New Course

Catalog Course Title: Jazz and the Civil Rights Movement (GOVT 425)

Name and contact information for future correspondence:
Gregg Ivers (ivers@american.edu); Saul Newman (snewman@american.edu)

Academic Unit - School/College:

○ CAS ○ KSB ○ SOC ○ SIS ◉ SPA ○ SPExS ○ Other:

Teaching Unit – Department or Program:

Date effective: Spring 2017

Required Signatures	Name	Signature	Date
Teaching Unit Chair or Director	Saul Newman		6/1/16
EPC Chair	Susan Glover	S. Glover BMM	6/9/16
Primary Academic Unit Assoc. Dean	Jessica Waters		6/16/16
Second Academic Unit Assoc. Dean			
Faculty Senate Chair			
Provost's Designee (VPUG or VPGR)			

Date sent to the Office of the University Registrar:

AMERICAN UNIVERSITY
WASHINGTON, DC

SAUL NEWMAN
CHAIR

MEMORANDUM

To: Faculty Senate Committee on Undergraduate Curriculum

Via: Jessica Waters and SPA Educational Policy Committee

SN

From: Saul Newman, Chair, Department of Government

Subject: Resubmittal of Proposed GOVT425 *Jazz and the Civil Rights Movement*

Date: May 24, 2016

As Chair of the Department of Government and incoming Interim Associate Dean for Undergraduate Education in SPA, I strongly urge you to support Gregg Ivers' request to make GOVT425 - *Jazz and the Civil Rights Movement* a permanent course within SPA. I have encouraged Professor Ivers to resubmit this course for approval. He has submitted extensive documentation as to the importance of this course and has gone to considerable lengths to respond to the concerns expressed regarding his first attempt to make this a permanent course.

It is not my role to repeat the arguments he has made as to the value of the course and to explain how the subject content does not conflict with courses being offered in the Department of Performing Arts. His supporting materials make that case. I would like to add my own thoughts as to why now is precisely the right time to approve this course.

1. This course has been taught three times with high enrollments. In Spring 2014 it had 28 students, in Spring 2015 it had 32 students and Spring 2016 had 29 students. It is a very popular course.

2. Of these 89 students, 70 have had GOVT majors. None has ever had a major in Performing Arts. GOVT425 appeals overwhelmingly to students in SPA, SOC and SIS (79 out of 89).

3. This course receives very high SET scores. Each time it has been taught it has received scores of over 6.4/7.

4. At a time when there is a greater demand nationwide for curriculum that addresses the concerns of under-represented students, this course offers a fresh perspective on the intersection between African American culture and the Civil Rights struggle. It is desperately needed as part of AU's curriculum.

5. Professor Iver's class is interdisciplinary studies at its best. At a time when AU is trying to break down academic silos courses such as this are exactly what we are trying to foster.

DEPARTMENT OF GOVERNMENT
4400 MASSACHUSETTS AVENUE, NW WASHINGTON, DC 20016-8130 202-885-6240 FAX: 202-237-2967

6. This course is part of Professor Ivers' primary research agenda. He has nearly completed a book manuscript on the subject and has spent the last few years traveling the United States to visit the sites and research the archives that provide the materials that animate this course. AU is committed to having its faculty teach their research and no class I can think of ties together a long-term research project and passionate teaching better than this course.

I know that this course fulfills all of the most important undergraduate curricular goals of AU and I strongly support its adoption. I implore you to give this course serious consideration. Thank you for your consideration of this request.

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I. Identifying Information

a) Proposed effective date: January 2017
b) Academic Unit: SPA
c) Teaching Unit: Government
d) Course Title: Jazz and the Civil Rights Movement
e) Course Number: GOVT 425
f) Credits: 3
g) Prerequisites: Open to third-year students and above
h) Course description for University Catalog: **GOVT-425 Jazz and the Civil Rights Movement (3)** This course will examine the relationship between jazz and the 20th century African American civil rights movement. Topics covered will include how jazz confronted racial discrimination through direct action and how jazz worked with major civil rights organizations to provide financial support for the movement. Prerequisite: GOVT-110, junior or senior standing, and minimum 2.5 GPA.
i) Grade type: A /F and Pass/Fail
j) Expected frequency of offering: Every Spring
k) Note all that apply: None

II. Rationale: Please explain the main purpose of the new course, including whether it will be a requirement for an existing or proposed program or an elective, and how the new course relates to the existing courses in the program and department.

The main purpose of this course to expand the course offerings in the Department of Government that cover the African American civil rights movement. Currently, we offer only one other course, The Southern Civil Rights Movement (previously taught as The Politics of the Civil Rights Movement (GOVT 423) dedicated to African American politics, history and social context. The course will serve as a course for Government department majors. I have taught 85 students in three semesters (the maximum). Sixty-one have been Government majors.

a) Will the course require students to pay a special fee associated with the course? No

b) Has the course previously been offered under a rotating topics course or an experimental course number? If so:
   i. Semesters/year offered: Spring 2014, 2015 and 2016
   ii. Course number: GOVT 396
   iii. Instructor: Gregg Ivers
   iv. Enrollment: 25, 30, 30 (maximum each semester)
   v. What observations and conclusions were derived from the previous offering(s) that now lead to proposing this course as a permanent part of the curriculum? The course has been well received, enrolled the maximum number of students, attracted minority students and promoted classroom diversity.

c) Please indicate other units that offer courses or programs related to the proposed course and provide documentation of consultations with those units. None (see attached memorandum)

d) Estimate the enrollment per semester: 25 or 30, depending on room size

e) Does your teaching unit's classroom space allotment support the addition of this course? Yes

f) Are present university facilities (library, technology) adequate for the proposed course? Yes

g) Will the proposed course be taught by full-time or part-time faculty? Full time faculty

h) Will offering the new course involve any substantial changes to the scheduling of existing courses? No

i) What are the learning outcomes for the course? By the end of this course, students will be able to understand and analyze:

- The world of African slaves in the antebellum South and how the work songs and shouts of slaves formed the basis for the blues.
- How the blues became intermeshed with the first really "Americanized" form of African music – the religious songs that emerged in the black church during slavery and then after the Civil War.
- How the "primitive blues" primarily associated with Southern blacks eventually became the foundation of jazz.
- How the gradual emergence of black music produced a sense of social and political identity within the African-American community.
- How sympathetic white musicians found their way into the world of African-American music and culture.
- The importance of the Great Migration of African-Americans from the South to Northern cities during the early 20th century and how it influenced both the development of black music and the civil rights movement.
- How such important music promoters such as John Hammond and Norman Granz began to view black music as a vehicle to attack racial segregation and post-Jim Crow racial and cultural discrimination against African-Americans.
- The emergence of bebop as the first jazz form to reject the idea of American music as something for popular consumption. These musicians were also more outspoken about the treatment of African-Americans in the United States than those of the previous generation.
- How the United States government used jazz musicians during the Cold War as "Jazz Ambassadors" to promote the principles of liberty and equality worldwide, only to find that these same musicians, returning to America, becoming more vocal and active on behalf of civil rights.
- How the jazz world began to partner with such civil rights groups as the CORE, SNCC, SCLC, NAACP and others to support the Movement.

- How the music, particularly from African-American musicians, began to reflect the goals and aspirations of the civil rights movement.
- How the jazz community became a social movement to advance racial equality beyond the worlds of art and entertainment.

j) How will those outcomes be assessed? In addition to required weekly participation – each week a different group of students is responsible for leading a class discussion on the week's topic, students complete two multi-media projects and, for the final exam, participate in a panel discussion.

k) What are the competencies that students are expected to demonstrate for the course? Syllabus attached.

a) Catalog Copy: **GOVT-425 Jazz and the Civil Rights Movement (3)** This course will examine the relationship between jazz and the 20th century African American civil rights movement. Topics covered will include how jazz confronted racial discrimination through direct action and how jazz worked with major civil rights organizations to provide financial support for the movement. Prerequisite: GOVT-110, junior or senior standing, and minimum 2.5 GPA.

Jazz and the Civil Rights Movement
Government 425

Winter/Spring 2016
Class Hours
Th: 5.30-8 p.m.
Office Hours
M: 10-11.30 a.m.
M: 2.30-4.30 p.m.

Dr. Gregg Ivers
Hurst 206N
Email: ivers@american.edu

Course Description

The goal of this course is to acquaint you with an important and often neglected component of the 20th Century Civil Rights Movement: how the jazz community in the United States became an important force for social, cultural and political change on behalf of African-Americans and the civil rights movement more generally. In order to understand how musicians, promoters, journalists and music executives – and, by extension, ordinary Americans -- came together to confront Jim Crow and the discriminatory treatment of African-American musicians, we will study:

- The world of African slaves in the antebellum South and how the work songs and shouts of slaves formed the basis for the blues.
- How the blues became intermeshed with the first really "Americanized" form of African music – the religious songs that emerged in the black church during slavery and then after the Civil War.
- How the "primitive blues" primarily associated with Southern blacks eventually became the foundation of jazz.
- How the gradual emergence of black music produced a sense of social and political identity within the African-American community.
- How sympathetic white musicians found their way into the world of African-American music and culture.
- The importance of the Great Migration of African-Americans from the South to Northern cities during the early 20th century and how it influenced both the development of black music and the civil rights movement.
- How such important music promoters such as John Hammond and Norman Granz began to view black music as a vehicle to attack racial segregation and post-Jim Crow racial and cultural discrimination against African-Americans.
- The emergence of bebop as the first jazz form to reject the idea of American music as something for popular consumption. These musicians were also more outspoken about the treatment of African-Americans in the United States than those of the previous generation.
- How the United States government used jazz musicians during the Cold War as "Jazz Ambassadors" to promote the principles of liberty and equality worldwide, only to find that these same musicians, returning to America, becoming more vocal and active on behalf of civil rights.

- How the jazz world began to partner with such civil rights groups as the CORE, SNCC, SCLC, NAACP and others to support the Movement.
- How the music, particularly from African-American musicians, began to reflect the goals and aspirations of the civil rights movement.
- How the jazz community became a social movement to advance racial equality beyond the worlds of art and entertainment.
- The legacy of this vibrant and important period on contemporary issues involving race, politics and culture in the United States.

Class Design

This class will combine lecture, discussion and multi-media presentation. I expect students to come to class having read, watched or listened to the assigned material and prepared to discuss it. Since this an upper-level class, I am serious when I say that I really expect students to read what I ask them to read and be able to offer some intelligent commentary on the material.

You and you alone are responsible for obtaining any material that you missed because of an inability to attend class. Please do not come to my office expecting a tutorial on what you missed. I am happy to discuss anything about the class with you; but I will not do your work for you.

Graded Work

You will have two graded assignments during the semester. The first assignment may either be an individual or group project. The second assignment, due during the final exam period, will consist of a panel discussion on various topics I assign you. You will prepare a presentation in small groups. You are responsible for picking the project you want to undertake. I would prefer not to read papers; rather, I would like you to develop a multi-media approach to your assignment. Below are a couple of examples. There are many more routes you can take. For example, you might:

- Make a short film (15-20 minutes) on the topic of your choice. Let's say you want to do something on how John Hammond aggressively promoted black music and the idea of "mixed bands" in the 1930s. Rather than write a paper about something I already know, I would like to see how you bring music, history and politics together.
- Do an interactive Power Point presentation that includes embedded interviews and perhaps your voice-over to narrate your presentation. You can dig deeper into the importance of the Cold War on civil rights policy at home, and how the decision of the State Department to send mostly African-American musicians abroad to promote democracy had serious secondary effects back home.
- Or, if you are an artist, you may create and perform a dance or composition, one that you write and/or create.

We will work on developing topics and projects together.

If you choose to question or challenge my evaluation of your work, please understand three important points: (1) The grade you receive already reflects the benefit of the doubt to avoid precisely this kind of confrontation; (2) that I reserve the right to reconsider your grade in its entirety if you choose to challenge my initial evaluation of your work; and (3) you are not entitled to anything. If you want something, you are going to have to earn it.

Academic Integrity

Cheating and Plagiarism: The University has detailed rules about cheating and plagiarism. Students may learn more about the University's definition of academic dishonesty by visiting http://www.american.edu/american/registrar/aic.htm. Student violations of academic integrity will be dealt with swiftly and severely.

Class Rules, Professor-Student Etiquette and Notes

1. **Please turn off your cell phones and all other electronic communications devices that you bring with you to class. Do not take out your phone to check your messages during class. Do not put your phone on your desk or anywhere else that I can see it.** The first time you violate this rule I will call you out and make you sing along to your ringtone in front of the class. Do it a second time and I will dismiss you from class.
2. **You may not use a laptop computer, tablet or anything resembling a laptop computer or tablet in class**. You will need to update your Facebook status, check your email, watch porn, shop or compile your fantasy sports stats on your own time.
3. **Do not come to class late**. Any student who is late to class more than twice will not be allowed to return to class until he or she has provided a written explanation to the professor accounting for habitual tardiness. Late to class is defined as entering class after the professor has begun the class presentation or lecture.
4. **You are permitted one excused or unexcused absence for the semester, not including religious holidays or personal or family health emergencies.** *Students must provide a written explanation, including medical documentation, to the professor explaining additional classroom absences. Any such information will be held in the strictest confidence by the professor.* ****Students who do not meet the class attendance requirement will have one-half of one letter deducted from their final grade.****
5. **You may not record my classes. You may not reproduce the accounts and contents of this class for any reason whatsoever – no photos, no "live" tweeting, no anything. Any student who fails to comply with this rule will be dismissed from class**. Students with documented disabilities requiring the use of such assistance must see the instructor for an exemption to this rule.
6. **The professor retains the right to dismiss any disruptive student from class for the remainder of the class period**. If a student requires a second dismissal for disruptive behavior, that student will be referred to the appropriate university

disciplinary authority.

7. **Please do not wander in and out of class**. Once you arrive in class please stay there.
8. **Please use email only to schedule an appointment to come see me or to inform me you will not be in class that day. Any other questions or concerns about the class must be addressed to me in person**. All email addressed to me must include a salutation, a subject line and must be signed by you.
9. **Students are responsible for keeping up with class assignments, including assignments that have missed because of absences**. The professor is not responsible for informing students of their class responsibilities beyond those that are announced in class.
10. **Students are required to bring the assigned materials to class**.
11. **The professor retains the right to alter or abolish any term or condition of this syllabus at any time**. The professor will announce any such change or changes in class, and is not required to give the student written notice. In any such case, students will be given ample notice of such changes that will not affect their ability to complete an assignment.

Books and Materials

Required

The following books are *required* and may be purchased from any reputable on-line retailer. They are also available in the University Bookstore.

LeRoi Jones (Amiri Baraka), *Blues People: Negro Music in White America* (1963)
David Margolick, *Strange Fruit: Billie Holiday, Cafe Society, And An Early Cry For Civil Rights* (2000)
Dennis McNally: *On Highway 61: Race, Music and the Evolution of Cultural Freedom* (2014)
Marc Myers, *Why Jazz Happened* (2013)
Burton W. Peretti, *The Creation of Jazz: Music, Race, and Culture in Urban America* (1994)

In addition, I will assign articles and other short pieces that are available on the Internet. I expect you to read them. I will also assign short video interviews and excerpts from documentaries. I expect you to watch them.

Recommended

The following books are *recommended*. You are not required to buy them. But if you are really interested in jazz, black music, African-American culture, the civil rights movement and how this all comes together, you should, at some point, read at least some of them.

Thomas Brothers, *Louis Armstrong's New Orleans* (2006)
Nadine Cohodas, *Spinning Blues Into Gold: The Chess Brothers and the Legendary Chess Records* (2000)
Stanley Crouch, *Kansas City Lightning: The Rise and Times of Charlie Parker* (2013)
Bill Crow, *Jazz Anecdotes* (2004)
Scott DeVeaux, *The Birth of BeBop: A Social and Musical History* (1997)

Ralph Ellison, *Living with Music* (2002)
Wayne Enstice and Paul Rubin, *Jazz Spoken Here: Conversations with Twenty-Two Jazz Musicians* (1992)
Louis A. Erenberg, *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture* (1998)
Samuel Floyd, Jr. *The Power of Black Music* (1995)
Gary Giddins, *Visions of Jazz* (1998)
Gary Giddins and Scott DeVeaux, *Jazz* (2009)
Ted Gioia, *Delta Blues* (2008)
Ted Gioia, *The History of Jazz* (2011)
Robert Gottlieb, *Reading Jazz* (1999)
Tad Hershorn, *Norman Granz: The Man Who Used Jazz for Justice* (2011)
Robert Greenfield, *The Last Sultan: The Life and Times of Ahmet Ertegun* (2011)
John Hammond, *John Hammond on Record: An Autobiography* (1977)
Nat Hentoff and Nat Shapiro, *Hear Me Talkin' to Ya: The Story of Jazz As Told by the Men Who Made It* (1966)
Nat Hentoff, *Jazz Is* (1976)
Nat Hentoff, *Listen To The Stories: Nat Hentoff On Jazz And Country Music* (1995)
Charles Hersch, *Subversive Sounds: Race and the Birth of Jazz in New Orleans* (2007)
Fred Kaplan, *1959: The Year Everything Changed* (2009)
David Kastin, *Nica's Dream: The Life and Legend of the Jazz Baroness* (2011)
Robin Kelley, *Thelonious Monk: The Life and Times of An American Original* (2009)
Ingrid Monson, *Freedom Sounds*: *Civil Rights Call Out to Jazz and Africa* (2007)
Albert Murray, *Stompin' the Blues* (1989)
Robert G. O'Meally, *The Jazz Cadence of American Culture* (1998)
Peter Pettinger, *Bill Evans: How My Heart Sings* (1998)
Gerald Posner, *Motown* (2002)
Dunstan Prial, *The Producer: John Hammond and the Soul of American Music* (2007)
Scott Saul, *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties* (2003)
Richard M. Sudhalter, *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945* (1999)
Terry Teachout, *Duke: A Life of Duke Ellington* (2013)
Elijah Wald, *Josh White: Society Blues* (2000)
Elijah Wald, *Escaping the Delta* (2004)

Jazz History, Black Music, African-American Culture, Politics and Music: On-Line Resources

Below are just a few websites where you can find outstanding resources on jazz history, black music, African-American culture, politics and music. This is not an exhaustive list, by any means. But it is enough to get you going, if you want to get up and go.

All About Jazz: www.allaboutjazz.com
Center for Black Music Research at Columbia College, Chicago: www.colum.edu/CBMR
Center for Jazz Studies at Columbia University: www.jazz.columbia.edu
Downbeat Magazine: www.downbeat.com

Felix E. Grant Jazz Archives: www.lrdudc.wrlc.org/jazz
Institute of Jazz Studies: www.newarkwww.rutgers.edu/IJS/index1.html
Jazz Beyond Jazz: www.artsjournal.com
Jazz Times Magazine: www.jazztimes.com
Jazz Research: www.jazzresearch.com
Jazz Wax: www.jazzwax.com
Jazziz Magazine: www.jazziz.com
New York Public Library, Schomburg Center for Research in Black Culture: www.nypl.org/locations/divisions/manuscripts-archives-and-rare-books-division
Red Hot Jazz Archive: www.redhotjazz.com
Soul-Patrol: www.soul-patrol.com
Thelonious Monk Institute: http://www.monkinstitute.org

Jazz 101: Building Your Jazz Collection

The following recordings represent what I believe is an appropriate introduction to jazz. When I meet someone who tells me they want to learn more about jazz and are looking for some music to get them started, these are the recordings I recommend. Please remember this is by no means comprehensive. 101 = 101. These are in alphabetical order.

Cannonball Adderly, *Mercy, Mercy, Mercy*!
Louis Armstrong and King Oliver, *Louis Armstrong 1924*
Louis Armstrong, *The Essential Louis Armstrong*
Chet Baker, *My Funny Valentine*
Count Basie, *The Complete Atomic Basie*
Count Basie, *On My Way and Shoutin' Again*
Michael Brecker, *Tales From the Hudson*
Clifford Brown and Max Roach, *At Basin Street*
Bix Beiderbecke, *An Introduction to Bix Beiderbecke: His Best Recordings, 1924-1930*
Art Blakey and the Jazz Messengers, *Ugetsu*
Art Blakey and the Jazz Messengers, *Moanin'*
Dave Brubeck, *Time Out*
Kenny Burrell, *Midnight Blue*
Charlie Christian, *Genius of the Electric Guitar*
Sonny Clark, *Cool Struttin'*
Ornette Coleman, *The Shape of Jazz To Come*
John Coltrane, *Blue Train*
John Coltrane, *Giant Steps*
John Coltrane, *My Favorite Things*
John Coltrane, *Crescent*
John Coltrane, *A Love Supreme*
Chick Corea, *Now He Sings, Now He Sobs*
Miles Davis, *The Birth of the Cool*
Miles Davis, *Kind of Blue*
Miles Davis, *Miles Ahead*

Miles Davis, *Milestones*
Eric Dolphy, *Out to Lunch*
Roy Eldridge, *Little Jazz Trumpet Giant*
Duke Ellington, *Ellington Uptown*
Duke Ellington, *Ellington at Newport*
Duke Ellington, *The Duke – the Essential Collection, 1927-62*
Bill Evans, *Everyone Digs Bill Evans*
Bill Evans, *Portrait in Jazz*
Bill Evans, *Sunday at the Village Vanguard*
Bill Evans, *Waltz for Debby*
Bill Evans, *The Paris Concerts, 1 and 2*
Tal Farlow, *Cookin' on All Burners*
Dizzy Gillespie, *The Complete RCA Victor Recordings*
Dizzy Gillespie, *Bird and Diz*
Dizzy Gillespie and Charlie Parker, *Town Hall, New York City, June 22, 1945*
Dexter Gordon, *Our Man in Paris*
Grant Green, *Idle Moments*
John Hammond, *From Spirituals to Swing: The Complete Carnegie Hall Concerts, 1938-39*
Herbie Hancock, *Maiden Voyage*
Herbie Hancock, *Inventions and Dimensions*
Hampton Hawes, *Four!*
Roy Haynes, *We Three*
Fletcher Henderson, *Tidal Wave*
Joe Henderson, *Page One*
Coleman Hawkins, *Body and Soul*
Billie Holiday, *The Complete Commodore Recordings*
Billie Holiday, *Lady in Satin*
Bobby Hutcherson, *Stick Up*
Ahmad Jamal, *Live at the Pershing*
Keith Jarrett, *My Song*
Keith Jarrett, *Whisper Not*
Wynton Marsalis, *Black Codes From the Underground*
Wynton Marsalis, *Blood on the Fields*
Brad Mehldau, *Live*
Pat Metheny, *Bright Size Life*
Pat Metheny, *Question and Answer*
Charles Mingus, *Mingus Ah Um*
Charles Mingus, *The Black Saint and the Sinner Lady*
Blue Mitchell, *Blues Moods*
Hank Mobley, *No Room for Squares*
Modern Jazz Quartet, *Django*
Thelonious Monk, *The Complete Blue Note Recordings*
Thelonious Monk, *Brilliant Corners*
Thelonious Monk, *Monk's Music*
Thelonious Monk, *Misterioso*
Thelonious Monk, *Live at the It Club*

Thelonious Monk, *The Columbia Years, 1962-1968*
Wes Montgomery, *The Incredible Jazz Guitar of Wes Montgomery*
Wes Montgomery, *Smokin' at the Half Note*
Lee Morgan, *The Cooker*
Lee Morgan, *The Sidewinder*
Jelly Roll Morton, *His Best Recordings, 1926-1939*
Charlie Parker, *The Complete Dial Masters*
Charlie Parker, *With Strings – The Master Takes*
Charlie Parker, *The Quintet – Live At Massey Hall*
Bud Powell, *Time Waits*
The Quintet, *Live at Massey Hall*
Django Reinhardt, *Djangology 49*
Max Roach, *We Insist! Max Roach's Freedom Now Suite*
Sonny Rollins, *Saxophone Collosus*
George Russell, *Stratusphunk*
Wayne Shorter, *Speak No Evil*
Wayne Shorter, *Adam's Apple*
Wayne Shorter, *JuJu*
Horace Silver, *Blowin' the Blues Away*
Horace Silver, *Song For My Father*
Jimmy Smith, *House Party*
Jimmy Smith, *Back at the Chicken Shack*
Cecil Taylor, *Unit Structures*
McCoy Tyner, *The Real McCoy*
Lester Young, *His Best Recordings, 1936-1945*

Blues 101: Primitive and Early Blues

The following recordings represent what I believe is an appropriate introduction to primitive and early blues. Musically, the blues forms the foundation for much of jazz. Culturally, it represented the first real form of black music for audiences beyond the African-American community. Listening to these recordings will give you a feeling for the relationship between the songs, rhythms and music forms that Africans brought with them as slaves, later after emancipation when persons of African descent became Americans, and into the early 20th century, particularly after recording and broadcast technology permitted the distribution of music on a wider scale. Blues represents the baseline of black American music. Jazz, rock & roll (an early black slang term for sex), rhythm and blues (a record industry term for black rock and roll), modern blues (Joe Bonamassa, Gary Clark, Jr., Warren Haynes, Tedeschi-Trucks), blues-rock (Allman Brothers, Led Zeppelin, Eric Clapton, Cream, Rolling Stones), funk (James Brown, Stevie Wonder, Motown) and hip-hop are all music forms rooted in early black music. This is not in alphabetical order, since many blues musicians' names are as complicated as their lives.

Robert Johnson, *King Of The Delta Blues Singers*
Bukka White, *The Complete Bukka White*
Buddy Guy & Junior Wells, *Buddy Guy & Junior Wells Play The Blues*

Tommy Johnson, *Canned Heat (1928-1929)*
Magic Sam, *West Side Soul*
Mance Lipscomb, *Texas Sharecropper & Songster*
Blind Willie McTell, *The Definitive Blind Willie McTell*
Albert King, *Born Under A Bad Sign*
Muddy Waters, *At Newport 1960*
Mississippi John Hurt, *1928 Sessions*
Arthur 'Big Boy' Crudup, *That's All Right Mama*
Lonnie Johnson, *The Complete Folkways Recordings*
Elmore James, *Shake Your Moneymaker: The Best Of The Fire Sessions*
Charley Patton, *Pony Blues*
Skip James, *The Complete Early Recordings Of Skip James -- 1930*
Lightnin' Hopkins, *The Complete Prestige/Bluesville Recordings (Box Set)*
Otis Rush, *Cobra Recordings: 1956-1958*
Jimmy Reed, *Blues Masters: The Very Best Of*
Clarence 'Gatemouth' Brown, *Original Peacock Recordings*
Big Bill Broonzy, *Trouble In Mind*
Sonny Boy Williamson [II], *One Way Out*
Pink Anderson, *Ballad And Folksinger – Vol. 3*
Etta James, *The Chess Box*
Howlin' Wolf, *The Chess Box*
Bessie Smith, *The Complete Recordings, Vol. 1*
Reverend Gary Davis, *Harlem Street Singer*
Furry Lewis, *Shake 'Em On Down*
Willie Dixon, *I Am The Blues*
Lightnin' Slim, *Rooster Blues*
Albert Collins, Robert Cray & Johnny Copeland, *Showdown*!
Son House, *Father Of The Delta Blues: The Complete 1965 Recordings*
Memphis Minnie, *The Essential Memphis Minnie*
T-Bone Walker, *The Complete Imperial Recordings: 1950-1954*
Smoky Babe, *Hottest Brand Goin'*

Course Outline

Part I: The Origin of Black Music

The first part of the course will focus on the origin of black music in the United States. The primary book for this section is, *Blues People: Negro Music in White America*, by Amiri Baraka. *Blues People* traces the origin of the blues as the first genuine form of American music, or music that did not derive exclusively from European origin. We will read and discuss how black music became the first genuine form of protest music; how African music evolved into African-American music; how the black church became the center of early African-American culture in the United States; how black music became the foundation of the blues, and how the blues became the foundation of jazz. Important to note here is the relationship between early black culture in the post-Civil War South (and later, Northern and Midwestern Cities), music and politics.

Part II: Segregated America, Segregated Music

The second part of the course will move into the 20th century, and look primarily at how Jim Crow, America's official system of racial apartheid, affected both substance and growth of black music. Despite the growth of jazz as a popular music and the growing attraction it had for musicians, black artists faced numerous obstacles at getting their music heard beyond traditional venues associated with black communities. Racial segregation steered black musicians into jazz and blues because they were not welcome in the world of white popular music. African-Americans were also not taken seriously as classical musicians. The color line was just as pronounced in art and entertainment (including sports) as it was throughout American society. Underneath the official line of racial segregation (and the non-legal but understood practice of racial exclusion and discrimination by club owners and recording professionals), jazz became one of the first places where whites and blacks moved freely within their own world. White musicians were drawn to the music of Louis Armstrong and the improvised music coming from New Orleans and, by the early 1920s, especially Chicago. They often played with blacks after-hours and began to form professional and personal relationships with black musicians. Popular white bandleaders were impressed and fascinated by improvised music, and began to selectively breach the color line. That would progress during the 1930s, as bandleaders such as Benny Goodman and Artie Shaw began to hire black musicians. The refusal of many clubs and venues to allow "mixed" bands to play resulted in the first protests for equal conditions. Slowly, by World War II, the jazz community began to challenge racial discrimination in and beyond their world. Prominent white allies such as Norman Granz and John Hammond began to view the jazz community as a force to attack racial discrimination within the recording industry and in American society more generally. Tad Hershorn tells this story very well in his award-winning book, *Norman Granz: The Man Who Used Jazz for Justice* (on your recommended list). Marc Myers discusses all this and more in *Why Jazz Happened*, which describes how technology, as much as social context, fueled the development of jazz. Dennis McNally and Burton Peretti also offer excellent discussions of the relationship between race, culture, politics and freedom through music in their respective books, *On Highway 61*, and The *Creation of Jazz*.

Part III: Be-Bop and the Social Transformation of Jazz

In this part of the course, we will see how jazz became more openly political, but not in ways you might think. Yes, the musical form of jazz changed dramatically and that, artistically, sent shockwaves throughout the jazz world. But that wasn't really the most radical change. Be-bop, created and led by musicians such as Charlie Parker, Thelonious Monk, Dizzy Gillespie, Kenny Clarke, Max Roach and Miles Davis, emerged as a form of protest music as well. These musicians played their own compositions, not those associated with the popular song form, did not attempt to entertain audiences (because they often didn't talk to them), refused to accept racial discrimination and openly questioned the racial practices that limited performing and recording opportunities for black musicians playing jazz. For the first time, virtuosity, or what you might call "shredding," became associated with American music. These musicians were complete masters of their instruments and were more than capable of playing white classical or popular music. But because they were not allowed to, their talents were confined to the jazz world. Again, white musicians were attracted to the music and what they

perceived as the "jazz life." By the mid-1950s, formal color lines were beginning to diminish outside the South. Prominent black musicians such as Duke Ellington, Louis Armstrong, Dizzy Gillespie, Charles Mingus and Sonny Rollins began to speak out openly against America's racial practices and policies.

By the early 1960s, jazz musicians began to openly align themselves with the civil rights movement, supporting fund raising causes with concerts (the contemporary "benefit concert" has its origin in the jazz and blues worlds). Moreover, jazz composers such as Charles Mingus and Max Roach were writing compositions and taking them public that emphasized the African-American condition. By the late 1960s, the jazz community had become an important social force in the Civil Rights Movement. Ironically, jazz, as music and entertainment, began to decline in popularity by the late 1960s, pushed aside by the rapid rise of rock (think the Beatles, Stones, Who, Cream) coming largely from England and folk coming largely from white singer-songwriters like Bob Dylan, Peter, Paul & Mary and Joan Baez. Ironically, these bands and individuals were openly indebted to American black music, something they readily acknowledged. Again, racial structure and politics had much to do with how black musicians and their music were regarded. Side note: you may not realize it, but Jimi Hendrix, while he was alive, was much more popular and accepted in England that he was in the United States.

Part IV: How Jazz Contributed to the Civil Rights Movement

The final part of the course will focus on the legacy of jazz as a social movement. We will discuss the legacy of how the music evolved into something much more than work songs from the slave fields into what is perhaps the most socially, politically and artistically advanced music ever to emerge from the United States. The struggle of the American jazz community for artistic acceptance was directly linked to race and the legal structure of Jim Crow. Beyond Jim Crow, the non-legal but culturally prescribed racial discrimination limited the economic and social opportunities for black musicians. This collective frustration ultimately spilled over into the Civil Rights Movement, a cause that musicians (and their allies) always supported and one they soon became part of. Social movements are not just formal; they do not just consist of interest groups or grass-roots causes that pressure elected officials and attempt to influence law and policy. Social change comes from many people and many places. This course is an effort to broaden your horizons about race and racial history in the United States by looking at jazz musicians and the world they helped to create.

Reading Assignments and Time Table

The following outline and time table of your reading assignments is subject to change. Factors often intervene that require an adjustment to our schedule – we might get caught up in a particular topic that will require us to carry over our discussion . . . or it might snow. *After each class session, I post that week's Power Point presentation on your Blackboard Portal. My* presentations often include embedded video and audio. By the end of the semester you will have an excellent resource for the future.

January 14th, 2016: **Introduction – Jazz and the Civil Rights Movement: What About It?**

- Reading: Nat Hentoff, "How Jazz Helped Hasten the Civil Rights Movement." http://www.wsj.com/news/articles/SB123197292128083217
- Reading: Jacob Teichrow, "Jazz and the Civil Rights Movement: How Jazz Musicians Spoke Out for Racial Equality." http://jazz.about.com/od/historyjazztimeline/a/JazzCivilRights.htm
- Video: "A History of Jazz." https://www.youtube.com/watch?v=whN5PXsrP6E

January 21th, 2016: **Week 1 – Black Music and the First Cries for Freedom**

- Reading: Baraka, *Blues People*, pp. vii-59, (Introduction, Chapters 1-5).
- Reading: McNally, *On Highway 61,* pp. 1-86 (Part I, Chapters 1-6).

January 28th, 2016: **No class.**

February 4th, 2016: **Week 2 – The Evolution of the U.S. Beat**

- Performance: Easy week. We will meet at an as-of-yet undetermined spot on campus for a live performance featuring some of the Washington, D.C. area's most accomplished jazz musicians – and me. We perform the jazz timeline – from New Orleans to funk. Feel free to bring a friend.

February 11th, 2016: **Week 3 – Jim Crow and the Racial Segregation of American Music**

- Reading: Baraka, *Blues People*, pp. 60-141 (Chapters 6-9).
- Reading: McNally, *On Highway 61*, pp. 89-120 (Part II, Chapters 7-8).

February 18th, 2016: **Week 4 – The Urbanization of American Jazz**

- Reading: Peretti, *The Creation of Jazz*, pp. 1-119 (Chapters 1-6).
- Reading: Baraka, *Blues People*, pp. 142-65 (Chapter 10).

February 25th, 2016: **Week 5 – Jazz Finds Its Political Voice**

- Reading: John Hammond, "The South Speaks," http://newdeal.feri.org/nation/na33465.htm.
- Reading: Wendy Smith, "The Man Who Got His Way: John Hammond," https://theamericanscholar.org/the-man-who-got-his-way/#.VoU-AYS7Dz
- Reading: Margolick, *Strange Fruit*, entire book.
- Reading: McNally, *On Highway 61*, pp. 163-84 (Part II, Chapter 12).

March 3rd, 2016: **Week 6 – Why BeBop Happened**

- Reading: Peretti, *The Creation of Jazz*, pp. 177-210 (Chapter 10).
- Reading: Myers, *Why Jazz Happened*, pp. 1-69 (Chapters Introduction, 1-3).
- Reading: McNally, *On Highway 61*, pp. 237-47 (Part II, Chapter 17)

March 10th, 2016: Spring Break – No class

March 17th, 2016: **Week 7 – Swingin' at Jim Crow I**

- Reading: Tad Hershorn, "Norman Granz," Part 1 http://www.jazzwax.com/2011/10/tad-hershorn-on-norman-granz-pt-1.html
- Reading: Tad Hershorn, "Norman Granz," Part 2 http://www.jazzwax.com/2011/10/tad-hershorn-norman-granz-pt-2.html
- Reading: Tad Hershorn, "Norman Granz," Part 3 http://www.jazzwax.com/2011/10/tad-hershorn-norman-granz-pt-3.html
- Reading: Claudia Pierpoint, "Black, Brown and Beige: Duke Ellington's Music and Race in America." http://www.newyorker.com/magazine/2010/05/17/black-brown-and-beige

March 24th, 2016: Midterm Assignment Due

March 31st, 2016: **Week 8 – Swingin' at Jim Crow II**

- Reading: Myers, *Why Jazz Happened*, pp. 93-139 (Chapters 5-6)
- Reading: Penny Von Eschen, "Satchmo Blows Up the World" (Interview), http://www.jerryjazzmusician.com/2005/08/penny-von-eschen-author-of-satchmo-blows-up-the-world

April 7th, 2016: **Week 9 – The Sound of Freedom**

- Reading: Myers, *Why Jazz Happened*, pp. 140-85 (Chapter 7).
- Reading: McNally, *On Highway 61*, pp. 267-312 (Part II, Chapters 19-21).

April 14th, 2016: **Week 10– The 60s: The Freedom Decade**

- Reading: Myers, *Why Jazz Happened*, pp. 186-202 (Chapter 9).

April 21st, 2016: **Week 11 – Black Music in Social and Political Context**

- Reading: Baraka, *Blues People*, pp. 175-236 (Chapter12).

April 28th, 2016: **Final Exam Period**

Jazz and the Civil Rights Movement
Proposed Course 425

Resubmission to the University Senate
June 1st, 2016

Gregg Ivers
Professor
Department of Government

Table of Contents

Please consider this statement and the accompanying supporting materials as my formal resubmission of the decision of the University Senate to deny my petition to have my proposed course, Jazz and the Civil Rights Movement (GOVT 396/Proposed 425), made into a permanent course. I will address the concerns of the Department of Performing Arts, which was the only department or school to object to the course, in sequential fashion. I will first outline the procedural history that led to the denial of my original request.

Procedural History

In October 2015, I submitted the formal paperwork for a New Course Proposal. Saul Newman, chair of the Department of Government, approved the course on October 28th; on November 16th, Susan Glover, chair of the SPA Educational Policy Committee, signed off on a unanimous recommendation; on November 16th, Jessica Waters, Associate Dean for Undergraduate Studies in SPA, signed off on my course. By December 2nd, all relevant parties had signed off on the course, including CAS. The library also issued a statement indicating it had no reservations about the course and would be able to support any needs I might have.

On February 8th, 2016, just over two months after all relevant parties had approved my course, Dean Waters received a memo from Lyn Stallings, the Vice Provost for Undergraduate Studies, indicating the Department of Performing Arts reversed itself, and that the course would not be approved.

Background

I first offered my course, Jazz and the Civil Rights Movement, during the Winter 2014 semester. The course enrolled to the maximum number (25). I have since offered the course during the Winter/Spring 2015 and 2016 semesters. Enrollment, with my permission, was raised to 30 (with a waiting list) during the Winter 2015 and 2016 semesters. My decision to develop and offer the course was based on two major factors:

1. The African American civil rights movement is a major research interest of mine (it has since become, more or less, my teaching responsibility within our department and across campus after the passing of Julian Bond, who, in addition to serving as a distinguished adjunct professor at AU for 25 years, was also an old family friend dating back to the early 1960s. I now teach his courses, through our Department). Julian had a particular interest in the role of music in the civil rights movement. We spoke about how our courses complemented each other). Since 2012, I have been working on a book called, *Stompin' on Jim Crow: How Jazz Became a Civil Rights Movement*, which is under review at the University of Virginia Press. I have received one positive review and I am working to modify some well-taken points from a separate reviewer. The positive review, incidentally, came from Tad Hershorn, who, in 2012, received the "Best Book" award from the Jazz

Journalists Association for his book, *Norman Granz: The Man Who Used Jazz for Justice*. I have been able to bring my work into the classroom in the three semesters I have taught the course. Much of that work involves the use of original resources – interviews I have done with musicians, jazz historians and archivists, museum historians and directors, music executives, civil rights activists; and oral histories I have acquired from Columbia University, Emory University, the New York Public Library (the Performing Arts and Schomburg Center for Research in Black Culture Divisions), the Martin Luther King, Jr. Center for Nonviolent Social Change, the Institute of Jazz Studies, the National Jazz Museum, the STAX Museum, the National Civil Rights Museum and the Library of Congress. I am one of the first scholars to gain access to the papers of Max Roach, held at the Library of Congress, a formidable jazz musician who, as his career progressed, turned his music into a form of political activism. I share these materials, which also include rare photos, articles, diary entries, memos and so on, with my students and make them available for research projects.

2. Courses on the African American civil rights movement offered in universities – to the extent these courses are offered at all – are usually centered around a standard narrative: that, beginning in the mid-1950s, an awakening of sorts took place among African Americans throughout the South to challenge their subordinate position in American society. Through a series of great events – the Montgomery Bus Boycott, Little Rock, the Sit-Ins, the Freedom Rides, Birmingham 1963, Freedom Summer in Mississippi in 1964 and then, ultimately, the March to Selma – orchestrated and led by great leaders – Martin Luther King, Jr., Fred Shuttlesworth, Philip Randolph, Thurgood Marshall, Diane Nash, Ralph Abernathy, to name just a few – the nation came to grips with its past, passed historic legislation that built on successful Supreme Court decisions, and moved forward. That narrative bears little relationship to the complexity of the civil rights movement, but that is a separate issue that I address in my course, The Civil Rights Movement (now The Southern Civil Rights Movement [GOVT 423]). Several important developments outside this standard narrative predated the beginning of what we consider the formal beginning of the civil rights movement – the central place of the black church and the spiritual; the birth of the blues; the development of jazz; the entrance of African Americans into mainstream entertainment; the success of blacks in amateur and professional sports; World War II and the rise of the Cold War. All these developments had an enormous impact on African American social and political consciousness that, in turn, the civil rights movement, and students need to know them. I will detail the importance that jazz, in particular, had on the development of the civil rights movement below.

OBJECTION 1

Jazz and the Civil Rights Movement GOVT 425 conflicts with the Evolution of Jazz and Blues PERF 321. The objection states that PERF 321 has "clear overlap" with proposed GOVT 425. The objection also states "social, political and cultural content are covered [in PERF 321] extensively alongside the music itself."

Response: I have carefully gone through the course syllabus for PERF 321 (the most recent edition our department was provided is from Spring 2014).

1. The course descriptions from my course and PERF 321 are very different. I describe the central goal of my course to "acquaint you with an important and often neglected component of the 20th century civil rights movement: how the jazz community in the United States became an important force for social, cultural and political change on behalf of African Americans . . . [and] how musicians, promoters, journalists and music executives . . . came together to confront Jim Crow and the discriminatory treatment of African Americans." In contrast, PERF 321 offers the following description: "This is an introductory course to the cultural, social and political history of jazz music and some of its derivatives. We will explore the styles of music of the music itself . . . [w]e will also look at some of the surrounding art forms that helped create the music and some that came about because of the music." My course is about the civil rights movement; PERF 321 is about the evolution of music.

2. The course objectives are also completely different. I highlight thirteen (13) major topics in my course. These topics range from the central role of slavery in creating the foundation of black American music through the spiritual, the work song and the field holler; how the blues emerged as the first major statement through music (and words) of the African American condition and experience in the United States; the importance of the Great Black Migration, the impact it had on the migration of the civil rights struggle outside the Jim Crow South and how musical styles, reflecting the struggle, migrated along with it; how jazz, beginning in the 1920s, became the first experimental force for racial integration; how white promoters such as John Hammond and Norman Granz used jazz to attack racial segregation in recording and performance, and who also were among the first, if not the first, people to join jazz to political causes by inaugurating what is now a standard practice: the benefit concert; the role of the Jazz Ambassadors program during the late 1950s and early 1960s on behalf of the State Department as a form of international diplomacy, and the impact this program had on civil rights in the United States; how jazz partnered with civil rights organizations such as the SCLC, SNCC, CORE and the NAACP to offer financial support for the civil rights through benefit concerts, how SNCC and CORE created niche recording labels to distribute music that major record companies would not record;

and how jazz became a social movement to advance racial equality beyond the worlds of art and entertainment. In contrast, PERF 321 states that students will learn about "the musical, social, political and spiritual forces that shape Jazz history and move it forward;" gain an understanding of musical terminology and the music's production; and learn how jazz is affected by other forms of music. In sum, my course is about the influence that jazz had on the civil rights movement through institutional and individual activism. Again, PERF 321 is about the evolution of music, acknowledging, of course, that music is often a reflection of social, economic and political conditions. If you take a careful look through the weekly subject matter of my course and PERF 321, you will see there is little, if any, overlap, of subject matter.

3. The books and supporting materials for GOVT 425 and PERF 321 are completely different. PERF 321 lists two required texts/resources: John E. Hasse and Tad Lathrop, *Discover Jazz* (2012) and *Jazz: A Smithsonian Anthology* (2010). The former is an eBook that offers an excellent introduction to the history of jazz and musicians that have created and developed it over time. The latter is a box set of music that introduces listeners to jazz styles over time. In contrast, the texts that I have assigned over the three semesters I have taught GOVT 396/425 address issues that link the development of the blues, jazz and other forms of black music to the social, economic and political conditions of African Americans; address the power of jazz to attack racial segregation and discrimination in the United States; address the import of the Cold War on spurring civil rights activism in the United States; and demonstrate how jazz encouraged artists in other fields of music to join forces in support of the civil rights movement in the late 1950s and into the 1960s. I will describe very briefly the main books I have assigned in my three semesters teaching GOVT 425, and offer a summary description of additional assigned materials as well.

   - Amiri Baraka, *Blues People: Negro Music in White America. Blues People* is the first major effort by an African-American writer – or anyone – to argue that black music, primarily the early, primitive blues, represents a cultural statement about the African American experience in the United States. Some black writers and scholars prior to Baraka had tried to place the evolution of black music, particularly the blues, the spiritual and jazz, within the Western musical tradition. The emphasis was on the "musical respectability" of black music, and why it deserved respect as "art music." Baraka argues that black music is a statement about the African American condition over time. These were not songs or pieces of music that just emerged from the writer's imagination. Rather, they represented a statement about the black experience with racism, Jim Crow, economic deprivation and the "by-stander" status of African Americans. Baraka concludes that the blues represent the firm *genuine American form* of

music to articulate the grievances and express the conditions of black people in the United States.

- Tad Hershorn, *Norman Granz: The Man Who Used Jazz for Justice*. This book details the life and work of Norman Granz, the man who founded Jazz at the Philharmonic as a vehicle to attack racial segregation and discrimination in the United States. Not just in the music industry, but as a broader attack on racial exclusion in public accommodations, travel, pay scales, public performance and so on. Granz once the whole reason for creating Jazz at the Philharmonic was to take it to places where he could break down [racial] segregation and discrimination.[1] Granz insisted on nondiscrimination clauses in all his contracts and would pull out of concerts if venues refused to abide by his terms. There could no segregated seating in Jim Crow venues; no separate signs for rest rooms or other shared facilities; and no separate shows for black and white customers. Granz, according to Hershorn and many others, had more impact on the relationship between jazz and racial justice than any other non-musician in American history. Mr. Hershorn has visited American University three times at my invitation. During Fall 2013, Mr. Hershorn was a featured speaker for the University College Common Event, a program that my University College American Constitution course shared with Nancy Snider's University College course on music and performance.

- David Margolick, *Strange Fruit: Billie Holiday, Café Society, and an Early Cry for Civil Rights*. "Strange Fruit," a song written by a white, Jewish Bronx school teacher, Abel Meeropol, as a reaction to the horror of lynching in the United States, a practice that primarily affected black men in the South thought to have made sexual advances towards a white woman or committed a similar breach of the color line. He later gave the song to Billie Holiday, the great African American vocalist, to sing at Café Society, the first genuinely integrated nightclub in the United States. The song later became a staple of Holiday's public performance. Margolick offers the first extended treatment of the origin and impact of a song that is considered the first major protest song of the 20th century African American civil rights movement.

- Dennis McNally, *On Highway 61: Music, Race and the Birth of Cultural Freedom*. McNally traces the birth of American music to slavery and the indentured sharecropping economy that reinstituted black subjugation in the South after the Civil War. He describes the evolution of black music as specifically linked to the experience of black Americans in the United States, and how that experience formed the basis of American popular music beyond the blues and jazz. McNally never fails to stray from his

[1] . Tad Hershorn, *Norman Granz: The Man Who Used Jazz for Justice* (2011).

theme that much American music has served the cause of cultural freedom. He also pays careful attention to the role that the blues and jazz – and later popular music – played in the struggle for racial justice in the United States.

- Ingrid Monson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. Monson describes the relationship between jazz and the civil rights movement in the United States and how the freedom struggle at home led many jazz musicians to strengthen their cultural and musical ties to ancestral African countries. An important element of Monson's book is the relationship between racial segregation in the United States and how it led to the racial segregation of American music. This book is somewhat complicated and not always terribly easy to follow, so I dropped it after the first time I taught the course. But I do still have students read some of Monson's short-form essays that discuss the main points of her book.

- Marc Myers, *Why Jazz Happened*. This short, excellent book places the development of jazz within the context of social history. Myers discusses how technological change, population shifts, the GI Bill, social trends and changing public tastes in music, to offer a few examples, affected the development of jazz. Myers also ties in the shifting political climate and the willingness, by the late 1950s, of jazz musicians such as Charles Mingus, Sonny Rollins and Max Roach to make recordings that explicitly commented on civil rights issues in the United States and, in the case of Roach, South Africa.

- Burton Peretti, *The Creation of Jazz: Music, Race and Culture in Urban America*. Peretti offers a rich and well-supported description of how the first Great Black Migration (1910-1930) of African Americans in the rural South to the urban North affected the development of American jazz. But a recurrent theme throughout Peretti's work is how the proximity of black and white jazz musicians in cities such as Chicago and New York created new opportunities for all musicians while, at the same time, also contributed to racial tension through heightened competition for a fixed amount of work; how whites were often able to secure better and higher paying work at the expense of black musicians; how racism often advanced the careers of white musicians and bandleaders at the expense of their African American counterparts.

In addition to the above books, I assign excerpts or short articles from such authors as Penny Von Eschen, whose book, *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*, details the impact that the Cold War had on the civil rights movement at home; Dunstan Prial, who wrote, *The Producer: The Life and Times of John Hammond*; Nat Hentoff, the renowned journalist and author of

countless pieces on race, jazz and the civil rights movement. Please see my course syllabus for additional authors, articles and assignments.

A sure sign of course overlap is when professors teaching different courses assign similar or identical books, articles and other course materials. None of that overlap exists here between PERF 321 and GOVT 425.

4. GOVT 425 has had no demonstrable impact on enrollments for PERF 321. Enrollments for PERF 321 since Winter/Spring 2012 have been, respectively, 15, 19, 19, 12 and 17 through Winter/Spring 2015. My enrollments since Winter/Spring 2014 have been 25, 30 and 30. Moreover, as my department chair's attached memo will attest, my course primarily serves SPA students and Government students in particular. Not one major from the Department of Performing Arts enrolled in my Winter/Spring 2015 class or Winter/Spring 2016 class.

OBJECTION 2

Jazz and the Civil Rights Movement GOVT 425 covers much of the material offered by American Music and the Politics of Protest PERF 435. This course has been offered twice and the professor is working on making the course a permanent offering shortly.[2]

Response: I have carefully gone through the course syllabus for PERF 435. I will outline my response below, but please note the syllabus I was provided offers no date. I checked course registration for Winter/Spring 2016, and did not see that PERF 435 on this topic was offered. Nor, according to SETS Reports, was PERF 435 offered for Winter/Spring 2015.

1. GOVT 425 does not significantly overlap PERF 435 for every reason I stated above in my response to the previous objection. My ability to offer a thorough response to Objection 2 is limited, however, by the lack of detail in the course syllabus provided to me. For example, the syllabus does not indicate that students are required to purchase any books for the course. Under "Course Requirements" in the PERF 435 syllabus, the instructor states that "[a]ll materials will be placed on Blackboard. Details for each week's readings will be given in class. On Thursday of each week, I will put a new assignment on Blackboard." I can only assume that the reading for each week cannot be extensive or very demanding, since students do not know what their reading will be until the Thursday before the following Monday's class. In contrast, I lay out in the course syllabus a very specific set of reading (and sometimes viewing) assignments for each week that covers the entire semester. From Day One, students in GOVT 425 will know the depth, range

[2]. According to the SETS Reports, PERF 435 has only been offered once, during the Winter/Spring 2014 semester.

and scope of their reading (and sometimes viewing) assignments for the entire semester. The reading, viewing and work assignments in GOVT 425 are more extensive and, in my view, in line with the requirements of a 400-level course.

2. PERF 435 is called, "American Music and the Politics of Protest," and appears, from the information I have, to cover a much broader range of topics from a much different perspective. GOVT 425 is called, "Jazz and the Civil Rights Movement," because it *deals explicitly and almost exclusively with the 20th century African American civil rights movement.* In PERF 435, the instructor devotes Weeks 1-3 on Introductory Material (Week 1), which includes a discussion of musical terminology, and American "Classical" Music Develops an Identity" (Weeks 2-3). I spend no time of any of these topics. My Weeks 1-3 consist of, "Introduction – Jazz and the Civil Rights Movement: What About It?" "Black Music and the First Cries for Freedom," and "Jim Crow and the Racial Segregation of American Music." By Week 9, in PERF 435, the course has turned to a discussion of the protest music and artists associated with the labor movement, "the popular Front and Folk Music as Political Protest." I do not discuss this topic at all. Week 11 in PERF 435 is called, "Civil Rights, First Forays into Free Jazz and the Folk Revival," but there is no indication of how the instructor treats this topic and individuals mentioned along with it, most of which receive no consideration in my course. The topics covered in Weeks 12-14 ("Collision, Musical Complexity and New Tradition, War and Racial Tension, The Popularization of D.I.Y., Punk, New Wave, Hip Hop, Plunderphonics, the Mashup and the Jazz Epic") have no parallel with GOVT 425.

3. In contrast to PERF 435, my course syllabus includes a two and a half-page single space description (see pages 9-11 of my Winter/Spring 2016 course syllabus) of the four major sections of the course. Again, if you compare my description of GOVT 425 with the closest analogue in the PERF 435 course syllabus ("Conceptual Threads"), you will see there is little in common between the two courses.

The Department of Performing Arts has not offered American Music and the Politics of Protest PERF 435 since Winter/Spring 2014. The course enrolled 13. In contrast, I have taught Jazz and the Civil Rights Movement as GOVT 396 to the maximum enrollment (30) twice since the Winter/Spring 2014 semester. I am a bit puzzled how my course could possibly conflict with a course that has been taught only once and not in two years.

Moreover, the University Senate curriculum committee, on which I serve, has NOT received a submission from the Performing Arts Department requesting that 435 become a permanent course. I am not certain why Performing Arts, which has not demonstrated any urgency to move forward with the submission process for PERF 435, wants to veto my petition to make my course permanent. If the Performing Arts

Department wants to make 435 a permanent course, that will not happen, at least based on the data we have now, for the forthcoming 2016-17 academic year.

OBJECTION 3

"[T]he content of the course [is] troubling – for example, the description itself posits "jazz and the blues emerged as the first forms of protest music in the United States" – this is simply inaccurate or at the least a gross oversight." The objecting parties then proceed to list protest music that predated the birth of the blues and jazz, pointing to the music of the revolutionary war period, music of the suffrage movement, hundreds of examples from protest songs from the civil war, temperance songs, songs to protest taxation [and] field hollers...."

Response: The scholarly literature on the history of the blues and, where appropriate, jazz is in harmony on my point – that the blues specifically was the first *form of American music* to express the condition of an oppressed people. Jazz, rooted in the blues, continued to serve as a vehicle – not always, of course – to express the grievances of an oppressed people. Certainly, there is no point in disputing that music has always served to articulate and express certain grievances throughout American history, as much as it has to enforce nationalism and serve a "patriotic" function. But the *songs* that the objecting parties cite are just that: *songs* firmly rooted in the *Western European model.* In contrast, as the objecting parties must know, the blues represent the story of the struggle on an oppressed people using a musical form that represented a clear and distinct break from the Western European tradition. The blues introduced an entirely different form of music to the United States and, by extension, the world. Leaving aside the differences in form (the departure from the 32-bar, AABA, Western song form for loose structures rooted in often no more than three chords organized around the 12, 10, 8 or 6 bar form), using notes that were often flatted, the songs the objecting parties cite did not form a coherent body of work that represented a clear break from a previous musical tradition. The introduction of the "blues scale," the bending of notes, the introduction of the slide guitar and the manipulation of other Western instruments – or whatever happened to be laying around – to mimic the human voice, lyrics that told stories of deep personal pain and loss, punctuated occasionally by hope and joy, the rooting of a music in the African musical tradition, not the Western European tradition, using secular songs to tell stories once rooted solely in the gospel tradition – these are monumental developments with little parallel.[3]

That these developments came after the American Civil War is not accidental. As Amiri Baraka points out, at no point were black Americans more detached from

[3] . I am, in addition to a professional political scientist, a formally trained jazz drummer who has played, recorded and performed over 500 dates since 1995, primarily in the Washington, D.C.-area. I say this only to let the University Senate know that I am competent to discuss musical terms, theory and history.

their country than in the period following the collapse of Reconstruction.[4] The blues emerged from the social, economic and political conditions that defined Southern black existence during this period. Over time, the blues, ragtime, jazz and other forms of black music incorporated Western instruments and Western forms. The standard practice in modern jazz of using popular songs as a vehicle for improvisation, to use but one obvious example, attests to the Americanization of African music. So did the introduction of European time signatures, arrangements borrowed from the European classical style and the liberation of the spiritual from the black church to secular audiences. Whereas several writers before Baraka had attempted to place the development of the blues within the Western European musical tradition, *Blues People* argued instead that the blues represented the narrative of an oppressed people. Musicologists, historians, archivists, journalists and others disagree about where the blues originated, or when jazz became "jazz" as opposed to "ragtime" and many other aspects about the timing of what happened when. But I have never come across any serious work that refutes this well-developed scholarly consensus that the blues represents the first original *form* of American music rooted in the struggle of an oppressed people, one that is remarkable for its staying power and influence on the development of every American musical style, from jazz to rhythm and blues to rock 'n roll to rock to heavy metal . . . the list is endless.[5]

Ted Gioia, the prize-winning scholar and writer, wrote about the musical distinctiveness of the blues:

> Western thinking on music was developed by scientists and philosophers, starting with Pythagoras and continuing with Ptolemly, Boethius, and others, who sought quantitative explanations for the art of plucking strings. What in Africa remained a matter of feeling and doing became, in the West, an area for thinking and counting. This profound difference impacts not just the structural basis of the two approaches to music, but even more the human element. To this day, the path to musicianship in the West builds from interaction with pieces of paper – written scores, lessons, songs to learn – driven by pedagogical exercises, and the like. When African traditions

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[4] . Amiri Baraka (LeRoi Jones), *Blues People: Negro Music in White America* (1963).

[5] . For support of this position, see, for example, Baraka, *Blues People* (1961); Stanley Crouch, *Kansas City Lightning*: *The Rise and Times of Charlie Parker* (2013); Francis Davis, *The Birth of the Blues* (1995), Ralph Ellison, *Living With Music* (2002); Samuel Floyd, Jr., *The Power of Black Music* (1995); Ted Gioia, *The History of Jazz* (2011), Ted Gioia, *The Delta Blues* (2008); Peter Guralnick, *Searching for Robert Johnson* (1989), Nathan Huggins, *Harlem Renaissance* (2007), Alain Locke, ed. , *The New Negro* (1925, 2007). Dennis McNally, *On Highway 61: Race, Music and the Evolution of Cultural Freedom* (2014); Albert Murray, *Stompin' the Blues* (1989); Robert G. O'Meally, *The Jazz Cadence of American Culture* (1998), Burton W. Peretti, *The Creation of Jazz: Music, Race and Culture in Urban America* (1994); Elijah Wald, *Escaping the Delta* (2004).

> entered the stream of American music, they challenged this hierarchy, almost to a scandalous degree. And here was the heart of the scandal: not just that there were no systems or scores; not just that the music couldn't be written down, given the standard tools of Western notation. The African's achievement pointed to a weakness at the heart of the European system, an area of musical expression that eluded its grasp. The bent notes, the supreme inflections, the slipping, sliding tones and rule-breaking rhythms defied Pythagroras and his heirs, refused to be squeezed into the four-by-four boxes, stacked on high, of Western music. Music had bypassed mathematics and returned to an ethos of emotional immediacy and unmediated doing.[6]

With all due respect, the charge that "the content of the course [is] troubling – for example, the description itself posits "jazz and the blues emerged as the first forms of protest music in the United States" – this is simply inaccurate or at the least a gross oversight" simply does not hold up. Perhaps the objecting parties did not catch my use of the word *form* to describe the blues as the first genuine form of American protest music, for the reasons stated above, rather than just songs expressing the condition of an oppressed people. Indeed, whether you teach constitutional law or the development of American music or the civil rights movement, the importance of the blues is central to understanding the African American experience in the United States. One cannot separate the brutal oppression that defined the every day lives of African Americans during their first three hundred and fifty years here from the music that told the story of that struggle – the blues and, later, through jazz and black popular and soul music as well.

Other Considerations

I would suggest to the University Senate that three additional, compelling reasons exist to make GOVT 425 a permanent part of the Department of Government curriculum. I will address them in order.

1. **Consistent with the AU Ten-Year Strategic Plan (adopted by the Board of Trustees, November 21st, 2008), GOVT 425 promotes need for more courses that deal explicitly with issues of interest and concern to minority students.**

Points Two and Five state the University's commitment to an unsurpassed undergraduate experience (Point Two) and to value diversity on campus and in the classroom (Point Five), respectively. Currently, the Department of Government only offers two courses that cover minority politics specifically: Minority Politics (GOVT 325) and Minority Representation and Ethnic Conflict (GOVT 440). GOVT 325 incorporates black politics as part of a larger survey of minority politics in the United States. GOVT 440 is comparative in scope, and covers ethnic conflict in countries outside the United States. Neither course covers African American politics or history specifically. Currently, the Department of Government offers only two

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[6] . Ted Gioia, *The Delta Blues*, pp. 11-12.

courses that cover African American politics, history, social movements and so on: The Politics of the Civil Rights Movement GOVT 423 (now The Southern Civil Rights Movement) and Jazz and the Civil Rights Movement GOVT 396/425. I teach them both. In fact, these are the only two courses AU dedicated to the African American Civil Rights Movement, and I teach them both.

2. **Consistent with President Kerwin's February 29th, 2016 Memo, which was in response to a series of conversations across campus with "underrepresented minorities" about various issues of concern to those same students, staff and instructors, GOVT 425 promotes need for more courses that deal explicitly with issues of interest and concern to minority students.**

For the reasons stated above in Point 1, GOVT 425 is necessary to help promote President Kerwin's stated goal of making our classrooms more inclusive of issues, ideas and subject matter on topics of interest to minorities on campus.

Given the level of activism of minority students on campuses around the country this past academic year, including our own, I am surprised that our University Senate would reject an innovative, well-received and creative course on the African American civil rights movement.

3. **The AU Strategic Plan, in its Statement of Common Purpose, states as a goal "interdisciplinary inquiry transcending traditional boundaries among academic disciplines and between administrative units."**

Rather than see my course as a competitor with PERF 321 and PERF 435, I believe our respective departments and administrative units should view our work as complimentary, and find additional ways to bridge our teaching resources. As I mentioned before, I have worked with Nancy Snider in the Department of Performing Arts on numerous occasions. We have served as co-advisors on student projects and also combined our classes for guest speakers and university events.

Conclusion

For the reasons stated above, I believe that the University Senate erred in rejecting my petition to have my course, Jazz and the Civil Rights Movement, offered three times to maximum enrollment during the Winter/Spring 2014, 2015 and 2016 semesters, made a permanent part of the Department of Government curriculum.

If the University Senate would like supporting statements from students who have taken Jazz and the Civil Rights Movement, please let me know and I will be happy to provide them.

Appendix 1

Resources for Students Engaged in Research Projects

I have collected numerous oral histories, archival documents, obscure news articles and personal papers for my own work that I also share, where and when appropriate, with my students. I also make available transcripts from personal interview I have done. I include some examples below:

Papers, Oral Histories and Documents

Chicago Jazz 1920s Project – Columbia University Oral History Project: I have the complete collection of interviews done by a Columbia professor in 1971 with African American jazz musicians active in the Chicago music world during the 1920s. The musicians spend a great deal discussing the racial norms of the period, how musicians broke the color barrier before that was acceptable among other local institutions and the how jazz helped advance the cause of racial equality.

Apollo Theater Project – Columbia University Oral History Project: Interviews with numerous individuals, from Bobby Schiffman, the owner of the historic Harlem theater, to Quincy Jones, "Smokey" Robinson, Hal Jackson, Charles Rangel and Mary Lou Williams about the importance of the Apollo in the New York civil rights movement.

Ivan Black Papers, New York Public Library – Performing Arts Division: Ivan Black was the publicist for Café Society, the first truly desegregated night club in the United States. Black also became the publicist for the Student Nonviolent Coordinating Committee, and was a key figure in coordinating publicity for benefit concerts that jazz musicians staged on behalf of civil rights organizations.

Institute of Jazz Studies, Rutgers University – Newark: The IJS is the leading repository in the world for researchers interested in jazz history, musicology and the social significance of jazz. I have numerous binders of rare articles on the relationship between jazz and the civil rights movement; the discrimination to which African American performers were subjected.

SNCC Files – Martin Luther King, Jr. Center for Nonviolent Social Change: I have numerous documents and papers illustrating the depth of the financial relationship between jazz musicians, entertainers and the civil rights movement.

Julian Bond Papers, University of Virginia, Special Collections, University of Virginia: Mr. Bond was especially interested in the relationship between black music, regardless of genre, and civil rights progress. I share his papers and materials that highlight the importance of the Freedom Singers, black popular music, the

support of jazz musicians, gospel singers, individuals such as Harry Belafonte, Miles Davis, Mahalia Jackson, Dave Brubeck and STAX Records.

Paul Robeson Papers, Emory University, Stuart A. Rose Manuscript, Archives and Rare Books Library: The papers and memorabilia of the legendary African American athlete, artist and civil rights activist.

Max Roach Papers, Library of Congress: The papers and writings of Max Roach, the legendary jazz drummer, composer and civil rights activist. These papers include drafts of his unpublished autobiography with Amiri Baraka.

Personal Interviews

Terri Freeman, President, National Civil Rights Museum
Wayne Jackson, STAX session musician, 1960s
Jeff Kollath, Executive Director, STAX Museum
Bill Luckett, Mayor, Clarksdale, Mississippi
Wynton Marsalis, Artistic Director of the Lincoln Center Jazz Orchestra (pending)
Christian McBride, Artistic Advisor, National Jazz Museum of Harlem (pending)
Dan Morgenstern, Director (Retired), Institute of Jazz Studies
Barbara Newman, President and CEO, Memphis Blues Hall of Fame
Vincent Pelote, Interim Director and Digital Archivist, Institute of Jazz Studies
Noelle Trent, Director of Education, National Civil Rights Museum

If the Senate would like examples of research projects my students have done I am happy, upon request, to provide them.

Appendix 2

Sample Power Point Presentations from GOVT 396/425 Jazz and the Civil Rights Movement

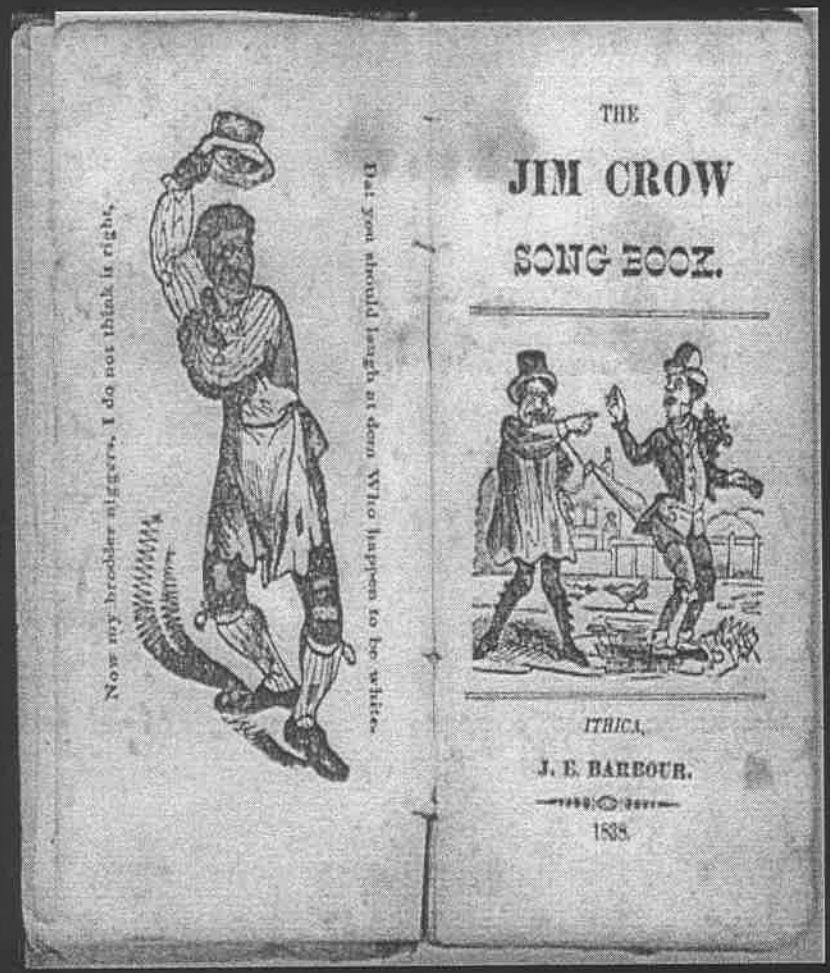
I have included four sample presentations here. Each presentation includes embedded video. These videos include interviews with musicians, politicians, civil rights activists and academics about the relevant topic. On occasion, I also include performances in which I break down such issues as racial presentation (the emphasis on light-skinned African American female performers; the racial exclusivity in public performance [white musicians for white audiences; black musicians for either all-white audiences or all-black audiences]; the political nature of certain performances ["Black and Tan Fantasy," Duke Ellington; "Strange Fruit," by Billie Holiday; "Fables of Faubus" by Charles Mingus; "We Insist!" by Max Roach]; the advent of early "mixed bands" [Benny Goodman Trio and Quartet; Artie Shaw with Billie Holiday and Roy Eldridge]; and, towards the end, how jazz had begun to influence the presentation and performance of black popular music ["A Change in Gonna Come," by Sam Cooke; "Say It Loud (I'm Black and Proud,)" by James Brown; "The Revolution Will Not Be Televised," Gil Scot Heron], and how popular music embraced the civil rights movement. My course ends in the late 1960s.

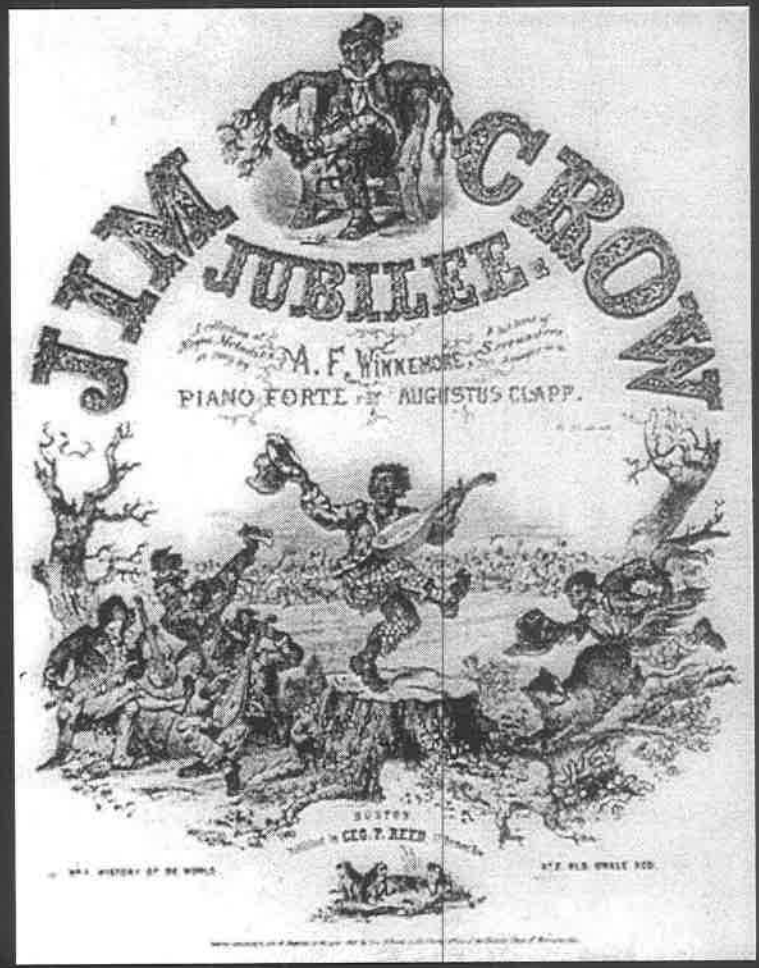
One feature that is consistent in each presentation is the timeline outlining, "Events of consequence to African Americans," later retitled, "Notable events in the civil rights movement," and a separate timeline, "Notable events in jazz music." We draw parallels between certain developments for African Americans and notable events in jazz. For example, we draw a parallel between the infamous *Scottsboro Boys Case* of the early 1930s in Alabama with the decision on John Hammond to organize a benefit concert on behalf of the nine African American teen-age boys accused of raping two white women while riding the rails in the Depression-era South. The concert, staged in April 1932 at the popular nightclub, Rockland Palace, in Harlem, featured Cab Calloway, Alberta Hunter and many other high-profile black musicians and artists. Sponsored in part by the National Committee for the Defense of Political Prisoners (NCDPP), the 1932 concert to raise funds for the Scottsboro Boys' appeal to the U.S. Supreme Court, was the first of its kind, and would plant the seed for the benefit concerts that would become a staple of the jazz community's support for civil rights causes over the next several decades.

Using Excel, students can select each time line from each week and, if they so choose, have a consistent narrative from the beginning of the course until the end.

Week 3: Jazz and the Civil Rights Movement

Jim Crow and the Racial Segregation of American Music





Jim Crow: The Law and Culture of Racial Apartheid

- Jim Crow refers to the legal system set up after the Civil War (1861-65) to establish a racial caste system in the United States in which "whites" were superior to all "persons of color." By the early 20th century, all the former Confederate states, including "border" states such as Maryland, Delaware, Kentucky, Missouri and West Virginia, had established meticulous systems of racial segregation under the pretense of "separate but equal" facilities. Some states west of the former Confederacy also established Jim Crow laws; although in some states the option to mandate racial segregation was a local decision. In general, outside the Northern states, Jim Crow laws existed anywhere there were non-whites, especially blacks.

- In 1870, Virginia passes the first law requiring separate schools based on race. The other Southern states follow suit; by 1900, every Southern state has established separate schools for whites and "persons of color."

- In 1876, Texas passes the first poll tax, aimed at disenfranchising blacks and, secondarily, poor whites.

Jim Crow: The Law and Culture of Racial Apartheid

- In 1890, Mississippi passes the first law systematically disenfranchising black voters. The tools are "color-blind," i.e., literacy tests, property requirements, poll taxes and "grandfather clauses." By the early 20th century, every Southern state has followed suit. This law will become the blueprint for black voter disenfranchisement until the 24th Amendment (1964) and the Voting Rights Act of 1965 make illegal these requirements.

- Legal segregation soon expands into every conceivable area of public and private life. Some Southern legislatures are slower than others to pass segregation laws; but even in those places where segregation was not a matter of law, there was no social integration between white and black, except as blacks were necessary to serve the white Southern economy or provide domestic assistance.

Jim Crow: The Law and Culture of Racial Apartheid

- Blacks were barred from white hospitals, a rule that had a dramatic impact on black physical and mental health. Police and firefighters would not, as a matter of custom, respond to the needs of African-Americans. Blacks were responsible for policing themselves and providing social services through private institutions that state and local were required to do by law but, in fact, did not.

- Jim Crow laws ranged from the more well-known – separate public facilities (pools, parks, community centers, etc.) if they were provided at all, separate waiting rooms in public places, separate entrances to all public buildings (that blacks were permitted to enter), separate sections in restaurants, movie theatres and other public accommodations – to the less well-known: whites and blacks were not permitted to play games in public; no white nurse could provide medical assistance to a black man for any reason whatsoever; blacks were not permitted to try on clothes in department stores, share sidewalks with whites or use the same vending machines.

Jim Crow: The Law and Culture of American Apartheid

Cocaine was originally part of Coke's formula. In 1903, Coke officially replaced cocaine with higher amounts of sugar and caffeine. Coke was originally marketed as a "medicinal" drink. The change in recipe was spurred in part by the belief of white Southerners, who were convinced that, after vending machines allowed anyone to purchase a Coke, black men were getting high off original Coke and raping white women. Atlanta had outlawed alcohol sales in 1885 and Coke had become a replacement drink – until 1903.

It was not uncommon for Coke machines to have two sides during Jim Crow. White and black customers were required to use the sides designated for them to purchase a drink.

A "Jim Crow" Coca-Cola Machine.

Jim Crow: The Law and Culture of American Apartheid

Events of consequence for African-Americans, 1877-1920

1877: Reconstruction ends, as the federal government withdraws troops from the South. Local officials sympathetic to Reconstruction, including blacks, are gradually removed by office by either election or force.

1879: Thousands of African-Americans, mostly from Louisiana, Alabama and Mississippi, leave for the Western states and establish all-black towns in Kansas and other Western states. This was known as the Exodus of 1879. Many are later terrorized and/or burned down.

1881: Tennessee becomes the first state to mandate racial segregation in intra-state rail transportation.

1881: Spelman College, the first private university for black women is founded; the same year, Booker T. Washington established the Tuskegee Institute in Tuskegee, Alabama.

Jim Crow: The Law and Culture of American Apartheid

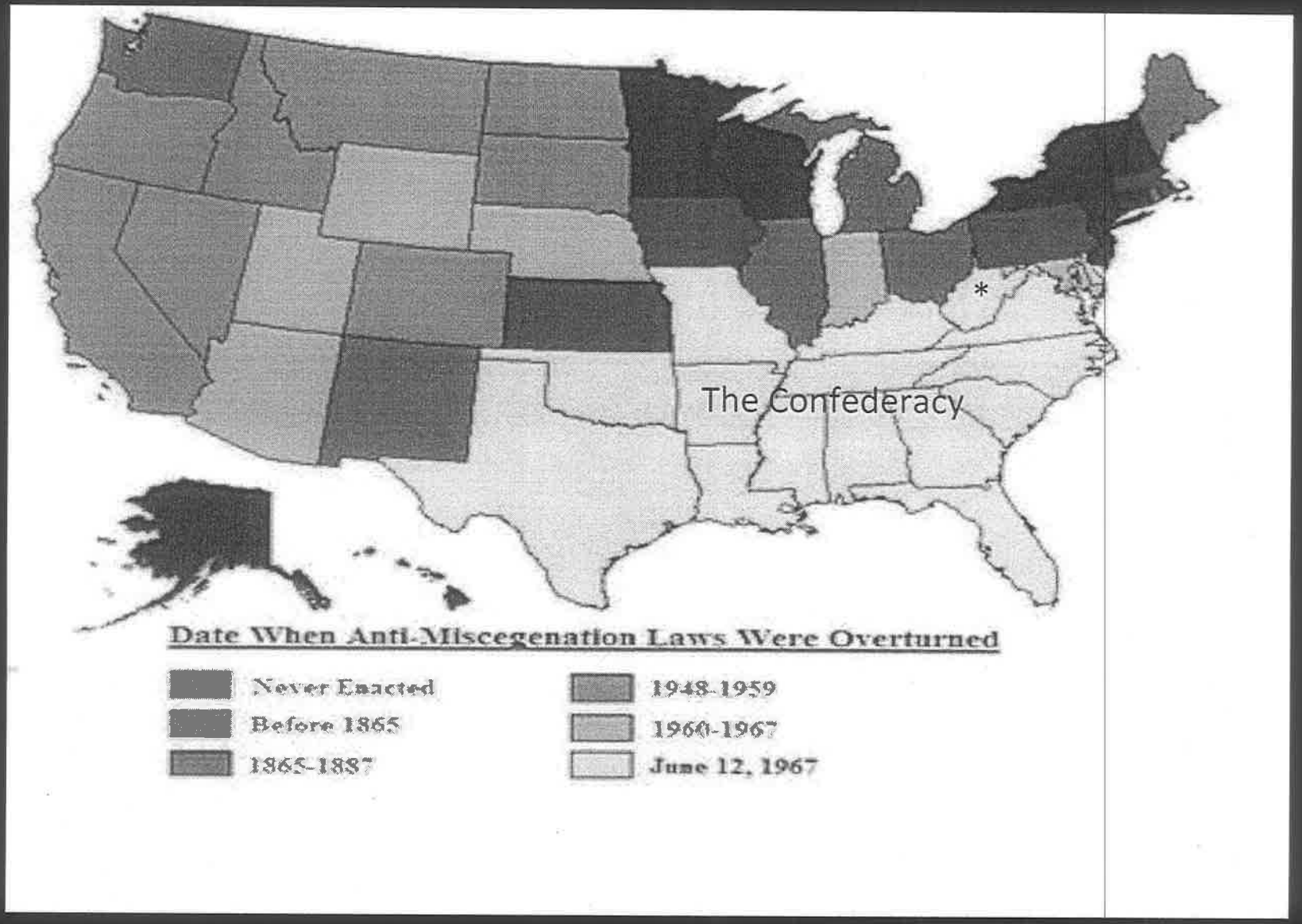
Events of consequence for African-Americans, 1877-1920

1883: The United States Supreme Court invalidates the Civil Rights Act of 1875, which outlawed discrimination in public accommodations. The Court rules that Congress has no power to regulate state and local matters involving commerce.

1891: In October activist Ida B. Wells, a black woman, begins her anti-lynching campaign with the publication *of Southern Horrors: Lynch Law and in All Its Phases* and a speech in New York City's Lyric Hall.

1895: Booker T. Washington delivers his famous "Atlanta Compromise" address. Rather than seek social, economic and political integration with whites, Washington argues for accommodation and black self-sufficiency, and is willing to accept political disenfranchisement in exchange for support for black institutions.

Laws Banning "Interracial" Marriage



Jim Crow: The Law and Culture of American Apartheid

Events of consequence to African-Americans, 1877-1920

1896: The Supreme Court decides *Plessy v. Ferguson*, which upholds a Louisiana law mandating racial segregation in rail transportation. *Plessy* established the legal anchor for Jim Crow. The system of racial segregation that emerges in the American South becomes the model for the *apartheid* regime in South Africa from 1948-1994.

1901: George White (R-N.C.), the last black Member of the House of Representatives elected in the 19th century, leaves office. Congress would not have another black member for 28 more years. Barbara Jordan, elected in 1972, would become the first African-American member of the House from a former Confederate state. In 1968, Shirley Chisholm, from New York, was the first African-American woman elected to Congress.

1901: Alabama ratifies a new state Constitution that effectively eliminates the right of blacks to vote. The vote is reported as 108,613 votes cast in favor and 81,734 votes against. According to the election results, African-American voters in Black Belt counties overwhelmingly approved the measure.

Jim Crow: The Law and Culture of American Apartheid

Events of consequence for African-Americans, 1870-1920

1903: W.E.B. DuBois publishes *The Souls of Black Folk.*

1908: Race riots in Springfield, Illinois, the birthplace of Abraham Lincoln, result in the death six black residents and lynching of two more. Two thousand black residents are driven from Springfield. The event provides a clear signal that racial tension will begin to accelerate in Northern cities experiencing influxes of Southern blacks.

1908: Jack Johnson is the first African-American to win the world boxing heavyweight championship. Johnson lives large, and makes a point of dating white woman. Congress passes the Mann Act in 1912, largely in response to Johnson's behavior. He is convicted under the law in 1912, after he arrested for traveling with his unmarried white girlfriend across state lines.

Jim Crow: The Law and Culture of American Apartheid

Events of consequence for African-Americans, 1877-1920

1909: The NAACP is formed by an interracial group in New York in response to the Springfield riots. Among the founding members were: Mary White Ovington and Oswald Garrison Villard, both the descendants of abolitionists, William English Walling, Henry Moscowitz, Ida Wells and W.E.B. DuBois. It will soon become the most vocal and effective civil rights organization in the nation.

1910: The First Great Black Migration begins. The departure of Southern blacks takes a dramatic upswing in 1917, after the United States enters World War I. Chicago becomes the primary destination for Southern blacks. Detroit, New York and Philadelphia also experience a massive increase in their black populations.

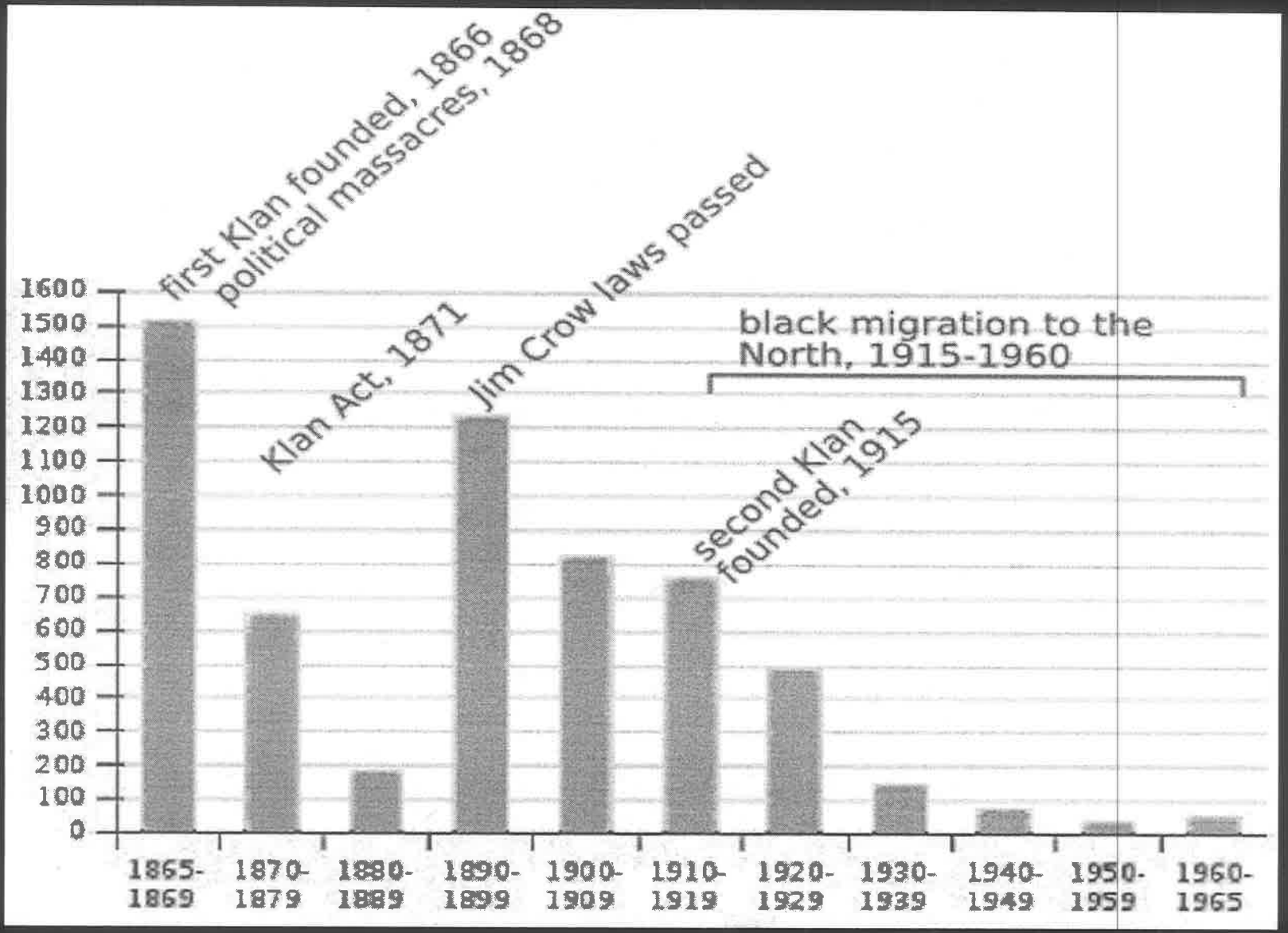
1910: The National Urban League is founded to assist new black migrants with the transition to urban life.

Lynching in the United States 1882-1968

State	W	B	Total
Alabama	48	299	347
Arizona	31	0	31
Arkansas	58	226	284
California	41	2	43
Colorado	65	3	68
Delaware	0	1	1
Florida	25	257	282
Georgia	39	492	531
Idaho	20	0	20
Illinois	15	19	34
Indiana	33	14	47
Iowa	17	2	19
Kansas	35	19	54
Kentucky	63	142	205
Louisiana	56	335	391
Maine	1	0	1
Maryland	2	27	29
Michigan	7	1	8
Minnesota	5	4	9
Mississippi	42	539	581
Missouri	53	69	122
Montana	82	2	84
Nebraska	52	5	57
Nevada	6	0	6
New Jersey	1	1	2
New Mexico	33	3	36
New York	1	1	2
North Carolina	15	86	101
North Dakota	13	3	16
Ohio	10	16	26
Oklahoma	82	40	122
Oregon	20	1	21
Pennsylvania	2	6	8
South Carolina	4	156	160
South Dakota	27	0	27
Tennessee	47	204	251
Texas	141	352	493
Utah	6	2	8
Vermont	1	0	1
Virginia	17	83	100
Washington	25	1	26
West Virginia	20	28	48
Wisconsin	6	0	6
Wyoming	30	5	35
Total	1,297	3,446	4,743

Source: Tuskegee Institute.

Lynching in the United States by Event and Year



Jim Crow: The Law and Culture of American Apartheid

Events of consequence for African-Americans, 1877-1920

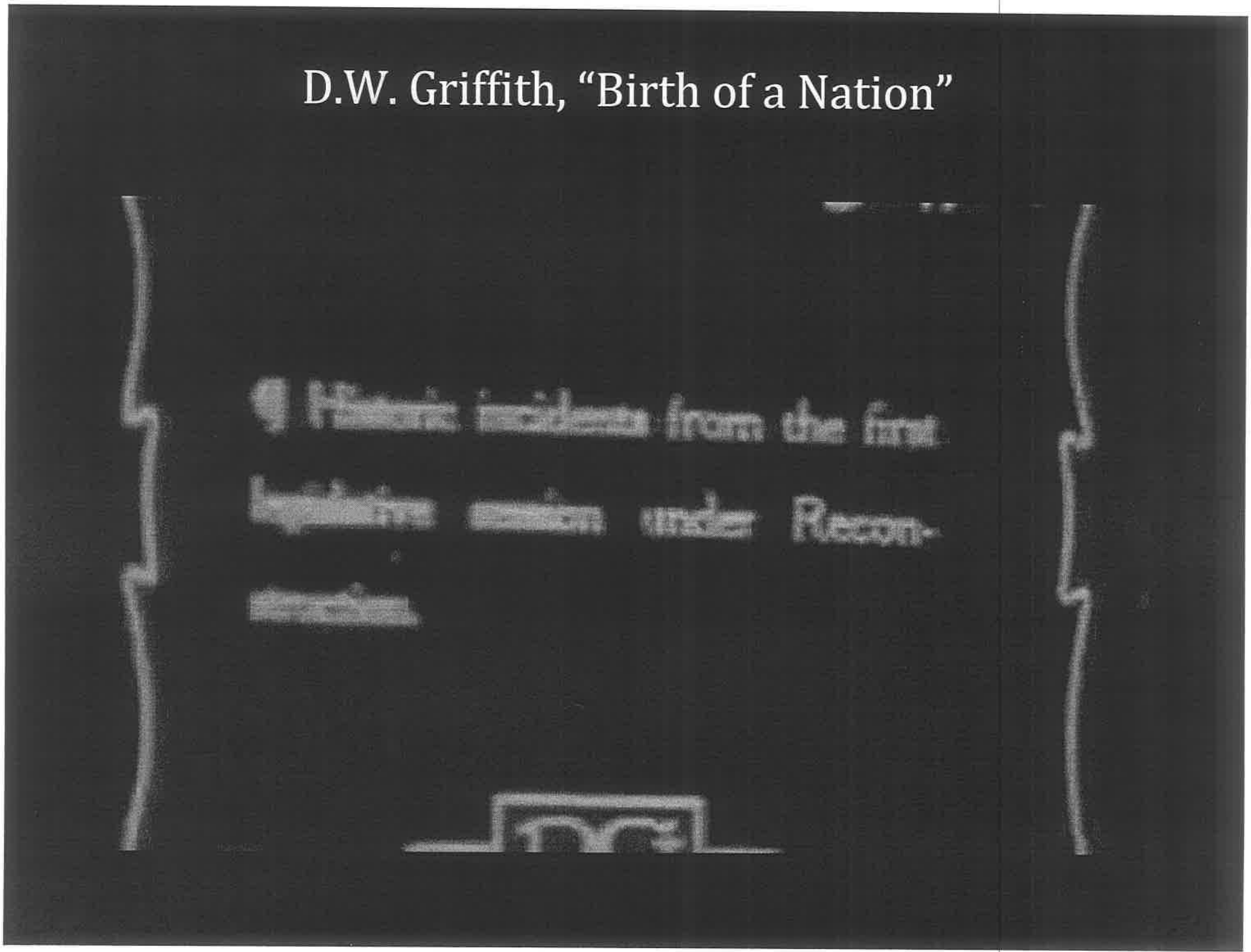
1913: President Woodrow Wilson issues an order mandating racial segregation in the federal workforce. That will be interpreted to bar most blacks from federal positions, except for menial tasks and unskilled labor. Up until then, the federal workforce had been a place where D.C.-area blacks had been able to enter into white collar work with some degree of upward mobility.

1915: The Supreme Court declares Oklahoma's "Grandfather Clause" unconstitutional in *Guinn v. United States*.

1915: President Wilson hosts the first-ever movie screening at the White House. The movie, *Birth of a Nation*, was based on Thomas Dixon's popular novel, *The Clansman*, glorified the "redemption" of the South, and the Ku Klux Klan in particular. Several black characters were played by whites in blackface. The movie is historic for its length, camera techniques and mobility. It remains lauded for its technical innovation, yet reviled for its patent racism.

1915: After a period of dormancy, the Ku Klux Klan is revived and assumes an unapologetic public presence. The birthplace: Stone Mountain, Georgia, right outside of Atlanta.

D.W. Griffith, "Birth of a Nation"



Jim Crow: The Law and Culture of American Apartheid

1916: Marcus Garvey forms the New York chapter of the Universal Negro Improvement Association. Although influenced by Booker T. Washington, Garvey was much more strident in his advocacy of black independence within white America. He found a ready audience in the black migrants from the South, returning WWI veterans and blacks who had established themselves in the cities who nonetheless continued to experience racial discrimination and exclusion.

1917: The NAACP stages the first major civil rights demonstration of the 20th century when it organizes a 10,000 person "silent" march down Fifth Avenue in New York City.

1917: The Supreme Court, in *Buchanan v. Worley*, strikes down a Louisville, Kentucky law requiring racial segregation in residential housing.

1919: Twenty-five race riots take place throughout the nation, prompting the term, "Red Summer." Clashes are especially severe in Charleston, S.C., Chicago and Washington, D.C.

1920: Congress ratifies the 19th Amendment, giving women the constitutional right to vote. Black women remain largely disenfranchised in Southern states.

Advertisements by black benevolent societies to assist blacks who wanted to leave the South, 1878-1920

If You are a Stranger in the City

If you want a job If you want a place to live
If you are having trouble with your employer
If you want information or advice of any kind

CALL UPON

The CHICAGO LEAGUE ON URBAN CONDITIONS AMONG NEGROES

3719 South State Street

Telephone Douglas 9098 T. ARNOLD HILL, Executive Secretary

No charges—no fees. We want to help YOU

Ho for Kansas!

Brethren, Friends, & Fellow Citizens:

I feel thankful to inform you that the

REAL ESTATE

AND

Homestead Association,

Will Leave Here the

15th of April, 1878,

In pursuit of Homes in the Southwestern Lands of America, at Transportation Rates, cheaper than ever was known before.

For full information inquire of

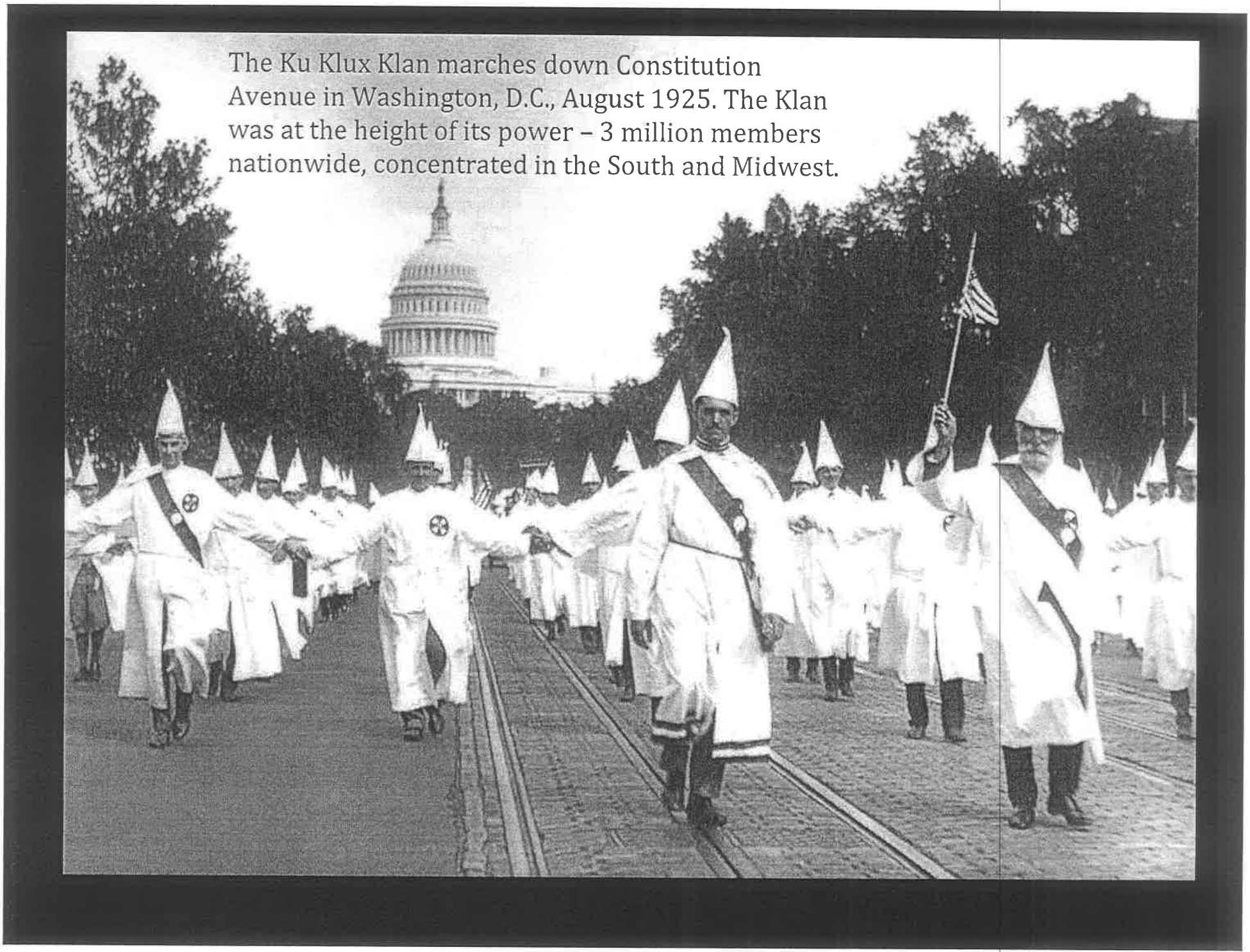
Benj. Singleton, better known as old Pap,

NO. 5 NORTH FRONT STREET.

Beware of Speculators and Adventurers, as it is a dangerous thing to fall in their hands.

Nashville, Tenn., March 18, 1878.

One of the many posters calling on southern blacks to leave for Kansas.



The Ku Klux Klan marches down Constitution Avenue in Washington, D.C., August 1925. The Klan was at the height of its power – 3 million members nationwide, concentrated in the South and Midwest.

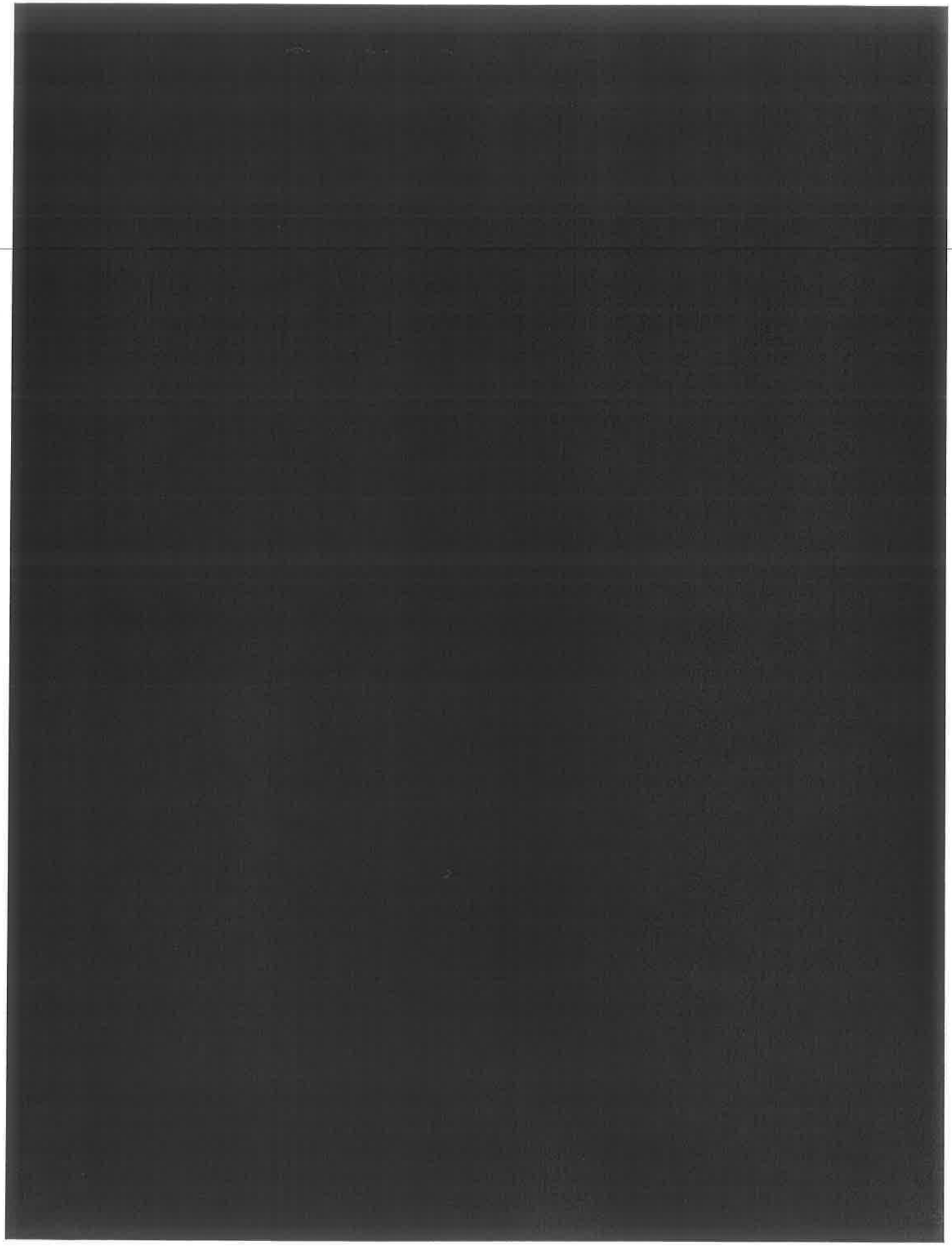
Amiri Baraka: *Blues People – Negro Music in White America*

Amiri Baraka: *Blues People – Negro Music in White America*

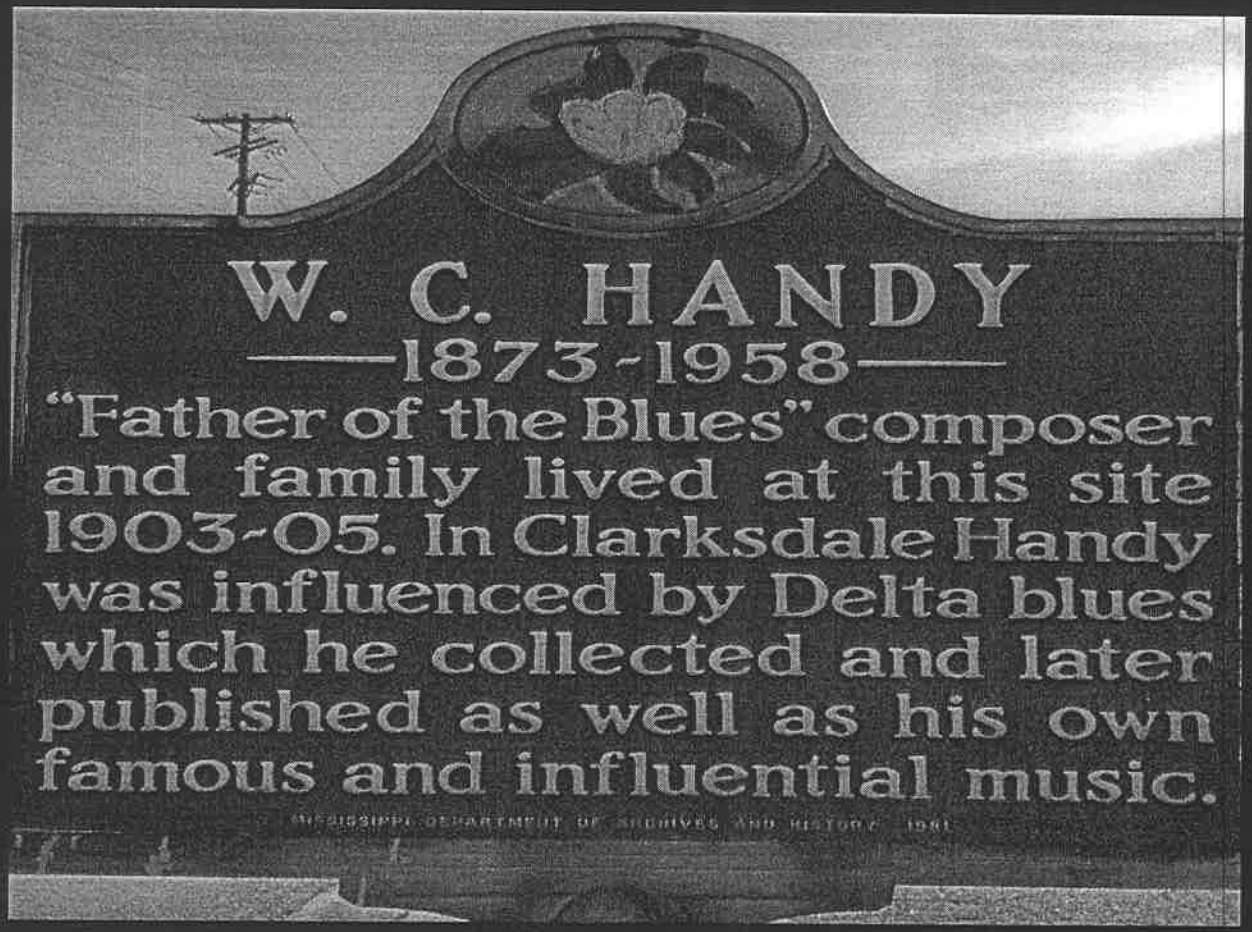
- Baraka points out that the blues as an expression of the black American experience was at its most genuine in the fields and rural communities of the South – where it was its most authentic. Baraka is really the first black writer – the first writer, really – to see and hear the blues as a narrative about black life in America. Other writers had made efforts to place black American music within the context of (white European) Western music.

- Baraka did not believe that the blues depended upon "white approval" for its legitimacy and authenticity.

- Assimilation, technological innovation and changing social norms will have a dramatic impact on the development of the blues. Baraka argues that as the blues moved to the cities – the product of black migration – the music moved away from its roots as black folk music.



The Mississippi Delta: Birthplace of the Blues



The Mississippi Delta: Birthplace of the Blues

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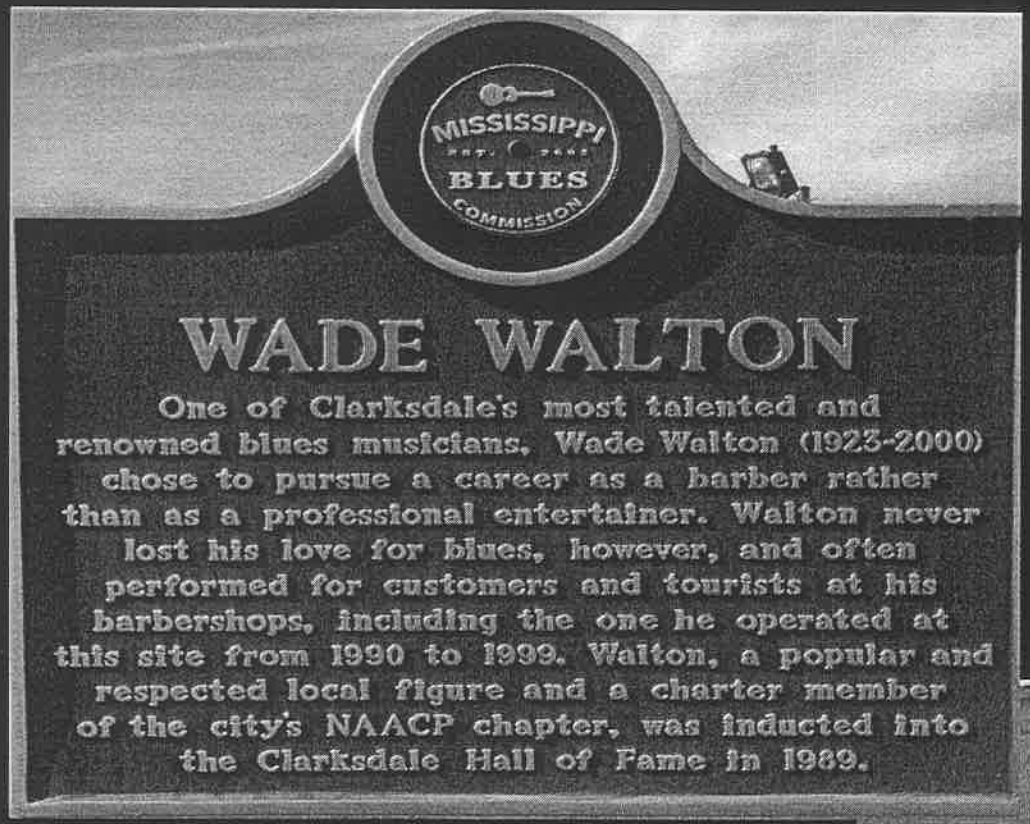
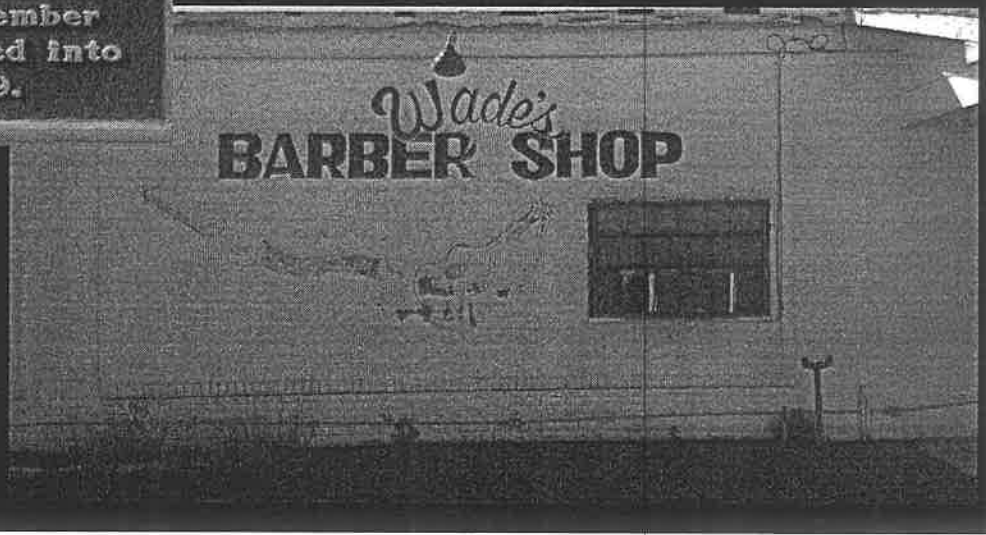
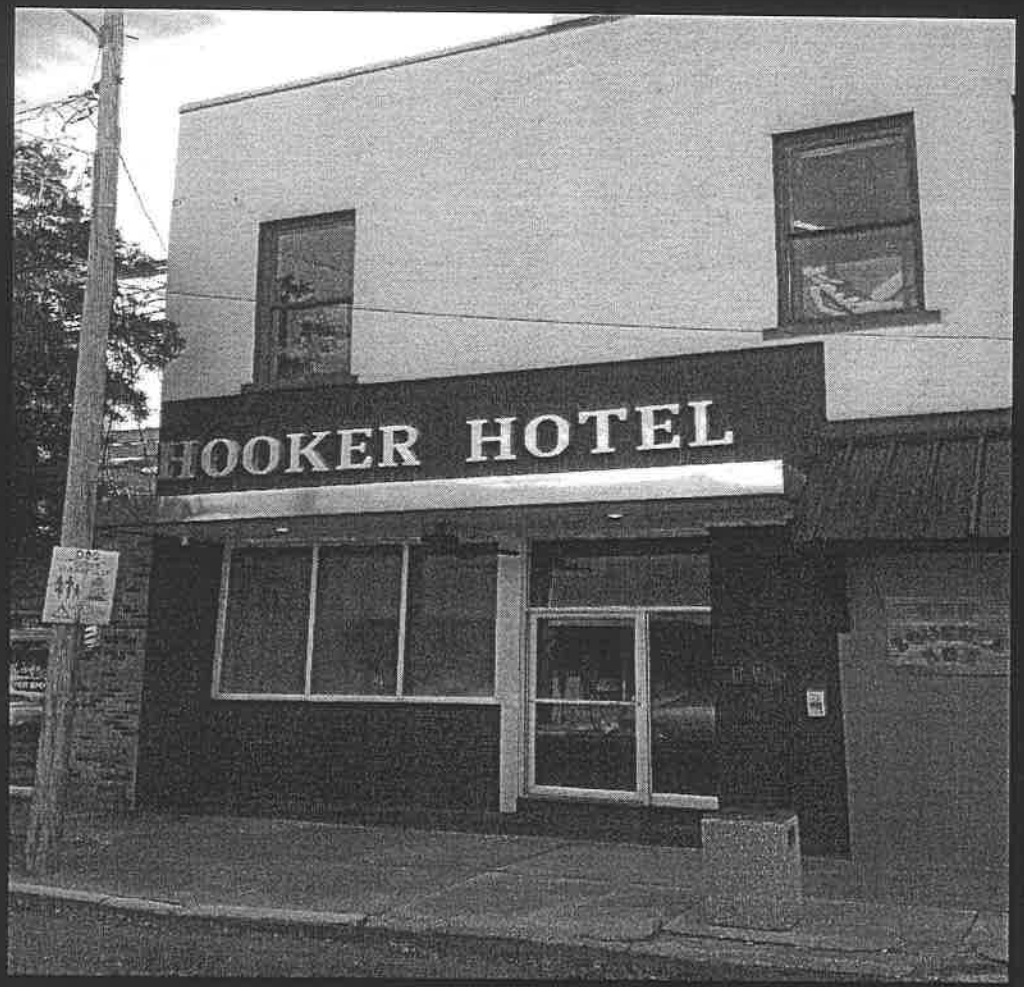




The Mississippi Delta: Birthplace of the Blues

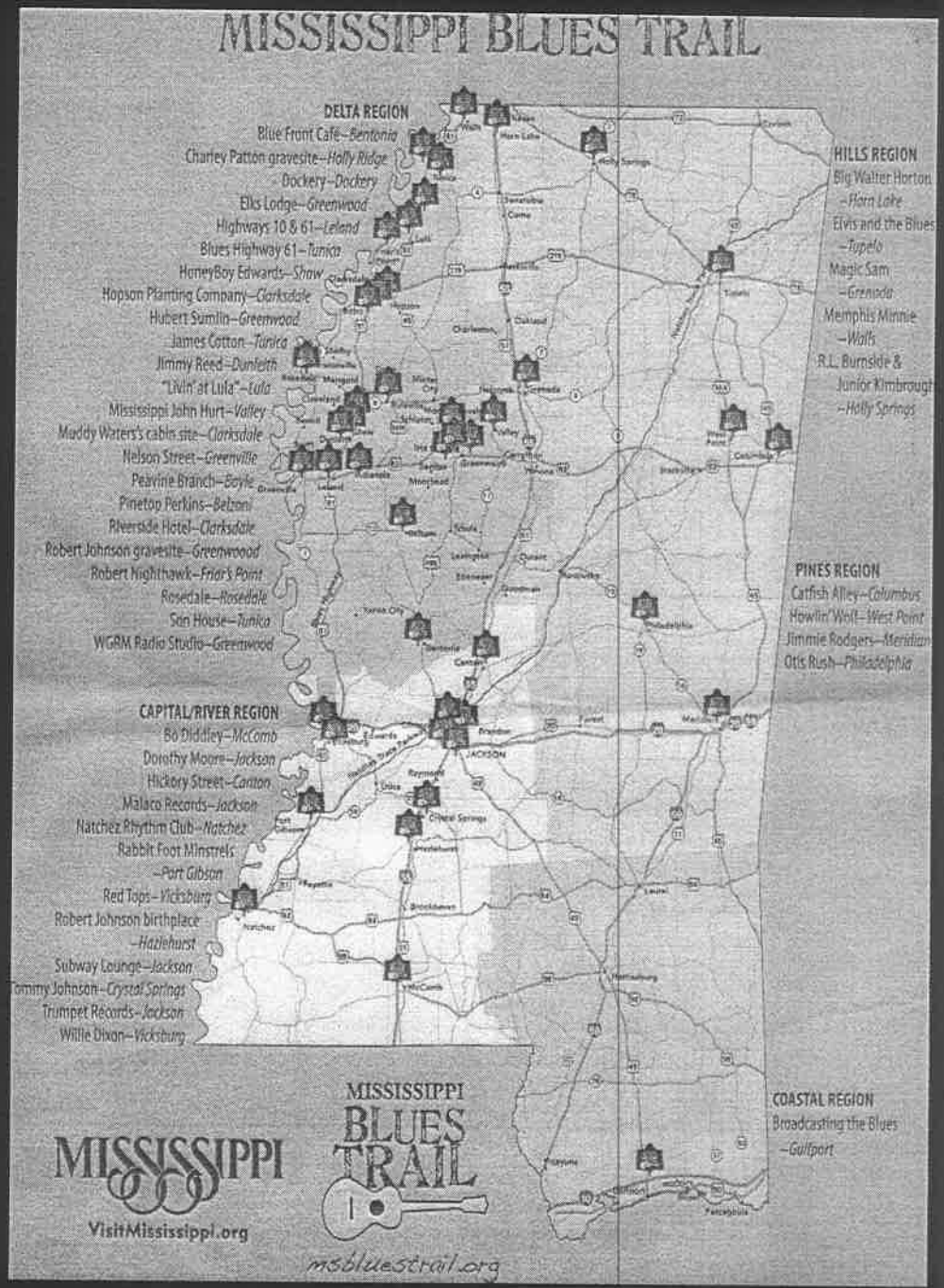


The Mississippi Blues Trail

Note the disproportionate number of musicians coming from the Delta region.

Mississippi, at one point, had the highest percentage of black residents of any state. Until the early 1930s, it was still a majority black state. The Great Migration resulted, by 2014, Mississippi losing almost 15% of its black population. That number includes the reverse migration that has taken place in the last 20 years.

Today, Mississippi has more black elected officials that any other state. Black rates of home ownership are also the highest of any state.



The Most Common Birthplace of African American Migrants in Major Cities in 1940

Metropolitan Area	Primary Birthplace of Migrants	% of Migrants From Primary Birthplace
New York	South Carolina	12.7%
Philadelphia	Virginia	15.0%
Chicago	Mississippi	14.5%
Washington DC	Virginia	19.9%
Baltimore	Virginia	17.3%
Detroit	Georgia	17.7%
St. Louis	Mississippi	21.2%
Pittsburgh	Virginia	9.3%
Cleveland	Georgia	15.8%
Los Angeles	Texas	18.0%
Cincinnati	Georgia	15.9%
Kansas City	Arkansas	13.3%
Indianapolis	Tennessee	17.9%
Columbus	Georgia	14.5%
Boston	Virginia	8.0%
Dayton	Georgia	15.3%
Youngstown	Alabama	12.3%
Buffalo	South carolina	14.6%
San Francisco/Oakland	Louisiana	18.1%
Akron	Alabama	21.1%

The Great Migration: The Second Wave (1940-1970)

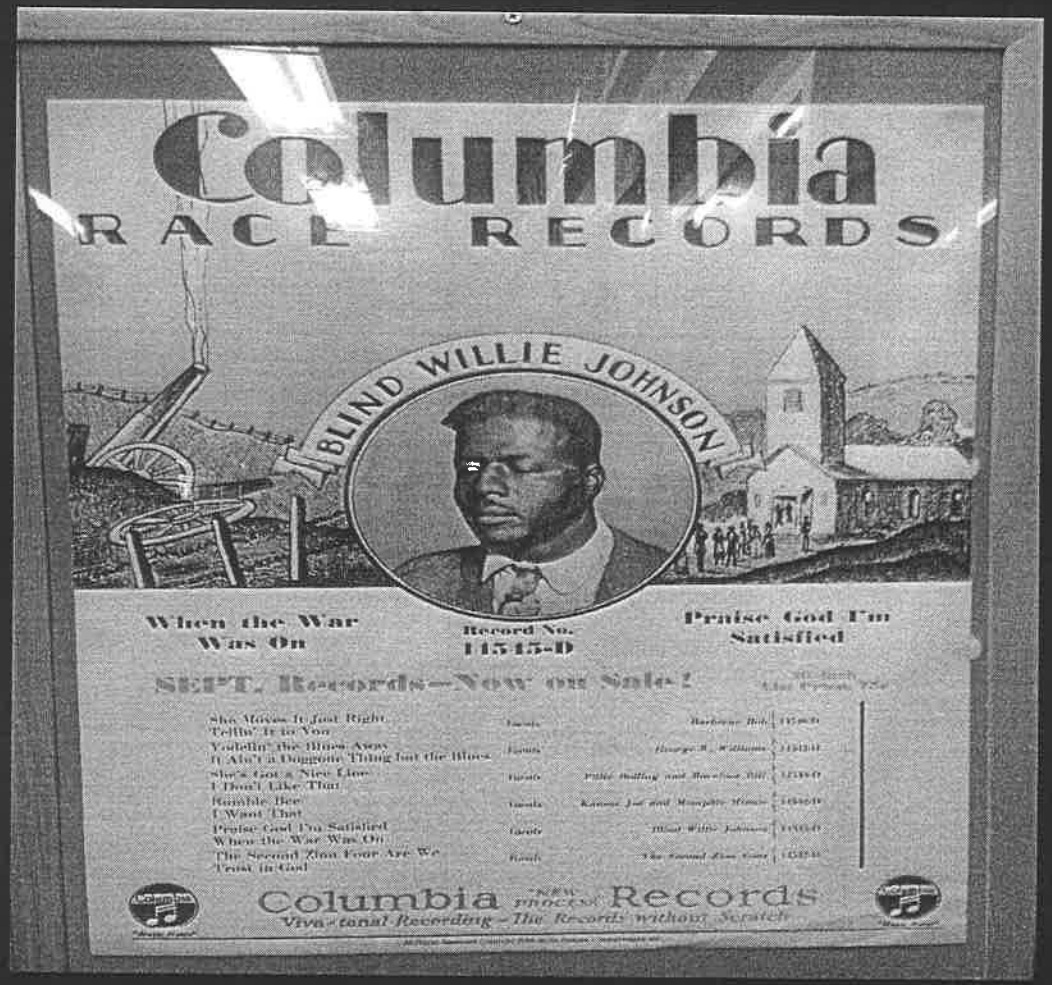
African American Population Growth in the Twenty Cities with the Most African Americans in 1970

Metropolitan Area	1940 African American Population	1970 African American Population	Difference
New York	661,100	2,347,100	1,686,000
Chicago	346,800	1,328,600	981,800
Philadelphia	346,800	836,200	489,400
Los Angeles	76,200	765,800	689,600
Detroit	168,600	753,800	585,200
Washington DC	251,600	695,100	443,500
Baltimore	187,100	485,500	298,400
St. Louis	152,700	376,000	223,300
Cleveland	88,600	331,700	243,100
San Francisco/Oakland	21,600	331,700	310,100
Pittsburgh	123,300	172,900	49,600
Cincinnati	69,700	152,800	83,100
Kansas City	68,400	149,800	81,400
Indianapolis	56,300	134,200	77,900
Boston	37,700	127,600	89,900
Columbus	41,500	108,700	67,200
Buffalo	24,600	108,000	83,400
Milwaukee	7,600	104,700	97,100
Dayton	36,600	91,100	54,500
San Diego	7,400	61,900	54,500

Jim Crow and Racial Structure: Musical Boundaries

Jim Crow and Racial Structure: Musical Boundaries

Jim Crow and Racial Structure: Musical Boundaries



Jim Crow and Racial Structure: Musical Boundaries

BESSIE SMITH

Bessie was born April 15, 1894, in Chattanooga, TN, and orphaned at the age of eight years old. She built a local reputation and in 1912 began working with Ma Rainey and signed on as dancer on tour with Irvin Miller's show. In 1918 she was the star as singer, dancer and imitator in her own Liberty Belles Revue in Atlanta. In the 1920's she went East performing in Jersey City and Philadelphia, and from there received a recording contract with Columbia.

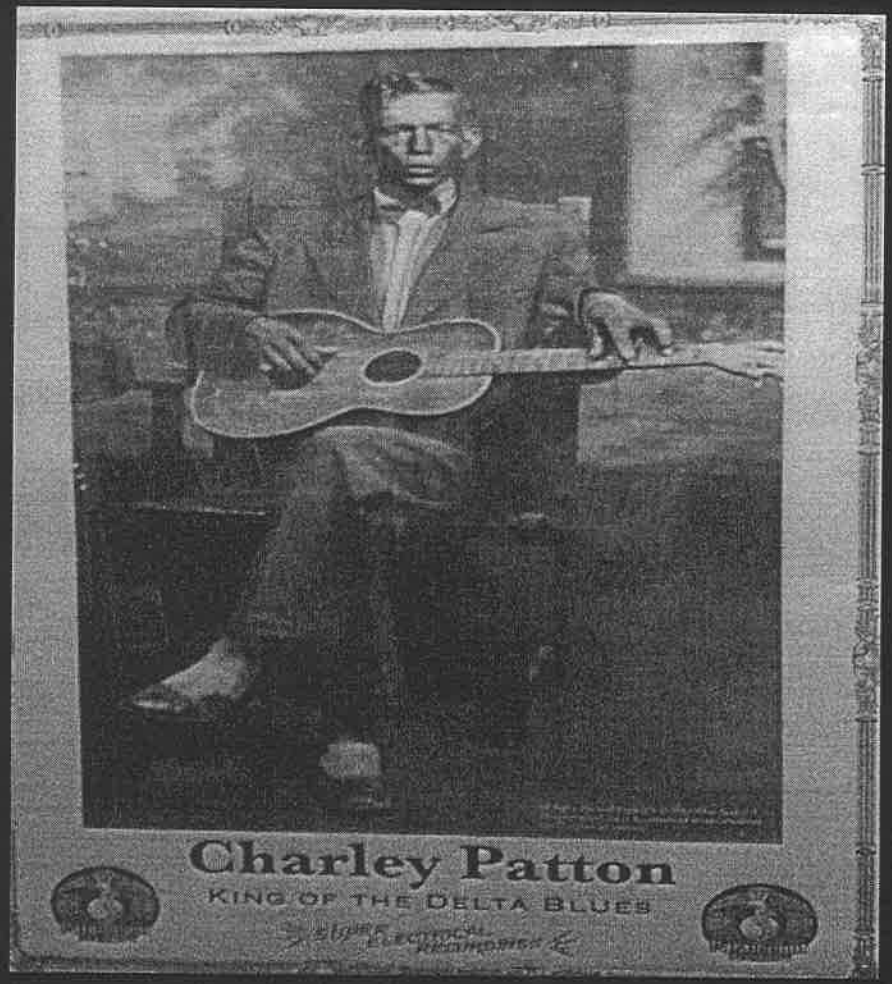
Her first records became big hits and Bessie started a grand tour. She starred in her own revues and performed in the movie *St. Louis Blues*. After this she became the star attraction at the Apollo Theater in Harlem. She was the greatest black entertainer of her era, popular with both black and white audiences. In the twenties, her records sold by the thousands.

Slowly, her voice changed because of problems with alcohol and the Vaudeville Theater vanished due to the competition of Radio. NOBODY KNOWS WHEN YOU'RE DOWN became one of her most touching recordings of 1929 before the economic depression hit causing her records sales to decline. Live performances, however, kept her popular and in 1937 she received fabulous reviews for her performance "From Spirituals to Swing" in Carnegie Hall.

During a tour through the South with the Broadway Rastus Revue, she was injured in a car accident in Coahoma County and transported to the GT-Thomas Hospital in Clarksdale (now the Riverside Hotel) on Sunflower Avenue where she died on September 26, 1937.

Multi-talented, she sang blues, jazz, and pop with her majestic voice. She rose from being dirt poor to a commercial success. Bessie Smith will be forever remembered as the Empress of the Blues.

Jim Crow and Racial Structure: Musical Boundaries



Jim Crow and Racial Structure: Musical Boundaries

Jim Crow and Racial Structure: Musical Boundaries

How did the American conception of race create different markets for and genres of music?

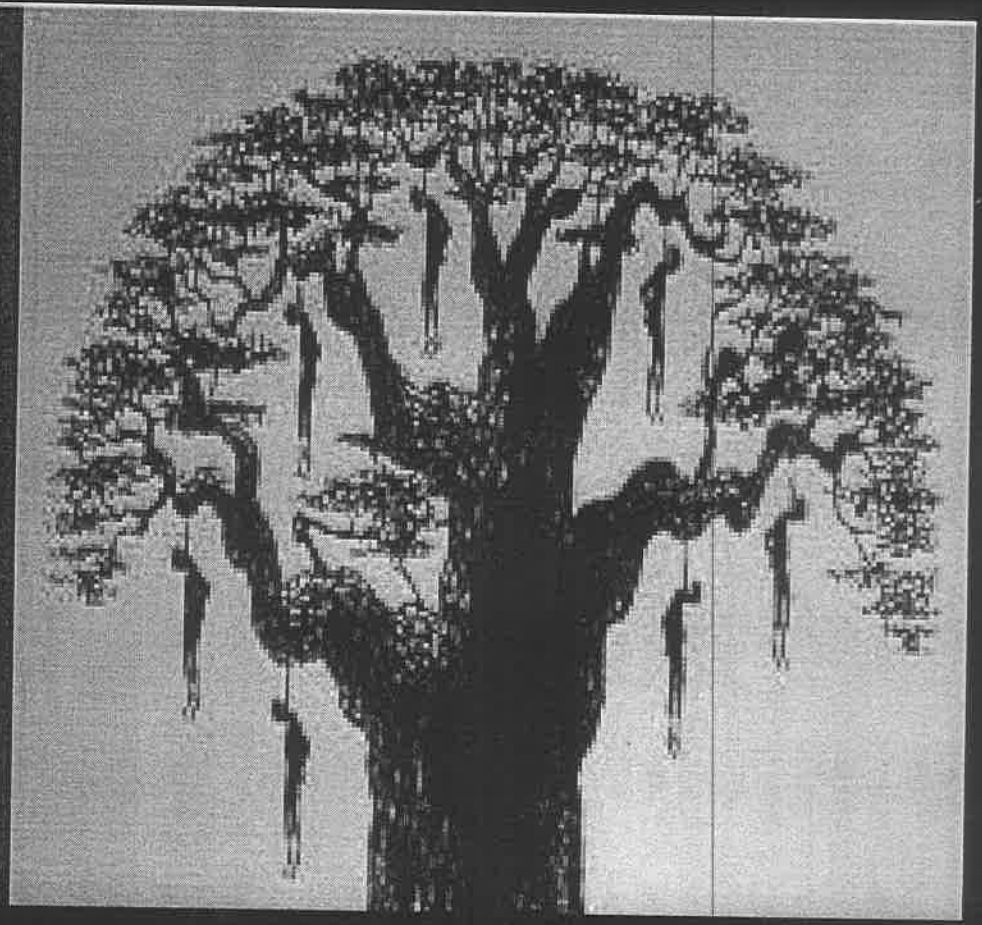
How is that translated into present day categories?

How did Jim Crow affect the development of American music?

How did Jim Crow affect the economic and professional opportunities in American music?

Week 5 -- Jazz and the Civil Rights Movement

Jazz Finds Its Political Voice



Jazz Finds Its Political Voice

Notable events in jazz music during the 1930s

1932: John Hammond stages the first benefit concert linking jazz musicians to a civil rights cause – the Scottsboro Boys Trial.

1933: John Hammond develops a relationship with Benny Goodman, who will become the first white bandleader to actively employ black musicians and insist on equal treatment (and access) to white venues. Goodman records several sides with black musicians for Columbia.

1935: Hammond encourages Goodman to hire Teddy Wilson, the great black pianist, to record and perform with him. Gene Krupa, a white drummer well-known for his virtuoso skills and showmanship, rounded out the trio. Goodman would later hire Lionel Hampton to play vibes, making it a quartet. They would play when Goodman's big band took an intermission. By then, Goodman is frequently leading bands in the recording studio that are black. Goodman is also buying arrangements from the great black bandleader, Fletcher Henderson. He also takes a mixed band to England, where it is accepted without hesitation.

Jazz Finds Its Political Voice

Notable events in jazz music during the 1930s

1938: Billie Holiday begins to sing with Artie Shaw, another popular white bandleader, in public performances. She is the first black singer to front a white band.

1938: Benny Goodman headlines the first major jazz concert at Carnegie Hall in New York, the nation's most famous performance venue. During an intermission he will perform with his integrated quartet. Top tickets went for $2.75.

1938: "From Spirituals to Swing," a concert/show documenting black music from slavery forward, premiers before a "mixed" audience at Carnegie Hall. Arranged by John Hammond, the concert featured almost exclusively African-American bands (plus Benny Goodman). Hammond could not get sponsorship for the show because it involved "mixed" bands playing before an integrated audience. The American Communist Party ended up underwriting much of the event.

Jazz Finds Its Political Voice

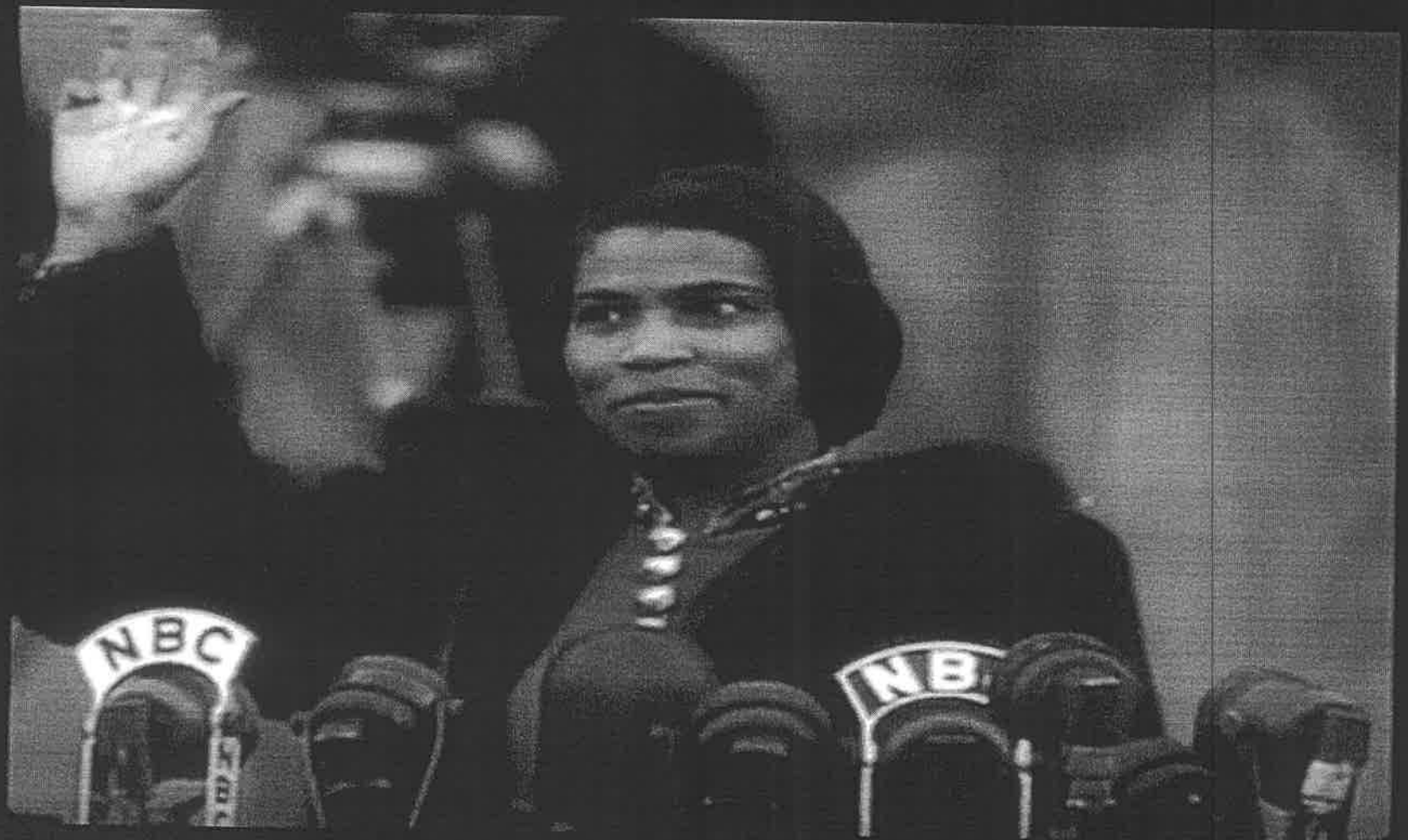
Notable events in jazz music during the 1930s

1938: Café Society opens in New York, becoming the first club in the United States to practice non-discrimination in hiring performers and admitting the public. John Hammond is in charge of booking entertainment. Billie Holiday sings "Strange Fruit" there for the first time.

1939: Goodman hires Charlie Christian and Lionel Hampton for his big band and insists on equal treatment by hotels, venues and public places on tour. Other prominent white bandleaders follow suit.

1939: Marian Anderson, a world renowned African-American contra-alto singer, is denied the right to sing at Constitution Hall in Washington, D.C.. Constitution Hall was (and remains) owned and operated by the Daughters of the American Revolution. Eleanor Roosevelt then organizes a performance by Anderson – on Easter Sunday – on the steps of the Lincoln Memorial before 75,000 people. Her first number is "My Country 'Tis of Thee." The DAR publicly apologizes to Anderson. She is invited to perform at Constitution Hall several times over the course of her career, the first being in 1943 to help raise money for WWII relief. In 1964, the year Anderson stopped performing in public, Constitution Hall was the first stop on her farewell tour.

Marian Anderson at the Lincoln Memorial, Easter 1939

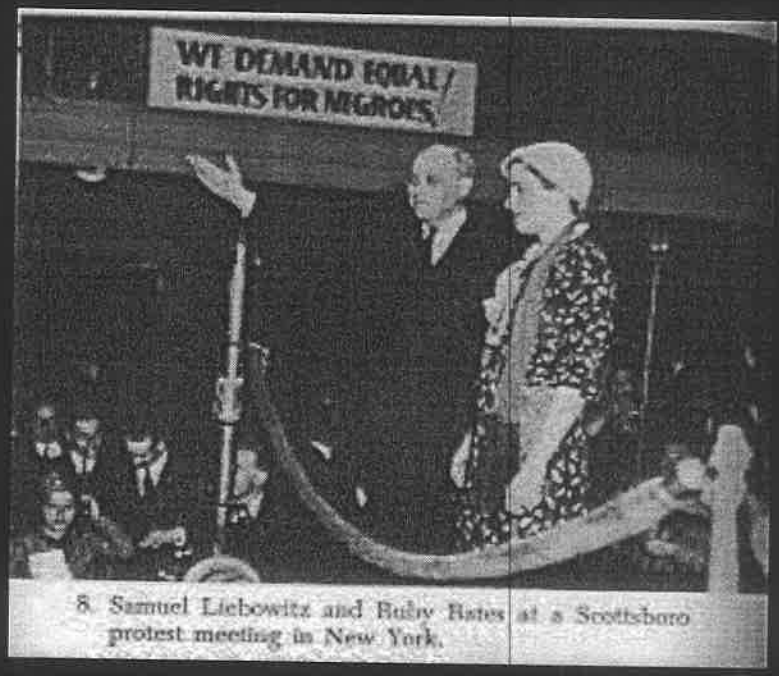


The Scottsboro Boys Case

- The *Scottsboro Boys Case* is a landmark United States Supreme Court decision holding that any defendant accused of a capital crime (i.e., one in which the defendant is eligible for execution) is entitled to an attorney, even if the defendant cannot afford one. This was the first such case in which the Court ruled that a criminal defendant was entitled to an attorney, regardless of whether the defendant could afford one. The Court also held that simply providing an attorney to an indigent defendant was not enough to meet the "assistance of counsel" requirement – the attorney had to offer effective and competent counsel.

- In many ways, the facts surrounding the arrest and prosecution of the Scottsboro Boys offers a microcosm of the racial culture of the South during the Jim Crow era. This case attracted nationwide attention, including the jazz world, which, by the 1930s, had a much higher degree of racial integration than many other segments of American society. This case would mark a turning point in the relationship between the jazz world and the campaign for racial equality.

The Scottsboro Boys Case



8. Samuel Liebowitz and Ruby Bates at a Scottsboro protest meeting in New York.

Victoria Price and Ruby Bates, left, two of the girls who accused several of the Scottsboro Boys of raping them. They were actually teen-age prostitutes. Bates was a minor. In 1931, rape was punishable by death in Alabama. Between 1930 and 1967, 455 men were executed for rape in the U.S. – 90% were black. In the former Confederate states, the rate was 99-1. In every case the victim was white.

Bates later recanted her testimony and appeared at events, such as the one above in New York, to raise funds and generate support for the Scottsboro Boys.

The Scottsboro Boys Case

The Scottsboro Boys were nine African-American teen-agers accused of raping a white girl on a box-car train traveling through the South. After the Court's decision overturning their convictions, they were tried again and sent to jail, although none ever confessed nor was presented with any hard evidence of their guilt. This case inspired, in many ways, Harper Lee's novel, To Kill a Mockingbird, published in 1960.

The Scottsboro Boys Case

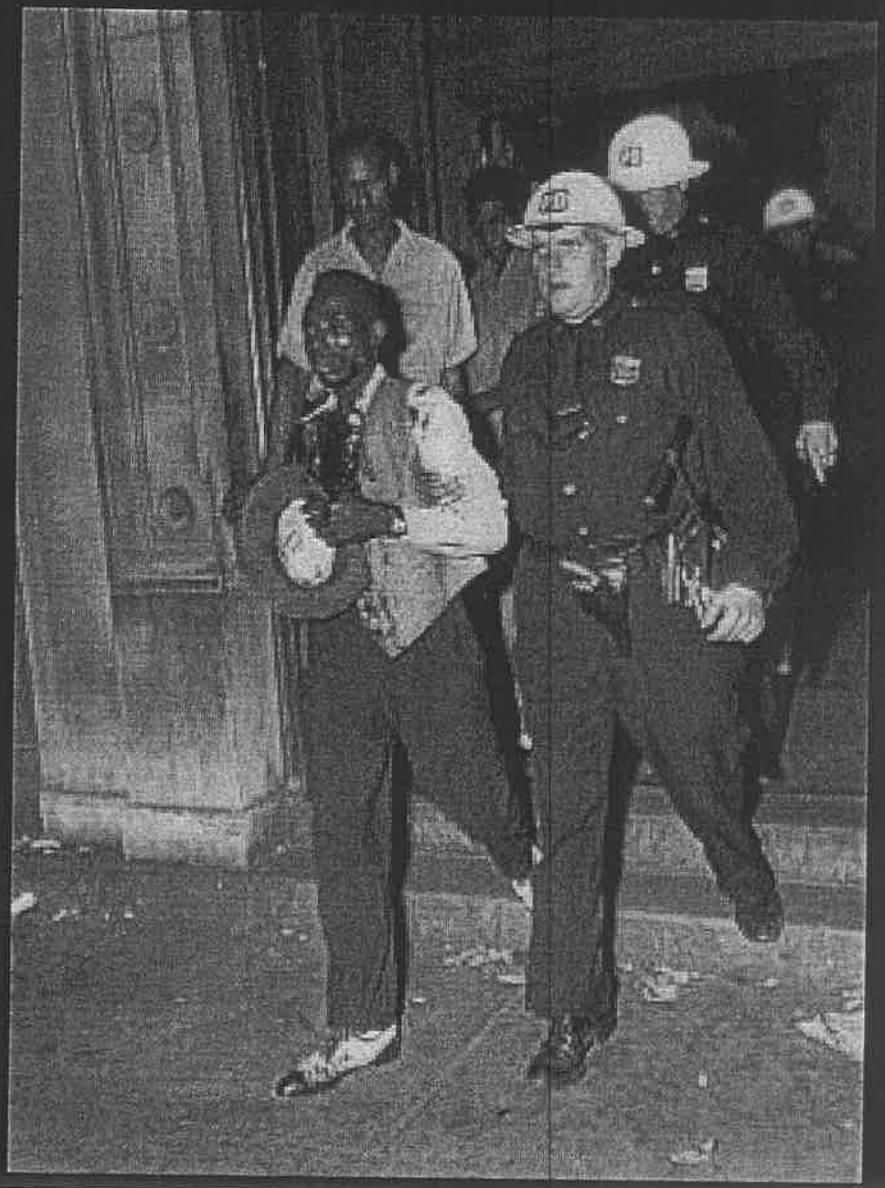
THE HIDDEN HISTORY OF THE QUEST FOR CIVIL RIGHTS

THE SCOTTSBORO BOYS

The Harlem Race Riot of 1935

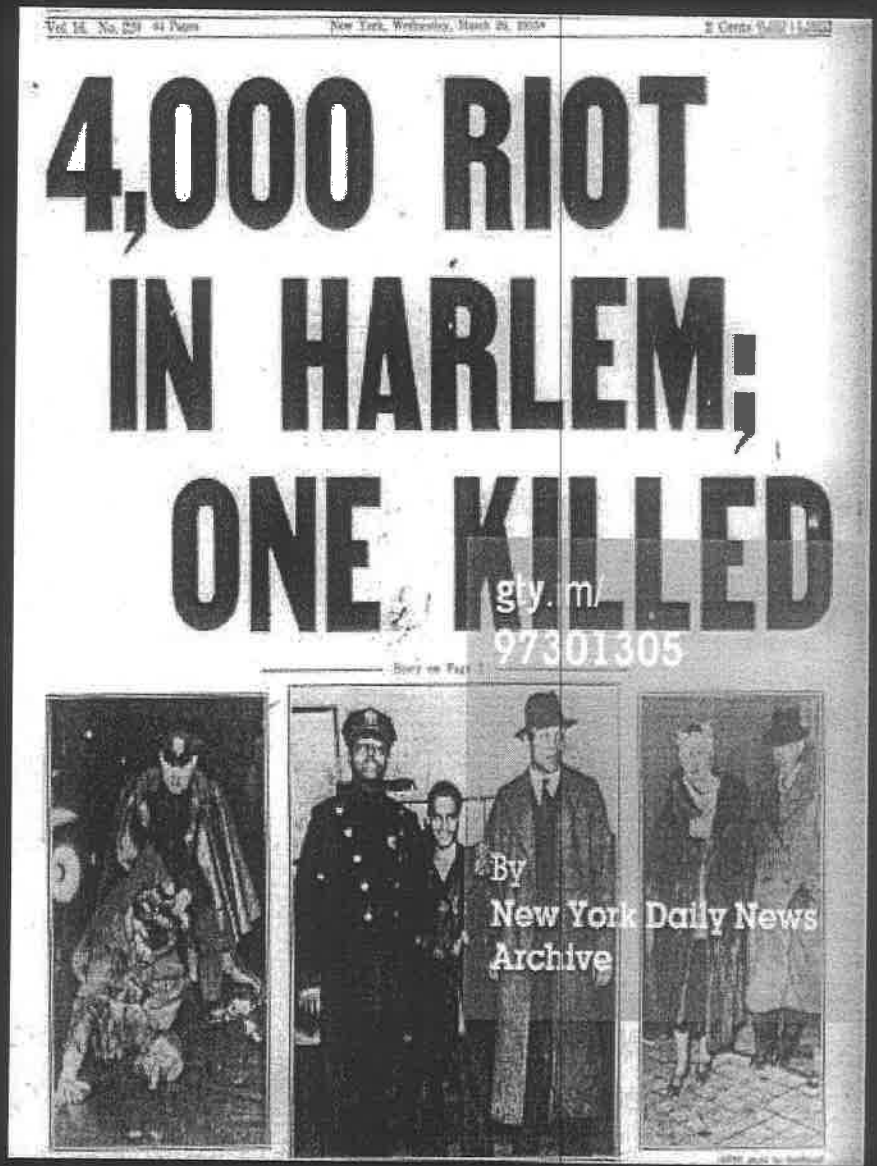
In response to a rumor that a dime store employee had beaten and then killed a black Puerto Rican teen-ager to death for shoplifting, riots broke out throughout Harlem for about a week. Nothing actually happened to the alleged shoplifter. A black Puerto Rican 16 year-old boy named Lino Rivera had taken a 10 cent pen knife from the Kress Five and Ten Store on 125th St. in Harlem. The store owner and assistant manager had tackled the shoplifter and, after the police arrived, declined to press charges. Rivera was led out the back door. But the rumor was too powerful, and a chain of events began that resulted in three deaths and over 65 injuries – all of whom were black. There were many accusations of police brutality and discriminatory treatment.

The 1935 Harlem Riot was the first modern "race riot" in the United States.



The Harlem Race Riot of 1935

In addition to exposing the often brutal and unfair treatment of African-Americans, particularly black men, by the New York police, the riots highlighted the horrible economic conditions and drug markets in urban "ghettos" that had formed in and around Harlem, Brooklyn and other black communities throughout New York. Similar problems existed in all the other major Northern cities where blacks had migrated beginning in the early 20th century. The Great Migration did provide many opportunities for blacks who left the South. But many of the same social pathologies remained – poverty, poor housing, terrible schools, discrimination by private and public entities (employers, unions, police and fire departments, banks and lenders, public accommodations, etc.) – albeit now concentrated in the urban ghetto. For more on the Harlem Race Riot, see Alain Locke, "Harlem: Dark Weather Vane," in *Survey Graphic Magazine* (1935).



John Hammond

By the time he was 25 years old, John Hammond was the most influential figure on behalf of racial integration in American popular music. A first-rate talent scout – he discovered Benny Goodman, Billie Holiday, Count Basie, Bob Dylan, Aretha Franklin, Stevie Ray Vaughn and Bruce Springsteen, among others – Hammond used his position of privilege to promote black artists and encourage recording companies, clubs, concert halls and promoters. Born in 1910 to a wealthy New York family – his mother was a Vanderbilt – Hammond became infatuated with black music at an early age.

By the late 1920s, he had begun covering civil rights issues for national publications. He pressured the white musicians he discovered, particularly Benny Goodman, to work with black musicians.

John Hammond with a young Aretha Franklin, or, as she is better known, the "Queen of Soul."

John Hammond

In the early 1930s, Hammond covered the Scottsboro Boys trials for *The Nation* magazine. In December 1932, Hammond arranged for what might be the first "benefit" concert on behalf of a civil rights cause. Great black artists such as Benny Carter, Duke Ellington, W. C. Handy and Tallulah Bankhead performed at the Rockland Theatre in Harlem to raise money for the Scottsboro Boys defense. Hammond would help sponsor the Scottsboro Unity Defense Committee, which included numerous African-American intellectuals, lawyers, artists and musicians. Fundraising concerts featuring jazz musicians became a regular component of the civil rights movement from the 1930s forward. The first concert Hammond organized was at Rockland Place, featuring Benny Carter, Duke Ellington, Tallulah Bankhead.

OLD BARGE WOMAN IN KILLIN

PLETE EDITION ★★★★ — COMPLETE EDI ★★★★

THE NEW YORK Amsterdam News

NEW YORK, WEDNESDAY, MAY 24, 1933 — VOL. XXIV, NO. 21

4,000 in Protest March on White Hou

145,000 PROTEST TO ROOSEVE

ROOSEVELT REFUSES TO SEE LEADERS OF LARGE DELEGATION

They Presented Petition

PRESIDENT URGED TO INTERVENE I SCOTTSBORO C

GOT $4,000 TO GIVE UP HER RIGHTS

SLAIN MAN MADE LOVE, SHE AVERS

Refused by Hospital, She Bears Child at Home Without a Doctor

MILLS BROTHERS ACQUIRE SISTER

GROUP CONTINUES HOSPITAL BATTLE

WINS LONG LEGAL FIGHT WITH PORO

3 FARMERS SLAIN BY TWO OFFICERS

MAN LOSES LIFE IN AUTO MISHAP

Mantan Moreland and Nipsey Russell (1955)

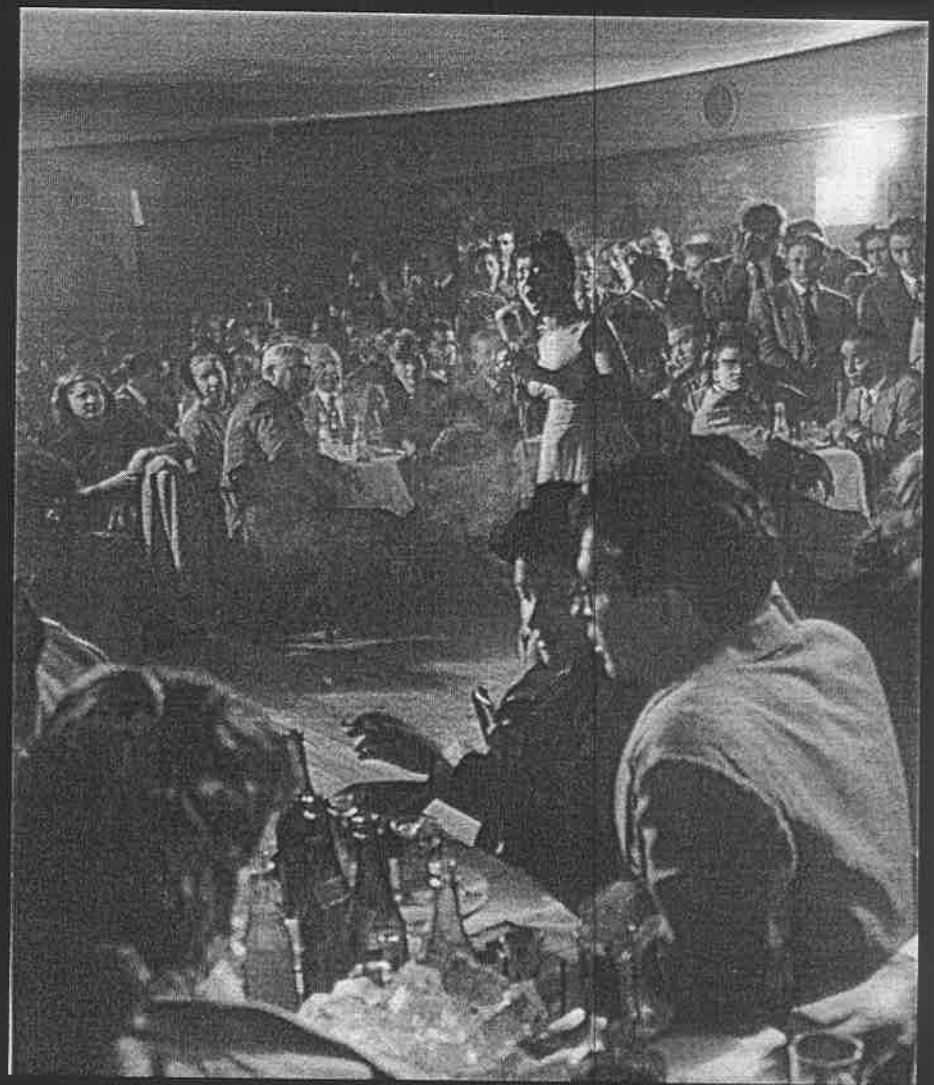
Benny Goodman Quartet, "I Got a Heart Full of Music"

Anita O'Day and Roy Eldridge – "Let Me Off Uptown"

Benny Goodman, "Sing, Sing, Sing," (1937)

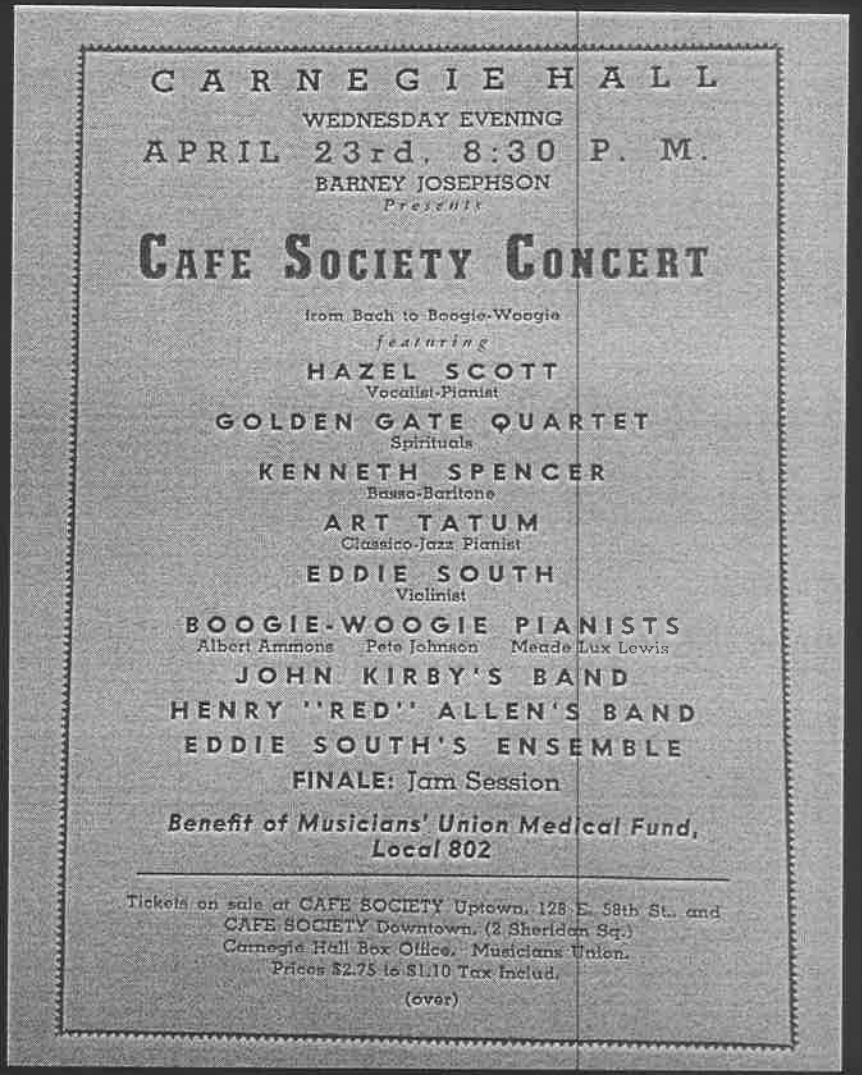
Café Society

Café Society, pictured right, was the first openly de-segregated jazz club in the United States, and the club where Billie Holiday debuted, "Strange Fruit." Its politics were decidedly left-wing: the club stood in contrast to such places as the Cotton Club and other venues that featured black performers entertaining white audiences. Blacks were not permitted to attend these shows, unless they were high-profile musicians or affiliated somehow with the music industry (or organized crime, which ran most of the plush clubs around Manhattan). Café Society became a launching point for the careers of many black artists: Mary Lou Williams, Josh White, "Big Joe" Turner and Sarah Vaughn.



Café Society

Over the next ten years, dozens of left-leaning musicians, comedians and poets would perform there. She would have a residence there for two more years. The club's owner, Barney Josephson, would come under scrutiny years later for his brother's ties with the Communist Party. Shortly before 1950, Café Society would close a few short years later as a result of the HUAC investigation into the Josephson brothers.



CARNEGIE HALL

WEDNESDAY EVENING

APRIL 23rd, 8:30 P. M.

BARNEY JOSEPHSON

Presents

CAFE SOCIETY CONCERT

from Bach to Boogie-Woogie

featuring

HAZEL SCOTT
Vocalist-Pianist

GOLDEN GATE QUARTET
Spirituals

KENNETH SPENCER
Bassa-Baritone

ART TATUM
Classico-Jazz Pianist

EDDIE SOUTH
Violinist

BOOGIE-WOOGIE PIANISTS
Albert Ammons Pete Johnson Meade Lux Lewis

JOHN KIRBY'S BAND

HENRY "RED" ALLEN'S BAND

EDDIE SOUTH'S ENSEMBLE

FINALE: Jam Session

Benefit of Musicians' Union Medical Fund, Local 802

Tickets on sale at CAFE SOCIETY Uptown, 128 E. 58th St., and CAFE SOCIETY Downtown, (2 Sheridan Sq.) Carnegie Hall Box Office, Musicians Union. Prices $2.75 to $1.10 Tax Includ.

(over)

Lynching

- The United States Congress has never passed a law making lynching a federal crime. The first such bill was not even introduced until the 1880s. The House passed anti-lynching laws on occasion throughout the early and mid-20th century but none ever came close to passing in the Senate. Southern Senators had too much power to block or filibuster legislation. Lynching was a common practice throughout the South after the Civil War.

- Between 1882 and 1968, a total of 4,742 lynchings were reported to law enforcement authorities. 1,297 were white; 3,445 were black. Since 1887, there was never a year in which more whites than blacks were lynched. The years from 1900-1933 were particularly brutal for black victims: 1,703 blacks were lynched, compared to 188 for whites. By the 1920s, 90% of the victims were black, and 95% of lynchings occurred in Southern states. The lynching of white persons usually had little to do with race, if anything. For blacks, race was always the issue: any perceived offense against a white person, especially a white woman, was grounds among Southern terrorists for lynching.

Lynching

Tom Shipp and Abe Smith were abducted from the Marion County, Indiana, jail in March 1930 and lynched in town square. The town photographer took this photo. No one was ever prosecuted for this crime. "Strange Fruit" was first written as a poem by a Jewish high-school teacher from the Bronx, New York named Abel Meeropol, to draw attention to lynching.. Meeropol wrote his poem after seeing this photograph of the lynching. He first published his poem in the January 1937 edition of *The New York Teacher*, a union magazine.

"Strange Fruit" – The Origin of a Protest Song

Strange Fruit (1939)

Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black bodies swingin' in the Southern
breeze
Strange fruit hangin' from the poplar trees

Pastoral scene of the gallant South
The bulging eyes and the twisted mouth
Scent of magnolia, sweet and fresh
Then the sudden smell of burning flesh

Here is the fruit for the crows to pluck
For the rain to gather, for the wind to suck
For the sun to rot, for the tree to drop.
Here is a strange and bitter crop.

Billie Holiday, the great jazz singer who made "Strange Fruit" a national "protest song" against lynching. She would sing this song in almost every performance until her tragic death in 1959 at the age of 44.

Billie Holiday – "Strange Fruit"

Weeks 7 & 8: Jazz and the Civil Rights Movement

Swingin' at Jim Crow: Jazz Joins the Civil Rights Movement

Norman Granz

Norman Granz

Although he never played a note, Norman Granz is one of the most important figures in 20th century American music. Granz almost single-handedly moved jazz out of the dank, dark and often shady clubs associated with the music from its birth through the early 1940s and into the modern concert hall. More important was Granz's determination to use jazz music as a vehicle to attack racial segregation and discrimination in American society, not just the music world. In contrast to John Hammond, Granz was born poor – his parents were Ukranian-Jewish immigrants – and made his way in the world largely by himself. Granz decided by the time he was 21 to take the music he loved and use it to promote social change.

A sample album cover from Jazz at the Philharmonic

Norman Granz

Granz's first major foray into civil rights activism came in 1944, when he organized a benefit concert to raise funds for the Mexican-American defendants in the infamous Sleepy Lagoon case, better known as the Zoot Suit Riots. Granz organized his first concert, called Jazz at the Philharmonic – held at the Philharmonic Auditorium in Los Angeles – and insisted on open seating for all performances, a radical position at the time. It was quite common for music venues, especially concert halls, to offer racially segregated performances before bands that were either black or white but never "mixed."

Granz Offers Jazz Session

Irving Granz will present tonight for the first time in San Diego "Jazz a la Carte," featuring the Dave Brubeck Quartet. The quartet was voted by Downbeat and Metronome as the outstanding jazz group for 1953. The Chet Baker Quartet, featuring Russ Freeman on the piano, and Shorty Rogers and His Giants, with Shelley Mann on the drums, will round out the program. The Rogers groups is made up of former Stan Kenton sidemen. Don Howard, KSDO disc jockey, will be master of ceremonies for the show, in Russ Auditorium. It will start at 8:30 o'clock.

CARSON SMITH
who is featured with the Chet Baker Quartet, one of the jazz groups appearing in Irving Granz's "Jazz A La Carte" tomorrow night in the Russ Auditorium. Don Howard, KSDO disc jockey, will be master of ceremonies.

Norman Granz

The "Zoot Suit Riots" got their name from an incident involving American servicemen and young Mexican-Americans that resulted in the death of Jose Diaz. The cause of Diaz's death were inconclusive, but approximately thirty members of the 38th Street Gang (Mexican-American) were rounded up by the Los Angeles police and charged with murder. Seventeen of the men were convicted of second-degree murder, the largest multiple-defendant murder trial in the county's history.

After a meeting between the police and local Latino youth aimed to reduce gang violence, several Mexican-American men were assaulted by off-duty police officers and off-duty servicemen near the city's Mexican East Side. There had been a previous confrontation between Mexican-Americans and off-duty servicemen. Later, Mexican-American rioted in their zoot suits, giving this episode of racial violence its eponymous name. The case attracted high-powered Hollywood actors and local musicians. For Granz, it presented the opportunity to test his vision of using jazz to attack racial discrimination.

Norman Granz

Although he was not, by any account, a nice guy, Granz took care of all the musicians that passed through his orbit, making sure they were paid, had medical care and treated with respect wherever they went. Over the course of his 35 year career in the music business, Granz lost hundreds of thousands of dollars by canceling performances where promoters did not honor his non-discrimination policies.

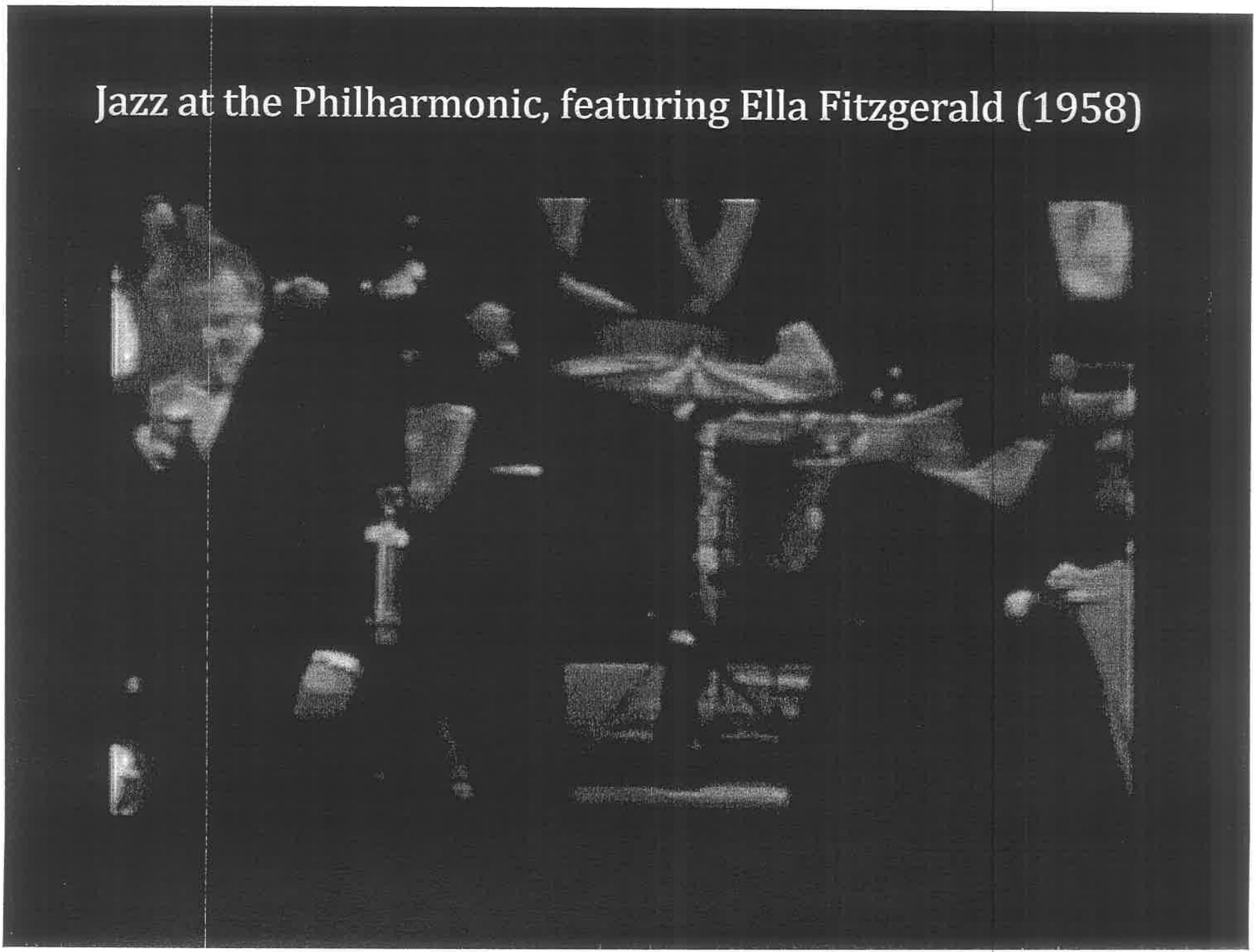
The musicians whose careers Granz helped promote and elevate were: Lester Young, Count Basie, Billie Holiday, Oscar Peterson and, above all, Ella Fitzgerald.

Norman Granz, left, with Dizzy Gillespie.

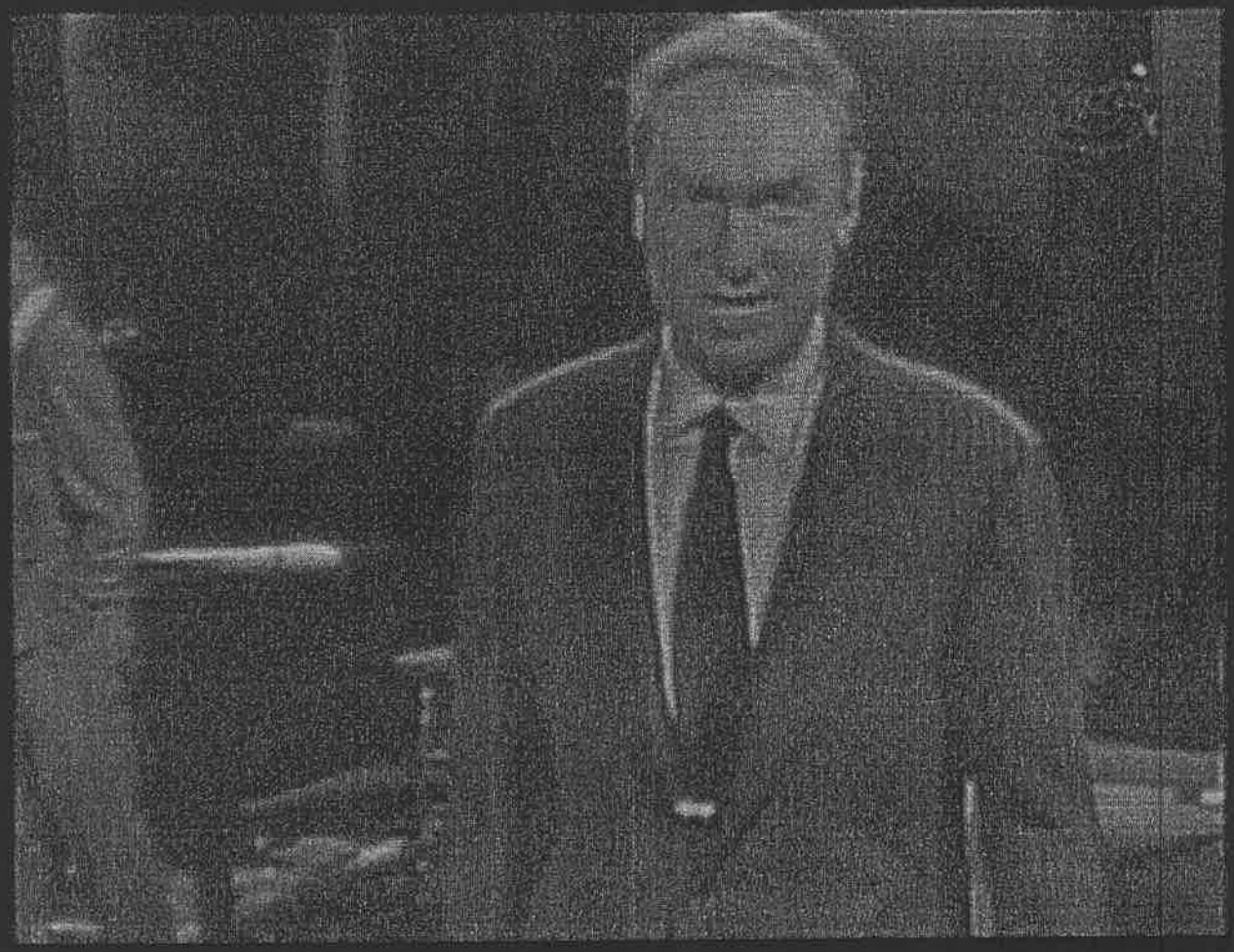
Norman Granz

Ella Fitzgerald, left, preparing to entertain prisoners at the Lorton Correctional Facility in Northern Virginia. Left, Ella and other members of the JATP in a holding cell in Houston, Texas.

Jazz at the Philharmonic, featuring Ella Fitzgerald (1958)



Norman Granz



Swingin' at Jim Crow

Notable events in the Civil Rights Movement

1950: The Supreme Court decides *Sweatt v. Painter*, ruling that Texas must admit blacks into its law schools reserved for whites in the absence of genuinely equal facilities. This decision encouraged the NAACP to pursue the "integration" over "equalization" arguments that led to *Brown v. Board of Education* (1954).

1954: The Court decides *Brown v. Board of Education*, ruling that the "separate but equal" principle of *Plessy v. Ferguson* (1896) has "no place" in public education. Brown culminates an almost-twenty year campaign to desegregate K-12 public schools.

1955: The Court decides *Brown II*, which orders the desegregation of public schools with "all deliberate speed," a phrase that will haunt the Court for years to come, as Southern schools use this language to resist desegregation.

1955: Emmett Till, a 14 year-old black teenager from Chicago, is lynched in Money, Mississippi. Till was abducted from the home of his uncle, Moses Wright, after a white woman named Carolyn Bryant claimed he whistled at her while purchasing candy from the local store she and her husband operated. After a four day trial, the two men who murdered Till are found not guilty by an all-white, all-male jury (blacks and white women were not eligible to serve). The acquittal draws national and international attention.

Swingin' at Jim Crow:

Notable events in the Civil Rights Movement

1955: Rosa Parks refuses to give up her seat in the "colored" section of a Montgomery, Alabama bus to a white passenger. She is arrested. The event launches the Montgomery Bus Boycott, which lasted for 381 days, and results in the desegregation of bus transportation in Montgomery after the Supreme Court's decision in *Browder v. Gayle*. The boycott drew national attention after a young Baptist minister, Martin Luther King, Jr., becomes the public face of the boycott. The MBB is considered the first major "grass roots" effort on behalf of civil rights. Up until then, most formal civil rights activism had focused on litigation and legislation.

1957: Congress passes its first major civil rights law since Reconstruction. The law was originally intended to protect voting rights for blacks (only 20% of eligible blacks nationwide were registered to vote). In the end, the law did little more than establish a Civil Rights Commission to "study" civil rights issues and establish the Civil Rights Division in the Department of Justice.

1957-58: The standoff between the Little Rock, Arkansas, public schools and the federal government ends after the Court decides *Cooper v. Aaron*.

The bus that began the Montgomery Bus Boycott

Swingin' at Jim Crow

Cooper v. Aaron cont'd: President Eisenhower ordered federal troops to Central High School in Little Rock after Governor Orval Faubus ordered the Arkansas National Guard to block nine African-American students from entering the school. The 101st Airborne division spent the entire year as "patrols" protecting the students, who nonetheless were subjected to verbal and physical abuse throughout the year. *Cooper* formally rejected the state's arguments.

Charles Mingus, "Fables of Faubus"

Charles Mingus, "Fables of Faubus"

Oh, Lord, don't let 'em shoot us!
Oh, Lord, don't let 'em stab us!
Oh, Lord, don't let 'em tar and feather us!
Oh, Lord, no more swastikas!
Oh, Lord, no more Ku Klux Klan!

Name me someone who's ridiculous, Dannie.
Governor Faubus!
Why is he so sick and ridiculous?
He won't permit integrated schools.
Then he's a fool! Boo! Nazi Fascist supremists!
Boo! Ku Klux Klan (with your Jim Crow plan)

Name me a handful that's ridiculous, Dannie Richmond.
Faubus, Rockefeller, Eisenhower
Why are they so sick and ridiculous?
Two, four, six, eight:
They brainwash and teach you hate.
H-E-L-L-O, Hello.

Swingin' at Jim Crow

Notable events in jazz music during the 1950s

1951-54: Numerous technological innovations are reshaping the music and recording industries throughout the United States. Arguably, jazz and classical music benefit the most from the introduction of the 33 1/3 speed LP (long playing) album. Record buyers now have up to 20 minutes per side, whereas before the 78 speed record only allowed three minutes per side. The extended pieces of classical music can now be heard in their entirety. Extended solos in jazz heard live can now be captured on record. This innovation completely revolutionizes the music industry.

1954: Charlie Parker dies at 34 years old. The coroner believes he is 65, based on an examination of his liver.

1955: West Coast Jazz emerges as the "cool" alternative to East Coast driven bebop, hard bop and the emerging genre of "soul jazz." This features largely white musicians living in Los Angeles, which has emerged as a major recording center because movies and television are increasingly concentrated there. Black musicians are not really part of this, exposing another racial fault line in the music business.

Swingin' at Jim Crow

Notable events in jazz music during the 1950s

1955: Miles Davis begins to emerge as one of jazz's most notable and innovative bandleaders and musicians. He puts together what many jazz historians consider the first great "small" group in jazz: Miles, John Coltrane, Cannonball Adderly, Philly Joe Jones and Red Garland.

1956: The State Department begins the first of its international tours to promote jazz as "America's music. Louis Armstrong and Dizzy Gillespie are perhaps the most famous names associated with the tours. Later, they begin to speak out about discriminatory practices at home, especially after the Little Rock crisis and over notable events involving racial violence in the United States.

1957: Louis Armstrong publicly criticizes President Dwight Eisenhower for his handling of the Little Rock crisis, the first time Armstrong makes a public statement on civil rights. He also reconsiders his commit to the Jazz Ambassadors program.

1959: Miles Davis releases, *Kind of Blue*, which achieves the strange result of mass critical acceptance and, for jazz, huge sales. It remains the best selling jazz recording ever.

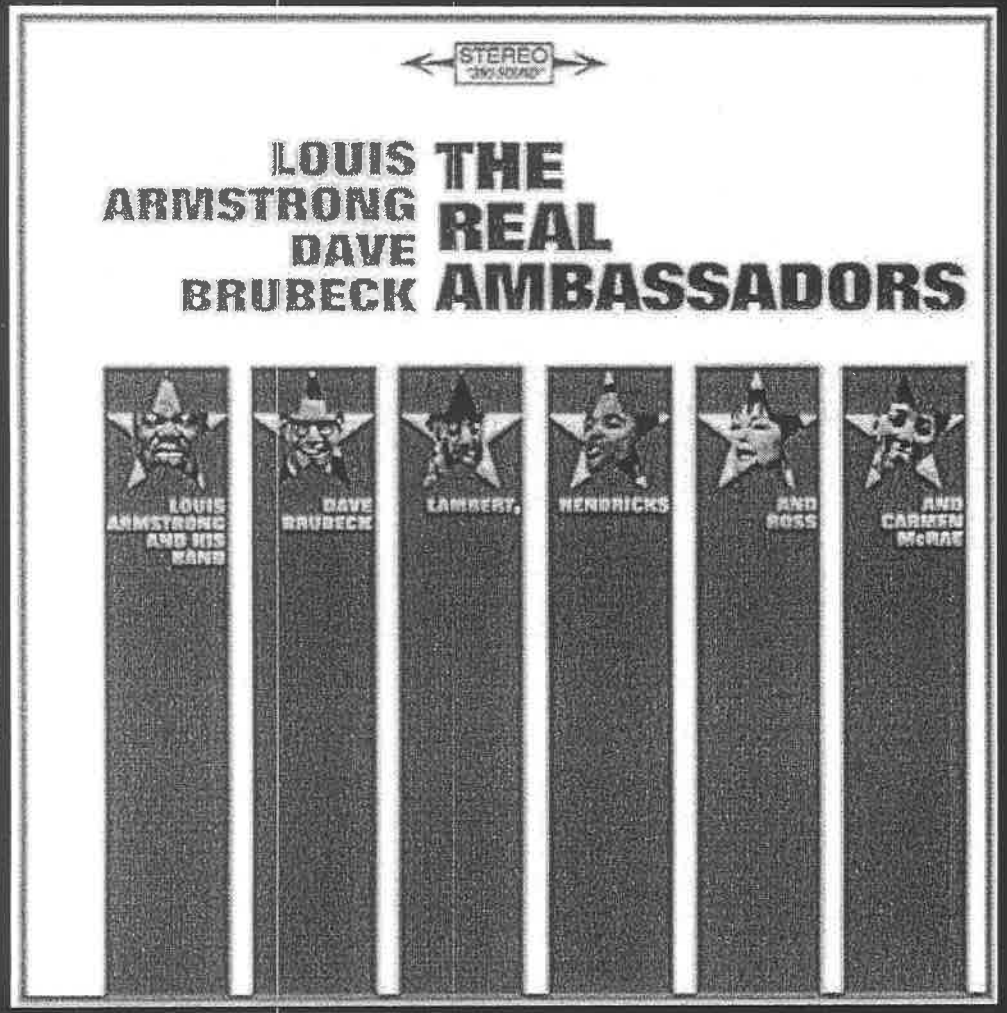
Jazz and the Cold War

The State Department Tours

Beginning in 1956, the U.S. State Department began sponsoring tours featuring American jazz musicians abroad, primarily in countries that were not aligned with the United States in the Cold War. The irony of their "mission" was not lost on these "jazz ambassadors." The musicians were overwhelmingly black, and the State Department viewed them as an important propaganda tool – to promote the idea that America was a country that welcomed racial diversity and inclusion at home, with jazz, as a freedom-based music, representative of those values. But musicians such as Dizzy Gillespie, Duke Ellington, Louis Armstrong, Charles Mingus, Benny Goodman and Dave Brubeck did not necessarily tow the official line. They spoke honestly and openly about the state-mandated (Jim Crow) and unofficial racism at home.

Over time, these tours ended up forcing the federal government to take a hard look at what it was promoting – America as a country free of racism and dedicated to liberty – versus the practices that black musicians often encountered at home.

Jazz as a Cultural Export



"The people over there ask me what's wrong with my country, what am I supposed to say? But don't get me wrong. The South is full of intelligent white people, it's bad the lower class people who make all the noise." – Louis Armstrong

"The State Department has discovered jazz
It reaches fools like no one has.
Like when they feel that jazzy rhythm
They know we're really with 'em;
That's what they call a cultural exchange" – Iola Brubeck

Jazz and the Cold War

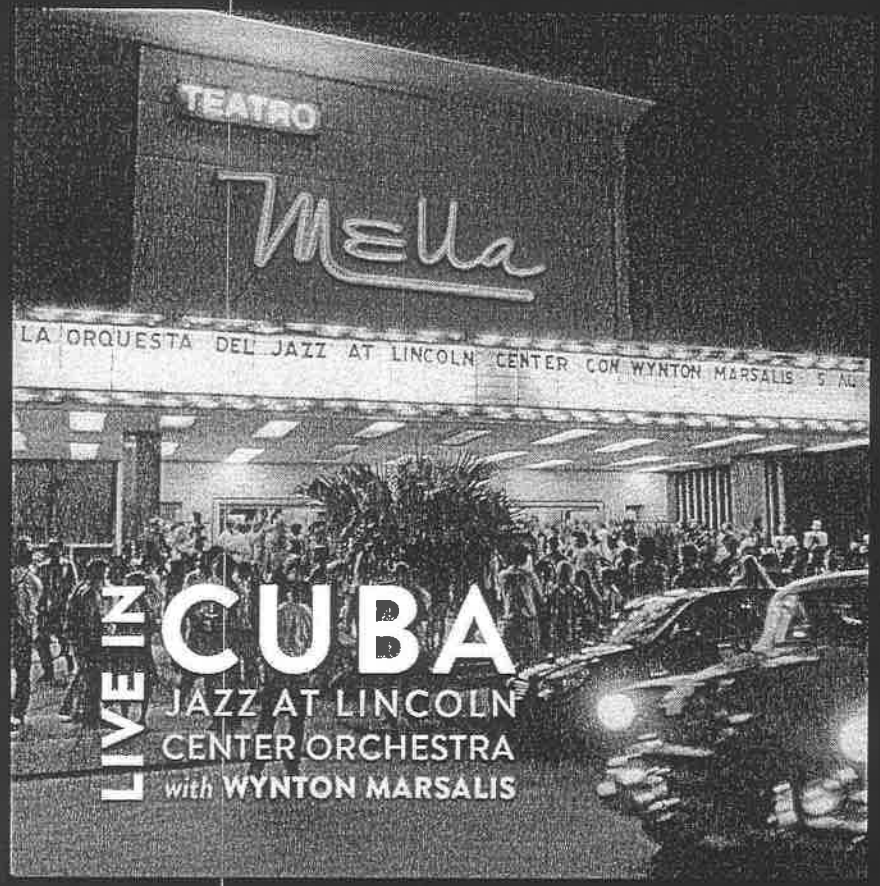
The State Department Tours (cont'd)

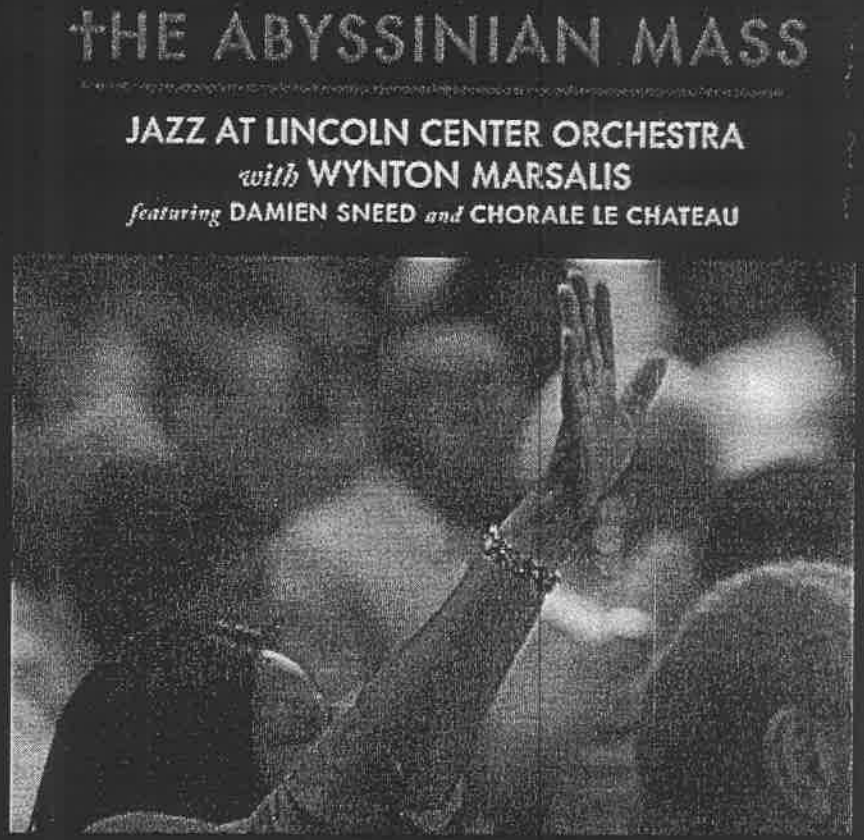
The Cold War had a much more profound impact on the civil rights movement at home than many people realize. Eisenhower was enraged by many of the acts of Southern governors, law enforcement and educators who resisted *Brown v. Board of Education*. He believed that Southern segregationists were undermining the American effort abroad to win the "hearts and minds" of Eastern Europeans and Russians locked behind the "Iron Curtain."

Adam Clayton Powell, Jr., the Congressman-for-Life from Harlem, was the person who actually suggested the jazz tours. The State Department was less enamored with jazz than it was using African-American musicians to promote American ideals. The tours had the unintended effect of heightening the sense of urgency of African-Americans to address racism at home. Later, we will see how touring Africa led to a greater sense of identity of American blacks with the countries that were, for many, their ancestral origins.

The "Jazz Ambassadors" program continues today, funded by the State Department and administered by the Lincoln Center in New York. The program is now called Rhythm Road.

Jazz as a Cultural Export





Jazz and the Cold War

Jazz as Diplomacy: The Voice of America

Beginning in 1955, the Voice of America began broadcasting "Music, U.S.A.," hosted by Willis Conover. The broadcast went to over 30 countries around the world, primarily in Communist-nations aligned with or under the control of the former Soviet Union. Conover's broadcasts, which contained no political content, are widely credited with establishing an audience for jazz in countries that had little or no knowledge of American culture. In less than a year, Conover's broadcasts had inspired tens of thousands listeners from Europe, Africa, the Middle East, Asia and other countries behind the Iron Curtain.

In response to the popularity of Conover's broadcasts, the United States government, acting through the United States Information Agency, distributed hundreds of thousands of transistor radios through these areas to attract more listeners. The government reasoned that the positive force of American culture through music rather than through heavier forms of propaganda would promote a better image of the United States. Conover believed that people who were denied fundamental freedoms in their own countries could hear the sound of freedom in jazz.


Willis Conover
Louis Armstrong
VOICE OF AMERICA

Jazz and the Cold War

Jazz as Diplomacy: The Voice of America

The first State Department tour in 1956 was a great success, from the U.S. government's point of view. For the musicians, the burgeoning civil rights movement at home left them with very different attitudes towards their government.

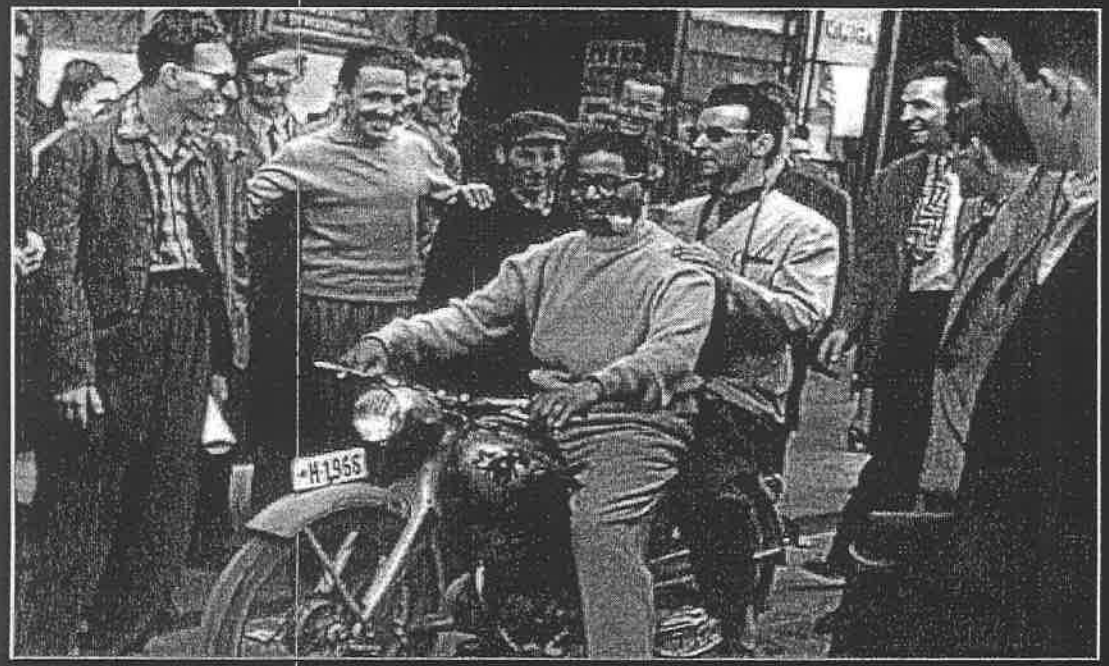
In 1957, after Louis Armstrong watched the confrontation over the admission of nine black students to Central High School in Little Rock, he said: "The way they are treating my people in the South, the Government can go to hell. He referred to Governor Orval Faubus as an "uneducated plow boy." As for Eisenhower, Armstrong referred to him as "two-faced" on civil rights and accused him of being "two-faced" on civil rights. "It's getting so bad a colored man hasn't got any country."

Much of Eisenhower's reaction to Little Rock was based on the negative image it posed for America abroad, not because of any sympathies for the civil rights movement.

Right, Louis Armstrong in Senegal, 1960.

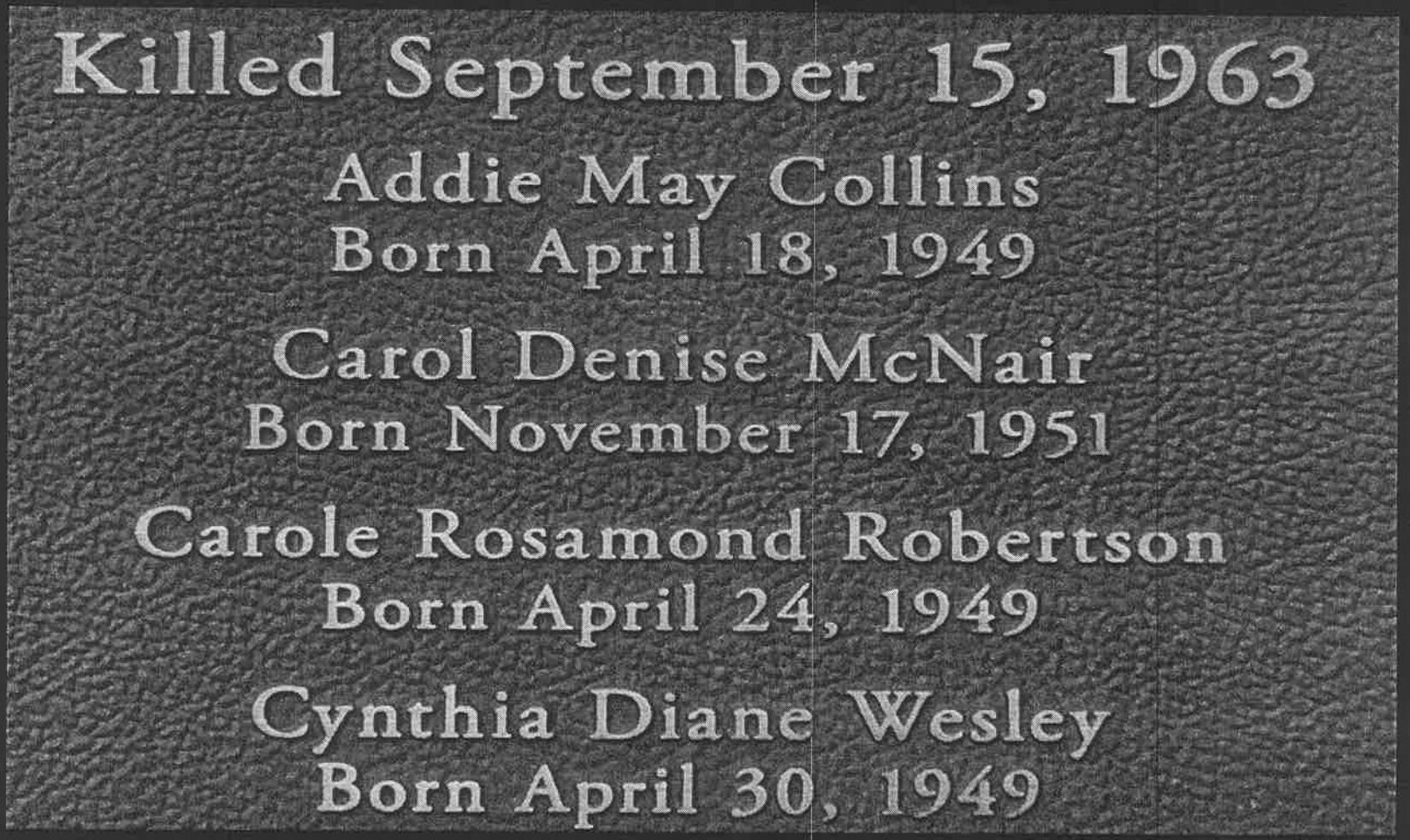
Below left, Dizzy Gillespie Dizzy Gillespie in 1956 in Zagreb, in what was then Yugoslavia.

Below right, Dave Brubeck in Great Britain, a stopover on his way to Eastern Europe in 1959.



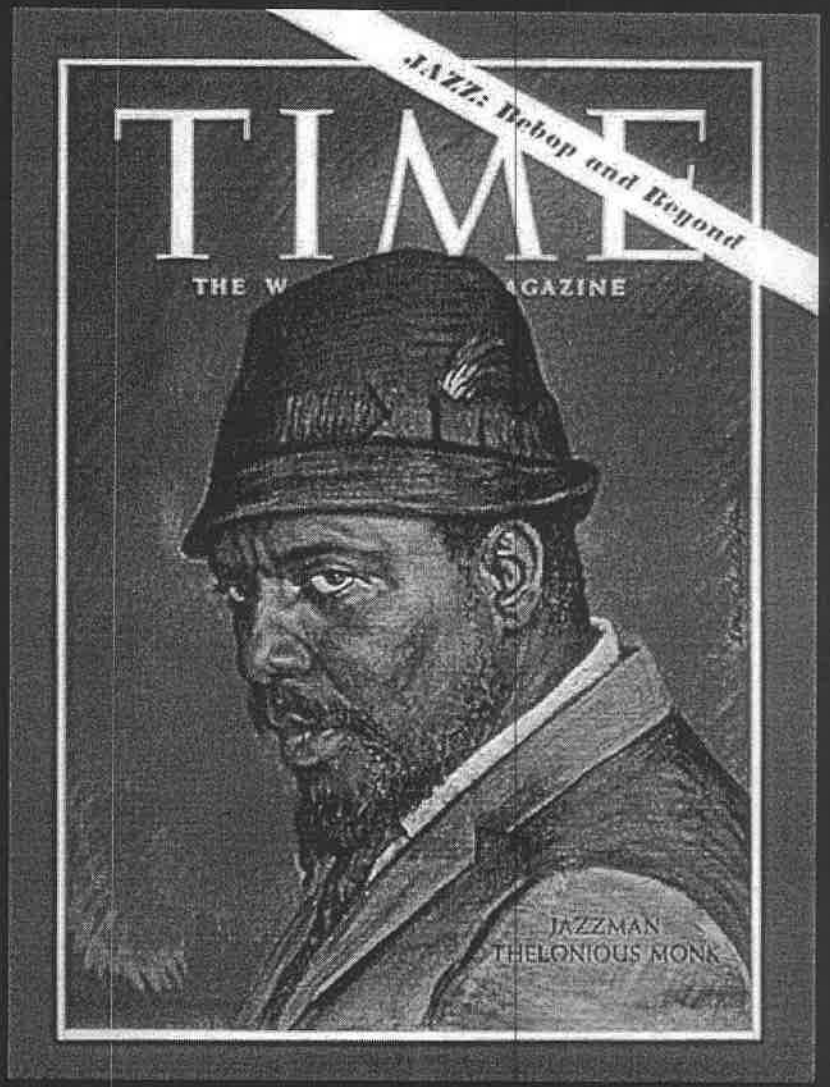
Week 8 – Jazz and the Civil Rights Movement

The Sound of Freedom



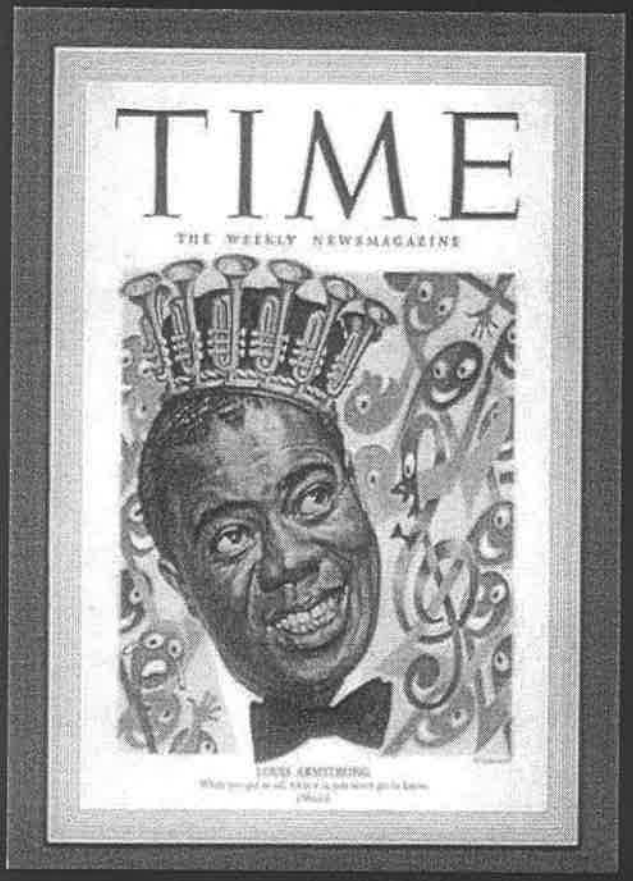
What a Difference Ten Years Makes

1954



1964

Jazz Reaches Into the Mainstream



1949

1956

1990

The Sound of Freedom

Notable events in jazz music

1959: Ornette Coleman releases, *The Shape of Jazz to Come*. This is easily the most controversial recording released since bebop hit its stride in the late 1940s. There were no chords and no scales. Coleman is ostracized by many musicians, including Dizzy Gillespie and Max Roach, who referred to Coleman's music as "anti-jazz." After he played live one night, Max stood on the street below the apartment where Ornette was staying and screamed, "I know you're up there, motherfucker. Come on down here, and I'll kick your ass."

1960: Max Roach releases, *We Insist! Max Roach's Freedom Now Suite*, the first jazz recording that clearly links jazz with the burgeoning civil rights movement. Max's band was impeccable, and included the vocalist (and his wife), Abbey Lincoln. It was widely praised and transitions Max from a musical innovator to a forceful advocate for social change.

1959-60: Eric Dolphy and Charles Mingus release *What Love* and *Fables of Faubus*, a response to the Little Rock stand off of three years earlier. Mingus emerges as a vocal advocate of the civil rights cause.

The Sound of Freedom

Notable events in jazz music

1961: Miles Davis releases, *In Person Friday and Saturday Night at the Blackhawk*, which is his response to the growing "freedom" movement in jazz. Miles would continue to move "out" in his playing, and in three years would assemble his second great quintet (Herbie Hancock, piano; Ron Carter, bass; Wayne Shorter, sax; and 17 year-old Tony Williams, drums."

1961: Bill Evans releases, *Sunday at the Village Vanguard*, which completely redefines the piano trio in jazz. Not as outwardly revolutionary as Ornette Coleman's work, but it had a huge impact and changed the course of jazz piano forever.

1962: Thelonious Monk signs with Columbia Records, one of the biggest labels in the country and one with the power to promote jazz (Miles had been a Columbia artist for years). He finally receives public acclaim as one of the most important and inventive musicians in modern jazz. Two years later he makes the cover of *Time* magazine, then the biggest magazine in the country.

The Sound of Freedom

Notable events in jazz music

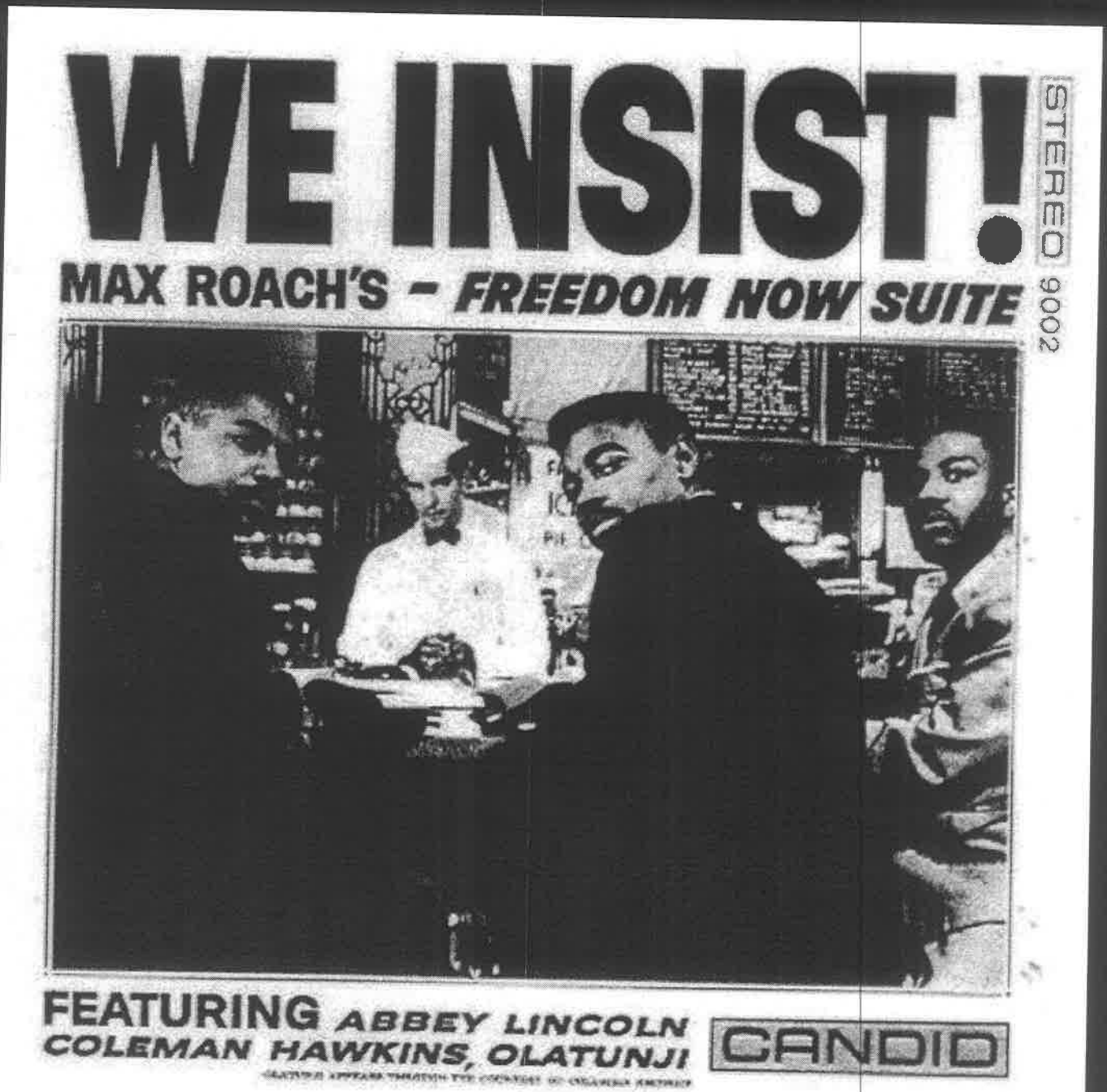
1963: LeRoi Jones (Amiri Baraka) publishes, *Blues People: Negro Music in White America*, a landmark work that argues that black music is an important form of cultural expression of the African-American experience. The book is controversial for reasons that you should know by now.

1963: Lee Morgan records *The Sidewinder*, a year after Herbie Hancock records, *Takin' Off*, which features the hit, "Watermelon Man." This marks an era known as "soul jazz" – a number of artists are now making an effort to record "hit" tunes to remain in the public eye and sell records. The jazz market is shrinking due to the rise of rhythm and blues recordings, which are mostly made by and geared towards African-American audiences. Motown is starting to hit its stride, and black record buyers, particularly younger ones, start to view jazz as their parents' music and want their own thing. But all this will stop dead in its tracks when . . . .

The cover of Max Roach's, "Freedom Suite," is based on the four N.C. A&T students who staged the lunch counter sit-in at Woolworth's department store in downtown Greensboro, N.C.

"The original 4" –

- David Richmond
- Franklin McCain
- Ezell Blair
- Joseph McNeil



The Sound of Freedom

Notable events in the Civil Rights Movement

1961: The "Freedom Riders," testing the Supreme Court's decision in *Boynton v. Virginia* (1960), which declared segregated interstate transportation unconstitutional, ride South. CORE and the newly formed Student Non-Violent Coordinating Committee (SNCC) sponsor the Rides. The buses are attacked in Anniston, Alabama and then later in Birmingham by local KKK members (who had made an arrangement with the local police to have fifteen minutes alone with the riders. Several members of the inter-racial group are bombed and beaten within an inch of their lives, including future Congressman John Lewis.

1962: James Meredith becomes the first African-American student to enroll at the University of Mississippi. He is escorted and protected by federal marshals.

1963: Vivian Malone and James Hood become the first African-American students to enroll at the University of Alabama. They, too, are escorted and protected by federal marshals.

The Sound of Freedom

George Wallace, left, facing off with Deputy Attorney General Nicholas Katzenbach, in front of the registrar's office at the University of Alabama over the admission of James Hood and Vivian Malone, below.

Hood would leave two months later, but return to receive a Ph.D. from the university in 1997.

Malone would become the first African-American to graduate from the University of Alabama in 1965. The university would later award her an honorary doctorate in 2000.

The Sound of Freedom

Notable events in the Civil Rights Movement

1963: Birmingham becomes Ground Zero in the Civil Rights Movement. In April, King is arrested, and writes his famous, "Letter From a Birmingham Jail." On June 11th, President Kennedy gives a televised speech to explain why he sent the National Guard to protect Hood and Malone.

1963: On June 12th, local Klansman Byron de Beckwith assassinates NAACP activist Medgar Evers in front of his home in Jackson, Mississippi. Beckwith is acquitted by an all-white, all-male jury. He was indicted again in 1990 and convicted in 1994. Beckwith died in prison in 2001.

1963: In September, the Sixteenth Street Church in Birmingham is bombed, killing four young African-American girls. The Kennedy Administration doubles up the effort to enforce civil rights. The seeds of the Civil Rights Act of 1964 and Voting

Rights Act of 1965 are planted around this time.

The Sound of Freedom

Notable events in the Civil Rights Movement

1963: August 28th, Martin Luther King, Jr. gives his most famous speech, "I Have a Dream," on the steps of the Lincoln Memorial.

1963: November 22, 1963 – President John F. Kennedy is assassinated in Dallas by Lee Harvey Oswald. Lyndon B. Johnson becomes president, and a new civil rights era begins.

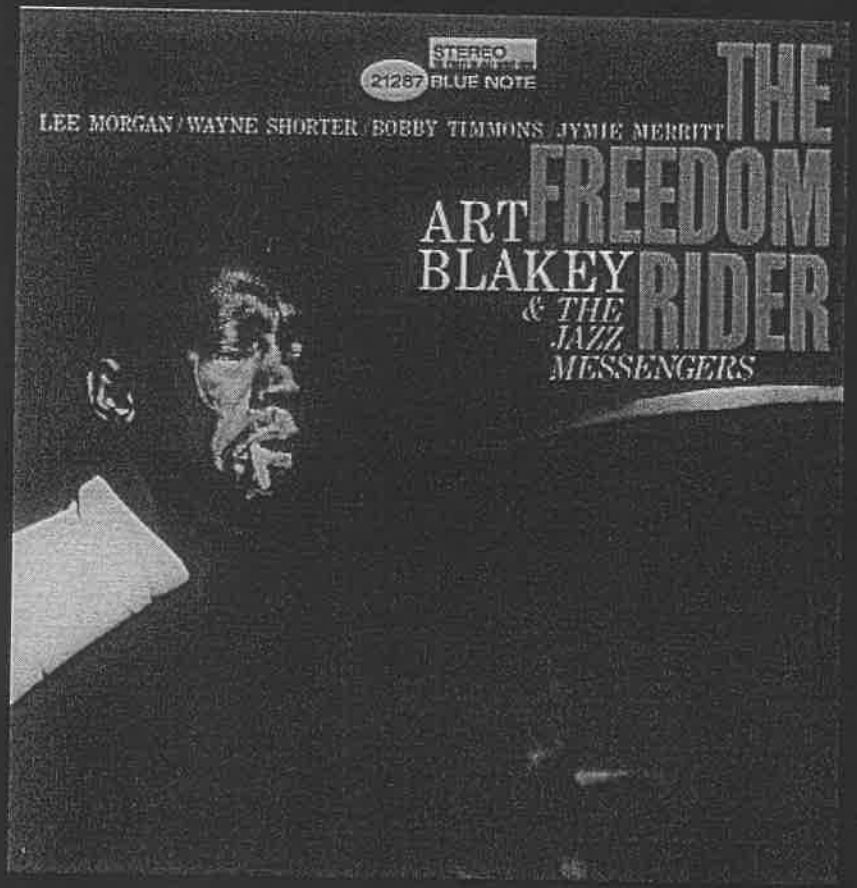
John Coltrane, "Alabama."

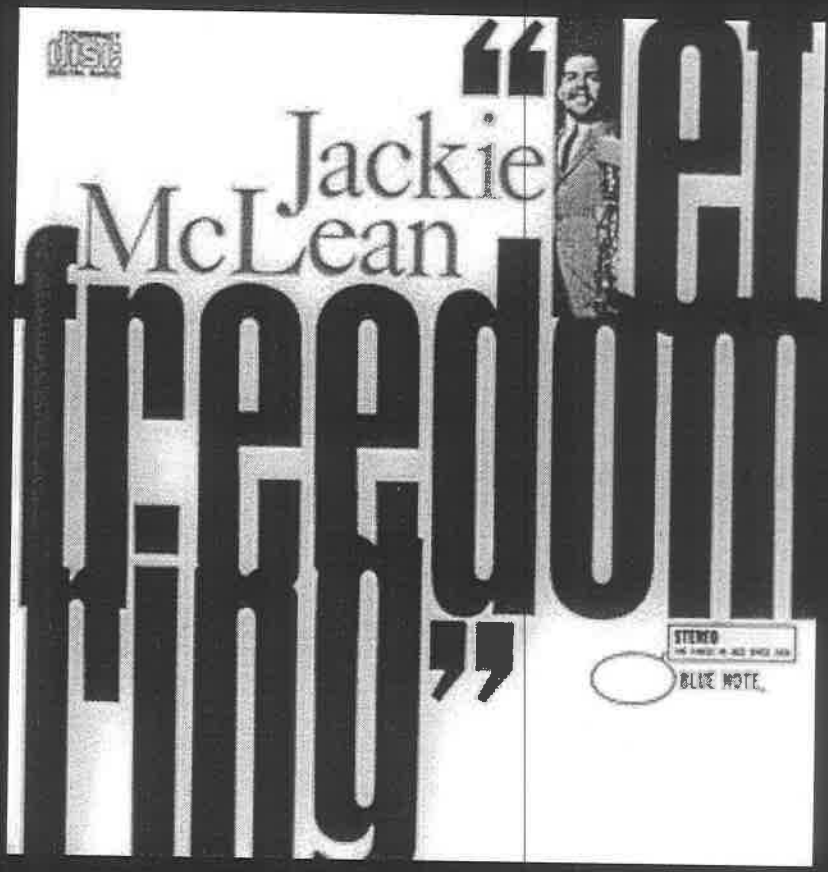
Martin Luther King, Jr.'s "I Have a Dream" Speech

August 28, 1963

Freedom Riders, after the attacks

The Freedom Theme Continues





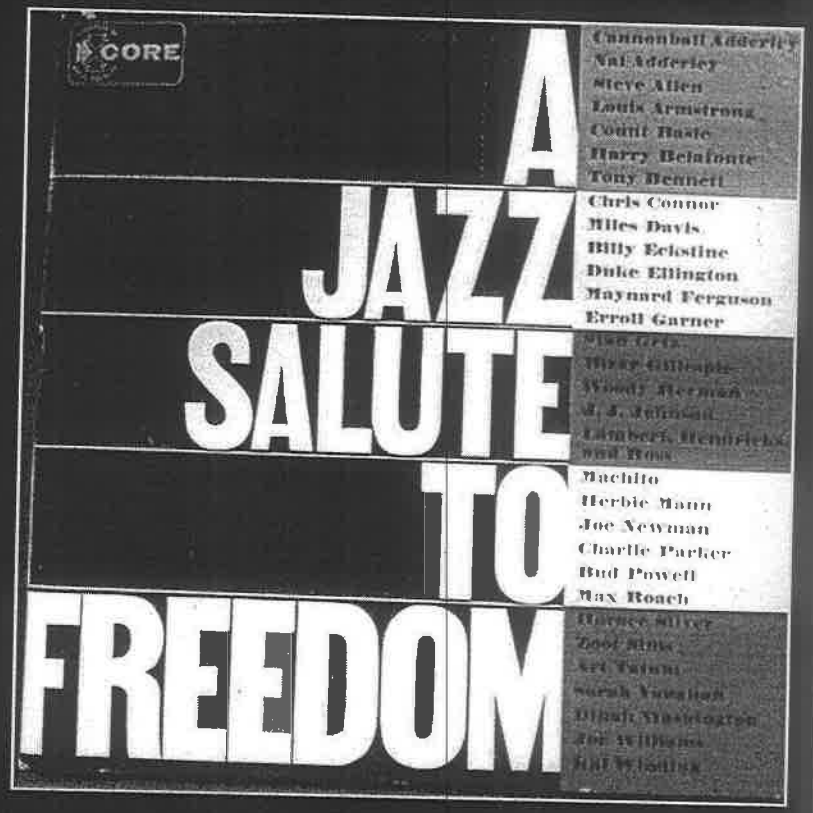
The Sound of Freedom

Sonny Rollins: "America is deeply rooted in Negro culture: its colloquialisms, its humor, its music. How ironic that the Negro, who more than any other people can claim America's culture as its own, is being persecuted and repressed, that the Negro, who has exemplified the humanities in his very existence, is being rewarded with inhumanity."

Support for Freedom Summer

Benefit Concerts

Jazz musicians played a very important role in helping the civil rights movement to raise funds. The most famous names in the field, as well as countless others well known to musicians but not the general public, donated their time and money to stage benefit concerts for organizations such as the SCLC, SNCC, CORE and the NAACP. They also performed shows to raise money for specific causes, such as voter registration, bail funds for those arrested and the costs associated with travel, staff, etc.



Julian "Cannonball" Adderley
James Baldwin
Harry Belafonte
Theodore Bikel
Dave Brubeck
Diahann Carroll
Ossie Davis
Ruby Dee
Art D'Lugoff
Dr. Burt D'Lugoff
Jules Feiffer
Lorraine Hansberry
Nat Hentoff
John O. Killens
Viveca Lindfors
Gerry Mulligan
The Chad Mitchell Trio
Robert Nemiroff
Mike Nichols
Maynard Solomon
Pete Seeger
Nina Simone
George Tabori
Dan Wakefield
Shelley Winters

PRESENT:

TONY BENNETT
OSSIE DAVIS
RUBY DEE

HERBIE MANN SEXTET
CHARLIE MINGUS
THELONIOUS MONK

and
The Students' own
FREEDOM SINGERS

IN:

"A Salute to Southern Students"

For their courageous, dedicated and
persistent struggle for Human Dignity

****

F R I D A Y, F E B R U A R Y 1st, 1 9 6 3

8:00 - 11:30 P.M.

CARNEGIE HALL, 7th Avenue and 57th Street, N.Y.C.

Tickets Priced from $2

Presented as A Benefit for

THE STUDENT NONVIOLENT COORDINATING COMMITTEE

On the third anniversary of the Sit-Ins, the Student Nonviolent Coordinating Committee and its New York friends will present a program at Carnegie Hall. The benefit will support students working in such hard core rural areas as Georgia where churches have been burned and Mississippi where students have been shot while working in voter registration.

SNCC Room 1025, 5 Beekman Street, New York City CO 7-5541

Student Nonviolent
Coordinating Committee
5 Beekman Street, Room 1025
New York 38, N.Y.

Feb. 26, 1963

"M I R A C L E I N D I S G U I S E"

Report on the February 1st Benefit Concert

****

That "A Salute to Southern Students" was a sell-out, with over a thousand persons turned away, and with net returns of more than $8,000.00, is certainly in the nature of a miracle.

Like the Sit-Ins, the third anniversary of which is memorialized, the SNCC benefit was a success, not because its promotion followed the "rules of the book", but in spite of many violations of such rules. Some of us of the initial committee knew better than to contract for Carnegie Hall before the main program attraction had been secured. Yet it was done, even though our better judgment demanded more than assurances that several top artists were "eager to do something for SNCC". Again, it was definitely against the rules for our program committee, composed as it was of persons with tested professional knowledge, to undertake to secure ranking talent for an event whose date was already fixed; ...when a prolonged newspaper blackout was imminent, and the Christmas holiday season was at hand. Nevertheless the venture was made and the results can now be classified as being phenomenal.

As prosaic as it may sound, it is none the less true that the record breaking success of the Carnegie Hall concert resulted from the sacrificial efforts of a number of persons working together for something they considered very important for our times. A more realistic appraisal must add that the favorable results of the concert are due to the fact that we were able to secure the help of persons who gave freely of their professional know-how, contacts and years of experience. For this we are most grateful.

To date, the total receipts and expenditures are as follows:

Receipts:	$11,844.28
Expenses:	2,779.60
Basic Net:	9,064.68

When taxes are paid, the true net returns will be more than $8,500.00, providing the few remaining reports of tickets sold, but not paid for are received as promised.

The following breakdown of receipts and expenditures will give a fuller picture:

I. RECEIPTS:

Through Carnegie Hall Box Office	$ 3,309.00
Public Appeal at Concert	1,774.75
Sales through the Committee	6,760.53
	$11,844.28

II. EXPENSES:

Carnegie Hall	$ 1,430.14
Printing	415.15
Mailings	267.90
Newspaper Advertisement	157.21
Office Supplies	57.10
Office Equipment	37.60
Telephone Bill (1 month)	85.24
Car fares and cabs	11.90
Food for Volunteers	10.00
Photography	18.11
Maintenance (2 SNCC staff members)	53.25
Public Relations Services	200.00
	$ 2,779.60

SPECIAL MAILING

(Net of $2,025.92)

The special mailing of more than 4,500 invitations more than paid for itself. The following gives something of a graphic picture of tickets sold at $10.00 and $15.00:

# of Orders	# of Tickets	Price	Amt. Rec'd.	Normal Receipts (@ $4.00)	Special Contribution
18	42	$15.00	$ 630.00	$168.00	$ 462.00
36	94	10.00	940.00	376.00	564.00
54	136		$1,570.00	$544.00	$1,026.00
			**********		

STRAIGHT CONTRIBUTIONS FROM SPECIAL MAILING:

1 @	$100.00	$100.00
1 @	50.00	50.00
1 @	40.00	40.00
1 @	35.00	35.00
8 @	25.00	200.00
5 @	15.00	75.00
28 @	10.00	280.00
28 @	5.00	140.00
1 @	4.00	4.00
1 @	3.00	3.00
7 @	2.00	14.00
82		$941.00

TOTAL RECEIVED FROM MAILING

Tickets	$1,570.00
Contri.	941.00
	$2,511.00

COST OF MAILING

Printing	$ 260.08
Stamps	225.00
	$ 485.08

NET

$2,511.00
- 485.08

$2,025.92

The Sound of Freedom

The Freedom Singers

Formed in 1962 during the Albany protest movement, the Freedom Singers toured the South during the early 60s to spread the civil rights message through song and to provide moral support.

The Freedom Singers were: Cordell Reagon, Bernice Johnson, Ruth Mae Harris and Charles Neblett. Johnson would later marry Reagon. Bernice married Cordell; Bernice would later form Sweet Honey in Rock.

Support for the Civil Rights Movement

The idea that jazz musicians should take a stand on behalf of the civil rights movement resonated very strongly within the African-American community. Many white musicians were involved as well, including many from outside the jazz world (Joan Baez, Bob Dylan and the Pete Seeger). The coming together of white folk musicians and African American singers from the gospel and blues tradition marked an important development in the relationship between artists, musicians and the civil rights movement. It also reinforced the early '60s emphasis on interracial support.

Music Builds a Bridge

—Zellner Photo

THE UNIVERSAL LANGUAGE of music has brought many Southern Negro and white students together for the first time, as noted folk singer Pete Seeger has toured the South this fall in a series of benefit concerts for the Student Nonviolent Coordinating Committee (SNCC). Shown here with his guitar, Pete joins in singing "We Shall Overcome" with SNCC's new "Freedom Chorus" during concert in Atlanta. Everywhere the concerts have brought a large interracial turnout—even in Birmingham. For many white students, the Seeger concerts have provided the first direct contact with the Freedom Movement and its songs.

The Student Nonviolent Coordinating Committee

presents

a Benefit Concert

starring

MAHALIA JACKSON

and

THE FREEDOM SINGERS

IN A

SALUTE TO SOUTHERN FREEDOM

(ALL PROCEEDS TO BENEFIT SNCC — IN THE FOREFRONT OF THE SOUTHERN STRUGGLE FOR EQUAL RIGHTS AND HUMAN DIGNITY)

CARNEGIE HALL

FRIDAY, JUNE 21, 1963, 8:30 p.m.

Tickets available at box office:
$4.50, $3.50,
$2.75 & $2.00

For further information call SNCC, CO 7-5541

5 Beekman Street, New York City 38

Mail and checks payable: Carnegie Hall, 57th and 7th Avenue, New York 19, New York.
Enclosed check for $ _____ Please send _____ tickets for the June 21, Mahalia Jackson-SNCC benefit.

_____ Parquet @ $4.50
_____ 1st Tier @ $4.50
_____ 2nd Tier @ $3.50
_____ Dress Circle @ $2.75
_____ Balcony @ $2.00

Send to:

Name _____

Address _____

City _____ Zone ____ State _____

Please enclose stamped, self-addressed envelope for return of tickets.

STATEMENT BY MAHALIA JACKSON

Press Conference June 19, 1963
11 A.M. at the Inter-Church Center
475 Riverside Drive, New York City
Student Nonoviolent Coordinating Committee
National Council of Churches of Christ in the U.S.A.

This is one of the happiest days of my life. I came here to sing at Carnegie Hall this Friday night for the wonderful boys and girls of the Student Nonviolent Coordinating Committee --that's a mouthful but an inspiring mouthful, judging by what these Negro and white youngsters have accomplished in the past three years, and now I find that the National Council of Churches of Christ will go all out from now on and participate in the struggle of my people for equality and human decency, for desegregation and integration. I shall sing my heart out for them. I sing for all churches, everywhere, since I sing for all God's creatures.

I am honored to share Friday night's program with the Freedom Singers who have made their harmonies out of the fires of struggle, from the simple act of helping people to register for voting, for which they have been beaten and jailed in Albany, Ga. where they began to sing. Believe me, they have some thing to sing about. Charles Nebleth, aged 21, from Carbondale, Ill.; Bernice Johnson, 20, a native of Albany, Ga.; Cordell Hull Reagan -- isn't that a marvellous name? -- he's only 19, and comes from Nashville, Tenn., and Rutha Harris, the oldest member of the quartet -- she's 22 and also a native of Albany, Ga. Now, you know why I said I'm honored to share the Carnegie Hall program with them. Like so many of the SNCC kids, they are an inspiration. That's why I'm here.

In Ruleville, Miss.

Surplus Food Denied to Registrants

RULEVILLE, MISSISSIPPI -- Charles Cobb and Charles McLaurin, SNCC field secretaries working on the Mississippi voter registration drive, report that a new economic squeeze is being put on Negro citizens here, where two shootings occurred last summer.

Sharecroppers and day laborers are finding it very difficult to obtain surplus government commodities, the two SNCC workers say.

"Commodities (surplus food) are the only way many Negroes make it from cotton season to cotton season," their report states. "If this is taken away from them, they have nothing at all. The success of our voter registration program depends on the protection we can offer the individual while he is waiting for his one small vote mean something. It doesn't take much to tide over the rural Mississippi Negro, but the commodities are vital."

Sharecroppers average $300-400 each year, Cobb and McLaurin state. Day laborers receive $150-160 yearly.

Many sharecroppers now have to fill our new registration papers showing how much they earned from each employer, many of whom keep no records. These forms must be signed by the applicant and countersigned by his employer or a responsible person. Cobb and McLaurin point out that this usually means a white person. "Due to the voter registration drive...in Ruleville, the 'responsible people' are not particularly inclined to favors for the Negro."

Last summer, after the voter drive was initiated, nightriders shot into the home of Mr. and Mrs. Sisson, both of whom were active in the drive. Shots injured two young girls, Jackson State students, who were sitting in the Sissons' living room.

Freedom Singers Debut, To Appear at Feb. 1 Fete

THE FREEDOM SINGERS, a newly organized group of SNCC field secretaries, are shown above at a reception at Oglethorpe University in Atlanta, Ga. From left to right (foreground): Cordell Reagon, 19; Bertha Gober, 21; Bernice Johnson, 19; Dorothy Vaiks, 23; and Ruthi Harris, 21. In background: field secretaries Charles Sherrod and Bernard LaFayette. Not shown, Freedom Singer Charles Neblett, 21.

The Freedom Singers have appeared in Tuskegee, Nashville, Albany, and Chicago, and are slated to appear with several top stars at a SNCC benefit on February 1, 1963 at New York's Carnegie Hall to commerate the third anniversary of the sit-in movement.

Engagements for the Singers, all of whom are veterans of the student movement in several Southern cities, may be obtained through the SNCC office, 6 Raymond Street, N.W., Atlanta 14, Georgia. Photo by Zellner.

"First Amendment is Dead"

Albany Leaders, NAG Protest in Washington

ALBANY, GEORGIA -- After a series of arrests during a drive for economic withdrawal, Albany Movement leaders obtained an appointment Dec. 10 with Assistant Attorney General Burke Marshall in Washington, D. C. to discuss "the death of the First Amendment in Albany." Two carloads of picketers arrested on Dec. 6 drove to Washington and picketed with the nonviolent Action Group (NAG) in the capitol on Dec. 10.

Jack Chatfield, a SNCC field secretary working on the Southwest Georgia Voting project was arrested on November 12 after talking with demonstrators wearing t-shirts with the words "Don't Buy Downtown or Midtown."

He was charged with "accosting young Negro girls" and refusing to give information when approached by "the arresting officer."

Chatfield was held six days in the city jail and then released on bond. At his trial November 21, Chatfield was sentenced to a 60-day term (which will be appealed) and then spent 2 additional days in jail.

On December 6 seven pickets urged economic withdrawal unless fair employment practices were instituted.

Institute

Continued from Page 1

"Free Clyde Kennard" drive. (See story, page 1).

On Saturday, November 24, 150 of the institute's participants staged sit-ins at 12 Nashville restaurants. Bobby Talbert, a student who was expelled from a McComb, Miss. high school for his participation in an anti-segregation demonstration in August, 1961, was arrested on November 24 with a white bystander and the manager of Wilson Quick Drugstore. The bystander had beaten Talbert on the head and the manager had sprayed demonstrating students with a fire extinguisher.

Talbert charged that Nashville police also beat him while he was in the Davison County jail. He was released on November 26 when the charges against him were dropped.

Other demonstrators were pushed and slapped. One was punched in the groin by an irate employee of a restaurant.

Students were refused in all restaurants tested. After the demonstrations ended, all 150 marched to the First Baptist Church through the streets of downtown Nashville singing "We Shall Overcome." Later the group marched silently to the Davidson County jail where they sang and prayed on the street to Talbert, imprisoned inside.

Slater King, executive vice president of the Albany Movement, delivered the keynote address on Friday evening, November 23. King, who provided office space for SNCC field secretaries when they first came to Albany in October, 1961, urged students to continue their struggle for freedom.

Charles McDew, chairman of SNCC, addressed the students the next evening and urged them not to forget "the Mack Parkers, the Emmett Tills."

Workshops at the institute included discussions on nonviolence, the economy of the South, politics and voter registration, civil liberties and communications.

Student Nonviolent Coordinating Committee

6 Raymond Street, N.W.
Atlanta 14, Georgia
688-0331

156 Fifth Avenue, Room 902
New York, New York 10010
YU 9-1313

Dear Friend:

On Saturday evening, November 23rd, at Carnegie Hall, SNCC will receive the benefit proceeds of an "ALL STAR" concert, featuring the country's most celebrated jazz performers— The Dave Brubeck Quartet, Lambert, Hendricks & Bavan, and the Clark Terry-Bob Brookmeyer Quintet. Rev. John Garcia Gensel and Mort Fega will act as masters of ceremony.

Dave Brubeck leads a combo that has been acclaimed the world over. His triumphs include the premiere of his brother's DIALOGUE FOR JAZZ COMBO AND SYMPHONY with Leonard Bernstein and the New York Philharmonic in December, 1959.

Clark Terry, one of the really great trumpets of contemporary jazz, after eight years with Duke Ellington's band, now graces the NBC staff. Bob Brookmeyer was a professional clarinetist and pianist before he joined combos such as Stan Getz, Gerry Mulligan, and Louis Prima - excelling on the valve trombone.

Lambert, Hendricks, and Bavan are the most sensational group of jazz singers on the scene today. Using ingenious lyrics and a rapid-fire delivery, they present original songs and special material, as well as instrumental improvisations.

All the participants of this concert have been jazz poll winners, loaded down with kudos and awards from DOWNBEAT, METRONOME, PLAYBOY, ESQUIRE, and MELODY MAKER.

The Student Nonviolent Coordinating Committee is an organization with a driving belief in the workability of an interracial democracy. Our performers who have donated their talents, share this belief, and we all hope that you will express your support by attending and enjoying this event.

Sincerely yours,

John Lewis

John Lewis
Chairman

JL/jp
encl.

P. S. We would appreciate your taking just a few minutes from your busy schedule to read the enclosed leaflet describing the activities of SNCC.

THE NEW YORK TIMES, SUNDAY, JUNE 16, 1963.

THE FREEDOM SINGERS—Originating in Albany, Ga., these four vocalists will share the Carnegie Hall stage Friday night with Mahalia Jackson, gospel singer, in a concert which will be entitled "Salute to Southern Freedom."

Mahalia Jackson will star in the "Salute to Southern Freedom" concert Friday night in Carnegie Hall. It's a benefit for the Student Nonviolent Coordinating Committee.

NEW YORK POST, WEDNESDAY, JUNE 19, 1963

22

Mahalia Jackson: Freedom Fight Is 'Something to Sing About'

Gospel singer Mahalia Jackson had just got to town and was tired. But, she explained in a tone whisper that carried to the back of the room, she was really never too tired to talk about her belief in the Negro's struggle.

The singer, who has turned down fancy offers from night clubs and shows in which she felt it inappropriate to appear, said that singing at tomorrow's benefit for the Student Nonviolent Coordinating Committee in Carnegie Hall would be "one of the happiest days of my life."

As for the fight for integration, she predicted that "victory is near."

"The Lord is in our midst," she told a press conference sponsored by the National Council of Churches yesterday at 475 Riverside Dr. "This thing will have to be fought almost to the end. We feel that peace is at hand, that victory is near."

Miss Jackson spoke of the four Freedom Singers, who will also appear on the program, which begins at 8:30 p.m. They "have made their harmonies out of the fires of struggle," she said, "from the simple act of helping people to register for voting, for which they have been beaten and jailed."

Faulk Will Appear

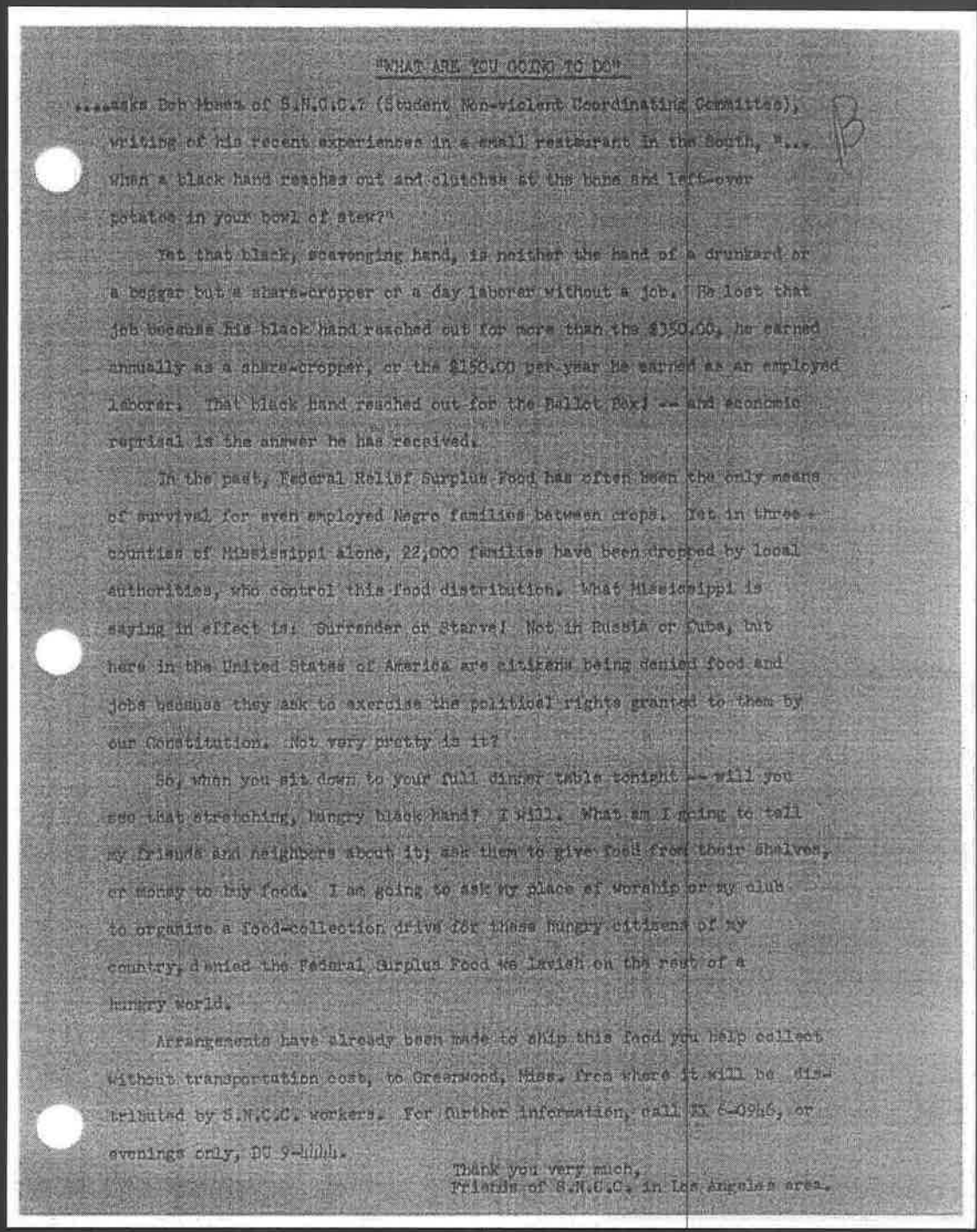
"Believe me, they have something to sing about," she said of the four, Charles Neblett, 21, of Carbondale Ill.; Bernice Johnson, 20, of Albany, Ga.; Cordell Hull Reagan 19, of Nashville Tenn., and Ruth Harris, 22, also of Albany. All but Reagan, on his way to New York after being jailed in a demonstration in Danville, Va., were beside her to acknowledge the compliment. John Henry Faulk, television humorist, will be master of ceremonies at the benefit.

NEW YORK POST, THURSDAY, JUNE 20, 1963

A Fundraising Appeal From the "Friends of SNCC in the Los Angeles Area."

A common tactic to punish and intimidate Mississippi blacks who fought back against the system was to cut off their food supply.

Source: SNCC Files, Martin Luther King Center, Atlanta, GA.



"WHAT ARE YOU GOING TO DO"

...asks Bob Moses of S.N.C.C.? (Student Non-violent Coordinating Committee), writing of his recent experiences in a small restaurant in the South, "... when a black hand reaches out and clutches at the bone and left-over potatoe in your bowl of stew?"

Yet that black, scavenging hand, is neither the hand of a drunkard or a beggar but a share-cropper or a day laborer without a job. He lost that job because his black hand reached out for more than the $150.00, he earned annually as a share-cropper, or the $150.00 per year he earned as an employed laborer. That black hand reached out for the ballot box! -- and economic reprisal is the answer he has received.

In the past, Federal Relief Surplus Food has often been the only means of survival for even employed Negro families between crops. Yet in three counties of Mississippi alone, 22,000 families have been dropped by local authorities, who control this food distribution. What Mississippi is saying in effect is: Surrender or Starve! Not in Russia or Cuba, but here in the United States of America are citizens being denied food and jobs because they ask to exercise the political rights granted to them by our Constitution. Not very pretty is it?

So, when you sit down to your full dinner table tonight -- will you see that stretching, hungry black hand? I will. What am I going to tell my friends and neighbors about it; ask them to give food from their shelves, or money to buy food. I am going to ask my place of worship or my club to organize a food-collection drive for these hungry citizens of my country, denied the Federal Surplus Food we lavish on the rest of a hungry world.

Arrangements have already been made to ship this food you help collect without transportation cost, to Greenwood, Miss. from where it will be distributed by S.N.C.C. workers. For further information, call EX 6-09h6, or evenings only, DU 9-4hh4.

Thank you very much,
Friends of S.N.C.C. in Los Angeles area.

Artists and Musicians in Support of the Civil Rights Movment

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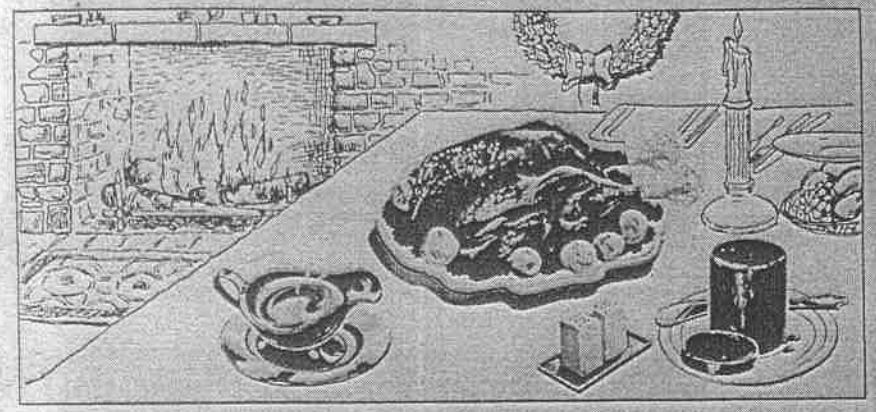

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