

1.) GIT ON BOARD

Timeline of Slavery in America- 1517- 1865

1517 The trans-Atlantic slave trade begins.

1619 Twenty African slaves arrive in Jamestown, Virginia.

1626 Eleven black male slaves are imported to New Netherland by the Dutch West India Company.

1641 Massachusetts becomes the first colony to legalize slavery.

1662 A Virginia statute declares that children born would have the same status as their mother.

1663 Maryland legalizes slavery. A Maryland statute attempts to enforce a law that all blacks, even those who are free, would be slaves and all blacks born would be slaves regardless of the status of their mother.

A slave rebellion occurs in Gloucester County, Virginia.

1664 Slavery is legalized in New York and New Jersey.

Maryland legally prohibits marriage between white women and black men.

1676 Virginian slaves and indentured servants participate in Bacon's Rebellion.

1681 A new Maryland law changed the 1663 law by establishing that children born to free black women and black children of white women would be free.

1688 Pennsylvania Quakers pass an anti-slavery resolution

1691 Slave codes are passed by South Carolina.

The manumission of slaves is prohibited in Virginia.

1700 Slavery is legalized in Pennsylvania.

1705 A Massachusetts law makes interracial marriage between blacks and whites illegal.

1711 The importation of blacks is prohibited in Pennsylvania.

1712 In a New York slave rebellion, 23 slaves in possession of guns and knives, set fire to the home of a slave owner. The slaves killed nine whites and injured six others. The slaves responsible were captured and put on trial. Twenty-one of the slaves were found guilty and executed.

The importation of slaves is prohibited in Pennsylvania.

Freed blacks are prohibited from owning property in New York.

1715 A New York slave code attempts to deter slaves from escaping to Canada, by declaring that slaves that were caught 40 miles north of Albany would be executed based upon the oath of two credible witnesses.

Blacks outnumbered whites by 10,500 to 6,250 in South Carolina.

Slavery is legalized in Rhode Island.

1717 A fugitive slave law is enacted by New York.

1723 Manumission becomes illegal in Virginia.

1735 The importation and use of black slaves is prohibited in Georgia.

1738 The importation of black slaves is permitted by the Georgia trustees.

Spanish Florida declares that freedom and land would be given to runaway slaves.

1739 September 9 - The slave uprising, the Stono Rebellion, occurs in South Carolina. Slaves burn and kill whites. Slaves are stopped before they can reach Florida.

1740 The Negro Act is passed in South Carolina. The act makes it illegal for slaves to gather in groups, earn money, learn to read, and raise food. The act permits owners to kill rebellious slaves.

1749 Georgia repeals its prohibition against slavery.

1758 Quakers in Pennsylvania prohibit its members from owning slaves.

1770 March 5 - Crispus Attucks, a fugitive slave, is the first to be killed in the American Revolution.

1767 Phillis Wheatley, a slave, publishes her first poem in the Newport Rhode Island, *Mercury*.

1773 Phillis Wheatley's book, *Poems on Various Subjects, Religious and Moral* is published.

1774 Slave importation is prohibited by Georgia, Connecticut, and Rhode Island.

1775 The first abolitionist society is organized.

1776 In Philadelphia, the Quakers prohibit its members from holding slaves.

Delaware prohibits slave importation.

1777 Vermont becomes the first colony to abolish slavery.

1780 Pennsylvania adopts a law that gradually emancipates slaves that are born after 1780 when they turn twenty-eight.
The Massachusetts Constitution is adopted with a freedom clause that is interpreted as abolishing slavery.
Delaware prohibits the importation of slaves.
1783 Maryland prohibits the importation of slaves.
1784 Connecticut and Rhode Island adopt gradual emancipation laws.
North Carolina prohibits the importation of slaves.
1785 New York adopts a gradual emancipation law, prohibits slave importation, and allows slave owners to free their slaves without posting a bond.
1787 Richard Allen founds the African Methodist Episcopal Church in Philadelphia, Pennsylvania.
The Northwest Ordinance prohibits slavery in the Northwest. Later it includes Illinois, Indiana, Ohio, Michigan, and Wisconsin.
1788 The U.S. Constitution is adopted and includes the three-fifths clause, which declares that slaves will be counted as three-fifths of a white person for the purpose of congressional representation.
1793 The cotton gin is invented, which leads to the expansion of slavery in the South.
The first Fugitive Slave Law is passed. It allows slave owners to pursue fugitive slaves across state lines and it becomes a criminal offense to help fugitive slaves.
1794 The slave trade between the U.S. and other countries is prohibited by Congress.
1799 New York adopts a gradual emancipation law.
1800 August - Gabriel Prosser plans a slave insurrection in Richmond Virginia.
U.S. citizens are prohibited from exporting slaves.
1803 The Louisiana territory is purchased from France.
1804 Ohio enacts black codes in an attempt to deter fugitive slaves from coming to the state.
New Jersey adopts a gradual emancipation law.
The Underground Railroad is established.
1807 The British Parliament bans the Atlantic slave trade.
1808 The Atlantic slave trade is banned by the U.S.
Washington enacts black codes.
1815 Britain, France, and the Netherlands agree to ban the slave trade.
1817 Spain signs a treaty agreeing to end the slave trade north of the equator and to end it south of the equator in 1820.
The American Colonization Society is established. Its goal is to help African Americans return to Africa.
Georgia bans the slave trade.
1818 February - Frederick Douglass is born.
1819 Slave trading is declared a capital offense by the U.S.
Blacks are prohibited from learning to read in Virginia.
1820 The Missouri Compromise makes slavery illegal in the Louisiana territory that is north of the Missouri border. Missouri is admitted as a slave state and Maine is admitted as a free state.
1822 Denmark Vesey organizes a slave uprising in Charleston, South Carolina.
The colony of Liberia is founded for freed slaves.
1827 Tennessee bans slave trading.
1829 David Walker publishes the anti-slavery pamphlet, *An Appeal to the Colored Citizens of the World*.
1831 On August 20, Nat Turner's rebellion occurs in Southampton, Virginia. Turner and six others kill his master's entire family. In the process, they gain the assistance of 40 slaves who help kill at least 55 white people.
Virginia passes a law that prohibits slaves from gathering at night for religious services.
William Lloyd Garrison founds the anti-slavery paper, *The Liberator*.
Maria Stewart's essay, "Religion and the Pure Principles of Morality, The Sure Foundation on Which We Must Build" is published in *The Liberator*. Stewart becomes the first African American woman to write a political manifesto.
The Virginia legislature debates emancipation. It is the last time abolition is considered by a southern state until the Civil War.
A North Carolina law prohibits teaching slaves from learning to read and write.
1833 The American Anti-Slavery Society is founded by William Lloyd Garrison and others.
1835 North and South Carolina request that other states control abolition activities.
1836 Alabama, Georgia, and Virginia request that other states control abolition activities.

The U.S. House of Representatives adopts the "gag rule" which automatically tables abolitionist material.

1837 Pennsylvania and Mississippi take away the right of blacks to vote.

1838 The Anti-Slavery Convention of American Women meets in Philadelphia, Pennsylvania.

Frederick Douglass escapes from slavery.

1839 July 2 - Slaves aboard the ship *Amistad* rebel killing the captain and cook.

After the ship arrives off the coast of Long Island, the slaves seek their freedom in court.

1840 The issue of women's rights divides the American Anti-Slavery Society. Those who leave the party form the Liberty Party.

1841 The U.S. Supreme Court rules that the slaves aboard the *Amistad* are free.

1844 Slavery is prohibited in Oregon.

Free blacks are denied citizenships in North Carolina.

1845 Frederick Douglass' autobiography, *The Narrative of the Life of Frederick Douglass* is published.

Texas is admitted to the Union as a slave state.

1847 Frederick Douglass founds the newspaper, *The North Star*.

1848 Slavery is prohibited in Connecticut.

The Free Soil Party is organized by anti-slavery proponents. Its goal is to prevent slavery from expanding westward.

1850 California is admitted as a free state. As a compromise, the slave states Utah and New Mexico are admitted without restrictions, but the slave trade is banned in D.C.

The second Fugitive Slave Law is passed. It is enforced by the federal government.

1851 In Akron, Ohio at the Women's Rights Convention, Sojourner Truth delivers her speech "Ain't I a Woman."

1852 *Uncle Tom's Cabin*, written by abolitionist Harriet Beecher Stowe, is published.

1854 The Missouri Compromise is repealed by the Kansas-Nebraska Act, which allows popular sovereignty to determine the status of Kansas and Nebraska.

1857 The Dred Scott decision denies citizenship to all slaves, ex-slaves, and slave descendants.

1858 Kansas is admitted to the Union as a free state.

1859 John Brown leads an unsuccessful raid on Harper's Ferry, Virginia.

1860 Abraham Lincoln is elected president.

1861 South Carolina secedes from the Union. Mississippi, Florida, Alabama, Georgia, Louisiana, Texas, Virginia, Arkansas, Tennessee, and North Carolina follow.

Jefferson Davis is elected president of the Union of Confederate States.

Ex-slave Harriet Jacobs' narrative, *Incidents in the Life of a Slave Girl* is published.

The Civil War begins.

1863 Slavery is abolished in Utah.

1863 Lincoln issues the Emancipation Proclamation, which frees all slaves in the rebellion area.

The 54th Massachusetts Colored Infantry is formed.

Slavery is abolished in Maryland.

1864 The Fugitive Slave Law is repealed.

Slavery is abolished in Louisiana, Arkansas, and Missouri.

1865 Slavery is abolished in all of the states by the 13th Amendment.

Confederate J.E. Johnston surrenders to the Union.

Confederate General Lee surrenders to General Grant in Virginia at the Appomattox Court House

Middle Passage

<http://www.britannica.com/Blackhistory/article.do?nKeyValue=52545>

In the days of the African slave trade to the New World, the middle part of the slave's journey—i.e., the crossing of the Atlantic Ocean. From about 1518 to the mid-19th century, millions of African men, women, and children made the 21-to-90-day voyage aboard grossly overcrowded sailing ships manned by crews mostly from Great Britain, the Netherlands, Portugal, and France. Slaver captains anchored chiefly off the Guinea Coast for a month to a year to gather their cargoes of 150 to 600 persons. Then began a long period of continuous danger, with raids at port by hostile tribes, threats of slave mutiny, epidemics, attack by pirates or enemy ships, and bad weather. During the Middle Passage, male slaves were kept constantly shackled to each other or to the deck to prevent mutiny, of which 55 detailed accounts were

recorded between 1699 and 1845. So that the largest possible cargo might be carried, the captives were wedged horizontally, chained to low-lying platforms stacked in tiers, with an average individual space allotment of 6 feet by 16 inches wide (183 by 41 cm). Unable to stand erect or turn over, many slaves died in this position. If bad weather or equatorial calms prolonged the journey, the twice-daily ration of water plus either boiled rice, millet, cornmeal, or stewed yams was greatly reduced, resulting in near starvation and attendant illnesses. In the daytime, weather permitting, captives were brought on deck for exercise or for "dancing the slaves" (forced jumping up and down). At this time, conscientious captains insisted that the sleeping quarters be scraped and swabbed by the crew; but in bad weather the oppressive heat and noxious fumes in the unventilated and unsanitary holds caused fevers and dysentery, with a high mortality rate. Deaths during the Middle Passage, caused by epidemics, suicide, "fixed melancholy," and mutiny, have been estimated at 13 percent. So many bodies of dead or dying Africans were jettisoned into the ocean that sharks regularly followed the slave ships on their westward journey.

African American Music: Spirituals and Gospel Music

<http://www.sbgmusic.com/html/teacher/reference/styles/spirituals.html>

Spirituals and gospel music are two of several different kinds of music that originated in the experiences of African American people. There are now European American categories within these two styles, but for now, we will focus on spirituals and gospel music of African Americans. Spirituals and gospel music are related to each other, but they developed at different times in history: Spirituals rose out of the experience of enslaved Africans in Colonial America, and gospel music developed in the early twentieth century in cities.

Spirituals

There are two types of spirituals: One is the folk spiritual and the other is the arranged spiritual. The folk spiritual grew out of the earliest spiritual expression of enslaved Africans in the farmlands of Colonial America.

Folk Spirituals: When enslaved Africans were exposed to Christianity, many accepted some aspects of it and rejected others. They came to the New World with the knowledge of another way of expressing religious fervor that involved responding verbally, singing, dancing, and shouting. They sought privacy when worshiping, because some slave owners forbade them to express spirituality in this way. They met in "invisible churches" in ravines, forests, fields, slave quarters, and anywhere else they could that was away from the critical eyes and ears of European Americans. This was the only opportunity for meaningful expression and for preservation of elements of African culture for many enslaved Africans. Their church meetings involved prayer, singing, hand clapping, dancing, telling of personal spiritual experiences, and sometimes shouting and preaching. Prayer often turned into singing, and the congregation was encouraged to respond verbally to what was going on at all times.

The call-and-response pattern of singing that was the basis for the spiritual is one cultural trait that has flourished everywhere the people of Western and Central African countries have gone. In this pattern the soloist sings something different each time, changing the words and the melody, but the group sings the same response, chorus, or refrain after each solo. This musical pattern can go on indefinitely. Some early church meetings lasted all night. The solo-group pattern illustrates a social order in which the success of the individual and the idea of diversity are celebrated by the group, which is constant in its support. The texts for call-and-response spirituals were often taken from European hymns.

Although drums were banned by many slave owners because they were believed to be used to send signals, African Americans still "drummed" with their feet and used body movements to keep drumming styles alive as a part of religious singing and worship.

The "ring shout" is a shuffling circle dance that involves clapping. It was performed with lively spirituals. The ring shout is related to spiritual practices in West Africa.

Spirituals were sometimes sung for purposes other than worship. They were sung in work gangs, to keep everyone working at the same speed. Sometimes they were coded with messages about impending escape attempts, directions for how to head north on the Underground Railroad, or which houses were safe havens while traveling. Spirituals containing such messages include "Go Down, Moses" and "Follow the Drinking Gourd." The texts of most spirituals were based on biblical passages. On the surface, a text might be about Moses leading the Hebrews out of exile, but the message applied well to enslaved Africans who yearned for the "promised land" of the North and the freedom found there.

Arranged Spirituals: Fisk University in Nashville, Tennessee, was the place where the African American spiritual was developed for presentation in concerts all over the United States and Europe, to white as well as black audiences. The treasurer of the university, George White, organized the Fisk Jubilee Singers to give concerts to raise funds for the university. There were eleven men and women in the group, and most of them were formerly enslaved African Americans. Some elements of the performance practice of spirituals were changed for concert use. Gone were the round shouts, foot stomping, spontaneity, improvisation, and overt expression of folk spirituals. Control, precision, and uniformity of expression were the norm for concerts. Spirituals were sung *a cappella* and in call-and-response patterns within verse-and-refrain form, but the singing was now blended. The music was notated and arranged for harmony parts in a Western European style. Notating each arranged spiritual gave it a definite ending, unlike the folk spiritual. Important composers of arranged spirituals include John Work II (1873-1925), William Dawson (1899-1990), R. Nathaniel Dett (1882-1943), John Work III (1901-1968), and Undine Smith Moore (1904-1989).

Some arranged spirituals were composed for solo voice accompanied by piano. The solo spiritual has become an important part of African American Christian worship services as well as a favorite way to end a solo vocal recital. Harry T. Burleigh (1866-1949) was the first composer to arrange spirituals for solo voice and piano.

Gospel Music

In the first few decades of the twentieth century, many African Americans moved from the southern countryside to northern cities. They brought their religious traditions with them to the new urban setting. Congregants from small country churches found their new spiritual homes in storefront city churches. Music for worship centered on the folk spiritual, but with the addition of instrumental accompaniment. This was a big change that led to what we call gospel music today. Three styles of gospel music emerged: the gospel hymn, rural gospel (sacred blues), and the Holiness-Pentecostal style.

Gospel Hymn: Charles Albert Tindley (1851-1933) was a Methodist minister in Philadelphia who developed the gospel hymn style. Some of his hymns had their roots in European anthems that lent themselves to choral responses. In his melodies, Tindley sometimes avoided the third and seventh scale degrees to allow for improvisation of blue notes on those degrees. He composed in the traditional call-and-response pattern in verse-and-refrain form, but his instrumental accompaniments moved his work from the spiritual category into the gospel category.

Rural Gospel: The blues of rural areas of the South found their way into church services in the urban North and became gospel music. Religious lyrics were sung in blues style by a solo singer accompanied by harmonica or guitar. Blind Willie Johnson and Blind Mamie Forehand were two important rural gospel singers around the turn of the twentieth century.

Holiness-Pentecostal Gospel: A very expressive and uninhibited worship style evolved in the new Pentecostal denomination in the first decade of the twentieth century. The Holiness-Pentecostal gospel style was close to the rural spiritual style with its singing and dancing. The use of brass instruments, mandolins, and jugs added to the enthusiasm of these worshipers and placed the music in the gospel category. Arizona Dranes was an important Holiness-Pentecostal gospel performer. Her recordings exhibit her trademark rhythmic ragtime piano playing and her vocal leads that could sometimes be characterized as shouts.

In the 1930s, Thomas Dorsey (1899-1993) worked with musicians such as Mahalia Jackson (1912-1972) to blend these three styles into one, which is what we now call traditional gospel music. Dorsey brought a combination of jazz, blues, and church music to the mix. Mahalia Jackson's love of her native New Orleans blues, her church choir tradition (Baptist), and the sounds of the church next door to her house (Pentecostal) were blended into the new gospel style. At first, this style of religious musical expression was not accepted. It was called "sin music" because of its similarities to secular music. Thomas Dorsey organized workshops and conventions for gospel choirs. The style caught on fast. Now traditional gospel music is sung by black and white soloists, quartets, and choirs of men or women or both. Accompaniments range from organ or piano to synthesizers, electric bass, drum set, bongos, saxophone, and brass. There are no limits on instrumental accompaniment.

Contemporary gospel groups are usually made up of small groups of one soloist or four to six singers; accompaniments are usually the same as the secular style the group embraces, such as hip-hop, rap, jazz, or funk.

A look at spirituals and gospel music reveals that although the musical style of the folk spiritual has changed over hundreds of years (as has much of America's music), the core beliefs, strengths, and values of African American culture are still intact as expressed in spirituals and gospel music.

African American Music: Blues and Jazz

<http://americanradioworks.publicradio.org/features/remembering/bitter.html>•

<http://www.americanrhetoric.com/top100speechesall.html>

<http://anomalies-unlimited.com/Jackson.html> nllm

Although the enslaved African people who were brought to America could not bring their musical instruments with them, they did not forget their musical traditions. Some slaves were not allowed to speak their native language in America and added their own traditional styles to European-American songs and dances. They passed on traditional African musical styles from generation to generation. Gradually, several styles of African American music emerged in the United States. Today, two of the best-known styles are blues and jazz.

The blues most likely began as solo singing. These solo songs may have come from "field hollers" that slaves yelled while they toiled in the fields. They also may have come from story songs, called ballads, and other songs that were sung at lively dances. Blues singers made slight changes to original melodies and rhythm in order to add emotional expression, including sounds of moaning or crying. The emotions expressed were often sad and mournful.

Later on, instruments such as the guitar, banjo, and harmonica were added to accompany solo blues singing. Eventually the piano, bass, drums, brass, and woodwind instruments were also added. Today, musicians follow a specific form or pattern of phrases when they sing or play the blues. One of America's most famous blues singers was Bessie Smith (1894-1937).

Jazz probably began in New Orleans, Louisiana, in the early twentieth century. It started as a mixture of many different types of music including popular music and the blues. It has changed over the years and has many different sub-styles, such as Dixieland, swing, bebop, Afro-Cuban, cool, free jazz, and fusion.

In jazz the performer often improvises (alters the melody and rhythm, as is done in the blues) to create new or different sounds that add to the emotional expression of the song. Jazz musicians create their own version of the melody while they are performing. The performers usually begin by playing a tune that they all know, and then they take turns improvising around that tune. Sometimes jazz performers make up a completely new melody that goes with the same chord progression of the original melody. Players or singers often repeat the melody in its original form at the end of the selection. In jazz style, performers often "swing" the rhythm of steady eighth notes, for example. To do this they change an even rhythm to uneven (long-short, long-short).

called "Only a Pawn in Their Game," which focuses on the man responsible for the death of a civil rights worker.

The day was filled with music. **Odetta**, an important folk-gospel singer and guitarist (whose work influenced people like Joan Baez and Bob Dylan) sang the spiritual "I'm on My Way." The European American folk group Peter, Paul, and Mary sang "If I Had a Hammer" and "Blowin' in the Wind."

As the event was drawing to a close, the great opera singer Marian Anderson sang "He's Got the Whole World in His Hands." The great gospel singer Mahalia Jackson was there, too. She was an important pioneer of gospel music. Her style combines black Baptist singing with the secular blues style. She graced the huge crowd that day by singing the spiritual "I Been 'Buked and I Been Scorned," then got the crowd to sing with her on "How I Got Over."

Dr. King gave the closing speech. Toward the end of the speech, he started speaking to the crowd without notes about a dream he had for all people to live together in peace. That became his famous "I Have a Dream" speech.

Although the March on Washington was a great day, it did not magically solve all problems faced by African American people. There was more violence and more bloodshed before more civil rights were won, and inequalities still exist. But the people who sang for civil rights knew that music helps make people strong, and that music can help change the world a little at a time.

Go Down, Moses -lyrics

- When Israel was in Egypt 's Land:
Let my people go.
Oppress 'd so hard they could not stand,
Let my people go.
Refrain:
Go down Moses
'way down in Egypt 's land
Tell ol ' Pharaoh,
Let my peoples go.*
- Thus saith the Lord, bold Moses said:
Let my people go.
If not I 'll smite your firstborn dead,
Let my people go.
Refrain:*
- O let us all from bondage flee;
Let my people go.
And let us all in Christ be free!
Let my people go.
Refrain:*

William Faulkner: Wrote a book of the same title, "Go Down, Moses" which was a compilation of short stories about a plantation owner and the adventures of his slaves.

James Brown: Born in 1933 in South Carolina, raised in Georgia. 1953, James Brown joins the Gospel Starlighters, a vocal quartet led by Bobby Byrd, after completing a four-year stint in prison for robbery. The group changes its focus from gospel to R&B and its name to the Famous Flames, as Brown becomes the focal point of the act. October 1, 1957 After Little Richard abruptly quits rock and roll for religion, several members of Little Richard's backup band, the Upsetters, become Famous Flames. His hit songs include, "I Got You (I Feel Good)" which topped the pop charts. He is in both the RnB hall of fame and the Rock and Roll hall of fame. Mr.

There are different kinds of jazz bands. A "combo" is a small jazz ensemble that usually consists of a keyboard, bass, drums, and sometimes guitar. These form the rhythm section. They support the rhythm and harmony, and each of these instruments can function as a soloist, trading off with the others. Sometimes a melody instrument is added, such as a clarinet, saxophone, or trumpet, and there may be a singer. A "big band" might include five saxophones, five trombones, five trumpets, and a rhythm section of a keyboard, drums, guitar, and, in the early days, banjo and tuba.

Jazz also uses different timbres for special effects. Instrumentalists often imitate the same vocal sounds that are used in the blues, such as moaning, wailing, growling, and shouting. Some jazz singers like to "scat," or sing nonsense syllables that sound like instruments playing jazz. One singer famous for her scat singing was Ella Fitzgerald.

Other jazz artists popular today include members of the Marsalis family.

Music of the Civil Rights Movement

An important song of the civil rights movement was "**Lift Ev'ry Voice and Sing**," written by two brothers, James Weldon Johnson (1871-1938) and J. Rosamond Johnson (1873-1954). They were born in Jacksonville, Florida. The family enjoyed singing together. Mrs. Johnson played the piano, and Mr. Johnson played the guitar. James became a school principal, and Rosamond was a music teacher. They worked together on a number of songs. James wrote the words, and Rosamond wrote the music. Later, James Weldon Johnson became one of the founders of the National Association for the Advancement of Colored People (NAACP).

"Lift Ev'ry Voice and Sing" is the best-known song the brothers created. James was asked to speak at a celebration of Abraham Lincoln's birthday, on February 12, 1900. He decided to write a poem for the occasion, which his brother set to music. A chorus of 500 students sang the song at the celebration. The children liked the song and taught it to their friends. Some of them grew up to be teachers and taught it to their students. After a while, it became known as the "Negro National Anthem." In his autobiography, James Weldon Johnson describes how creating this song with his brother brought more satisfaction to him over the years than anything else he did.

The most famous song of the civil rights movement was "**We Shall Overcome**." It may have been created by African American textile workers in the 1940s at the Highlander Folk School in Tennessee. It expresses the singer's belief that someday he or she will overcome the obstacles to freedom.

Many well-known singers of the 1950s and 1960s lent their voices to the civil rights movement. Singer Harry Belafonte was an established star by the time the movement began. Dr. Martin Luther King, Jr., asked him to join in. Belafonte did, gladly.

An important European American folksinger named Joan Baez donated the proceeds of many of her concerts to the civil rights movement and many other causes. Baez has always traveled to troubled places in the world, just when they were at their most dangerous points of conflict, to sing her thought-provoking songs and draw attention to human rights issues. Another European American, singer/songwriter Bob Dylan joined Joan Baez for a while in musical support of civil rights and other causes. Baez and Dylan still lend their talents to promote important causes.

On August 28, 1963, Dr. Martin Luther King, Jr. led a huge march on Washington, D.C., to express the desire for increased civil rights. Over 250 thousand people were there—the largest gathering Washington, D.C., had ever seen. They gathered at the Washington Monument, then marched on to the Lincoln Memorial.

Joan Baez was the first to sing, at 10:00 A.M., while people were still arriving. She sang a spiritual called "Oh, Freedom." Baez later led the crowd in singing "We Shall Overcome." Bob Dylan sang a song he wrote

Brown became an icon of the music industry. With his signature one-three beat, James Brown directly influenced the evolutionary beat of soul music in the Sixties, funk music in the Seventies and rap music in the Eighties.

Watusi, Funky Chicken: Dances with movements that model the movements of a chicken.

Nobody Knows De Trouble I Seen

http://www.negrospirituals.com/news-song/nobody_know_de_trouble_i_ve_seen.htm

*Nobody knows de trouble I've seen
Nobody knows de trouble but Jesus
Nobody knows de trouble I've seen
Glory Hallelujah!*

*Sometimes I'm up, sometimes I'm down
Oh, yes, Lord
Sometimes I'm almost to de groun'
Oh, yes, Lord*

*Although you see me goin' 'long so
Oh, yes, Lord
I have my trials here below
Oh, yes, Lord*

*If you get there before I do
Oh, yes, Lord
Tell all-a my friends I'm coming too
Oh, yes, Lord*

"Summertime And De Livin' Is Easy"

<http://ingeb.org/songs/summerti.html>

Melody - George & Ira Gershwin, Heyward DuBose from "Porgy and Bess"

*Summertime
And the livin' is easy,
Fish are jumpin'
And the cotton is high.
Oh yo' daddy's rich
An' yo' ma is good lookin'
So hush, little baby,
Don't you cry.*

*One of these mornin's,
You's gonna rise up singin'
Then you'll spread yo' wings
An' you'll take the sky.
But till that mornin',
There's ain't nothin' can harm you
With your Daddy an' Mummy
Standin' by.*

American Revolution Summary

<http://www.sparknotes.com/history/american/revolution/summary.html>

The French and Indian War: The North American theater of the primarily European Seven Years' War was known as the French and Indian War. It was fought between Britain and France from 1754 to 1763 for colonial dominance in North America. This war ended after the British captured most of France's major cities and forts in Canada and the Ohio Valley.

Pontiac's Rebellion: The powerful Ottawa chief Pontiac, who had no intention of allowing land-hungry whites to steal more tribal lands, united many of the tribes in the volatile Ohio Valley and led a series of raids on British forts and American settlements. British forces eventually squashed Pontiac's Rebellion. As a conciliatory gesture toward the Native Americans, Parliament issued the Proclamation of 1763, forbidding American colonists to settle on Native American territory unless native rights to the land had first been obtained by purchase or treaty.

The End of Salutary Neglect: The French and Indian War also motivated Parliament to end the age of salutary neglect. Prime Minister George Grenville began enforcing the ancient Navigation Acts in 1764, passed the Sugar Act to tax sugar, and passed the Currency Act to remove paper currencies (many from the French and Indian War period) from circulation. A year later, he passed the Stamp Act, which placed a tax on printed materials, and the Quartering Act, which required Americans to house and feed British troops.

Taxation Without Representation: The Sugar Act was the first fully enforced tax levied in America solely for the purpose of raising revenue. Americans throughout the thirteen colonies cried out against "taxation without representation" and made informal nonimportation agreements of certain British goods in protest. Several colonial leaders convened the Stamp Act Congress in New York to petition Parliament and King George III to repeal the tax. In 1766, Parliament bowed to public pressure and repealed the Stamp Act. But it also quietly passed the Declaratory Act, which stipulated that Parliament reserved the right to tax the colonies anytime it chose.

The Townshend Acts and Boston Massacre: In 1767, Parliament passed the Townshend Acts, which levied another series of taxes on lead, paints, and tea known as the Townshend Duties. In the same series of acts, Britain passed the Suspension Act, which suspended the New York assembly for not enforcing the Quartering Act. To prevent violent protests, Massachusetts Governor Thomas Hutchinson requested assistance from the British army, and in 1768, four thousand redcoats landed in the city to help maintain order. Nevertheless, on March 5, 1770, an angry mob clashed with several British troops. Five colonists died, and news of the Boston Massacre quickly spread throughout the colonies.

The Boston Tea Party: In 1773, Parliament passed the Tea Act, granting the financially troubled British East India Company a trade monopoly on the tea exported to the American colonies. In many American cities, tea agents resigned or canceled orders, and merchants refused consignments in response to the unpopular act. Governor Hutchinson of Massachusetts, determined to uphold the law, ordered that three ships arriving in Boston harbor should be allowed to deposit their cargoes and that appropriate payments should be made for the goods. On the night of December 16, 1773, while the ships lingered in the harbor, sixty men boarded the ships, disguised as Native Americans, and dumped the entire shipment of tea into the harbor. That event is now famously known as the Boston Tea Party.

The Intolerable and Quebec Acts: In January 1774, Parliament passed the Coercive Acts, also known as the Intolerable Acts, which shut down Boston Harbor until the British East India Company had been fully reimbursed for the tea destroyed in the Boston Tea Party. Americans throughout the colonies sent food and supplies to Boston via land to prevent death from hunger and cold in the bitter New England winter. Parliament also passed the Quebec Act at the same time, which granted more rights to French Canadian Catholics and extended French Canadian territory south to the western borders of New York and Pennsylvania.

The First Continental Congress and Boycott: To protest the Intolerable Acts, prominent colonials gathered in Philadelphia at the First Continental Congress in autumn of 1774. They once again petitioned Parliament, King George III, and the British people to repeal the acts and restore friendly relations. For additional motivation, they also decided to institute a boycott, or ban, of all British goods in the colonies.

Lexington, Concord, and the Second Continental Congress: On April 19, 1775, part of the British occupation force in Boston marched to the nearby town of Concord, Massachusetts, to seize a colonial militia arsenal. Militiamen of Lexington and Concord intercepted them and attacked. The first shot—the so-called “shot heard round the world” made famous by poet Ralph Waldo Emerson—was one of many that hounded the British and forced them to retreat to Boston. Thousands of militiamen from nearby colonies flocked to Boston to assist.

In the meantime, leaders convened the Second Continental Congress to discuss options. In one final attempt for peaceful reconciliation, the Olive Branch Petition, they professed their love and loyalty to King George III and begged him to address their grievances. The king rejected the petition and formally declared that the colonies were in a state of rebellion.

The Declaration of Independence: The Second Continental Congress chose George Washington, a southerner, to command the militiamen besieging Boston in the north. They also appropriated money for a small navy and for transforming the undisciplined militias into the professional Continental Army. Encouraged by a strong colonial campaign in which the British scored only narrow victories (such as at Bunker Hill), many colonists began to advocate total independence as opposed to having full rights within the British Empire. The next year, the congressmen voted on July 2, 1776, to declare their independence. Thomas Jefferson, a young lawyer from Virginia, drafted the Declaration of Independence. The United States was born.

Franklin D. Roosevelt

<http://www.whitehouse.gov/history/presidents/fr32.html>

Assuming the Presidency at the depth of the Great Depression, Franklin D. Roosevelt helped the American people regain faith in themselves. He brought hope as he promised prompt, vigorous action, and asserted in his Inaugural Address, “the only thing we have to fear is fear itself.” He was elected President in November 1932, to the first of four terms. By March there were 13,000,000 unemployed, and almost every bank was closed. In his first “hundred days,” he proposed, and Congress enacted, a sweeping program to bring recovery to business and agriculture, relief to the unemployed and to those in danger of losing farms and homes, and reform, especially through the establishment of the Tennessee Valley Authority. By 1935 the Nation had achieved some measure of recovery, but businessmen and bankers were turning more and more against Roosevelt’s New Deal program. They feared his experiments, were appalled because he had taken the Nation off the gold standard and allowed deficits in the budget, and disliked the concessions to labor. Roosevelt responded with a new program of reform: Social Security, heavier taxes on the wealthy, new controls over banks and public utilities, and an enormous work relief program for the unemployed. In 1936 he was re-elected by a top-heavy margin. When the Japanese attacked Pearl Harbor on December 7, 1941, Roosevelt directed organization of the Nation’s manpower and resources for global war. Feeling that the future peace of the world would depend upon relations between the United States and Russia, he devoted much thought to the planning of a United Nations, in which, he hoped, international difficulties could be settled. As the war drew to a close, Roosevelt’s health deteriorated, and on April 12, 1945, while at Warm Springs, Georgia, he died of a cerebral hemorrhage.

The Great Depression: <http://www.english.uiuc.edu/maps/depression/about.htm> The Great Depression was an economic slump in North America, Europe, and other industrialized areas of the world that began in 1929 and lasted until about 1939. It was the longest and most severe depression ever experienced by the industrialized Western world.

Though the U.S. economy had gone into depression six months earlier, the Great Depression may be said to have begun with a catastrophic collapse of stock-market prices on the New York Stock Exchange in October 1929. During the next three years stock prices in the United States continued to fall, until by late 1932 they had dropped to only about 20 percent of their value in 1929. Besides ruining many thousands of individual investors, this precipitous decline in the value of assets greatly strained banks and other financial institutions, particularly those holding stocks in their portfolios. Many banks were consequently forced into insolvency; by 1933, 11,000 of the United States’ 25,000 banks had failed. The failure of so many banks, combined with a general and nationwide loss of confidence in the economy, led to much-reduced levels of spending and demand and hence of production, thus aggravating the downward spiral.

The result was drastically falling output and drastically rising unemployment; by 1932, U.S. manufacturing output had fallen to 54 percent of its 1929 level, and unemployment had risen to between 12 and 15 million workers, or 25-30 percent of the work force.

How did Participation in America's Wars affect Black Americans?

<http://www.americansc.org.uk/Online/Woodland.htm>

World War I was billed as a war for democracy; consequently Black Americans believed that if they defended democracy abroad they were more likely to receive it at home. The Black leader W. E. B. Du Bois advised, "Let us, while the war lasts, forget our special grievances and close ranks shoulder to shoulder with our white fellow citizens ... fighting for democracy. We make no ordinary sacrifice, but we make it gladly and willingly." 6

Despite this General Pershing's office was secretly warning the French to avoid forming friendships with or commanding Black soldiers. Nevertheless, three Black regiments were awarded medals of honour by France, illustrating the difference liberal treatment had upon morale and performance.

Through their experiences in France, Black Americans began to recognise how oppressive the situation in America was, whilst the Germans highlighted their paradoxical position as a form of propaganda. However, as R. W. Mullen says, "Despite the obvious truth of the German statements, the appeal had little direct effect" 7 as Black Americans felt a strong sense of patriotism and were optimistic that their situation would improve

The changes which World War I had brought to America meant more Black employment in the North and subsequent migration. As a result white Americans became nervous concerning the changing societal structure. The most poignant example of this vulnerability was identified by Mullen,

"The Ku Klux Klan ... began its growth into a national organization in the early 1920s' and 'more than seventy Black Americans were lynched during the first year following the war, some of them returned soldiers still in uniform.' 8

Although the war had done little to enhance the position of the Black American it helped generate an awareness that such extreme racism was neither acceptable nor universal through their experiences abroad.

Black Americans approached World War II in a decidedly different manner to that of the previous war. The major awareness which had developed in the 40s was of the enormous contradiction which lay in fighting a war for democracy abroad which they did not have in America. Mullen states that,

"the Black press frequently compared the similarity of American treatment of Blacks and Nazis' treatment of minorities, the white-supremacist doctrine of America and the master-race doctrine in Germany". 9

Evidence that this disillusionment was widespread can be observed in the increased interest in protest organizations. 10 The recognition that wartime was precisely the moment to raise issues concerning racial discrimination was compounded by the success of Randolph's Brotherhood of Sleeping Car Porters' March-On-Washington Committee. The damage which their march would have done, had it gone ahead, to the image of a united America was seen by President Roosevelt who acquiesced to some of the demands. As a result in 1941 he 'issued an Executive Order to abolish all discrimination ... in employment in defense industries and government agencies'. 11 Despite this he managed to defer the issue of desegregating the military.

One Black soldier vocalized the futility of their situation saying "just carve on my tombstone, Here lies a Black man killed fighting a yellow man for the protection of a white man". 12 So disparaged were some Black Americans that they became involved in another form of protest: draft resistance. This peaceful refusal to accede to Jim Crow segregation within the military was punished with imprisonment. The white response was to discriminate more rigidly: Black blood was initially refused by the Red Cross and finally only accepted for Black GI's; air raid shelters were segregated, and similar to World War I; lynchings and race riots grew more prevalent. 13

Despite this one million Black Americans fought in the war. Those at home continued to experience discrimination regardless of the fact that their 'Brothers' in the military were fighting for their country. Those who fought abroad realised to a greater degree what some had already learnt from experiences in World War I: that the United States was one of the most racially discriminatory of all the allies

Returning to a life of segregation and discrimination at the end of World War II caused the politicisation of many Black Americans. The resultant civil disobedience campaign, e.g. the draft resisters, was one of the catalysts of the 50s and 60s Civil Rights Movement. As America emerged as a world superpower, the rest of the world focused upon her internal political shortcomings and they found 'the major domestic criticism to be America's handling of its racial minorities'.¹⁵ As a result of this and the recognition that Black soldiers were needed as part of the military in a country which was often at war, in 1948 Truman ordered full integration of the military.

This separatism affected the soldiers in Vietnam, with some choosing to fight in all-Black units and live in all-Black barracks. Anti-war supporters could be found in the regiments both in Vietnam and America. Indeed it was not unusual for soldiers to take part in peace protests. This militancy had developed as the recognition that the war they were fighting was futile and that participation was more likely to be detrimental to race relations at home than advantageous.

Dissatisfaction with the army resulted from the fact that the enemy was also coloured and suffering white discrimination. Gwendolyn Patten believes that warfare was escalated when the enemy was non-white and it was for this reason that the atomic bomb was dropped on Japan not Germany - a white nation, and defoliant was deployed in Vietnam.¹⁹ It is unsurprising that the Black soldiers began to identify with the enemy - as Muhammad Ali said: 'No Viet Cong ever called me nigger'.²⁰ This idea was widespread, as Michael Herr discovered, when talking to one Black 'grunt' who justified his lack of participation stating that if he were to 'go firin' back, I might kill one a th' brothers'.²¹

The continuing discrimination Black soldiers experienced, despite their many military efforts, had weakened the loyalty which they felt for their country and which had insulated them from the German propaganda of World War I. The negative effects which military involvement had on Black men can be identified in the fact that Black protest organizations began sending recruiters to Vietnam. Herr was told that 'there were more than a dozen Black Panthers' in one platoon, and that one man 'was an agent for the panthers, sent over... to recruit'.²² Nevertheless, not all Black soldiers were politicized by their experiences in the military; as one Black paratrooper said "I thought the only way I could make it out of the ghetto, was to be the best soldier I possibly could".²³

Martha and the Vandellas

One of Motown Records' earliest and most exciting vocal groups, Martha and The Vandellas achieved two Top Ten hits before the ascendancy of The Supremes. Driven by Martha Reeves' soulful, brassy lead vocals, the Vandellas became Motown's earthier, more aggressive "girl group" alternative to the Supremes.

CHRONOLOGY of Malcolm X

- May 19, 1925 Malcolm Little is born in Omaha, NE.
- 1929 The family's Lansing, MI, home is burned to the ground.
- 1931 Malcolm's father is found dead on the town's trolley tracks.
- 1946 Malcolm is sentenced to 8-10 years for armed robbery; serves 6 ½ years at Charlestown, MA State Prison.
- 1948-49 Converts to the Nation of Islam while in prison.
- 1953 Changes name from Malcolm Little to Malcolm X and becomes Assistant Minister of Nation of Islam's Detroit Temple.
- 1954 Promoted to Minister of Nation of Islam's New York Temple.
- 1958 Marries Sister Betty X in Lansing, Michigan.

- 1959 Travels to Middle East and Africa.
- 1963 Nation of Islam orders Malcolm X to be silent, allegedly because of remarks concerning President Kennedy's assassination.
- March, 1964 Malcolm X leaves the Nation of Islam and starts his new organization, Muslim Mosque, Inc.
- April, 1964 Travels to Middle East and Africa.
- May, 1964 Starts the Organization of Afro-American Unity (OAAU), a secular political group.
- February 14, 1965 Malcolm X's home is firebombed.
- February 21, 1965 Malcolm X is assassinated as he begins speaking at the Audubon Ballroom, New York.

Diahann Carroll

An accomplished actress and singer, who has made her mark on the stage, television and the big screen, becoming the first African American to star in her own TV sitcom and play the lead role in the hit musical "Sunset Boulevard."

Julia

A half-hour comedy premiering on NBC in September 1968, was an example of American network television's attempt to address race issues during a period of heightened activism and turmoil over the position of African-Americans in U.S. society.

<http://www.infoplease.com/spot/civilrightstimeline1.html>

Sept. 15, 1963

(Birmingham, Ala.) Four young girls (Denise McNair, Cynthia Wesley, Carole Robertson, and Addie Mae Collins) attending Sunday school are killed when a bomb explodes at the Sixteenth Street Baptist Church, a popular location for civil rights meetings. Riots erupt in Birmingham, leading to the deaths of two more black youths.

Martin Luther King, Jr

<http://nobelprize.org/peace/laureates/1964/king-bio.html>

MLK (January 15, 1929-April 4, 1968) was born Michael Luther King, Jr., but later had his name changed to Martin. In 1954, Martin Luther King accepted the pastorage of the Dexter Avenue Baptist Church in Montgomery, Alabama. Always a strong worker for civil rights for members of his race, King was, by this time, a member of the executive committee of the National Association for the Advancement of Colored People, the leading organization of its kind in the nation. He was ready, then, early in December, 1955, to accept the leadership of the first great Negro nonviolent demonstration of contemporary times in the United States, the bus boycott described by Gunnar Jahn in his presentation speech in honor of the laureate. The boycott lasted 382 days. On December 21, 1956, after the Supreme Court of the United States had declared unconstitutional the laws requiring segregation on buses, Negroes and whites rode the buses as equals. During these days of boycott, King was arrested, his home was bombed, he was subjected to personal abuse, but at the same time he emerged as a Negro leader of the first rank.



In 1957 he was elected president of the Southern Christian Leadership Conference, an organization

formed to provide new leadership for the now burgeoning civil rights movement. The ideals for this organization he took from Christianity; its operational techniques from Gandhi. In the eleven-year period between 1957 and 1968, King traveled over six million miles and spoke over twenty-five hundred times, appearing wherever there was injustice, protest, and action; and meanwhile he wrote five books as well as numerous articles. In these years, he led a massive protest in Birmingham, Alabama, that caught the attention of the entire world, providing what he called a coalition of conscience. and inspiring his "Letter from a Birmingham Jail", a manifesto of the Negro revolution; he planned the drives in Alabama for the registration of Negroes as voters; he directed the peaceful march on Washington, D.C., of 250,000 people to whom he delivered his address, "I Have a Dream", he conferred with President John F. Kennedy and campaigned for President Lyndon B. Johnson; he was arrested upwards of twenty times and assaulted at least four times; he was awarded five honorary degrees; was named Man of the Year by Time magazine in 1963; and became not only the symbolic leader of American blacks but also a world figure.

At the age of thirty-five, Martin Luther King, Jr., was the youngest man to have received the Nobel Peace Prize. When notified of his selection, he announced that he would turn over the prize money of \$54,123 to the furtherance of the civil rights movement.

On the evening of April 4, 1968, while standing on the balcony of his motel room in Memphis, Tennessee, where he was to lead a protest march in sympathy with striking garbage workers of that city, he was assassinated.

Supremes

With twelve #1 pop singles, numerous gold recordings, soldout concerts, and regular television appearances, the Supremes were not only the most commercially successful female group of the Sixties, but among the top five pop/rock/soul acts of the decade.



2.) COOKIN' WITH AUNT ETHEL

Aunt Jemima

<http://www.ferris.edu/htmls/news/jimcrow/mammies/>

Commercial Mammies

Mammy was born on the plantation in the imagination of slavery defenders, but she grew in popularity during the period of Jim Crow. The mainstreaming of Mammy was primarily, but not exclusively, the result of the fledging advertising industry. The mammy image was used to sell almost any household item, especially breakfast foods, detergents, planters, ashtrays, sewing accessories, and beverages. As early as 1875, Aunt Sally, a Mammy image, appeared on cans of baking powder. Later, different Mammy images appeared on Luzianne coffee and cleaners, Fun to Wash detergent, Aunt Dinah molasses, and other products. Mammy represented wholesomeness. You can trust the mammy pitchwoman.

Mammy's most successful commercial expression was (and is) Aunt Jemima. In 1889, Charles Rutt, a Missouri



newspaper editor, and Charles G. Underwood, a mill owner, developed the idea of a self-rising flour that only needed water. He called it Aunt Jemima's recipe. Rutt borrowed the Aunt Jemima name from a popular vaudeville song that he had heard performed by a team of minstrel performers. The minstrels included a skit with a southern mammy. Rutt decided to use the name and the image of the mammy-like Aunt Jemima to promote his new pancake mix. Unfortunately for him, he and his partner lacked the necessary capital to effectively promote and market the product. They sold the pancake recipe and the accompanying Aunt Jemima marketing idea to the R.T. Davis Mill Company.

The R.T. Davis company improved the pancake formula, and, more importantly, they developed an advertising plan to use a real person to portray Aunt Jemima. The woman they found to serve as the live model was Nancy Green, who was born a slave in Kentucky in 1834. She impersonated Aunt Jemima until her death in 1923. Struggling with profits, R.T. Davis Company made the bold decision to risk their entire fortune and future on a promotional exhibition at the 1893 World's Exposition in Chicago. The Company constructed the world's largest flour barrel, 24 feet high and 12 feet across. Standing near the basket, Nancy Green, dressed as Aunt Jemima, sang songs, cooked pancakes, and told stories about the Old South -- stories which presented the South as a happy place for blacks and whites, alike. She was a huge success. She had served tens of thousands of pancakes by the time the fair ended. Her success established her as a national celebrity. Her image was plastered on billboards nationwide, with the caption, "Use in town, honey." Green, in her role as Aunt Jemima, made appearances at countless country fairs, flea markets, food shows, and local grocery stores. By the turn of the century, Aunt Jemima, along with the Armour meat chef, were the two commercial symbols most trusted by American housewives.⁹ By 1910 more than 120 million Aunt Jemima breakfasts were being served annually. The popularity of Aunt Jemima inspired many giveaway and mail-in premiums, including, dolls, breakfast club pins, dishware, and recipe booklets.



The R.T. Davis Mill Company was renamed the Aunt Jemima Mills Company in 1914, and eventually sold to the Quaker Oats Company in 1926. In 1933 Anna Robinson, who weighed 250 pounds, became the second Aunt Jemima. She was much heavier and darker in complexion than was Nancy Green. The third Aunt Jemima was Edith Wilson, who is known primarily for playing the role of Aunt Jemima on radio and television shows between 1948 and 1966. By the 1960s the Quaker Oats Company was the market leader in the frozen food business, and Aunt Jemima was an American icon. In recent years, Aunt Jemima has been given a makeover: her skin is lighter and the handkerchief has been removed from her head. She now has the appearance of an attractive maid -- not a Jim Crow era mammy.

Fictional Mammies

The slavery-era mammy did not want to be free. She was too busy serving as surrogate mother/grandmother to white families. Mammy was so loyal to her white family that she was often willing to risk her life to defend them. In D. W. Griffith's movie "The Birth of a Nation" (1915) -- based on Thomas Dixon's racist novel *The Clansman* -- the mammy defends her white master's home against black and white Union soldiers. The message was clear: Mammy would rather fight than be free. In the famous movie "Gone With The Wind" (1939), the black mammy also fights black soldiers whom she believes to be a threat to the white mistress of the house.

Mammy found life on vaudeville stages, in novels, in plays, and finally, in films and on television. White men, wearing black face makeup, did vaudeville skits as Sambos, Mammies, and other anti-black stereotypes. The standard for mammy depictions was offered by Harriet Beecher Stowe's 1852 book, *Uncle Tom's Cabin*. The book's mammy, Aunt Chloe, is described in this way:

A round, black, shiny face is hers, so glossy as to suggest the idea that she might have been washed over with the whites of eggs, like one of her own tea rusks. Her whole plump countenance beams with satisfaction and contentment from under a well-starched checkered turban, bearing

on it; however, if we must confess it, a little of that tinge of self-consciousness which becomes the first cook of the neighborhood, as Aunt Chloe was universally held and acknowledged to be.⁶

Aunt Chloe was nurturing and protective of "her" white family, but less caring toward her own children. She is the prototypical fictional mammy: self-sacrificing, white-identified, fat, asexual, good-humored, a loyal cook, housekeeper and quasi-family member.

During the first half of the 1900s, while black Americans were demanding political, social, and economic advancement, Mammy was increasingly popular in the field of entertainment. The first talking movie was 1927's "The Jazz Singer" with Al Jolson in blackface singing, "Mammy." In 1934 the movie "Imitation of Life" told the story of a black maid, Aunt Delilah (played by Louise Beavers) who inherited a pancake recipe. This movie mammy gave the valuable recipe to Miss Bea, her boss. Miss Bea successfully marketed the recipe. She offered Aunt Delilah a *twenty percent* interest in the pancake company.

"You'll have your own car. Your own house," Miss Bea tells Aunt Delilah. Mammy is frightened. "My own house? You gonna send me away, Miss Bea? I can't live with you? Oh, Honey Chile, please don't send me away." Aunt Delilah, though she had lived her entire life in poverty, does not want her own house. "How I gonna take care of you and Miss Jessie (Miss Bea's daughter) if I ain't here... I'se your cook. And I want to stay your cook." Regarding the pancake recipe, Aunt Delilah said, "I gives it to you, Honey. I makes you a present of it."⁷ Aunt Delilah worked to keep the white family stable, but her own family disintegrated -- her self-hating daughter rejected her, then ran away from home to "pass for white." Near the movie's conclusion, Aunt Delilah dies "of a broken heart."

"Imitation of Life" was probably the highlight of Louise Beavers' acting career. Almost all of her characters, before and after the Aunt Delilah role, were mammy or mammy-like. She played hopelessly naive maids in Mae West's "She Done Him Wrong" (1933), and Jean Harlow's "Bombshell" (1933). She played loyal servants in "Made for Each Other" (1939), and "Mr. Blandings Builds His Dream House" (1948), and several other movies.

Beavers had a weight problem: it was a constant battle for her to stay overweight. She often wore padding to give her the appearance of a mammy. Also, she had been reared in California, and she had to fabricate a southern accent. Moreover, she detested cooking. She was truly a fictional mammy.

"Imitation of Life" was remade (without the pancake recipe storyline) in 1959. It starred Lana Turner as the White mistress, and Juanita Moore (in an Oscar-nominated Best Supporting Actress performance as the mammy). It was also a tear-jerker.

Hattie McDaniel was another well known mammy portrayer. In her early films, for example "The Gold West" (1932), and "The Story of Temple Drake" (1933), she played unobtrusive, weak mammies. However, her role in "Judge Priest" (1934) signaled the beginning of the sassy, quick-tempered mammies that she popularized. She played the saucy mammy in many movies, including, "Music is Magic" (1935), "The Little Colonel" (1935), "Alice Adams" (1935), "Saratoga" (1937), and "The Mad Miss Manton" (1938). In 1939, she played Scarlett O'Hara's sassy but loyal servant in "Gone With the Wind." McDaniel won an Oscar for best supporting actress, the first Black to win an Academy Award.

Hattie McDaniel was a gifted actress who added depth to the character of mammy; unfortunately, she, like almost all blacks from the 1920s through 1950s, were typecast as servants. She was often criticized by Blacks for perpetuating the mammy caricature. She responded this way: "Why should I complain about making seven thousand dollars a week playing a maid? If I didn't, I'd be making seven dollars a week actually being one."⁸

"Beulah" was a television show, popular from 1950 to 1953, in which a mammy nurtures a white suburban family. Hattie McDaniel originated the role for radio; Louise Beavers performed the role on television. The Beulah image resurfaced in the 1980s when Nell Carter, a talented Black singer, played a mammy-like role on the situation comedy "Gimme a Break." She was dark-skinned, overweight, sassy, white-identified, and like Aunt Delilah in "Imitation of Life," content to live in her white employer's home and nurture the white family.

3.) PHOTO SESSION

<http://www. Ebony.com/assembled/FAQ.html>

EBONY magazine was first published in November 1945 and founded by John H. Johnson. It is the No. 1 African-American magazine in the world. EBONY has more features on Black women, men, teens, children and families than any other magazine. EBONY was founded nearly 60 years ago to offer new hope and positive images in a world that showed few positive images of African-Americans. Beginning with the July 2003 issue EBONY debuted a new look and fresh feel that offers more color, more new features and more sparkle. The new EBONY offers fresh and exciting images and perspectives on the new Black America. Lerone Bennett Jr. is Executive Editor Emeritus. The early issues often featured beauties like Lena Horne and Dorothy Dandridge on its eye-catching covers. Constantly upbeat, like its generic contemporary *Life*, it gave African Americans a needed psychic boost. For the first time, national corporations featured black models driving cars and drinking soft drinks in the issues of *Ebony*.



Essence magazine is an American fashion, lifestyle and entertainment magazine. It was the first monthly magazine for African-American women between the ages of 18 and 35. Essence began publishing in May 1970. Its circulation began at around 50,000 copies per month, and has grown to around 1.6 million. In 2000, Time Inc. purchased 49 percent of the magazine from its original publisher, Essence Communications Inc. By March 2005, Time Inc. became the majority owner, buying the remaining 51 percent in a deal reported to be worth US\$170 million.

4.) THE GOSPEL ACCORDING TO MS ROJ

Respect Lyrics

Artist: Aretha Franklin

(oo) What you want
(oo) Baby, I got
(oo) What you need
(oo) Do you know I got it?
(oo) All I'm askin'
(oo) Is for a little respect when you come home (just a little bit)
Hey baby (just a little bit) when you get home
(just a little bit) mister (just a little bit)

I ain't gonna do you wrong while you're gone
Ain't gonna do you wrong (oo) 'cause I don't
wanna (oo)
All I'm askin' (oo)
Is for a little respect when you come home
(just a little bit)
Baby (just a little bit) when you get home

(just a little bit)
Yeah (just a little bit)

I'm about to give you all of my money
And all I'm askin' in return, honey
Is to give me my profits
When you get home (just a, just a, just a, just a)
Yeah baby (just a, just a, just a, just a)
When you get home (just a little bit)
Yeah (just a little bit)

----- Instrumental break -----

Ooo, your kisses (oo)
Sweeter than honey (oo)
And guess what? (oo)

So is my money (oo)
All I want you to do (oo) for me
Is give it to me when you get home (re, re, re ,re)
Yeah baby (re, re, re ,re)
Whip it to me (respect, just a little bit)
When you get home, now (just a little bit)

R-E-S-P-E-C-T
Find out what it means to me
R-E-S-P-E-C-T
Take care, TCB

Oh (sock it to me, sock it to me,
sock it to me, sock it to me)

A little respect (sock it to me, sock it to me,
sock it to me, sock it to me)
Whoa, babe (just a little bit)
A little respect (just a little bit)
I get tired (just a little bit)
Keep on tryin' (just a little bit)
You're runnin' out of foolin' (just a little bit)
And I ain't lyin' (just a little bit)
(re, re, re, re) 'spect
When you come home (re, re, re ,re)
Or you might walk in (respect, just a little bit)
And find out I'm gone (just a little bit)
I got to have (just a little bit)
A little respect (just a little bit)

Annette Funicello, actress, acted in a 1965 film called Beach Blanket Bingo.

Plot: Between surfing, partying and miming to cheesy songs, Frankie and the gang find time to enter a parachuting competition, meet a mermaid and rescue a girl singer from the clutches of the evil bikers.

5.) THE HAIRPIECE

The Afro

<http://en.wikipedia.org/wiki/Afro>

An afro, sometimes called a "natural" or shortened to "fro", is a hairstyle in which the hair extends out from the head like a halo or cloud. This may or may not include wearing such afros long, to several times the diameter of the head. An afro requires tight curls and often, but not always, coarse hair, which typically only people of indigenous African descent naturally have, hence its name. Anyone of any ethnic background however, is capable of acquiring an afro by using curling tongs and hair gel. With naturally kinky hair, the spiralling, tightly coiled curls can be straightened out somewhat, giving the hair added volume and length, by first braiding the hair, then separating the coils using an afro pick. The afro pick is an adaptation of a traditional African grooming instrument, which is essentially a narrow comb with long, widely spaced teeth.

In 1963, when most African American women were loath to be seen in public with unstraightened hair, actor Cicely Tyson sported comrows or a "TWA" (a "teeny, weeny afro") in the popular network television series East Side, West Side. At the suggestion of Bob Dylan - who was jewish and had had let his curly hair grow out - Jimi Hendrix became one of the first popular entertainers hair to have a large afro. The afro also had political connotations with Malcom X calling conked hair "a step towards self-degradation". The afro style was a repudiation of the use of hair straighteners to mimic the straightness of Caucasian hair. The afro gained popularity during the 1960s and 1970s, in connection with the growth of the Black Pride and Black Power political movements, and the emergence of blaxploitation films. With African Americans, afros were considered a proclamation of "Black is Beautiful!" a popular slogan of the time. They became symbols of race pride; progressive, often leftist political leanings; and militancy. However, during the later half of the 1970s, the style passed into the cultural mainstream and for many people became simply a fashion that sometimes even Caucasian men (and women) with looser, curly hair adopted.

Afros enjoyed somewhat of a resurgence in the early 2000s, and have remained popular with many African Americans, who continue to wear them as an affirmation of the natural beauty of African descended people, a rejection of European aesthetics and a symbol of political consciousness. Others, including members of other ethnic groups (e.g. Pacific Islanders), wear the style simply as an edgy or retro fashion.

Relaxers

<http://en.wikipedia.org/wiki/Relaxer>

A relaxer is a special type of lotion or creme usually containing a strong alkaline (although it can also contain perm salt) used in the treatment hair with a type of permanent. A relaxer gets its name from the fact that the application is designed to relax the curls of the recipient. Mostly associated with African-Americans, people of other ethnicities also occasionally get relaxer treatments using a lotion containing ammonium thioglycate.

The alkaline relaxer was actually discovered in the 19th century when African-Americans realized that washing and combing hair with a lye soap helped to straighten it. Proline, manufacturers of Dark and Lovely, officially "invented" the relaxer in 1971. This relaxer consists of a strong alkaline solution such as lye, potash lye or slaked lime, mixed with petroleum jelly, with mineral oil added for consistency. Various emollients and conditioners are added in varying degrees.

A perm relaxer is a thick creme with perm salt or ammonium thioglycate added. The creme is applied to the hair and the creme is left till the maximum time is reached which is between 26-30 mins or till it starts to itch then its washed out and shampooed. A texturizer is an alkaline relaxer with less solution added, to relax the curl slightly. A blowout creme has even less alkaline solution in it and is used by African Americans to create a "soft afro" effect.

One of the reasons that African Americans use relaxers is to make their hair more manageable. African American hair is thick, and the purpose of a relaxer is to straighten and relax the hair. The relaxer is applied to the roots and as the hair grows out, the relaxer grows out (much like with hair dye), and the hair begins to return to its original state. Relaxers should be reapplied about every eight weeks. They can be done at home or professionally.

It is worth noting that in some African American speech communities, relaxers are commonly called "perms".

African-Americans, racism, and relaxers

In the book *Color Complex*, authors Kathy Russell, et al expound the theory that racism is one of the reasons that relaxers are popular with African Americans. Their theory claims that in the past, African Americans were not lauded for their physical appearance because of the prevailing social conditions of the times, hair texture and skin color being only two of the many aspects of physical appearance for which they were looked down upon. During this time, however, interracial mixture occurred, producing children with varying degrees of "European" and "African" physical traits, such as complexion, eye color, and hair texture. African Americans with more European physical traits were given "preferential" treatment. Often times, African Americans with predominately "white features" were "allowed" to work inside the whites' houses, as opposed to in the hot fields with the other dark-skinned and "nappy-headed" African Americans, creating a subtle and nuanced division between "fairer-skinned", straighter-haired Blacks and darker-skinned, "nappy-headed" Blacks. The theory claims that during this time, a European look became more prestigious and desirable in the minds of African Americans as well, and that by using relaxers, Blacks were able to transform their so-called ugly and nappy Afro textured hair into a hair texture that more closely resembled the hair texture of people of European descent.

6.) THE LAST MAMA ON THE COUCH PLAY

The two plays that Wolfe references the most in this piece are Lorraine Hansberry's "A Raisin in the Sun" and Ntozake Shange's "For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf"

A Raisin in the Sun is a 1959 play written by Lorraine Hansberry. It is the story of the Younger family, based on Hansberry's own experiences growing up in Chicago's Woodlawn neighborhood. A Raisin in the Sun was the first play written by a black woman to be produced on Broadway. The title comes from a poem by Langston Hughes.

The play concerns the working-class Younger family, who dream of leaving behind the dilapidated tenement apartment where they have lived for decades. Son Walter Lee, (the protagonist of the play) a chauffeur, dreams of making a fortune but foolishly gives his money to start a liquor store to a con artist. His sister Beneatha, (She dreams of being a doctor and struggles to determine her identity as a well-educated black woman.) a somewhat flighty college student, tries to find her identity and embraces a "back to Africa" philosophy, inspired by a Nigerian friend. Their mother(Mama), religious, moral, and maternal, the matriarch, realizes her late husband's dream by buying a home, which happens to be in an all-white neighborhood. A racist neighbor, feigning friendliness and good intentions, tries to buy them out to prevent the neighborhood's integration, but Walter takes a stand and refuses to be intimidated or bought out; in this, he stops deferring his family's dreams and helps them advance.

In 1961, A Raisin in the Sun was adapted into a feature film starring its first-run Broadway cast of Sidney Poitier, Ruby Dee, Roy Glenn and Claudia McNeil.

In 1973, the play was turned into an acclaimed musical, Raisin.

In the late 1980s, it was adapted into a made for TV movie starring Danny Glover and Esther Rolle.

The play was revived for a limited run of fifteen weeks on Broadway in 2004 at the Royale Theatre. The revival featured Tony Award winning performances from Phylicia Rashad and Audra McDonald, a Tony Award nominated performance from Sanaa Lathan and the well publicized performance of Sean Combs. The show recouped quickly and became the second highest grossing play in Broadway history. The production was noted for attracting a diverse audience and repeatedly breaking ticket sale records at the Royale.

Spike Lee's 1994 film Crooklyn is heavily influenced by A Raisin in the Sun.

For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf is

a choreopoem; a blend of poetry, dance and theater. *FOR COLORED GIRLS.....* Is a group of 20 poems to be performed by seven women, that speak to the power of Black women to survive in the face of life challenges and pain. Each poem brings the audience into the life of another Black Woman. The poems all cut across time, place and history. The actors are represented by colors of the rainbow.

In one poem there is a character called **Beau Willie Brown** who drops his two children from the **fifth-story** window.

Black Face: A man named Thomas Rice, a White man, was one of the first performers to wear blackface makeup -- his skin was darkened with burnt cork and he sang and danced pretending to be a black man named Jim Crow who he had seen doing a similar routine in a park once. "Jim Crow" became a stock character in minstrel shows, along with counterparts Jim Dandy and Zip Coon. Rice's subsequent blackface characters were Sambos, Coons, and Dandies. Rice, and his imitators, by their stereotypical depictions of



Blacks, helped to popularize the belief that Blacks were lazy, stupid, inherently less human, and unworthy of integration. Ironically, years later when Blacks replaced White minstrels, the Blacks also "blackened" their faces, and performed the Coon Shows which dehumanized Blacks and helped establish the desirability of racial segregation. The entertainment media, from vaudeville to television & film, portrayed Blacks as docile servants, happy-go-lucky idiots, and dangerous thugs and they still do this today.

http://en.wikipedia.org/wiki/Minstrel_show

Blackface is a style of theatrical makeup that originated in the United States and was used to affect the countenance of an iconic, racist archetype, that of the "darky" or "coon". Blackface also refers to a genre of musical and comedic theatrical presentation in which blackface makeup is worn. White blackface performers in the past used burnt cork and later greasepaint or shoe polish to affect jet-black skin and exaggerated lips, often wearing woolly wigs, gloves, tails, or ragged clothes to complete the transformation. Later, black artists also performed in blackface.



Blackface was an important performance tradition in the American theater for over 100 years and was also popular overseas. The negative stereotypes embodied in the stock characters of blackface minstrelsy played a seminal role in cementing and proliferating racist images, attitudes and perceptions worldwide. In some quarters, the once ubiquitous racist caricatures that were the legacy of blackface persist to the present day and are a cause of ongoing controversy.

By the mid-20th century, changing attitudes about race and racism effectively ended the prominence of blackface performance in the U.S. and elsewhere. However, it remains in relatively limited use as a theatrical device, mostly outside the U.S., and is more commonly used today as edgy social commentary or satire. Perhaps the most enduring effect of blackface is the precedent it established in the introduction of African American culture to an international audience, albeit through an often grotesquely distorting lens. Blackface minstrelsy's groundbreaking appropriation, exploitation, and assimilation of African-American culture—as well as the inter-ethnic artistic collaborations that stemmed from it—were but a prologue to the lucrative packaging, marketing, and dissemination of African-American cultural expression and its myriad derivative forms in today's world popular culture. Blackface minstrelsy was the first distinctly American theatrical form. In the 1830s and 1840s, it was at the core of the rise of an American music industry, and for several decades it provided the lens through which white America saw black America.

7.) LALA'S OPENING

Lala's opening strongly references the life and time of Josephine Baker.

Josephine Baker sashayed onto a Paris stage during the 1920s with a comic, yet sensual appeal that took Europe by storm. Famous for barely-there dresses and no-holds-barred dance routines, her exotic beauty generated nicknames "Black Venus," "Black Pearl" and "Creole Goddess." Admirers bestowed a plethora of gifts, including diamonds and cars, and she received approximately 1,500 marriage proposals. She maintained energetic performances and a celebrity status for 50 years until her death in 1975. Unfortunately, racism prevented her talents from being wholly accepted in the United States until 1973.

Humble beginnings

She was born Freda Josephine McDonald in St. Louis, Missouri, on June 3, 1906 to washerwoman Carrie McDonald and vaudeville drummer Eddie Carson. Eddie abandoned them shortly afterward, and Carrie married a kind but perpetually unemployed man named Arthur Martin. Their family eventually grew to include a son and two more daughters.

Josephine grew up cleaning houses and babysitting for wealthy white families who reminded her "be sure not to kiss the baby." She got a job waitressing at The Old Chauffeur's Club when she was 13 years old. While waiting tables she met and had a brief marriage to Willie Wells. While it was unusual for a woman during her era, Josephine never depended on a man for financial support. Therefore, she never hesitated to leave when a relationship soured. She was married and divorced three more times, to American Willie Baker in 1921 (whose last name she chose to keep), Frenchman Jean Lion in 1937 (from whom she attained French citizenship) and French orchestra leader Jo Bouillon in 1947 (who helped to raise her 12 adopted children).

Josephine toured the United States with The Jones Family Band and The Dixie Steppers in 1919, performing various comical skits. When the troupes split, she tried to advance as a chorus girl for The Dixie Steppers in Sissle and Blake's production *Shuffle Along*. She was rejected because she was "too skinny and too dark." Undeterred, she learned the chorus line's routines while working as a dresser. Thus, Josephine was the obvious replacement when a dancer left. Onstage she rolled her eyes and purposely acted clumsy. The audience loved her comedic touch, and Josephine was a box office draw for the rest of the show's run.

Parisian sensation

She enjoyed moderate success at The Plantation Club in New York after *Shuffle Along*. However, when Josephine traveled to Paris for a new venture, *La Revue Nègre*, it proved to be a turning point in her career. Amongst a compilation of acts, Josephine and dance partner Joe Alex captivated the audience with the *Danse Sauvage*. Everything about the routine was new and exotic, and Josephine, boldly dressed in nothing but a feather skirt, worked the audience into frenzy with her uninhibited movements. She was an overnight sensation.

Josephine's immense popularity afforded her a comfortable salary, which she spent mostly on clothes, jewelry and pets. She loved animals, and at one time she owned a leopard (Chiquita), a chimpanzee (Ethel), a pig (Albert), a snake (Kiki), a goat, a parrot, parakeets, fish, three cats and seven dogs.

Her career thrived in the integrated Paris society; when *La Revue Nègre* closed, Josephine starred in *La Folie du Jour* at the Follies-Bergère Theater. Her jaw-dropping performance, including a costume of 16 bananas strung into a skirt, cemented her celebrity status. Josephine rivaled Gloria Swanson and Mary Pickford as the most photographed woman in the world, and by 1927 she earned more than any entertainer in Europe. She starred in two movies in the early 1930s, *Zou-Zou* and *Princess Tam-Tam*, and moved her family from St. Louis to Les Milandes, her estate in Castelnau-Fayrac, France.

A 1936 return to the United States to star in the Ziegfield Follies proved disastrous, despite the fact that she was a major celebrity in Europe. American audiences rejected the idea of a black woman with so much sophistication and power, newspaper reviews were equally cruel (The *New York Times* called her a "Negro wench"), and Josephine returned to Europe heartbroken.

Righting wrongs

Josephine served France during World War II in several ways. She performed for the troops, and was an honorable correspondent for the French Resistance (undercover work included smuggling secret messages written on her music sheets) and a sub-lieutenant in the Women's Auxiliary Air Force. She was later awarded the Medal of the Resistance with Rosette and named a Chevalier of the Legion of Honor by the French government for hard work and dedication.

Josephine visited the United States during the 50s and 60s with renewed vigor to fight racism. When New

Paris's popular Stork Club refused her service, she engaged a head-on media battle with pro-segregation columnist Walter Winchell. The National Association for the Advancement of Colored People (NAACP) named May 20 Josephine Baker Day in honor of her efforts.

It was also during this time that she began adopting children, forming a family she often referred to as "The Rainbow Tribe." Josephine wanted her to prove that "children of different ethnicities and religions could still be brothers." She often took the children with her cross-country, and when they were at Les Mandes tours were arranged so visitors could walk the grounds and see how natural and happy the children in "The Rainbow Tribe" were.

Josephine continued to travel to the United States, and during her visits she developed a close friendship with American artist Robert Brady. Now divorced from her fourth husband Jo Bouillon, she was looking for companionship on a more platonic level. Brady felt the same, and on a trip to Acapulco, Mexico in September 1973 they went to an empty church and exchanged marriage vows. Though no clergy was present, and they were never legally joined, it was an important personal bond that she and Brady maintained the rest of her life. Josephine told very few people about the pseudo marriage, fearing the press would ridicule it.

Sad farewells
Josephine agreed to perform at New York's Carnegie Hall that same year. Due to previous experience, she was nervous about how the audience and critics would receive her. This time, however, cultural and racial growth was evident. Josephine received a standing ovation before the concert even began. The enthusiastic welcome was so touching that she wept onstage.

On April 8, 1975 Josephine premiered at the Bobino Theater in Paris. Celebrities such as Princess Grace of Monaco and Sophia Loren were in attendance to see 68-year-old Josephine perform a medley of routines from her 50 year career. The reviews were among her best ever. Days later, however, Josephine slipped into a coma. She died from a cerebral hemorrhage at 5 a.m. on April 12.

More than 20,000 people crowded the streets of Paris to watch the funeral procession on its way to the Church of the Madeleine. The French government honored her with a 21-gun salute, making Josephine Baker the first American woman buried in France with military honors. Her gravesite is in the Cimetière de Monaco, Monaco.

Josephine Baker has continued to intrigue and inspire people throughout the world. In 1991, HBO released *The Josephine Baker Story*. The movie won two Emmys, for Outstanding Lead Actress in a Miniseries (Lynn Whitfield) and Outstanding Art Direction. The movie also picked up one of three Golden Globe nominations.

8.) SYMBIOSIS

Converse All-stars



Afro comb



Dashiki- is a colorful garment widely worn in Africa. It found a market in America during the black cultural and political struggles in the 1960s.



Stokely Carmichael (June 29, 1941 - November 15, 1998), also known as Kwame Ture, was a Trinidadian-American black activist and leader of the Student Nonviolent Coordinating Committee and the Black Panther Party. He later became a black separatist and Pan-Africanist. Born in Port-of-Spain, Trinidad and Tobago, Carmichael moved with his family to New York when he was eleven. He went to Howard University and joined the Student Nonviolent Coordinating Committee (SNCC). In his first year at the university he participated in the Freedom Rides of the Congress of Racial Equality (CORE) and was arrested, spending time in jail. He would go on to be arrested many times, losing count at 32.



Jomo Kenyatta (October 20, 1892 ?- August 22, 1978) was an African politician, the first Prime Minister (1963-1964) and President (1964-1978) of an independent Kenya.



Donna Summer (born Donna Andrea Gaines on December 31, 1948) is an American pop music singer best known for a string of disco music hits in the 1970s that earned her the title "Queen of Disco".

Murray's Pomade Pomade is a greasy or waxy substance used to style the hair. Pomade makes the hair look slick and shiny. Unlike hair spray and hair gel, pomade does not dry and often takes several washings to get it out of the hair.



Perhaps the oldest example, and some would say "original" pomade has been "Murray's Superior Pomade", originating in the mid 20's; from which the term grew. In the late 90's; pomade grew from tradition to a general consumer product meaning any sort of solid "hair-styling product"; including waxes, glues, clays, and a variety of substances marketed under the original term.



Afro sheen To the right is an afro-sheen commercial in swahili

Curl relaxer -- see "THE HAIRPIECE"

Eldridge Cleaver's "Soul on Ice": Eldridge Cleaver (August 31, 1935 - May 1, 1998) was a prominent black leader and activist, beginning as prominent member of the



[Eldridge Cleaver, 1971]
[Eldridge Cleaver, 1971]
Afro Sheen (1971)

Black Panther Party. As a teenager he became involved in petty crime, and in 1957 was convicted of assault with intent to murder. While in prison, he wrote a book of essays, *Soul on Ice*, which was influential in the black power movement and infamous for, among many things, his admission to raping several white women which he defended as "an insurrectionary act." He also admitted that he began his career as a rapist by "practicing on black girls in the ghetto." However, in *Soul on Ice* he simply states that his criminal actions have nothing to do with his views in the book, which is now considered a classic by many people.

The Color Purple: The *Color Purple* is a 1982 novel by Alice Walker which received the 1983 Pulitzer Prize for Fiction. This book is often argued to address many issues which are important to understanding African-American life during the early-mid 20th century. Its main theme is the position of the black woman in society, as the lowest of the low, put upon both because of her gender and her color. The book also deals with the idea of how Celie finds true emotional and physical love with Avery.

Jimi Hendrix's "Purple Haze"

James Marshall "Jimi" Hendrix (Born Johnny Allen Hendrix) (November 27, 1942, Seattle, Washington - September 18, 1970, London, England) was an American musician, songwriter and guitarist, widely hailed by fans and music critics as one of the greatest electric blues and rock guitarists. Mostly self-taught on the instrument, the left-handed Hendrix used a right-handed guitar and played it upside down. The controversial nature of Hendrix's style is epitomized in the sentiments expressed about his renditions of the "Star Spangled Banner", a tune he played loudly and sharply accompanied by simulated sounds of war (machine guns, bombs and screams) from his guitar. "Purple Haze" is a song recorded in 1967 by The Jimi Hendrix Experience, released as a single in both the United Kingdom and the United States, which also appeared on the US release of their 1967 album *Are You Experienced?*

Sly Stone's "There's a riot goin' on"

Sly Stone (born Sylvester Stewart in Denton, Texas on March 15, 1943) is a pivotal African-American musician, songwriter, and record producer, most famous for his role as frontman for Sly & the Family Stone, a band which was pivotal in the development of soul, funk and psychedelia in the 1960s and 1970s. The band's fifth album was *There's a Riot Goin' On* (1971),



Jackson Five's "I want you back"

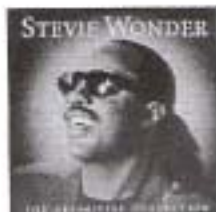
The Jackson 5 (also spelled The Jackson Five or The Jackson 5ive, abbreviated as J5, and later known simply as The Jacksons) were an American popular music quintet from Gary, Indiana. The group, active from 1962 to 1990, regularly played from a repertoire of R&B, soul, funk, and later disco. Considered "one of the biggest phenomenons in pop music[1]" during the early 1970s, the Jackson 5 group is also notable for launching the career of its lead singer, Michael Jackson.

"I Want You Back" is a 1969 #1 hit single recorded by The Jackson 5 for the Motown label. It held the #1 position on the Billboard Hot 100 singles chart for one week, from January 23 to January 31, 1970, replacing "Raindrops Keep Fallin' On My Head" by B.J. Thomas, and replaced by "Venus" by The Shocking Blue.



Stevie Wonder's "Fingertips Part 2"

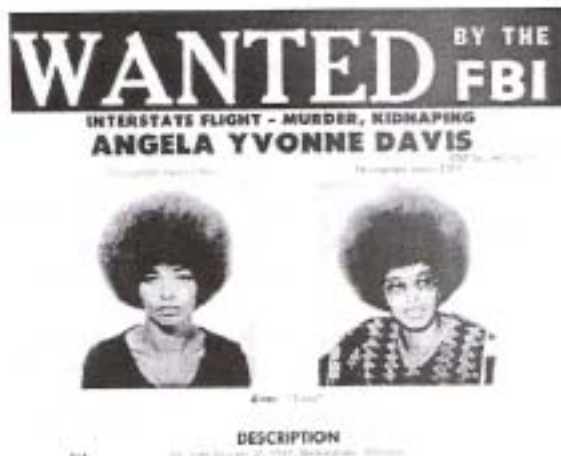
Stevie Wonder (born May 13, 1950) is an African-American singer, songwriter, producer, musician, humanitarian and social activist. Blind from infancy, Wonder has become one of the most successful and well-known artists on the Motown label, with nine U.S. #1 hits to his name and album sales totaling more than 70 million units.



At the age of 13, Little Stevie Wonder had his first major hit, "Fingertips (Pt. 2)", a 1963 single taken from a live recording of a Motortown Revue performance.

Free Angela

Angela Yvonne Davis (born January 26, 1944) is an African American radical activist and member of the Black Panther Party, primarily working for racial and gender equity and for prison abolition. In 1970, Davis became the third woman to appear on the FBI's Most Wanted List when she was charged with conspiracy, kidnapping, and homicide, due to her alleged participation in an escape attempt from Marin County Hall of Justice.



Free Bobby

Bobby Brown (born Robert Beresford Brown on February 5, 1969 to Carol Brown in Boston, Massachusetts) is an American R&B singer.

- Bobby Brown: a Wanted Man - June 21/99
- Warrant Issued for Singer Brown - June 19/99
- Bobby Brown Enters Rehab - Oct. 21, 1998
- Bobby "Bad Boy" Brown Is at it Again - Oct. 21, 1998
- Judge Issues Warrant for Brown - Oct. 20, 1998
- Bobby Brown Battery of Articles - Sept. 30, 1998
- Bobby Brown begins jail term - Sept. 30, 1998
- Bobby Brown Incarcerated In Florida - Sept. 30, 1998
- Five-day sentence for a drunken-driving - Sept. 30, 1998
- Five Days in Jail! - Sept. 25, 1998
- Lou Rawls' daughter - Tabloids (13 July 98)
- Bobby Brown: Arrested - June 22/98.
- Bobby Brown Held for Sexual Battery - AP.
- Bobby Brown arrested at Beverly Hills Hotel - CNN.
- Singer Bobby Brown faces new charges - Yahoo News.



Free Huey, Dewey & Louie

Huey, Dewey and Louie Duck are fictional characters and ducks who appear in animated cartoons and comic books published by the Walt Disney Company. Identical triplets, the three are Donald Duck's nephews. Huey, Dewey and Louie were created by Ted Osborne and Al Taliaferro, and first appeared in a newspaper comic strip on October 17, 1937. Their first animated appearance was in the theatrical short Donald's Nephews, released April 15, 1938.

Huey Percy Newton (February 17, 1942 - August 22, 1989) was co-founder and inspirational leader of the Black Panther Party, a revolutionary Black nationalist organization iconized during the 1960s counterculture era.

The Temptations

The Temptations (also abbreviated as "The Tempts" or "The Temps") are an American Motown singing group whose repertoire has included doo-wop, soul, psychedelia, funk, disco, R&B, and adult contemporary. Formed in Detroit, Michigan in 1960 as The Elgins, The Temptations have always featured five African-American male vocalists/dancers. Having sold an estimated 22 million albums by 1982 [2], The Temptations are one of the most successful groups in black music history [3] and were the definitive male vocal group of the 1960s [4] .



"My Girl", released December 21, 1964, is a 1965 number-one single recorded by The Temptations for the Gordy (Motown) label.

9.) THE PARTY

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The Picaninny Caricature: The picaninny was the dominant racial caricature of Black children for most of this country's history. They were "child coons," miniature versions of Stepin Fetchit (see the section on the coon caricature). Picaninnies had bulging eyes, unkempt hair, red lips, and wide mouths into which they stuffed huge slices of watermelon. They were themselves tasty morsels for alligators. They were routinely shown on postcards, posters, and other ephemera being chased or eaten. Picaninnies were portrayed as nameless, shiftless natural buffoons running from alligators and toward fried chicken.

The first famous picaninny was Topsy -- a poorly dressed, disreputable, neglected slave girl. Topsy appeared in Harriet Beecher Stowe's anti-slavery novel Uncle Tom's Cabin. Topsy was created to show the evils of slavery. Here was an untamable "wild child" who had been indelibly corrupted by slavery.

She was one of the blackest of her race; and her round, shining eyes, glittering as glass beads, moved with quick and restless glances over everything in the room. Her mouth half open with astonishment at the wonders of the new Mas's parlor, displayed a white and brilliant set of teeth. Her woolly hair was crissled in sundry little talls, which stuck out in every direction. The expression of her face was an odd mixture of shrewdness and cunning, over which was oddly drawn, like a veil, an expression of the most joyful gravity and solemnity. She was dressed in a single filthy, ragged garment, made of bagging; and stood with her hands demurely folded in front of her. Altogether, there was something odd and goblin-like about her appearance -- something as Miss Ophelia afterwards said, "so heathenish..." 2

Stowe hoped that readers would be heartbroken by the tribulations of Topsy, and would help end slavery -- which, she believed, produced many similar children. Her book, while leading some Americans to question the morality of slavery, was used by others to trivialize slavery's brutality. Topsy, for example, was soon a staple character in minstrel shows. The stage Topsy, unlike Stowe's version, was a happy, mischievous character who reveled in her misfortune. Topsy was still dirty, with kinky hair and ragged clothes, but these traits were transformed into comic props--as was her misuse of the English language.

No longer a sympathetic figure, Topsy became, simply, a harmless coon. The stage Topsy and her imitators remained popular from the early 1850s well into the twentieth century.³

Uncle Tom's Cabin: Uncle Tom's Cabin is a novel by American abolitionist author Harriet Beecher Stowe which treats slavery as a central theme. The work was first published on March 20, 1852. The story focuses on the tale of Uncle Tom, a long-suffering African American slave, the central character around whose life the other characters—both fellow slaves and white slave owners—revolve. The novel dramatizes the harsh reality of slavery while also showing that Christian love and faith can overcome even something as evil as enslavement of fellow human beings.

Uncle Tom's Cabin was the best-selling novel of the 19th century (and the second best-selling book of the century after the Bible)[1] and is credited with both helping to start the American Civil War and helping to fuel the abolitionist cause in the United States. Alamayahu Tana translated the novel into Amharic around 1930, in support of Ethiopian efforts to end slavery in that nation.[2]

Despite these positive effects, the book also helped create and spread common stereotypes about African Americans, many of which endure to this day. Among the stereotypes in the book include the affectionate, dark-skinned mammy; the pickanniny stereotype of black children; and the Uncle Tom, or dutiful, long-suffering servant faithful to his white master or mistress. In recent years, these negative associations with Uncle Tom's Cabin have to a large degree overshadowed the historical impact of the book.

Nat Turner: (October 2, 1800 - November 11, 1831) A slave whose failed 1831 slave rebellion in Southampton County, Virginia, was the most remarkable instance of black resistance to enslavement in the antebellum Southern United States and has become a reference of justification for the American Civil War.

Eartha Kitt: Born January 17, 1927. An actress and singer whose mother was African American and Cherokee, and whose father was white.

She was born out-of-wedlock, as would have to be the case given the laws regarding miscegenation at the time, South Carolina, but jokes about the fact that many audiences assume her to be from somewhere more exotic. Her hits include "Let's Do It", "C'est Si Bon", "An Old-Fashioned Millionaire", "Monotonous", "Love for Sale", "I'd Rather Be Burned as a Witch", "Uska Dara", "Mink, Schmink", "Under the Bridges of Paris", and "Santa Baby". Kitt's unique style was enhanced as she became fluent in French during her years performing in Europe. She dabbled in other languages as well, which she demonstrates with finesse in many of the live recordings of her cabaret performances.

Eartha Kitt got her start as a member of the Katherine Dunham Company and made her film debut with them in Casbah (1948). In 1950, Orson Welles gave her her first starring role: as Helen of Troy in his staging of Dr. Faust. A few years later, she was cast in the revue New Faces of 1952 introducing "Monotonous", "C'est Si Bon" and "Santa Baby", three songs with which she continues to be identified. During her run, 20th Century-Fox filmed a version of the play. Orson Welles and Kitt allegedly had a torrid affair during her run in Shinbone Alley, which earned her the nickname by Welles as "the most exciting girl in the world". In 1958, Kitt made her feature film debut opposite Sidney Poitier in The Mark of the Hawk. Throughout the rest of the 1950s and early 1960s, Kitt would work on and off in film, television and on nightclub stages. In the late 1960's television series Batman, she played Catwoman in succession to Julie Newmar. This role would be the role she would best be remembered for, due to her purring drawl.

In 1968, however, Kitt encountered a substantial professional setback after she made anti-war statements during a White House luncheon that reportedly made first lady Lady Bird Johnson weep uncontrollably.



Professionally exiled from the U.S., she devoted her energies to overseas performances before returning to New York in a triumphant turn in the Broadway spectacle *Timbuktu!* (a version of the perennial *Kismet* set in Africa) in 1978.

In 1984, she returned to hit music with a dance song, *Where Is My Man*; she found new audiences in nightclubs across the country, including a whole new generation of gay male fans, and she responded by frequently giving benefit performances in support of HIV/AIDS organizations.

In 2000, Kitt again returned to Broadway in the short but notable run of the revival of the 1920s themed, *The Wild Party*, opposite Mandy Patinkin and Toni Collette. In 2003, she replaced Chita Rivera in *Nine*. In recent years she has also appeared as the Wicked Witch in an arena version of *The Wizard of Oz*.

In recent years, Kitt's annual appearances in New York have made her a fixture of the Manhattan cabaret scene. She takes the stage at venues such as The Ballroom and, more recently, the Cafe Carlyle to explore and define her highly stylized image, alternating between signature songs (such as *Old Fashioned Woman*), which emphasize a witty, mercenary world-weariness, and less familiar repertoire, much of which she performs with an unexpected ferocity and bite that present her as a survivor with a seemingly bottomless reservoir of resilience -- her version of *Here's to Life*, frequently used as a closing number, is a sterling example of the latter. This side of her later performances is reflected in at least one of her recordings, *Thinking Jazz*, which preserves a series of performances with a small jazz combo that took place in the early 1990s in Germany and which includes both standards (*Smoke Gets in Your Eyes*) and numbers (such as *Something May Go Wrong*) that seem more specifically tailored to her talents; one version of the CD includes as bonus performances a fierce, angry *Yesterdays* and a live take of *C'est Si Bon* that good-humoredly satirizes her sex-kitten persona.

Bert Williams: (November 12, 1875 - March 4, 1922) The pre-eminent African American entertainer of his era.

Williams was born Egbert Austin Williams on the island of Antigua, then part of the British West Indies. In 1888 his family moved to Los Angeles, California. He began his entertainment career in 1892 in San Francisco.

Bert Williams became one of Vaudeville's top artists, both as a solo performer and as part of the successful double-act "Williams & Walker" with partner George Walker. Together they popularized the cakewalk. Williams was also famous for his performances in blackface. After Walker's death he for some years performed with Eddie Cantor; he also performed with the Ziegfeld Follies.



Bert Williams was a key figure in the development of African American music. In an age when racial inequality and stereotyping were an 'accepted' part of life, he became the first black American to take a lead role on the Broadway stage, and did much to push back the racial barriers during his career. His songs (mostly self-written and displaying a dry wit and observational humour) such as "Nobody" and "All Going Out And Nothing Coming In" proved popular with audiences of all races, paving the way for future generations of black artists. Fellow vaudevillian W.C. Fields described Williams as "the funniest man I ever saw—and the saddest man I ever knew."

In 1915, the Biograph Company made history by being the first movie company to give complete creative control to Bert Williams as a filmmaker, who produced, directed and starred in the Biograph films "Fish" 1915, and "Natural Born Gambler" 1916.

Williams collapsed on stage on February 25, 1922 while singing "Under The Bamboo Tree". He died a week later in the hospital.

Besides the Biograph shorts, he made a series of audio recordings for Columbia Records, both on phonograph cylinders and disc records. The Archeophone label has collected and released all of Williams' recordings on three CDs.

Malcolm X

See "Get On Board"

Aunt Jemima

See "Cookin' with Aunt Ethel"

Angela Davis

Angela Yvonne Davis (born January 26, 1944) is an African American radical activist and member of the Black Panther Party, primarily working for racial and gender equity and for prison abolition.



Fats Domino

Antoine Dominique "Fats" Domino (born February 26, 1928 in New Orleans, Louisiana), is a classic R&B and rock and roll singer, songwriter and pianist. He was the best-selling African-American singer of the 1950s and early 1960s. Domino is also a pianist with an individualistic bluesy style showing stride and boogie-woogie influences. His congenial personality and rich accent have added to his appeal.

His career began with "The Fat Man" (1949, Imperial Records), credited by some as being the first rock and roll record, featuring a rolling piano and Domino doing wah-wah vocalizing. The record, a reworking of "Junker's Blues" by Champion Jack Dupree, was a massive hit, selling over a million copies and peaking at #2 on the Billboard R&B Charts. To date Domino has sold in excess of 110 million records.

Domino then released a series of hit songs with producer and co-writer Dave Bartholomew, saxophonist Alvin "Red" Tyler and drummer Earl Palmer. Other notable and long-standing musicians in Domino's band were saxophonists Reggie Houston, Lee Allen, and Fred Kemp who was also Domino's trusted bandleader. Domino finally crossed into the pop mainstream with "Ain't That a Shame" (1955) which hit the Top Ten, though Pat Boone characteristically hit #1 with a cover of the song. Domino released an unprecedented series of 35 Top 40 singles, including "Whole Lotta Loving", "Blue Monday", and a funky version of the old ballad "Blueberry Hill".



After he moved to ABC-Paramount in 1963, the bottom fell out of Domino's recording career although he continued as a popular live act. Though he remained active for decades, he only had one more Top 40 hit in 1968, a cover of the Beatles song "Lady Madonna," originally written by John Lennon and Paul McCartney to emulate Domino's style.

Statue of Fats Domino in the French Quarter of New Orleans
In the 1980s, Domino decided he would no longer leave New Orleans, having a comfortable income from royalties and a dislike for touring, and claiming he could not get any food that he liked anyplace else. His induction into the Rock and Roll Hall of Fame and an invitation to perform at the White House failed to get Domino to make an exception to this policy. He lives in a mansion in a predominantly working-class 9th Ward neighborhood, where he is a familiar sight in his bright pink Cadillac. He makes yearly appearances at the New Orleans Jazz & Heritage Festival and other local events, with performances demonstrating his undiminished talents.

When Hurricane Katrina was approaching New Orleans in August 2005, Domino chose to stay at home with his family, due to his wife's poor health. His house was located in New Orleans' 9th Ward, an area that was heavily flooded. On September 1, Al Embry, his agent, announced that he had not heard from Domino since before the hurricane had struck. Later that day, CNN reported that he was rescued by a Coast Guard helicopter. His daughter, Gospel singer Karen Domino White, identified him from a photo shown on CNN.

The Domino family was then taken to a Baton Rouge shelter, after which they were picked up by and stayed in the apartment of JaMarcus Russell, the starting quarterback of the Louisiana State University football team. The Washington Post has reported that on Friday, September 2, the Dominos left Russell's apartment. He returned to his home on Saturday, October 15. Apparently his house was looted in his absence: of his 21 Gold Records only three were still there.

Eighty-eights: Born in New Orleans at the end of the 19th century, raised in cities such as Chicago and New York during the 20th century, the music of Afro Americans - JAZZ. A music of continuous innovation, jazz has developed into a global music and form of culture. Its sophisticated atmosphere and its timeless cool have attracted and entranced listeners across generations and continents. And now, at the dawn of the 21st century, jazz has become an essential form of urban entertainment and the most vital of performing arts. The demand for jazz increases daily, and with it the music's appeal as well.

It is often said that the heyday of modern jazz was in the 1960s, represented by the music of Miles Davis or John Coltrane. However, the appearances of Kenny Drew Jr. and Ravi Coltrane, both major figures on the jazz scene and the sons of jazz giants, illustrate that jazz has created a new generation of both musicians and listeners.

The generational shift has been paralleled by the revival of distinguished American jazz labels - including Verve, Impulse!, and Blue Note - which have produced new recordings consistent with their rich traditions. At the same time, new Japanese labels have succeeded by creating recording opportunities for foreign artists. Both trends show the demand both domestically and overseas for jazz and new recordings in particular is growing steadily.

The answer to this is a jazz label which selects truly international artists, pursues the purest and best recording quality possible, and can appeal both to core jazz fans and a wider listener profile as well. The answer is a label called "Eighty-Eight's." <http://www.village-records.com/88>

Stevie Wonder: Stevie Wonder (born May 13, 1950) is an African-American singer, songwriter, producer, musician, humanitarian and social activist. Although his name at birth was Steveland Judkins, he later changed his name to Steveland Morris; his mother's authorized biography, *Blind Faith: The Miraculous Journey of Lula Hardaway, Stevie Wonder's Mother* (2002, Simon and Schuster) states that his surname was legally changed to Morris, "an old family name," when he signed with Motown in 1961. Wonder has recorded more than 30 Top 10 hits, won nearly two dozen Grammys, including one for lifetime achievement, and been inducted into both the Rock and Roll and Songwriters halls of fame.

Blind from infancy, Wonder has become one of the most successful and well-known artists on the Motown label, with nine U.S. #1 hits to his name and album sales totaling more than 70 million units. He has recorded several critically acclaimed albums and hit singles, and writes and produces songs for many of his labelmates and outside artists as well. A multi-instrumentalist, Wonder plays the drums, guitar, synthesizers, congas, and most famously the piano, harmonica and keyboards. Many critics refer to the quality of his work and its versatility as being indicative of musical genius.



Miles Davis: Miles Dewey Davis III (May 26, 1926 - September 28, 1991) was one of the most influential and innovative musicians of the 20th century. A trumpeter, bandleader and composer, Davis was at the forefront of almost every major development in jazz after World War II. He played on some of the important early bebop records and recorded the first cool jazz records. He was partially responsible for the development of modal jazz, and jazz fusion arose from his work with other musicians in the late 1960s and early 1970s. Free jazz was the only post-war style not significantly influenced by Davis, although some musicians from his bands later pursued this style. His recordings, along with the live performances of his many influential bands, were vital in jazz's acceptance as music with lasting artistic value. A popularizer as

well as an innovator, Davis became famous for his languid, melodic style and his laconic, and at times confrontational, personality. As an increasingly well-paid and fashionably-dressed jazz musician, Davis was also a symbol of jazz music's commercial potential.

Davis was late in a line of jazz trumpeters that started with Buddy Bolden and ran through Joe "King" Oliver, Louis Armstrong, Roy Eldridge and Dizzy Gillespie. He has been compared to Duke Ellington as a musical innovator: both were skillful players on their instruments, but were not considered technical virtuosos. Ellington's main strength was as a composer and leader of a large band, while Davis had a talent for drawing together talented musicians in small groups and allowing them space to develop. Many of the major figures in post-war jazz played in one of Davis's groups at some point in their career.

Davis was nominated for induction into the Rock and Roll Hall of Fame in September 2005. In November that same year, it was announced that he would be inducted.

Duke Ellington: Edward Kennedy "Duke" Ellington (April 29, 1899 - May 24, 1974), also known as Duke, was an American jazz composer, pianist and bandleader. He was awarded the Presidential Medal of Freedom in 1969 and the Legion of Honor by France in 1973. Both are the highest civilian honors of each country.

His works were always tailored to the talents of the musicians in his band, including Johnny Hodges, Cootie Williams, Bubber Miley, Joe "Tricky Sam" Nanton, Barney Bigard, Ben Webster, Harry Carney, Sonny Greer, Otto Hardwick, Paul Gonsalves and Wellman Braud. Many musicians stayed with him for decades.

He was one of the best known African-American celebrities, recording for most American record companies active during his lifetime and featured in motion pictures. Ellington and his Orchestra was touring the whole of the United States and Europe regularly before World War II, and from the fifties, much of the rest of the globe as well.



Jimi Hendrix: James Marshall "Jimi" Hendrix (Born Johnny Allen Hendrix) (November 27, 1942, Seattle, Washington - September 18, 1970, London, England) was an American musician, songwriter and guitarist, widely hailed by fans and music critics as one of the greatest electric blues and rock guitarists.

Mostly self-taught on the instrument, the left-handed Hendrix used a right-handed guitar and played it upside down. As a guitarist, he built upon the innovations of blues stylists such as B. B. King, Albert King, Buddy Guy, T-Bone Walker, and Muddy Waters, as well as those of rhythm and blues and soul music guitarists like Curtis Mayfield. Hendrix's music was also influenced by jazz; he often cited Rahsaan Roland Kirk as his favorite musician. In addition, Hendrix extended the tradition of rock guitar: although previous guitarists, such as The Kinks' Dave Davies, Jeff Beck, and The Who's Pete Townshend, had employed techniques such as feedback, distortion and other effects as sonic tools, Hendrix was able to exploit them to a previously undreamed-of extent, and to incorporate them as an integral part of his compositions.

Jimi's father Al Hendrix is credited as the one who gave Jimi his first real guitar. The two would have jam sessions with Al on either bass or saxophone. As a record producer, Hendrix was an innovator in using the recording studio as an extension of his musical ideas. Hendrix was notably one of the first to experiment with stereo effects during the recording process. Hendrix was also an accomplished songwriter whose compositions have been performed by countless artists.

The controversial nature of Hendrix's style is epitomized in the sentiments expressed about his renditions of the "Star Spangled Banner", a tune he played loudly and sharply accompanied by simulated sounds of war (machine guns, bombs and screams) from his guitar. His



impressionistic renditions have been described by some as anti-American mockery and by others as a generation's statement on the unrest in U.S. society, oddly symbolic of the beauty, spontaneity, and tragedy that was endemic to Hendrix's life. Hendrix however did not intend this to be the case; he was a deeply patriotic man after his service in the 101st Airborne and rather intended it as a different interpretation of the anthem. When taken to task on the Dick Cavett Show on the "unorthodox" nature of his performance, Hendrix replied, "I thought it was beautiful." Rather, it was his latter-career live favourite Machine Gun which he intended as a protest song against war.

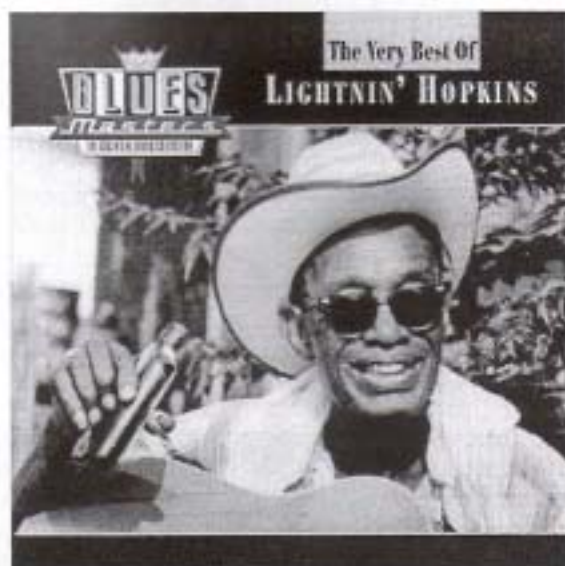
Sly Stone: Sly Stone (born Sylvester Stewart in Denton, Texas on March 15, 1943) is a pivotal African-American musician, songwriter, and record producer, most famous for his role as frontman for Sly & the Family Stone, a band which was pivotal in the development of soul, funk and psychedelia in the 1960s and 1970s.

Lightnin': Sam "Lightnin'" Hopkins (March 15, 1912-January 30, 1982) was a country blues guitar legend, from Houston, Texas.

Born in Centerville, Texas, he learned the blues when young in Buffalo, Texas from Blind Lemon Jefferson and his older cousin, country-blues singer Alger 'Texas' Alexander. When Hopkins and Alexander were playing in Houston in 1946, he was discovered by Lola Anne Cullum of Los Angeles' Aladdin Records (although Alexander would not make it out to LA). Hopkins' fast finger style is very distinct. He settled in Houston in 1952 and gained much attention. Solid recordings followed including his masterpiece song Mojo Hand in 1960. He was an influence on Jimmie Vaughan's work, and, more significantly, on the vocals and blues style of Pigpen, the keyboardist of the Grateful Dead until 1972.

In 1968 he recorded an album backed by psychedelic rock band, the 13th Floor Elevators.

A song named after him was recorded by R.E.M. on their album Document.



Louis Armstrong: Louis Daniel Armstrong (usually pronounced "Louee" in the French pronunciation with a silent s) (August 4, 1901[1] - July 6, 1971) (also known by the nicknames Satchmo and Pops) was an American jazz musician. Armstrong was a charismatic, innovative performer whose musical skills and bright personality transformed jazz from rough regional dance music into a popular art form. Probably the most famous jazz musician of the 20th century, he first achieved fame as a trumpeter, towards the end of his career he was best known as vocalist and was one of the most influential jazz singers.



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