a long song—six minutes. It's the first time this has ever happened that a song of that revolutionary quality in writing got on

1. *Chicago American*, Sunday, October 3, 1965, p. 3, Section 1, Jack Mabley's column.

2. *Time*, September 17, 1965, p. 102.

3. *Newsweek*, September 20, 1965, p. 90.

the charts and hit so hard. I think LIKE A ROLLING STONE and a new single called YESTERDAY sung by one of the Beatles, where they have cellos and an almost classical arrangement, a beautiful quiet ballad—I think that these two songs are more revolutionary than EVE OF DESTRUCTION.”

Ochs’ other reactions to Dylan are interesting: “I can even foresee his having to leave the country — go to France, go to Cuba, and sit there and write.” He also plainly states, “Dylan is doing much more psychological things than that (i.e., than having a good time singing rock ’n’ roll). He’s doing it in much more psychological terms and going much deeper in his words.” He says that Dylan has “gotten inside so many people’s heads—Dylan has become part of so many people’s psyche, and they’re so many screwed up people in America, and death is such a part of the American scene now.” In analysing Dylan’s effective performances, Ochs writes, “It’s a form of hypnosis. It’s not that everybody sits there listening to him with a single-track mind; Dylan has managed to convene a very dangerous neurotic audience together in one place, who are all hipped on him on different levels.”¹

Little wonder Ralph J. Gleason, columnist for the *San Francisco Chronicle*, commented, “Dylan alone is one of the great warning voices of our time. In his small boy’s anti-formal manner he is advocating a moral and social revolution that is long past due.”²

In ending this brief analysis of the Communist use of rock ’n’ folk, only one definite conclusion seems inevitable unless a drastic change occurs in the recording, transmitting and listening fields. With Verve-Folkways discing an announced 275 albums; with Bob Dylan recognized as the number one influence on today’s teenagers and with *Newsweek’s* recognition of Irwin Silber and Moses Asch as

1. *Broadside*, #63, October 15, 1965, p. 2f.

2. *Broadside*, #44, April 30, 1964, p. 15.

the new, respectable authorities on rock 'n' folk music.¹
one is almost forced to agree with Thoreau that music
will one day destroy America.²

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1. Newsweek, September 20, 1965, p. 90. Instead of printing the background of Silber and Asch, Newsweek simply states: "Even many who dig Dylan think, like folk authority Irwin Silber, that he is 'contradicting' his 'songs of significance' by using rock style. But Moses Asch, the scholarly, fifty-nine year old director of Folkways Records, thinks Dylan 'expresses the hoped-for.' "
 2. Henry David Thoreau, *Walden*, The New American Library, 501 Madison Ave., New York, Eighteenth Printing, December, 1963, p. 147.

PART SIX

CONCLUSION

"Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him.

—Paul, Colossians 3:16 and 17.

CHAPTER I

MUSIC HATH CHARM

"Music hath charm to still the savage beast," wrote the noted English author, William Congreve. This book has not sought to deny this fact.

We have only attempted to point out that the power of music is a two-edged sword; it can instigate and produce savagery as easily as it can calm the same force. It is a matter of selectivity, and the central purpose of this book has been to demonstrate to young people, parents and community leaders, as well as religious and educational leaders, that there is another side to music—a harmful, unhealthy, destructive, and yes, even a sinister dimension.

Secondly, and perhaps implicitly, we have tried to insist that the reader make an educated, knowledgeable choice between exalted, happy, healthy, inspirational music and the "sick" variety so prevalent today.

Music is a mood-setter, and no doubt the most effective such influence in existence. Few men and women have failed to thrill to the strains of the "Washington Post March," "Stars and Stripes Forever," "The Marine Hymn" or "Anchors Aweigh" as they observed a Fourth of July parade. Few church-goers—and fewer Christians—can resist the inspirational impact of "Blest Be the Tie That Binds," "He Lives," or "Holy, Holy, Holy" as they join a congregation in worship.

Mothers and Grandmothers find peace, confidence and solace in the soft lullaby. People of all ages, races and social backgrounds thrill to the notes of Beethoven, Mozart and Liszt, and the same people find happiness and joy in the rollicking refrains of good, solid musical comedies, or the catchy rhythms of the spirituals and camp meeting songs of just a few years past.

Music has been a rich part of the American tradition, and its role has been portrayed vividly for us by Dr. Samuel Eliot Morison in his *Oxford History of the American People*. In ending each chapter of American history with a fitting song of that period, Dr. Morison includes such proven favorites as "Am I a Soldier of the Cross," "Hail Columbia," "Dixie's Land," "Battle Hymn of the Republic," "Tenting Tonight," "Oh, How I Hate to Get Up in the Morning," "Of Thee I Sing" and "Camelot." Each is a far cry from the jungle noise that is flooding the air waves, waiting for some quasi-historian to label it music.

Yet even today there are still literally thousands of outstanding musical selections (religious, classical, semi-classical and popular) from which to choose a healthy, happy and enjoyable musical diet.

In this book, however, we have simply sought to publish the dangers of an unwise and pernicious musical diet which could lead not only to indigestion, but outright lead poisoning. Nations throughout the world are being toppled by youth, incited to revolution by the use of songs and chants. And since our homes, schools and churches are under the most subtle attack imaginable and since we as a nation are in a fight for national survival, action taken now by concerned Christians and patriotic Americans is of the utmost importance.

In concluding our study of the power of music for both good and evil, we rest our case with eight significant items: (a) a word concerning "hot" jazz, (b) an observa-

tion on some important spiritual implications, (c) a guide to action for schools plagued with Young People's Records, (d) a call for some close study of Edward Hunter's works on brainwashing, (e) a program for alerting and reaching our youth, (f) a call for action by our official committees on un-American activities, (g) a suggested program of action for the Internal Revenue Service and (h) a plan for making these facts known to the populace.

CHAPTER II

"HOT" JAZZ

It seems obvious that the Communists have a master music plan for all age brackets of American youth. We know from documented proof that this is the case for babies with their Pram Records, for elementary school children with their Children's Record Guild and Young People's Records, for high school and university students with their People's Songs, Inc. and Folkways Records. And before the final chapter is written on the Communists' use of music, certain kinds of "hot" jazz will probably be included also.

Dr. Howard Hanson, speaking before the American Psychiatric Association in Boston, commented, "The emotional connotations of music are highly complex in character. They are also, I believe, more powerful than is generally realized. I hesitate to think of what the effect of music upon the next generation will be if the present school of 'hot jazz' continues to develop unabated. It should provide an increasing number of patients for your [mental] hospitals . . ."¹

The famed British composer, Sir Cyril Scott, once remarked, "Jazz music at its height very closely resembles the music of primitive savages."² He further described the music as harsh, ear-splitting percussion music, which in-

1. *The American Journal of Psychiatry*, Volume 99, p. 324.

2. *American Mercury*, September 1961, p. 45.

tlames, intoxicates and brutalizes.

That certain kinds of jazz could well augment the Communists' master music plan is evidenced in an article by the Communists' cultural spokesman, Sidney Finkelstein, "What Jazz Means to Me." Mr. Finkelstein admits, "Any description of jazz must take in the great stream of music that came out of Africa, and was worked up and transformed into Spirituals, work songs, field calls, juba dances, cake walks, including *a music of talking drums prohibited by the slave owners and becoming the most intricate and vital of dancing.*"¹

CHAPTER III

SPIRITUAL IMPLICATIONS

Since atheistic Communists are vulnerable in the sphere of the spiritual, it should be apparent that our responsibility must be to build solidly upon a spiritual foundation; including a positive reaffirmation of our faith in the Lord Jesus Christ.

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1. M. Kolinski, ed., *Studies In Ethnomusicology*, p. 23. Published by Folkways Records! In his book, *How Music Expresses Ideas*, Sidney Finkelstein states, "Soviet criticism is no dogmatic statement 'from above' nor is it an 'order' as the American press has so loudly proclaimed," p. 98. In House Committee on Un-American Activities hearing, *Investigation of Communist Activity in the Los Angeles Area*, Part 8, p. 3818, "From personal experience, Sidney Finkelstein could appreciate the problems confronting 'Independent' Communist writers and composers. In 1950, his own work, *Art and Society*, has been discovered to contain dangerous bourgeois statements which, of course, Finkelstein quickly corrected." The Communist totalitarian philosophy of dragooning culture can be clearly seen in the case of Shostakovich. As a talented young composer, he was ousted from his chair at the Moscow Conservatory of Music, at the behest of men in the Soviet politburo. The Soviets demanded he produce music to "which workers can beat time and hum as they try to accelerate production." What could be more degrading to any artist than Shostakovich's humble avowal at the New York Scientific and Cultural Conference: "I know the (Communist) Party is right?" Even Norman Cousins, George S. Counts and Sidney Hook protested and pointed out the plight of culture under the Soviet system. See *Review of the Scientific and Cultural Conference for World Peace*, April 19, 1949, p. 13.

Professor Jeffrey Hart (Dartmouth) wrote a scholarly and inspiring article, "The Rebirth of Christ," relative to our present discussion. Since the spirit of the age is definitely naturalistic, Professor Hart quotes C. S. Lewis to the effect that "the uncritical acceptance of the intellectual climate common to our own age and the assumption that whatever has gone out of date is on that account discredited" is a false premise. According to Lewis, one "must find why it went out of date. Was it ever refuted (and if so by whom, where, and how conclusively) or did it merely die away as fashions do? If the latter, this tells us nothing about its truth or falsehood."

Professor Lewis concludes, "From seeing this, one passes to the realization that our own age is also a 'period,' and certainly has, like all periods, its own characteristic illusions. They are likely to lurk in those widespread assumptions that are so ingrained in the age that no one dares to attack or feels it necessary to defend them."¹

The present hostility to religious beliefs is demonstrated by Professor Hart's reference to Edmund Wilson's charge that "religious belief is an impossibility for any intelligent modern person, and further, that no intelligent person can now suppose Jesus to have been divine."

Professor Hart, with a keen incision, answers, "Wilson himself is intelligent and well-read; his ratiocinative powers are far from contemptible; he would have known at once that both of his statements are completely untrue—if he had paused to examine them. Whether or not religious propositions are true or not, it is simply a matter of fact that men who are both intelligent and modern affirm that they are true; Eliot, Lewis, Martain, Tate, Auden, Gilson, Waugh, Claudel—all believe precisely those propositions which Wilson asserts, no intelligent modern person can believe. They are intelligent. They are modern. And Wilson himself knows no pertinent fact they are un-

1. *National Review*, 150 East 35th Street, New York, December 28, 1965, article, "The Rebirth of Christ," by Jeffrey Hart, p. 1192.

aware of. When he made those statements Wilson was acting as a spokesman for the spirit of the age. He supposed that the assault upon Christianity has been intellectually conclusive merely because it has been, in many places, historically successful."

Referring to the Resurrection of Christ, Professor Hart says, "the best recent study is by Hans Freiherr von Campenhausen of the University of Heidelberg. In his *Tradition und Leben: Krafte der Kirchengeschichte* (1960) he includes a lengthy study of the Resurrection narratives. He attaches great weight to the historical evidence of I Corinthians 15, pointing out that the epistle was probably written in 56 A.D., less than thirty years after the Crucifixion, and that Paul, in touch with the leaders of the Church in Jerusalem, would hardly have confined his conversations with them to the issue of whether Gentiles should be taken into the Church. Von Campenhausen concludes that probably no more than ten years had passed between the Resurrection itself and the day on which Paul received firsthand information concerning the events of Christ's life from those who had direct knowledge of them. It is this knowledge that he claims to have transmitted to the Corinthians when he led them to Christ. 'It is only rarely,' observes Stephen Neill, 'that we have such good historical evidence for anything in the ancient world.'"¹

Frank Kluckhohn, former State Department employee and author of *The Naked Rise of Communism*, pointed out that during his employment with the State Department, it was his assignment to escort Khrushchev's son-in-law, Alexei Adzhubei, and seven other leading Communist diplomats around our country. At one point of the tour the delegation stopped to see the film, "A Man Called Peter," the life story of Peter Marshall. One of the Russians translated the words for the group. After

1. Hart, *op. cit.*, p. 1195.

the lights were turned back on, all of the Communists, including Adzhubei, were weeping profusely and apparently without shame. This experience convinced Mr. Kluckhohn that God was indeed the Achilles heel of the Reds. Naturally, Christians have known this for many years, but now that it has been portrayed so vividly for us by Mr. Kluckhohn, it is time to take the offensive with this truth and point out that atheism, among other things, is an outdated eighteenth century French philosophy.

Individuals throughout the world are looking for an escape from their spiritual, economic, political and social dilemmas. They are looking for a Saviour to deliver them from darkness and despair — from the threat of death and destruction.

With its lies, false promises and brutality, Communism has crushed hordes of the earth's peoples under its heel. Millions have been and are tasting Karl Marx as pseudo-savior only to find slavery and death.

Therefore, in contrast, it is our Christian privilege and responsibility to reveal to the world through the spoken word, cinema, literature and music, the Saviour of the Word of God. One who uplifts — not buries. His name is Jesus Christ and He is still the true hope of the world.

He came to earth to seek and to save that which was lost. He willingly went to the Cross to bear our sins and iniquities on His own body.¹ And He came forth from the dead to prove Himself to be the Son of God.²

Through Resurrection, He has taken away the one fear that has bound man for centuries — death.³ And by receiving this resurrected Lord as our personal Saviour,⁴ we can fearlessly stand up to the threats of today, realizing that our lives are hid with Christ in God. With this faith we will never surrender to the forces of ungod-

1. I Peter 2:24

2. Romans 1:4.

3. Hebrews 2:15.

4. Romans 10:9; I Corinthians 15:3 and 4.

business, when confronted by such threats as — “Red or dead!”

Through the instrumentality of the Cross, the penalty of sin, i.e., eternal death, has been paid in full, and Christ Jesus lives ever more to assure us of our living and eternal hope — eternal life with “The Resurrection and the Life.”¹

With such truths firmly planted in our hearts and minds, physical life could never be so dear or temporary peace so sweet as to be purchased at the price of slavery and chains, and, therefore, music directed toward us to weaken our will to resist tyranny shall be withstood through our living faith in truths incompatible with the forces of darkness and death.

Likewise, the teachings of Christ concerning our children will encourage us to protect them from the evils of Communist records, produced to promote mental illness and other psychological and physiological side effects.

Finally, music that is basically un-Christian, that lures us from first principles, washes our minds in cheap filth, evokes riotous feelings, and incites to rebellion will be rejected out of hand when our lives are truly “hid with Christ in God.”² Our discrimination between good music, which uplifts and builds, and bad music, which debases and destroys character, will be sharpened when our standard of judgment is Christian³ instead of “proletarian Communist culture.”

The spiritual implications are indeed fundamental to the present issue and cannot be wisely overlooked. Ideas have consequences, and the “idea” of God has countless

1. Philippians 3:20 and 21.

2. Colossians 3:1 through 4.

3. Hearings before the Committee on the Judiciary, House of Representatives, *School Prayers*, April 22nd through June 3, 1964, Part I, p. 225. “In this connection it might be well to remind ourselves that in 1891 the Supreme Court of the United States passed down a decision, declaring the United States to be a Christian nation (*Holy Trinity Church vs. United States*).” Also, Clarence Manion, *The Conservative American*, pp. 4, 197 and Verne P. Kaub, *Collectivism Challenges Christianity*, pp.

ramifications which enter into every area of human activity and conduct — especially the area that most stirs our souls — music!

CHAPTER IV

GUIDE TO ACTION

In the unpopular task of removing from our schools the mentally contaminating products of Young People's Records, Pram and Children's Record Guild, we found that many concerned parents were unable to cope with the situation. Therefore, we are presenting a do-it-yourself article written specifically for this purpose by one of our good friends who worked so hard to dispose of these records in Torrance, California. Mr. Bruce S. Glenn, the author of this article, is a high school teacher and very active in the Christian anti-Communist movement. He participated in the founding of the Young Americans for Freedom at Sharon, Connecticut, and was the individual responsible for naming Dr. Hargis' book, *Distortion By Design*. Mr. Glenn is presently teaching in Sigourney, Iowa, and can be reached there for further information concerning his suggestions. His policy of action for removing these hypnotic records from our school systems is workable and should be practical in removing these same

(Cont'd.)

53, 56, 57. John Adams, a member of the committee appointed to draft the American "Declaration," was the only individual (aside from Benjamin Franklin) who made any suggestion as to the terminology to be used. He recalls in a letter written to Jefferson in 1813 that they had based their immoral document to a great extent on the tenets laid down in the Bible. He wrote: "The general principles on which the fathers achieved independence were the general principles of Christianity."

records from our churches and homes.

"The information and evidence contained in *Rhythm, Riots and Revolution* convincingly presents a solid indictment against several record companies, i.e., Young People's Records, Children's Record Guild, Pram and Folkways. Recordings made by these firms are to be found in many of our nation's schools, both elementary and secondary. If this information and evidence is to be put into effective use, it must be directed at eliminating such records from our schools. For, if armed with this knowledge, we continue to allow our nation's students to be subjected to them, do we not fail to meet our responsibility to God and Country?

"Assuming your answer to be affirmative to the question above, let's examine what must be considered in seeking removal of these records from our schools. Our efforts will most certainly come to nothing, and could well harm the entire Conservative cause, if we open fire before making sure that our powder is dry.

"Research should be the touchstone of all who would work effectively to rid our land of the many manifestations of the cancer of Communism. It means a willingness to be more than a 'paper patriot' (a check-writer) or a 'vocal volunteer' in the cause of Christ and Country. It means that literally hours of research must come before even our neighbors learn of our opinions. Half-baked ideas usually come from half-bright people. And we need all the light we can get on this subject! So study — not just reading — of this book is necessary. Then follow-up any new clues or ideas you may come upon. Make sure the records are actually in daily use in your school. Try to get photocopies of the documents in question. Failing this, be sure to supply those whom you are petitioning with all specific information (page, volume, etc.) and necessary addresses so they may check its accuracy and authenticity.

"A full and complete report should be prepared based on your research. It would be well to concentrate on the

subversive backgrounds of the several companies involved, possibly omitting any reference to the records' content. This will lessen the chances of your effort becoming a debate between music critics or psychologists, resulting in an affirmative action. The evidence is abundant, it is current (much of it uncovered in 1965), and it is conclusive. The tactics and techniques employed by several of the companies, i.e., Young People's Records and Children's Record Guild, to cover their tracks follow almost classic Communist-front methods as outlined in United States Senate document No. 117 entitled, 'The Communist Party of the United States of America, 1956.' This information should be in your report. And photocopies of all documentary evidence you are able to obtain should also be attached. Your report should conclude with a formal request for the removal of the subversive records.

"This completed report should be delivered by hand or mail to the chairman of the school's board. Another copy should be delivered to the editor of your local newspaper. It should include a cover letter from parents in the school concerned. No attempt should ever be made to raid another district. If your assistance is asked for, you can and should give it. For this is a matter of grave concern to all informed and alert Americans. But it would seem advisable to avoid setting up even an *ad hoc* committee. Parent action will prove more effective. No outside group, be it Conservative or otherwise, should be allowed to 'capture' your effort.

"At the board meeting at which this question is to be discussed, as large a delegation of parents and concerned citizens as possible should be encouraged to attend. Spokesmen should be informally selected beforehand. Every effort should be made to prevent anyone from sidetracking the board's attention from the companies' subversive backgrounds. Failure on this point may cost you victory. Above all, the keynote of your board

appearance should be respect. Do not let any would-be opponents cause you to make intemperate remarks. Be alert to the techniques of 'shifting ground' and 'reversal.' Be a broken record; reiterate, re-emphasize and repeat the findings of your report. Then sit down.

"The chances are good that your school board, if you have conscientiously attempted to follow this guide and they are reasonable, responsible men, will remove these records. Should the board carry the question over several weeks — or even months — and thus by attrition attempt to defeat your effort, remain in the battle. Hold the fort! Should the board arbitrarily turn down your request for removal, a taxpayer's suit may be necessary. Or a request for a county grand jury investigation may be advisable. Make your decision according to your particular situation.

"The bare-bones of this guide to action rest upon four important R's: research, report, respect and removal. They should be ever-present in your planning to rid your school of all subversive records. For if we are to defeat the Communist conspiracy we must somewhere, at some time, defeat them on some issue. Let's see what we can do on our own doorsteps on this issue!"

CHAPTER V

EDWARD HUNTER'S *BRAINWASHING*

Since a great deal of the Communist use of music involves an understanding of Pavlovian or Soviet psychiatry and Communist brainwashing, we strongly urge a thorough reading of Edward Hunter's great works on the subject. *Brainwashing* is presently in paperback edition and can be purchased on newsstands or by writing Pyramid Books, 444 Madison Avenue, New York 22, New York. His other works can be purchased through your local

bookstores or directly from Christian Crusade. Mr. Hunter is director of the Anti-Communist Liaison, Inc., P.O. Box 3541, Arlington, Va., 22203, and edits the excellent newsletter, TACTICS, which we strongly recommend.

CHAPTER VI

OPERATION ALERT

For the well being of our youth as well as our country, it is important to alert our high school, college and university students to the truth concerning Pete Seeger, Bob Dylan, Phil Ochs, Guy Carawan, "Freedom" Singers, Joan Baez, Malvina Reynolds and the whole *Sing Out!*-Folkways network. Students interested in seeking to check a Soviet-inspired revolution must be alerted to the true nature and intent of those Marxist minstrels who are presently using folk music as a tool of subversion. Also, students should associate themselves with organizations that are sounding the alarm concerning the subversion of our youth today. Christian Crusade's Torchbearer organization was established to alert the high school and college students of America with just these facts. Young Americans for Freedom has also filled a huge gap in our college life and Campus Crusade for Christ, Intervarsity and many local Conservative Clubs have provided needed forums for the claims of Christ and conservatism. Schools like the Christian Crusade Anti-Communist Youth University (summer school) should also be attended for further concentrated study in Christianity, Americanism and anti-Communism.

CHAPTER VII

H.C.U.A., S.I.S.S. AND CALIFORNIA'S FACT-FINDING COMMITTEE

The government's anti-subversive investigating agencies, as well as various state investigating agencies and even county grand juries, if necessary, should be called into action to exhaustively investigate: (1) Young People's Records, (2) Children's Record Guild, (3) Pram, (4) Living Languages Courses, (5) Traffic Publishing Company, (6) Franson Corporation, (7) Greystone Corporation, (8) *Sing Out!*, (9) *Broadside*, (10) Oak Publications, (11) Folkways Records and its many tributaries and particularly its new association with Scholastic Magazines, Inc. and Metro-Goldwyn-Mayer and (12) Columbia Records for its part in releasing *Broadside* and *Sing Out!* materials, including a record of the official Communist folk song, "We Shall Overcome," by Pete Seeger. As previously mentioned, the California Senate Resolution 270 has asked the California Senate Fact-Finding Subcommittee on Un-American Activities to investigate Young People's Records. The resolution offered by Senator Schmitz stated, "Relative to an interim study of the use of subversive recordings in the public schools.

"Resolved, by the Senate of the State of California, That the Senate Committee on Rules is requested to assign to an appropriate interim committee for study, the subject of the problems created by the presence and use in the public schools of recordings marketed by record companies which have been cited as subversive by the California Senate Fact-Finding Subcommittee on Un-American Activities." We would suggest the California Committee investigate all the above record companies.

CHAPTER VIII

INTERNAL REVENUE SERVICE

Since the Internal Revenue Service would certainly not knowingly give aid and comfort to the Communists, it should look into rulings of the tax exemption of the Highlander Center, Student Nonviolent Coordinating Committee and the Metropolitan Music School, Inc. The latter organization was formerly cited subversive with the following comment: "Committee hearings showed clearly that the Metropolitan Music School is controlled by Communists. Twenty-four identified Communists have been on the faculty of the school."¹ If the IRS needs its memory refreshed concerning these Communist and pro-Communist fronts, interested individuals should write The Internal Revenue Service, Washington, D.C., and point out these facts. An investigation should be called for with the aim of removing such organizations found subversive from tax-exempt status.

CHAPTER IX

OPERATION DISTRIBUTION

Copies of *Rhythm, Riots and Revolution* should be placed in the hands of every radio and television disc jockey and official; every music store owner and manager. Many are totally unaware of the subversion within this great nation, although most realize the tremendous influence music possesses over youth. Also, ministers, Sunday school teachers and superintendents, teachers, principals, school board members, parents, in short, everyone connected with the youth of this nation should be made

1. *Guide to Subversive Organizations and Publications*, December 1, 1961, p. 108.

aware of the Communist use of music operating within the United States of America.

Music, as pointed out by Dr. Hanson, is a powerful instrument for good or evil, and in the hands of subversives could well lead to the annihilation of our country. Thoreau's prophecy, that music will one day destroy America, may be fulfilled before our very eyes, for in August, 1965, trained revolutionists, with their disgruntled lackeys and always present dupes, destroyed acres of Watts territory with gasoline bombs and a bloodcurdling riot cry borrowed from a Los Angeles disc jockey, "Burn, baby, burn."¹

1. **Time**, August 20, 1965, p. 17. "Young Negroes in late-model convertibles took command of the streets, screaming 'Burn, baby, burn!', a hipster term popularized locally by 'the Magnificent Montague,' a Negro disc jockey." **Chicago Tribune**, August 16, 1965, p. 2. "The arsonists had a code phrase — 'Burn, baby, burn' — according to Robert Richardson, a Negro and an advertising salesman for the **Los Angeles Times**. He reported the 'hep slogan borrowed from a disc jockey' was used by arsonists to identify themselves to others of their ilk. And when gasoline bombs were thrown, numerous teen-agers would shout, 'Burn, baby, burn.' "

PART SEVEN

APPENDIXES

"Prove all things; hold fast that which is good."

—Paul, I Thess. 5:21

CALIFORNIA LEGISLATURE

Fourth Report of the
Senate Fact-Finding Committee
On Un-American Activities

1948

COMMUNIST
FRONT ORGANIZATIONS

*Best works
Rev. Noel Holmgren
15.1.1965*

MEMBERS OF THE COMMITTEE

SENATOR NELSON S. DILWORTH
SENATOR FRED H. KRAFT

SENATOR LOUIS G. SUTTON
SENATOR CLYDE A. WATSON

SENATOR HUGH M. BURNS, *Vice Chairman*

SENATOR JACK B. TENNEY, *Chairman*

LINNIE TENNEY, *Secretary*

MURRAY STRAVERS, *Executive Secretary*

R. E. COMBS, *Chief Counsel*



PUBLISHED BY THE SENATE

LIEUTENANT GOVERNOR GOODWIN J. KNIGHT

President of the Senate

SENATOR HAROLD J. POWERS
President Pro Tempore of the Senate

JOSEPH A. BEEK
Secretary of the Senate

Well, we didn't need to drag in our contemporary newspaper for this comment. Because the meeting was advertised well enough by handbills distributed at the campus gates by U.C.L.A. members of the club. Still we might point out that the *Westwood Hills Press* which printed the story did it with a straight face. And no comment. Which either gives unswerving status to the skunks in question or relies too much on the ability of the average reader to detect unindicated and unstated ironies.

What we think is that the Y.W.C.A. needs to purge itself of these polecats as quick as may be, if not quicker. And we are not unmindful of the public record of Communist meetings at the University Y.M.C.A. in Berkeley.

Until the "Y" does shake out, publicly, the stink of this recognition we can only say that for us the "Y" both "M" and "W" is off our list—completely.—F.C.R.

P.S. The above mentioned skunks did meet at the "Y" as scheduled, where it is reported they denounced God, as they always do. In the report of this choice gathering of conspirators even the *Press* could no longer keep a straight face.—F.C.R.

YOUNG PEOPLE'S RECORDS

The Communist Party does not overlook the indoctrination of children. The Communist book stores recently have been handing out folders advertising Young People's Records. One of these folders, distributed by the Communist Party Progressive Book Shop, located at 1806 West Seventh Street, in Los Angeles, is entitled "Help Your Child Discover the Fascinating World of Music—". The records, announce the folder, are on "permadisc" and sell for only \$1.49 plus tax. The folder declares that "Critics and Teachers Hail Young People's Records."

The *San Francisco Chronicle* gives these records a plug. "These are highly superior productions, done with great intelligence, skill and simplicity, and infinitely finer than the drivel commonly purveyed on disks for children," the *San Francisco Chronicle* is quoted.

On the inside of the folder the editors of Young People's Records are introduced. The editors are Douglas Moore, Columbia University; Howard Hanson; Genevieve Taggard; and Randolph Smith, director of the *Little Red School House*.

Prof. Douglas Moore, together with such outstanding Communist Party liners and sympathizers as Morris Carnovsky, Kyle Crichton, Abram Flaxer, Langston Hughes, Frederic March, Dudley Nichols, Prof. Arthur Upham Pope, Paul Robeson, Frank Tuttle, and Orson Welles, was a sponsor of a dinner under the auspices of the Communist-front organization, the American Committee for Protection of Foreign Born. Together with such well known Communists as Louis Adamic, Max Bedacht, Mary McLeod Bethune, John R. Brodsky, Morris Carnovsky, Muriel Draper, Theodore Dreiser, Donald Henderson, Langston Hughes, Freda Kirchwey, Dr. Leo Eloesser, Elizabeth Gurley Flynn, Leo Gallacher, Louis Goldblatt, and others, he signed the January, 1943, Message to the House of Representatives, opposing the Dies Committee, investigating un-American activities in the United States,

Howard Hanson was one of the sponsors of the Communist front in behalf of Spanish Communists, the Musicians' Committee to Aid Spanish Democracy.

Genevieve Taggard's record is too long to be reproduced here. (See index, this report.)

Randolph Smith is among the signatories to a petition sponsored by the American Committee for Democracy and Intellectual Freedom to discontinue the Dies Committee. He was one of the sponsors of a so-called Citizens' Rally at Carnegie Hall in New York City, April 13, 1940, allegedly answering the "attack on public education."

In January of 1940 Dashiell Hammett, veteran Communist, called attention to the fact that only the Communist *Daily Worker* had printed a fair version of a statement in favor of the Communist Party. The statement, in part, reads as follows:

We point out sharply that this considered campaign * * * for outright suppression of the Communist Party is reminiscent of the postwar hysteria which culminated in the now universally condemned Palmers raids. * * * we raise our voices in solemn warning against denying to the Communists, or to any other minority group, the full freedom guaranteed by the Bill of Rights.

This statement was signed by Randolph Smith, director of the "*Little Red School House*" together with such well known Communists and Communist fellow-travelers as Prof. Thomas Addis, Stanford University; Prof. Franz Boas, Columbia University; Dr. Bella Bisano Dodd; Prof. Clyde R. Miller, Columbia University; Prof. Walter Rautenstauch, Columbia University; Prof. Hans Otto Storm, Stanford University; Prof. J. Raymond Walsh, Hobart College; Van Wyck Brooks; Malcolm Cowley; Countee Cullen; Martha Dodd; Theodore Dreiser; Dashiell Hammett; Lillian Hellman; Arthur Kober; Oliver LaFarge; Clifford Odets; George Seldes; George Soule; Charles Erskine; Scott Wood; Rockwell Kent; Herman Shumlin; and Dr. Max Yergan.

The *Daily Worker* for December 19, 1940, carried the following, which we quote in part:

Immediate dismissal of charges against Sam Adams Darcy, Communist leader, was urged upon Governor Culbert Olson of California today by 165 nationally prominent representatives of every field of public life.

Darcy was recently extradited by California authorities to Pennsylvania, where he was state chairman of the Communist Party. He faces up to 14 years imprisonment for a minor inaccuracy in his registration as a voter in California in 1934.

Charging that Darcy is being persecuted because he represents a minority party, signers of the appeal declare "This constitutes a violation of the principle of equality before the law."

* * * They wrote * * * "We urge you to dismiss the charges against Mr. Sam Adams Darcy."

Randolph Smith was one of the signers of this petition together with such outstanding Communists as Oswald Garrison Villard, Dr. Harry F. Ward, Rockwell Kent, Theodore Dreiser, Vito Marcantonio, Herman

Shumlin, Donald Ogden Stewart, Dr. Thomas Addis, Albert Maltz, and many others.

During the Stalin-Hitler pact, Randolph Smith, together with Bishop Francis J. McConnell, Dr. Bella B. Dodd, George Selde, Vito Marcantonio, Rockwell Kent, Prof. Margaret Schlauch, Rabbi Michael Alper, Prof. Robert K. Speer, Rev. Arthur T. Goold, Edwin Berry Burgum, and Arthur Kallet, sponsored a Greenwich Village Mass Meeting For Peace. The meeting was held in public school No. 3, Grove Street, corner Hutchins Street and New York Street.

Participation in the Communist policy to support the Stalin-Hitler pact may be said to be the acid test for both Communists and Communist fellow-travelers.

In July of 1946 a "cultural" congress was held in Moscow. Norman Corwin, writer and radio commentator, was the "honored guest." He presented the Moscow International Convention with two recordings from the American-Soviet Music Society. Following this convention in Moscow renewed activity in the recording field for Communist causes and objectives became apparent. A few of the fronts which resulted are as follows: Stage for Action, (Young People's Records,) New Theatre, Trade Union Theatre, People's Artists, Cultural Folk Dance Group, Theodore Dreiser Work Shop, Modern Culture Club, Carver Cultural Council, Cultural Council, Dramatic Work Shop, Contemporary Theatre, Provisional Committee for Democracy in Radio, International Programs, Jefferson Chorus, Philadelphia Stage for Action, California Stage for Action, Contemporary Writers, People's Orchestra, People's Chorus, Book Find Club, (Challenge Records, Charter Records, Freiheit, Gesang Serein, People's Artists, Inc., Committee for the Defense of Education, Keynote Recordings, Inc., (People's Songs, People's Radio Foundation, and the American-Russian Music Corporation.

The Compass Record Company specializes in Soviet recordings.

People's Songs, Inc., was incorporated January 31, 1946, in New York City. Among the directors and incorporators are Herbert Haufrect, Peter Seeger, Lee Hays, Daniel Lapidus, and Robert Claiborne. Joe Brodsky is the attorney for the corporation.

The board of directors of People's Songs, Inc., include the following: B. A. Bodkin, Tom Glazer, Horace Grenell, Woody Guthrie, John Hammond, Jr., Herbert Haufrect, Bess Hawes, (Waldemar Bullie), Paul Kent, Millard Lampell, Earl Robinson, Bob Russell, Walter Lowenfels, Kenneth Spencer, Alec Wilder, and Palmer Weber. Peter Seeger is the director of the organization. Lee Hays is the executive director and Bernard Asbel is the editor.

The Board of Sponsors of People's Songs, Inc., include Sam Barlow, Leonard Bernstein, Marc Blitzstein, Aaron Copeland, Norman Corwin, Lincoln Kirstein, Larry Adler, Moe Asch, C. B. Baldwin, Carl Carmer, Oscar Hammerstein II, E. Y. Harburg, Judy Holliday, Lena Horne, John Houseman, Berle Ives, David Capp, Alain Locke, Dorothy Parker, Paul Robeson, Herman Sobel, Louis Untermeyer, Sam Wanamaker, Josh White, and Lila Bell Pitta. The Advisory Committee includes Rockwell Kent and Michael Gold.

Needless to say all of the productions of People's Songs, Inc., follow the Communist Party line as assiduously as do the people behind the organization.

*Norman Corwin
People's Songs!!*

*(Organized for Fitchman)
Los Angeles
(82 Street)*

Serge de Touloff is the manager of "*The World In Music*" at 1119 North Hicks Avenue, in Los Angeles. "*Russia in Phonograph Records*" is featured on de Touloff's advertisement. The Russian records were formerly offered for sale in the lobby of the Grand and Esquire Theatres in Los Angeles. This information is crossed off of de Touloff's card.

YOUNG PROGRESSIVE CITIZEN'S COMMITTEE

This is a youth section of the Communist Progressive Citizens' of America. Gene Kelly, movie actor, is the national chairman, and Herbert Oppenheimer is the executive vice chairman. George Pepper is the executive director of the group's arts, sciences and professions council. Its chapters are active in universities and colleges. It has never deviated from the Communist Party line in any field.

100 THINGS YOU SHOULD KNOW ABOUT

COMMUNISM AND EDUCATION

*The third of a series on the Communist conspiracy and its influence
in this country as a whole on religion, on education,
on labor, and on our government*



Prepared and released by the
COMMITTEE ON UN-AMERICAN ACTIVITIES, U.S. HOUSE OF REPRESENTATIVES
WASHINGTON, D. C.

85. *What do you mean "wreck" a country?*

The Communist plan for world domination starts with the basic thought that no people will ever submit to Communism without a struggle.

So the top members of the Party in Russia train agents in ways to paralyze a nation from within and capture it, how to destroy its comeback chance, and then how to drive it in Communist harness.

86. *How many Americans are Lenin School "graduates"?*

An estimated 800 American Communists have been trained there and returned to the United States.

They serve as the high officers of a secret army now being drilled to overthrow our Government.

87. *What about Communist Youth groups?*

A vitally important instrument of the Communist Party in its plot to get control of America.

88. *What is their purpose?*

To recruit and train young people for the Communist Party.

89. *Can you name some of these?*

Here are a few which have been declared subversive by the Attorney General, the Committee on Un-American Activities, or some other official investigating agency:

American Student Union	Model Youth Legislature of Northern California (1939)
American Youth Congress	National Student League
American Youth for a Free World	National Youth Assembly Against Universal Military Training
American Youth for Democracy	Socialist Youth League
California Youth Legislature	Southern Negro Youth Congress
Connecticut State Youth Conference	Student Congress Against War
Council of Young Southerners	Student Rights Association
Friends of the Campus	Sweethearts of Service Men
International Union of Students	Town Meeting of Youth
Karl Marx Society of Brooklyn College	United Youth Committee Against Lynching
League of Young Southerners	World Federation of Democratic Youth
Los Angeles Youth Committee Against Universal Military Training	World Youth Council
Marxist Study Club of City College of New York	

Young Communist League
Young People's Records
Young Pioneers of America

Young Progressive Citizens' Committee
Young Workers League

90. *How else do they serve the Communist Party?*

Through strikes—marches—lobbies—rallies—petitions—for the benefit of things the Communists want.

91. *Do they admit Communist control?*

Practically never.

For example, the Young Communist League today goes by the name of American Youth for Democracy, in order to trap loyal young Americans into its ranks.

92. *How important is the AYD?*

Just consider this! It is the American branch of the World Federation for Democratic Youth which is an international Russian-controlled movement to turn the youth of the world to Communism.

93. *What about the Wallace youth groups?*

More tools of the Communist Party.

94. *But the Wallace movement has flopped, hasn't it?*

Figure it out for yourself. Henry Wallace *was* Vice President of the United States from 1941 through 1944, and, therefore, within one heartbeat of the highest office in the land. In 1948 he was candidate for President and polled more than 1,000,000 votes, with the Communist organization using him as its mouthpiece.

Communism gained new recruits through the Wallace campaign, made new contacts, and tapped fresh money. The largest vote ever cast for Communism in this country was registered in 1948 behind Wallace's name.

95. *Are Communists very active in teachers' unions?*

Yes. For instance, the American Federation of Teachers (A. F. L.) in 1941 expelled three of its New York City teachers' unions, with 8,000 members, because the locals were Communist-controlled.

GUIDE TO
SUBVERSIVE
ORGANIZATIONS
AND
PUBLICATIONS
(AND APPENDIX)
REVISED



MAY 14, 1951

Prepared and released by the
Committee on Un-American Activities, U. S. House of Representatives
Washington, D. C.

NATIONAL COUNCIL FOR
AMERICAN EDUCATION
1 Maiden Lane
New York 38, New York

PACIFIC PUBLISHING FOUNDATION, INC.

1. Publishers in San Francisco of the People's Daily World, "the west coast mouthpiece of the Communist Party."
(*California Committee on Un-American Activities, Report, 1948, p. 342.*)

PALO ALTO PEACE CLUB

1. Cited as an organization which the Daily Worker, February 22, 1951, describes as participating in the campaign of the American Peace Crusade, another Communist front.
(*Congressional Committee on Un-American Activities, House Report No. 878, on the Communist "Peace" Offensive, April 25, 1951, original date, April 1, 1951, p. 52.*)

PARTIDO DEL PUEBLO DE PANAMA (operating in the Canal Zone)

1. The Communist Party of Panama and an organization which seeks "to alter the form of government of the United States by unconstitutional means."
(*Attorney General J. Howard McGrath, letter to Loyalty Review Board, released September 11, 1950.*)

PAX PRODUCTIONS

1. "This Communist organization poses as the 'producers of progressive radio transcriptions for use by unions and liberal organizations.'"
(*California Committee on Un-American Activities, Report, 1948, p. 341.*)

PEACE INFORMATION CENTER (799 Broadway, New York, N. Y.)

1. Cited as an organization which was described in the Worker, of June 11, 1950, by the Communist Party's Peace Committee as one that was making available the Stockholm peace petition. On February 9, 1951, this organization and five of its officers were indicted by a Federal grand jury for failure to register under the Foreign Agents Registration Act.
(*Congressional Committee on Un-American Activities, statement issued on the March of Treason, February 19, 1951; and House Report No. 378, on the Communist "Peace" Offensive, April 25, 1951, original date, April 1, 1951, p. 42.*)

PEN AND HAMMER CLUB

1. Cited as a Communist front.
(*California Committee on Un-American Activities, Report, 1948, p. 91.*)

PEOPLE'S ARTISTS, INC.

1. Cited as a Communist front.
(*California Committee on Un-American Activities, Report, 1948, p. 392.*)

PEOPLE'S CHORUS

1. Cited as a Communist front.
(*California Committee on Un-American Activities, Report, 1948, p. 392.*)

2. Cited as "organized and maintained under strict Communist Party control" and as having "direct connections with Moscow in addition to indirect connections through the Communist Party."

(Special Committee on Un-American Activities, Report, January 3, 1940, pp. 8 and 9.)

3. "On October 15, 1943, a special convention of the Young Communist League was held at Manhattan Center at Thirty-fourth Street and Eighth Avenue in New York City. At this convention the Young Communist League officially transformed itself into the American Youth for Democracy."

(Congressional Committee on Un-American Activities, Report No. 271, April 17, 1947, p. 2.)

4. An "out-and-out" Communist organization whose name was changed in 1943 to American Youth for Democracy.

(California Committee on Un-American Activities, Report, 1948, pp. 91 and 182.)

5. "The Young Communist League, U. S. A., parallels in structure the Communist Party, U. S. A. * * * it is under the supervision of the Communist Party. * * * The YCL has included youths of both sexes from the age of 16 to 23. * * * The function of the Young Communist League is to radicalize young men and women in various mass groupings such as the military training units in schools and colleges, the National Guard, semireligious and religious organizations, and the like."

(Massachusetts House Committee on Un-American Activities, Report, 1938, pp. 164-166.)

YOUNG PEOPLES RECORDS

1. Cited as a Communist front, which has been advertised recently by Communist book stores.

(California Committee on Un-American Activities, Report, 1948, pp. 390-392.)

YOUNG PIONEERS OF AMERICA

1. "A Communist youth organization for girls and boys of grade-school age. It is built along the same lines as the Boy Scout movement, but dedicated instead to hatred of American institutions and the American flag."

(California Committee on Un-American Activities, Report, 1943, p. 66.)

2. "For younger children the Communists have created and maintained the organization called 'Young Pioneers.' Part of the duties of members of the Young Communist League was to guide these Young Pioneer organizations. * * * Children of younger age, 8 to 16, were organized into the Young Pioneer movement."

(Massachusetts House Committee on Un-American Activities, Report, 1933, pp. 118 and 164.)

Appendix 4

ADS UP

PHONE: 533-8262

730 BIRD STREET • P. O. BOX 559 • OROVILLE, CALIFORNIA 95965

June 15, 1965

Bruce S. Glenn
339 No. Sycamore
Los Angeles 36, Calif.

Dear Mr. Glenn,

My congratulations to you for the important and difficult task you have tackled in the field of education.

My work as a counterspy limited my work to the communist cells in which I operated. I had never been in any cell controlled by the communist Commission on Education. Therefore, I cannot give you any first hand information concerning Young Peoples Records and Traffic Publishing Company.

However, I can definitely state under oath that, within the cell apparatus of the communist party, both of these organizations were known about, accepted and supported by the communist cell members.

Sorry, but I cannot be of more assistance at this time since I am deluged with work in this fight we are in. God bless you.

Most cordially,

Karl Prussion
Karl Prussion

KP:mj

Appendix 5

HOME ADDRESS
P. O. Box 748
FRESNO, CALIFORNIA

SACRAMENTO ADDRESS
STATE CAPITOL
ROOM 14

HUGH M. BURNS
PRESIDENT PRO TEMPORE
CHAIRMAN
SENATE RULES COMMITTEE

COMMITTEES
FINANCE
GOVERNMENTAL EFFICIENCY
INSURANCE AND FINANCIAL
INSTITUTIONS
REVENUE AND TAXATION

CALIFORNIA LEGISLATURE

Senate

November 30, 1965

Mr. David A. Hoebel
Christian Crusade
P. O. Box 977
Tulsa 2, Oklahoma

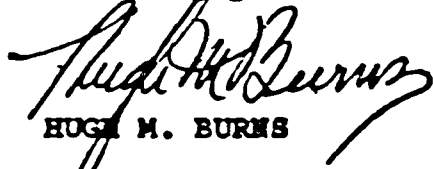
Dear Mr. Hoebel:

Thank you for your recent letter regarding the work of
the Subcommittee on Un-American Activities.

With reference to your suggestion that we look into
records issued by Young People's Records and the
Children's Record Guild, which are being used in some
of the schools, the enclosed resolution was assigned
to our committee just after the last session and requests
just such a study. If you have any material which would
be enlightening to the committee, we would be interested
in having it.

With appreciation for your interest,

Sincerely yours,


HUGH M. BURNS

EMB:bn

Encl.

Appendix 6

Granville F. Knight, M.D., F.A.C.A.

THE MEDICAL CENTER BLDG., SUITE 215

1137 SECOND STREET

SANTA MONICA, CALIFORNIA

November 8, 1963

ALLERGY

TELEPHONE 393-9247
AREA CODE 213

Mrs. Irene E. Johnson
Route 3, Box 1292
Port Angeles, Washington 98362

Dear Mrs. Johnson:

Some time ago I spent several hours on different occasions with Dean Riggins. I purchased about a dozen of the records which he suspected of containing hypnotic sequences and other material which might be deleterious to our young children.

There is no question in my mind about the hypnotic effects of the so-called "sleepy songs" which are usually found on each record. Hypnotic induction by means of these records could easily place young children in a most receptive mood for suggestions of various sorts. These might include suggestions about world citizenship, against patriotism and nationalism or anything which the teacher felt should be inculcated in the minds of young children.

Other songs and dances contain dissonant^{NT} elements which were very grating to my ears and nervous system. Since children have a much more sensitive nervous constitution, the effects of this dissonance should be much more marked with these individuals.

I was interested to note that certain records containing symphonic excerpts were so poorly done that the natural reaction of any child would be to react in the future to such music with distaste, whether or not it was well performed.

I refer you to some of Chisholm's remarks which you will find in the enclosed reprint.

Congratulations for alerting your local authorities. Only action at the grass roots, in my opinion, can save our country.

Sincerely,

Granville F. Knight

GFK:pgy

Enc.

"The penalty good men pay for indifference to public affairs is to be ruled by evil men."

— Plato

Appendix 7

Phone TR 4-6810

J. A. Boucher, B.A., B.T.Sc, N.D.

January 10, 1963

11 East Broadway,
Vancouver, British Columbia

Mrs. Irene Johnson
Route 3, Box 1292
Port Angeles, Washington

Dear Mrs. Johnson:-

Belated thanks for your letter of December 9th and the tapes received a little later.

I have played these at length and found they are certainly something to give plenty of thought and consideration to. I would certainly agree with Dean Riggen and Dr. Bryan that they are in the hypnosis category.

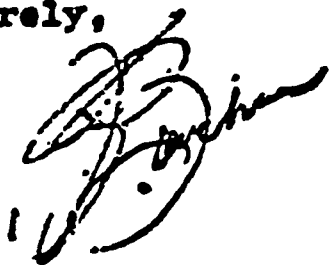
I frankly don't know what the best course of action is other than "sonnez le tocsin" - make this known to as many in the key places as possible. Accordingly I sent the tapes over to a very good friend of mine (an M.A. in Education and teaching High School in Victoria) to peruse and comment on.

I expect to get these back in a few days and will bring them back to office next Saturday. I would suggest that you then write to at St. San Francisco, sending him all the written information you had passed along to me. He knows Dr. Bryan also and I am sure that this would interest him greatly. is a very good friend of mine and he is an extremely academic person. He received his Ph D from Columbia University and his wife is an M.A. working on her Ph D in Education and between them they have authored several books, some of them are text books for the use of High School and College. I am sure that, not only would they be interested in this but are in a position of being able to do something about it, especially in California.

I shall give the matter more thought and if I can come with anything more will advise you further.

Thank you for the loan of these and with every best wish and kindest regards,

Sincerely,



Appendix 8

Transcript of Dr. William J. Bryan's remarks concerning Young People's Records and Children's Record Guild on October 24, 1961, after listening to "The Little Puppet" (Side one, Children's Record Guild).

"Pretty bad. I didn't realize it was this bad. That's terrible. Well, do you want to just discuss this one first and then go on?

"Well, in the first place, the thing that strikes me immediately is that the tempo is the same as the pulse rate, approximately eighty-two beats per minute, and Hans Sutermeister (I believe I'm correct, this is the *British Medical Journal of Hypnotism*, written by Hans Sutermeister) commented on a research program of this very thing, i.e., when sound stimuli are presented at the same rate as the average pulse, they tend to make the suggestion given at the same time — they seem to greatly increase the force with which the suggestions are given at that particular time.

"Now we notice, for instance, in the picture 'Psycho.' You remember, I think I can demonstrate this for you, when Janet Leigh was murdered in the bathtub, if you saw this thing, and the guy came up and pulled the knife, and he stood up like this (jab, jab, jab) (at this point, Dr. Bryan demonstrated the stabbing, using . . . as the victim) and you see there's not much emotion to that, but they had a high pitch noise at the same rate as the pulse to introduce that and suddenly you get (noise, screaming sound). You feel the difference? You see how it gets to you? Well, now this is what they did there.

"And this was also a factor in this . . . the psycho killer who was going out and strangling those three women. He is now under sentence of death at San Quentin, and there's an appeal in to the California Supreme Court based on the fact that we were not allowed to present

that information in court and the fact that he was unduly influenced at that time. Now, that part has never been published before, but should be brought to the fore since it is the exact same thing you have here . . . There would be no reason in the world why we should leave that out . . . No reason in my mind why we can't bring it out.

"Now this is certainly — I'm sure I could use this very definitely as an induction record for children . . . I would be happy to take ten children and, with a few words, play that record for them, and show you that you could induce every one of them into a state of hypnosis with that record . . . I'm sure that is probably exactly what's been done and what's been going on in the nurseries around here. These children are being hypnotized without their knowledge and that's the real insidious part about this . . . this is really an induction.

"Lift your arms, drop them, lift them, drop them. Repetition. These are all the things you use in an induction of hypnosis. Repetition, moving one way or the other, lift, drop, lift, drop, continued commands, over and over again. Always giving the command — it's the same thing they utilize in the training of the Army. They give a preparatory command and then a command of execution over and over until the person obeys without thinking. The idea in the Army is that you do this for a person's own good. If you say 'lie flat,' or something, 'the bombs are dropping,' the guy doesn't think — he just drops and consequently it saves his life. But this is not being used for that. This is being used for evil, apparently, and you can prove that too, because after he gets them inducted, then what is the suggestion? He gives them an induction all the way through, continued and repetitious, over, over, over and over, and then after the induction he implants the suggestion. And he does it with a single command, 'boo, did you FALL, little puppet?'"

After listening to Side two, Dr. Bryan comments:

"He gives, first, the child the thought that he has

fallen, that he has injured himself in some way. Now this is a very traumatic thing, tremendously traumatic. Much more than the average person would ever understand. A tremendous thing. I don't think I've ever heard anything as insidious as this. Now, I know that I can take ten children and put them in hypnosis produced with this record and show you how this would be done. You can do it in front of a group if you want to, take pictures of it, and everything else. If you think about it, this is a very insidious thing. This is induced hypnosis. Then, given the suggestion that you have implanted a sense of failure into the particular child, there is a feeling in this thing of impending disaster throughout that whole thing. There's nothing happy about that at all.

"I noticed there are some other things, i.e., 'lower and still lower.' This is just like 'down deeper and deeper'; it's obvious induction, a deepening technique, every one of these things, and the exact fact that the person, as soon as he says 'drop them' and 'boom,' and you then get the reaction of the drum following as though the thing is well on its way to completion. This is strictly an induction record, it's the only thing you can say about it, an absolute hypnotic induction, and then with the suggestion given at the end, that you 'fall,' in other words, that you're a failure, and then, of course, the obvious answer is that, being a puppet, he's pulling the strings and you're doing the job exactly as he says.

"I didn't think they could produce anything as insidious as that — oh boy! It gets worse and worse, doesn't it — gee whiz! I don't think you even need an explanation on that. it's so perfectly obvious to me, whew! When you loosen up the strings and fall down — it's obviously placing the idea in the subconscious of the child that unless the string puller is there he can't do anything by himself without the specific direction of the Communist boss, or whoever it happens to be. Wow! It really takes the

entire control away from the child, and then after he gets through three or four of these deepening things, he says, 'I can make you jump much higher than that,' and then he goes on to prove it. Whew!

"And here it is (reading from the record label) 'recommended by *Parents' Magazine*, and guaranteed by *Good Housekeeping*'; how in the devil can they do this? 'Approved by the Board of Education and daily used in thousands of schools in forty-eight states and in Canada for creative children and parents who want them to understand and grow with good music.' [Recent record labels say 'fifty states.'] *Parents' Magazine*, boy, they certainly are all duped, aren't they?"

After listening to "The Sleepy Family" (Young People's Records), Dr. Bryan comments:

"Well, certainly the inference to this is what it already states on the back of the record folder: 'Daddy's song was such a sleepy tune that it put Mother to sleep, then put baby to sleep, then if you listen to it quietly, it might put you to sleep, too,' which is obviously the inference of the thing, and, of course, the idea that these records are going to be used in nurseries, and then when you put them into the state of hypnotic sleep, which is the kind of sleep they're talking about there, then what suggestions are going to be instilled at that time? In other words, in both cases, you have hypnotic induction. It's just a different type of induction, that's all. And then, of course, what comes after that is whatever suggestion is placed in the child's head.

"You see, one of the tremendous increases in mental illnesses in this country today, according to Dr. Van Soudsted, who spoke at the 4th International Psychiatric Congress in Barcelona, is the tremendous increase in the 'accidental' hypnosis that is going on. Now you can call it hypnosis, concentration of the mind, or whatever it is, that's all hypnosis is anyway, is the concentration of the

mind in which the individual has a tremendously increased susceptibility to suggestion.

"Now when a suggestion is placed in your mind under such circumstances, you accept it, and you accept it with such a force that this can become a compulsion with you, and that's one of the reasons why we see so many compulsions, so much compulsive behavior, and this is the cause of a lot of juvenile delinquency, it's the cause of a person's insomnia; the symptoms can be as varied as life itself. But the underlying cause is the same, mainly the accidental hypnosis that results in the acceptance of the subconscious suggestion which the patient is acting out.

"Now, I'll give you some copies of the *Journal of the American Institute of Hypnosis* in which some of the features have been shown with actual case histories. One of the recent articles that I just finished in the June issue was, 'The Walking Zombie Syndrome,' and that is that there are many, many people today walking the streets that have actually accepted the suggestion that they are dead. Now this is a really terrifying thing, there is no idea how bad it can be and how many people are involved. There are really hundreds of thousands of people involved with this thing. And the only answer—hypnotic analysis. Only with deep probing into the subconscious do we find this out. And these people come with every type of symptom. They say, 'Well, I'm an alcoholic, I'm this, or that, or the other thing.' They're not any of these things, they are actually a walking zombie. I think if you read this article through, you'll see how it's possible for these suggestions to have been planted accidentally or purposely by means of records such as this. It's not only possible, it's happening; not only possible, it's being done all the time.

"This started clear back in 1938. Alexander E. Kabalecki, an Austrian physicist, escaped from the Kharkov Institute of Physics, Kharkov, Russia, and told then that

they had research projects going on with hypnotic techniques and brainwashing and so forth that were based on these very things. Then we know about it, and still — there's not one single research project in the United States today by any of the Armed Forces or the Central Intelligence or the National Security Administration, not one of these have one single research project dealing with this."

After listening to "Tom's Hiccups" (Young People's Records), Dr. Bryan comments:

"Well, you've got a number of things here. In the first place, every bit of this has appeared both in the American and Russian psychiatric literature. First, you have symptom substitution. I think every psychiatrist is familiar with this. In other words, we can remove any symptom and another takes its place and you are placing in the child the idea that this is exactly what's going to happen to him. As he has symptoms of things happening to him in the future, for instance, if he gets asthma or something, you remove asthma and he'll get migraine. If you remove the migraine, he'll get something else. In other words, it's placing difficulty in the way of treatment in any type of illness in the future. So whenever the child becomes ill, he will immediately have a sense of substitution occur so that he does become ill again. Oh, it's very insidious.

"Now, that's one thing. The second thing you have here is the fact that you have the thing right at the end where he hiccups to show that he never really gets over any of it; that he's always going to go around, around, around and around.

"Now, the third thing he has told you, that the only real way to get rid of this is to forget it. In other words to repress whatever started this to begin with which, of course, is another way of saying that you should forget it; then you're not able to remember the causes of your

illness, and if you're unable to remember the cause of illness — it goes on and on by itself as if you were unable to bring out this cause from the subconscious mind.

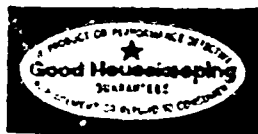
The fourth bad thing about this is that it ties in all these things that actually produce the disease in people with songs which we all know. Every time the child hears these familiar tunes, he will be tempted to fall into one of these categories of illness; each one of these representing to the child the child's illness, but as he grows up and becomes an adult he will take on adult illnesses in the same fashion."

(The familiar tunes which Dr. Bryan referred to include such well-known songs as "Oh, Suzanna," "How Dry I Am," "The Merry Widow Waltz," and "The Stein Song.")

"What is now a harmless snore or yawn will turn into insomnia. What is only sneezing as a child will turn into hay fever or asthma as an adult, and what is merely a shaky voice as a child will turn into a chronic stutterer later on who is unable to get along, and so forth and so on. And the hiccups may lead to alcoholism and so forth. So that what he's doing is breeding a tremendous race of people who are going to be mentally ill. It's terrible, really horrible; the scope of this thing is FANTASTIC—this is for the age group two to five.

"This is terrible, I've never seen anything so bad as this; scares you to death. You can see why when Khrushchev says, 'We're going to bury you, that we won't need to go to war, we're going to have you in seven or eight years,' well, obviously, when these school pupils grow up we won't be able to defend America. When you control the minds of the people that push the button on the A-Bomb, what good is the bomb? Nothing. Well, it's very well known that illness has always been a greater incapacitator, accounting for a greater percentage of any Army in any war, than all the bombs and everything in the history

of wars. And it's obvious that they're approaching it from this standpoint. And, if that's true, then why not make everybody sick and unable to defend themselves? And the easiest way to cause it insidiously is through mental illness programs."



G HARRY CHAMBERLAINE
DIRECTOR

Good Housekeeping

CONSUMERS' GUARANTY ADMINISTRATION
FIFTY-SEVENTH STREET AT EIGHTH AVENUE, NEW YORK 19, N.Y.
CO 5-7300

July 19, 1965

Mr. Bruce S. Glenn
339 North Sycamore
Los Angeles, California

Dear Mr. Glenn:

Mr. Nichols has passed on to me your letter of July 7th regarding the use of our Guaranty Seal by the Young People's Records and the Children's Record Guild. Here are the answers to the questions your letter asked:

Young People's Records and the Children's Record Guild were authorized to use the GOOD HOUSEKEEPING Guaranty Seal in 1951. Their right to use the Seal expired within a year.

Therefore, the answer to your second question is that as of July 1965 they may not rightfully make use of GOOD HOUSEKEEPING'S Guaranty Seal.

Regarding question number three, we are at present generally familiar with the points you make in this question.

Answering your fourth question, I have pointed out above that the right to use our Guaranty Seal has long since expired and they may not rightfully use our Seal.

Please understand that this is for your own information. If it is your plan to use the GOOD HOUSEKEEPING name in your activities will you please contact us for permission before doing so.

Thank you for your letter.

Sincerely yours,
G. Harry Chamberlaine
G. Harry Chamberlaine

GHC:ik



G. HARRY CHAMBERLAINE
DIRECTOR

Good Housekeeping

CONSUMERS' GUARANTY ADMINISTRATION
FIFTY-SEVENTH STREET AT EIGHTH AVENUE, NEW YORK 19, N.Y.
CO 5-7300

August 9, 1965

Mr. Bruce S. Glenn
339 No. Sycamore
Los Angeles 36, Calif.

Dear Mr. Glenn:

It is a matter of record that the YOUNG PEOPLE'S RECORD and the CHILDREN'S RECORD GUILD were advertisers in GOOD HOUSEKEEPING early in the 1950s and they were at that time entitled to use GOOD HOUSEKEEPING'S Guaranty Seal.

It is also a matter of public information that they have not been advertising in GOOD HOUSEKEEPING since the early 1950s and that therefore they have not had the right to use our Guaranty Seal for well over a decade.

Inasmuch as this is public information, there is no reason that you should not make any legitimate use of it.

However, on the advice of counsel we would prefer that you do not quote my letter.

Sincerely yours,

G. Harry Chamberlaine

GHC:ik

Appendix 9C

McCAULEY, HENRY & BRENNAN

RAYMOND F. McCAULEY
THOMAS A. BRENNAN
WILLIAM MEYERSON
ALFRED H. WASSERSTROM
JOHN B. SIEPKEN
LAWRENCE V. BROCK
JOHN F. DEGROOT
HARVEY L. LIPTON
JOSEPH C. MAOAN

950 EIGHTH AVENUE
NEW YORK, N. Y. 10019
—
AREA CODE 212
JU 6-1300

August 19, 1965

Mr. David A. Noebel
c/o Emil Koch
Route #1
Neenah, Wisconsin

Dear Mr. Noebel:

We are counsel to Good Housekeeping Magazine. Your letter of August 14, 1965 has been referred to us for review and answer.

In reply thereto, we do not believe our client's letter of July 19th stated that "Young People's Records has been using our client's mark illegally for 15 years". In order that your records may be straight, it appears from our client's investigation that these records bearing the Seal, which by the way has been somewhat changed during the past decade, have lain dormant, and have not appeared on the market until recently when the inventory and company was apparently purchased by a new company.

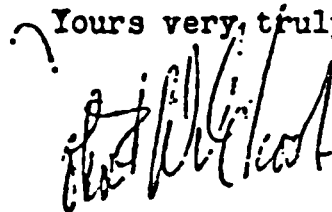
Because of the circumstances involved, we cannot and will not authorize you to reproduce or in any way quote from correspondence emanating from our client's executive office to Mr. Glenn. The references to public information we, of course, intend to allow you to use in any way you see fit without revealing its source.

With regard to the information which you advise our client of, we would indeed be pleased to review the ruling of the Federal Trade Commission which you are seeking.

Yours very truly,

John F. DeGroot

JDG/ef



The Parents' Magazine *Consumer Service Bureau*

52 Vanderbilt Avenue, New York, N.Y. 10017 Telephone: Murray Hill 5-4400

July 26, 1965

Mr. Bruce S. Glenn
399 No. Sycamore
Los Angeles 36, California

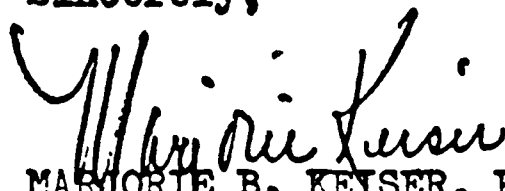
Dear Mr. Glenn:

Your letter to Mrs. Cotton, Editor of PARENTS' MAGAZINE, was forwarded to this office.

Young People's Records and the Children's Record Guild were awarded the PARENTS' MAGAZINE Commendation Seal in July, 1950. Their products were officially removed from our list of Seal holders a few years later.

If they are currently using our Seal, they do so illegally.

Sincerely,


MARJORIE B. KEISER, Ph.D
Director
CONSUMER SERVICE BUREAU

MBK:faa
cc: Mrs. Dorothy Whyte Cotton



office of information

national council of the churches of christ in the U.S.A.

475 RIVERSIDE DRIVE, NEW YORK, N. Y. 10027

te. phone: 870-2255

bishop reuben h. mueller, president

W. H. Edwin Espy, Jr., general secretary

Fletcher Coates

Director

January 8, 1965

Dear

We have received your letter of December 29th inquiring about the Children's Record Guild Records.

We have checked with several departments that are involved in Christian education and records without learning anything about this company. The Council, of course, is not connected with any company nor does the Council recommend any one in particular. It would seem to this writer that the good names of Goodhousekeeping and Parent's Magazines would be sufficient guarantee for your church to continue using their records.

Please feel free to call on us anytime we may be of assistance.

Sincerely yours,

Agnes Prestrud
Adm. Assistant

AP:wh

Appendix 12

FEDERAL TRADE COMMISSION
WASHINGTON, D. C. 20580

Division of Industry Relations

FEB 3 1966

Mr. David A. Noebel,
Post Office Box 977,
Tulsa, Oklahoma. 47101

Re: File G 541 003.

Dear Mr. Noebel:

This is in reply to your letter of December 3, 1965 with the enclosed photocopy of the Young People's Records & Children's Record Guild phonograph record jacket.

Please be advised that this matter is being taken under consideration with a view of taking such action in the public interest as may be warranted by the facts.

You may disregard the information we requested with regard to the "Good Housekeeping Guarantee Seal" as it appears that you have not attempted to obtain performance under it.

Your cooperation in this matter is appreciated.

Very truly yours,

Joseph E. Forch
Joseph E. Forch,
Attorney.

CALIFORNIA LEGISLATURE



Fifth Report of the Senate Fact-Finding Committee On Un-American Activities

1949

MEMBERS OF THE COMMITTEE

SENATOR NELSON S. DILWORTH

SENATOR LOUIS G. SUTTON

SENATOR FRED H. KRAFT

SENATOR CLYDE A. WATSON

SENATOR HUGH M. BURNS, *Vice Chairman*

SENATOR JACK B. TENNEY, *Chairman*

LINNIE TENNEY, *Secretary*

MURRAY STRAVERS, *Executive Secretary*

R. E. COMBS, *Chief Counsel*

PUBLISHED BY THE SENATE

LIEUTENANT GOVERNOR GOODWIN J. KNIGHT

President of the Senate

SENATOR HAROLD J. POWERS
President Pro Tempore of the Senate

JOSEPH A. BEEK
Secretary of the Senate

suddenly became vociferously patriotic. *The National Lawyers' Guild* followed suit.

Robert W. Kenny has been national president of the National Lawyers' Guild.

Among the California members of the National Lawyers' Guild are the following: Joseph Aidlin, Sam Houston Allen, George R. Andersen, Spencer Austrian, J. Allen Frankel, Leo Gallagher, Richard Gladstein, Jack Greenberg (not to be confused with Carl Greenberg, political editor of the *Los Angeles Examiner*, or Jack Carl Greenburg, Los Angeles attorney and former chief clerk of the Assembly), Aubrey Grossman, Charles J. Katz, Robert W. Kenny, Grover Johnson, Ben Margolis, Daniel G. Marshall, Carey McWilliams, Loren Miller, Isaac Pacht, Herbert Resner, Harold W. Sawyer, Clore Warne, Lawrence M. Weinberg, A. L. Wirin, Nathan Witt, and Bartley Crum.

The National Lawyers' Guild has followed the Communist line into the Seventh Period of strategy in the United States with meticulous subservience; and once more has adopted the various features of the Communist Anti-Imperialist War Line, including support of known Communists and strenuous opposition to all anti-subversive legislation.

XVII. PEOPLE'S SONGS

People's Songs, Inc., was incorporated on January 31, 1946, in New York City. It now has sections in every large city in the United States. Affiliated with it are many other smaller movements. It has injected itself into Communist fronts, and Communist schools, and leftwing trade union and political activity.

People's Songs, Inc., appears to be directly descended from The Almanac Singers, which prior to World War II published "songs for the workers" (workers as used by the Reds is synonymous with Communists).

The Almanac Singers furnished the songs used by such Communist groups as the American Student Union, American Youth Congress, International Workers' Order, American Peace Mobilization, etc.

People's Songs, Inc., is now writing songs and plays, promoting choruses and schools for Communist fronts. Many of its songs have been adopted by left-wing CIO and AFL unions, the Communist Party and its units, American Youth for Democracy, Civil Rights Congress, the International Workers' Order, Congress of American Women, the Southern Conference for Human Welfare, and other fronts.

A play entitled "Hootenanny" was produced in California by People's Songs and Song Work Shops, in which many of the previously mentioned songs are sung. Harry Hay was coordinator, assisted by Earl Robinson and Bill Wolf. Among those included in the cast are Murray Goodson, Sonny Vale, the Berry Sisters, Sir Lancelot, Bill Oliver of the CIO Newspaper Guild of Los Angeles, Shirley Gray, and Mario (Boots) Casetta, director of the Los Angeles Chapter of People's Songs. A check of the records of the majority of these individuals will show their direct Communist or front connections in many fields.

People's Songs, Inc., is reaching into labor unions through the organization of union choruses, throughout the Nation, and conspicuously in California.

People's Songs staged a benefit for the Communist Party in New York City on November 30, 1946. Advertisements and press notices for its activities are to be found in the *Daily Worker*, *New Masses*, *The Worker*, *Chicago Star*, *Michigan Herald*, *PM*, *People's Daily World*, and *Salute*. New Theater and the Trade Union Theater are among the groups affiliated with People's Songs.

People's Artists is also an affiliate of People's Songs, and it has offices in with the latter group. It supplies special talent to organizations for the purpose of promoting "people's songs" shows, and entertainment. People's Artists also supplies the entertainment for Communist Party gatherings. It took charge of the entertainment at a party meeting which was held in New York on April 26, 1947. People's Songs also participated.

A People's Songs concert was sponsored by the American Youth for Democracy in Cleveland in October 1946. The Jefferson Chorus, organized by the Communist school having the same name, is under the direction of People's Songs. The chorus operates under the auspices of Stage for Action. The chorus led strikers in New York City in January 1947, and it was referred to as *The Jefferson Chorus on the Picket Lines*.

People's Songs was in charge of entertainment presented at the Civil Rights Congress in September 1946. Recordings of People's Songs are made by Keynote Recordings, Inc. Among Keynote Recordings of People's Songs is an album of five records produced for use by the CIO leftwing on radio transcriptions. People's Songs produced the songs used by the National Political Action Committee and Schools for Political Action Technique, launched in 1946. One such school was held in Washington, D. C., in June of that year. Peter Seeger, Lee Hays, and Allan Max were instructors at this school.

Millard Lampell of People's Songs, Inc., was one of the organizers of the Almanac Singers. He is also chairman of the veterans' committee of the Civil Rights Congress, and a writer for the *Daily Worker*. Walter Lowenfels of People's Songs is a Communist Party leader in Philadelphia. Dr. B. A. Botkin until recently was archivist of the Library of Congress in the American Folk Song Division.

People's Songs claims a membership of 2,000 in 38 states, with members in Hawaii, Alaska, China, France, and India.

So important have the songs produced by People's Songs, Inc., become in Red ranks that the Communist school in Hollywood—People's Educational Center, later absorbed by the Communist California Labor School in San Francisco—and the Jefferson School in New York have inaugurated classes in the science of agitational song writing. They are taught by leaders of People's Songs, Inc. The Cultural Folk Song Group and American-Russian Corporation (distributor of Russian and Soviet music) are other organizations active in this field.

Leonard Jackson, former director of International Programs, now heads the People's Songs booking division.

A board of sponsors set up to give People's Songs additional momentum in its all-out drive for expansion, included Larry Adler, Moe Asch, C. B. Baldwin, Sam Barlow, Leonard Bernstein, Marc Blitzstein, Carl Carmer, Aaron Copeland, Norman Corwin, Oscar Hammerstein II, E. Y. Harburg, Judy Holliday, Lena Horne, John Houseman, Burl Ives, David Kapp, Elia Kazan, Gene Kelly, Lincoln Kirsten, Alain

Locke, Lynn Murray, Dorothy Parker, Lila Belle Pitts, Paul Robeson, Harold Rome, Herman Sobel, Louis Untermeyer, Sam Wanamaker, and Josh White.

People's Songs has sent delegated representatives to the Prague conference of the Communist World Youth Festival. Michael Scott and Ernie Lieberman were selected as its delegates.

Communist cultural groups are establishing so-called work shops throughout the Country to promote People's Songs and Stage for Action productions. They are also penetrating legitimate work shops of culture by planting their ready-made "cultural" wares therein.

Your committee finds that People's Songs is a vital Communist front in the conduct of the strategy and tactics of the Communist Anti-Imperialist War technique of the Seventh Period of Communist strategy in America, and one which has spawned a horde of lesser fronts in the fields of music, stage, entertainment, choral singing, folk dancing, recording, radio transcriptions and similar fields.

It especially is important to Communist proselyting and propaganda work because of its emphasis on appeal to youth and because of its organization and technique to provide entertainment for organizations and groups as a smooth opening wedge for Marxist-Leninist-Stalinist propaganda.

XVIII. PRESS NETWORKS

The life-blood of the Communist conspiracy is the party's press and publishing businesses. Through their newspapers, magazines, books, symposiums, pamphlets, handbills and analytical publications, the Communists train and educate their converts in Marxism-Leninism-Stalinism; and, at the same time, they spread their propaganda to confuse, disrupt and divide. (See also, Pages 381-409, and 615-636.)

The Communist press and publication system in the United States is comprehensive, well-financed and efficient. Making use of the network of Communist organizations and front groups it is able to systematically and scientifically circulate Communist publications and propaganda throughout the length and breadth of the United States.

The gigantic propaganda apparatus of Fascism and Nazism at its peak never approached the efficient and extensive operation of the network of Red Fascist propaganda.

Equally important with the task of proselyting carried on by the Communist press, is the fundamental requirement for machinery and methods for attack and smear. Anyone who opposes or exposes the Communist conspiracy must be destroyed.

A continuous program of character assassination is conducted by the Communist publication-system designed to discredit anyone who attacks or exposes Communism. Public officials and law enforcement agencies are to be constantly smeared and discredited in the minds of members of mass organizations.

The Communist propaganda system, combined with the nation-wide network of publications, information exchange, special writers, and services is so comprehensive and integrated that the average leadership of organized groups in America today is totally unequipped to cope with its flood of propaganda.

ANNUAL REPORT
OF THE
COMMITTEE ON UN-AMERICAN
ACTIVITIES
FOR THE YEAR 1952

MLRB-89 9,



DECEMBER 28, 1952
(Original release date)

**JANUARY 3, 1953.—Committed to the Committee of the Whole House
on the State of the Union and ordered to be printed**

Prepared and released by the
COMMITTEE ON UN-AMERICAN ACTIVITIES, U.S. HOUSE OF REPRESENTATIVES
WASHINGTON, D.C.

Peters, J. (also known as Alexander Stevens) Communist Party functionary under- ground.	<i>Identified as Communist by—</i> Louis F. Budenz, Jan. 15, 1952.
Premman, Leo	Louis F. Budenz, Jan. 15, 1952.
Scherer, Marcel UE.	Louis F. Budenz, Jan. 15, 1952.
Stachel, Jack Underground Communist Party agent.	Louis F. Budenz, Jan. 15, 1952.
Tenney, Helen Soviet agent in the Office of Strategic Services.	Elizabeth Bentley, Jan. 15, 1952.
Trachtenberg, Alexander	Louis F. Budenz, Jan. 15, 1952.
Welner, Robert William Communist Party and Daily Worker functionary.	Louis F. Budenz, Jan. 15, 1952.
Buchman, Alice	<i>Identified as Trotskyite by—</i> Morris L. Appelmann, Jan. 10, 1952.
Glass, Frank	Morris L. Appelmann, Jan. 10, 1952.

COMMUNIST ACTIVITIES AMONG YOUTH GROUPS

In February, the committee took testimony from Harvey M. Matusow relative to Communist activities among youth. Matusow joined the Communist Party through the organization, American Youth for Democracy, this latter organization being the successor to the Young Communist League. In justice to this witness, it is only fair at this point to set forth that, while he joined the Communist Party of his own volition, in October 1947, he started in 1950 to furnish the Federal Bureau of Investigation with information on the activities of the Communist Party and continued to do so until he was expelled in January 1951. Incidentally, one of the charges filed against him by the Communist Party was that he was acting as an agent for the Government.

Valuable knowledge was gained from the witness on the operation of a summer camp in up-State New York, known as Camp Unity. This camp, which is patronized in the main by teen-age boys and girls, is operated by the Communist Party even though this fact is kept from the general public. Testifying with respect to the camp, Matusow related that the camp personnel was entirely composed of members of the Communist Party and that he was selected by the Communist Party to manage the distribution of Communist literature which he sold to the campers. He stated further that he was instructed by the Communist Party as to the type of literature to project, depending on the political affiliations of campers or guest speakers.

All campers at Camp Unity are not members of the Communist Party, but nearly all have been determined as favorable to the Communist Party, so that a concentration upon these non-Communists by Communist personnel during a stay usually brings their submission to Communist Party membership and discipline. In testifying on the morals of the youth in the Communist movement, Matusow told of parties where moral standards were completely ignored. He also told of the use of narcotics by some members of the Communist Party, but he possessed no knowledge as to whether this use was encouraged by the Communist Party.

Matusow testified with respect to the Communist control exercised by the Communist Party over the Young Progressives of America and the Labor Youth League, which organization succeeded the American Youth for Democracy.

The witness was well equipped to also testify with respect to Communist activities among the entertainment profession, especially those in the folk-song field. Many of these belong to the Communist-controlled "People's Songs," which recently changed its name to "People's Artists."

Associated with the witness as members of the Communist Party were Joy Silver and Paul Robeson, Jr., who were the leaders of the American youth in attendance at the Berlin Youth Festival in 1951. While Robeson, Jr., was denied a passport, all those who did attend obtained their passports by fraudulent means in that they failed to list their true destination or purpose of their travel. The witness testified regarding an instance of travel by a Puerto Rican Communist to Europe. Matusow carried to him instructions from the Communist Party directing him not to list his true destination or purpose of travel.

Following this testimony, the chairman, upon direction of the committee, introduced legislation intended to tighten up our passport laws and thereby eliminate fraudulent travel by Communists. This legislation should be enacted early in the coming Congress.

In the course of his testimony in Washington, D. C., dealing with Communist efforts to control youth groups, Harvey M. Matusow identified the following individuals as members of the Communist Party:

Aaronson, Norma, president, local 16, UOPWA
 Abrams, Carl, radio script writer
Aptheker, Herbert, teacher, Jefferson School
 Ballinger, Sidney, manager, Jefferson School Book Shop
 Baron, Rose, manager, Workers' Book Shop, Communist Party functionary
 Bassett, Ted, party organizer
 Beach, Ethel (Sandy), placement bureau, UOPWA, New York City
 Bernardi, Betty (Mrs. Hesh Bernardi), employed at Camp Unity
 Bernardi, Hesh, employed at Camp Unity
 Bernstein, Pearl, employed at Camp Unity
 Bernstein, Elmer, employed at Camp Unity; presently doing musical scores for pictures in Hollywood
 Bernz, Harold, Jefferson School Bookshop
 Berry, Abner, editor, on Daily Worker
 Berry, Rosalie (Mrs. Abner Berry), registrar of the Jefferson School
 Black, Henry, librarian at Jefferson School
 Bonofsky, Philip, writer
 Bordofsky, Ben, director, Wholesale Book Corp.
 Bradford, William (Bill), Jefferson School Bookshop
 Brown, Mel, employee, Jefferson School Bookshop
 Bucholt, Joe, Communist Party functionary; organizer, Labor Youth League
 Buckingham, Sue
 Callen, Diez, student, Columbia University
 Callen, Monnie (Mrs. Diez Callen)
 Casatta, Mario (Boots), former editor of Peoples' Songs Bulletin and organizer of Peoples' Songs of Los Angeles
 Claiborne, Adrian (Mrs. Robert Claiborne), People's Songs and Farmer's Union
Claiborne, Robert (Bob)
 Coleman, James, editor, New Foundations
 Collins, Charles, officer, Hotel and Restaurant Workers Union, New York
 Colon, Jesus, IWO, Puerto Rican
 Daniels, Roger

Darr, John W., Jr. (Rev.)
 Davis, Ben, Jr., convicted Communist leader
 DeCormier, Betty, employed at Camp Unity. Former wife of Robert DeCormier
 DeCormier, Robert, employed at Camp Unity
 DeLarco, Fran, member of People's Songs
 Diskin, Bernice (wife of Lou Diskin)
 Diskin, Lou, Communist Party functionary: former head of New York State Labor Youth League
 Dorfman, Carl, assistant to William Z. Foster
 Drucker, Louis, employee of Wholesale Book Corp.
 Duncan, Laura, employed at Camp Unity
 Durkin, James, president, UOPWI
 Engler, Sam, State educational director of Labor Youth League
 Finkel, Seymour
 Finkelstein, Sidney, instructor at the Jefferson School, author
 Fogel, Eluid (Mrs. Robert Fogel)
 Fogel, Robert, Communist Party organizer
 Foner, Jack, employee of the furrier workers' union
 Fox, Joan (Mrs. Kenneth Fox), corresponding secretary for People's Songs
 Fox, Kenneth, People's Songs
 Fox, Ilene, formerly with "the Weavers"
 Frankfeld, Phil, head of Communist Party in Baltimore
 Freeman, Mari, employee, Camp Unity
 Gates, Lillian (Mrs. John Gates)
 Gay, Harry, West Side regional organizer of the Labor Youth League
 Gibson, Jackie, full-time employee of Communist Party
 Gilbert, Annie (woman), member of People's Songs and "the Weavers"
 Gold, Ben, president, furrier workers union
 Goldway, Dave, director, Jefferson School
 Goldway, Tillie (Mrs. Dave Goldway), teacher
 Gokelman, Aaron J., teacher, Jefferson School
 Gordon, Hattie Wood, member, People's Songs
 Gottlieb, Vicki, employee, Camp Unity
 Green, Adolph, member of People's Songs
 Greenspan, Mrs. Jack
 Greenspan, Jack, organizer, United Office and Professional Workers Union
 Grennel, Horace, faculty, Jefferson School
 Guthrie, Woodie, member, People's Songs
 Halpern, Liz
 Hammett, Dashiell, author
 Hardy, Edward, Communist Party organizer, State of Texas
 Hanflicht, Betty (Mrs. Herbert), organizer, Communist Party
 Hanflicht, Herbert, member of People's Artists
 Hays, Lee, member, "the Weavers"
 Hellerman, Freddie, member of People's Songs
 Hille, Wally, official of People's Songs
 Hunton, W. A. (Alpheus), director or vice chairman of Council on African Affairs
 Huston, Cisco, recording artist for Young People's Records
 Hutchinson, James, teacher-conductor; instructor, Jefferson School
 Ireland, Richard
 Irwin, Silber, executive director of People's Songs, music section organizer for the Communist Party
 Jacobson, Leonard, official of People's Songs
 Jaffe, Joe, employee, Camp Unity
 James, Oscar, worked full time at Workers Book Shop in New York. Communist Party organizer.
 Jaroslow, Jerry, employee, Camp Unity
 Jenks, Clint, regional organizer for the Mine, Mill and Smelter Workers Union
 Kelber, Harry, employed, Trade Union Service
 Kewskin, Herb
 Kewskin, Yale
 Klein, Harry, member of People's Songs
 Kogel, Lenny, employed at Camp Unity
 Kramer, Aaron, poet, employee UOPWA
 Kramer, Terry, employee, People's Songs, Inc.
 Kruckman, Herbert, art teacher, Jefferson School

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Krusheniek, Johnny (also known as Johnny Rush), editorial group, People's Songs
 Landauer, Sam, American Newspaper Guild, Local 3, New York City
 Lawrence, Vicki
 Lawson, Elizabeth, teacher, Jefferson School
 Lee, York (may be Lee York)
 Lefkowitz, Irving (Lefty)
 Lefkowitz, Laura (Mrs. Irving)
 Lieberman, Ernie, member of People's Artists
 Leibowitz, Bob, student, City College, New York City
 Lippman, Bernie
 Litch, Benna
 Lowenfield, Walter, editor, Philadelphia edition of Daily Worker
 McGhee, Browning, member People's Songs, Inc.
 McIntyre, Harry
 McRay, Otis, Communist Party organizer
 McRay, Phillis, employed at Camp Unity
 (Mrs. Otis McRay)
 Maggusu, Toni, one-time director of People's Artists
 Martel, Harry, teacher at Jefferson School.
 Mason, Dolly, office employee at Jefferson School
 Max, Allen, teacher, Jefferson School, former city editor of Daily Worker
 Monas, Ray, employed at Camp Unity
Mooney, Helen (sister of Irwin Silber)
 Morford, Rev. Richard
 Nadler, Al, member of People's Songs
 Nadler, Shirley (also known as Lydia Edwards), member of People's Songs
 Nesl, James, teacher, Jefferson School
 Nesl, Ruth (Mrs. James), employed, Wholesale Book Corp. and Jefferson School
 Nesselroth, Raoul, full-time employee of Communist Party
 Nesselroth, Vicky (Mrs. Raoul)
 Newirth, Bob, University of Chicago
 Norman, Winifred, officer, Local 16, UOPWA
 Ostrowsky, Clara, assistant librarian at Jefferson School
 Paley, Tom, American Folksay Group, People's Songs
 Parent, Ernie, Communist Party organizer
 Pascoff, Ben, teacher, Jefferson School
 Patterson, William L., national executive secretary of the Civil Rights Congress
 Peladori, Janice (Mrs. Neal Peladori)
 Peladori, Neal, official of People's Songs
 Perry, Carrie, full-time employee of the New York County Communist Party
 Phiffer, Carol
 Phillips, Furman
 Plover, Gerb
 Rheinfeld, Irene (Mrs. Milton Rheinfeld)
 Rheinfeld, Milton (Meshle)
 Rivington, Ann, worked on Harlem edition of Sunday Worker
 Robeson, Marilyn (Mrs. Paul, Jr.), employed at Camp Unity
 Robeson, Paul, Jr.
Robinson, Earl, composer
 Rodriguez, Helen
 Rubenstein, Nettle, principal, Robert Louis Stevenson School, New York City
 Sacco, Joe, employed, Grey Advertising Agency in 1949
 Sacco, Noia (Mrs. Joe Sacco)
 Saba, Art, East Side organizer, LYL
Sanders, Betty, official of People's Songs
 Sax, Milton
 Schappes, Morris
 Schappes, Sonia (Mrs. Morris U. Schappes), Manager, Book Fair
 Schlanger, Bob
 Schwendinger, Hy, editorial board, People's Songs, Inc.
Seeger, Pete, official, People's Songs, Inc.
 Selsam, Howard, director, Jefferson School—teacher
 Selterman, Joe
 Sharf, Lee
 Sheik, Jules
 Siegel, Gloria

Silber, Irvin, executive director of People's Songs, Inc., also known as People's

Artists

Sillen, Samuel, writer for International Publishers
 Smith, Ferdinand C., officer of National Maritime Union
 Smith, Jessica, writer
 Speed, Mrs. (mother of Jane Speed), ran Communist Bookshop in Birmingham
 Speed, Jane (Mrs. Caesar Andreau Ingles), Communist Party organizer
 Squier, George, labor specialist, Jefferson School
 Steck, Robert (Rob), in charge of hiring of personnel at Camp Unity
 Steck, Jo (Mrs. Robert Steck), employed at Camp Unity
 Steinberg, Sam
 Sufferin, Herb, employed at Camp Unity
 Talkington, Lester, president, Local 21, ULPA
 Tarrentola, Joe, Communist Party organizer
 Tarrentola, Selma (Mrs. Joe Tarrentola)
 Thomas, Everett (Teak)
 Torg, Artie
 Turetsky, Murray
 Turetsky, Tzvia (Mrs. Murray)
 Vila, William, member, Labor Youth League
 Vincent, Craig
 Vincent, Jennie Wells (former wife of Harry Wells, now wife of Craig Vincent)
 Walkenstein, Jack
 Ward, Roosevelt, Jr., Communist Party organizer
 Weinstock, John, employed at Camp Unity
 Weinstock, Johnnie, member, Labor Youth League
 Wells, Dr. Harry (also known as Dan Wells), teacher of philosophy at Jefferson School
 Wells, Harry K. (alias Dan Wells), teacher at Jefferson School
 Wheeler, Irene
 Wilkerson, Dorey
 Williamson, Mel, organizational secretary, Labor Youth League
 Winston, Leon, teacher
 Wofsy, Leon, national director of LYL
 Wolfe, Bob, song writer
 Wolff, Milton, representative CRC
 Wood, Inez (Mrs. Randy Wood), full-time employee of district 65, Districtive Workers Union
 Wood, Randy, active in People's Artists
 Yellen, Dave, now serving time in New York State penal institution
 York, Lee. (See Lee, York.)

DR. EDWARD U. CONDON

Dr. Edward U. Condon was appointed director of the National Bureau of Standards in November 1945. This appointment was made even though it was known at that time by the executive branch of Government that Dr. Condon had not been permitted to visit Soviet Russia and that a passport issued by the State Department had been revoked upon the request of intelligence authorities.

Dr. Condon had, early in the development of nuclear fission, been offered a position on the atomic bomb project at Los Alamos, N. Mex. After a short while, Dr. Condon rejected that appointment voicing his distain for the security regulations which were necessary at Los Alamos.

During the course of its investigations to ascertain the extent and success of Soviet espionage activities relating to the atom bomb, the committee was amazed at the numerous instances in which it was disclosed that Dr. Condon was acquainted with known and suspected espionage agents. The committee did not, nor does it now, possess information that Dr. Condon was a Communist or committed any



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PETE SEEGER (Folk Singer) AND THE LUTHERANS

*"Ich weiss nicht
was soll es
bedeuten"*

These are the opening words to the German poet Heine's famous legend of Die Lorelei, the most familiar of old German folk songs which often can be heard floating over the waters of the Rhine River from the various passenger boats cruising up and down the stream.

According to ancient legend, the Lorelei was a beautiful golden-haired maiden who threw herself into the Rhine in despair over a faithless lover, and became a siren whose voice lured fishermen to destruction. The spot at which this episode took place is a rock near St. Goar, which gives a remarkable echo and is named "Lorelei."

Inasmuch as the members of the Lutheran Walther League are followers of the faith as proclaimed by another famous German, one Martin Luther, it is mandatory that they be warned against modern sirens of Red-tainted folk songs who could lead them onto the rocks of theological destruction after the manner of Lorelei of old.

July of 1965 foresees a visit of Mr. Seeger to the International Convention of Walther League (an association of Lutheran young people) meeting at Squaw Valley, California. Mr. Seeger is to provide "a musical interlude," of one and one-half hours duration.

Laymen and pastors wrote to the Walther League warning of Seeger's background. The following is the reply signed by Dean C. Kell, Assistant Executive Director of Walther League:

Letters are coming in following the radio broadcast and circular which have accused the Walther League of scheduling a "known communist" to appear at its International Convention in Squaw Valley, California, this summer. Most letters were written by concerned and honest Christian laymen and pastors.

We welcome this type of concern for the Christian youth ministry.

May I first say that the International Walther League *does* check into the

background of all persons appearing on its Convention programs. Young people who will gather at Squaw Valley deserve to hear persons qualified to speak from a background of integrity and who have a mission and a message to relate.

Before Pete Seeger was scheduled to appear, we found that he does indeed speak from a background of integrity and has an important and timely message to the Church and its young people. We have also found that he is not and never has been a communist. His own testimony states, "I have never in my life said, or supported, or sung anything in anyway subversive of my country."

We are pleased with the many people who have "put the most charitable construction" upon the acts of the accused. We praise those of you who are driven by Christian conscience to take these minimal steps: begin by assuming the innocence of the accused; seek to determine how the person himself answers to the charge; test the documentation of the accusations; request information from others who should be in a position to know something about the circumstances which produced the personal attack.

To help you in your concern, we are assembling information to answer in detail all questions which have been asked about Pete Seeger and the reasons for his selection to appear on the Squaw Valley Convention program. This information will be shared with you to assist you in your personal ministry to defend this man who has been slandered and to support the ministry of the Walther League Staff and Board. I trust your study of this material will assist us in the mission of the Church, that of being careful servants of His Word, and showing love and wisdom as He gives it for our dealings with fellow people of God.

The Walther League officials said that they have checked into Seeger's background. They probably found that Mr. Seeger was born in New York City in 1919 and that he served in our armed forces for three and a half years. They know also that Mr. Seeger claims as his main profession, American folklore.¹

As they checked further they may have found these isolated facts:

- 1) Seeger was an entertainer for the Stop Rankin Meeting.²
- 2) Entertained the Brooklyn Professional Committee for Democratic China.³
- 3) Was a singing recorder for the Young People's Record Club.⁴
- 4) Entertainer for New Drama.⁵
- 5) Entertainer for the United Office and Professional Workers of America, Local 16.⁶
- 6) Guest of a group of Japanese Americans.⁷
- 7) Member of the American Folksay Group in 1949.⁸
- 8) Member of the American Folksay Group in 1950.⁹
- 9) Participated in a concert given by the Westchester Peekskill Committee.¹⁰
- 10) Performer for the People's Drama Theatre.¹¹
- 11) Entertained at Schroon Crest Camp.¹²
- 12) Entertained at a jamboree on May Day in 1950.¹³
- 13) Sponsor of a meeting given by the Committee for a Cultural Salute to Paul Robeson.¹⁴
- 14) Entertained at a testimonial concert "Bound for Glory" for Woodie Guthrie.¹⁵
- 15) Entertained at the Swapping Song Fair.¹⁶
- 16) Walked between Wilmington, Delaware, and Washington, D. C. in the "Walk for Peace" campaign ending on 6/1/58.¹⁷

- 17) Participated in a meeting of the Committee of First Amendment Defendants, 11/5/59.¹⁸
- 18) Sang at a concert in Atlanta for benefit of the Student Non-Violent Coordinating Committee in 1962.
- 19) Is a "music advisor" for Camp Webatuck on Lake Ellis, Wingdale, New York, which describes itself as a "non-profit inter-racial co-ed camp."¹⁹
- 20) Had a dispute in 1960 with the San Diego School District over the signing of a loyalty oath prior to using school facilities.²⁰
- 21) Was scheduled to sing Sept. 23, 1964, at the Hollywood Bowl. The program was sponsored by Young California Against Proposition 14.²¹
- 22) Was a scheduled participant at a New York hootenanny advertised in the Worker, 11/26/64.²²
- 23) Said he would sing at a rally on February 18 at Community Church in New York City which was "a Call to Demonstrate Against U.S. War Policy in Vietnam." A. J. Muste was one of the scheduled speakers.²³
- 24) Entertained at a folk and jazz concert of the U.S. Festival Committee.²⁴
- 25) Was in the front with his singing guitar when the artists of New York marched down 5th Avenue in their pacifist "General Strike for Peace."²⁵
- 26) Participated in the 5/7/63 San Francisco meeting of the Continuation Committee of the Moscow World Congress on General Disarmament and Peace.²⁶
- 27) Signer of open letter sponsored by Friends of the First Amendment. Letter was undated.

Walther League seems to agree wholeheartedly with this background and even says that Seeger has integrity. If Seeger has so much integrity, how come:

- 1) A.B.C.'s TV "Hootenanny" declined to permit Seeger's appearance?

TV: 'Hootenanny' Debut ~~My Times~~ 4-8-63 A.B.C. Folk Song Series Premiere Called 'Hit of the Spring'—Seeger Issue Cited

IN "Hootenanny," a half hour of folk singing, which had its television debut at 8:30 on Saturday evening, the American Broadcasting Company appears to have made both a thoroughly pleasant and enterprising departure

from the staid programming norm. Mark it down as the hit of the spring.

Richard Lewine, producer of the presentation, is faithfully photographing folk singers as they appear before groups of college students in different sections of the coun-

try. The naturalness of the setting, which on the first show was an auditorium at the University of Michigan, adds immensely to the show's interest.

The premiere offered Bob Gibson, the Lumellers, Rudi and Travis and Bonnie Dobson in a selection of laments, adaptations of spirituals and sprightly folk stories. When the student body joined in, the ensemble effect had a delightful charm and warmth. The Michigan undergraduates certainly put it all over Mitch Miller's creaky chorale.

Television's belated recognition of interest in folk singing, however, is accompanied by one disquieting note. Apparently Pete Seeger's subversive political concerns continue to keep him off all network shows of folk singing. Since he is at complete liberty to appear on stages and can be heard at home on recordings, why should TV prolong its blacklist? Mr. Seeger's credential for TV is his art, which is in order.

JAN K. GOLD.

- 2) When he appeared before the House Committee on Un-American Activities, he refused to answer any questions regarding Communist Party affiliations, not even invoking the Fifth Amendment? Why didn't he deny he was a member of any subversive groups?²⁸

- 3) How come in the following article he is termed "controversial?" or described as having a "deceptive veneer of insouciance" and delivering "a striking and at times vicious commentary on the American way of life?"

Summer Theaters

Music Circus

The controversial Pete Seeger, founder of the current folk music craze and by far the best exponent of that type of music, strummed his way into the Music Circus yesterday and magnificently entertained a full house of admirers.

Undoubtedly the most relaxed of the present crop of folk singers, Seeger ran such a casual informal show he acted more as an evocative than a performer. He prac-

tically backed into his concert, beginning by fiddling around with one of his special guitars and then by humming a short warmup melody and then finally by breaking into song.

But under his deceptive veneer of innocence, Seeger delivered a striking and at times vicious commentary on the American way of life. Recalling incidents of 10 years ago when he ran afoul of the McCarthy era fanatics, Seeger offered such biting elegies as: "Who Killed Norma Jean?" a ditty about the late Marilyn Monroe, and "Who Killed Devereaux?" a song indicting the boxing world.

However, Seeger reached the zenith of his social commentary when he turned to the racial strife swirling the country. He ended the first part of his concert by getting his audience to join with him in singing the current theme song of Negro integrationists, "We Shall Live in Peace."

An acknowledged virtuoso on the guitar, Seeger strummed, hummed, whistled and sang his way through a medley of folk songs of other lands, getting much of his audience to join in on the familiar refrains.

One of Seeger's primary distinctions is that instead of performing for his audience, he entertains. Maintaining an informal atmosphere, Seeger succeeded in getting audience participation on nearly every song. It's a contagious sort of song Seeger sings, filled with spontaneity and rhythm.

Seeger's reputation as the "father" of the present-day popularity of folk music is well-deserved. His position is firmly established. J.V.R.B.

Easton Express 6-17-63
(Pa.)

According to the Walther League, Mr. Seeger said: "I have never in my life said, or supported, or sung anything in anyway subversive of my country." What is his "country?" Here is how his record reads:

- 1) Scheduled as a singer at a mass meeting of American Peace Mobilization (a Communist front²⁹) at Turner's Arena in Washington, D. C., according to the Daily Worker, 9/6/40.³⁰
- 2) Was a song leader at a meeting of the American Youth Congress according to their leaflet of February 7-9, 1941. American Youth Congress is a Communist front.²⁹
- 3) Entertained at a Win-the-Peace Conference which was sponsored by the National Committee to Win the Peace, a communist front.^{31, 32}
- 4) Director and Editor of People's Songs.³³ See further discussion of this group at the end of this report.
- 5) Instructor at the Jefferson School of Social Science³⁴ (a Communist front).²⁹
- 6) Listed on the incorporation papers of People's Songs, Inc.³⁵
- 7) Executive Secretary of People's Songs (a Communist front³¹).³⁶
- 8) Entertained at a benefit supper for the Communist Party.³⁷
- 9) Participated in a program which was a benefit for the Thomas Jefferson section of the Communist Party of New York, March 31, 1946.³⁸
- 10) Veteran sponsor of the Veterans against Discrimination of Civil Rights Congress of New York.³⁹ (This group was a subversive affiliate of the Civil Rights Congress³¹).
- 11) Entertained at the Jefferson School of Social Science, a Communist training school.^{29, 40}
- 12) Entertained at a vets conference of the American Youth for Democracy (a Communist front²⁹).⁴¹
- 13) Entertained for Council on African Affairs (a Communist front²⁹).⁴²
- 14) Entertained for People's Artists (a Communist front³¹).⁴³
- 15) Was an instructor at a School for Political Action Technique in June, 1946.⁴⁴
- 16) Was a contributor to *New Masses*, a Communist publication.^{29, 45}
- 17) Participated in a dinner program for the American Committee for Yugoslav Relief, a Communist front,²⁹ on October 24, 1946.⁴⁶

- 18) Entertained for the American-Soviet Music Society⁴⁷ (an affiliate of the National Council of American-Soviet Friendship, Inc., which is subversive.⁵¹
- 19) Leader of People's Artists, Inc., a Communist cultural group.⁴⁸
- 20) Was on the opening program of FM station WQQW in January, 1947. "The radical character of most of those connected with the station may point to future trends in the move toward producing 'thought control' over the air."⁴⁹
- 21) Judge of school papers sent into New Writing Foundation for awards.⁵⁰
- 22) Participant in a meeting of the Civil Rights Congress (a Communist front²⁹) about May 4, 1946.⁵¹
- 23) Entertained for American Youth for Democracy at Greenwich Village, Michigan, on May 10, 1947 (a Communist front²⁹).⁵²
- 24) Performed on June 20, 1947 at the Allerton Section of the Communist Party according to the *Daily Worker* of that date.⁵³
- 25) Was National Director of People's Songs, a Communist front^{31, 54}
- 26) Entertainer at a picnic given by the American Committee for Yugoslav Relief according to the *People's World*, 10/22/47 (a Communist front^{29, 55}
- 27) Member of the Committee for the First Amendment (a Communist front²⁹).⁵⁶
- 28) Member of the actors' division of Progressive Citizens of America, a Communist front^{29, 57}
- 29) Entertainer in 1947 or 1948 at Camp Kinderland, a Communist camp^{29, 58}
- 30) Sent birthday greetings to People's Songs, a Communist front^{31, 59}
- 31) Entertainer for Progressive Citizens of America (a Communist front²⁹).⁶⁰
- 32) Was a participant in an affair for Ferdinand Smith, a Communist Party member according to the *Daily Worker*, 4/21/48.⁶¹
- 33) Entertained the Essex county Communist Party at a May Day Rally according to the *Daily Worker*, 4/30/48.⁶²
- 34) Participated in a Wallace rally of Young Progressives (a Communist front²⁹).⁶³
- 35) Sang at a rally for Communist-endorsed U.S. presidential candidate Henry Wallace in 1948.⁶⁴
- 36) Entertained at a conference of the Progressive Party of Massachusetts (a Communist front²⁹).⁶⁵
- 37) Was chairman of the national staff of People's Songs, a Communist front^{31, 66}
- 38) Entertained for Civil Rights Congress (a Communist front²⁹).⁶⁷
- 39) Entertained for the Communist Party of the Lower East Side Youth Section.⁶⁸
- 40) Participated in the New York State Youth Board of the Communist Party.⁶⁹
- 41) Entertained the American Committee for Protection of Foreign Born (a Communist front²⁹).⁷⁰
- 42) Performer after the May Day parade of the Communist Party, Cultural Division.⁷¹
- 43) Scheduled to perform on May Day under the auspices of the music section of the cultural division of the Communist Party.⁷²

- 44) Scheduled to perform at the St. Nicholas Arena which had the first performance of a new song, "If I had a Hammer," on the theme of the Foley Square trial of the Communist leaders according to the *Daily Worker*, 6/1/49.⁷³
- 45) Participated in the Committee for a Democratic Far Eastern Policy (a Communist front²⁹).⁷⁴
- 46) Sang at a "Hail New China" show sponsored by the Committee for a Democratic Far Eastern Policy (a Communist front²⁹) on June 15, 1949.⁷⁵
- 47) Founder of "New People's Music Group."⁷⁶
- 48) Participated in a play put on by the Committee for the Negro in the Arts⁷⁷ (this organization has been designated by the U.S. Attorney General pursuant to Executive Order 10450²⁹).
- 49) Participated in a play put on by the National Council of the Arts, Sciences and Professions (a Communist front²⁹).⁷⁸
- 50) Participated in a play put on by the Voice of Freedom Committee (an organization designated by the U.S. Attorney General pursuant to Executive Order 10450²⁹).⁷⁹
- 51) Entertainer for People's Artists (a Communist front³¹).⁸⁰
- 52) Entertainer for People's Artists (a Communist front³¹).⁸¹
- 53) Entertainer at a rally to defeat the Mundt Bill sponsored by the Nature Friends of America (a Communist front²⁹).⁸²
- 54) Speaker at a meeting of People's Artists (a Communist front³¹).⁸³
- 55) Entertainer at the Jefferson School of Social Science, a Communist training school^{29, 84}
- 56) Entertainer for the Committee for a Democratic Far Eastern Policy (a Communist front²⁹).⁸⁵
- 57) Participated in the May Day parade in New York City in 1952.⁸⁶
- 58) Member of the Communist cell operating in People's Songs, Inc.⁸⁷
- 59) Member of the Weavers.
Member of the Almanac Singers (Communist entertainers²⁹)
Member of People's Artists
Member of the Progressive Party (a Communist front²⁹).⁸⁸
- 60) Provided entertainment for the Tompkins Square Club of the Communist Party in the fall of 1948.⁸⁹
- 61) Sang at an affair sponsored by the Committee to Defend V. J. Jerome in 1953.⁹⁰
- 62) Took part in the American Peace Crusade program in Chicago, April, 1954.⁹¹ The American Peace Crusade is a Communist front.²⁹
- 63) Performer for the Metropolitan Music School, which is controlled by Communists^{29, 92}
- 64) Signer of a statement supporting the right to teach Marxism at Jefferson School of Social Science,⁹³ a Communist training school.²⁹
- 65) Engaged in performances for the Labor Youth League, a Communist front^{29, 94}
- 66) Faculty member of the Metropolitan Music School⁹⁵, a school controlled by Communists.²⁹
- 67) Entertainer for People's Artists, a Communist front^{31, 96}

- 68) Sponsor of the New York Committee for Protection of Foreign Born,⁹⁷ a regional organization of the American Committee for Protection of Foreign Born, a Communist front.²⁹
- 69) Entertainer at Wingdale Lodge,⁹⁸ a Communist camp.²⁹
- 70) Entertained at Communist Camp Lakeland.⁹⁹
- 71) People's Artists presented a summer musical at Lakeland Acres picnic grounds, Peekskill, New York, for the benefit of the Harlem chapter of the Civil Rights Congress, a Communist front²⁹, at which Seeger was a participant.¹⁰⁰
- 72) Member, American Peace Mobilization, a subversive organization.¹⁰¹
- 73) Performed a service for the California Labor School in Los Angeles by putting on musical programs there. The School is a Communist front organization.^{29, 102}
- 74) Taught at Jefferson School of Social Science (a Communist school²⁹).¹⁰³
- 75) Entertained at the 1956 convention of the National Lawyers Guild, a Communist front.^{29, 104}
- 76) Contributor to "Sing Out" put out by People's Artists¹⁰⁵, a Communist front.³¹
- 77) Sent greetings to People's Artists on the occasion of its fifth anniversary. Wrote "Two Negro Folksongs from the Georgia Sea Islands" for "Sing Out."¹⁰⁶
- 78) Has provided entertainment for Communist camps.¹⁰⁷
- 79) Emergency Civil Liberties Committee—participated in their conference.¹⁰⁸ This organization is a Communist front.²⁹
- 80) Seeger sang at the Highlander Folk School in Tennessee, 1957.¹⁰⁹
- 81) Was at a meeting of the National Committee to Abolish the House Committee on Un-American Activities, a Communist front²⁹, at the Taft Hotel.¹¹⁰
- 82) Heads all-star headliner at Hootenanny at Camp Midvale, Wanaque, New Jersey (a known Communist camp).¹¹¹
- 83) Sang at an Easter Peace Rally at the United Nations sponsored by the National Committee for a Sane Nuclear Policy on April 1, 1961. "You could see... Pete Seeger, the Communist puppet on the end of the string, obediently turning out for this SANE rally as his masters had ordered party members to do." Just two days before his appearance at this rally, Pete Seeger, who had been identified as a member of the Communist Party, was convicted of contempt of Congress for refusing to answer questions about party membership and activities asked him by this committee in August 1955. Seeger has marched in Communist Party May Day parades, has performed for various units of the Communist Party, for its cultural division and, in 1949, in behalf of the twelve Communist Party leaders then being tried under the Smith Act. In his contempt trial, the Government informed the court that in the years 1942 to 1945 alone Seeger had appeared at 24 separate events sponsored by Communist front organizations. He is, without question, the best known of all the Communist Party's entertainers.¹¹²
- 84) Scheduled to speak at a meeting honoring Rev. Claude Williams, Belmont Plaza Hotel, New York City, 9/28/61.¹¹³
- 85) Sang for benefit of the *National Guardian*, an organ of Communist Russia,²⁹ in 1961.¹¹⁴

86) Was scheduled entertainer for Veterans of the Abraham Lincoln Brigade, a Communist front^{29, 115}

87) Slated to appear at a "Fight Back" rally of the Abraham Lincoln Brigade, Palm Gardens, New York City on February 25, 1962, celebrating the 25th anniversary of its founding.¹¹⁶

88) Entertained at a send-off party for Soviet cosmonaut Gherman Titov, sponsored by the National Council of American-Soviet Friendship in 1962, a Communist front^{29, 117}

89) Sang at a reception for Communist Frank Wilkinson after his release from prison in 1962.¹¹⁸

90) A personal letter from Seeger dated December 7, 1962, asks for funds to help the New York Council to Abolish the House Committee on Un-American Activities, an adjunct of Wilkinson's Communist National Committee to Abolish the House Committee on Un-American Activities.¹¹⁹

91) ~~Member of the Emergency Civil Liberties Committee, a Communist front.~~¹²⁰

MUSCOVITES HALL U.S. FOLK SINGER

Audience Sings With Seeger
as He Opens Russian Tour.

Special to The New York Times

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

The banjo- and guitar-playing singer charmed a capacity audience in Tchaikovsky Concert Hall with a diversified program that ranged from an American Indian canoe song to Pilgrim ballads and modern songs of protest such as "We Shall Overcome," a theme song

of civil rights marchers.

Mr. Seeger punctuated his informal singing and playing with folksy comments about American folk music, some of its leading figures — including the late Huddle (Leadbelly) Leadbetter and Woody Guthrie — and some outspoken criticism of television.

Police barriers were up outside the hall to control a milling crowd that included dozens of persons asking for extra tickets. Inside, many were allowed to sit in the aisles.

The audience seemed a little nonplussed when Mr. Seeger, dressed in sweater and slacks, walked onto the bare stage holding his two instruments and began his program in low-key fashion.

But the Russians soon understood what Mr. Seeger was trying to do and quickly joined lustily in the choruses. Most popular were "Tzena, Tzena," an Israeli song, and "Good-night, Irene," both of which were stand-bys of the Weavers, the folk-singing quartet of which Mr. Seeger was an orig-

inal member.

Young girls jotted down the notes of his simple melodies as he urged the audience on in Russian, referring to a piece of paper for key phrases such as "louder" and "all together, now."

At one point he had the audience divided into bass, tenor, alto and soprano groups, which he compared to a layer cake with himself as the "icing on top."

After the final encore, about 100 youngsters crowded around the stage and clapped for nearly 10 minutes until Mr. Seeger came out to take still another bow.

Mr. Seeger will give two more concerts in Moscow and then will visit Leningrad, Kiev, the Crimea and Tiflis. He hopes to be able to sing informally before collective farmers or in factories.

With him are his wife and their three children. The family has come here near the end of a world tour that will take them to Britain before their return to their home in New York.

92) Hailed by Moscow audiences for his "folk singing."

93) Scheduled as the star attraction at a Westchester picnic sponsored by the Communist National Guardian on September 19, 1964.¹²¹

Does the Walther League have information on Seeger which refutes the charges of the House Committee on Un-American Activities? Here is what the House Committee has found:

The case of Pete Seeger, the folk singer, offers another example of the type of assistance the U.S. Communist Party receives from abroad. Seeger, as mentioned before, has been identified as a member of the Communist Party and today, as for many years past, is an inveterate promoter of party fronts and the party line. [House Committee on Un-American Activities, Annual Report for the Year 1961, page 43]

Pete Seeger, an identified Communist who refused to answer questions of this committee about his membership in the Communist Party, a man who has entertained for Communist causes over the years and certainly can no longer be classified as a youth under any circumstances, lent his talents to the evening. [House Committee on Un-American Activities, "Communist Training Operations," Part 3, 1960, page 1480, referring to Sunday Night Rally, January 31, 1960, sponsored by Communist Front known as The Emergency Civil Liberties Committee.]

Pete Seeger appeared before the House Committee on Un-American Activities when the Committee was investigating communist activities in the New York area, August 18, 1955. His testimony may be found in Part 7 of the New York Hearings, pp. 2447-2460. On a number of occasions, Seeger refused to answer but did not invoke the privilege of the fifth amendment. When asked if he was a member of the Communist Party, he refused to answer.

He was held in contempt of Congress (Congressional Record of July 25, 1956, page 13165).

According to the January, 1963, On the Firing Line, Seeger was indicted by a New York Federal grand jury in March, 1957. According to the Brooklyn Tablet of April 8, 1961, Seeger was found guilty by a jury after one hour and twenty minutes deliberation. He did win a reversal of his conviction because the appeals court held the indictment to be "defective because it failed to define properly the authority of the sub-committee to conduct hearings." Because of this technicality, Seeger was freed of the contempt indictment and one year prison sentence.

NEW YORK TIMES, THURSDAY, MARCH 30, 1961.

SEEGER CONVICTED OF U. S. CONTEMPT

Jury Finds Folk Singer Is
Guilty of All 10 Counts of
Defiance in Red Hunt

By PHILIP BENJAMIN

Pete Seeger, the folk singer, was convicted of contempt of Congress yesterday by a jury in Federal Court. He was found guilty on all ten counts of an indictment charging him with refusing to answer questions by the House Committee on Un-American Activities.

Mr. Seeger had appeared before the committee Aug. 18, 1955, when it was in New York investigating possible Communist infiltration in the entertainment industry.

The 42-year-old singer could receive up to a year in prison and a \$1,000 fine on each count. He will be sentenced next Tuesday morning at 10:30 A. M. The verdict will be appealed.

The jury, composed of eight men and four women, deliberated for an hour and twenty minutes before bringing in its verdict. Mr. Seeger was continued in \$1,000 bail pending sentence.

Queried on Activities

The indictment was based on his refusal to answer ten questions at the 1955 hearing. The questions concerned alleged membership in the Communist party and participation in various Communist or Communist-front activities.

Mr. Seeger did not specifically invoke any Constitutional amendments as a basis for refusal to answer questions, but he said during a recess yesterday that the First Amendment, which guarantees freedom of speech, was implicit in his refusal.

During the three-day trial before Federal Judge Thomas F. Murphy, Mr. Seeger's attorney, Paul L. Ross, had attempted to cast doubt on the validity of the Congressional committee's investigation of the entertainment industry in New York, since no legislation had resulted from it.

In his charge to the jury yesterday, however, Judge Murphy



CONVICTED: Pete Seeger, folk singer, who was found guilty of ten counts of contempt of Congress.

said he had "determined as a matter of law" that the committee had conducted a valid inquiry and its questions to Mr. Seeger had been pertinent.

Irving Younger, the assistant United States attorney prose-

cuting the trial, said in summing up that the "only issue was whether Mr. Seeger had been in contempt of Congress by refusing to answer questions."

Mr. Seeger did not take the stand. Yesterday Mr. Ross called four persons as character witnesses. They were Dr. Helen Parkhurst, an educator and founder of the Dalton School, a progressive school here; Moses Asch of Folkways Records, for whom Mr. Seeger has recorded songs; the Rev. Gerald Humphrey, a Protestant Episcopal priest from Beacon, N. Y., where Mr. Seeger lives, and Dr. Harold Taylor, former president of Sarah Lawrence College in Bronxville.

Two other persons indicted with Mr. Seeger will go on trial soon. They are Elliot Sullivan, 54, an actor, of 2 Peter Cooper Road, and Martin Yarus, an actor known professionally as George Tyne, 44, of 514 Central Park West.

FOOTNOTES

- 1) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2447.
- 2) *Daily Worker*, 5/6/46, page 5.
- 3) *Worker*, 11/1/59, page 15.
- 4) *National Guardian*, 12/6/62, page 10, 3/14/63, page 11.
- 5) *Daily Worker*, 2/17/49, page 7.
- 6) *Ibid.*
- 7) *Ibid.*
- 8) *Daily Worker*, 3/9/49, page 12.
- 9) *Worker*, 3/5/50, page 8.
- 10) *Daily Worker*, 3/21/50, page 8.
- 11) *Worker*, 4/2/50, page 9.
- 12) *Worker*, 4/23/50, page 10.
- 13) *Worker*, 4/30/50, page 32.
- 14) *New York Journal American*, 5/12/54.
- 15) *Daily Worker*, 3/13/56, page 6.
- 16) *National Guardian*, 3/19/56, page 10.
- 17) *American Legion Firing Line*, 1958, Issue 14, page 56.
- 18) *American Legion Firing Line*, 1959, Issue 24, page 93.
- 19) *Daily Worker*, 3/23/46, page 8.
- 20) *Tocsin*, 8/15/64, page 4.
- 21) *People's World*, 9/12/64.
- 22) *Tocsin*, 12/5/64, page 4.
- 23) *Catholic Worker*, 2/65, page 6.
- 24) Leaflet, 4/25/62.
- 25) *Worker*, 2/27/62, page 3.
- 26) *Tocsin*, 5/22/63, page 2.
- 27) *N.Y. Times*, 4/8/63.
- 28) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2458.
- 29) Guide to Subversive Organizations and Publications, Revised 1961.
- 30) *Daily Worker*, 4/5/48, page 12 ("Show-Time for Wallace")
- 31) Guide to Subversive Organizations and Publications, 1951.
- 32) *Daily Worker*, 5/6/46, page 8.
- 33) *Daily Worker*, 6/15/49, page 7.
- 34) *Ibid.*, page 49.
- 35) *Ibid.*, page 102.
- 36) *People's Songs*, 2/46.
- 37) *Daily Worker*, 3/23/46, page 8.
- 38) *Tocsin*, 1/1/64, page 2.
- 39) Letterhead, 5/13/46.

- 40) *Daily Worker*, 5/21/46, page 8.
- 41) *Daily Worker*, 5/24/46, page 8.
- 42) *New York Teacher News*, 5/25/46, page 2.
- 43) *Worker*, 6/30/46, page 5.
- 44) House Committee on Un-American Activities, Testimony of Walter S. Steele, 7/21/47, page 105.
- 45) *New Masses*, 7/16/46, page 7.
- 46) Testimony before Senate Subcommittee on Immigration and Naturalization, September 8, 1949, page 543.
- 47) *New York Guild Lawyer*, February 1957, page 3; *Entertained* 2/23/57, Hotel Ambassador, New York City.
- 48) *Ibid.*, page 106.
- 49) *Ibid.*, page 110.
- 50) *Ibid.*, page 116.
- 51) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2457.
- 52) *Ibid.*, page 2455.
- 53) *Ibid.*, page 2448.
- 54) *People's Songs*, 9/47.
- 55) *National Guardian*, 8/21/61, page 6. To be at Guardian Picnic 9/16/61.
- 56) *People's Daily World*, 10/29/47, page 3.
- 57) *Hollywood Reporter*, 11/3/47, page 15.
- 58) Testimony before the House Committee, 7/25/55, page 1332.
- 59) *People's Songs*, 2/3/48.
- 60) *Daily Worker*, 4/5/48, page 12.
- 61) *Ibid.*, page 2455.
- 62) *Ibid.*, page 2449.
- 63) *Daily Worker*, 10/18/48, page 7.
- 64) *Tocsin*, 1/1/64, page 2.
- 65) Leaflet, 1/9/49.
- 66) *People's Songs*, 2/49.
- 67) *Daily Worker*, 2/3/49, page 7.
- 68) *Daily Worker*, 2/17/49, page 7.
- 69) *Daily Worker*, 2/22/49, page 7.
- 70) *Daily Worker*, 3/1/49, page 7.
- 71) *Daily Worker*, 4/28/49, page 7.
- 72) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2456.
- 73) *Ibid.*, page 2452.
- 74) Letterhead and program, 6/8/49.
- 75) *Tocsin*, 1/1/64, page 2.
- 76) *National Republic*, 8/49, "Turning the Searchlight on Reds."
- 77) *Daily Worker*, 10/20/49, page 7.
- 78) *Ibid.*
- 79) *Ibid.*
- 80) *Daily Worker*, 10/28/49, page 7.
- 81) *Daily Worker*, 3/20/50, page 6.

- 82) *Worker*, 4/16/50, page 8.
- 83) *Daily Worker*, 5/19/50, page 10.
- 84) *Daily Worker*, 6/1/50, page 8.
- 85) *Worker*, 10/1/50, page 2.
- 86) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2454.
- 87) House Committee on Un-American Activities, Communist Activities among Youth Groups, 1952, page 3286.
- 88) *Ibid.*, page 3297.
- 89) *Ibid.*, page 3310.
- 90) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2454.
- 91) *Ibid.*, page 2458.
- 92) *Program*, 6/12/54.
- 93) *Statement*, 6/24/54.
- 94) *Ibid.*, page 2459.
- 95) *Catalog*, 1954-1955, page 26.
- 96) *Daily Worker*, 1/14/55, page 7.
- 97) *Letterhead*, 5/55.
- 98) *Letter*, 9/25/55.
- 99) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 5, 1955, page 1332.
- 100) House Committee on Un-American Activities, Investigation of Communist Activities in the New York Area, Part 6, 1955, page 2457.
- 101) *Ibid.*, page 2458.
- 102) *Idem.*
- 103) *Idem.*
- 104) *Tocsin*, 1/1/64, page 2.
- 105) *Daily Worker*, 8/24/56, page 7.
- 106) *American Legion Firing Line*, 1956, Issue 9, page 41.
- 107) State of New York, Report of the Joint Legislature Committee on Charitable and Philanthropic Agencies and Organizations, 1956, page 28.
- 108) *Leaflet*, 1/30/57.
- 109) *On the Firing Line*, January, 1963, page 4.
- 110) *Worker*, October 16, 1960, page 10.
- 111) *Idem.*
- 112) House Committee on Un-American Activities, Annual Report, 1961, page 39.
- 113) *Worker*, 9/26/61, page 7.

- 114) *Tocsin*, 1/1/64, page 2.
- 115) *Worker*, 2/4/62, page 9.
- 116) *Worker*, 2/13/62, page 2.
- 117) *Tocsin*, 1/1/64, page 2.
- 118) *Idem*.
- 119) *Idem*.
- 120) *Tocsin*, 12/18/63, page 1.
- 121) *Tocsin*, 9/12/64, page 3.
- 122) *Tocsin*, 1/1/64, page 1.
- 123) *On the Firing Line*, 3/31/65, page 4.
- 124) House Committee on Un-American Activities, Annual Report, 1961, page 38.
- 125) *Tocsin*, 5/25/64, page 3.
- 126) *Tocsin*, 6/8/64, page 4.
- 127) Fifth Report of the State of California Senate Fact-finding Committee, 1949-1951, vol 2, page 542ff.

— END —

**COMMITTEE ON
UN-AMERICAN ACTIVITIES**

**ANNUAL REPORT
FOR THE YEAR 1960**



**JANUARY 2, 1961.—Committed to the Committee of the Whole House
on the State of the Union and ordered to be printed**

**Prepared and released by the Committee on Un-American Activities
U.S. House of Representatives, Washington, D.C.**

U.S. GOVERNMENT PRINTING OFFICE

67218

WASHINGTON : 1961

The hearings were protested by Youth Against the House Un-American Activities Committee, with headquarters in Room 201, 421 Seventh Avenue, New York, which issued bulletins and news releases attacking the hearings, chartered buses to carry youth protest delegations to Washington, held meetings and generally conducted a campaign of vilification against the committee.

One rally of the group held on January 31, 1960, featured Clark Foreman, executive director of a cited Communist front, the Emergency Civil Liberties Committee, as master of ceremonies. At that rally he lavishly praised Harvey O'Connor, an identified Communist. Pete Seeger, another identified Communist, provided entertainment. Mrs. Dorothy Marshall, who has a long record of service to Communist organizations over the years, was also featured on the program.

The committee also found significant the fact that the organization occupies the same rooms and uses the same staff as the Emergency Civil Liberties Committee, the principal aim of which is to abolish this committee and discredit the FBI.

After carefully evaluating the testimony and other evidence in its possession, the committee concluded that the Harlem Youth Congress and the Youth Against the House Un-American Activities Committee are organizations created and controlled by the Communist Party for the purpose of carrying on the Communist program among youth.

Several times in the course of the hearings when uncooperative witnesses expressed defiance of the committee, the protest delegation of the Youth Against the House Un-American Activities Committee, which packed the hearing room, broke into cheers and applause. The committee chairman had to threaten to clear the hearing room to maintain order.

The hearings provided a good example of how the international Communist apparatus functions in support of its own. At the time of the hearings the committee received 11 protest letters from youth organizations in as many foreign countries. Each of these letters expressed "sorrow," "concern," "astonishment," "distress," etc., that the committee had subpoenaed young Americans who had attended the Vienna Youth Festival in the interests of world peace.

The Communist inspiration behind these letters was apparent from the reference, in all the letters, to *only five witnesses*. Actually, ten witnesses who had attended the Vienna or other youth festivals were subpoenaed to testify in the hearings. The international Communist apparatus apparently had not heard about the four anti-Communist witnesses and did not learn about the sixth Communist witness (who was subpoenaed at a later date) until after the protest letters had been written.

COMMUNIST ESPIONAGE IN THE UNITED STATES

Testimony of Frantisek Tisler¹

Grim new evidence of the Communists' determination to strip America of its military and political secrets was offered to the committee during the past year by the testimony of Lt. Col. Frantisek Tisler.

¹ See "Communist Espionage in the United States: Testimony of Frantisek Tisler, Former Military and Air Attaché, Czechoslovak Embassy in Washington, D.C.," May 18, 1960, Hearing before Committee on Un-American Activities.

[COMMITTEE PRINT]

FROM THE OFFICE OF

Page Relator

COMMITTEE ON
UN-AMERICAN ACTIVITIES

ANNUAL REPORT
FOR THE YEAR 1961



Prepared and released by the Committee on Un-American Activities
U.S. House of Representatives, Washington, D.C.

U.S. GOVERNMENT PRINTING OFFICE

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WASHINGTON : 1962

Winston opened his letter to the editor of the *World Marxist Review*, which was published under the headline "Heartfelt Thanks," with the following words:

Let me express my gratitude to the *World Marxist Review* and its readers for the splendid efforts made in the struggle to secure my release from a United States federal prison.

The closing paragraphs of his letter read, in part, as follows:

The worldwide Communist, anti-imperialist and democratic movements were in great measure responsible for the action taken by the President of the United States in issuing an order for the immediate commutation of my sentence to time served.

Through the pages of the *World Marxist Review* I want to take the opportunity to extend my heartfelt thanks to the freedom-loving people of the world who helped make possible the restoration of my freedom. I clasp my hand in solidarity and friendship with those who participated in these struggles * * *.

Winston's claim that the worldwide Communist pressure campaign for his release was what had actually brought it about, probably is not true. His letter, nevertheless, serves to illustrate a point which cannot be forgotten in considering the nature and extent of the internal Communist threat—the fact that the U.S. Communist Party is not an independent, domestic organization, standing alone and unassisted, but the U.S. branch of a worldwide Communist movement which unquestionably has great strength. The U.S. party receives assistance on various matters, not only from the headquarters of this movement in Moscow, but from its branches in other nations of the world. This is another reason why the extent of the internal Communist menace cannot be judged merely by the membership figures of the U.S. party, whatever that may be at any given time.

The case of Pete Seeger, the folk singer, offers another example of the type of assistance the U.S. Communist Party receives from abroad. Seeger, as mentioned before, has been identified as a member of the Communist Party, and today, as for many years past, is an inveterate promoter of party fronts and the party line.

After Seeger's conviction for contempt of Congress on March 29, 1961, an organization called the "Friends of Pete Seeger" was set up. The purpose of this organization is to collect funds to enable Seeger to appeal his conviction—if necessary, to the U.S. Supreme Court—and also to create agitation in his behalf. A special bulletin released by this organization in October 1961 contained the following item:

TREMENDOUS SUPPORT FOR PETE COMES IN FROM ALL OVER THE WORLD

Hundreds and hundreds of letters and messages have been sent to Pete and to the Friends of Pete Seeger, from all over the world, and from people of all walks of life in support of Pete's case. With these letters have come *thousands of dollars* to help pay for the legal costs. This great response has come without the efforts of any organization and has been a magnificent spontaneous response.

Inde 46-

**COMMITTEE ON
UN-AMERICAN ACTIVITIES**

**ANNUAL REPORT
FOR THE YEAR 1962**



**JANUARY 2, 1963
(Original Release Date)**

**MARCH 28, 1963.—Committed to the Committee of the Whole House
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WASHINGTON : 1963

people's "liberation" struggle in Viet Nam, and the people's fight against "imperialist" aggression in Korea.

On October 14 and 15, 1961, 37 people met without fanfare on the University of Chicago campus for the purpose of forming a United States Festival Committee (USFC) to organize the American delegation to the Eighth World Youth Festival. A significant outcome of the Chicago meetings was that most of the USFC leaders selected at that time were also to become the leaders of the 480-member U.S. delegation which eventually went to Finland. Not only were the rank-and-file participants in the delegation to be denied an opportunity to choose their own leaders, but they were also to be thwarted from contributing to the official voice of the American group at the Helsinki Festival.

No general announcement was made about the formation of the United States Festival Committee until 2 months after the Chicago meetings. One of the first newspaper reports about the USFC appeared in the December 16, 1961, edition of *People's World*, the Communist Party's West Coast organ. Thereafter, the activities of the USFC were given extensive coverage by Communist-influenced organs and strong support by Communist sympathizers.

Many of the USFC leaders had records of affiliation with pro-Communist causes. A USFC advertisement in the Communist-line *National Guardian* newspaper of February 5, 1962, however, claimed that:

The initiators of this movement in the United States are a former college secretary of the American Friends Service Committee; a national councilman of the Student Peace Union; a former chairman of SLATE at Berkeley * * *.

The *National Guardian* for April 2, 1962, printed a letter from three prominent supporters of Communist fronts, urging financial contributions to the USFC. The authors of the letter were Willard Uphaus, Carlton B. Goodlett, and Victor Rabinowitz.

On April 24, 1962, *The Worker* (Communist Party newspaper) announced a "Folk and Jazz Concert" to raise funds for the USFC. Identified Communist Party member Pete Seeger was listed among persons scheduled to perform.

The Worker of June 12, 1962, reported that "fifty educators, churchmen and community leaders" had signed a statement encouraging American youths to participate in the Eighth World Youth Festival. Initiators of the statement were Carlton B. Goodlett and the Reverend George A. Akerly.

Among the 13 people identified by *The Worker* as part of the group which signed the Goodlett-Akerly statement were an identified member of the Communist Party and a half-dozen others with extensive records of Communist-front activity. Coincidentally, or otherwise, 10 of these 13 people had been among the signers of a full-page advertisement calling for the abolition of the Committee on Un-American Activities which appeared in the *New York Times* on February 22, 1962.

The USFC received help in recruiting delegates to Helsinki from a number of local Festival committees formed on college campuses and in various cities throughout the country. Participants and leaders in some of these groups were either Communist Party members or openly

**THE COMMUNIST PARTY'S COLD WAR
AGAINST CONGRESSIONAL INVESTIGATION
OF SUBVERSION**

R E P O R T

AND

TESTIMONY OF ROBERT CARRILLO RONSTADT

**COMMITTEE ON UN-AMERICAN ACTIVITIES
HOUSE OF REPRESENTATIVES
EIGHTY-SEVENTH CONGRESS
SECOND SESSION**



OCTOBER 10, 1962

(Including Index)

U.S. GOVERNMENT PRINTING OFFICE

50233°

WASHINGTON : 1962

The chairman further described the book as "an absurd attempt to link the Committee to anti-Semitic, anti-Negro, anti-Catholic, and anti-immigrant prejudices."

SONGS

The February-March 1961 issue of *Sing Out*, an alleged folk song magazine, featured a propaganda song about the 1960 Communist-instigated riots against the committee. *Sing Out* is edited by Irwin Silber, who was identified as a member of the Communist Party in testimony given this committee in 1952. An associate editor of the magazine, Pete Seeger, has also been identified as a party member. The magazine frequently features favorite Communist Party songs and newly composed party-line lyrics.

Following, as one example of *Sing Out's* numerous anti-committee melodies, are the lyrics of the San Francisco riot song, written to the tune of "Billy Boy".

Did they wash you down the stair, Billy Boy, Billy Boy,
Did they wash you down the stair, Charming Billy?
Yes, they washed me down the stair,
And they rearranged my hair
With a club, in the city hall rotunda.

Were there pigeons in the square, Billy Boy, Billy Boy,
Were there pigeons in the square, Charming Billy?
There were pigeons in the square,
And stool pigeons on the air,
And they fouled up the city hall rotunda.

Did they set for you a chair, Billy Boy, Billy Boy,
Did they set for you a chair, Charming Billy?
No the D.A.R. was there,
And there wasn't room to spare,
So we stood in the city hall rotunda.

Was the house committee there, Billy Boy, Billy Boy,
Was the house committee there, Charming Billy?
The committee, it was there,
Throwing slander everywhere,
While we sang in the city hall rotunda.

Did the people think it fair, Billy Boy, Billy Boy,
Did the people think it fair, Charming Billy?
No they didn't think it fair,
And they notified the Mayor,
And he wept, and he wept,
And he wept, and he wept,
While they mopped up the city hall rotunda.

CARTOONS

The Liberty Prometheus Book Club, New York City, has announced publication in the near future of a book entitled *A Quarter Century of Un-Americanism*. The book will be composed of derogatory cartoons and similar "art" work created over the years by opponents of the committee.

STOP! LOOK and LISTEN

AN EXTRA-SPECIAL RBF OFFERING
(Limited Time Only)
OF COMBINATIONS OF
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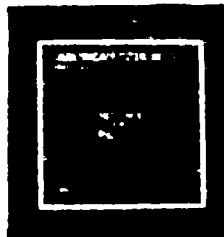
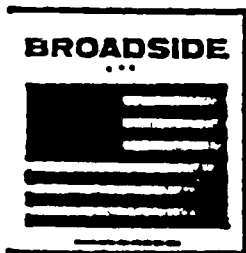
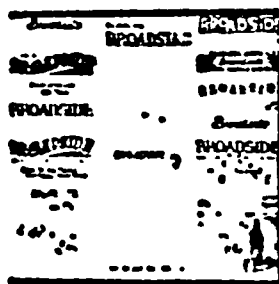
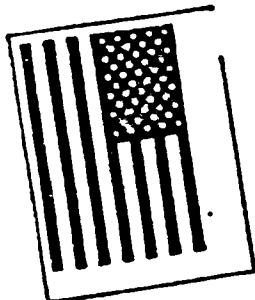
BROADSIDE SPECIAL

The most exciting development in American folk music over the past few years has been the wave of new singer-writers and a whole host of great and timely new songs. The best of these songs have appeared in the pages of BROADSIDE magazine, the monthly publication set up to circulate this material. Now, the editors of BROADSIDE have made a representative selection of songs from the pages of the magazine and put them together in a handsome book. At the same time, Folkways has issued a great selection of these songs in a new series of Broadside LP's issued in conjunction with BROADSIDE magazine. Many of the writers and composers sing their own songs in this series. Now you can get this complete set, three 12" LP's and the great Broadside book — regular retail price of \$20.00 — for our RBF special price of \$10.95.

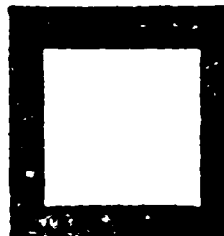
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Vol. II - Social Music



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ANTHOLOGY OF AMERICAN FOLK MUSIC

The greatest folk music collection ever produced is Folkways' world-famous mammoth ANTHOLOGY OF AMERICAN FOLK MUSIC. This set of six 12" long-playing records contains 84 songs, performed by a score of outstanding artists, including such renowned folk singers as THE CARTER FAMILY, UNCLE DAVE MACON, GUS CANNON'S JUG STOMPERS, THE CAROLINA TAR HEELS, BLIND LEMON JEFFERSON, BUELL KAZEE, FURRY LEWIS, CHARLIE POOLE and a dozen more. These are recordings from The Great Age of Folk Music! The regular retail price for this complete set is \$35.70. NOW, as an RBF SPECIAL — it can be yours for only \$17.50. (Offer good for a limited time only.)

The natural companion to the FOLKWAYS gigantic ANTHOLOGY set, (described above) is THE NEW LOST CITY RAMBLERS SONG BOOK, just issued by Oak Publications. This fascinating book contains the written transcript of 125 traditional songs, many of which are recorded in the ANTHOLOGY. Many of the songs include additional vocal and instrumental parts — plus documentary notes, chords, tablature and photographs. A beautiful book! The brand new NEW LOST CITY RAMBLERS SONG BOOK, regularly priced at \$4.50, is available to those who purchase the ANTHOLOGY OF AMERICAN FOLK MUSIC, for an additional \$3.50.

FA 2951 BALLADS (Two Records)
FA 2952 SOCIAL MUSIC (Two Records)
FA 2953 SONGS (Two Records)
Total of 6 12" LP's, regular price \$35.70;
SPECIAL RBF PRICE \$17.50.
Same as above plus THE NEW LOST CITY RAMBLERS SONG BOOK \$21.00
CT 2037 THE NEW LOST CITY RAMBLERS SONG BOOK (Purchased alone) \$4.50

(You may purchase each of the above two-record sets separately for \$7.00 each)

SPECIAL RBF PRICE

RECORDS \$17.50 BOOK & RECORDS \$21.00

THIS IS RHYTHM

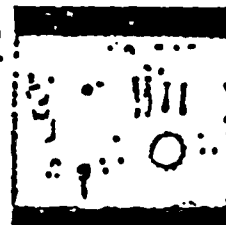
is one of the most useful, unusual and fascinating teaching tools ever devised. Rhythms specialist, Ella Jenkins, has developed a totally new, educationally-tested approach to rhythm. In a long-playing record and a delightfully illustrated book designed to enable the child to follow the record exactly, Miss Jenkins shows the different kinds of rhythms in the world and how the child may relate to them and participate in the making of rhythm.

Regular retail price for the record and book is \$4.90 — but your special RBF price is \$5.95.

FC7652 This Is Rhythm (record)
CT5001 This Is Rhythm (book)

SPECIAL COMBINATION PRICE \$5.95

(You may purchase the record separately at our RBF price of \$4.00, or the book separately for \$2.95.)



RECORD, BOOK & FILM SALES, INC.

165 West 46 Street, New York, N.Y. 10036

Dear Friend:

This letter will introduce you to Folkways Records — one of the foremost producers of long-playing records for education in the United States.

Enclosed is a catalogue of selected Folkways Records that have proven, over the years, to be the most consistently and widely used recordings in the field of Child Development. These records have been used by tens of thousands of educators, parents, teachers, supervisors, principals, kindergartners, music specialists, therapists, directors, etc. in thousands of schools and classrooms. In fact, any one whose work has to do with the growth and development of people, at one time or another, will make use of Folkways records.

The records chosen for this selected catalogue are not only popular, but the finest recordings available anywhere of songs, stories, documentaries, sounds, ethnic music, speech, etc. —complete with annotated notes and full texts, especially created and produced with the purposes of education in mind.

The Federal Government has recently made additional funds available to schools through the expanded National Defense Education Act which now covers many new areas in addition to Science and Modern Language. Folkways Records are on most lists of approved material for this purpose. Take advantage of this aid by getting the best education recordings available.

The accompanying select catalogue has been made up from the most requested and widely-used recordings from the 1432 Folkways Records catalogue. This introductory offer includes a special introductory price to you.

Prompt service is guaranteed. In addition, Folkways never deletes records from its catalogue or inventory. You can order with confidence, knowing that you will always be able to get the record of your choice.

Sincerely,

Record, Book & Film Sales

Winter 1964/65

Appendix 20

Dear Dr. Noebel: Scholastics Magazines list many Seeger and other C.P. records. List enclosed

SCHOLASTIC MAGAZINES, INC.

800 SYLVAN AVE., ENGLEWOOD CLIFFS, N. J., LOWELL 7-7900

THANK YOU ...

For your interest in Folkways Records.

Scholastic is now the exclusive educational distributor for Folkways Records -- the world's largest producer of authentic folk songs and music, and one of the largest providing recorded instructional materials for practically all curriculum areas.

Enclosed you'll find Folkways' current catalog, offering over 1,000 recordings. Whether you teach at the elementary, secondary, or college level...whether you teach language arts, social studies, science, foreign languages, or music appreciation; you can choose from a wide variety of records to enrich your class program.

All Folkways Records are available through Scholastic at substantial educational discount prices: 10" records listing at \$4.25 are now \$3.40; 12" records listing at \$5.95 and \$6.95 are now \$4.40 and \$5.40. The enclosed order form provides complete instructions for ordering Folkways Records. Orders will be processed quickly and efficiently with Scholastic's modern data processing equipment and extensive distribution facilities.

For your greater convenience, we are now preparing separate specialized catalogs covering various curriculum areas. Please indicate, on the enclosed postpaid reply card, your area(s) of interest. We'll mail the appropriate catalogs to you as soon as they're off the press,

Scholastic brings 45 years of experience in serving the needs of America's schools to its new association with Folkways. We are proud to be part of this unique effort to provide the best in recorded teaching aids to the nation's educators.

If you should need extra copies of the enclosed Folkways Catalog, please let us know. We look forward to serving you.

Sincerely,



Turner Dickson
for Scholastic

FW-Q

P.S. Important Note: Folkways records are eligible for purchase under the provisions of NDEA.



SCHOLASTIC MAGAZINES & SCHOLASTIC BOOK SERVICES

SCHOLASTIC ORDER FORM FOR FOLKWAYS RECORDS

SCHOLASTIC MAGAZINES • 900 SYLVAN AVENUE • ENGLEWOOD CLIFFS, NEW JERSEY 07632

DIRECTIONS FOR USING ORDER FORM

- Select the records you want from your Folkways Catalog, noting album numbers and titles. Check Supplement wrapped around your Catalog for new releases and for revisions in current Folkways listings.
- Consult Revised Price List on front cover of the Supplement. Enter album number and title of each record in appropriate price category below \$4.25, \$5.95, or \$6.95. Fill in quantity desired of each record.
- If you select an album containing more than one record (as shown in Catalog or Supplement) enter album number and title in section marked "Record Sets." Fill in quantity desired of each set. To determine discount price, multiply number of records in set by discount price per record (\$4.25 records are \$3.40; \$5.95 are \$4.40; \$6.95 are \$5.40). Figure total payment due for all sets.
- Enter total number of single records ordered at each discount price on lines A through C, and calculate payment due.
- On line D enter payment due for Record Sets.
- Add amounts on lines A through D and enter on line E.
- Payment must accompany order, with one exception (at right.) Please pay by check or money order. There are no postage charges on prepaid orders.

NAME _____ TITLE _____
CLASSICS BOOKS COMPANY

SCHOOL _____

Address _____

CITY _____ STATE _____ ZIP _____

PAYMENT MUST ACCOMPANY ORDER with one exception. An official school order will be accepted without remittance if it is sent in on letterhead stationery as a purchase order—and if it is signed by a superintendent, principal, purchasing agent, or school librarian whose title appears beneath his signature. In this case, a bill (including postage and handling costs) will be sent.

(PLEASE PRINT CLEARLY)

[illegible]

ALBUM NO.	\$0.95 TITLES @ DISCOUNT PRICE; \$3.48	Quantity
TOTAL		

[illegible]

ALBUM NO.	RECORD SETS	QUAN.	DISC. PRICE	AMOUNT
				\$
				\$
				\$
				\$
				\$
TOTAL AMT.				\$

A. TITLES @ \$3.40 DISCOUNT PRICE _____ = \$ _____

B. TITLES @ \$4.49 DISCOUNT PRICE _____ = \$ _____

C. TITLES @ \$5.40 DISCOUNT PRICE _____ = \$_____

D. RECORD SETS.....\$.....

E TOTAL _____ \$_____

**IF YOU HAVE EXCISE TAX
EXEMPTION NO. ENTER HERE** _____

F. EXEMPTION DEDUCTION \$_____

(SEE NOTICE AT LEFT)

G. TOTAL AMOUNT DUE
SUBTRACT LINE F FROM LINE D

IMPORTANT NOTICE: Scholarly Discount Prices on records include federal excise tax. Schools, libraries, and other institutions exempt from such tax should enter their exemption number in space provided at right. For amount of deduction exemption, multiply number of single records ordered by 15¢ per record. For record sets, multiply each record in set by 15¢. Enter exemption deduction on line 6. Subtract line 6 from line 5 and enter on line 8.

THIS OFFER NOT VALID AFTER AUG. 20, 1965
VALID IN UNITED STATES AND ITS POSSESSIONS ONLY

SUMMARY NO.
FR

□

FR-55

FOLKWAYS ADVERTISEMENT

Dear Friends:

The rumors that have been circulating saying that Folkways Records is no longer in business or that it has sold out to MGM are absolutely untrue. In order to straighten out any wrong impressions, I am setting down the facts.

The biggest question is how does an Independent Producer of records exist in a world in which automation has become the most important force in merchandising. It is a real dilemma of direction. You can decide to maintain an "in group" concept of just producing material for a very small and precious audience or else drop all items that do not have a large sale so that your product can be sold through the modern systems of automation sales and inventory control.

Some people try to do both. I tried that by having two labels -- Folkways for the special and school market. Disc for the mass folk market. Many people, including some who have since become competitors, urged me to eliminate all but the "new trend" folk material, and to drop any record that becomes obsolete when the artist has a new "sound" or a different approach. I was criticized by some for continuing to keep certain records available long after the artist had developed a new "image."

I want to reiterate right now, once and for all, that the cardinal concept in my life and work in relation to folk music and to records (and now in the publishing field) is that any documentation of the world has continuing validity as issued and produced -- and will not be discontinued.

WHY FOLKWAYS/VERVE???

To answer this, we have to go back to 1943. In that year, Norman Granz recorded his famous Jazz at the Philharmonic. His concept of freedom of expression by large groups of musicians was revolutionary then. But he could not get any major record label to issue this material. Then he came to me. Under the Asch label, I issued Vol. 1 of the Jazz Series and the immediate success of the ensuing series is now history. By 1945, hundreds of thousands of these records had been sold. Granz created his own record label for the balance of the series. This was Verve.

In 1947, at the time Folkways was first organized, Norman Granz issued the Verve label. In 1962 he sold Verve to MGM, and the phenomenal success of that collaboration need not be retold. At the same time, Folkways grew and became the world's largest producer of folk music on records.

In 1963, Arnold Maxin, President of MGM Records, approached us with the idea of buying some of Folkways material so that MGM/Verve would have a folk label. With the popularity of folk music at its peak then, I felt that the time was not right to make a change. About six months ago, last Christmas to be exact, I ran into Arnold Maxin once again, quite unexpectedly, at this time at O'Hare airport in Chicago. Again he expressed his interest in working out some arrangement whereby MGM/Verve would take over packaging and distribution rights to certain selections from the Folkways catalogue.

This time I was more interested -- especially with some of the trends in the record industry that were making it more and more difficult for an Independent Producer to operate. Negotiations went on for three months, very complicated and involved negotiations. At the end of that time we signed a contract that includes the following provisions:

A new record label, Verve/Folkways, would be created.

This label would issue a number of recordings, some of which would be selected from the Folkways catalogue, others to be produced by myself for the label from new and unreleased masters.

MGM guarantees to continue the Folkways concept in content, and all recordings will be produced under my personal supervision.

Folkways Records will continue to maintain its own extensive catalogue of more than 1,200 LPs and will still issue new records on its own for the more specialized market.

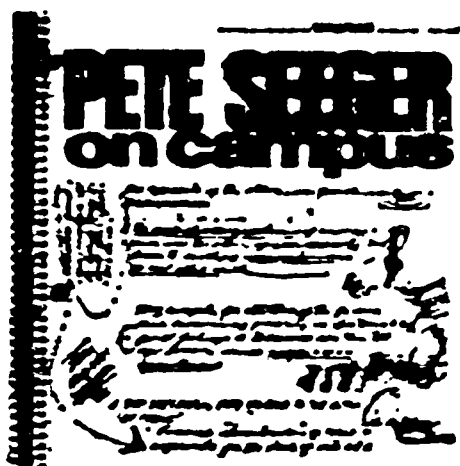
It is up to MGM/Verve to prove that mass media distribution will not affect quality while guaranteeing larger exposure and sale. It is up to Folkways to maintain its integrity with this new large exposure and, at the same time, to issue on its own worthwhile authentic material. It is up to the many friends and customers of Folkways over the years to support this enterprise so that the technological achievements of the automation age will not stifle or deter the values of peoples and culture -- but actually help to nourish and expose them to all the world.

- Moses Asch

Verve®

FOLKWAYS

**THE NAME THAT MEANS
FOLK MUSIC**



NEW!... FV/FVS-9009

RURAL DELIVERY NO. 1
THE NEW
LOST CITY RAMBLERS



NEW!... FV/FVS-9003

NEW! WHO'S THAT KNOCKING? Dickens & Foster FV/FVS-9005 ■ Never before released! BED ON THE FLOOR Woody Guthrie FV/FVS-9007 ■ Never before released! GET TOGETHER starring Sonny Terry with Seeger, Leadbelly, many more FV/FVS-9010 ■ Never before released! FOLK GO-GO with Seeger, Guthrie, New Lost City Ramblers, many more FV/FVS-9011 ■ Never before released! PASSING THROUGH Cisco Houston FV/FVS-9002 ■ TAKE THIS HAMMER Leadbelly FV/FVS-9001 ■ THE ROOTS OF LIGHTNIN' HOPKINS FV/FVS-9000 ■ DAVE VAN RONK SINGS THE BLUES FV/FVS-9006 ■ IN CONCERT Big Bill Broonzy & Pete Seeger FV/FVS-9008 ■ PETER LA FARGE SINGS WOMEN BLUES FV/FVS-9004

Distributed by MGM Records • A Division of Metro-Goldwyn-Mayer, Inc.

CALIFORNIA

to the

NEW YORK ISLAND

CALIFORNIA

NEW YORK

San Francisco Chronicle 1/22/63

The Village VOICE January 14, 1963

Broadside— Topical Song Bible

Ralph J. Gleason

THE BIBLE OF THE TOPICAL song world, which is the truly vital part of folk music, is a mimeographed monthly newsletter and magazine from New York called Broadside. . . .

BROADSIDE got its name from the practice of printing songs and statements on single sheets of paper which was prevalent in England for hundreds of years. The British Museum has thousands of samples of old broadsides in its collection and the practice was common in this country too in the early years. Among those who published their writing via broadsides was Benjamin Franklin. More recently, Woody Guthrie, the folk singer and composer mimeographed his compositions himself when they were turned down by commercial publishing houses. . . .

By the end of 1962 Broadside was struggling along with only 60 subscribers but has had a steady growth since then. The magazine now prints over 1200 and has an international circulation.

Topical songwriting, which was all but a lost art a few years ago, has prospered to the point where dozens of songs come unsolicited in the mails to Broadside on almost any event or newstory of significance in any month.

Agnes Cunningham and her volunteers regard all this as a most happy development even if it does threaten to drown them in a sea of manuscripts. There's the joy of discovery. "Little Boxes," Sis Cunningham recalls, was printed in Broadside over a year before it was a popular hit and more than 50 of the songs Broadside has first published have been recorded and made available on the general market. And that's no small achievement.

Keep up with this new song movement
(and Freedom Songs from the South).
Subscribe to:

BROADSIDE MAGAZINE

Editor: Sis Cunningham; Advisory: Pete Seeger. Monthly. Topical songs by Len Chandler, Phil Ochs, Peter La Farge, Buffy Sainte-Marie, Eric Andersen, etc. Art: Agnes Friesen. Articles: Josh Dunson, Julius Lester, etc. BROADSIDE has put out 4 LP records with FOLKWAYS (165 W. 46 St., New York) & a songbook (OAK Publ., 165 W. 46, NYC)

Most aficionados mark the birth of the topical song movement with the publication in February, 1962, in New York of the magazine Broadside (though the seeds of the movement go far back into the '50s), put together by Pete Seeger, the selfless patron of the movement, Sis Cunningham, its chronicler, and Gil Turner, its talent scout. The first issue contained five songs, inclu-

ding "Talking John Birch Blues" by a 20-year-old named Bob Dylan. Fifty-five issues and 800 songs later, Broadside is the mimeographed bible of the topical song apostles and their disciples, stretching from the redwood forests to the Gulf Stream waters.

And after those three years the new-wave song writers are on the verge of dominating folk music.



Drawing by
Agnes
Friesen

SUBSCRIPTION BLANK

BROADSIDE, 215 West 98 St., New York, N.Y. 10025: Enclosed find _____ for (check below)

☐ 1 year subs. to Broadside (12 issues) - \$5.

☐ Set of first 50 issues - \$12

(Please print) NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____

(If you are already a subscriber, please pass this blank on to a friend)

BOOK NEWS



INTERNATIONAL PUBLISHERS

381 PARK AVENUE SOUTH, NEW YORK 16, N.Y.
Murray Hill 5-2864

Here Release --

: FREEDOM IN THE AIR: Song Movements of the Sixties by Josh Dunson \$.95 :
: -----

Read What the Experts Say About This Exciting New Book !!

Pete Seeger -- "Here's the story behind the wave of new songs being heard in America today -- from the freedom movement of the South to the campuses of the North and West."

Broadside

New York City -- "A lively, highly readable work of scholarship. May all the future books about topical song be as enjoyable and informative as this one."

Phil Ochs -- "Must reading for anyone who wishes to understand the nature of the topical song revival. The first authoritative history that links the old and new protest movements."

Sing Out!

Irwin Silber -- "Most valuable in the excellent reportage concerning the ways in which the singing of the civil rights movement developed in the South....Josh Dunson has done something very important with this book. He has attempted to sum up an artistic movement at mid-point in its development."

Folk Music

London -- "The best analysis of Dylan's work I have seen for a long time is the new paperback, Freedom in the Air, by JOSH DUNSON, which looks at all the new American songwriters...."

Broadside

Wash. D.C. -- "We praise his efforts, and recommend FREEDOM IN THE AIR."

Folkies' Around

Larry McCombs -- "An excellent history of the topical song movement."

People's World

Mike Newberry -- "The reporting is excellent, needed, and lively with insights.... It is a good book. It should be welcomed by anyone who sings, hears, and loves folk music. It may become a diminutive bible of topical singing."

AVAILABLE -- at your local bookstore for \$.95 -- OR --

Send a total of \$1.05 (10¢ for postage) to: INTERNATIONAL PUBLISHERS
(Catalog upon request) 381 Park Ave. S.,
New York, N.Y. 10016

GUIDE TO SUBVERSIVE ORGANIZATIONS AND PUBLICATIONS (AND APPENDIXES)

Revised and published December 1, 1961
to supersede Guide published on January 2, 1957

(INCLUDING INDEX)



Prepared and released by the
Committee on Un-American Activities, U.S. House of Representatives
Washington, D.C.

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington 25, D.C. - Price 70 cents

committees organized to prevent deportation of specific Communists."

(*Committee on Un-American Activities, House Report 1182 on Communist Political Subversion, August 16, 1957, pp. 54, 86 and 53.*)

ALL-AMERICA ANTI-IMPERIALIST LEAGUE

1. Cited as a "Communist-front organization."

(*Attorney General Francis Biddle, in re Harry Bridges, May 28, 1942, p. 12.*)

2. Cited as a Communist enterprise.

(*Special Committee on Un-American Activities, House Report 1311 on the CIO Political Action Committee, March 29, 1944, p. 76.*)

ALL-CALIFORNIA CONFERENCE FOR DEFENSE OF CIVIL RIGHTS AND AID TO LABOR'S PRISONERS

1. Cited as a Communist front and a subsidiary of the International Labor Defense.

(*Special Committee on Un-American Activities, House Report 1311 on the CIO Political Action Committee, March 29, 1944, p. 166.*)

ALLIED LABOR NEWS (SERVICE)

1. Cited as a "Communist-controlled" news syndicate. "This was an international organization syndicating news and articles chiefly to the labor press, and in practice primarily to the Communist and pro-Communist press."

(*Senate Judiciary Committee, Senate Report 2050 on the Institute of Pacific Relations, July 2, 1952, pp. 73, 95, 145 and 146.*)

2. "Certain Communist fronts are organized for the purpose of promulgating Communist ideas and misinformation into the bloodstream of public opinion. Examples of such organizations are the Allied Labor News Service * * *."

(*Internal Security Subcommittee of the Senate Judiciary Committee, Handbook for Americans, S. Doc. 117, April 23, 1956, p. 91.*)



ALMANAC SINGERS

1. "Communist entertainers."

(*Special Committee on Un-American Activities, House Report 1311 on the CIO Political Action Committee, March 29, 1944, p. 97.*)

AMBIJAN COMMITTEE FOR EMERGENCY AID TO THE SOVIET UNION

1. Cited as a Communist front.

(*Special Committee on Un-American Activities, House Report 1311 on the CIO Political Action Committee, March 29, 1944, p. 174.*)

AMERICAN ASSOCIATION FOR RECONSTRUCTION IN YUGOSLAVIA, INC.

1. Cited as subversive and Communist.

(*Attorney General Tom Clark, letters to Loyalty Review Board, released June 1, 1948, and September 21, 1948.*)

The officially recognized and cited Communist publishing firm in the United States is the International Publishers (*Guide to Subversive Organizations and Publications*, December 1, 1961, p. 90). This firm printed a paperback edition on folk music entitled *Freedom in the Air*. In its suggested reading materials, *Freedom in the Air* stated, "Two magazines are essential for an understanding of the topical and freedom song movements. *Sing Out!* (semi-monthly, 589 Broadway, New York) and *Broadside* (monthly, 215 West 98th Street, Apt. 4D, New York)," p. 117.

The following list of artists and songs is merely a general outline of the *Sing Out!-Broadside* axis. Omission does not imply that other artists and songs are not Marxist-oriented, e.g., Joan Baez sings the works of some of the following song writers in "Farewell, Angelina."

Some of these individuals have their own Song Books, but their more revolutionary-slanted songs and Marxist-slanted propaganda pieces are to be found in *Sing Out!*, Oak Publications and *Broadside*. If the song merits a recording, the disc is generally pressed by Folkways Records.

- I. Almanac Singers
 - 1. Ballad of Harry Bridges
 - 2. Reuben James
 - 3. Strange Death of John Doe
 - 4. Wildwood Flower
- II. David Arkin
 - 1. A-Travelin' Through
 - 2. The Dove (Hille)
 - 3. Last Stop on the Jim Crow Train (Hille)
- III. Guy Carawan
 - 1. Ballad of the Student Sit-Ins
 - 2. Been in the Pen So Long
 - 3. Sinner Man
 - 4. Three Little Piggies

- IV. Len Chandler
 - 1. Beans In My Ears
 - 2. Father's Grave
 - 3. Need A Job
 - 4. Quitting Time
 - 5. Rally Song
 - 6. Secret Song
 - 7. Turn Around Miss Liberty
- V. Sis Cunningham
 - 1. Anthem For the Space Age
- VI. Barbara Dane
 - 1. You Just Can't Make It By Yourself
- VII. Josh Dunson
 - 1. Harp In the Air
- VIII. Bob Dylan
 - 1. Ain't Gonna Grieve No More
 - 2. All I Really Want To Do
 - 3. Ballad of Emmett Till
 - 4. The Ballad of Hollis Brown
 - 5. Blowin' in the Wind
 - 6. Boots of Spanish Leather
 - 7. Don't Think Twice
 - 8. Fare Thee Well
 - 9. Hard Rain's A-Gonna Fall
 - 10. Hattie Carroll
 - 11. I Will Not Go Down
 - 12. John Brown
 - 13. Lay Down Your Weary Tune
 - 14. Masters of War
 - 15. Only A Hobo
 - 16. Only A Pawn in the Game
 - 17. Oxford Town
 - 18. Paths of Victory
 - 19. Playboys and Playgirls
 - 20. Restless Farewell
 - 21. Song to Woody Guthrie
 - 22. Talking John Birch
 - 23. The Times They Are A-Changin'
 - 24. Train A-Travelin'
 - 25. Who Killed Davey Moore
- IX. Hanns Eisler
 - 1. East Germany's National Anthem
 - 2. Comintern Song
 - 3. Lenin Cantata
 - 4. Peace Song
 - 5. Raise High Soviet Banner
 - 6. United Front
- X. Woody Guthrie
 - 1. Been In Jail
 - 2. Biggest Thing Man Has Ever Done
 - 3. Billy the Kid
 - 4. Dust Pneumonia Blues
 - 5. Hard Traveling
 - 6. I've Got to Know
 - 7. Ludlow Massacre
 - 8. Moneyless Children
 - 9. New York Town
 - 10. The 1913 Massacre
 - 11. Pittsburgh (Almanac Singers)
 - 12. Poor Lazarus
 - 13. Pretty Boy Floyd

14. Slip Knot
15. Song of the Deportees
16. Talking Subway Blues
17. This Land Is Your Land
18. Tom Joad
19. Vigilante Man
20. You Souls of Boston (praise of Sacco and Vanzetti)
- XI. Lee Hays
 1. Ballad for Un-American Blues (Lowenfels)
 2. Hold the Line (Weavers)
 3. The Lighthouse (Seeger)
 4. Lonesome Traveler
 5. Peace On Earth (Hanns Eisler)
 6. The Rankin Tree (Lowenfels)
 7. The State of Arkansas
 8. Times Gettin' Hard
 9. Tomorrow Is A Highway (Seeger)
 10. Wasn't That A Time (Lowenfels, Seeger, Haufrecht)
 11. The Wreck of the "John B"
 12. You Old Fool
- XII. Fred Hellerman
 1. House of the Rising Sun (Gilbert)
 2. I Never Will Marry
- XIII. Joe Hill
 1. Casey Jones — The Union Scab
 2. Mister Block
 3. The Preacher and the Slave
 4. The Rebel Girl
 5. Should I Ever Be A Soldier
 6. Stung Right
 7. There Is Power
 8. Workers of the World, Awaken!
- XIV. Cisco Houston
 1. The Gambler
 2. Make Me A Bed On Your Floor
 3. Railroad Bill
- XV. Peter La Farge
 1. Black Stallion
 2. Coyote, My Little Brother
 3. Custer
 4. Drums
 5. Faubus Foibles
 6. Ira Hayes
 7. Strangers In Your Town
- XVI. Huddie Ledbetter (Leadbelly)
 1. Bourgeois Blues
 2. It's Almost Done
- XVII. Julius Lester
 1. Talking Vietnam Blues
- XVIII. Walter Lowenfels
 1. Brain-Washed
- XIX. Ewan MacColl
 1. The Blantyre Explosion
 2. The Bonnie Shoals of Herring
 3. Canily, Canily
 4. Come Me Little Song
 5. The First Time Ever I Saw Your Face
 6. Five Fingers
 7. Go Down You Murderers
 8. The Spring Hill Disaster

- XX. Ernie Marrs
 - 1. Ballad of Herbert Lee (Carawan)
 - 2. The Birmingham Bull
 - 3. Boxholder Local
 - 4. Bull Connor's Jail
 - 5. Dan Smith, M.P.
 - 6. Inflation Marches On
 - 7. The People Are Scratching (Harold Martin)
 - 8. Plain Bill Brown
 - 9. Plastic Jesus
 - 10. Talking Studebaker Blues
- XXI. New Lost City Ramblers
 - 1. Brown's Ferry Blues
 - 2. Chewing Gum
 - 3. Franklin D. Roosevelt's Back Again
 - 4. Tom Dooley
- XXII. Phil Ochs
 - 1. The A.M.A. Song
 - 2. Ballad of William Worthy
 - 3. Celia
 - 4. Draft Dodger Rag
 - 5. I Ain't Marching Anymore
 - 6. Links On the Chain
 - 7. Ringing of Revolution
 - 8. Talking Cuban Crisis
 - 9. Talking Vietnam
 - 10. This Old World Is Changin' Hands
 - 11. What Are You Fightin' For
- XXIII. Tom Paxton
 - 1. Bottle of Wine
 - 2. Brand New Baby
 - 3. Death of Medgar Evers
 - 4. I Can't Help But Wonder
 - 5. Marvelous Toy
 - 6. Ramblin' Boy
 - 7. The Rats
 - 8. Six Men Riding
 - 9. The Train For Auschwitz
 - 10. What A Friend We Have in Hoover
 - 11. What Did You Learn In School Today
 - 12. The Willing Conscript
- XXIV. Malvina Reynolds
 - 1. Billy Boy (parody on HCUA)
 - 2. The Birch Society
 - 3. Bury Me In My Overalls
 - 4. Dialectic
 - 5. Do Something Wrong
 - 6. Faucets Are Dripping
 - 7. The H.C.U.A.
 - 8. It Isn't Nice (Dane)
 - 9. Little Boxes
 - 10. The Little Generals
 - 11. Oh, Doctor
 - 12. Peace Isn't Treason
 - 13. Playing War
 - 14. Rand Hymn
 - 15. Sing Along (Silverman)
 - 16. Turn Around
 - 17. We Hate To See Them Go
 - 18. What Have They Done to the Rain

- XXV. Earl Robinson
1. Abe Lincoln
 2. Ballad of the Boll Weevil
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(A) Praise for Communists and Communism

- (1) Ballad of Harry Bridges, People's Song Book, p. 118.
- (2) Ballad of William Worthy, Broadside #22, March 1963.
- (3) Bay of Pigs, Broadside #4, Mid-April 1962.
- (4) Celia, Sing Out!, p. 12, November 1964.
- (5) Do Russian People Stand For War?, Broadside #13, September 1962.
- (6) Hans Beimler, Sing Out! Reprint, p. 20.
- (7) Hymn of the 14th of June Revolutionary Movement, 1959, Sing Out!, p. 32, September 1965.
- (8) Jarama Valley, Sing Out! Reprint, Volume 3, p. 15.
- (9) Joe Hill, Lift Every Voice, p. 37.
- (10) Moscow Nights, ABC-TV Hootenanny, p. 132, and Sing Out! Reprint, Volume 7, p. 36.
- (11) The Rebel Girl, Songs of Joe Hill, p. 39.
- (12) Ringing of Revolution, Broadside #60, July 15, 1965.
- (13) Should I Ever Be A Soldier, Songs of Joe Hill, p. 18.
- (14) Song To Woody, Young Folk Song Book, p. 38.
- (15) Songs of Hanns Eisler, Sing Out!, May 1965, p. 84.
- (16) Songs of Joe Hill, People's Artists Publication now printed by Oak Publications.
- (17) Songs of the FLN, Sing Out!, May 1965, p. 84.
- (18) Songs of the Lincoln Brigade, Sing Out!, May 1965, p. 84.
- (19) This Old World Is Changin' Hands, Broadside #52, November 20, 1964.
- (20) Times They Are A-Changin', Broadside #39, January 7, 1964.
- (21) United Front, The People's Song Book, p. 62.
- (22) You Souls of Boston, Sing Out! Reprint, Volume 6, p. 44.

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- (1) The Ballad of Major Eatherly, Broadside #45, May 15, 1964.
- (2) Brain-Washed, Broadside #26, May 1963.
- (3) The Devil Is Talking, Broadside #15, November 1962.
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- (5) The H-Bomb's Thunder, Broadside #19, January 1963.
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- (7) Mack the Bomb, Broadside #13, September 1962.
- (8) Modern Mother Goose, Broadside #4, Mid-April 1962.
- (9) Peace March Song, Broadside #5, May 1962.
- (10) Picket Line, Broadside #31, September 1963.
- (11) Strontium 90, Sing Out! Reprint, Volume 7, p. 9.
- (12) Take It Away, Broadside #19, January 1963.
- (13) Talking Atomic Blues, People's Song Book, p. 114.
- (14) What Have They Done to the Rain, Young Folk Song Book, p. 20, Broadside #38, January 20, 1964.

(C) Songs of Immorality

- (1) Blow The Candles Out, Hootenanny Tonight, p. 44.
- (2) Careless Love, ABC-TV Hootenanny Song Book, p. 95.
- (3) Four Nights Drunk, ABC-TV Hootenanny Song Book, p. 24.
- (4) House of the Rising Sun, ABC-TV Hootenanny Song Book, p. 98, Sing Out! Reprint, Volume 2, p. 37.
- (5) The Husband With No Courage In Him, Sing Out! Reprint, Volume 15, p. 32.
- (6) Knaves Will Be Knaves, Hootenanny Tonight, p. 80.
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- (8) Matty Groves, Young Folk Song Book, p. 103.

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- (1) The Ballad of Hollis Brown, Young Folk Song Book, p. 42, Broadside #21, Late February 1963.
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- (3) Fair Ellender, Sing Out! Reprint, Volume 4, p. 60.
- (4) Go Down You Murderers, Sing Out! Reprint, Volume 2, p. 50.
- (5) Here's To A World That's All Right, Broadside #28, Late June 1963.
- (6) The Suicide Song, Hootenanny Tonight, p. 122.
- (7) Tom Dooley, People's Songs Bulletin, p. 13.

(E) Defamation of Anti-Communists

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- (2) Billy Boy, Little Boxes and Other Handmade Songs, p. 20.
- (3) The Freedom Fighters, Broadside #11 and 12, August 1962.
- (4) The H.U.A.C., Broadside #18, Late December 1962.
- (5) Hold The Line, Sing Out! Reprint, Volume 1, p. 52.
- (6) The Investigator's Song, The People's Song Book, p. 102.
- (7) The Jack Ash Society, Sing Out! Reprint, Volume 4, p. 34.
- (8) The Rankin Tree, People's Songs Bulletin, p. 94.
- (9) Talking Riot Blues, Broadside #20, February 1963.
- (10) Talking Un-American Blues, Sing Out! Reprint, Volume 3, p. 48.
- (11) Twelve Legions, Broadside #9 and 10, July 1962.
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- (13) What Shall It Profit A Man, American Folksong, p. 34.

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- (2) Ding Dong Dollar, Broadside #3, April 1962.
- (3) Draft Dodger Rag, Sing Out!, March 1965, p. 26.
- (4) Hitler Ain't Dead, Broadside #61, August 15, 1965.
- (5) Hole In the Ground, Broadside #58, May 15, 1965.
- (6) I Ain't Marching Anymore, Broadside #54, January 20, 1965.
- (7) I've Got to Know, Broadside #57, April 1965.
- (8) Masters of War, Young Folk Song Book, p. 47, Sing Out! Reprint, Volume 7, p. 40.
- (9) Napalm, Broadside #60, July 15, 1965, Sing Out!, January 1966, p. 21.
- (10) Only A War, Broadside #62, September 15, 1965.
- (11) Playing War, Broadside #50, September 22, 1964.
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- (13) Strange Death of John Doe, Sing Out! Reprint, Volume 5, p. 44.
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- (15) Talking Vietnam Blues, Broadside #56, March 10, 1965.
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- (1) Captain Kidd, Sing Out! Reprint, Volume 4, p. 26.
- (2) Jesse James, ABC-TV Hootenanny, p. 40.

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- (2) The Cherry Tree Carol, ABC-TV Hootenanny, p. 47.
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- (5) There Is Power, Sing Out! Reprint, Volume 2, p. 43.

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- (1) And Freedom Too, Broadside #58, May 15, 1965.
- (2) Blowin' In The Wind, Sing Out! Reprint, Volume 6, p. 38.
- (3) The Flowers of Peace, Sing Out! Reprint, Volume 6, p. 15.

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- (7) **Peace On Earth, People's Songs Bulletin, p. 76.**
- (8) **Put My Name Down, Lift Every Voice, p. 20.**
- (9) **Talkin' Peace, Broadside #35, November 20, 1963.**
- (10) **We Shall Overcome, Sing Out! Reprint, Volume 6, p. 63.**
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- (12) **Will You Work For Peace, Or Wait For War?, Broadside #1, February 1962.**
- (13) **World Youth Song, Lift Every Voice, p. 80.**

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- (1) **Come Fellow Workers, p. 228.**
- (2) **Freiheit, p. 210.**
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