

CONCURRENT REVOLUTIONS:
ROCK & ROLL AND THE CIVIL RIGHTS MOVEMENT

by

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ABSTRACT

Rock & Roll burst upon the scene at the same time the Civil Rights Movement picked up momentum in the 1950s. While one might claim this was just a happy coincidence, it was actually a logical progression in music influenced by the same factors pushing the Civil Rights Movement forward. World War II, technology, migration of workers to urban centers, prosperity, and social anxiety of a changing society all affected the development of Rock & Roll and Civil Rights.

Philip Ennis, author of *The Seventh Stream: The Emergence of Rocknroll*, Alan Dundes, in his book, *Interpreting Folklore*, and Reebee Garofalo, author of “*Popular Music and the Civil Rights Movement*” all present arguments that music both reflects and influences the social interactions and social movements of a period. Rock & Roll in the 1950s and 1960s expresses the social anxieties of the Civil Rights Movement. Ennis theorizes that Rock & Roll was the natural consequence of World War II and its aftermath as technology forged ahead impacting the arts, economics and politics of post-war America. Popular music actually provides important socio-political indicators of any social phenomenon as it gains national recognition. According to Garofalo, the trajectory of the Civil Rights Movement can be traced through an analysis of trends in popular music from the 1950s through the early 1970s. Changes in musical form, tone, instrumentation, production style, personnel and eventually changes in lyric content reflected social political changes.

Rock & Roll is the derivative of musical forms that originated in the African-American culture and struggle for equality. African American music through the years reflects the institutionalized racial slavery, segregation and discrimination and the struggle for equality. Spirituals, blues, jazz, gospel, rhythm & blues, and country all contribute to Rock & Roll. David Szatmary, author of *A Time to Rock: A Social History of Rock 'n' Roll*, ties the development of rock music to the civil rights struggle. The Civil Rights Movement gained strength as coalitions were formed between black churches and secular organizations like the NAACP and CORE. This paralleled the joining of Gospel with Rhythm & Blues to create Rock & Roll. As the Civil Rights movement matured from gaining legal civil rights in the South, through a period seeking a color-blind society and then into Black Power, Rock & Roll was a social barometer to the movement.

In *Anti-Rock: The Opposition to Rock 'n Roll*, Linda Martin and Kerry Segrave identify the sources of both racial and sexual anxiety as expressed in Rock & Roll. Arnold Shaw, in his book, *Black Popular Music in America*, furthers the connection of African Americans to Rock & Roll as they gain economic, political and civil rights in the 1950s and 1960s. In *Flowers in the Dustbin*, Jim Miller delineates conflicts engendered by cultural stereotypes and collective self-expression with freedom as the prize. The threat integration posed to white Americans by the Civil Rights Movement was magnified as Rock & Roll gained popularity with white teenagers. Identifying correlations between the evolving musical style of Rock & Roll and the societal changes, attitudes and expectations engendered through the Civil Rights Movement of the 1950s and 1960s is the focus of this thesis project.

The second part of this thesis project presents curriculum designed to build empathetic understanding of historical events among incarcerated teens. Teenagers isolated from political, economic and social power, find a sense of group membership and understanding in popular music. The thrust of curriculum development in this project will build on those strengths to engender an empathetic understanding of the struggles, transitions and accomplishments of the Civil Rights Movement with the evolution of Rock & Roll. Building an understanding of the Civil Rights Movement is an important part of the National History Standards and California State History Standards.

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HISTORIOGRAPHICAL REVIEW

Rock & Roll burst upon the scene at the same time the Civil Rights Movement picked up momentum in the 1950s. While one might claim this was just a happy coincidence, it was actually a logical progression in music influenced by the same factors pushing the Civil Rights Movement forward. World War II, technology, migration of workers to urban centers, prosperity, and social anxiety of a changing society all affected the development of Rock & Roll and Civil Rights.

The music of the 1950s and 1960s is woven from the events and culture of the civil rights struggle. Societal changes occurred throughout the United States, not only in the South with segregation, but across the country as African Americans sought dignity, civil rights and respect as American citizens. This movement coincided with the coming of age of baby boomers. They became teenagers seeking independence as young adults and trying to make sense of a changing social reality. Teenagers then, as now, use music as a vehicle to proclaim and demonstrate their independence, and in so doing, provide a social marker to the changes they embrace. Rock & Roll music in the 1950s and 1960s is linked to the societal changes forged by the Civil Rights Movement.

After World War II, technology surged ahead with post-war innovations and prosperity seemed unceasing. African Americans, trapped by institutionalized racism in the South with forced segregation through Jim Crow laws, pushed for the United States to live up to its pledge of “liberty and justice for all.” Music, the universal language, often

reflected and sometimes challenged, this struggle for freedom and equality. Revolution came in many ways, in many places, and among many people.

This project will delineate the connections and correlations between these two revolutions: the Civil Rights Movement and the development of Rock & Roll. This project will then provide curriculum through a lesson plan format designed for At-Risk students of varying abilities to absorb the information in a meaningful way. The objective of the curriculum is to assist these teenagers in gaining a thorough understanding of the Civil Rights Movement, institutionalized racism, and how teenagers, like themselves, were able to influence the course of integration in our country.

Roots of the Civil Rights Movement

One could easily argue that the roots of the Civil Rights Movement began the moment the first African was captured and began his long, torturous journey to America. From a more conservative view, we might consider that “in 1787, as a result of segregation and discriminatory practices within the Methodist church, the Reverends Richard Allen and Absalom Jones formed the Free African Society in Philadelphia.”¹ This society, along with others, provided economic aid, spiritual guidance, and communication between free blacks and advocated for the abolition movement.

Samuel Cornish and John Russwurm founded *Freedom's Journal*, the first black owned and operated newspaper in 1827 in New York. Although this paper survived only three years, its focus was on the growing discrimination and cruelty against free blacks. Twenty years later, Frederick Douglass published the *North Star*, another black newspaper expounding his abolitionist views. The call for freedom in music was present

in the cotton fields as slaves sang spirituals. White slave owners saw productivity increase when songs were raised in the fields. Spirituals, begun as call and refrain, carried messages of a promised land as well as hidden messages of freedom and escape. Music carried messages, conveyed emotions, frustrations and served as a socially acceptable outlet for self-expression. Spirituals moved inside churches to become Gospel music, where it remains today creating a unique form of Christian worship celebration associated with African American churches.

Shaw details a joint music and civil rights move in 1871 orchestrated by George L. White, the treasurer of Fisk University. Fisk University was established in 1865 by the American Ministry Association to educate ex-slaves. On the verge of bankruptcy, White recruited nine student singers for a concert tour to raise funds for the university. The university did not support the concert tour idea and White was forced to pawn his own possessions to raise start-up funds. After a slow start, this group, known as the Jubilee Singers, traveled the world performing slave songs or Spirituals until disbanded in 1978. W.E.B. Du Bois wrote of the Jubilee Singers, “The Negro folk-song – the rhythmic cry of the slave – stands today...as the most beautiful expression of human experience born this side of the seas...The Fisk Jubilee Singers sand the slave songs so deeply into the world’s heart that it can never wholly forget them.”² Although many might view the fund-raising concerts as entertainment, they also represented a deliberate move across color lines as they performed in white churches, traveled throughout Europe and the United States and achieved fame during their tenure.

Following the Civil War, Republicans, who controlled Congress, added three amendments to the constitution, as well as a string of civil rights and Reconstruction legislation. Ratified on December 18, 1865, the Thirteenth Amendment abolished slavery and involuntary servitude. The Fourteenth Amendment ratified on July 28, 1868, guaranteed citizenship and provided equal protection under the laws. The Fifteenth Amendment, ratified on March 30, 1870, protected the rights of all citizens to vote. Other legislation between 1866 and 1875 outlined and protected basic rights including the right to purchase and sell property and access to public accommodations. Reconstruction Acts also required that states of the Confederacy establish new state constitutions. While all these legislative acts sought to end discrimination and insure civil rights, the backlash created actually eroded civil rights. Still reeling from the devastation of the Civil War, white Southerners, angry with Reconstruction Acts, sought ways to regain political power.

...by the 1880s the debate as to the constitutionality of such legislation had reached the U.S. Supreme Court. Ruling in a group of five cases in 1883, which became known as the *Civil Rights Cases*, the U.S. Supreme Court concluded that the 1875 Civil Rights Act was unconstitutional on the grounds that the Fourteenth Amendment authorized Congress to legislate only against discriminatory state action, and not discrimination by private individuals.³

Actions to gain rights and full status as citizens by African Americans did not stop with the Supreme Court's ruling. Although the move to gain rights and be recognized as first class citizens continued, it was scattered throughout the states. In 1939, over 1,000 black citizens of Miami voted despite intensive acts of intimidation and cross-burnings by the Ku Klux Klan. The mayor of New York City in 1939 appointed Jane Bolin, the first

black female to become Judge of the Court of Domestic Relations in New York. In the entertainment industry, when the Daughters of the American Revolution denied famous black singer, Marian Anderson, the opportunity to sing in Constitution Hall, she entertained 75,000 people at the Lincoln Memorial on Easter Sunday in 1939.

Just as WWII sparked events that led to Rock & Roll, the exercise of voting and of performing set the stage for the Civil Rights Movement of the 1950s and 1960s. In 1940, bowing to pressure from the National Association for the Advancement of Colored People, President Franklin Roosevelt appointed the first black general, Benjamin O. Davis, Sr., in the history of the United States armed forces. He also moved to open all major branches of the armed forces to blacks although he ruled out troop integration as destructive to morale and detrimental to the national defense. The Statement of Policy submitted by Robert P. Patterson, Assistant Secretary of War and approved by President Roosevelt on October 9, 1940 also stated that training, as pilots, mechanics and technical specialists would be opened to Negroes.

During WWII, it is estimated that 888,000 black men and 4,000 black women served in the armed forces, primarily in service units. The 99th Squadron, known as the Tuskegee Airmen, were the first African American pilots to see combat. The Tuskegee Airmen were paired with white squadrons and were highly respected by the white pilots and commanders they supported in their missions. This is not to say that the Tuskegee Airmen or any other African American was immune from discrimination. The opposite is true. The majority of black members of the armed forces worked in a service unit doing menial tasks. However, black soldiers risked their lives, fought valiantly in WWII

and experienced life outside of the United States. Listed within the Globe Fearon textbook, *The African American Experience, A History*, is the following World War II Honor Roll.

24th Infantry – Routed Japanese from New Georgia Islands

92nd Division – As part of the Fifth Army, pushed northward in Italy to the Arno River; lost over 3,000 men; won 65 Silver Stars, 65 Bronze Metals, 1,300 Purple Hearts

93rd Division – Fought in the Pacific: Treasury Islands, the Philippines, Dutch East Indies, and Bougainville

99th Pursuit Squadron – Downed eight Nazi planes in one of the fiercest fights of the Italian campaign

450th Anti-Aircraft Artillery Battalion – First African American unit in invasions of Africa and in Europe; cited by General Mark Clark for “outstanding performance of duty”

614th Tank Battalion – Fought several important actions; one of its officers, Captain Charles L. Thomas, received Distinguished Service Cross for heroism in action

761 Tank Battalion – Won 391 awards for 183 days of combat; knocked out 331 machine-gun nests and captured a German radio station

969th Field Artillery – Won a distinguished Unit Citation for “outstanding courage and resourcefulness and undaunted determination”⁴

On their return, they found themselves thrust back in time to live as second-class citizens, particularly in the southern states where Jim Crow laws to enforce segregation, prevailed. After African American men serving in Europe saw life without segregation restraints, they could not go back to discrimination as usual after seeing the possibilities of life without segregation constraints. These young men and women would provide the impetus for the Civil Rights Movement of the 1950s and 1960s.

During WWII, the movement for civil rights continued. In 1942, the Congress of Racial Equality (CORE) was founded as a civil rights group dedicated to non-violent, direct-action methods. They held their first “sit-in” in a Chicago restaurant in 1943.

Black newspapers reported on inequities and racial policies in the armed forces. In 1942, the NAACP stepped in to mediate a threat by the Justice Department to file suit against the black newspapers claiming that they were guilty of sedition. The NAACP also managed to get servicemen released who were detained for protesting discrimination in the armed forces. By 1944, the War Department officially ended segregation but the order was widely ignored.⁵

With WWII over, more attention was focused on civil rights in the states. In 1947, CORE initiated its first freedom ride through the south to bring attention to segregation in transportation facilities. With post WWII GI bills sending thousands of returning veterans to college and providing low interest mortgages, prosperity and a higher standard of living brought a huge influx of children into existence in the late 1940s and early 1950s. These baby boomers would join the ranks of returning veterans and newly empowered African Americans to push for an end to segregation and civil rights for all. People tend to focus on their own communities and what they know. It wasn't until technology brought African American artists and racism into their living rooms, that people outside the south became aware and then involved in the Civil Rights Movement of the 1950s and 1960s.

Kerran Sanger, *When the Spirit Says Sing! The Role of Freedom Songs in the Civil Rights Movement*, advances the theory that the changes needed in American were more than civil rights. A reverse was needed in the way the nation defined African Americans.

In the middle of the 1950s, the dominant definition of blacks in America was one generated by whites and that served white interests. The perpetrators of slavery in the United States began the process, defining blacks as subhuman and writing that definition into the Constitution and laws of the country, declaring that each slave, for the purposes of taxation and representation, would count as three-fifths of a person...This American 'big lie' represented blacks as subhuman, and as passive and dependent on the paternalism of whites. For long years this definition was accepted by many whites and also, it seems, influenced black definitions of self.⁶

Freedom songs sung in concert with acts of civil disobedience were necessary to undo years of self-doubt and allow freedom fighters to reinforce black value. Although the music was different, whether Freedom songs or Rock & Roll, it carried the message of black value to a nation.

A Social Movement Through Music

Music as an art form is a well-accepted genre, studied by anthropologists when examining the social anxieties and culture of a period. Alan Dundees, Interpreting Folklore, explains that by analyzing the folklore genre of a period, anthropologists make the unconscious conscious. "Folklore...represents a people's image of themselves. The image may be distorted but at least the distortion comes from the people, not from some outside observer armed with a range of a priori premises. Folklore as mirror of culture provides unique raw material for those eager to better understand themselves and others."⁷ By studying the evolution of Rock & Roll as the genre, which inspired both positive and negative emotions during the Civil Rights movement, we are able to identify many of the social anxieties of this period. Analysis of Rock & Roll may lead to a better understanding of the social, political and financial pressures of this period. Dundees asserts, "with respect to any given item of folklore, one may analyze its texture, its text,

and its context.”⁸ For the purposes of understanding the evolution of Rock & Roll, analysis of the music must examine the linguistic features (texture), the actual lyrics (text) of the music, and the social situation (context) where the music is enjoyed and performed.

Rock & Roll in the 1950s represented different things to different groups. To the white Ku Klux Klan member in the South seeking to maintain segregation and his own place in the political hierarchy, Rock & Roll represented the destruction of his way of life. To the average teenager, Rock & Roll represented welcome change. “Folklore means something – to the tale teller, to the song singer, to the riddler and to the audience or addressees. A given item of folklore may mean different things to different tale tellers or to different audiences.”⁹ Rock & Roll, during the 1950s, was the embodiment of the social anxiety among blacks and whites as they sought to negotiate new status and relationships brought about through the Civil Rights Movement. The evolution of Rock & Roll is the logical consequence of societal changes happening in the Civil Rights Movement. Others, outside of anthropology, provide the same correlations between music and a social movement, like civil rights.

Philip Ennis, The Seventh Stream: The Emergence of Rocknroll, supports the connection between Rock & Roll and the Civil Rights Movement. Ennis divides American music into streams or types of music. A musical stream has its foundation in the “defense or enhancement of a specific race, class, caste, age group, gender, or of some geographical-cultural entity...”¹⁰ Gospel music is a stream tied to African Americans much like Country Music is associated with rural populations. “A musical

stream is a palpable part of social reality, make up of several elements: an artistic system, an economic framework, and a social movement.”¹¹

These three parts of the stream – the artistic system, the economic arrangements, and the social movement – are but different aspects of one concrete reality. A song in any of the streams is at the same moment a “piece” in the artistic system, a “product” in its economy, and a unit of “propaganda” in its social movement. In the same way, the creative person is simultaneously the “artist,” and economic “property,” and a symbolic “leader” to its movement’s followers. Those followers are in turn, also “audiences” and “consumers.” The distributor is at the same time an impresario, an entrepreneur, and a movement’s “Minister of Propaganda.”¹²

Just as Dundees insists that folklore genre be evaluated within its context or environment, Ennis presents the argument that each specific stream has its own cultural preferences, symbols and behavior. “Hair and clothing styles, language patterns, gestures, and posture, as well as ceremonies of the ordinary and the consecrated, embody the values and beliefs of its people.”¹³ In Rock & Roll, those unique cultural preferences were intimately tied to the social behavior and language patterns of African Americans, which in turn constituted a threat to segregation as the music crossed the color line.

Reebee Garofalo provides additional support for the evolution of Rock & Roll as a logical consequence of the Civil Rights Movement in his article: *Popular Music and the Civil Rights Movement*.

As any social phenomenon attains national recognition, popular music can be used as an important socio-political indicator of that struggle. In the case of Civil Rights, the trajectory for the entire movement can be traced through an analysis of trends in popular music from 1953 through 1973. Such analyses are often limited to a consideration of changes in lyric content. While there is no question that these changes are, at times powerful, it is also important to note that changes in musical form, tone instrumentation, production style, and personnel can be more telling. One pattern related to the Civil Rights Movement is that innovation in these latter areas generally preceded changes in lyric content.¹⁴”

Garofalo presents the argument that Rock & Roll was responsible for motivating the national consciousness to act in support of civil rights. According to Garofalo, there is a direct link between actions occurring in the Civil Rights Movement and the inclusion of specific musical influences within Rock & Roll. One obviously link he presents is that when religious groups began supporting the Civil Rights movement, elements of gospel music simultaneously appeared in the music of Rock & Roll.

Carl Perkins on the video, *The History of Rock & Roll: Good Rockin Tonight*, relates a conversation with Chuck Berry that demonstrates how musicians perceived the impact of Rock & Roll on the Civil Rights Movement. “Chuck Berry said to me one time, he said, ‘We might be doing as much with our music as our leaders are in Washington to break down the barriers.’ He was right.”¹⁵

The revolution in music that we know as Rock & Roll evolved along side of and as part of the Civil Rights Movement. While not all phases of its evolution are directly traceable to the Civil Rights Movement, the social anxiety and social revolution of the Civil Rights Movement is intimately woven into the heart of Rock & Roll.

Roots of Rock & Roll

Rock & Roll of the 1950s had its creation in the Blues, the musical lament of black slaves who combined their familiar rhythms with the European musical style.

Torn from their kin, enduring an often fatal journey from their homes in West Africa to the American south, and forced into a servile way of life, Africans retained continuity with their past through music. Their voices guided between the lines of the more rigid European musical scale to create a distinctive new sound. To the plantation owners and overseers, the music seemed to be “rising and falling” and sounded off key.¹⁶

Call and response typified the style. One leader would sing or call a line and the others would repeat or embellish the leader's phrase. Members of the Banto tribe were known for whooping or jumping octaves in their responses. This influence was heard in the improvisational patterns of soul music. Call and response evolved into gospel music or spirituals and then into rhythm and blues as the subject matter became secular instead of religious. West Africans were used to moving and singing to the beat of drums and it followed that the music of black slaves would naturally combine these elements as they communicated their melancholy situation.

Probably most important, the slaves, accustomed to dancing and singing to the beat of drums in Africa, emphasized rhythm over harmony. In a single song they clapped, danced, and slapped their bodies in several different rhythms, compensating for the absence of drums, which were outlawed by plantation owners, who feared that the instrument would be used to coordinate slave insurrections.¹⁷

The melancholy communication in spirituals, gospel, and in rhythm and blues displayed strong emotion. The European influence in music was just the opposite. Emotions did not play a strong part in religious or secular music.

Unaccustomed to displaying emotions in music, white southerners in the 1940s and 1950s would object to Rhythm & Blues (R&B) and later, Rock & Roll (R&R) as music of the savages and claim that white people dancing and enjoying Rock & Roll was the work of the devil. To many conservatives, music of this nature was blasphemous, engendering thoughts of a sinful end to the values a segregated, white society represented. Essentially, black society was viewed as savage and evil while white society was civilized, and the only way to maintain this purity was to segregate the races and

protect their youth from integration. This racism was the philosophical heart of the Jim Crow laws and segregation that the Civil Rights Movement attacked. Little wonder then that the Civil Rights Movement and Rock & Roll engendered a similar outrage among the established white majority in society.

The term 'Rhythm and Blues' (R&B) was coined by Jerry Wesler and others who worked at Billboard Magazine in the late 1940s. The term was a euphemism for "race" music, a phrase in use since the 1920s for records by black artists. Prior to the early 1950s, the music industry was segregated into race music and white music. Billboard published charts called the Harlem Hit Parade referring to black artists when the term "race" was coming under fire, along with using *sepia* instead of *negro*. "In its June 25, 1949 issue, it (*Billboard*) led the music industry in adopting R&B as a descriptive term."¹⁸ Black music sold only in black music stores, located in black sections of cities and was played on black jukeboxes. Independent black record companies would produce records in their basements and then drive them to cities and sell them out of their cars. "The number of black singers who "crossed over" and were popular with whites during the 1940s and early 1950s were few and far between. Nat "King" Cole and Billy Eckstine were among the exceptions and they performed the innocuous white pop that was non-threatening, and so popular with the white audiences."¹⁹

Wesler's objective was to integrate popular music by divorcing it from segregationist thinking. R&B was rooted in the urban black music. As labor shortages became acute during World War II, many Southern blacks moved to northern and western cities to fill that labor need. With high paying jobs in the defense industry,

African Americans found themselves with disposable income. Segregated clubs and taverns featured R&B artists but the majority of migrants to the city found their entertainment at home with records and radio. This extra money for luxuries was then targeted by the entertainment industry, particularly radio stations programmed for a black audience.

R&B was largely urban black music, a linear descendent of the blues since it maintained the tradition of sensual lyrics. It differed in that it added a dancing rhythm, the big beat, and mixed lead vocals and background vocal harmony groups. These three points gave the music a strong appeal to white youths searching for music alternatives to the white pop of the day which featured banal lyrics, non-danceable melodies and solo singers.²⁰

Arnold Shaw in his book, *Black Popular Music in America*, sees four factors that created the fertile soil for the growth of R&B. R&B is the predecessor of R&R. Shaw identified sociological, technological, psychological, and economic factors following WWII.

Sociological: Despite wartime promises, when the country returned to “business as usual,” it was “discrimination as usual,” with blacks still being excluded from the white areas of entertainment...

Psychological: As Bop was an indigenous black development, arising from mixed feelings of rage, resentment, and pride in black musicians’ own commercially undervalued artistry and creativity, so R&B stemmed from the same boil of emotions...

Economic: Faced with shellac quotas and other stringencies during World War II, the major record companies stopped recording and releasing records by blacks...

Technological: The development of tape and its extensive use in communication during the war brought the development of comparatively inexpensive taping machines...²¹

Shaw's factors leading to the growth of R&B also apply to the growth of R&R. The societal context of the music not only offers logical explanations for further development but also applies to the concurrent civil rights movement. Psychologically, the social anxiety of living in a racist society bred musical expression, R&B. Mental and physical escape was essential to survival and music was the manifestation of that escape, as it has been through the ages. However, economic power was new for African Americans, and they were not content to sit back and wait until major record companies would consent to produce the entertainment they craved. This void in the market, along with Shaw's last factor, technology, created the means for black recording companies to grow along with R&B.

Radio stations changed as television entered the entertainment market. With the dramas, comedies and variety shows relocating in television, radio stations had to develop formats that appealed to specific audiences. This was the beginning of country music stations, black stations, and a new market, youth. This last market catered to teenagers who had recently joined the ranks of those with disposable income. With so many radio stations specializing in different music, anyone bored with a station could skip around listening to alternative stations. In this way, many white teenagers were exposed to R&B and subsequently demanded R&B on their own favorite radio stations as well as frequenting black music stores to purchase records. "In May 1952 the Dolphin record store in Los Angeles claimed that forty percent of its business was done with whites, whereas a few months earlier white business had been negligible."²²

R&B had two distinct sounds. Initially, Southern blacks moving from rural areas carried with them a distinctive, country blues sound, later developing into Rockabilly. What developed in the urban centers was electrified R&B. “Most favored the electrified R & B sound. “The black people, particularly the black people I knew,” Art Rupe, the owner of Specialty Records, recalled of the last 1940s, “looked down on country music. Among themselves, the blacks called the country blues ‘field nigger’ music. They wanted to be citified.”²³

Disk jockeys were responsible for the programming of radio stations as live programs moved to television. As pressure increased from white, teenaged audiences for R&B, many white disk jockeys began building their programs around R&B. Just as R&B was coined to leave the term race music behind, Alan Freed, a popular disk jockey in Cleveland, Ohio, supplied the new term, Rock & Roll (R&R) in 1952. It should be noted that the transition to playing R&B to a wider audience was not without its casualties.

Collectively, the disk jockeys were the midwives of rocknroll. Some claimed full paternity, most notably Alan Freed, others denied rocknroll’s very existence and were forced off the air by their hostility to teenage musical tastes or by underlying racial attitudes. A large proportion of pop stream disk jockeys simply couldn’t understand or accept rocknroll because of their own musical tastes and sense of artistic integrity were formed during the swing era...²⁴

Black audiences found no real changes during this time because for them, the music was R&B with a new name, Rock & Roll.

Rhythm and Blues, along with most *race* music dealt openly with sex, something studiously ignored in white pop music. Rock & Roll was a euphemism for sexual

intercourse and many R&B and R&R hits referred directly to sexual acts, or the need for sex. Although not all R&B music was about sex, it was earthy and full of emotion.

Martin and Segrave in their book, *Anti-Rock: The Opposition to Rock 'N' Roll*, explain why sex was important in R&B music. "Struggling to survive in a hostile, racist society, blacks didn't have time for the subtleties of behavior and morality that marked white society. Their music was less inhibited; less bound by convention, and more celebratory of whatever they had that was enjoyable."²⁵

The open emotion and sexual messages of R&B appealed to teenagers. "Earthy lyrics could be found in black music going back for decades and apparently no one minded. Of course, that material was directly solely at the black market; the lyrics only became a problem when they filtered through to the white market."²⁶ Some of the popular R&B songs of the 1950s included "Sixty Minute Man," about delayed ejaculation, and "Work With Me Annie," about cheating.

The subject matter, crazed beat, and flamboyant performers all inspired the ire of racists and conservatives who made up the majority of the middle class in the 1950s. The acceptance of R&B, now known as Rock & Roll by the white children of the middle class in the 1950s, brought to their parents heightened anxiety as they feared that the moral values they held dear were collapsing. White, middle class, society was conservative and feared that Rock & Roll signaled the collapse of their safe, sane world. The lyrics (text) and driving beat (texture) by themselves created anxiety. But coupled with the events of this period, the dramatic and widespread angst is easily explained. Joseph McCarthy was on his search and destroy mission to uncover communists until 1954, blacks were

expressing their dissatisfaction with institutionalized racism, and the new technology of television was bringing images of change into the living rooms of the middle class on a daily basis.

Influences of Technology

The Civil Rights Movement and Rock & Roll were ushered in on the heels of massive changes in technology, particularly in the entertainment industry. The introduction of television and the availability of television in homes following WWII had a significant impact on the youth market destined to claim Rock & Roll for their own.

By 1953, more than 300 television stations in the United States broadcast to more than 27 million television sets. By absorbing the network radio shows to fill a programming void, television created airtime for a greater variety of records, including disks by African-American artists.²⁷

Television was in many homes but radios were everywhere. “Ninety-five percent of American households had at least one radio by 1949”²⁰ The entertainment industry was focused on exploiting the new medium, television and FM radio stations. The radio present in most homes, however, was AM frequency. Along with the evolution of radio technology, phonographs were also evolving.

The entertainment industry had two strategies: one for the adult market and one for youth. Designed for adults, expensive new phonographs were housed in consoles with radio receivers and designed to look like fine furniture. The record played on these consoles was 12 inches and played at 78 rpm. The cheaper, youth directed radio/phonograph played 10 inch records.

In 1948, the continuing competition between RCA, with its subsidiaries NBC and Victor Records, and CBS and Columbia Records entered a phase that would deepen the split between adult and youthful musical practices. The competition could be called the “battle of the speeds.” The question was over which new system would prevail. Would the winner be Columbia’s new vinyl, twelve inch, 33 1/3 rpm microgroove long playing (LP) record introduced in June 1948 or RCA Victor’s seven inch, 45 rpm record (also unbreakable plastic, with its 1 5/8th center hole) presented to the public six months later.”²⁸

The youth market focused on inexpensive, small radios and radio/phonographs playing a 7-inch, 45-rpm record with a 1 5/8th inch hole. The smaller records generally played one song on each side while the larger, 33 1/3 records contained several selections per side. This smaller record was cheap and the plastic record player appealed to the youth market. Within a short period of time, manufacturers were producing phonographs that could play all three speeds (78, 45, and 33 1/3). This became important as the technology advanced into the component systems for stereos. “The first generation of popular albums contained either songs by a single artist, a collection of specialized ethnic or season song, dance music (often South American), or even theme songs of the different big bands of the thirties or forties.”²⁹

The market for LP ‘albums’ and singles split. The single was intimately tied to radio through disk jockeys playing popular singles and jukeboxes creating an on-demand programming opportunity for those frequenting establishments catering to youth. The youth market then had its own format and vehicle (AM radio or jukebox). The 45 singles, playing only one musical selection per side necessitated constant changing of records until the industry introduced machines that dropped singles records down to be played as each record finished similar to the jukeboxes.

The portable transistor radio hit the public in 1953. This small, hand-held radio brought radio to a youth market on the move, wherever they were. “Within a decade, more than 12 million consumers, many of them teens, bought the hand-held radios each year.”³⁰

Also popular was the car radio marketed originally in the early 1950s. Cars, radios, leisure time, and access to the financial resources all contributed to the spread of Rock & Roll among the youth market.

The car radio introduced rock-and-roll to many teens who used the automobile in such rites of passage as the school prom and the first date. In 1956, a nervous, clammy-palmed youth, sitting next to his girlfriend and behind the wheel of his father’s El Dorado, could hear Check Berry detail his exploits with Maybelline that occurred in a similar car.³¹

Technology provided the means to access music catering to the youth culture. This same time period saw a revolution in car customizing, making a teenager’s car dramatically different from his parents’ vehicle. The youth culture of the 1950s included changes in hairstyles, clothing, music, language and values. Music and then the entertainment industry led many of the changes as teenagers sought to pattern themselves after their favorite Rock & Roll stars. Changes engendered by youth that attracted the most negative adult attention also gained the most acceptance as teenagers sought to declare their own identities separate from their parents.

Integrating Rock & Roll and Civil Rights

Change is not instant, particularly in civil rights. Changing attitudes, just as in music happens over a period of time. William Studwell and D.F Lonergan in their book, *The Classic Rock and Roll Reader*, confirm this gradual move into Rock & Roll.

In reality, the transition from prerock to rock was more like the gradual shifts from daytime to nighttime and nighttime to daytime. When the mid-1950s were a dawn or a dusk depends on one's age and attitude, but just as the sun doesn't appear and disappear in a few moments, the change from the swing era to the rock era wasn't accomplished by a few somewhat revolutionary rock songs.³²

The change to Rock & Roll was gradual and has continued to evolve. Likewise, civil rights were not gained overnight.

As white youths became ardent R&R enthusiasts, they favored black artists who delivered the most frenetic versions of R&B. Little Richard and Chuck Berry were the two the artists who enjoyed the most popularity as R&R came into the mainstream. Both artists have been referred to as the father or king of R&R. The R&R music itself was continuing to evolve. R&R content and lyrics in the late 1940s and early 1950s were essentially the same as the R&B music, with a different name. By 1954, segregated clubs became the norm but as more white teens demanded entrance to clubs, innovative methods developed to capitalize on this new white market.

When Ralph Bass, a producer for Chess Records, went on the road with African American acts during the late 1940s and early 1950s, "they didn't let whites into the clubs. Then they got 'white spectator tickets' for the worst corner of the joint. They had to keep the white kids out, so they'd have white nights sometimes, or they'd put a rope across the middle of the floor. The blacks on one side, whites on the other, digging how the blacks were dancing and copying them. Then, hell, the rope would come down, and they'd all be dancing together."³³

Rhythm and Blues had such a strong impact on music that it was inevitable that it would be adopted and adapted by the larger white entertainment industry. Shaw points to four stages of the white synthesis of Rock & Roll. "The American synthesis embraces four developments: (1) the "cover" syndrome; (2) Rockabilly; (3) Teenage Rock; and (4) Surfing music."³⁴ The first stage, "covering," was a result of the white entertainment

industry's need to recoup the loss of profit realized from the exodus of white teenagers who were purchasing R&B records produced by black companies. Radio stations and record companies sought to recover this market without changing their racist policies, which banned black artists.

Within a short period of time, white artists were performing R&R music already made popular by black artists. Covering often involved sanitizing the lyrics in addition to having the music performed by a white artist. Pat Boone was a white artist who became popular as a cover artist during the 1950s. Wearing a trademark white sweater and white shoes, he embodied the clean-cut, wholesome white performer, paving the way for greater acceptance by white society of R&R. By 1955, his cover of Fats Domino's "Ain't It a Shame" had hit the top of the pop charts, along with many of Little Richard's hits. Although black artists complained, once a song was recorded, other artists could legally remake the same music. Cover artists felt that their vanilla versions of the original R&R songs furthered the development and popularity of R&R. Major companies using cover artists brought R&R into the suburban scene by marketing records in supermarkets. Many radio stations refused to play black records but were quick to spin covers. "Industry leaders even succeeded in banning some African-American artists from the airwaves. In one instance, CBS television executives discontinued the popular *Rock 'n' Roll Dance Party* of Alan Freed when the cameras strayed to a shot of African-American singer Frankie Lymon of the Teenagers dancing with a white girl."³⁵

So although R&R was moving across the color line, the performers were not crossing that line as quickly. Shaw sees some value in covering historically. "There is

one respect in which the white cover performs a positive function: by its widespread impact, it does publicize the original black artist and thereby enhances the earning capacity of such a group or artist in personal appearances.”³⁶ Similarly, Ennis likens covering to “training wheels for the emerging rocknroll – useful in the beginning but soon to be discarded in favor of freewheeling.”³⁷

James Miller, *Flowers in the Dustbin*, felt that radio shows which featured race music and later R&R helped “break down the barriers between white and black, quickening American’s movement toward black civil rights.”³⁸ *Red Hot and Blue* was a race music format radio program broadcast in Memphis beginning in 1949 aimed at newly affluent black consumers. WDIA was the nation’s first radio station to feature all-black music played by an all-black staff of disc jockeys, a policy instituted in 1948.

For nearly a decade, Dewey Phillips was the most popular radio personality in Memphis. At the peak of his popularity in the mid-Fifties, he reached an estimated 100,000 listeners on an average night. A big part of the appeal was Phillips himself. His on-air patter blazed with bizarre asides and absurd non-sequiturs, delivered in a primeval piney-woods drawl, evoking the sharecropper’s son as unbuttoned hipster.³⁹

Miller notes that Phillips audience was invisible since most were sitting at home listening to the radio. But evidence of the popularity of race music cutting across racial lines was evident in music played in jukeboxes and the hiring of black bands to play at white country clubs.

It wasn’t the end of segregation – but it was the beginning of the end. And in time, every city in America would experience its own version of this musical great awakening, often through the magic of a show like *Red Hot and Blue*. The sun would go down. The radio would light up. And for a small but rapidly growing number of young white listeners, many still largely unknown to one another, the very strangeness of the music – its dreamlike distance from any world

they had personally experience – made it a powerful antidote to boredom, an invitation to fantasy, an image of freedom.⁴⁰

Segregation was in decline in the 1950s. The US Supreme Court in *Brown v. Board of Education of Topeka, Kansas*, declared that separate but equal educational facilities were inherently unequal and that segregation was unconstitutional in May of 1954. The University of Florida was ordered to admit blacks regardless of any “public mischief” it would cause in another Supreme Court ruling, *Hawkins v. Board of Control*. In 1954, segregationists found themselves on the wrong side of the law since 1896 with these rulings. Integration in schools was slowly happening because of the rulings but segregation would not go down without a fight. As a result of these rulings, more and more teenagers throughout the country were interacting across racial lines in school, the center of teenage social life. R&R was the music at the center of the teenage social scene and as such, the music was changing as the integrated social life advanced.

In 1955, complying with Supreme Court rulings, the Interstate Commerce Commission outlawed segregation on buses and waiting rooms for interstate passengers. This ruling led to the start of what is commonly thought of as the beginning of the Civil Rights Movement of the 1950s, the Montgomery Bus Boycott. In reality, the civil rights movement had already been gaining momentum and creating change. The Supreme Court rulings came out of challenges to the status quo. Garofalo noted that popular music reflects the socio-political indicators of a movement and the music of this period is the documentation of the changing atmosphere. The Civil Rights movement was moving into a new phase with black churches anxious to advance the cause of civil rights.

Churches were involving themselves in part because their children were pushing for changes. Prior to the Rosa Parks incident, credited with kicking off the Montgomery Bus Boycott, a teenage girl had already been arrested for failing to give up her seat on a bus. However, the leadership of the black religious community felt that to use this teenager's civil disobedience would give adult society the opportunity to dismiss this act of civil disobedience as just teenage rebellion or teenage delinquency, much like R&R could be dismissed.

In 1955, R&R was gathering a different sound originating from country. This would become known as Rockabilly, Shaw's second phase. Carl Perkins, a white country guitarist wrote "Blue Suede Shoes" in this style, which would become an early anthem of the Rock generation. Perkins described Rockabilly as "Blues with a country beat."⁴¹ Elvis felt it was a combination of hillbilly music and gospel. Szatmary summarized the emergence of Rockabilly in the south with the following.

White teenagers from poor Southern backgrounds, growing up in the border states where black and white cultures stood face to face over a seemingly impassable chasm, concocted the pulsating mixture of African-American inspired rhythm and blues and country and western know as rockabilly. They were teenagers such as Jerry Lee Lewis, who leapt on his piano, banged the keys with his feet, and heaved his jacket, and sometimes his shredding shirt, to the audience...and of course, Elvis Presley, the pacesetter of the new music, whose raw edge drove crowds to a frenzy. Despite the warnings of many horrified adults, these poor Southern whites spread the message of rock-and-roll to millions of clamoring teenage fans and vaulted to the tops of the national charts.⁴²

Jerry Lee Lewis recorded "A Whole Lot of Shaking Going On" and "Great Balls of Fire", the latter co-written with Otis Blackwell, a black songwriter. Blackwell also wrote two of Elvis Presley's hits, "Don't Be Cruel" and "All Shook Up." The Everly Brothers,

Buddy Holly, and Bill Haley were white artists of Rockabilly while Chuck Berry is perhaps the best known black artist. Rockabilly artists came from country music backgrounds but derived their buoyancy, rhythmic punch and repertoire from R&B.

Opponents of R&R at this time, linked the look and bad boy persona of Rockabilly artists to juvenile delinquency. This same connection of teens enjoying R&R, tended to allow opponents to R&R the opportunity to portray teenagers as delinquent, dismissing their complaints. When Elvis Presley, also known as Elvis the Pelvis, thrust his lewd hip activity into the limelight, R&R gained new detractors. In the entertainment industry, good and bad publicity, both generate attention and consequently more record sales. The merchandising of Elvis represented the music industry's first major thrust utilizing television.

Developed during the 1920s, televised images had been offered to the public by the 1930s and after World War II had become much more available. By 1953, 328 stations broadcast to nearly 27 million sets in the United States. Within three years the number of stations had nearly doubled, to 620, and the number of TV sets in American homes had increased to 37 million, showing many programs that previously had been aired on radio.⁴³

RCA, the Radio Corporation of America, merchandised Elvis through television with performances on "Stage Show," a Saturday night Tommy and Jimmy Dorsey variety program. When ratings demonstrated that Elvis was a success, he was booked on "The Milton Berle Show", "The Steve Allen Show" and eventually the "Ed Sullivan Show."

This phase of R&R would fade as the reigning talent disappeared from the scene. "Elvis Presley had been inducted into the Army, Buddy Holly had been tragically killed, Little Richard had suddenly joined a fundamental religious sect, and Chuck Berry had

been jailed.”⁴⁴ Little Richard walked away from a concert in Sydney in 1957, declaring that God didn’t like R&R. Elvis was drafted in 1958 and when he returned to his R&R career, his style had mellowed. Jerry Lee Lewis married his 13 year-old cousin in 1957, causing his promoters to cancel his 27-week tour of England. Buddy Holly (That’ll Be the Day), the Big Bopper (Chantilly Lace), and Richie Valens (La Bamba) died in plane crash in Ohio while touring together. These were economic boom times and with the void created by their deaths, R&R was ready for another phase.

Shaw’s third phase of R&R is Teenage Rock. Although Rockabilly was a spontaneous move from country music, Teenage Rock was carefully planned and orchestrated by the entertainment industry. Teenager became synonymous with being a major player in society. Hits of this period were titled and focused on teenagers: “Teen-Age Love,” “A Teenager in Love” and “Ballad of a Teenage Queen.” Teens had become important players in the Civil Rights Movement during this same time. The Freedom Riders were made up largely of young, college students; the same young people who were “sitting in” at white restaurants in the South, and participating in Civil Rights marches. In both R&R and the Civil Rights Movement, teenagers were asserting their independence from traditional values and pushing borders set by their parent’s generation.

While conflict between parents and children may be traditional, the children of World War II early began to experience a group alienation from their elders...The initial, if traditional, conflict in the 1950s about chores, hairstyle, dress, and speech was just a superficial indication of a more deep-seated conflict over values that became paramount in the generation gap of the 1960s.⁴⁵

The merchandising by the entertainment industry of Teenage Rock also moved into televised music for teenagers with Dick Clark and the American Bandstand. Designed to give R&R a respectable image, Clark's American Bandstand had a strict dress and behavior code on the show and featured primarily white artists lip-syncing to pre-recorded hits. "Clark was cool, friendly in a detached way, and a host who was like a big brother, parent, or teacher but clearly not one of the crowd dancing to the disks on his turntable."⁴⁶ Shaw notes "to teenagers of the late 1950s and early 1960s, American Bandstand was the arbiter of not only how they danced, but how they dressed, combed their hair, talked and dealt with their parents."⁴⁷ Martin and Segrave note that, "Dick Clark provided the perfect rebuttal to the charges that rock and roll led to riots and delinquency and corrupted morals. His increased popularity was due in no small part to the blessings of adults high up in the music industry who didn't want to abandon the music because it was profitable."⁴⁸ Szatmary provides more support for Dick Clark's influence when he writes: "Beginning in 1957, Clark found photogenic, well-groomed Italian teens, promoted them on his television show, and almost single-handedly created the Philadelphia sound."⁴⁹ Don Kirshner, a music publisher in New York City, established his own clean, R&R sound. Working out of the Brill Building in New York City, from 1960 through 1963, he employed song writers to create respectable R&R songs for his artists, many of them African American girl groups. Both Kirshner and Clark were responsible for a good share of the R&R market, treating R&R as a mainstream, respectable music form.

R&R was mainstream for teenagers at this point. The Civil Rights movement was advancing through the combined efforts of the Southern Christian Leadership Conference. With the religious community taking a leadership role in Civil Rights, the inclusion of gospel influences was a logical progression for R&R. Much like the music industry developed a strategy to market R&R to the masses, the Civil Rights Movement moved forward through the well-coordinated efforts of its leaders. Martin Luther King, Jr. embodied the respectable, Christian family-man values necessary to sway a conservative nation in support of civil rights. Spirituals were revived as Freedom Songs and gospel music supported the civil rights movement.

Not always considered Rock & Roll, Soul Music was a dominant style of popular music in this period. Gospel music and spirituals of the late 1950s developed into Soul Music. The rapturous style that the black artists used was more important than the lyrics. Emotionalism, embodied in cries of “Amen” and “Hallelujah!” were the heart of soul music. Begun in churches, the sound of soul moved into R&R as three distinctive Soul music sounds; Motown, Memphis (Stax) and the Philadelphia sound.

Ray Charles is credited with mixing the Blues with spirituals to create Soul in the secular form. He’s been called the “Michael Jordan of Soul Music.” The Memphis or Stax sound is referred to as soulful, with a delayed back beat. Wilson Pickett is from the Stax soul sound and is known as the king of funk. The deeply moving, emotional style is secular, gospel music. “The intensification of the black struggle for equal rights in the 1960s and the rise of a black power movement created an atmosphere so charged with tension that few black singers, regardless of their political or social outlook, could avoid

reacting to it. Singers became “witnesses” not just entertainers.”⁵⁰ Aretha Franklin, known as Lady Soul, was the ideal soul artist. Moving from church choirs to secular soul music, her voice carried passion but not sex. Aretha’s soul music expressed deep feelings of love with mounting intensity and is an example of the Memphis Sound. Soul had distinct geographically based sounds; the Memphis Sound, the Motown Sound and the Philadelphia sound. This distinction is expressed by Shaw, “If Motown is the northern ghetto expanding into the white world of sleek automobiles and plush clubs, Stax (Memphis) is the Mississippi River overflowing the banks of the 1960s. Inescapably, the Memphis Sound had more grit, gravel, and mud in it than the Detroit Sound.”⁵¹

The Motown Sound, produced by Barry Gordy, produced the well-choreographed and polished, African American groups of the 1960s. This sound is considered to be the white transformation or commercialization of soul.

Gordy...created a music empire that exemplified the peaceful integration advocated by King and reflected the progress of the civil rights movement. The African American owned and operated Motown was established a year before the first sit-in demonstration, and achieved moderate success during the civil rights strife of the early 1960s.⁵²

Smokey Robinson said that Barry Gordy’s goal was to create music with a great beat telling great stories that would not offend anyone. He was determined to create black music that appealed to everyone. The Civil Rights Movement was intensifying and Gordy’s objective was to create a vehicle for black artists that would crossover into the white market. Begun in 1959, Barry Gordy settled into a run-down house in Detroit where he slept on the top floor and produced records down below. The house sported the

name, “Hitsville, USA.” Music of the Motown sound carried romantic messages and has been referred to as “factory” songs, a mass-produced sound. However, the Motown sound crossed over to the white market with ease, reaching its peak from 1964 – 1965.

This peak in the Motown sound came after 1963, a tumultuous year in the Civil Rights Movement, which saw Martin Luther King, Jr.’s speech, “I Have A Dream” at the Lincoln Memorial in Washington, D.C. Martin Luther King, Jr. received the Nobel Peace Prize on December 10, 1964 making him the fourteenth American and youngest person ever to receive the prize. Accepting the prize for his use of nonviolent resistance in the struggle for racial equality, King assured the world that the struggle was not over in his acceptance speech.

I accept the Nobel Prize for peace at a moment when 22 million Negroes of the United States are engaged in a creative battle to end the long night of racial injustice. I accept this award in behalf of a civil rights movement which is moving with determination and a majestic scorn for the risk and danger to establish a reign of freedom and a rule of justice.⁵³

The world watched their televisions in horror as police dogs and fire hoses met peaceful demonstrators and children in Birmingham, Alabama. Just as the nation was ready for President Johnson to sign the Civil Rights Act of 1964, it was also ready for confirmation that African Americans were ready to assimilate into white, middle class society.

Motown delivered that message and it was heard by many in society, as evidenced by the popularity of the Motown artists. Gordy was a strong supporter of Martin Luther King Jr. and released a record of his “I Have a Dream” speech, delivered on the steps of the Lincoln Memorial following the March on Washington, DC. Gordy felt the need to provide a way for African Americans to become upwardly mobile. In 1964, he hired

Maxine Powell, who had operated a finishing and modeling school, to teach his performers to walk, talk, dress, and dance like successful debutantes and debonair gentlemen. Gordy also hired choreographer, Cholly Atkins, to teach his performers to move gracefully and with physical drama. Gordy's mid-1960s sound he called, "The Sound of Young America." It was a production line style of producing music with standardized songwriting, an in-house rhythm section, quality control, selective promotion and a family atmosphere with Barry Gordy, the father controlling it all. This produced what was called the Motown Stable, which consisted of the Supremes, the Temptations, the Jackson Five and the Four Tops.

Another distinctive soul music sound originated in Philadelphia and is described as a mix of jazz, gospel and classical music. The OJays, famous for their hit "For the Love of Money," are prime examples of this style. Gladys Knight said of the Philadelphia sound, "times were reflected in the music."⁵⁴ Eddie Levert of the OJays said Kenny Gamble and Leon Huff "had an innate ability to write about what was going on,"⁵⁵ particularly in civil rights. Curtis Mayfield songs ushered in the Civil Rights Movement. As violence broke out in the South with images of school children being attacked with fire hoses, they were inspired to write, "If you had a choice of colors, which one would you choose my brothers? If there was no day or night, which would you prefer to be right?" The music effected the movement and the movement affected the music, although musicians of the period felt they effected the movement more. Jerry Butler closes the video, *The History of Rock & Roll: the Sounds of Soul*, with a

philosophical message about soul and music, “It was here when I came here. It will be here when I’m gone, because the messages and melodies are infinite.”⁵⁶

The last of Shaw’s stages of Rock & Roll is Surf Music. The Beach Boys took the melody of Chuck Berry’s “Sweet Little Sixteen” and adapted it to their own style glorifying the California beaches and surfing. “Surfin’” gained them a Capitol Records contract. The music had no real emotional base, no real individuality. “Implicit was the sense of exhilaration, freedom, swift movement and challenging the elements.”⁵⁷ The surf music had a bright, bouncy sound that glorified beaches, bikinis, and hot rods. Coming at a time when Malcolm X was advocating black separatism, many felt that Surf Music was developed in response. However, Surf Music developed along with the popularity of surfing in California in 1959, years before Malcolm X took the Civil Rights Movement into another direction.

Malcolm X believed that ownership of the civil rights movement should be exclusively black. He stressed self-determination and self-defense by African Americans in keeping with the Nation of Islam, a religious following of Elijah Muhammad. The message was black solidarity but the method was away from nonviolence. Malcolm X began with the slogan: “Ballots or Bullets” in 1965. “The 1960s were an era of bloodied driveways, bloodied kitchen pantries, bloodied stages, bloodied motel balconies, and bloodied automobiles, an era of persuasion by assassination – Medgar Evers, John Fitzgerald Kennedy, Robert Kennedy, Che Guevara, Malcolm X, and Martin Luther King, Jr.”⁵⁸ The polarization that marked the 1960s had its origin in black nationalism and the black power movement. Shaw points to black nationalism and the push to do

things independent of whites, in 1968 when James Brown wrote and recorded, “Say It Loud – I’m Black and I’m Proud.”

In 1965, black nationalism shared popularity with the Motown sound, Surf Music and imported British sounds, most notably, The Beatles. Change was gradual with no absolute beginning or end. This applies to music as well as social movements. Ennis notes the fractionalizing of this period.

Its nonviolent commitment weakened by the legal and armed resistance it encountered, the civil rights movement was shattered by the assassination of Martin Luther King, Jr., in 1968. The young leaders of black power and black liberation groups shared with the white radical leadership a recognition that they were slipping further and further from their mainstream bases and, of course, further from any real cooperation among themselves.⁵⁹

This change in the direction of the Civil Rights movement, precipitated by the death of Martin Luther King, Jr. in 1968, commonly marks the end of what is considered the Civil Rights Movement of the 1950s and 1960s. R&R was already heading into different phases as social anxieties about the Vietnam War pushed folk music and protest songs to the forefront.

Rock & Roll is intimately linked to the Civil Rights Movement of the 1950s and 1960s. Music, whether considered a social genre or a palpable part of social reality, is the harbinger of a social movement. As the social reality changes, so changes the musical style, lyrics, and context. In this particular musical revolution, Rock & Roll not only heralded events and emotions, but also worked as a persuader, to integrate audiences and participants to the Civil Rights cause.

Rock & Roll allowed the social reality to change in a way that caused proponents and opponents to focus on this music genre instead of the more threatening change in lifestyle. Objecting to Rock & Roll was safer than objecting or even acknowledging institutionalized racism. As a nation used to proudly proclaiming to the world that the United States believes in liberty and justice for all, we were not ready to confront the gross injustices of the south's Jim Crow Laws. Ignoring the civil rights violations in the southern states was easier before the advances in technology, which let images of Bull Connor aiming fire hoses at children and law enforcement officers beating nonviolent protestors. It was easier to pretend that African Americans weren't like white Americans before Rock & Roll and the entertainment industry brought black performers into our cars and homes. Rock & Roll broke down barriers, ripped away window shades and forced society to confront prejudices and injustices institutionalized into the fabric of our society. Perhaps most amazing of all, was that Rock & Roll had so many phases simultaneously bombarding society, that escape or avoidance was simply not possible. This was a revolution that swept through the teenage generation and in the process, carried everyone else along. The Civil Rights Movement paralleled the evolution of Rock & Roll. They were intimately interwoven and although Rock & Roll was not the freedom songs sung by protestors of the movement, it's message supported integration as well as cooperation and collaboration between the races. Blasting from radios, blaring from televisions, Rock & Roll intruded into the consciousness of America just as images of civil injustice confronted us in newspapers, television and political arenas. Both revolutions changed America in positive ways. Children of baby boomers, raised on the

“oldies but goodies” radio stations still blaring Rock & Roll of the 1950s and 1960s for their parents, do not relive the civil rights revolution every time they hear the old hits, but they can not mistake the messages in the music.

Aretha Franklin belting out, “R – E – S – P – E – C – T, find out what it means to me,” engenders images of free men and women demanding and gaining respect. The messages of Rock & Roll are timeless. Rock & Roll continues to evolve, but messages in the music will forever record the events and emotions of the times.

CONCURRENT REVOLUTIONS LESSON PLAN

Introduction

Events in history do not happen in a vacuum. They spring from circumstances in the environment as well as from people reacting to other people in that same environment. No two people will experience the exact same situation in the same way. That happens because we all bring our own previous experiences to every new situation. When setting up a learning situation for students, the lesson must incorporate the many different aspects of every period in time as well as many different viewpoints of what happened. This lesson plan will provide the opportunity for students to study the emergence and development of Rock & Roll and the Civil Rights Movement of the late 1940s through the 1960s in the United States. Students will have the opportunity through different activities to form their own opinions and participate in experiential learning.

This lesson is designed to provide a personal connection for each student to the Civil Rights Movement, as well as understanding of the interconnectedness of music to social movements and periods of time. The underlying theme for this lesson is that Rock & Roll impacted the Civil Rights Movement and the events of the Civil Rights movement influenced Rock & Roll. Music both reflects and is a reflection of social movements. The struggle for civil rights paralleled the struggle to bring a new musical style to the forefront of society. Both revolutions had casualties and celebrities, movement forward and backward, and were the result of the people dedicated to change.

These two revolutions had strong connections and impacted each other.

Individuals, many of them the same age as our students, changed the world. Some were innocent victims of racism in the extreme while others were leaders of the Civil Rights Movement. Some were moved to share their music, while others attempted to control the music, and still others simply participated by enjoying it. World War II (WWII) brought new experiences to the men and women in the armed forces as well as opening up new experiences for those left behind to work in the factories of the war industry. Forcing these people back into their old circumstances was impossible and certainly not profitable so change in the country was inevitable. The new prosperity experienced by African Americans working in urban areas led to new markets for the entertainment industry, as well as new expectations for freedom and disillusionment with the status quo. New developments in technology changed who could communicate through the airwaves and opened communities' dirty laundry for the world to see. This brought pressure to change not only from within, but from the larger world. As the world became aware of freedom denied, the racially corrupt institutions of southern justice, and Jim Crow Laws, and the dignity of those involved in the Civil Rights movement, change was inevitable. Rock & Roll (R&R) reflected those changes, inspired people to change their opinions and brought a new generation of music to the masses. Although the majority of events of the Civil Rights Movement happened in the southern states, the impact of integration and enlightenment was felt throughout the United States. R&R had places that were considered the centers of music but the music was played everywhere and the message it brought permeated every aspect of society.

It is easy for teachers and students to look at events in history as if they were not interconnected to the past and to other events happening at the same time. This lesson plan will facilitate connections and integrate the experience of adolescence with the emergence of R&R and the Civil Rights Movement. As a teacher of incarcerated youth, I seek to build empathetic understanding of historical events on the personal experiences of my students. Teenagers isolated from societal power, find a sense of group membership and understanding in popular music. The thrust of curriculum development in this project will build on those strengths to engender an empathetic understanding of the struggles, transitions and accomplishments of the Civil Rights Movement with the evolution of Rock & Roll.

Teachers utilizing this entire lesson plan will need a minimum of two weeks for this unit. However, each lesson will also stand alone and instructors are encouraged to incorporate sections into their own curriculum plans.

Prior Content Knowledge and Skills

This lesson plan is intended for use with middle school and high school students enrolled in a multi-grade, multi-subject classroom within an alternative school setting. The curriculum materials of this lesson plan will address California and National History standards for courses in US History, Civics, Economics, the US Constitution and life skills curriculum as shown in Appendix A. As a Juvenile Hall Court School teacher, my objective is to provide curriculum materials and methods that allow students with diverse levels of academic function and a variety of learning disabilities to become engaged in the educational process. Students' tenure in my class ranges from one day up to two years with an average stay of 30 days. Students are in grades six through twelve, with many students far below basic in their reading skill level and huge gaps in knowledge

generally from truancy issues. For the most part, these are students for whom the mainstream educational process has failed and they are reluctant learners.

Students are expected to understand and comply with methods of respectfully expressing their opinions, interacting appropriately with others, and demonstrating good listening skills. Students are treated with respect and encouraged to improve their academic skills while continuing to practice compensatory skills, such as shared reading, and asking for assistance through modified assignments. All students identified as qualified for Special Education services have Individual Educational Plans (IEPs) and modifications are accommodated as needed.

This series of activities and lessons will follow a progression while allowing students entering the class part way through the series and still contribute. Prior to this unit, students will have been exposed to the US Constitution, a geographical study of the United States and highlights of US History through WWII. Students with tenure in the class will have had prior opportunities to examine primary documents and maps and draw conclusions.

Hook: Tuskegee Airmen

In this hook for the Concurrent Revolutions Lesson Plan, students will view the videocassette, *Tuskegee Airmen*, and engage in a class discussion of institutionalized discrimination and its affects on those discriminated against as well as the whole society.⁶⁰ This segment will introduce discrimination and segregation during WWII so that all participants in the class understand the day-to-day, institutionalized discrimination faced by African Americans during this period. By the time students have

viewed the video and engaged in discussion, they should have some understanding of the frustrations experienced by African Americans in the late 1940s and 1950s. This will provide the hook to the Civil Rights Movement of the 1950s and 1960s and background insight into how society will respond to integration as it enters their own homes and families through schools, work, and entertainment.

This segment to hook the students' imaginations and interest will take one and a half hours and will require equipment to show the videocassette, *Tuskegee Airmen* (50 minutes). This documentary hosted by Ossie Davis, addresses not only the facts about the service record of the Tuskegee airmen in World War II but also the ways in which institutionalized racism and discrimination impacted these pilots and the missions they flew.

The teacher should introduce this segment by asking students to identify cases of institutionalized discrimination that have occurred in our history or in our present day world. Examples that students should recognize are segregation, Jim Crow Laws, red-lining areas by the insurance industry, neighborhood stores that limit the number of children inside at any given time, limitations on job selections in the armed forces based on race, etc. The teacher will then ask students to identify cases of institutionalized discrimination while they view in the videocassette, *Tuskegee Airmen*.

After showing *Tuskegee Airmen*, the teacher will host a class discussion with students responding verbally to the following questions. The teacher should list the major students' input on newsprint so that it can be posted and referred to later in the

lesson plan. Points that the teacher should emphasize are shown in italics following each question.

- ❖ What examples of institutionalized discrimination did you observe?

Examples should include segregation, limits on what missions they were assigned, etc.

- ❖ Why were the Tuskegee Airmen not placed in combat zones originally?

Answers should include that the leadership of the Armed Forces did not want them to be successful, that some people felt they were incapable of fighting, and that some people were afraid that to allow them to be successful would trigger greater integration.

- ❖ What factors contributed to the Tuskegee Airmen finally becoming fully engaged in combat?

Answers should include the clamor by white pilots for their assistance and pressure placed on administration to allow them to prove themselves.

- ❖ When WWII ended, these pilots returned to their homes. What kind of reactions do you think they had to Jim Crow Laws, voting restrictions, school segregation, and segregation in the entertainment industry?

Answers should include frustration, anger, and a strong motivation to effect change.

Lesson Content

The underlying theme for this lesson is that Rock & Roll impacted the Civil Rights Movement and the events of the Civil Rights movement influenced Rock & Roll. Music both reflects and is a reflection of social movements. The struggle for civil rights had casualties and celebrities with no easy movement forward. Freedom is never achieved without a struggle and the Civil Rights Movement had many martyrs.

In the first segment of the “Concurrent Revolutions Lesson Plan,” students gain an understanding of the sacrifices made to achieve civil rights by viewing the videocassette, *A Time for Justice*. Students will also prepare and present short, oral presentations about events and martyrs of the Civil Rights Movement, and contribute to a time-line of events from the 1950s through the 1960s as well as labeling location of the same on a map. This part of the lesson plan should take two to three hours to complete.

There are several items that the teacher will need prior to beginning this segment of the lesson. The teacher should obtain a copy of *A Time for Justice* (videocassette), *America’s Civil Rights Movement: Teacher’s Guide*, and *Free At Last*, a magazine resource.⁶¹

Two large visual aids will be created and posted on the classroom walls for the duration of this lesson plan. The first is a twenty-five foot long timeline listing the years 1945 through 1969 mounted on the wall. Students will be adding self-adhesive labels listing names and events throughout the “Concurrent Revolutions Lesson Plan” to this timeline. The second large visual aid is a large United States map to be posted on the wall. Students will be adding self-adhesive red stars to this map as the lesson progresses.

The teacher will introduce the video, *A Time for Justice*, by reading the introduction on page three of *America’s Civil Rights Movement, Teacher’s Guide*. This passage asks students to imagine that they are restricted in where they may eat, sleep, and attend school. Using their imaginations, they are to see themselves participating in activities as if they were African Americans living in the south during the era of the Jim Crow Laws. The passage then explains that the videotape will show actual historical

photographs and allow viewers to hear directly from participants in the Civil Rights Movement. The conclusion of the passage challenges viewers to identify what values were so important to Americans that they would be willing to die in pursuit of them.

The teacher will then show the video, *A Time for Justice* (38 minutes). When the video ends, the students will be asked to respond to the following questions in a class discussion. Points that the teacher should emphasize are shown in italics following each question.

- ❖ What made the Civil Rights Movement successful in gaining rights and stopping Jim Crow at this time? *Answers should include the effect of technology (television, radio) in bringing the situation in front of the nation and world, non-violence, education, etc.*
- ❖ If African Americans had armed themselves and gone in with guns, what would have happened? Would the rest of the nation have supported them? *The teacher should lead the discussion into why non-violence elicited support and made the south's law enforcement personnel and legislators appear to be thoughtless thugs.*
- ❖ How was the terrorism perpetrated on African Americans allowed to exist for so many years? *The teacher should lead the discussion into other forms of domestic terrorism that exist because they are hidden such as domestic violence, battering of homeless and addicts on the streets, etc. and why some people feel that some forms of terrorism are okay.*

At the conclusion of the discussion, the teacher will divide the class into teams of two or three. Each team will be assigned part of the dates and events that are engraved

on the Civil Rights Memorial in Montgomery, Alabama. The teacher will obtain these dates from *Free At Last*, pages 100 – 102. Teams will then use *Free At Last* and other classroom resources to prepare short, oral presentations on the name or event assigned, including when and where the event occurred. Each team will print the date and information from the memorial on self-adhesive labels that they will place on the timeline when they give their report. Each of these labels should have a red star placed on it. This will help to identify the source of the information on the chart later in the lesson. Teams will be given thirty minutes to research their topics using *Free At Last*, the magazine resource. This magazine gives short histories for each martyr listed on the Civil Rights Memorial in Montgomery, Alabama.

When all teams have their reports and labels ready, the teacher will call on each team to present their events and martyrs to the class. The class will be given the opportunity to ask questions of each team for clarification. Teams will place their labels on the timeline as they complete the presentations and place a red star on the United States map at the location of the event. When all teams have had the opportunity to present, the teacher will engage the class in a brief discussion highlighting the years and locations of martyrs.

In the second section of the “Concurrent Revolutions Lesson Plan, students will find connections between Rock & Roll and the Civil Rights Movement as they impact each other. The theme is that Rock & Roll was the social marker of the Civil Rights Movement in the 1960s. In this segment, students will view the video, *The History of Rock & Roll: Rock and Roll Explodes, Vol.I* (50 minutes), answer trivia questions from

the video and begin to identify centers where music was evolving during this period of time. This portion of the lesson plan will require approximately two hours to complete.

The teacher will need to obtain *The History of Rock & Roll: Rock and Roll Explodes, Vol. I*, which is part of the Time-Life ten-volume *History of Rock & Roll* videocassette series.⁶² Each student should have a copy of the “Rock & Roll Explodes Trivia Questions” [cf. Appendix B]. An answer key is also available [cf. Appendix C] for the teacher’s reference. This portion of the lesson will add to the timeline listing the years 1945 through 1969 mounted on the wall, which already has Civil Rights events and martyrs attached as well as the large United States map. The teacher will also need to provide self-adhesive labels and self-adhesive blue stars. Red stars were placed on the map to indicate events of the Civil Rights Movement and the blue stars will correspond to important seats of Rock & Roll. Students will begin to see that the Civil Rights Movement has many locations and time periods in common with the evolution of Rock & Roll.

The teacher will begin this section of the lesson plan by introducing video, *The History of Rock & Roll: Rock and Roll Explodes, Vol. I*, and distributing the two pages of trivia questions for the video [cf. Appendix B]. The teacher will advise the class that music is often the social marker of a movement and ask students to observe not only the musicians, but also their lyrics, the method of delivery and when available, the audience. The class will be advised that the same influences that launched the Civil Rights Movement were also impacting the emergence of Rock & Roll. Students will be told to answer the trivia questions while they watch the video. To ease the tension, the teacher

will point out that the questions are listed in the same order that the answers appear in the video, *Rock & Roll Explodes*. The video will be shown after sharing these directions with the students.

When the video ends, the teacher will go over the trivia questions, asking students to supply the answers. Students will be encouraged to share insights they have gained from watching the video, especially as they relate to the Civil Rights Movement.

The teacher will then ask the students to help compile a list of popular songs covering the many styles of Rock & Roll. The list should include the Rock & Roll titles shown in Appendix D.

With the list completed, the teacher will divide the class into teams of two or three and assign each team at least one item listed on the board from the brainstorming session. Teams will then list the event, record company, or style of music on a label, along with a date and location where it first appeared or happened. Each label will have a blue star affixed to it. Teams may use classroom resources to research the topics and will prepare a brief, oral report to bring back to the class.

Teams will take turns reporting their findings to the class. Each team will place their labels on the timeline and a blue star on the location on the United States map as they report to the class. When all teams have reported, the teacher will ask the class to compare locations on the map and dates on the timeline for the emergence of Rock & Roll and the Civil Rights Movement. The class discussion should note similarities and differences.

The third segment of the “Concurrent Revolutions Lesson Plan” will explore the theme that sacrifices were made to advance civil rights. The students will continue explore the relationship between Rock & Roll and the Civil Rights Movement as they view *Boycott*, an original television movie available on videocassette, and reflect on the Civil Rights Movement’s organizational strategies highlighted in the video.⁶³ Too often, students are unaware of the intense planning and organizational skills needed to carry out a successful social movement. This video will allow students to gain insight into the dedication, sacrifices and compromises necessary for the Montgomery Bus Boycott to succeed. Teachers will need to allow two hours for the viewing of the video and short classroom discussion that follows.

The teacher will introduce the video, *Boycott* (114 minutes), and ask that students look for examples in the video of strategic planning and organizational efforts of the Montgomery Bus Boycott headed by Martin Luther King Jr. At the conclusion of the video, the teacher will lead a discussion about the organization necessary to succeed with the boycott. The teacher will ask students to locate Montgomery, Alabama on the map and the bus boycott on the time line. Students will then be asked to discuss the significance of the place and time to the Civil Rights Movement and identify similarities in the development of Rock & Roll.

The next section of the “Concurrent Revolutions Lesson Plan” will focus on soul music. The purpose of this segment is to help students understand and identify how integration is succeeding through Rock & Roll and how that same integration is moving forward in society through the Civil Rights Movement. Students will view another

videocassette of the Time-Life series on Rock & Roll, *The History of Rock 'n' Roll: the Sounds of Soul* (50 minutes) and will find correlations between the strategies employed by Martin Luther King Jr. in the Montgomery Bus Boycott with Barry Gordy's Motown Records "Sounds of Young America."⁶⁴

Approximately two hours are needed for this portion of the lesson plan. The teacher will introduce the video, *The History of Rock 'n' Roll: the Sounds of Soul*, and ask that students look for examples of strategic planning and organizational efforts by Barry Gordy of Motown Records to integrate Rock & Roll in the video.

At the conclusion of the video, the teacher will lead a discussion identifying similarities students found in the strategies and organization utilized by Barry Gordy to succeed in his "Sounds of Young America" campaign and Martin Luther King Jr. with the Montgomery Bus Boycott.

Following the discussion, students will be given the following journal prompt and will complete a journal entry. This prompt should be written on the board so that students may refer to it while writing their journal entry. "Rock & Roll impacted the Civil Rights Movement and events of the Civil Rights Movement influenced Rock & Roll. Select one event of the Civil Rights Movement and explain how Rock & Roll either influenced the event or responded to the event."

In the concluding segment of the "Concurrent Revolutions Lesson Plan," students will have the opportunity to gain a personal perspective of what integration meant to teenagers like themselves in the early 1970s. They will view the video, *Remember the Titans*, which chronicles the integration of a high school football team and the challenges

faced by the players, their friends and their coaches.⁶⁵ The movie leaves the viewers with an understanding that when people allow themselves to get to know others personally, color lines become less important. Rock & Roll music and dance are used to create common interest and shared connections and are readily identified as effective strategies for eliminating the hostility and stress level in this experience of forced integration. This segment of the lesson plan requires two to three hours to complete.

The teacher should briefly introduce *Remember the Titans* by asking students to travel back in time to experience high school through the eyes of their parents in the early 1970s. At the conclusion of the video, the teacher will ask what strategies were used by the coaches and team members to overcome the prejudice each race had toward the other. These strategies will be listed on the board. The class will then rank the strategies from most effective to least effective. Examples of Rock & Roll bringing the students together should be included on the list as well as the development of personal relationships.

Students will be given a final assignment with a choice of presentation style to conclude this lesson plan. Students may write an essay, rap, or song about a social or ethnic group they feel is discriminated against in our community and offer solutions to stop that discrimination. The essay, rap, or song must explain which group is experiencing prejudice, what form that prejudice is taking, how the strategy would be carried out, and what outcome they expect. Students may work in groups and will present their essay, rap, or song to the class the following day.

Evaluation

This lesson plan was constructed so that students actively participate in obtaining information about both the Civil Rights Movement and the evolution of Rock & Roll. They demonstrate their understanding of the implications of those facts through participation in group discussions, team reports, trivia games and a final creative project. Class activities and discussions should be structured so that all members of the classroom have an opportunity to contribute their understanding of the subject. Heterogeneous groupings will be used when forming teams to research and report so that success is assured by all teams. Students in this class will answer questions from the videos as “trivia questions” so that the level of stress is minimized and students experience the maximum potential for correct answers and rewards. Memory of specific dates and events will be secondary to an understanding of the climate and thrust of the Civil Rights Movement. With the variety of academic levels in this class, a comprehensive, traditional exam will not be utilized. The instructor will use a subjective evaluation of each student’s participation in awarding grades and production units. Informal discussions and questions will capture the student’s understanding of how Rock & Roll and the Civil Rights Movement influenced each other.

An important thrust of this lesson plan is development of an empathetic understanding of how prejudice and discrimination impact people. The final creative project should demonstrate how well each student absorbed the message and was able to transfer that understanding to actions within their communities. The development of empathy and socially acceptable behavior is paramount to the educational process within

Juvenile Hall and in most alternative school settings. The final creative project will demonstrate how well each student has developed their empathy and understanding of racism, prejudice, and civil rights.

Endnotes

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- ¹ L.Mpho Mabunda, *Reference Library of Black America Volumes I, II, III, IV, V*. (Detroit: Gale Research, 1997), 311.
- ² W.E. Burghardt Du Bois, *The Souls of Black Folk*. (Greenwich: Fawcett Publications, 1961), 187-188.
- ³ Mabunda, 312.
- ⁴ Stephen Middleton and Charlotte Stokes, *The African American Experience: A History*. (New Jersey: Globe Fearon Educational Publisher, 1999), 325.
- ⁵ Kerran L. Sanger, *When The Spirit Says Sing! The Role of Freedom Songs in the Civil Rights Movement*. (New York: Garland Publishing, Inc., 1995), 3.
- ⁶ Mabunda, 311-313.
- ⁷ Alan Dundees, *Folklore*, (Bloomington, Indiana: Indiana University Press, 1980), viii.
- ⁸ Dundees, 22.
- ⁹ Dundees, 33.
- ¹⁰ Ennis, 21.
- ¹¹ Philip H. Ennis, *The Seventh Stream: The Emergence of Rocknroll*. (Hanover: Wesleyan University Press, 1992), 21.
- ¹² Ennis, 22.
- ¹³ Ennis, 22
- ¹⁴ Reebee Garofalo, *Rocking the Boat*. (Boston: South End Press, 1992), 231.
- ¹⁵ Time-Life, *The History of Rock & Roll: Good Rockin' Tonight Vol.2*. Written, produced and directed by Bud Freidgen. 60 min. (Time-Life Video & Television and Warner Bros. Distribution, 1995), Videocassette.
- ¹⁶ David Szatmary, *A Time to Rock: A Social History of Rock & Roll*. (New York: Schirmer Books, 1996), 2.
- ¹⁷ Szatmary, 2.
- ¹⁸ Arnold Shaw, *Black Popular Music in America*. (New York: Schirmer Books, 1986), 165.
- ¹⁹ Linda Martin and Kerry Segrave, *Anti-Rock: The Opposition to Rock 'n' Roll*. (Hamden: Archon Books, 1988), 4.
- ²⁰ Martin, 4.
- ²¹ Shaw, 187-188.
- ²² Steve Chapple, *Rock 'n' Roll is Here to Pay*. (Chicago: Nelson-Hall. 1977), 31.
- ²³ David Szatmary, *Rockin' in Time: A Social History of Rock & Roll*. (New Jersey: Prentice Hall. 2000), 15.
- ²⁴ Ennis, 131.
- ²⁵ Martin, 5.
- ²⁶ Martin, 5.
- ²⁷ Szatmary, 19.
- ²⁸ Ennis, 133.
- ²⁹ Ennis, 133.

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- ³⁰ Szatmary, 20.
- ³¹ Szatmary, 20.
- ³² William E. Studwell and D.G. Lonergan, *The Classic Rock and Roll Reader: Rock Music From Its Beginnings to the Mid-1970s*. (New York: The Haworth Press, 1999), 7.
- ³³ Szatmary, 21.
- ³⁴ Shaw, 192.
- ³⁵ Szatmary, 25.
- ³⁶ Shaw, 196.
- ³⁷ Ennis, 216.
- ³⁸ James Miller, *Flowers in the Dustbin: The Rise of Rock and Roll, 1947 – 1977*. (New York: Simon and Schuster, 1999), 37.
- ³⁹ Miller, 38.
- ⁴⁰ Miller, 39.
- ⁴¹ Shaw, 197.
- ⁴² Szatmary, 28-29.
- ⁴³ Szatmary, 50.
- ⁴⁴ Szatmary, 52.
- ⁴⁵ Shaw, 202.
- ⁴⁶ Shaw, 202.
- ⁴⁷ Shaw, 203.
- ⁴⁸ Martin, 107.
- ⁴⁹ Szatmary, 52.
- ⁵⁰ Shaw, 212.
- ⁵¹ Shaw, 218.
- ⁵² Szatmary, 126.
- ⁵³ Middletown, 349.
- ⁵⁴ Time-Life, *History of Rock & Roll: The Sound of Soul Vol.5*. (Time-Life Video & Television and Warner Bros. Domestic Television Distribution, 1995), Videocassette.
- ⁵⁵ Time-Life, Videocassette.
- ⁵⁶ Time-Life, Videocassette.
- ⁵⁷ Shaw, 208.
- ⁵⁸ Shaw, 209.
- ⁵⁹ Ennis, 308.
- ⁶⁰ Ossie Davis, *Tuskegee Airmen: American Heroes*. (Cowles Enthusiastic Media, 1998), Videocassette.
- ⁶¹ All three of these teaching resources may be obtained free from the Southern Poverty Law Center in Montgomery, Alabama. Classroom sets of *Free At Last* are also available. Order online at www.teachingtolerance.org/resources.
- ⁶² Andrew Solt, *The History of Rock & Roll: Rock & Roll Explodes, Vol. I*. (Time-Life Video & Television and Warner Bros. Domestic Television Distribution, 1995), Videocassette.
- ⁶³ Preston Holmes, *Boycott*. (HBO Home Studio, 2001), Videocassette.

⁶⁴ Time-Life, Videocassette.

⁶⁵ Jerry Brockheimer, *Remember the Titans*. (Walt Disney Home Video, 1989), Videocassette.

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Appendix A.

Standards Addressed in the Lesson

There are a series of California State History Standards and National History Standards addressed by this lesson. Since the lesson is designed to meet the needs of students in a multi-grade self-contained classroom, there are a great number of standards that are addressed from different grade levels.

California State History Standards

- 8.2 Students analyze the political principles underlying the U.S. Constitution and compare the enumerated and implied powers of the federal government.
- 8.3 Students understand the foundation of the American political system and the ways which citizens participate in it.
- 8.4 Students analyze the aspirations and ideals of the people of the new nation.
- 8.6 Students analyze the divergent paths of the American people from 1800 to the mid-1800s and the challenges they faced, with emphasis on the Northeast.
- 8.7 Students analyze the divergent paths of the American people in the South from 1800 to the mid-1800s and the challenges they faced.
- 8.9 Students analyze the early and steady attempts to abolish slavery and to realize the ideals of the Declaration of Independence.
- 8.10 Students analyze the multiple causes, key events, and complex consequences of the Civil War.
- 8.11 Students analyze the character and lasting consequences of Reconstruction.

8.12 Students analyze the transformation of the American Economy and the changing social and political conditions in the United States in response to the Industrial Revolution.

10.11 Students analyze the integration of countries into the world economy and the information, technological, and communications revolution.

11.1 Students analyze the significant events in the founding of the nation and its attempts to realize the philosophy of government described in the Declaration of Independence.

11.2 Students analyze the relationship among the rise of industrialization, large scale rural-to-urban migration, and migration from Southern and Eastern Europe.

11.3 Students analyze the role religion played in the founding of America, its lasting moral, social and political impacts, and issues regarding religious liberty.

11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.

11.8 Students analyze the economic boom and social transformation of post-World War II America.

11.10 Students analyze the development of federal civil rights and voting rights.

11.11 Students analyze the major social problems and domestic policy issues in contemporary American Society.

12.1 Students explain the fundamental principles and moral values of American democracy as expressed in the U.S. Constitution and other essential documents of American democracy.

12.2 Students evaluate and take and defend positions on the scope and limits of rights and obligations as democratic citizens, the relationships among them, and how they are secured.

12.3 Students evaluate and take and defend positions on what the fundamental values and principles of civil society are, their interdependence, and the meaning and importance of those values and principles for a free society.

12.4 Students analyze the unique roles and responsibilities of the three branches of government as established by the U.S. Constitution.

12.5 Students summarize landmark U.S. Supreme court interpretations of the Constitution and its amendments.

12.7 Students analyze and compare the powers and procedures of the national, state, tribal and local governments.

12.8 Students evaluate and take and defend positions of the influence of the media on American public life.

California State Standards: Principles of Economics

12.1 Students understand common economic terms and the concepts and economic reasoning.

12.3 Students analyze the influence of the federal government on the American economy.

National History Standards

Era 5 – Civil War and Reconstruction (1850 – 1877)

Standard 1: The causes of the Civil War

Standard 2: The course and character of the Civil War and its effect on the Americans

Standard 3: How various reconstruction plans succeeded or failed

Era 6 – The Development of the Industrial United States (1870 – 1900)

Standard 1: How the rise of corporations, heavy industry, and mechanized farming transformed the American people

Standard 2: Massive immigration after 1870 and how new social patterns, conflicts, and ideas of national unity developed amid growing cultural diversity

Era 7 – The Emergence of Modern America (1890 – 1930)

Standard 1: How Progressives and others addressed problems of industrial capitalism, urbanization, and political corruption

Standard 3: How the United States changed from the end of World War I to the eve of the Great Depression

Era 9 – Postwar United States (1945 to early 1970s)

Standard 1: The economic boom and social transformation of postwar United States

Standard 3: Domestic policies after World War II

Standard 4: The struggle for racial and gender equality and the extension of civil liberties

Era 10 – Contemporary United States (1968 to the present)

Standard 1: Recent development in foreign and domestic politics

Standard 2: Economic, social, and cultural developments in contemporary USA.

Appendix B. **Rock & Roll Explodes Trivia Questions**

Answers to the following questions are contained in Time-Life's *History of Rock 'n' Roll: Rock 'n' Roll Explodes. Vol. 1 videocassette.*

1. Who described Rock & Roll as "It's full of fun, full of laughter, it's naughty?"
2. Who sang, "Got my Mo Jo Working?"
3. Ray Manzarak of the Doors said, "If it hadn't been for black Americans, we'd be dancing the _____."
4. According to John Do, Rock & Roll is about two things. What are they?
5. Carl Perkins said that he was taught his first guitar chord during a break from doing what?
6. Who sang "Hey Good Looking?"
7. Who sang "That'll be the Day?"
8. Little Richard said that gospel music in a black church made something happen to his foot. What was it?
9. In the video, four types of music lead to Rock & Roll. What were they?
10. Who did Johnny Otis say was the first rapper?
11. Name one song performed by Louis Jordan on the video.
12. Big Joe Turner had a name in Blues, Rhythm & Blues, Rock & Roll and Jazz. What song did they show him performing?
13. What did they mean by rockin' and rollin'?

14. One blind artist was referred to as a genius. Who was he and what song did he perform on the video?
15. Where did they say Electrified Blues came from?
16. One artist was called in to set down the rhythm constantly. Who was that?
17. In the scene where Fats Domino is performing, what race were the people dancing?
18. Who invented the Duck Walk?
19. Who was considered the King of Rock & Roll?
20. Who introduced Rock & Roll by calling his radio program, "The Rock & Roll Show?"
21. What was his radio show called before the panhandler sued him?
22. What was covering?
23. Little Richard said that he didn't like it at the time, but because his records were 'covered' by this man, he became more famous and his records sold more. Who was the man who covered "Tutti Frutti?"
24. What was Bill Haley's original music group called and what kind of music did they do?
24. Bill Haley & the Comets recorded a song that became popular in the movie, Black Board Jungle. What was the song?
25. When Ruth Brown said, "With his music, there is no color line," whom was she referring to?
26. What actions did Elvis Presley perform that outraged critics?

Appendix C.

Trivia Questions ANSWER KEY

Answers to the following questions are contained in Time-Life's *History of Rock 'n' Roll: Rock 'n' Roll Explodes. Vol. 1 videocassette.*

1. Who described Rock & Roll as "It's full of fun, full of laughter, it's naughty."
Tina Turner
2. Who sang, "Got my Mo Jo Working?"
Muddy Waters
3. Ray Manzarak of the Doors said, "If it hadn't been for black Americans, we'd be dancing the _____."
Minuet
4. According to John Do, Rock & Roll is about two things. What are they?
Freedom and Rebellion
5. Carl Perkins said that he was taught his first guitar chord during a break from doing what?
Picking cotton
6. Who sang "Hey Good Looking?"
Hank Williams
7. Who sang "That'll be the Day?"
Buddy Holly
8. Little Richard said that gospel music in a black church made something happen to his foot. What was it? *Made his big toe shoot up into his boot*
9. In the video, four types of music lead to Rock & Roll. What were they?
Rhythm & Blues, Gospel, Jazz, Country
10. Who did Johnny Otis say was the first rapper?
Louis Jordan
11. Name one song performed by Louis Jordan on the video.
Caldonia
12. Big Joe Turner had a name in Blues, Rhythm & Blues, Rock & Roll and Jazz. What song did they show him performing? *Shake, Rattle & Roll*
13. What did they mean by rockin' and rollin'?
Having a good time dancing and sometimes sex

14. One blind artist was referred to as a genius. Who was he and what song did he perform on the video? *Ray Charles, "I Got a Woman"*
15. Where did they say Electrified Blues came from?
Chicago
16. One artist was called in to set down the rhythm constantly. Who was that?
Bo Diddly
17. In the scene where Fats Domino is performing, what race were the people dancing?
White, Caucasian
18. Who invented the Duck Walk?
Chuck Berry
19. Who was considered the King of Rock & Roll?
Little Richard
20. Who introduced Rock & Roll by calling his radio program, "The Rock & Roll Show?"
Alan Freed
21. What was his radio show called before the panhandler sued him?
The Moondog Show
22. What was covering?
A remake of a black artist's song by a white artist
23. Little Richard said that he didn't like it at the time, but because his records were 'covered' by this man, he became more famous and his records sold more. Who was the man who covered "Tutti Frutti?" *Pat Boone*
24. What was Bill Haley's original music group called and what kind of music did they do?
Bill Haley & the Saddle men, Country
24. Bill Haley & the Comets recorded a song that became popular in the movie, Black Board Jungle. What was the song? *"Rock Around the Clock"*
25. When Ruth Brown said, "With his music, there is no color line," whom was she referring to?
Elvis Presley
26. What actions did Elvis Presley perform that outraged critics?
Shaking legs and pelvis thrusts

Appendix D

Rock & Roll Classics

- 1948 “Boogie Chillin’” by John Lee (R&B) Detroit, MI
- 1949 “I Woke Up This Morning” by BB King (Delta Blues) Memphis, TN
- 1950 “Birmingham Bounce” by Hardrock Gunther (Hillbilly boogie) Birmingham, AL
- 1950 “I Can’t Be Satisfied” by Muddy Waters (electrified R&B) Chicago, IL
- 1951 Alan Freed, disk jockey coins the phrase Rock & Roll Cleveland, OH
- 1954 “Shake, Rattle & Roll” by Big Joe Turner (R&B) New York, NY
- 1954 “I’ve Got A Woman” by Ray Charles (R&B) New York, NY
- 1954 “Sh-Boom” by the Chords (Doo Wop) New York, NY
- 1954 “Rock Around the Clock” by Bill Haley & the Comets (country boogie) NY
- 1955 “Tutti Frutti” by Little Richard (R&B) New Orleans, LA
- 1955 “Tutti Frutti” COVER by Pat Boone (pop) Los Angeles, CA
- 1955 “Bo Diddley” by Bo Diddley (R&B) Chicago, IL
- 1955 “Maybelline” by Chuck Berry (countrified R&B) Chicago, IL
- 1956 “Blue Suede Shoes” by Carl Perkins (Rockabilly) Memphis, TN
- 1956 “Heartbreak Hotel” by Elvis Presley (Rockabilly) Nashville, TN
- 1956 “Why Do Fools Fall in Love” by Frankie Lymon & Teenagers (Doo Wop) NY
- 1957 American Bandstand Show hosted by Dick Clark (Teen Rock) Philadelphia, PA
- 1959 “Will You Love Me Tomorrow” by the Shirelles (Doo Wop) New Jersey
- 1959 “Turn Me Loose” lipsynced by Fabian (Teen Rock) Philadelphia, PA
- 1959 “Venus” by Frankie Avalon (Teen Rock) Philadelphia, PA
- 1959 “Baby Talk” by Jan & Dean (Teen Ballads) Los Angeles, CA

- 1960 “The Twist” by Chubby Checker (Teen Rock) Philadelphia, PA
- 1960 “Calendar Girl” by Neil Sedaka (Teen Rock) New York, NY
- 1960 “Shop Around” by Smokey Robinson & the Miracles (Motown Soul) Detroit, MI
- 1961 “Surfin’” by the Beach Boys (Surf music) Los Angeles, CA
- 1962 “Be My Baby” by the Ronettes (Teen Rock) New York, NY
- 1963 “Da Doo Ron Ron” by the Crystals (Teen Rock) New York, NY
- 1963 “Heatwave” by Martha & the Vandellas (Motown Soul) Detroit, MI
- 1964 “I Get Around” by the Beach Boys (Surf Music) Los Angeles, CA
- 1964 “My Guy” by Mary Wells (Motown Soul) Detroit, MI
- 1965 “Papa’s Got A Brand New Bag” by James Brown (R&B)
- 1967 “Respect” by Aretha Franklin (Memphis or Stax Soul) Muscle Shoals, AL
- 1968 “Say It Loud – I’m Black and I’m Proud” by James Brown