



The Sock Hop and the Loft: Jazz, Motown, and the Transformation of American Culture, 1959-1975



The Commerce Group:

Kat Breitbach, Laura Butterfield, Ashleigh Lalley, Charles Rosentel
Steve Schwartz, Kelsey Snyder, Al Stith

In the words of the prolific Peter Griffin, “It doesn’t matter if you’re black or white. The only color that really matters is green.” Notwithstanding the music industry’s rampant racism, the clearest view of how African Americans transformed popular music between 1959 and 1975 is through the lens of commerce. Scrutinizing the relationship between creators and consumers opens up a broad view of both visual and auditory arts. The sources we selected range from cover art and an Andy Warhol silkscreen to books on the industry’s backroom deals and the Billboard Hot 100 to a retrospective Boyz II Men album on Motown’s history and an NPR special on Jimi Hendrix for kids. Combining both sight and sound, we offer online videos, a documentary on jazz, and blaxploitation films.

The unparalleled abilities of Motown’s music to transcend racial barriers and serve as a catalyst for social change through an ever-widening audience necessitates a study of Berry Gordy’s market sense and the legacy of his “family” in popular culture from the 1970s through today. First, the ubiquity of the Motown sound meant that a young, interracial audience enjoyed music that had been largely exclusive to black communities. The power of this “Sound of Young America” crossover was punctuated by Dr. Martin Luther King Jr.’s affirmation in his “Transforming a Neighborhood into a Brotherhood” address that radio’s capacity to bridge black and white youth through music and create “the language of soul” surpasses even Alexander the Great’s conquests. Such sources as “Motown 25: Yesterday, Today, and Forever” and “In Performance at the White House: Motown Sound” attest to the indelible stamp the company has left on popular music and consciousness in the United States.

Outside of Hitsville USA, other artists influenced and were influenced by the Motown sound. *Black Gold – 24 Carats* purports to package the most significant nuggets of black music through its 1973 release. Surprisingly, it neglects many Motown hits, perhaps due to its direct marketing toward a black audience as compared to Motown’s broader appeal. Still, the music of such artists as Aretha Franklin and Percy Sledge were on the record players of Motown writers and musicians, and the album’s featured artists certainly listened to Motown albums. To what extent did Motown target African American ears in its quest for a diverse audience? Did the market drive the art of Motown, or of Aretha Franklin and other black artists, or did a sincere artistic expression garner record sales and airtime? Why did such groups as the Supremes receive more production support than the Marvellettes, and how did those executive decisions change the face of popular music?

As the late 1960s wore into the early 1970s, a public disillusioned with the Civil Rights Movement’s slow pace and the Vietnam War’s futile bloodshed craved funk, soul, protest songs, and funkier, rockier jazz hybrids. The 1974 segment of *Soul Train* highlights its shift from *American Bandstand*-style pop tunes to James Brown’s cavalcade of funk. In the realm of jazz, “The Story Behind: Mati Klarwein’s *Bitches Brew* Album Art” illustrates the parallel contradictions of Miles Davis’s wildly popular fusion music with the love and anger dichotomy on display in the record’s artwork. Similarly, such blaxploitation films as *Super Fly* feature an uplifting funk soundtrack that acknowledges, yet triumphs over the drug-ridden ghetto depicted on screen. To what extent did these urban realities alter the landscape of popular music? How did the music industry appeal to disaffected and militant youth? Did the culture have a greater impact on the music or vice versa?

Historical memory clouds the lens through which we view music created during the period in question. Nearly every American can hum “Baby Love,” but how many people know a single Abbey Lincoln song? Teenagers may have heard of John Coltrane, but how many can identify the sound of his saxophone? Much of this incomplete memory has to do with the music’s initial commercial viability.

However, such sources as *John Coltrane's Giant Steps* by Chris Raschka introduce the oft-forgotten avant-garde and free jazz of Coltrane's time to children in the form of picture books.

As a central issue of this Institute has been "authenticity," the sources we compiled help teachers understand and convey debates of artist-driven and audience-driven music to their students. As culture shifts, so does the music, but does a cynical executive commission pollsters to determine what will sell, or do artists create without regard to marketability? Is this a false dichotomy? Can art exist without an audience? How does a taste community evolve, and how does the music industry tap into new markets? Can the commodification of music still produce art? These questions will be further illuminated in the sources that follow, but don't expect to find definitive answers. The story of the music industry isn't black and white, only green.

Art

Warhol, Andy. *Birmingham Race Riot 1964*. Screenprint on paper. Tate Collection, United Kingdom.

American Pop artist Andy Warhol (1929-1987) "covered" the May 1963 *Life* magazine cover picture of the horrific April 1963 race riots in Birmingham, Alabama. He used a virtually unaltered copy of this photograph as the subject matter for his silkscreen print *Birmingham Race Riot*. The image, depicting a racially charged culminating moment in the Civil Rights Movement, represents a momentary departure from the vapid popular culture content so typical of Warhol's work at the time. The brutal image of police dogs tearing into black protesters is light years away from Warhol's previous (and concurrent) works in May 1963, dominated by pop culture icons including Elvis Presley, Liz Taylor and Da Vinci's Madonna. In 1963, Warhol lived in the NYC East Village along with many other visual, literary and performance artists including Roy Lichtenstein, Dennis Hopper and beat poet Alan Ginsberg: each an alternative thinker distinct from predecessors. Warhol had an already established Pop Art commercial formula: light on the content, all about the surface. And yet he created this one highly politically charged piece in a direct and immediate response to the racial turmoil bringing much of America to an excruciating crescendo.

Using this piece as a touchstone and relevant to our students in a discussion of commercial influences on the arts of this era, I suggest teaming it with a piece by Faith Ringgold and emphasizing three points: market, production and investment. First consider market. The correlation between Andy Warhol and Motown music up to the point of the Birmingham race riots was uplifting fun, light on the content, lovely on the surface and good for the market. Warhol's art withstood Berry's test: Would you pay a dollar for this if you were hungry and a dollar is all you have? Second, consider production method and rights. Warhol, like Berry, realized that creating art in an assembly-line factory model cranks out lots of hits: in 1963 Andy purchased his own loft space and named it The Factory. In the Factory he created a series of silkscreens in sets of 500 highly marketable pieces. Third, invite students to consider investment. Warhol's works, like Gordy's, proved to be real moneymakers over time. In 1996, the Tate Gallery in London purchased the *Birmingham Race Riot* piece for \$10,000,000. On November 11, 2004, Christie's Auction House in New York reported to the *New York Times* that Cologne, Germany, art dealer Raphael Jablonka paid \$15,000,000 for the painting *Mustard Race Riot* in Warhol's *Death and Disaster* series from 1963.

As students consider the issues of cultural impact from a commercial perspective on the arts movements of the era, the inclusion of a quote from 15-year-old student guest curator Le Tia Davis at the Rutgers-Camden Stedman Gallery on May 11, 2001, where the *Birmingham Race Riot* piece was displayed, might mirror their feelings "...it's so horrible, I just wish I could do something about it." Ask your students to argue how they feel about art created as a product or with a purpose. (Laura Butterfield)

Autobiographies & Biographies

Ribowsky, Mark. *Ain't Too Proud to Beg: The Troubled Lives and Enduring Soul of the Temptations*. Hoboken, NJ: John Wiley & Sons, 2010: 76, 151.

Board Games

Motownopoly: A Property Trading Game for 2-6 Players Ages 8 and up.

Motownopoly "is a product of the 'Late For The Sky' company in Cincinnati, Ohio, and was produced by the Motown label. This game provides hands-on fun for participants wanting to learn about Motown's top hits, recording contracts and studio costs, the way royalties work and the economic benefit of a Gold or Platinum record, in addition to many other entertainment and production issues. Let's examine the game and connect it to our NEH Jazz and Motown focus from the perspective of commerce.

Inside the Motownopoly box there is a stack of paper money; a CD with 6 Motown hits for listening enjoyment during playtime; a game board and dice; tokens for recording studios and gold records; players' tokens including a saxophone, silver star, juke box, musical note, electric guitar, and microphone; a set of Big Hits cards, a set of Contingency Plan cards, and what are referred to as Deeds/Contracts in the style of the original Monopoly game but which appear to me to be better described as Hit Singles with artist recording contracts.

The CD contains the following fabulously successful Motown hit singles: "Shop Around" by the Miracles, "My Girl" by the Temptations, "Stop in the Name of Love" by the Supremes, "I Can't Help Myself" by the Four Tops, "I Heard It Through the Grapevine" by Marvin Gaye, and "I Want You Back" by the Jackson Five. Students could do a great math extension based on these hits and research the number of pieces sold, the number attained on the charts, as well as learn who produced the records.

A player draws a Big Hit card when he or she lands on a Big Hit square. These squares appear twice on the 11-square by 11-square game board. Relevant to my focus on market and production are the following among the 15 cards in the stack: "You are a Disc Jockey and Play all the Motown hits, Collect \$200" (in payola or a tip?); "You Join the Funk Brothers, \$50 for First Gig"; "You Write Hit 'Ain't too Proud to Beg,' Collect \$20 from Each Player"; "Go on Tour with the Motown Revue, Move Ahead 3 Spaces." Within these cards we can learn about the monetary mechanics of particular events impacting the recording artists and record production.

A Player pulls a Contingency Plan card in the same manner as the Big Hits cards. Here are some of the cards relevant to my focus: "You Get Top Billing for Your Group, Collect \$50 from Every Player"; "A Superstar Records Your Hit, Collect \$200 in Royalties"; "IRS Audit, Count Your Money and Projected Hit /Deeds Values and Pay"; "Your Album Just Sold 1,000,000 Copies, Advance to Platinum"; "You Are a Rising Star, Pay \$100 for Publicity Photos."

Within the Deeds/Contracts cards are a trove of Motown hits and economic potentials on the fronts with historic factoids on the reverse sides. Each player has the option to purchase the rights to the Deed/Contract when he or she lands on the corresponding space. After purchasing the space, the owner charges a fee (royalties) to any other player who lands on the space (uses the property). The cards include many diverse Berry Gordy-directed hits ranging from his early record label of TAMLA to Hitsville USA and ending with the most precious space on the board representing Motown itself. The range from TAMLA, the least successful in the market, to Motown, with the greatest commercial gain, gives usage prices from \$4 to \$50 for these locations. TAMLA, at its height has the earning potential of \$450. Motown gleans \$2,000 in comparison.

The unfortunate fact that Motownopoly is currently unavailable from the manufacturer is a disappointment to me and will be to any educator teaching elementary school students about the fast-moving world of production and marketing in the record business. The interactive buying and selling of Motown hits as commodities is a winner for hands-on math and history lessons. As an artist I am tempted

to create my own facsimile. The richest player at the end of the game gets to be Berry Gordy. (Laura Butterfield)

Books & Book Chapters

Barlow, William. "A Change is Going to Come" and "Microphones in the Riot Zones." In *Voice Over: The Making of Black Radio, 197-225*. Philadelphia: Temple University Press, 1999.

Barlow, a Howard University Professor in the Department of Radio, Television, and Film, provides a historical overview of black radio from the 1920s to the 1990s. The book as a whole shows the importance of radio in the long Civil Rights Movement and its influence in shaping race relations and African American identity in the 20th century. These two chapters are particularly useful because they synthesize the role of the black deejay with black popular music's shift from R&B to soul correlated with the emerging Civil Rights Movement. Barlow shows how the African American deejay played an integral role in the struggle for civil rights from the very start. Dr. King's SCLC office was located in the same building that housed the black station WERD in Atlanta. From the beginning, King reached out to black radio stations throughout the country including WDIA (Memphis), WSOK (Nashville), WITH (Baltimore), WHAT (Philadelphia), WLIB (New York City), WHBC (Detroit), and WVON (Chicago).

These stations broadcasted information about meetings and events associated with the movement. Leaders like MLK, Jesse Jackson, and Harold Washington were given a platform to discuss local and national issues on stations like WVON in Chicago. The black radio personalities would also play a soul song to connect to current events and offer a couple of editorial lines between tunes. Deejays such as Jack Gibson, Georgie Wood, and Wesley South were vocal spokesmen on the radio as well as community leaders who actively participated in the struggle. In fact, the very popular Magnificent Montague of KGFJ in Los Angeles was scapegoated and ostracized in the aftermath of the 1965 Watts rebellion because the rioters adopted his "Burn, Baby, Burn" mantra, which he used to drum up enthusiasm for the latest dance track. Ironically, deejays like Montague urged restraint during the riots and were an important moderating influence on their respective communities.

The second chapter also shows the evolution of NARA (renamed NARTA in 1965 to include television announcers) into a contentious organization divided between an old guard, who subscribed to a more moderate agenda, and the "New Breed," who endorsed a more ambitious agenda, embracing the ideals of the emerging Black Power Movement. The conflict came to a head at the 1968 convention when thugs threatened white radio industry executives. According to Barlow, within a couple of years, the organization floundered and African American broadcasters lost the little influence they had gained in the industry.

These two chapters clearly show the importance of radio and the African American deejays in the Civil Rights Movement. The historiography has traditionally emphasized the importance of television to this struggle. However, while television did mobilize the mainstream by showing the dramatic footage that came to define the public face of the movement, it was the squawk box that connected, informed, and mobilized African American communities throughout the nation. In the early 1960s, most southern black families, for example, didn't own a television, but they did own a radio. (It is telling that Stevie Wonder bought a Los Angeles radio station in the late 1970s because he felt the obligation to give back to the community.) So not only are these chapters useful in helping introduce students to the importance of this grapevine, but they will also help students understand the importance of the grassroots elements of the movement that are so often neglected in textbooks and treatments that only glorify the more prominent heroes. (Steve Schwartz)

Barnet, Richard D., and Larry L. Burriss. "The Roots of Segregated Music." In *Controversies of the Music Industry*, 148-150. Westport, CT: Greenwood, 2001.

Beyeler, Ernst, et al. *Andy Warhol: Series and Singles. Exhibition, Riehen/Basel, 17 Sept.-Dec., 2000.* With essays by Ernst Beyeler, et al. New Haven, CT: Yale University Press, 2000.

Broven, John. *Record Makers and Breakers: Voices of the Independent Rock 'n' Roll Pioneers.* Urbana: University of Illinois Press, 2009.

This book not only focuses on the history of independent record labels, but also gives a "behind-the-scenes" look at the incredible stories of record men from the 1940s to the 1960s. From the inception of the independent record label to the unfortunate payola scandal and subsequent absorption of many small independent labels, this book really does capture the very real relationships between the record man, his artists, other labels, and the general audience of the time. Detailed descriptions about disk jockeys Hoss Allen, John Richbourg, and Gene Nobels really make those radio personalities come to life on the page. This bringing to life of the Nashville disk jockeys does not stop with these people, but resonates throughout the book in other descriptions the author provides about many of the independent record labels of the time.

The relationship between record labels and artists was a constant battle. The label wanted a say in what went into a record and what the final product would become. The artist wanted the freedom to expand and explore music without being limited by the label. As society changed and political unrest heightened, the type of sound put out by the record labels was significantly altered not only by what the listeners were purchasing, what the artists were producing, but also by the music the disk jockeys were playing on the radio.

Many artists were affected by the popularity of electric music, and the music they wrote was a direct reflection of the shift from acoustic to electric. An artist such as Miles Davis wanted to reach a younger black audience. To start, he added an electric piano and began to experiment with the sound of electronic instruments. Columbia was no longer assured that this new style of music would sell. And so the struggle began; the independence of the musician and the personal expression of that artist resulted in, in this case, a threat to shift to a different publisher.

The dynamics of societal issues in relation to music production and consumption really go hand in hand. This concept provides a great opportunity for students to discuss what it is about music that makes it a practical platform for encouraging action, social reform, and protest. Why does society thrive on conflict and tension? How can it be that songs were used to portray love, desire, and joy but could also be used to express outrage, pain, and sorrow? (Kat Breitbart)

Cameron, Dan, et al. *Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts.* Berkeley: University of California Press, 1998.

Dannen, Fredric. "Lullaby of Gangland." In *Hit Men: Power Brokers and Fast Money Inside the Music Business*, 31-57. New York: Times Books, 1990.

The music industry swells with stories of greed, corruption, and exploitation. In his book *Hit Men: Power Brokers and Fast Money Inside the Music Business*, Fredric Dannen chronicles this world of fat cats behind the music, proving with larger-than-life characters, gossip-column anecdotes, and suspenseful narratives peppered with colorful language that the business can be more entertaining than fiction. His chapter "Lullaby of Gangland" focuses on the galling practices of Morris Levy, a Mafia associate and the former owner of Roulette Records.

Levy's story, too rich to be quintessential, is simply essential to understanding the cutthroat climate of music production and the overwhelming power of record executives compared to the prostitution of artists. Providing the same industry insight that Harry Weinger shared, Dannen explains one of Levy's early lessons: "A hit song is an annuity, earning money year after year for its lucky owner" (32). By controlling copyrights, Levy guaranteed himself an income. Just as Berry Gordy realized he

needed vertical integration to make profits in his pre-Motown failures, Levy got a rude awakening as an owner of the club Birdland when an ASCAP representative threatened to sue him for nonpayment. Levy's lawyer told him, "By act of Congress, you have to pay to play music," and Levy responded, "That's a hell of a business! I'm gonna open up a publishing company!" (36). Students, masters of the rules of games, could identify and predict the consequences of the rule Levy learned at Birdland. An ambitious teacher could even create her own music industry game, involving role-playing, payola (also detailed in this chapter), and royalties.

The rule Levy learned proves the key to understanding how he leveraged his mob ties to cheat others for his own profit. For example, he acquired multiple labels from George Goldner, a producer for Tito Puente, Frankie Lymon, the Four Seasons, and the Isley Brothers, by buying them in order to feed Goldner's gambling habit (40). Later, when Lymon wrote and recorded "I'm Not a Juvenile Delinquent," Levy simply replaced his name for Lymon's in order to receive the writing credit and the recurring royalties from its use (47-48). Students may use this and other examples to evaluate whether white music executives like Levy exploited black artists like Lymon or if music executives simply exploited artists of all races as Professor Early argued earlier in the Institute.

Finally, students may assess the psychology of these record producers that allowed them to rationalize their exploitation and corruption:

He's entitled to everything," said Hy Weiss, who grew up with Morris in the East Bronx and became a fellow rock 'n' roll pioneer as founder of the Old Town label. "What were these bums off the street?" Nor did Weiss see anything wrong with the practice of giving an artist a Cadillac instead of his royalties. "So what, that's what they wanted. You had to have credit to buy the Cadillac. (49)

Just as some curricula in recent years have included an attempt to empathize with, but certainly not emulate, the thought processes of slaveholders and Nazis to better understand their oppressive practices, a quote like the one above may help students get a broader understanding of how it is possible that an artist who sells hundreds of thousands of records may have little more to show for it than a shiny Cadillac. (Charles Rosentel)

de Ville, Nick. *Album: Style and Image in Sleeve Design*. London: Mitchell Beazley, 2003.

No time period from the late 1800s to the early 2000s is left out of the book *Album: Style and Image in Sleeve Design*. From the 1940s on, the time periods are broken down by decade. A nice overview of the design for music is given in the first six pages, followed by an explanation of how music was advertised before the illustrated album cover. Every decade includes many pictures of album covers and a fairly detailed background of the progression of the music and art of that decade.

"The look of an album sleeve became an increasingly nuanced expression of the recording artist's musical and cultural allegiances, and his/her claims to what was ambiguously referred to—given the fortunes that were beginning to be made—as 'street credibility.'" The environment of America was constantly changing in the 1960s. New musicians were popping up all over the nation; jazz music was starting to branch out into rock-jazz; folk music was transitioning into rock music; acoustic performers were becoming electrified! It only makes sense that the mode of advertising and selling all this new music would match this change.

Students at the junior high level may find the visual imagery of the album art a helpful tool in understanding some of the cultural changes and social statements happening within black music and the turmoil these statements were causing. Addressing these topics through a medium the students can directly relate to (visual art) may open the door to conversations about the demand for civil rights, the strength and power of art and music on society, and the way art can actually enhance a musician's ideas and meanings to give a stronger avenue to the core of the musician's intent with the music. (Kat Breitbach)

Finkelstein, Nat. *Andy Warhol: The Factory Years, 1964-1967 / Photographs by Nat Finkelstein*. New York: Power House Books, 2000.

Floyd, John. *Sun Records: An Oral History*. Edited by Dave Marsh. New York: Avon Books, 1998.

George, Nelson. *The Death of Rhythm and Blues*. New York: Plume Books, 1988.

Jackson, John A. *American Bandstand: Dick Clark and the Making of a Rock 'n' Roll Empire*. New York: Oxford University Press, 1997, 83-102, 257-59.

In this comprehensive book detailing the history of the TV show *American Bandstand*, John Jackson explores topics ranging from the show's origins, its transformation over time, its eventual end, and the crucial role Dick Clark played in its success. Chapter 5, entitled "At the Hop," explains how black artists were allowed to perform their songs on the show even in its earliest years (the late 1950s), and how these songs translated to commercial success for these performers. Jackson describes how audiences—particularly white teenagers—were beginning to recognize songs by black artists and would go out and buy their records after seeing them on *American Bandstand*. Many of these singers were signed to independent labels in the Philadelphia area, and a lot of the singers who performed on the show were not always paid for their initial appearances; however, they were usually willing to overlook this detail because they knew they were getting national exposure. Finally, Jackson discusses the somewhat complicated relationship between Dick Clark, the American Broadcasting Corporation (ABC), American Paramount (the recording division of ABC), and *American Bandstand*.

While this book may not be written at a level that younger students would likely comprehend, it would be a great resource for teachers who want some background information on a variety of aspects related to *Bandstand*. Because it covers such a wide range of material, teachers could also use it to become more well-versed in how black music and *Bandstand* connected during the late 1950s, the 1960s, and into the early 70s. One very interesting section in this book is Chapter 13, where Jackson describes the debut of *Soul Train* and how *American Bandstand* had to compete with this new show. The book can inform teachers of the ways in which Clark tried to keep up with the times, perhaps fitting into a curriculum focused on American history in the latter part of the 20th century.

Jackson's book takes a good look at *American Bandstand* through a commercial lens. Jackson uses examples of groups from the late 1950s and early 60s to explain how artists were frequently taken advantage of by their recording companies, and perhaps even by Clark himself. Similarly, Clark is described in a Berry Gordy-esque fashion in terms of how pervasive he was in the music business, from the creation of his own publishing and distribution companies to his ability to recognize potential hits, etc. One point that is hammered throughout the book is how artists rose from obscurity to near super-star status after their appearances on *American Bandstand*, especially in its earlier years. Jackson even goes so far as to claim that *American Bandstand* did for the music industry what televised newscasts did for the news industry. Whether or not one agrees with this comparison, Jackson's book clearly defines and describes the dance show in terms of its marketing abilities and commercial success. (Ashleigh Lalley)

Jackson, Michael. *Moonwalk*. New York: Harmony Books, 1988.

Though Michael Jackson describes his whole career up to the 1988 publishing date of the autobiography, some of the most interesting aspects of the entire book are included in the first three chapters, which highlight his childhood and time with his brothers in the Jackson 5. He begins by discussing the first few years of his life when the Jackson family was still living in Gary, Indiana, playing talent shows and rehearsing in their living room every waking moment. Jackson discusses the infamous tryout the Jackson brothers had at Berry Gordy's famous recording studio in Detroit. According to Gordy's foreword to the book, he knew instantly that this group of five young boys was going to be a huge hit. (Other sources have contradicted this claim, saying that Gordy was initially reluctant to sign the Jackson 5 because he did not want any more child acts at Motown.)

Throughout the early years of their career, the Jackson 5 was a group controlled by the creative genius of Berry Gordy. Gordy decided what the group would wear, in which locations they would play, which singles got released, what names the albums would have, who would sing each part of each song,

and every other aspect of their careers. Jackson describes his mounting frustration with this lack of creative control even as a teenager. He discusses various decisions made by Gordy with which he did not agree, meetings with Gordy to discuss these decisions as a teenager (Jackson describes one of these meetings as one of the toughest things he has ever done), and he describes the Jackson brothers' decision to leave Motown records in search of greater control. He knew in his heart that the direction Gordy was taking the Jackson 5 was not the creative or commercial direction the group should pursue.

Jackson juxtaposes this discussion with an obvious love, respect and appreciation for Berry Gordy, Motown, and the many lessons he learned there. The studio musicians taught him about how to play the various instruments; the producers taught him how to organize the tracks. Gordy taught him the techniques to ensure a song would become a commercial hit and how to cater to the audience. As a loyal student of music, Jackson observed and analyzed every step in the process but never learned more than he did from Gordy: "Berry was my teacher and a great one."

As one of the greatest selling artists of all time, Jackson explains that many of the more important lessons he learned about the music business, especially the commercial aspect, came from none other than Berry Gordy at Motown. It is from watching Gordy's perfectionist approach to the records he released from his label that Jackson was able to learn to hone his own perfectionism in the same manner and to release such high quality tracks. Another aspect of commercialization of the business Jackson learned was the idea of creating an image, or a concept, for an artist. Just as Motown molded all of its acts to present a clean-cut image, Jackson was able to harness this technique in his own career to portray himself not as just a singer but as an experience. (Kelsey Snyder)

Kofsky, Frank. *Black Music, White Business: Illuminating the History and Political Economy of Jazz*. New York: Pathfinder, 1998.

Landrum, Gene N. *Profiles of Black Success: Thirteen Creative Geniuses Who Changed the World*. New York: Prometheus Books, 1997.

Along with profiling thirteen of the most successful African Americans in modern history, this book highlights and describes the various attributes necessary for success. Two of the people highlighted in this book have direct ties to the Motown record label: Michael Jackson and Berry Gordy. (Gordy is discussed in Chapter 9 and Jackson in Chapter 10.) Instead of giving the typical description of the figure's background and career successes and failures, this book gives a brief biographical description before analyzing the figure's personality in great detail. This analysis is generated with the intention of determining why and how the person was able to achieve success in his or her particular field.

In the case of Berry Gordy, his charisma, competitive nature, independence, perfectionist tendencies, and risk taking are just a few of the traits dissected. Along with giving specific examples of these traits on display, the book discusses why they were instrumental in Gordy's commercial success with Motown artists. For example, when discussing Gordy's charisma as an instrumental trait in his success, the author notes Gordy's ability to convince others around him to do things his way. Marvin Gaye notes, "Berry could make you think what he wanted was what you wanted, when actually what he wanted was what he wanted and not even in your best interest." Although this could easily be seen as a negative trait, it was through his charisma that Gordy was able to get the writers, producers, and artists of Motown all on board to create one cohesive label and sound, which became an unbelievable commercial success.

The chapter describing Gordy's personality and actions in creating such a successful record label from scratch would be a valuable asset to use in the classroom when discussing the commercial success of the label. His motto—"Camaraderie, Creativity, and Competition"—is discussed in detail as one of the secrets of his success. Through motivational games and pitting the groups against one another for top billing, Gordy was able to cultivate these attributes within his artists, writers, and producers. This allowed Motown to create music not just for a small market; instead Motown became "The Sound of Young America," which allowed Gordy to capitalize. Gordy himself called Motown "a general-market

company.... Whether you were black, white, green, or blue, you could relate to our music.” (Kelsey Snyder)

Lehman, Christopher P. *A Critical History of Soul Train on Television*. Jefferson, NC: McFarland, 2008.

McNutt, Randy, and Jim LaBarbara. *The Cincinnati Sound*. Charleston, SC: Arcadia, 2007.

The Cincinnati Sound is a good resource of historical and pictorial references. The 128 pages of artists' photographs, promotional materials and annotations provide a snapshot of the music scene in the Midwest from 1940-1970. Its geographic location makes Cincinnati an ideal place to examine how the sociological and cultural influences of the North and South were fusing together to create a new dynamic in America. Directly across the Ohio River from the bluegrass influence of Kentucky, Cincinnati record studios were the homes of a diverse crowd of artists. *The Cincinnati Sound* highlights the breadth of artists such as Doris Day and James Brown, who came from all over the South and Midwest to record their albums.

This book is pertinent to the topic of our Institute because it documents the music industry of a major city during our time of study, 1959-1975. Also, the photographs provided in the book give the reader a visual study of the “transformation of American culture.” The remarks in the introduction make important connections to some of the main players in the history of Motown. Specifically, there is discussion about Hank Ballard writing “The Twist” in a Cincinnati hotel room and then going to record it at King Records. Also, James Brown made monumental recordings at King Record’s studio.

Perhaps most important to the subject of commerce is the information the book provides on Sydney Nathan. Dr. Early acknowledged in a class lecture that Syd Nathan was a forerunner to Berry Gordy. Sydney Nathan’s practice of owning the copyrights to songs was a concept that Berry Gordy embraced and expanded in his Motown model.

For studying the commercialization of music, this book gives three key resources. First, the visual images describe the way that artists (black and white) were marketed for the Midwest. Second, two distinct styles of music (Country and R&B) dominated the 1940s and the early 1950’s. The book’s introduction details how the two styles diverged to help create the sound of Rock ‘n’ Roll. (Al Stith)

Ringgold, Faith. *We Flew Over the Bridge*. Boston: Little, Brown, 1995.

Segrave, Kerry. "Hash Instead of Cash, 1970-1979." In *Payola in the Music Industry: A History, 1880-1991*, 166-194. Jefferson, NC: McFarland, 1994.

Singleton, Raynoma Gordy. *Berry, Me, and Motown: The Untold Story*. Chicago: Contemporary Books, 1990.

Smith, Suzanne E. *Dancing in the Streets: Motown and the Cultural Politics of Detroit*. Cambridge, MA: Harvard University Press, 1999.

Ward, Brian. *Just My Soul Responding*. Berkeley: University of California Press, 1998.

-----. **“The Quest for Black Power in Southern Radio.” In *Radio and the Struggle for Civil Rights in the South*. Gainesville: University Press of Florida, 2004.**

This book is a very detailed study of how black-orientated and black-owned radio laid down the foundations of the Civil Rights Movement in the 1920s and shaped that movement in the South from that point forward. Ward initially analyzes how radio became the most important mass medium operating in the southern black communities by the end of the 1950s and then focuses on various case studies in the South during the two decades that followed.

The chapter that explores the Black Power era is especially revealing, for this was the era when African American activists made their real push for black-owned and black-managed stations. Ward reveals that this push yielded a “mixed crop of tangible achievements.” Stations did become more responsive to the programming needs of their listeners, and a new generation of black radio executives emerged, yet only 15 of 342 petitions to the FCC to deny license renewals to stations accused of discriminatory practices were successful. In 1964, African Americans owned only five of the 5500 commercial radio stations in the country; by the end of the 1970s there were 140, less than two percent of the nation’s total. And since 1991, there has been a steady decline in black ownership. Ward also points out that black ownership did not always translate into a station’s attention to civil rights and progressive employment practices. Corporate pressures, the deregulation of the industry, and the disappearance of federal financial assistance to black ownership initiatives often resulted in programming policies that were more concerned with generating profit than building community.

So while this chapter emphasizes radio’s importance to the African American community during the 1960s and early 1970s and discusses the many achievements that were made during this era, it also reveals of how the dreams attached to black-orientated and black-owned radio were often frustrated by market pressures. Since these developments are manifestations of the mixed legacy of the Civil Rights Movement itself, Ward’s analysis raises important questions about the relationship between black radio’s decline and the waning of the movement. Many stations have supposedly abandoned their news and public service programming in recent years. Is this development a result the public’s growing desire to be solely entertained by black radio after becoming disillusioned by the failures of the movement, or was the disenchantment a product of the black community’s favorite stations succumbing to corporate and political pressures and abandoning their public service functions? This is a complex paradox that is worth analyzing. It is also worth considering whether Ward’s cynical assessment of the state of black radio today is accurate. Students can explore whether black stations in their own communities still fulfill some of the functions that many critics contend they have largely forsaken. (Steve Schwartz)

Weissman, Dick. *Talkin’ ‘Bout a Revolution: Music and Social Change in America*. New York: Backbeat Books, 2010.

Children’s Books

Freedman, Russell. *The Voice That Challenged the Nation: Marian Anderson and the Struggle for Equal Rights and Freedom*. New York: Clarion Books, 2004.

Within the pages of *The Voice That Challenged the Nation*, the intermediate-level reader, age 10 and older, may discover the struggles that black American contralto singer Marian Anderson endured and overcame throughout her long and critically acclaimed career. The front sleeve of this 115-page book features a photograph from 1939 of Marian Anderson singing on the steps of the Lincoln Memorial in Washington D.C. Proudly embedded on the front cover of the book are two award emblems: the Newberry Honor Book silver award and the Robert F. Sibert gold medal award. The Robert F. Sibert Award, established in 2001, is given annually for the best informational text published in a calendar year. Photographs, handbills, and music scores from Ms. Anderson’s personal estate are interspersed throughout the book. These materials bring the story alive, allowing the readers to see for themselves what her world looked like. Divided into eight chapters, the book begins with Anderson’s 1939 performance on the Lincoln Memorial steps. We then discover Marian’s early life, her career development and racial barriers broken, and we are brought back to the Lincoln Memorial concert. The last chapter is a coda to this vibrant artist’s life. Author Russell Freedman also provides a Bibliography and Discography.

I recommend a comparative reading with the Ella Fitzgerald book also included in these NEH annotations. Each woman began poor. Each woman maintained her integrity. Each woman achieved great

personal and economic success. Students could discuss what kinds of music they pursued, who influenced them and what the outcomes were. (Laura Butterfield)

Golio, Gary. *Jimi Sounds Like A Rainbow*. New York: Clarion Books/Houghton Mifflin, 2010.

Pinkney, Andrea Davis. *Ella Fitzgerald: The Tale of a Vocal Virtuosa*. New York: Hyperion Books for Children, 2002.

J. Brian Pinkney, the Caldecott Award-winning husband of author Andrea Davis Pinkney, vividly illustrates the picture storybook *Ella Fitzgerald*. The book jacket depicts a strong, robust and singing Ella Fitzgerald soaring through a violet night sky. Below her are iconic representations of Moscow, Paris, NYC and London. From the get go young readers (recommended for ages five - nine) will understand that this book is about a powerful female black artist, even if they do not comprehend the meaning of the book's subtitle, *The Tale of a Vocal Virtuosa*. The interior end papers are of exceptional quality color and texture: they offer a tactile, flat, rich, black, swirling series of circular discs. These serve as a further allusion to the production vehicle of this artist's work. Children may already be figuring out that in addition to having a knock-out singing voice, Ella Fitzgerald recorded and sold records. A note to the reader from Mr. Pinkney informs us of his choice of medium in the book's colorful artwork.

The author includes a short and succinct biography of Ms. Fitzgerald's life after the story is completed. *Ella Fitzgerald* is divided into four "tracks." These tracks are "Hoofin' in Harlem"; "Jammin' at Yale"; "Stompin' at the Savoy"; and "Carnegie Hall Scat." Our narrator is a cartoon cat named Scat Cat Monroe. He speaks in rhyme all of the time and is exceedingly child friendly and cool.

I strongly recommend that educators of all levels use this book as a touchstone for positive female role models, achievement of commercial success against many odds, an introduction into the era of Swing and its transition into Bebop and Jazz, and a peek at how a strong, popular profile and following is its own marketing vehicle. This book is a recipe for winning in the world of music commerce. Ask your class to discover the components. Remember, all good treasure hunts begin with a treasure, and Ella's was her personality and talent. (Laura Butterfield)

Raschka, Christopher. *John Coltrane's Giant Steps*. New York: Atheneum Books for Young Readers, 2002.

Dissertations

Delmont, Matthew F. "American Bandstand and School Segregation in Postwar Philadelphia." PhD diss., Brown University, 2008.

Documentary Films

Ward, Geoffery C. "A Masterpiece by Midnight." *Jazz*. DVD. Directed by Ken Burns. Burbank, CA: PBS, 2000.

Essays / Scholarly Articles

Newman, Kathy M. "The Forgotten Fifteen Million: Black Radio, the 'Negro Market' and the Civil Rights Movement." *Radical History Review* 76 (2000): 115-135.

This article focuses on how advertisers on the radio woke up to the potential of the African American market in the 1940s (the forgotten 15 million) and how this development contributed to African Americans' sense of consumer power. During the course of the 1950s and 1960s, this empowerment eventually grew into a "revolt" that became the economic basis of the Civil Rights Movement.

Essentially, Newman provides the historical context for how and why radio became such an important institution in the African American community. She analyzes the emergence of the black market through two dialectical relationships: between the community building and commercialism as well between the forces of racial prejudice and racial pride. WDIA in Memphis, the first radio station to adopt an all-black format, introduced listeners to mainstream products associated with middle-class life, promoted good citizenship, health, and family values while also providing an oasis for black culture to flourish. So black radio helped the black community develop the confidence to assert its claim on the American dream while its very existence, being a product of a segregated society, became a vehicle for the growth of racial pride.

Newman also discusses the relationship between radio and television and other printed media. When the boob tube replaced radio as the new broadcast medium for the mainstream, it excluded African Americans in both programming and advertising. But they were still represented in radio, and their voices (i.e. deejays and announcers) were still used to introduce the latest record and sell sponsors' products to both black and white audiences. Black radio's increasing popularity during the 1950s also compelled publications like *Jet* and *Ebony* magazines to actually advertise on the airwaves. These dynamics attest to how radio, in Newman's words, turned "segregation" into "congregation." On the other hand, the programming directed to working-class African American families did alienate many middle-class listeners and did increase stratifications and social tensions within the community.

Teachers would do well to use this article in explaining how the Civil Rights Movement didn't just appear when Rosa Parks refused to give up her seat on the bus or when students refused to move from their lunch counter stools. There were myriad historical forces already at work that were transmitting through the more than 600 radio stations that targeted African Americans across the nation. Black radio not only "created the sound that changed America," according to Newman, but it also integrated African Americans into mainstream consumer culture, provided a space for the expression of racial pride, provoked activists to think about using the market place as a realm of protest, and attracted white attention to the African American market and cultural productions. This article provides an excellent explanation about why African Americans were able to use the boycott and other forms of economic pressure so effectively in their crusade for economic and social justice. By dissecting and discussing this article, students can gain an understanding about how radio provided the black community with the confidence and resources to make those boycotts succeed. (Steve Schwartz)

Quinn, Eithne. "'Tryin' to Get Over': *Super Fly*, Black Politics, and Post-Civil Rights Film Enterprise." *Cinema Journal* 49, no. 2 (2010): 86-105. <http://muse.jhu.edu/> (accessed March 3, 2011).

Films

***Cleopatra Jones*. Film. Directed by Jack Starrett. Burbank, CA: Warner Bros. Pictures, 1973.**

In the opening scene of *Cleopatra Jones*, the titular star stands in a fur coat above a Turkish poppy field, overseeing its destruction to keep heroin off American streets. This isn't *Super Fly*, and *Cleopatra Jones* is certainly not *Priest*. Both examples of blaxploitation, however, feature a cool black protagonist with kung fu moves and a funky soundtrack. That's where the commonalities end.

Cleopatra Jones could not have been made before the more militant turn of the latter 1960s or, more pertinently, the beginning of the Women's Rights Movement. Its success and its legacy depend not only on the traditional blaxploitation markets, but on a demographic of black women wanting strong

black female heroines. Within five weeks of its release, the film grossed \$400,000 and was second on *Variety*'s list of top films. The characteristics of the movie, then, should indicate audience tastes at the time.

Perhaps as important as Cleopatra Jones's height, Afro, colorful dress, Corvette, fighting acuity, Uzi, and status as a government secret agent is her enemy. Mommy, a rotund, middle-aged white lesbian runs a white drug gang that uses the cops to destroy the black community. A hip product of this community, Cleopatra stands for justice as she protects her people from both the drug gang and the corrupt cops. Besides examining the inversion of traditional crime plotlines, students may also learn about such tropes as the common use of queer characters to show weakness or evil in films through an analysis of character traits and portrayals. A lesson on depictions of female heroines and villains would help students see a broader picture of the relative level of acceptance of strong women: Be sexy and heterosexual, and you can kick some butt, but if you're butch and homosexual, you could not be anyone's hero in a 1970s blaxploitation film. In an extension assignment, students may consider how a film like *Cleopatra Jones* would be received today and how that reception would reflect differing tastes that have resulted from social, cultural, and political changes in the last four decades. They may even debate whether Cleopatra could be a hero in 2011 without being a sex symbol or whether sexiness is a prerequisite for the role.

In a unit on the Women's Rights Movement, students may use the film as a cultural artifact, learning about the expectations and assumptions of the target audience through a deep analysis. First off, they would need to determine whether men or women were targeted and what filmic evidence they have for their position. Does the sexiness of Cleopatra indicate that men were the primary target or does her ability to take on men show the filmmakers' expectation that women would turn out to see a powerful reflection of themselves? In many ways, Mommy represents the type of masculinized woman who, freer in the 1970s than in previous generations, would turn men off. Regulating her own crew, she punches an impudent male underling and snorts, "I'm tired of being a pussycat." Students may debate whether Cleopatra is a pussycat and whether that continued to be the idealized role for women in the 1970s. Rather than being a pussycat Bond girl, though, Cleopatra is the female Bond. She also represents the nexus of the Black Power Movement and the Women's Rights Movement. When she stops by two kids in her Corvette, one says, "Ooo, that's what I call 'bad.'" The second, staring at her tailpipes as she takes off, says, "The word 'bad' ain't got nothin' to do with that. Right on sweet sister!" She's a sex symbol, but not a sex object. This distinction could serve as an essay topic, especially as it relates to the wider popular culture influenced by the two aforementioned movements.

When a white male government agent meekly questions her authority, Cleopatra declares, "My jurisdiction extends from Ankara, Turkey, to Watts Tower, baby!" She's an international woman of mystery and a black queen. This model would become a subgenre of blaxploitation with strong heroines played by such actresses as Pam Grier, an icon in the field. The film and its lineage can help complicate the debate proposed in the *Super Fly* annotation about whether blaxploitation films are a step forward or backward for African Americans. Maybe this film is a rangy step forward for black women, as long as that extended leg is clad in tights and lands its platform shoe hard onto the white power structure. (Charles Rosentel)

***Super Fly*. Film. Directed by Gordon Parks, Jr. Burbank, CA: Warner Bros. Pictures, 1972.**

Super Fly, a 1972 film starring Ron O'Neal as Priest, a cocaine dealer who wants to make one last score and then get out of the drug game, features a complementary funk soundtrack by Curtis Mayfield. Both the movie and the music depict inner-city realism and reached a wide audience. With a budget of just a half million dollars, the film earned \$11 million in its first two months in theaters. Even more successful, Mayfield's soundtrack received virtually universal critical praise, saw two of its singles sell over a million copies ("Freddie's Dead" and "Super Fly"), and topped the pop album charts.

Clearly, the movie and soundtrack were commercially successful. Who was the target audience? How were the film and music designed to hit that audience, and did they hit that audience? What does the success of a gritty, urban film say about moviegoers' and music listeners' tastes in the early 1970s? As

Professor Early pointed out, the United States went through a nervous breakdown in the late 1960s, from which it tried to recover by the mid-1970s and into the 1980s. As the Civil Rights Movement failed to achieve the aims many in the black community felt they had waited long enough for, works by such black intellectuals as Amiri Baraka became more militant, music became electrified (and funkified), and cinema focused more on urban realism. (Of course, the narrative is far more complicated than this, but that story is for a different annotation.) Observing the trend of whites moving from city centers into the suburbs, film production companies began to see young black city dwellers as a major target audience and began marketing films toward them. The genre became known as “blaxploitation.”

In the wake of *Super Fly*, a Hollywood NAACP activist railed against it and its exploitative ilk (the director’s father had directed *Shaft* a year earlier), coining the phrase “blaxploitation,” as he alleged that such films are “just another form of cultural genocide.” Such controversy is fodder for a mature debate about whether blaxploitation films are a step forward or backward for African Americans, one side arguing that they place black people living out urban lives on the silver screen while the other avers that they stereotype African Americans and strip them of their integrity to make money. Data on who watched these films, background stories on how they were conceived, and articles on blaxploitation’s legacy, such as the *Seattle Times*’ retrospective, may serve as evidence for the debate.

Super Fly itself, especially when considered as a film and a soundtrack, can be an excellent source to analyze in school. Considering the film’s graphic nature, however, I would imagine only a very mature group of high school seniors in a filmic, musical, cultural, or African American studies course could handle the material. Comparisons like the movie’s glorification of cocaine in such scenes as the montage that shows the widespread distribution of the drug, which Ron O’Neal later called a “commercial for cocaine,” to Curtis Mayfield’s anti-drug lyrics can prove illustrative in determining the work’s overall message, both intended and received. An essay on the American Dream and its realities may be based on a line from Eddie, Priest’s partner in crime: “You gonna give all this up? Eight track stereo, color TV in every room, and can snort a half a piece of dope every day? That’s the American Dream, nigga. Ain’t it? Ain’t it?” Whether determining the film’s message or writing the essay, students may compare Mayfield’s lyric, “The only name you know is do or die,” to Eddie’s follow-up observation: “I know it’s a rotten game. It’s the only one the man gave us.” From the funk and pimp aesthetic (and the extent to which they are the same) to portrayals of police corruption and the relative sincerity of black nationalists to the depictions of ghetto life and underground economies, *Super Fly* is a rich commercial and cultural document.

Unlike Motown and other labels of the day, no major film studio was black-owned. Students may, armed with Eithne Quinn’s “Tryin’ to Get Over,” discuss the extent to which white control of movie production determined the images of black people in the film. For example, the white producer received a 40 percent profit share. Does that color the decision to bribe a Harlem pimp to use his tricked out Cadillac in the flick? Alternatively, they may also discuss the impact of the 1964 Civil Rights Act and the Justice Department’s two-year agreement of a 20 percent minority employment goal in the film industry or *Super Fly*’s financial backing by two black dentists. Taking a step back, students can view the civil rights gains made and exploitative practices still existent in both movies and music in the early 1970s. (Charles Rosentel)

Music Recordings

***Black Gold*. Burbank, CA: Warner Special Products, 1973. SP-2000 (2 vinyl discs).**

Black Gold is a compilation LP consisting of 24 “carats” that represent what was perceived as modern “black” music. Artists on the compilation include Aretha Franklin, Percy Sledge, Otis Redding, Booker T and the MG’s, The Drifters, Donny Hathaway, Ben E. King, Wilson Pickett, and many more. Because this record was released in 1973, it is an artifact that demonstrates how “black” music was

marketed and, more importantly, perceived by record companies such as Warner during the time frame which our institute has chosen to study.

Compilations and reissues of hit songs are common methods that record companies employ for generating more income from their catalogues. What makes this collection unique is the fact that it is clearly targeting a specific demographic. As such, one might study the song collection to understand what defines “black” music. Curiously, few of what we would consider Motown hits are included in this collection. In class, I would present this artifact and ask students to make judgments on why some songs were included or excluded. (Al Stith)

The Isley Brothers. *Givin’ It Back*. T-Neck Records TNS 3008. Vinyl recording.

Sitting with acoustic guitars cradled in their laps, the Isley Brothers stare grimly from the cover of *Givin’ It Back*. In 1959, the group broke onto the popular music scene with “Shout,” a call-and-response retort to Jackie Wilson’s “Lonely Teardrops.” The song was later covered by such white groups as the Shangri-Las. In 1962, the Isley Brothers recorded the even more popular “Twist and Shout,” a song performed a year earlier by the white Top Notes and more famously covered the following year by the Beatles, whose version was distributed in the US by the black-owned Vee-Jay records. Given the repeated history of white artists performing their songs, the Isley Brothers made a record that covered mostly white artists of the late 1960s and earlier 1970s, titling the album *Givin’ It Back*.

Market forces and popular music tastes of the 1960s shaped the covers of Isley Brothers songs just as the changing cultural climate of the early 1970s allowed for the acceptance of *Givin’ It Back*. Studying the history of “Twist and Shout” may serve as a prelude to understanding the 1971 Isley Brothers’ album. Phil Spector, later famous for his “Wall of Sound,” produced the Top Notes version without exhibiting the energy the group displayed in live performances, and, as a result, it flopped. The Jewish songwriter, who was disappointed with the recording, produced the Isley Brothers’ version, which, fueled by the sound the writer originally intended, cracked the top 20 of the Billboard Hot 100 and reached number two on the R&B charts. When the Beatles’ take reached the states, it hit #1 on the Cashbox singles chart and number two on the Billboard Hot 100, falling only behind their own “Can’t Buy Me Love.” This story helps to explain why the Isley Brothers chose to produce an album that covers white artists, with one notable exception. Comprehending the album’s political arc requires a background in early 1970s social history.

The Isley Brothers chose to begin their 1971 album with “Ohio,” a song originally written by Neil Young in the wake of the 1970 Kent State shootings. It starts with a snare drum that evokes a soldier boy, introduces a protesting Hendrix-inspired electric guitar, and then a sweetly whining Ronald Isley sings, “Tin soldiers and Nixon coming,/ We’re finally on our own./ This summer I hear the drumming,/ Four dead in Ohio.” Elements of gospel arise as Isley’s whines turn to wails and his brother gravely quotes Matthew 5:5. Halfway through, they begin to mash “Ohio” with “Machine Gun,” an anti-war song from Jimi Hendrix’s Band of Gypsies recording. Through comparisons with the original Neil Young version and the Hendrix jeremiad, and an investigation into all three songs’ receptivity, students may attempt to answer the question of what forces allowed a song that remonstrates military action against white Vietnam War protestors to transcend race.

Other songs on the album can help students understand other aspects of 1970s social history, such as the near ubiquity of the drug culture and sexual promiscuity throughout young America. For example, “Spill the Wine,” which continues “Take That Pearl,” may be a reference both to a heroin trip and to having sex.

In other cases, the Isley Brothers re-imagine works by white artists as songs in more black-influenced realms, such as funk and soul. On Stephen Sills’s “Love the One You’re With,” the band takes some pages from James Brown, singing in funky bursts and yelling as the song picks up intensity, and they subtly transform Bob Dylan’s “Lay Lady Lay” into a soulful plea. Conversely, they play with Bill Withers on his bluesy country jam “Cold Bologna,” which winds up with a distinctive Isley stamp.

In the end, the album may be best used as an example of what artists produce when they own their own record company, in this case, T-Neck Records, which the Isley Brothers founded in 1964.

Students may use *Givin' It Back*, then, to assess what decisions these artists make and how reflective those decisions are of contemporary markets when they have the freedom to make their own decisions. Finally, a class could spend an entire period breaking down the album's title and the band's stare in conjunction with the seven songs they decided to cover. What are they giving back? To whom? Why are they, after more than a decade of having their work imitated, giving rather than taking? (Charles Rosentel)

Screamin' Jay Hawkins. *Black Music for White People*. Los Angeles, CA: Bizarre Planet, 1991. BP 40102-2 CD.

Screamin' Jay Hawkins established himself outside the establishment with his 1956 recording of "I Put a Spell on You," the yawns of which Okeh label executives excised to make it safe for airplay. In 1991, Hawkins released *Black Music for White People*, which features a variety of genres, from blues and rock to R&B and rap (in the "Dance Version" of "I Put a Spell on You"), all with a hearty dose of keyboard effects and his signature yelling.

As best I can tell, very few people bought a copy of *Black Music for White People*. However, the decision to produce an album with that title, to include the songs he performed on the album, and to cover it with a suggestive photograph can inform students as to the production side and market assumptions of the niche music industry. First off, the cover photograph features a colorfully clad Screamin' Jay Hawkins, teeth gritted, with an upturned bone through his nose, snake around his neck, elephant tusk necklace, and skull staff in his right hand while holding an unconscious blonde-haired white woman in a white dress with his left hand. On the inside cover, Hawkins, now wide-eyed in a frilly suit with white dress shoes and the same snake and tusk around his neck stands legs-wide in front of the woman, who appears as a lawyer with an open agenda book, on the steps of what looks like a courthouse. Both images offer the opportunity for photo analysis and comparison, and teachers can draw on stereotypical images of Africans and even of mythical beasts, such as King Kong, to deepen historical understanding of these stereotypes. A discussion on why the producer and/or the artist would select these images may follow. While I have not been able to discover who made such decisions, these photos are consistent with Hawkins's image since 1956. However, an examination of the forces that led him from his early desire to be an opera singer and, according to one story, be paid \$300 by Alan Freed to emerge from a coffin in his performances—which became a staple of his show from the late 1950s through the 1990s—could shape a larger conversation on the agency of artists, particularly black artists in the 1950s and 1960s.

Titling an album *Black Music for White People* seems to indicate that Hawkins and/or the record company had clear notions of what "black music" is and who its audience would be. One might assume that the songs would run the canon of traditionally African American idioms, such as gospel, blues, jazz, R&B, funk, and hip-hop. Hawkins is intentionally outside of the canon, though. While he draws on many of these genres, he doesn't restrict himself to any one style but ties his album together through his comical speaking and screaming, neither of which most people would necessarily call "black music." In fact, he covers multiple songs that were originally recorded by white artists, including two by Tom Waits. Hawkins' version of "Ol' Man River" may be most unique and illustrative of his anti-establishment style. Taking a song that was written by two white men, Jerome Kern and Oscar Hammerstein II, for a musical about the struggles of black people on the Mississippi River, Hawkins starts with a repeated melodic piano line punctuated by cymbals and introduced with a Kenny G-esque saxophone note. Hawkins then enters in a classic, plaintive tone with plenty of spacing. Pushing his voice toward the operatic, he begins screaming "along," supported by post-bop drum and saxophone chaos. After sustaining this anarchy for seven seconds, he returns to the classic singing, later revisiting the cacophony when he hits the word "along" again. Halfway through the standard, he affects Louis Armstrong, scattin' and swinging with a rawer-sounding sax behind him. He finishes the song classically, and then says, "I got carried away. I got carried away. I think I was doing a live show. I'm sorry. I apologize. I lost my head." Unpacking "Ol' Man River" could be more of a study of psychology than commerce, but a close analysis of this, or any other song on the CD, could help answer the market-based question of why Hawkins or producer Robert Duffy gave the album that name and plastered it in those images. (Charles Rosentel)

Velvet Underground. *The Velvet Underground and Nico*. Verve Records 823 290-2 CD.

This CD was released in 1967 and touches on topics like drug addiction and sexual deviancy. The style runs from avant-garde improvisation to Rhythm and Blues. The album cover fuses the racy topics of the music with artwork from Andy Warhol. (Kat Breitbach)

Online Videos

***The Motown Sound: In Performance at the White House*. PBS Video. Performance March 1, 2011.
<http://video.pbs.org/video/1824698835/>.**

The White House honored Berry Gordy and the Motown artists by hosting a televised concert at the White House celebrating and highlighting some of the songs of the classic Motown era of 1959 to 1975. Attended by iconic Motown figures such as Berry Gordy, Smokey Robinson, Martha Reeves, and Stevie Wonder, the program features the modern talent of artists such as Jamie Foxx, John Legend, Seal, Nick Jonas, Sheryl Crow, Jordin Sparks, and others singing songs such as The Temptations' "Ain't Too Proud to Beg," "ABC" by Jackson 5, "Stop, In the Name of Love" by The Supremes, Marvin Gaye's "I Heard It Through the Grapevine" among many others.

The program opens with a short monologue given by President Barak Obama on the importance and cultural impact of Motown. For nearly the next 40 minutes the current artists perform with brief introductions highlighting achievements of the artists' songs they are singing. This portion of the program includes an exceptionally striking performance by John Legend of Marvin Gaye's "I Heard It Through the Grapevine" and Amber Riley (from the cast of Glee) singing Stevie Wonder's "Living For the City," followed by a standing ovation. Highlights of the end of the program include a duet of "You Really Got a Hold On Me" by Sheryl Crowe and Smokey Robinson and Stevie Wonder singing "You Are the Sunshine of My Life." The program winds to a close with all of the current artists, Motown legends, Berry Gordy, and President Obama—on stage singing "Dancing in the Streets."

Portions or the entire program (the program runs 55:29) can be used in the classroom to illustrate the importance of Motown for musical culture today. Seeing current artists perform classic Motown hits, students will be able to understand the direct impact these songs and performers had on later commercial careers. Also, seeing this program will make the music more accessible for students who have not yet been exposed. ("Teen" artists such as Nick Jonas and two Glee stars, Amber Riley and Mark Salling, perform.) The performances of these songs by current artists are one of the marketing tools used by Motown. Additional resources related to this program include behind-the-scenes clips in which performers discuss the importance of these artists, songs, and the Motown label on their own careers. Influences range from inspiration for getting into the music business to choices for their wardrobe on stage. (Kelsey Snyder)

***Motown 25: Yesterday, Today, Forever*. May 16, 1983. OVGuide (Online Video).
http://www.ovguide.com/tv/motown_25_yesterday_today_forever.htm.**

Motown 25 is the television program recorded and broadcast in 1983 to celebrate the 25th anniversary of the record label. In this program, highlights of the history are shown in the medium of performances from the original artists as well as video clips showing the artists in movies, on stage, in interviews and other appearances. The program is a total of 130 minutes long; therefore, it is not a source that can be used in the classroom in its entirety.

One exceptionally interesting portion of this program is an 8 minute and 30 seconds section at the beginning of Part 2. The writers of early Motown are sitting around a piano telling stories of early Motown and singing some of the hits they wrote. They discuss the formula that was put together and the commercial aspect of writing so many songs for many artists. This section would be useful to illustrate the Motown factory. These men discuss working constantly to produce songs that would be hits.

The iconic moment of the *Motown 25* program occurs in Part 4. After reuniting with his brothers for a medley of Jackson 5 hits, Michael Jackson briefly talks about his fond memories of performing with his brothers and his adoration for those songs before putting on a black fedora, and the infamous bass line of “Billie Jean” cuts through the theater. This, of course, is the first time he performed the Moonwalk in public and instantly catapulted the *Thriller* album up the charts (not that it was doing poorly prior to the performance). This clip is particularly interesting to show students because through these performances the growth and education Michael Jackson received in the days at Motown is evident, and viewers can see the progression from the front man to the superstar he already was in 1983.

An element of the success of both the Jackson 5 and Michael Jackson was performance and showmanship, which is clear in this video. Students will be able to see the atmosphere created around different songs. Part of Berry Gordy’s infamous formula for commercial success was to create well-rounded audiences. He realized that people do not just want a good song; they want an experience. The Jackson 5 learned this lesson from Berry Gordy thoroughly and completely from the beginning, and then Michael Jackson implemented it in his own solo career. This lesson is on display in the *Motown 25* program. (Kelsey Snyder)

Periodicals (Magazines & Newspapers)

Dallos, Robert F. “Black Radio Stations Send Soul and Service to Millions.” *New York Times*, November 11, 1968.

<http://query.nytimes.com/mem/archive/pdf?res=F70C11F73E54157493C3A8178AD95F4C8685F9> (accessed July 18, 2011).

This newspaper article provides a contemporary perspective on the emergence of black-owned radio stations during the 1960s. At this point, there were 528 stations with at least one hour of programming geared toward the African American audience, generating \$35 million of advertising revenue.

Dallos illustrates the importance of black radio to the community by highlighting some of the differences between how white- and black-owned “soul” stations approached their public service roles. According to his sources, the former was often patronizing and out-of-touch, even when making sincere efforts to serve the African American community. For example, some were reluctant to broadcast news that concerned racial disturbances, especially when they were in progress. The black-owned “soul stations,” on the other hand, kept the community abreast of what was going on during the rioting. On an everyday level, the black-orientated stations, whatever the ownership, were the only outlets that consistently provided public services to the community. So while a PSA announcing the loss of a \$3 umbrella might have seemed prosaic or even silly to white audiences, this type of bulletin board function was invaluable to the black community, especially since the black-owned radio station was the only institution that effectively reached out to black communities. The white public, on the other hand, had many different outlets and resources for accessing information.

This article suggests that the white public had little conception of how important black radio was to the African American community. (Dallos’s report is obviously an attempt to deepen the white readership’s understanding.) The local business community, on the other hand, often exhibited outright hostility. While the black-owned stations attracted many national advertisers who saw the economic power of a community that by 1968 was spending \$35 billion annually, many local advertisers, especially banks, restaurants, and department stores, actually boycotted black radio for fear of attracting too many African American customers to their establishments.

In teaching the Civil Rights Movement, it is tempting to celebrate the political and socioeconomic achievements made by African Americans during the civil rights era. This article makes it clear that it is important for students to consider how the African American community viewed and reacted to the circumstances that affected their everyday lives. The emergence of black radio obviously had a profound

influence on the community, but it is important to consider the complexities at work here. For example, the article problematizes the idea that African American purchasing power simply broke down the walls of segregation.

Dallos's report also raises important questions about what was at stake for the African American community with the emergence of black radio stations. Black ownership of these stations was the ultimate manifestation of agency. They were places where African Americans collectively asserted their identity and mobilized in their crusade for civil rights. These stations, however, were also the arenas where the conflicts within the movement played out. By 1968 the philosophy of the early Civil Rights Movement was losing credibility and support. This article reveals why many African Americans viewed integration efforts as hollow by this time and turned to the political and economic policies promoted by Black Power activists. In the wake of the violence of 1968, African Americans were facing a difficult fork in the road. It seemed that they were being forced to choose between the path toward integration or the track toward separatism and self-determination. Black-owned radio stations had to navigate the competing agendas attached to both options in trying to inform and entertain their audiences. So this brief expose can help students understand what black-owned radio meant to the African American community on many different levels. While it would be challenging for students to unpack these meanings from the article, it does, at the very least, provide insights into the complex dynamics that were shaping the Civil Rights Movement of the late 1960s. (Steve Schwartz)

Fitzgerald, Jon. "Motown Crossover Hits 1963-1966 and the Creative Process." *Popular Music* 14, no.1 (1995): 1-11. Cambridge University Press. Web (accessed July 19, 2011).

This article explores the cultural and business landscape that allowed Motown to reach success by creating songs that appealed to a wide audience. Aside from looking in detail at the compositional tissue of the songs Motown produced, the article gives attention to the tensions of black artists making songs for a white audience. Fitzgerald includes several quotes from key figures in Motown (Berry Gordy, Smokey Robinson, etc.), citing their views on how (and for whom) songs were crafted. Fitzgerald provides a review of popular music literature produced at that time that showed extreme bias by failing to mention contributions of black artists. Reading Fitzgerald's article, one could uncover a host of primary resources that he uses to uncover the attitudes of the artists and historians.

The story of Motown success is in the forefront of the discussions we have had throughout the Institute. Motown holds historical importance because its identity as a black record company would suggest that it was producing iconic "black" music. Issues of authenticity develop as success in the billboard charts brings criticism within the black community.

In relation to the topic of commercialism in music during the years 1959-1975, the article illuminates many of the issues of how crossover hits were made and how they were received in the black community. Fitzgerald also makes an argument that Motown's choice to be commercial and avoid the political scene has relegated it to "lesser importance...in the minds of many." As a classroom resource, there are large sections of this article that could be given to students as a starting point for discussing the role of the music business in a social context.

Householder, Mike, and Jeff Karoub. "Motown Turns 50, but the Party's Far from Over." *Breitbart*, September 4, 2009.

http://www.breitbart.com/article.php?id=d9agu4q04&show_article=1.

This source, commemorating the fiftieth anniversary of Motown in 2009, is valuable for students who want to connect the success and history of the label to the legacy it has had on artists they are familiar with today. As well as discussing the history of the record label and the artists on it, this article includes interviews with current artists about their own thoughts on Motown. Its thesis is that Motown laid groundwork for many musical artists today. The article goes as far as to ask: Would there be a Beyonce or Mariah Carey had Diana Ross, Martha Reeves and Gladys Knight not come first? How about Kanye West and Justin Timberlake? What would have become of their musical careers had Motown not blazed a trail with the likes of Michael Jackson, Smokey Robinson, Marvin Gaye, Stevie Wonder, The

Temptations and The Four Tops? This is an interesting question to pose to students regarding the far-reaching legacy of the record label.

Current artists, many of whom students will be able to relate to including Jewel, Gavin DeGraw, Taylor Swift and the Jonas Brothers, profess their undying love for the artists and music of Motown. As well, they discuss the vast and sometimes surprising influence Motown has had on their own sounds and careers. In the case of Gavin DeGraw, he made the decision to release a “stripped” version of his debut album *Chariot* as homage to the Motown sound that has influenced his so greatly.

Though Motown’s influence was certainly commercial, referencing the marketing and amazing sales numbers, these artists also discuss the huge personal enjoyment they have experienced throughout their lives because of this music. The article makes the explicit point: “Of course, it started with songs, but even that came with a competition more common to commerce than art.” The fact that Motown was more than just an art form and more than just a company is instrumental; Motown is a part of millions of people’s lives. This personal experience of so many people throughout the world because of this music is the true secret to Motown’s commercial success, and the article truly makes this point. (Kelsey Snyder)

John-Hall, Annette. “Nice Beat, Nasty Ban: ‘Bandstand’ Kept Them Apart—but No Longer.” *Philadelphia Inquirer*, July 26, 2009. *Newspaper Source Plus, EBSCOhost* (accessed July 13, 2011).

This article from the *Philadelphia Inquirer* briefly chronicles the life of Kathleen “Bunny” Gibson, a white dancer on the popular ABC show *American Bandstand*. The show was initially filmed in Philadelphia, a racially diverse yet segregated city that became known for its crop of young rising musical stars in the late 1950s and early 60s. The premise of the show, hosted by Dick Clark, was to invite the hottest musical acts to perform their hit songs while eager teenagers danced along, many times showing the nation the latest dance moves and crazes. It was not until 1965, a few years after the show was moved from Philadelphia to Los Angeles, that black dancers were allowed to participate in the show. Gibson often wondered about the neighborhood in Philadelphia in which the *Bandstand* studio was located, and upon writing a book about her experiences on the show, she befriended an African American woman named Billie Williams, a fan of Gibson’s and a resident of West Philadelphia. The article goes on to explore this friendship and the dynamics of the racial tension that was present during *Bandstand*’s reign in the City of Brotherly Love.

While this article only scratches the surface of *American Bandstand*’s implications in race relations, it can be an intriguing jumping-off point for an in-depth discussion in the classroom. Too many times, history teachers hear that the only voices heard in classroom texts are those of the “winners” in history, or of the white males who write the history of a particular era. This article offers a refreshing alternative to a textbook passage, as the main voices belong to two women—one black, one white—and a black male. Students can glimpse into the life of a girl who was not much older than they are at the time she danced on *Bandstand*, as well as glimpse how the African American population perceived the show. Furthermore, the article can help students grapple with the concept of racial exclusion as they discuss the implications of blacks being unable to participate on the show as dancers, while black performers *were* allowed to appear on *Bandstand*. Students might ask questions about why (or to what extent) society was OK with this arrangement, and whether or not there were other venues that also followed this practice.

This text can easily be used in a middle school or high school history class because of its fairly simplistic writing style and intriguing content. Ideally, the students would already have a solid understanding of American society and culture of the late 1950s and early 1960s, especially with regard to segregation as it existed in the early stages of the Civil Rights Movement. Finally, it should be noted that this article is from a local Philadelphia newspaper; it would be interesting to encourage students to research their own local newspapers to find similar stories on how *American Bandstand* was perceived in their hometowns/states, or to compare the popular music from the show with the music that was selling in their local record stores as a way to connect what was happening on a national level to what was going on in their own backyards. (Ashleigh Lalley)

Mabry, Donald J. "The Rise and Fall of Ace Records: A Case Study in the Independent Record Business." *Business History Review* 64, no. 3 (1990): 411-450. The President and Fellows of Harvard College. Web (accessed July 18, 2011).

Mason, B.J. "The New Films: Culture or Con Game?" *Ebony*, December 1972.
<http://books.google.com/books?id=a9cDAAAAMBAJ&lpg=PA60&ots=MMdzrfIIOi&dq=Stepin%20Fetchit%20to%20Super%20Nigger&pg=PA61#v=onepage&q=blaxploitation&f=false> (accessed July 18, 2011).

Mitchell, Gail. "Grammys Fete 'Train' Conductor Cornelius." *Billboard Magazine*, February 19, 2005.
<http://www.billboard.com/archive#/archive/read?id=xhQEAAAAMBAJ&pg=28&query=American+Bandstand+&+Motown&date=2005-02-19> (accessed July 20, 2011).

"The Negro DJ and Civil Rights." *Broadcasting: The Businessweekly of Television and Radio*, August 31, 1964.

<http://www.americanradiohistory.com/Archive%20BC/BC%201964/BC%201964%2008%2031.pdf> (accessed July 13, 2011).

The National Association of Radio Announcers (NARA) started in the mid-1950s as a loose social organization of R&B and jazz deejays. By 1964, this organization had emerged as one dedicated to asserting black control over black broadcasting. In August of 1964, in the wake of the signing of the Civil Rights Act, *Broadcasting* magazine reported on the 10th annual NARA convention. This article captures the moment when a new generation of black deejays and industry insiders were just beginning to assert new demands on the white-controlled radio industry and beginning a concerted effort to enlist their colleagues and recording company representatives into their emerging campaign.

The article summarizes the goals voiced at this Chicago convention, namely a call for increased employment opportunities for African Americans as well as an exhortation for the African American "to become more businesslike in all his affairs." The article discusses NARA President Charles Johnson's speech to the convention in which he reported on his dealings with the FCC and the National Association of Broadcasters in trying to make those agencies aware of NARA's grievances. The convention also voted to conduct an on-the-air registration-and-vote campaign. Speakers railed against the Uncle Toms of the industry—those black deejays who sold out to white management.

While the audience for this article is obviously the radio industry community, the piece provides a revealing snapshot of currents running through the Civil Rights Movement as a whole and the black radio community specifically. This NARA convention occurred at that interesting transformational time in the civil rights struggle—when dissenting voices against the non-violent approach were becoming more and more organized and influential. At the time, the organization cautiously asserted that it would resort to the picketing of any radio station that wasn't hiring African American deejays and employees only if negotiations and arbitration efforts had failed. But individual speakers betrayed a more militant spirit. Del Shields of WDAS Philadelphia threatened to "cut down" any "brethren" who were "not taking care of business like a whitey."

This article could be used as a source to help students understand how the challenges and pressures facing civil rights organizations also permeated the black music industry. The conflicts that emerged within the radio industry at this time would erupt into violent confrontations by the end of the decade, paralleling the fracturing of the Civil Rights Movement. This article also provides clues to the problems that black entrepreneurs and deejays would face once they did gain control of the radio stations that served their communities. (Steve Schwartz)

"Pop Music: The Messengers." *Time Magazine*, September 22, 1967.

<http://www.time.com/time/magazine/article/0,9171,837319-10,00.html>.

The album *Sgt. Pepper's Lonely Hearts Club Band* by the Beatles has a striking cover. The Beatles don't necessarily fit directly into jazz or Motown, but this particular article touches on the importance of album artwork at the time and the "out with the old, in with the new" concept many groups were dealing with during the 1960s and 1970s. There was a large market for music that was essentially a collage of many different styles crafted into one superb sound exemplified on the Beatles' album. This article describes some of the song lyrics and addresses how the Beatles stole from the Negro "soul sound" and what role drugs played in the music world.

When discussing the 1960s marketing and sales focus, one would be hard-pressed to glaze over one of the most powerful and influential bands of all time, the Beatles. Having successfully taken the world by storm, they sold thousands of albums and perfected their sound and image. This group was rolling in marketability. The article describes the way the Beatles crafted their sound to encompass many genres and the physical change in appearance of the group that occurred throughout part of their career.

What was it about the sound of the Beatles that projected them into stardom? Did the provocative nature of the album cover really play into their marketability, or was it the captivating qualities of their sound and image that drew the masses to purchase this album? (Kat Breitbach)

Rahner, Mark. "Despite Incendiary Name, Blaxploitation Genre Was about Empowerment." *Seattle Times*, February 19, 2004, sec. Entertainment & the Arts. http://seattletimes.nwsourc.com/html/entertainment/2001860267_blaxploitation19.html (accessed July 18, 2011).

Ritchie, Nora. "The Story Behind: Mati Klarwein's Bitches Brew Album Art." *The Revivalist*, 2011. <http://revivalist.okayplayer.com/2010/12/16/the-story-behind-mati-klarweins-bitches-brew-album-art/> (accessed July 17, 2011).

This online article discusses the complexities of the political and racial climate of the late 60s and early 70s wrapped up in the artwork of Mati Klarwein's album cover. The contradictions in the artwork, including white and black, love and anger, are compared to the contradictions found in the music of the album, including black jazz and white rock and the way the two are somehow fused in *Bitches Brew*.

Ritchie provides great synopses of Mati Klarwein's journey through life and accomplishments as an artist toward the end of the article and draws an eloquent parallel between Klarwein's creative art and Miles Davis's creative music. This article hits on several topics that could spur a wide variety of talking points in the areas of creative genius: the Black Power Movement, the progression of jazz in the early 70s, and the commercialism of music.

Every record label at the time was working to one-up all the others. The packaging of each album became extremely important, so a record's being sold for the cover was just as likely as the record's being sold because of the music contained within the vinyl. Why would such a controversial and contradictory piece of artwork be displayed on the cover of this particular album? Did the record label have a vested interest in creating imagery of the conflicting racial and political divides slowly dissipating and all people becoming united through music? Was this just a ploy to sell more albums by appealing to ideals of the time? (Kat Breitbach)

Schutzer, Paul. "Teenagers Enjoying Themselves on Dick Clark's Program, *American Bandstand*." Photograph. n.d. From *Life: American Bandstand Photos*. <http://www.life.com/image/tlp915731> (accessed July 15, 2011).

In this photograph from *Life* magazine's online archives, a group of teenagers are standing in the *American Bandstand* studio. All of the teenagers are girls, and some appear to be holding pens and notepads, perhaps waiting for the show's star to sign an autograph. Most of the girls are smiling or appear to be laughing or screaming, and some are waving at the camera. They are all white. Although there is no original date attached to this photograph, the style of the girls' dress, hair, and eyewear can give the viewer reason to believe that it was taken sometime in the late 1950s or early 1960s. The photo is black and white.

While it may not be apparent upon first glance, this photograph says quite a bit about the commercial aspect of the dance TV show. It also speaks to the role that dance TV shows may or may not have played in integration in a number of ways. All of the girls in the photo are white, suggesting that the main demographic of *Bandstand* was young, white females. There is no indication from this picture that African Americans had any role on this show. Indeed, while black teenagers were permitted to sit in the audience once *Bandstand* went national, they by no means made up a large portion of the audience, nor were they allowed to dance on the show until 1965. Furthermore, this is a picture that could possibly have been in an issue of *Life* magazine. Through the magazine's circulation, readers could get a sense for what the target audience of *American Bandstand* was, as well as for how a new generation of consumers would impact the music industry (i.e. the screaming-girl-fans that are commonplace in the world of music fandom today).

Ultimately, this photograph leaves many questions unanswered, but for that reason it would be a great source to utilize in the classroom. Students could analyze this picture by discussing what they observe, or by using a guided analysis sheet like ones found on the websites of the Library of Congress (<http://www.loc.gov/teachers/usingprimarysources/resources/AnalyzingPhotographsandPrints.pdf>) or the National Archives (http://www.archives.gov/education/lessons/worksheets/photo_analysis_worksheet.pdf). Questions about the content of the photo could help students grasp the concept of *American Bandstand* as a commercial point for integration: Are these the girls who would go out and buy the records of the *Bandstand* performers? Is it likely that their purchases would have made up a substantial percentage of record sales? Did race matter to these girls from the standpoint of fandom? If these girls were fans of black artists, did that mean that they thought about race in their everyday lives in the same way, or was this singing star an exception to what they deemed acceptable in society? (Ashleigh Lalley)

Smith, Chris. "Wearing Their Art on Their Sleeves: 23 Album Covers that Changed Everything!"
Mental Floss Magazine, September 21, 2007.

<http://www.mentalfloss.com/blogs/archives/8093> (accessed July 17, 2011).

This article addresses album artwork through the decades and the idea that this artwork made as significant an impact as the actual music itself. The time frame of the artwork ranges from 1962 to 1997, and a short description of the album covers and the actual pictures of the covers for all twenty-three albums are displayed. The descriptions are accurate and concise, and each description includes a memorable tidbit of information.

The overview given of the album covers relates generally to the artwork, but occasionally a blurb is inserted about the music contained in the album. Unfortunately, the albums are not organized in chronological order, but seem to follow some train of thought that the first albums had the most impact while the last albums still had impact, though not quite as significant. A visible change in artwork style can be seen through the 60s. The artwork is challenging, clever, a bit racy and often parallels the changes in the culture of society at the time.

Teachers could give students the album covers with instructions to organize the covers in the order they believe is most significant versus least significant. Students could work on the activity while listening to a clip of a song from each album and could then present reasons why they chose that particular order. Or the author's order and the descriptions could be used for small group conversation about the significance of the art, writing and music, which would be a good way to tie all of the information into a cross-curricular study of art, music and opinion. Why do some people select an album based solely on what they see? What impact does a written description have on a consumer? Would someone purchase an album with less-than-desirable artwork if they knew they loved the music on the album? Or would that same person chose a different album that lacks a certain quality of music but has great album artwork? (Kat Breitbach)

“Soul Train a Streamliner.” *Billboard Magazine*, October 17, 1970. [Billboard.com](http://www.billboard.com).

<http://www.billboard.com/archive#> (accessed July 25, 2011).

This 1970 article in *Billboard* magazine looks at the TV dance show *Soul Train*, which had premiered earlier that year in Chicago. In the article, the show’s host and producer, Don Cornelius, comments on how *Soul Train* was similar to *American Bandstand*, but that it was primarily geared toward blacks. He does make the clarification, however, that the show was not exclusively for black audiences, and mentions that it had a sizeable white and Hispanic audience. Interestingly, Cornelius notes that he is concerned about a lack of advertising and hopes that the show would eventually run in syndication.

Through the lens of commerce, this article can go in several different directions. First, one could see how R&B music, much of it from the Motown label, was able to reach ethnic audiences through TV exposure, assuming that the audiences of *American Bandstand* were predominantly white and those of *Soul Train* were black (although not exclusively, in both instances). Next, Cornelius’s discussion of how his show would garner interest from advertisers points out the stark realities of the entertainment industry—namely that money is necessary to perpetuate one’s endeavor, regardless of how much passion he may have for the music and the role he plays in helping it reach the masses. Finally, the fact that Cornelius mentions ethnic programming several times in the article suggests that more people in the music and television industries were (finally!) recognizing that American audiences were diverse; although it seems that it still had a long way to go, the way music was being broadcast on TV was changing in order to appeal to a more diverse audience, and not simply in terms of racial diversity but in socioeconomic diversity as well. One ironic piece from this article is Cornelius’s hope that the show would be syndicated in the future; today, it is considered the longest-running show in syndication.

This *Billboard* article lends itself to use in the classroom in a number of ways. As a primary source, students can read a first-hand account of how this now-well-known TV show got its start, which would allow them to grapple with various questions regarding commercialism and the show’s existence during the later part of the Civil Rights Movement. For example, with regard to advertising, students could speculate as to what companies in the 1970s might consider sponsoring *Soul Train*, what kinds of products they would promote, etc. This could lead to further research conducted by students to find out more about popular culture and economic conditions in the U.S. during the 1970s. The article could also serve as a jumping-off point in terms of looking at the differences between “black culture” versus “white culture” in America during this time and the ways *Soul Train* and/or *American Bandstand* reflected those differences (if at all). Finally, students could investigate whether or not Dick Clark experienced similar issues when his show got started, albeit during a different time period, and compare and contrast his situation with that of Don Cornelius. (Ashleigh Lalley)

“The Wild Stevie Wonder: Rolling Stone's 1973 Interview.” *RollingStone Music*, May 13, 2011.

<http://www.rollingstone.com/music/news/the-wild-stevie-wonder-rolling-stones-1973-interview-20110513?page=1> (accessed July 14, 2011).

The 1973 *Rolling Stone* interview provides a brief biography of a maturing Stevie Wonder. Accompanying the interview is a promotional shot of Wonder titled “The Formerly Little Stevie Wonder.” Immediately readers are given notice that Wonder has transformed himself and thus, the world of music. Ben Fong-Torres leads Wonder through a series of questions that chronicle his path of discovery by Ronnie White (of the Miracles), his experience as a Motown artist and his personal life. The *Rolling Stone* audience, mostly white and young, most likely would have been familiar with some of Stevie Wonder’s music, but would be highly interested in the new sound he had produced in his New York studio sessions.

Of particular interest is the candidness of Stevie Wonder when discussing issues of management at Motown Records. At the time, Diana Ross was acting as vice president and head of product evaluation at Motown. She had the power to decide which songs were released. Motown had “lost its touch” even though it was making more movement in the pops charts, signing more artists and releasing more records. The interview also provides some details about the new contract Wonder signed with Motown. After ten years with Motown, Wonder’s lawyer states that Wonder “broke tradition with the deal, legally,

professionally—in terms of how he could cut his records and where he could cut.” The business model at Motown had changed. Instead of producing songs, they were transitioning to producing artists.

Wonder provides a look into the collaborations he had with other artists, such as Eric Clapton, the Rolling Stones and Jeff Beck. The reader also gets a look into Wonder’s close relationships to musicians with his conversations about the deceased Motown session drummer Benny Benjamin.

There are several anecdotes about how writing credits were assigned to some of his early Motown songs. Also, Wonder discusses an album he recorded under the pseudonym *Eivets Rednow* (Stevie Wonder spelled backwards) and the fact that some people who didn’t realize it was Wonder thought “these whites takin’ over everything.” Wonder also gives very forthright answers to questions about drug use and other personal issues that would have most likely have been censored under the old Motown control model. (Al Stith)

Podcasts

Conan, Neal. “Motown: A Game-Changer for Black Americans.” Podcast audio. *Talk of the Nation*, National Public Radio. MP3, 34:48. <http://www.npr.org/2011/02/23/133998783/motown-a-game-changer-for-black-americans> (accessed July 15, 2011).

Gordy Jr., Berry. “The Motown Legacy.” Podcast audio. *Motown 50*. MP3, 13:17. <http://itunes.apple.com/podcast/motown-50/id301547030> (accessed July 20, 2011).

Commemorating the fiftieth anniversary of Motown, Berry Gordy discusses his experience of becoming successful in Detroit and honoring the city when naming his record label. He discusses his personal philosophy in choosing artists for Motown. The artists chosen were signed not only for their talent but also for their integrity and character. Gordy was looking for people who were going to have longevity. He continues to describe the formula, or lack thereof, in creating a company that was truly a team in the creation of the “Sound of Young America.”

One of Gordy’s greatest messages is the fact that in creating Motown, the most important element was not making money but working around the people in the company. Artists were chosen for who they were and not just on the basis of their talent. The writers were to write about what was going on in their lives and what they were feeling. In essence, Gordy is claiming that the commercial success of Motown Records was achieved not because of a specific business model but because of individuals with great integrity and an exceptional work ethic.

Gordy is incredibly protective of the Motown legacy because of the unbelievable path the company forged. On the foundation of family, this black company was able to achieve what other companies could not: be a small record label and stay in business. Beyond staying in business, this label enjoyed unparalleled commercial success without following economics as closely as they probably should have, according to Gordy. The true legacy of Motown is the achievement of commercial success through the creation of music for all people. (Kelsey Snyder)

Regan, Scott, and Marvin Gaye. “An Intimate Conversation with Marvin Gaye.” Podcast audio. *Motown 50*. MP3, 18:07. <http://itunes.apple.com/podcast/motown-50/id301547030> (accessed July 20, 2011).

Radio Programs

Black Radio: Telling It Like It Was. SC 39. Archives of African American Music and Culture. Bloomington: Indiana University, 2010.

Chideya, Farai. "StoryCorps Griot: A First in Radio." Interview with Herb Keeland and his sons, Martavius Jones and Herb Junior. National Public Radio, April 15, 2008. NPR Website. Transcript. <http://www.npr.org/templates/story/story.php?storyId=89655323> (accessed July 24, 2011).

Grigsby, Karen Bates. "The Magnificent Montague: 'Burn Baby Burn.'" Interview. National Public Radio, October 20, 2003. NPR Website. Transcript. <http://www.npr.org/templates/story/story.php?storyId=1472196> (accessed July 18, 2011).

"Jimi Sounds Like a Rainbow: Hendrix for Kids" NPR. *Fresh Air*. October 23, 2010.

Liane Hansen on National Public Radio interviewed author Gary Golio and illustrator Javarta Steptoe on October 23, 2010. The reason for this interview was to learn more from the author and illustrator about their newly published children's picture storybook *Jimi Sounds like a Rainbow: A Story of the Young Jimi Hendrix*. Hansen asks Golio to explain his choice of Jimi Hendrix as the subject for his text. Early in the 10.5 minute interview available at the NPR website, Golio, who is also a child therapist in NYC, explains that he uses Jimi Hendrix as a role model for many of the children he works with. Golio explains that Hendrix was raised in poverty, that he displayed great perseverance in the face of many negative odds. A quote from Hendrix is included, "Don't let anyone turn you off from your own thoughts and dreams," as justification for Golio's elevation of him as role model. Hendrix's untimely death is described as an accidental suicide, an additional fact that would prove useful to an inner-city child therapist and author. Golio describes what he learned about this musical genius guitarist and performer of the 1960s from the point of view of a man who knew almost nothing about Hendrix prior to searching for a pop culture music hero to feature in a story. He explains that Hendrix was a social activist, became friends with Dr. Martin Luther King, participated in sit-ins and donated money to Dr. King: Golio cites this as evidence of the artist's high values and goals. He also explains that Hendrix was interested in harmony and the concept of an electric church. (I wish Liana Hansen had asked Golio to elaborate on this concept.) Illustrator Javarta Steptoe created the wildly colorful pages of this book using an unlikely medium: collaged plywood. This is a medium of the streets, readily available for free after buildings are torn down. The medium choice ties back to Jimi's rise from his impoverished roots.

In listening to this interview I had a number of thoughts on how we as teachers might connect the readily downloadable interview to our student's learning and the music of the civil rights years from a commercial perspective. A series of questions would lead the students to discover greater meaning in the interview. Market/or audience: Golio explains that his motive for selecting Hendrix as the subject for his book was his usefulness as a tool to reach his young, urban at-risk patients: Do you think Golio was commercially motivated as well, considering the reinvention of Jimi Hendrix as a resurrected popular icon of today? Can students name a different cultural icon that they think would provide a better subject for a similar text? Production: Is the choice of an inexpensive material for use in illustration reflective of the subject's life or do students feel the illustrator should have selected richer materials to celebrate the stardom and achievement Hendrix attained? Make sure students are able to explain their responses and are ready to provide and demonstrate alternatives as relevant to their responses. Investment: Does the story told by Golio justify the time needed for a careful reading of the book? Is the result uplifting, educational and entertaining? Does *Jimi Sounds like a Rainbow: A Story of the Young Jimi Hendrix* genuinely illustrate his persistence and perseverance against the odds in his life and leave readers knowing that they too can persevere? Why do students think the author chose to use Jimi as the subject for his book? Where have students seen recent signs of a re-emergent popular interest in Jimi Hendrix (T-shirts at Target?) (Laura Butterfield)

Speeches

King, Martin Luther, Jr. "Transforming a Neighborhood into a Brotherhood, Address Delivered at the Annual Convention of the National Association of Radio Announcers." 8/11/67. Atlanta, GA (TD) 24 pp. MLKJP-GAMK: Box 122. 670811-000.

By 1967, NARTA had become a fully politicized organization. At their annual convention in Atlanta that summer, a weary-voiced Dr. King addressed the delegates with this speech. The previous day, he had given the same speech to the annual convention of the National Association of Real Estate Brokers in San Francisco. It is telling that he gave this talk to two very different audiences, for it reveals how much King valued radio's positive influence in stark contrast to the actions of real estate brokers.

MLK opens his remarks by praising the delegates and reminding them of the important role which the radio plays in the life of the black community. "For better or worse, you are opinion makers in the community.... The masses are almost totally dependent on radio as their means of relating to the society at large." King praises specific radio announcers and their specific contributions to the community and the civil rights struggle and bemoans the unfair scapegoating of Magnificent Montague in the wake of the Watts Riots. He also credits black radio for "in a real way, paving the role for political and social change" by creating a powerful cultural bridge between black and white youth because they now shared common music, language, and dance. "You introduced youth to that music," he proclaims, "and created the language of soul." King even expresses amazement that the music of his youth has come back across the Atlantic with an English accent. The cultural conquest he credits to the radio surpasses even the cultural conquests generated by Alexander the Great.

MLK then proceeds to the core of his remarks, attacking the failures of the Great Society in promoting social and economic justice and the white backlash against the Civil Rights Movement that he believed was beginning to take hold of the American mainstream. He accuses America of suffering from a "poverty of the spirit" which stood in contrast to its technological, scientific, and material abundance. Earlier that year, King had publicly broken from the Johnson Administration in condemning American policy in Vietnam. In these last months of his life, he had fully embraced his socially radical instincts. This speech is a reflection of a leader who was trying to awaken this country to its spiritual and moral crisis. He also seemed to be endorsing the "New Breed" leadership of NARTA which was at that time making plans to start a black college of broadcasting and calling for more forceful action in confronting job discrimination in the industry. He even praises H. Rap Brown and employs the phrase "black is beautiful" during the course of his remarks.

This is an amazing source for several reasons. First, it is exciting to see that MLK was in touch with the music of the younger generation and understood its centrality to the Civil Rights Movement. (It's also amazing to hear him make a reference to the British Invasion.) It also shows how radical his politics had become by the summer of 1967. This is not the safe Dr. King, who is now commemorated as the sanguine prophet of racial integration and harmony. It is important to view King as he really was and to understand why many feared his politics at that time. Finally, this speech helps to place the radio industry in the larger context of how culture connects with technology. King warned his audience that our material advances in technology and science were creating a materialistic society that was becoming morally bankrupt. King saw radio as perhaps the only media institution that could indeed help transform neighborhoods into brotherhoods. So while the speech of the same title that he had delivered the previous day was obviously intended to be a condemnation of the real estate industry, the address to NARTA was designed to provoke this audience to further positive action. (Steve Schwartz)

Television Programs

***American Dreams*. Directed by Bill D'Elia. 2002-2003. Universal City, CA: Universal Studios, 2007. DVD.**

Two things students enjoy are listening to music and watching TV, so using both of these media as a way to explain Motown through a commercial lens will be an effective way to get the message across. This source is the first seasons of the television show *American Dreams*, which aired on NBC from 2002-2005. The show centers on a family living in Philadelphia in the early 1960s, and the main character, Meg, is a regular dancer on *American Bandstand*. Music is essential to the show, as many of the scenes take place in the *Bandstand* studio. Sometimes, footage from original musical performances is shown, but other times, contemporary singers are featured in the roles of famous *Bandstand* performers. For instance, Usher portrayed Marvin Gaye on one episode, and the R&B group B2K performed as the Temptations singing "My Girl." The soundtrack from season one of the series features music from 1963-1964. Some of the original African American artists featured on the show are Martha and the Vandellas ("Heat Wave"), the Impressions ("People Get Ready," which is actually from 1965), and Otis Redding ("That's How Strong My Love Is"). In addition, some of the scenes take place in a record store, where a friend of the main character works. The teens often visit the record store to pick up the latest release from their favorite artists or from the upcoming performers on *Bandstand*, and they spend much time browsing through the records and discussing what they like or do not like about each one.

Many artists in the early 1960s relied on television to help their music reach the masses. This was especially true of Motown artists who were looking to garner attention from a wider audience and possibly cross over into the pop musical genre. *American Dreams* portrays these artists preparing for their performances on *American Bandstand*, which many of them hoped would catapult them to national fame and stardom. The scenes on the show that take place in the record store emphasize that ultimately, the songs that were performed on *American Bandstand* were purchased in the form of 45s by young people across the country. The connection between the singers' or groups' performances on television and their record sales is reinforced many times, implying that national TV exposure was critical to an artist's commercial success.

Select scenes from *American Dreams* can help students visualize the commercial side of the recording industry; this could be limited to the artists of Motown, or to black performers more generally. Although the show is fictional, one of the main consultants of the show was Dick Clark, the mogul behind *American Bandstand's* success. Given this information, students could discuss what was at stake for Clark back then as a promoter of the music on his show, and what was at stake for him at the time of this fictional TV show. Some of the songs that were performed on *American Dreams* by contemporary artists will be intriguing to students who are familiar with these singers, and they could possibly discuss the legacy that the artists who appeared on *Bandstand* had on today's generation of musicians. One final idea students could discuss is how artists who appeared on *Bandstand* influenced integration. One of the major themes of *American Dreams* is integration and the rapid changes taking place in many aspects of American society, namely in schools, on *American Bandstand*, in the workplace, and in the everyday social lives of the characters. Through the experiences of the characters on *American Dreams*, students can contemplate and discuss how integration was portrayed on the show and how the artists' performances on *Bandstand* impacted integration. (Ashleigh Lalley)

***Soul Train Classic Episodes: Don Cornelius, James Brown, Al Sharpton Interview*. Online video. 3 min. 19 sec., 1974. <http://soultrain.com/videos/?uri=channels/397041/1231459>.**

In 1974, the immensely popular show *Soul Train* was a definite rival to *American Bandstand*. It initially featured almost exclusively black dancers and performers, and the show's host, Don Cornelius, introduced and interviewed the most popular artists each weekday on his show. In this particular video clip of a classic episode from 1974, Cornelius is interviewing the "Godfather of Soul," James Brown. Brown comments that the biggest problem facing African Americans is the surge in violence in the black

community and that this is a disgrace because he does not want to think that activists of the Civil Rights Movement—namely Martin Luther King Jr.—have died in vain. In the last part of the video clip, a 19-year-old Al Sharpton presents Brown with a “Black Record.” This grassroots-style award for Brown’s 1973 album *The Payback* (which went Gold) symbolized the appreciation that young blacks had for Brown’s involvement in the struggle for civil rights, and Sharpton adds that the album is more or less “the theme song for young black America, 1974.”

This clip is significant because it shows a different side of the struggle for integration and civil rights through a commercial lens. Although *American Bandstand* had integrated by this time, *Soul Train* was created as an alternative for black Americans; it was a show of which they took ownership and through which the black community felt connected. Cornelius was aware that he had a mostly black audience, and invited black artists onto the show who were popular with the youngsters who tuned in each weekday. The creation of *Soul Train* somewhat mirrors the path that the Civil Rights Movement took. By the late 1960s and early 70s, some African Americans were becoming frustrated with the lack of progress being made and with the non-violent approach that many of the leaders took. *Soul Train* parallels the Black Arts Movement because it was a television program that adopted a stance of pride in being black, that promoted soul and funk music, and that felt it represented “young black America.” This clip makes it abundantly clear that black culture was something to be valued, to be proud of, and music and television were the media used to perpetuate this message.

In the classroom, this clip can be shown alongside a clip from *American Bandstand* and can serve as a starting point for discussion. Prompting students to discuss the similarities and differences between the structures and the intentions of the TV shows can lead to interesting questions: If the Civil Rights Movement emphasized integration, why were two separate shows created? Is one necessarily a “white show” and the other a “black show”? Finally, students could discuss how viewers possibly reacted to Sharpton’s statement regarding Brown’s album as “the theme song for young black America. Did album sales increase after this declaration? Was there any indication of a rise in popularity of this album among black youth? Students could listen to certain songs from the record to understand Sharpton’s point. (Ashleigh Lalley)

Web Sites

"307. Hi-Fi for Bella Vista Social Pub. - Graphicology Blog - Graphicology." *Graphicology Blog - Graphicology*. N.p., n.d. Web. <http://www.graphicology.com/blog/2010/7/18/307-hi-fi-for-bella-vista-social-pub.html> (accessed July 25, 2011).

***Billboard*. “Weekly Billboard Hot 100 No. 1 Songs from the First 50 Years: 1958-1969.” Music News, Reviews, Articles, Information, News Online & Free Music. *Billboard.com*. <http://www.billboard.com/specials/hot100/charts/weekly-no1s-60s.shtml> (accessed July 13, 2011).**

Begun as a trade publication for the bill posting industry in 1894, *Billboard* became a music magazine, which has been releasing the Hot 100 chart, widely regarded as the preeminent record of a song’s success, since August of 1958. Using a formula that slightly privileged radio airplay over record sales, the Hot 100 and its contemporaries, such as genre-specific *Cashbox* charts, reflected dominant trends and were instrumental in sparking or ending artists’ careers. Now, with over 1,000 songs to become number one hits since its debut, the Hot 100 includes a small percentage of Internet streaming data in its formula. The weekly chart of number one songs of the Hot 100 between 1958 and 1969 lists only the songs that hit number one, the artist and label of each song, their peak date, and the number of weeks they remained in the top spot.

The Hot 100 can be used as a classroom source on commerce to discover patterns and delineate changing tastes among the listening public. Presuming that, in most cases, radio deejays played songs that

were popular and people bought music they liked, an observer could take the chart as a reflection of consumer attitudes toward certain types of music and artists. Alternatively, discussion questions paired with material on payola scandals could direct students to judge the extent to which backdoor money drove popularity, which in turn dictated sales rather than the simple model of supply and demand teenagers copy from sterile textbooks.

Most importantly, students can use the Hot 100 to assess the influence of black popular music. Given the length of the chart and the lack of data classified by race, the teacher would have to aid students in finding patterns, for example, by providing a supplement on black-owned labels or identifying which artists are African American. The Platters, for instance, are the first black group to become number one on the Hot 100 but had already scored multiple hits before the chart's inception. Students may also graph the success of Motown, which had 16 number ones between 1964 and 1969, next to the more abbreviated popularity of Vee-Jay, which saw four of its songs reach number one between 1962 and 1963. Noting Berry Gordy's objective to succeed on the pop charts in conjunction with James Brown's 14 weeks with the top hit on the R&B charts in 1965 while never reaching number one on the Hot 100, students can engage in a discussion of what constitutes black music and what characteristics contribute to a song's relative success or failure on different charts.

Teachers may help students draw connections to today by providing updated Hot 100 charts, such as the October 18, 2003, Hot 100, when—for the first time in its history—all artists in the top 10 were African American. Such comparisons can serve as springboards for discussions on the interplay between largely white audiences and black artists, “authenticity” in music, music industry marketing, and the “whitewashing” of black music, from blues and early R&B to modern R&B and rap. In the words of the interracial hip-hop group 3rd Bass in their 1991 “Pop Goes the Weasel,” “Hip-hop got turned into hit pop/ The second a record was number one on the pop charts.” (“Pop Goes the Weasel” topped the rap charts, but hit only 29 on the Hot 100.) (Charles Rosentel)

Buxton, Rodney. “American Bandstand.” *The Museum of Broadcast Communications*. Accessed July 19, 2011. <http://www.museum.tv/eotvsection.php?entrycode=americanband>.

Christies Auction House Provides Information on Monetary Value of Artwork
<http://www.christies.com/features/2009-July-New-York-Birmingham-Race-Riot-128-1.aspx>.

“Classic Motown Timeline, 1959-1988.” Classic Motown. <http://classic.motown.com/timeline/> (accessed July 21, 2011).

Faith Ringgold.com. Website. <http://www.faithringgold.com/>

To find evidence of *market, production and investment* over time by a feminist artist of the Black Arts Movement and contemporary of Andy Warhol, Amiri Baraka, Miles Davis and Abbey Lincoln, make a visit to the Faith Ringgold Web site. The home page of the Web site provides the viewer with an invitation and the following encouragement: “If one can, anyone can, all you got to do is fly.” First I will share what I gleaned from her extensive Chronology. There are essential points she emphasizes which reinforce the relevance of a thorough visit to her Web site for students of the 1959-1975 era Civil Rights Movement and Black Arts Movement.

Born on October 8, 1930, African American artist Faith Ringgold was raised by her hardworking middle-class bourgeoisie family in the heart of Harlem, NYC, on Edgecombe Street in Sugar Hill. She spent summer vacations at the seashore on Martha's Vineyard, traveled to Europe, graduated with a teaching and art degree from CUNY and created her first paintings in oils, which were based on classic Western European traditions. In 1950, Reinggold married classically trained jazz musician, Robert Earl Wallace. A few years later her younger sister introduced her to the writings of James Baldwin. She continued producing paintings in the Western European tradition through 1962, with minimal commercial success. The Web site informs us that in 1963, the same year that Leroi Jones transformed into Amiri Baraka and Andy Warhol silk screened his series *Birmingham Race Riots*, Faith Ringgold was now

remarried to Burdette Ringgold and had radically expanded her reading repertoire and her artistic oeuvre. In 1963, then Leroi Jones describes her nascent new direction as “super realism.” Although her chronology continues to tell us of her ever growing attempts to break across race and gender lines in the New York Art World, Ringgold was unable to secure a gallery to represent her (and sell her art) until the Spellman Gallery on 57th Street picked her up in 1967. At this point in her early career (she is still active in the art scene now in 2011), Faith Ringgold had completed a significant mural and body of work begun in 1963 titled *The American People* series, a major exploration of a black civil rights perspective. One piece from that series is *The Flag is Bleeding*, 1967.

In this work of art, as in many others available for viewing on her Web site, her interest in civil rights issues is easily discernable. Her Web site gives multiple avenues for student encounters with evidence of Ringgold’s continued growth and activism. There are many links of interest to teachers as well as to their Internet savvy students. Opportunities for students include the following: an interactive “Story Time”; “Please Sing My Song”; “Have You Read my Books and Videos”; “Frequently Asked Questions”; “Racial Questions and Answers”; “Requests and Orders” (a commercial link); and, at the very bottom of the home page, a link to her current art dealer, Barbara Co.

As an educator approaching the Faith Ringgold Web site from a commercial point of view, I found it an exceptional marketing tool. Ms. Ringgold subtly markets her art and overtly markets her socio-political message. Her oeuvre evolved from Western-influenced production of oil on canvas paintings to African and Eastern traditions of hand-stitched esoteric story quilts. A comparison of Faith Ringgold’s work and process of production would provide a wonderful comparison with that of Andy Warhol. Is her work commercially viable? Is she productive? (She is prolific!) Let the discussion begin! (Laura Butterfield)

**“Growing Up Philly Style.” *Music Alive!* (accessed July 15, 2011).
<http://www.musicalive.com/onlinefeature/index.php?id=81>.**

Interview with author Gary Golio on video. CBS Television. <http://www.garygolio.com/Page2.html>.

***JIMI: Sounds Like a Rainbow: The Story of the Young Jimi Hendrix*. Official Web site for the book. Has links to both the author and the illustrator. <http://www.garygolio.com/Page2.html>.**

**"King Records." *The Public Library of Cincinnati and Hamilton County*. n.p., n.d. Web.
<http://www.cincinnati.org/features/kingrecords.html> (accessed July 25, 2011).**

As an online resource, the Cincinnati Public Library’s feature site on King Records provides in-depth information for students wanting learn more about one of the most successful independent record labels in the Midwest. The site provides background historical details about the record label started by Syd Nathan in 1943. There are also numerous related resource materials cited on the page, from books to DVDs, as well as specific links to highlight some of the most notable recording artists.

King Records played an important role from 1959-1971 because it was the birthplace of the music of James Brown and made Syd Nathan one of the most influential owners in the record business during the time period. Commercially, it is possible to view the way King Records positioned itself so that its records could appeal to a mass audience. Aside from James Brown, King Records had successful white artists such as Lonnie Mack and the Cowboy Copas. A quick review of record covers and other resources on the site gives students a snapshot of how the company marketed to a segregated society. It is worth noting that on the site the record covers do not show an integrated audience. Included in the list of resources is an excellent podcast series with interviews and music surveying the history of King Records. (Al Stith)

**McCurdy, Ron. *Ask Your Mama: Twelve Moods for Jazz*, by Langston Hughes. Langston Hughes Project Video Performance Excerpts. Ron McCurdy, musical director.
http://www.ronmccurdy.com/about_hudges_project.htm (accessed July 21, 2011).**

Dr. Ron McCurdy, an established and respected scholar and educator in jazz studies, premiered The Langston Hughes Project in 2008. Langston Hughes worked on a multimedia project called *Ask Your Mama: Twelve Moods for Jazz* in which he put together poetry, videography, music, and art to create a powerful message of cultural history. Hughes states, “Jazz is a montage of a dream deferred. A great big dream—yet to come—and always yet to become ultimately and finally true.” This Web site offers a history of the project, the liner notes to the production, a biography of Dr. McCurdy and excerpts from the video performance. The final performance of the work is an 800-line poem that is spoken, accompanied by a quartet while visual illustrations are played on screen.

Through art, in all its forms, one can take a comprehensive look at any given time in history. It is fortunate this particular work has finally been performed, but unfortunately not by Mr. Hughes. The performance of *Ask Your Mama: Twelve Moods for Jazz* remained in the planning stages at the time of Hughes’s death in 1967. Dr. McCurdy gives a comprehensive explanation of the project when he states, “This multimedia presentation recreates Hughes’s vision of the global struggle for freedom in the early 1960s. African American artists and photographers including Jacob Lawrence, Gordon Parks, and Romare Bearden link words and music to a kaleidoscopic collection of images.” This “struggle for freedom” set the stage for some major changes in how music targeted specific audiences through the style of the music, content of the lyrics, and packaging of the records.

The Langston Hughes Project travels around the United States and gives live performances. This would be an excellent opportunity to expose students to the political upheaval, civil rights struggles, and general turmoil that surrounded the 1960s. The presentation is so versatile that it should be accessible on some level to most students. If a live performance is out of the budget, on-line excerpts are available on the Web site. (Kat Breitbach)

Sanders, James R. “Fashion: Girl Group Style—It’s Not Just a Fad.” *Soul Train*, April 1, 2011. <http://soultrain.com/2011/04/01/fashion-girl-group-style-its-not-just-a-fad/> (accessed July 25, 2011).

“The Scepter/Wand Story.” Both Sides Now Publications’ Home Page. n.p. n.d. <http://www.bsnpubs.com/scepterstory.html> (accessed July 25, 2011).

“Supreme Icon Diana Ross, Her Five Children and a Show-Stopping Performance.” Oprah.com. Last modified February 25, 2011. <http://www.oprah.com/showinfo/Supreme-Icon-Diana-Ross-Her-5-Children-and-Show-Stopping-Performance>.

Tate Online. Andy Warhol, 1928-1987. From *Ten Works by Ten Painters*. *Birmingham Race Riot, 1964*. Screenprint on paper. <http://www.tate.org.uk/servlet/ViewWork?workid=21531>.