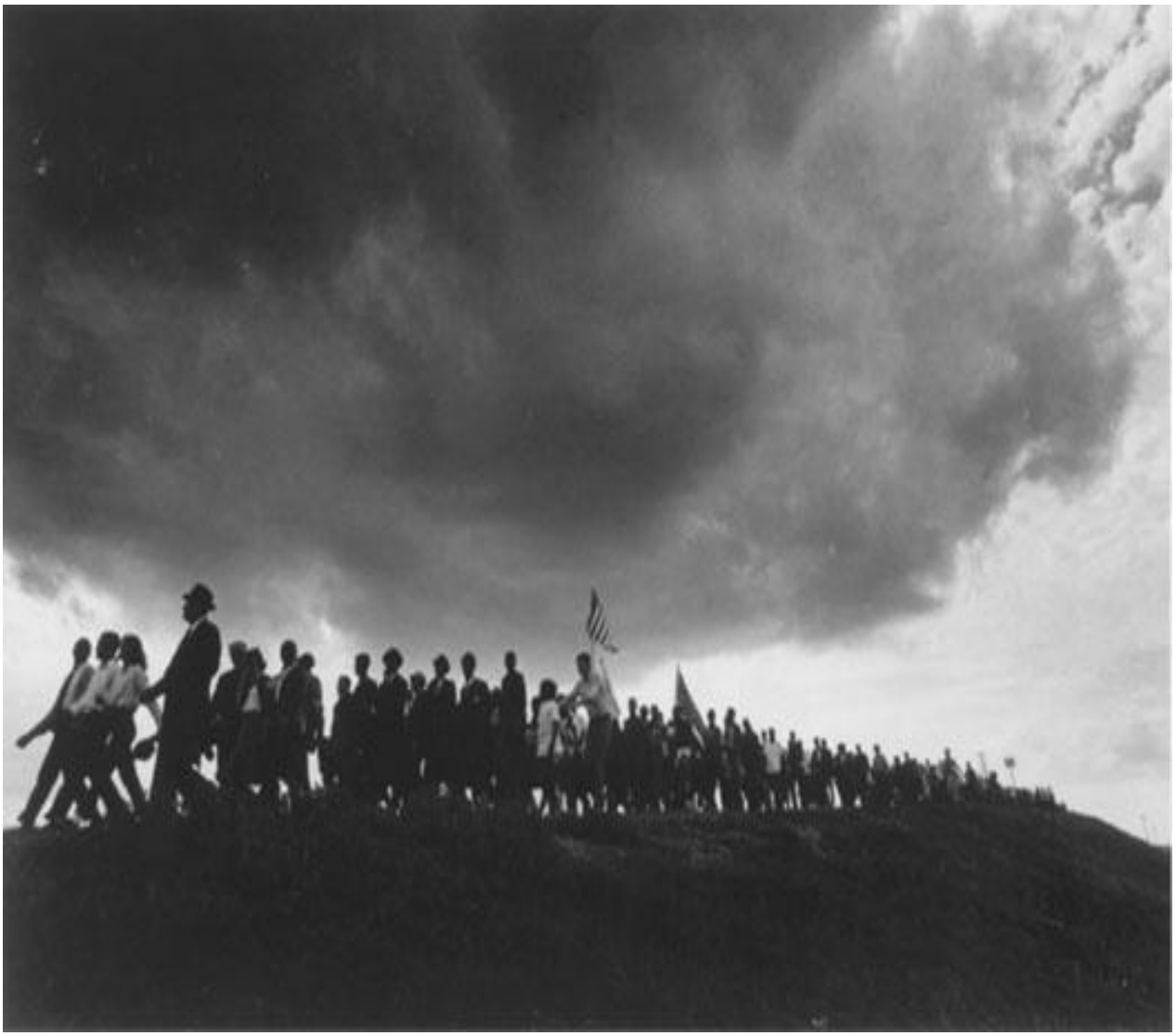
Teaching the Modern Civil Rights Movement (1954-1985) through Media



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For Mrs. Fannie Lou Hamer
626 E. Lafayette Street
Ruleville, Mississippi

http://www.youtube.com/watch?v=OC3pQfLOlkQ

"I'm sick and tired of being sick and tired."

Not even a brutal beating in jail stopped Mrs. Fannie Lou Hamer (1917-1977) from fighting to secure black people's constitutional right to vote. Her powerful testimony about how she and other African Americans were mistreated influenced passage of the Voting Rights Act of 1965.

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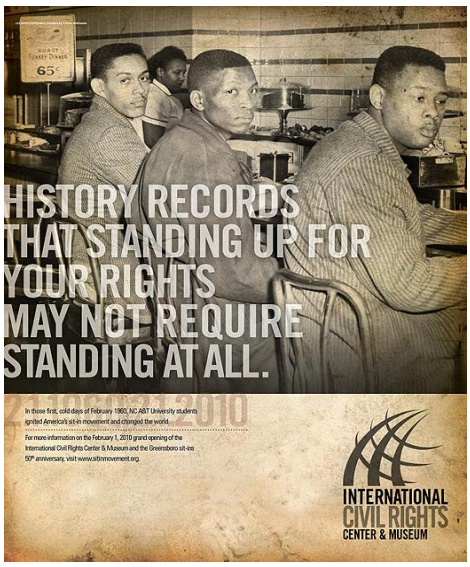


Dear Colleague,

I use video clips from the documentary "Eyes on the Prize" http://blacksidemedia.com/content/view/1/15/ as sections of a virtual textbook with which to reinforce and meet objectives to teach the Modern Civil Rights Movement (1954-1985). Among other things, it contains unique primary and secondary sources in raw footage, reportages, and interviews, of major and minor participants and events that document this most important period of our history. "Prize" is magnificently researched, scripted, edited, and has won numerous awards.

We live in a world of images. As of this writing, CD/ROMS have started to dethrone textbooks to the point that students are given the choice of taking home one or the other at the beginning of the school year. Film clips of the Till trial are worth all accounts written on the case, proving that the proverbial pictures being worth thousands of words (and more) is ever true now as ever. Many of today's students live, study, and play, within a cosmos of images. We need to incorporate their world into our teaching.

We have students that graduate from high school knowing about the Movement's best-known heroes (Dr. King and Mrs. Parks) lacking the perspective of the larger historic picture in which they lived. This needs to be corrected; the Civil Rights Movement was more than single individuals, however great, and they were great and courageous, their contributions were. Teachers and students are encouraged to research the Movement's "other" heroes like the Rev. Fred Shuttlesworth (interviewed in "Eyes on the Prize"), and countless "foot soldiers," like the young people that comprised the Children's Crusade. The Movement calls to be taught from the lower grades, inasmuch as I believe that history should be taught from the moment of inception.

Reverend Fred Shuttlesworth founded the Alabama Christian Movement for Human Rights and helped organize the Southern Christian Leadership Conference. He filed lawsuits against segregation, trained protestors, and led demonstrations. In retaliation, segregationists savagely physically attacked him (1957) and bombed his church, Bethel Baptist, three times (50's – 60's). In 2008, Birmingham's airport was named Birmingham-Shuttlesworth International Airport.

During much of the 1960's it was an every-night occurrence to watch civil rights-related news on TV, from Bull Connors' dogs and George Wallace's white supremacist demagoguery to Dr. King's arrests, the three Civil Rights workers that disappeared, later to be found murdered (http://www.america.gov/st/diversity-english/2008/December/20090106143104jmnamdeirf5.683535e-02.html)

Left to Right: Andrew Goodman, New York City; James Chaney, Meridian, Miss.; Michael Schwerner, New York City.

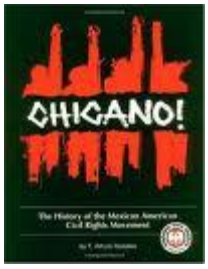
and Mrs. Fannie Lou Hamer's speech (http://www.youtube.com/watch?v=OC3pQfLOlkQ) at the 1968 Democratic Party Convention, nationally televised, and taken off the air less than five minutes into it before it was allegedly censored by President Lyndon Baines Johnson (LBJ) (http://en.wikipedia.org/wiki/Lyndon_B._Johnson). Oddly enough, it was LBJ who overcame southern resistance and convinced Congress to pass the Civil Rights Act of 1964, which outlawed most forms of racial segregation. President John F Kennedy originally proposed the Act and had lined up the necessary votes in the House to pass his civil rights act by the time of his assassination in November, 1963. But it was LBJ who pushed it through the Senate and signed it into law in 1964.

Now, as to how I use the documentary's video clips as pedagogy.

After studying the various areas of the Movement with my students, we watch and discuss chosen video clips that reinforce the events I want them to learn as I take them through the years covered by the series; anywhere from 5 to 15 minutes max on a given day, or perhaps over various days. For example, it takes me three different class periods, sometimes more, to study, watch, and discuss, the Till clip, approximately 15" worth of film footage. Fellow-teachers need to preview videos diligently and take notes on the portions they want to show to their students to illustrate selected curricular objectives (the "Prize" series is an excellent vehicle through which to study and commemorate black history). Under no circumstances should the series or visuals be shown without a classroom connection or for entertainment purposes. Also, as you're introducing the topics illustrated by "Prize," you're doing likewise with a visual genre not easy to appreciate, documentaries; and much of it, in this case and to top it all, in black and white, a tough combination for students to understand and appreciate without needed guidance!

You will have to choose which video clips to infuse, a matter of defining curricular objectives they will enhance. Controversies have arisen regarding certain parts of this documentary that some people find objectionable, like Emmett Till's world-impacting photo. When watching the video clip I let my students know in advance when that specific scene is about to come so that they decide to watch it or not-all have ended up watching it, no traumas reported, yet. On the other hand I believe that today's students are exposed to more horrific things (here's a sample of what my students tell me they like to watch at home: http://www.bloody-disgusting.com/news/16080) than previous generations; they have thus far been able to handle the toughness and brutality to which African Americans have been subjected to, particularly during the time period being studied. But of course, it is the teacher's prerogative and ultimate responsibility.

This project contains a carefully researched section on the Movement's history in Florida starting on page 42. Time permitting, teaching the Movement should include national and state events that took place in Mississippi, Alabama, North Carolina, Florida, and others not exclusively in the south. As stated, this compilation of material and original work is intended to be a source of reference to the teacher as he/she implements "Eyes on the Prize" as a visual textbook in the classroom. Concomitantly, this idea packet purposely includes visuals that the teacher can use to enhance the lessons; it is uploaded on the Education Fund web site http://www.educationfund.org/ for link access.



There's a plethora of accoutrement to teach the subject matter; my intent is to save the instructor time researching, as well as sharing teaching experiences that have worked for me. There is recommended material in this manual that do not fit the targeted time frame; it may nonetheless enhance your lessons. For example, some of the videos in the film section (many of which can be obtained via Netflix, a great educational resource), discuss events that occurred before the Movement. Others have to do with non-African Americans that strengthened our country's struggle for civil rights for all. I included them because I believe they will give teachers and students the background needed to understand the Movement's history and its world-wide impact.

The film industry is a business. Films based on real stories, with exceptions, need to make changes, alterations, and adaptations of historic events in cinematic features in order to make them attractive and entertaining to the general public, and, let's face it, money. It's all, once again with exceptions, about making money. On the other hand when a story is adapted from one medium to another changes have to be made; each medium has different constructs. Likewise, documentaries represent points of views of which there may be more than one. These issues need to be discussed with students, providing examples. (See: "Rosewood Massacre:" Media Presentation http://en.wikipedia.org/wiki/Rosewood_massacre).

Some materials in this packet are intended for the instructor to further her/his knowledge on the Movement and its turbulent times; others may be used in the classroom. Here you'll find resources on media (film, images, music, and literature) approaches that can be used side-by-side with the documentary, lesson plans, timelines, and more. ADAPTING them for your curricular needs is encouraged; feel free to make any changes you'd like.

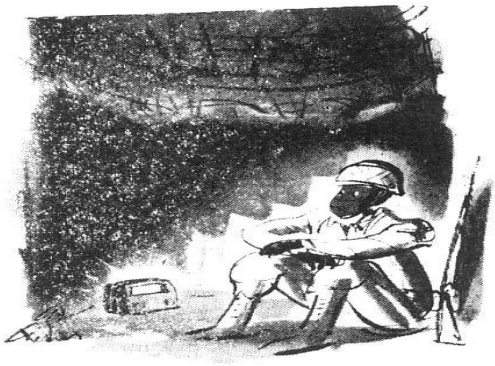
The Till case was purposely included in this packet to illustrate the documentary's infusion into a teaching unit; you may want to start your lessons on the Movement with it, or the Brown VS. Board of Education decision, segregation, etc. But do include the Till case; it's an essential case for students to understand lynching in our country, the times, and what life was like for black kids close to their ages.

Our country's struggle for the civil rights of all its people has a rich history that needs to be preserved, researched, told, and studied, it must never be forgotten. The Civil Rights Act of 1964 (http://en.wikipedia.org/wiki/Civil_Rights_Act_of_1964), outlawed unequal application of voter registration requirements and in schools, at the workplace and by facilities that served the general public ("public accommodations"), invalidating Jim Crow laws (http://www.jimcrowhistory.org/).

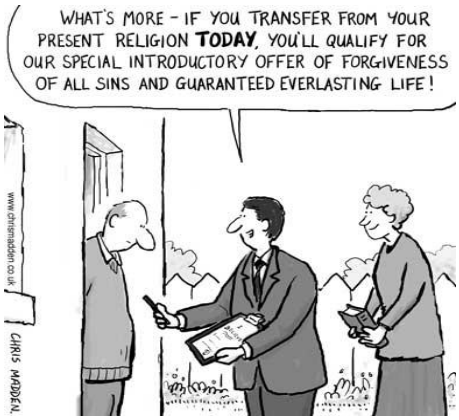
Finally, I'd like to express my gratitude to the Education Fund (http://www.educationfund.org/programs/impactii/), Miami, Florida, for funding this project, which was researched under the auspices of an award from the Gilder Lehrman Institute (Virginiahttp://www.gilderlehrman.org/education/seminar.php?seminar_id=11) at the University of Virginia, Charlottesville, Virginia, and NEH grants from the Birmingham Civil Rights Institute (http://www.bcri.org/resources/docs/NEH%202010%20_2.23.2010_.pdf), Birmingham, Alabama, and the Delta State University Center for Learning and Culture, (http://www.blueshighway.org/mostsouthernplace.htm) Cleveland, Mississippi. I exhort my colleagues to look up these excellent opportunities to further personal and professional growth.

Sincerely,

Xosé Manuel Alvariño



"—And you, Pfc. Andy Tuggle of A Company, 81st Infantry: If you weren't out here fighting us Vietnamese patriots you could be back home moving to a new neighborhood, going out with white girls, enjoying all those increased civil rights benefits your government has obtained for you . . ."



"I CAN TELL BY THE COLOR OF YOUR SKIN YOU'RE NOT FROM AROUND HERE, ARE YOU?"

What is "Eyes on the Prize?"

Premiering in 1987, "Eyes on the Prize" (http://www.pbs.org/wgbh/amex/eyesontheprize/) is a 14-hour television series produced by Blackside (http://blacksidemedia.com/content/view/1/15/), directed by Henry Hampton and narrated by Julian Bond (http://www.notablebiographies.com/Be-Br/Bond-Julian.html). Mr. Hampton (http://en.wikipedia.org/wiki/Henry_Hampton) chronicled America's great political and social movements and set new standards for broadcast quality.

Through contemporary interviews and historical footage, the series covers the major events of the civil rights movement from 1954-1985.Topics range from the Till case and the Montgomery bus boycott in 1954 to the Voting Rights Act in 1965; from community power in schools to "Black Power" in the streets; from early acts of individual courage to the flowering of a mass movement and its eventual split into factions.

The Los Angeles Times called it "an exhaustive documentary that shouldn't be missed." The series went on to win six Emmys and numerous other awards, including an Academy Award nomination, the George Foster Peabody Award, and the top DuPont-Columbia award for excellence in broadcast journalism.

Educators: please refer to http://www.pbs.org/wgbh/amex/eyesontheprize/ for "Eyes on the Prize" ideas for classroom activities.

The Children's Crusade, Birmingham, Alabama, 1963

Emmett Louis Till-
An Introductory Unit

Emmett Louis Till and his mother, Mamie Till Bradley-Mobley.

Introduction

Brownell Orders Probe Of Mississippi Voting

NATION SHOCKED, VOW ACTION IN LYNCHING OF CHICAGO YOUTH

'Murder,' White Says; Promises Prosecution

Urge Eisenhower To See That 'Justice Is Served'

Chicago Defender NATIONAL

Blood On Their Hands ...

Emmett Louis ("Bobo") Till was a black teen-ager from Chicago who visited his uncle in Mississippi during the summer of 1955. While at a candy store in the hamlet of Money, he allegedly flirted with a Caucasian woman. Within twenty-four hours of that incident he was kidnapped, tortured, and murdered. His disfigured face was photographed and appeared in newspapers around the country and the world. Many believe that photo (page 15) was the spark that ignited the Modern Civil Rights Movement.

It is essential for students to understand the Till case as one of the precursors of the Movement, an integral part of US history.

This unit, which uses "Eyes on the Prize" footage related to the Emmett Till incident, aims to introduce teachers and students to the case. It is an on-going project, designed for the instructor to add and adapt the material as needed. It may be implemented in two periods or more. Photographs have been purposely included so that the teacher may use them with students to enhance the lesson. This case continues to this day to be full of "controversies, lies, myths, and distortions that have obscured the truth." ("Teachers Fired over Emmett Till Poem:" http://www.npr.org/templates/story/story.php?storyId=9184608). The teacher needs to become thoroughly familiar with the case prior to teaching it. Check the FBI web page periodically (http://www.fbi.gov/) for updates (which should be included in this teaching unit) as the U.S. Justice Department has opened an investigation on this case. http://www.cbsnews.com/stories/2004/10/21/60minutes/main650652.shtml

Procedure

Start the lesson by presenting, reviewing, and/or discussing the following terms:

1. Jim Crow: term describing the laws and customs that maintained the almost total separation of blacks from whites in the South.
2. segregation: the separation of the races by law in all aspects of society--schools, housing, restaurants, clubs, buses and trains, theaters, and all kinds of public and private facilities.
3. Lynching: murder by mob violence, without due process of law.

10 states with the highest number of lynching by race, 1882-1968 (Data compiled from Archives at Tuskegee University)

State	White	Black	Total
1.Mississippi	42	539	581
2.Georgia	39	492	531
3.Texas	141	352	493
4.Louisiana	56	335	391
5.Alabama	48	299	347
6.Arkansas	58	226	284
7.Florida	25	257	282
8.Tennessee	47	204	251
9.Kentucky	63	142	205
10.Missouri/Oklahoma	53/82	69/40	122/122

Introduce the Till case.

Present and hand out **primary source 1** (**ADDENDUM**), ("**The Lynching of Emmett Till: The horrific death of a Chicago teenager helped spark the civil rights movement**," Source: Internet. Read this article with the whole class and discuss it thoroughly.

Activity: At the end of the discussion, ask students to re-write the story in their own words.

Continue by discussing **primary source 2** (**ADDENDUM**), two photos of Emmett Till; one is prior to his murder, the other in his casket. Discuss thoroughly, allowing students to react and express their feelings and emotions.

Question for discussion: How would you have felt as a teenager back then if you had read about the Till murder in the newspaper?

Activity: Instruct the students to write __ paragraph(s), comparing and contrasting the two photos; have them include their detailed reaction(s) and opinion(s).

Continue by thoroughly discussing with students the meaning of primary and secondary sources. Tell them that there will be many different sources for the video clips; you may want to ask them to identify them as you go along. Proceed by explaining to them that protest music was an important part of the Movement; teach them the documentary's theme song, also called "Eyes on the Prize" (see pgs. 37-41).

Continue by watching **primary source 3**, the video clip "Awakenings" (http://www.youtube.com/watch?v=2qsauS-k6y4) from "Eyes on the Prize," which portrays the Till Case.

Discuss with students.

Proceed to the trial section of the same video clip. Discuss.

J.W. Milam and Roy Bryant

75-pound fan from a cotton gin attached to Emmett's neck by barbed wire.

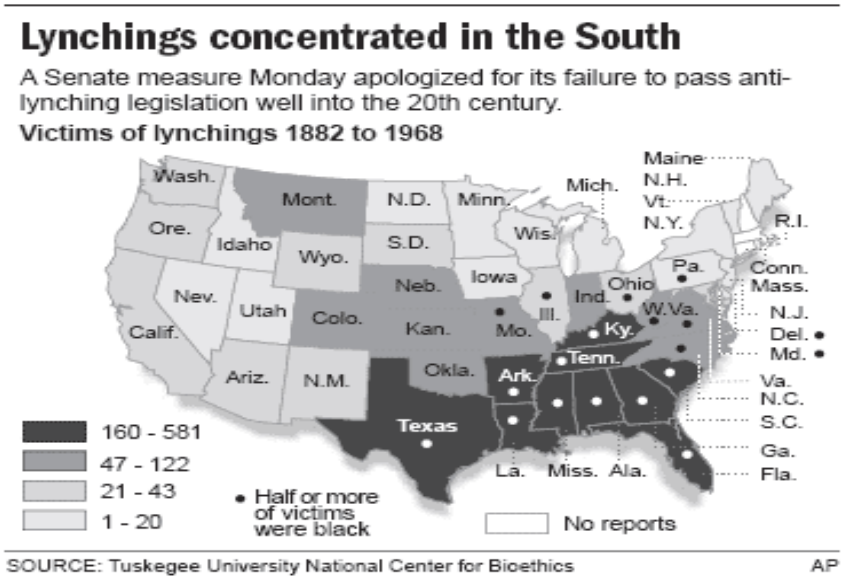
Continue by introducing **primary source 4**, **"The Shocking Story of Approved Killing in Mississippi,"** by William Bradford Huie**,** published by Look Magazine, 1956. Have students read the article mentally or orally. Discuss the interview as you go along or at the end of the article. Be aware that according to different sources there is much fiction in this interview; please check with the FBI web page (http://www.fbi.gov/) for updates. You may want to present your findings to the students or ask them to research the article.

Proceed to the following activity: Role-play the trial. Have students act out the roles of the defendants, Till's mother, the judge, and the Black press corps. Have the class write news reports of the Till incident:

1. articles on the murder and/or the trial
2. photos of one or more of the participants
3. an editorial
4. cartoons
5. double jeopardy

Assessment: Students may be graded for class participation, teacher observation, and/or the written work suggested by this lesson.

Class project: Assign students to read Mark Gado's **"Mississippi Madness: The Story of Emmett Till"** **http://www.trutv.com/library/crime/notorious_murders/famous/emmett_till/index.html**.Assign appropriate reading-related project(s) (chapter/book reports, oral presentations, reflections).



ADDENDA

1. "The Lynching of Emmett Till: The horrific death of a Chicago teenager helped spark the civil rights movement" (Source: Internet).

In the summer of 1955, Mamie Till gave in to her son's pleas to visit relatives in the South. But before putting her only son Emmett on bus in Chicago, she gave him a stern warning:

"Be careful. If you have to get down on your knees and bow when a white person goes past, do it willingly."

Emmett, all of 14, didn't heed his mother's warning. On Aug. 27, 1955, Emmett was beaten and shot to death by two white men who threw the boy's mutilated body into the Tallahatchie River near Money, Mississippi.

Emmett's crime: talking and maybe even whistling to a white woman at a local grocery store.

Emmett's death came a year after the Supreme Court's Brown v. Board of Education decision outlawed segregation. For the first time, blacks had the law on their side in the struggle for equality. Emmett's killing struck a chord across the nation. White people in the North were as shocked as blacks at the cruelty of the killing. The national media picked up the story, and the case mobilized the NAACP, which provided a safe house for witnesses in the trial of the killers. Emmett became a martyr for the fledgling civil rights movement that would engross the country in a few years. Mamie Till spoke out about her son's death. She held an open-casket funeral for her son, so that the world could see "what they did to my boy." Emmett's face was battered beyond recognition and he had a bullet hole in his head. The body had decomposed after spending several days underwater.

Roy Bryant, whose wife Carolyn was the white woman at the store, and his half brother, J.W. Milam, were tried for Emmett's murder and acquitted by a jury of 12 white men.

Carolyn Bryant: past and present

There are conflicting reports as to what Emmett said to Carolyn Bryant, who owned the store with her husband. By most accounts, Emmett and his cousin Curtis Jones, who was visiting from Chicago as well, were playing with other boys outside the store. Emmett pulled a picture of a white girl out of his wallet and boasted to the other boys that she was his girlfriend. The other boys seemed to think it was just bragging by a city boy from the North. But one boy suggested to Emmett go inside the store and talk to the white woman who was running the cash register, especially if he was so good with white women.

Emmett went inside, and by some accounts he whistled at Carolyn Bryant, who was 21 at the time. Others said he bought some gum and made a lewd suggestion to Bryant on the way out. Bryant testified at the trial that Emmett grabbed her and said, "Don't be afraid of me, baby. I been with white girls before."

In the segregated South, punishment for a black male who made a sexual suggestion to a white woman was swift. Word got around about what had happened and Emmett's relatives suggested he get out of town as fast as possible.

He didn't leave fast enough. According to historian David Halberstam, Bryant and Milam tracked Emmett down and pulled him from his uncle's house. They beat him but Emmett was unrepentant. So, they decided to kill Emmett to make an example of him. They took him to the river and made him strip down naked. "You still better than me?," Milam asked Emmett. "Yeah," the boy said. Milam shot him in the head. They tied Emmett's body to a cotton gin fan and dumped it into the river.

Unfortunately, Emmett's killing was only one of thousands of similar murders in the South, and his name is not well-known. But the case was an important turning point in America's civil rights struggle.

WOOD BRANDS PREST. BUTLER'S STATEMENT AS MALICIOUS FALSEHOOD

The Duluth News Tribune

DULUTH MOB HANGS NEGROES

WOOD BRANDS BUTLER'S WORDS MALICIOUS LIE

When The Mob Dragged Forth Its Victims

3 DRAGGED FROM JAIL AND HANGED AT STREET CORNER

Lynchers Will Be Prosecuted By Att'y Greene

POLICE POWERLESS IN FACE OF ANGRY CROWD FIRED BY VENGEANCE

Clergy's Plea of Mercy for Girl's Assailants Scorned By Executioners; Trio Die Proclaiming Their Innocence.

4-HOUR BATTLE WAGED BY MOB TO GET VICTIMS

HARDING BANS "BARNSTORMING" FOR CAMPAIGN

Wrangel's Army Captures 4,000 Bolsheviki Troops

GUARD UNITS ON WAY TO DULUTH FROM ST. PAUL

CANAL HEARINGS ARE ADJOURNED

NEGROES NABBED AT VIRGINIA SENT TO SAINT PAUL

2. Photos of Emmet Till, before and after his murder.

4.”The Shocking Story of Approved Killing in Mississippi*” By William Bradford Huie

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

Published by “Look” Magazine, 1956

> “I met Milam and Bryant. We had this strange situation. We're meeting in the library of this law firm. Milam and Bryant are sitting on one side of the table, [lawyer] John Whitten and I sitting on the other side. I'm not doing the questioning. Their own lawyer is doing the questioning. And he's never heard their story. Not once. He becomes as interested in the story as I am. I said, "Now I'm going to take notes and then during the day I'm going to do two things. I'm going to be roughing out this story, and I'm also going where you say you went, and I'm going to find evidence."
>
> Milam did most of the talking. Now remember, he's older. Milam was then thirty-five or thirty-six. He was a first lieutenant in the U.S. Army reserve at that time. And so Milam was a bit more articulate than Bryant was. Bryant did some talking, particularly when they talked about what they were told had happened in the store. But J. W. Milam did the killing. He fired the shot when they took Till down on the river and killed him.”

Editor’s Note: In the long history of man’s humanity to man, racial conflict has produced some of the most horrible examples of brutality, the recent slaying of Emmett Till in Mississippi is a case in point. The editors of look are convinced that they are presenting here, for the first time, the real story of that killing – the story no jury heard and no newspaper reader saw.

Disclosed here is the true account of the slaying in Mississippi of a Negro youth named Emmett Till.

Last September in Sumner, Miss., a petit jury found the youth's admitted abductors not guilty of murder. In November, in Greenwood, a grand jury declined to indict them for kidnapping.

Of the murder trial, the Memphis *Commercial Appeal* said: "Evidence necessary for convicting on a murder charge was lacking." But with truth absent, hypocrisy and myth have flourished. Now, hypocrisy can be exposed; myth dispelled. Here are the facts.

Carolyn Holloway Bryant is 21, five feet tall, weighs 103 pounds. An Irish girl, with black hair and black eyes, she is a small farmer's daughter who, at 17, quit high school at Indianola, Miss., to marry a soldier, Roy Bryant, then 20, now 24. The couple have two boys, three and two; and they operate a store at a dusty crossroads called Money: post office, filling station and three stores clustered around a school and a gin, and set in the vast, lonely cotton patch that is the Mississippi Delta.

Carolyn and Roy Bryant are poor: no car, no TV. They live in the back of the store which Roy's brothers helped set up when he got out of the 82nd Airborne in 1953. They sell "snuff-and-fatback" to Negro field hands on credit: and they earn little because, for one reason, the government has been giving the Negroes food they formerly bought.

Carolyn and Roy Bryant's social life is visits to their families, to the Baptist church, and, whenever they can borrow a car, to a drive-in, with the kids sleeping in the back seat. They call *Shane* the best picture they ever saw.

For extra money, Carolyn tends store when Roy works outside -- like truck driving for a brother. And he has many brothers. His mother had two husbands, 11 children. The first five -- all boys -- were "Milam children"; the next six -- three boys, three girls -- were "Bryant children."

This is a lusty and devoted clan. They work, fight, vote and play as a family. The "half" in their fraternity is forgotten. For years, they have operated a chain of cotton field stores, as well as trucks and mechanical cotton pickers. In relation to the Negroes, they are somewhat like white traders in portions of Africa today; and they are determined to resist the revolt of colored men against white rule.

On Wednesday evening, August 24, 1955, Roy was in Texas, on a brother's truck. He had carted shrimp from New Orleans to San Antonio, proceeded to Brownsville. Carolyn was alone in the store. But back in the living quarters was her sister-in-law Juanita Milam, 27, with her two small sons and Carolyn's two. The store was kept open till 9 on week nights, 11 on Saturday.

When her husband was away, Carolyn Bryant never slept in the store, never stayed there alone after dark. Moreover, in the Delta, no white woman ever travels country roads after dark unattended by a man.

This meant that during Roy's absences -- particularly since he had no car -- there was family inconvenience. Each afternoon, a sister-in-law arrived to stay with Carolyn until closing time. Then, the two women, with their children, waited for a brother-in-law to convoy them to his home. Next morning, the sister-in-law drove Carolyn back.Juanita Milam had driven from her home in Glendora. She had parked in front of the store to the left; and under the front seat of this car was Roy Bryant's pistol, a .38 Colt automatic. Carolyn knew it was there. After 9, Juanita's husband, J. W. Milam, would arrive in his pickup to shepherd them to his home for the night.

About 7:30 pm, eight young Negroes -- seven boys and a girl -- in a '46 Ford had stopped outside. They included sons, grandsons and a nephew of Moses (Preacher) Wright, 64, a 'cropper. They were between 13 and 19 years old. Four were natives of the Delta and others, including the nephew, Emmett (Bobo) Till, were visiting from the Chicago area.

Bobo Till was 14 years old: born on July 25, 1941. He was stocky, muscular, weighing about 160, five feet four or five. Preacher later testified: "He looked like a man."

Bobo's party joined a dozen other young Negroes, including two other girls, in front of the store. Bryant had built checkerboards there. Some were playing checkers, others were wrestling and "kiddin' about girls."

Bobo bragged about his white girl. He showed the boys a picture of a white girl in his wallet; and to their jeers of disbelief, he boasted of success with her.

"You talkin' mighty big, Bo," one youth said. "There's a pretty little white woman in the store. Since you know how to handle white girls, let's see you go in and get a date with her?"

"You ain't chicken, are yuh, Bo?" another youth taunted him.

Bobo had to fire or fall back. He entered the store, alone, stopped at the candy case. Carolyn was behind the counter; Bobo in front. He asked for two cents' worth of bubble gum. She handed it to him. He squeezed her hand and said: "How about a date, baby?"

She jerked away and started for Juanita Milam. At the break between counters, Bobo jumped in front of her, perhaps caught her at the waist, and said: "You needn't be afraid o' me, Baby. I been with white girls before."

At this point, a cousin ran in, grabbed Bobo and began pulling him out of the store. Carolyn now ran, not for Juanita, but out the front, and got the pistol from the Milam car.

Outside, with Bobo being ushered off by his cousins, and with Carolyn getting the gun, Bobo executed the "wolf whistle" which gave the case its name:

THE WOLF-WHISTLE MURDER: A NEGRO "CHILD" OR "BOY" WHISTLED AT HER AND THEY KILLED HIM.

That was the sum of the facts on which most newspaper readers based an opinion.

The Negroes drove away; and Carolyn, shaken, told Juanita. The two women determined to keep the incident from their "Men-folks."

They didn't tell J. W. Milam when he came to escort them home.

By Thursday afternoon, Carolyn Bryant could see the story was getting around. She spent Thursday night at the Milams, where at 4 a.m. (Friday) Roy got back from Texas. Since he had slept little for five nights, he went to bed at the Milams' while Carolyn returned to the store.

During Friday afternoon, Roy reached the store, and shortly thereafter a Negro told him what "the talk" was, and told him that the "Chicago boy" was "visitin' Preacher." Carolyn then told Roy what had happened.

Once Roy Bryant knew, in his environment, in the opinion of most white people around him, for him to have done nothing would have marked him for a coward and a fool.

On Friday night, he couldn't do anything. He and Carolyn were alone, and he had no car. Saturday was collection day, their busy day in the store. About 10:30 Saturday night, J. W. Milam drove by. Roy took him aside.

"I want you to come over early in the morning," he said. "I need a little transportation."

J.W. protested: "Sunday's the only morning I can sleep. Can't we make it around noon?"

Roy then told him.

"I'll be there," he said. "Early."

J. W. drove to another brother's store at Minter City, where he was working. He closed that store about 12:30 a.m., drove home to Glendora. Juanita was away, visiting her folks at Greenville. J. W. had been thinking. He decided not to go to bed. He pumped the pickup -- a half-ton '55 Chevrolet -- full of gas and headed for Money.

J. W. "Big Milam" is 36: six feet two, 235 pounds; an extrovert. Short boots accentuate his height; khaki trousers; red sports shirt; sun helmet. Dark-visaged; his lower lip curls when he chuckles; and though bald, his remaining hair is jet-black.

He is slavery's plantation overseer. Today, he rents Negro-driven mechanical cotton pickers to plantation owners. Those who know him say that he can handle Negroes better than anybody in the country.

Big Milam soldiered in the Patton manner. With a ninth-grade education, he was commissioned in battle by the 75th Division. He was an expert platoon leader, expert street fighter, expert in night patrol, expert with the "grease gun," with every device for close range killing. A German bullet tore clear through his chest; his body bears "multiple shrapnel wounds." Of his medals, he cherishes one: combat infantryman's badge.

Big Milam, like many soldiers, brought home his favorite gun: the .45 Colt automatic pistol.

"Best weapon the Army's got," he says. "Either for shootin' or sluggin'."

Two hours after Big Milam got the word -- the instant minute he could close the store -- he was looking for the Chicago Negro.

Big Milam reached Money a few minutes shy of 2 a.m., Sunday, August 28. The Bryants were asleep; the store was dark but for the all-night light. He rapped at the back door, and when Roy came, he said: "Let's go. Let's make that trip now."

Roy dressed, brought a gun: this one was a .45 Colt. Both men were and remained -- cold sober. Big Milam had drunk a beer at Minter City around 9; Roy had had nothing.

There was no moon as they drove to Preacher's house: 2.8 miles east of Money.

Preacher's house stands 50 feet right of the gravel road, with cedar and persimmon trees in the yard. Big Milam drove the pickup in under the trees. He was bareheaded, carrying a five-cell flashlight in his left hand, the .45 in the right.

Roy Bryant pounded on the door.

Preacher: "Who's that?"

Bryant: "Mr. Bryant from Money, Preacher."

Preacher: "All right, sir. Just a minute."

Preacher came out of the screened-in porch.

Bryant: "Preacher, you got a boy from Chicago here?"

Preacher: "Yessir."

Bryant: "I want to talk to him."

Preacher: "Yessir. I'll get him."

Preacher led them to a back bedroom where four youths were sleeping in two beds. In one was Bobo Till and Simeon Wright, Preacher's youngest son. Bryant had told Preacher to turn on the lights; Preacher had said they were out of order. So only the flashlight was used.

The visit was not a complete surprise. Preacher testified that he had heard of the "trouble," that he "sho' had" talked to his nephew about it. Bobo himself had been afraid; he had wanted to go home the day after the incident. The Negro girl in the party urged that he leave. "They'll kill him," she had warned. But Preacher's wife, Elizabeth Wright, had decided that the danger was being magnified; she had urged Bobo to "finish yo' visit."

"I thought they might say something to him, but I didn't think they'd kill a boy," Preacher said.

Big Milam shined the light in Bobo's face, said: "You the nigger who did the talking?"

"Yeah," Bobo replied.

Milam: "Don't say, 'Yeah' to me: I'll blow your head off. Get your clothes on."

Bobo had been sleeping in his shorts. He pulled on a shirt and trousers, then reached for his socks.

"Just the shoes," Milam hurried him.

"I don't wear shoes without socks," Bobo said: and he kept the gun-bearers waiting while he put on his socks, then a pair of canvas shoes with thick crepe soles.

Preacher and his wife tried two arguments in the boy's behalf.

"He ain't got good sense," Preacher begged. "He didn't know what he was doing. Don't take him."

"I'll pay you gentlemen for the damages," Elizabeth Wright said.

"You niggers go back to sleep," Milam replied.

They marched him into the yard, told him to get in the back of the pickup and lie down. He obeyed. They drove toward Money.

Elizabeth Wright rushed to the home of a white neighbor, who got up, looked around, but decided he could do nothing. Then, she and Preacher drove to the home of her brother, Crosby Smith, at Sumner; and Crosby Smith, on Sunday morning, went to the sheriff's office at Greenwood.

The other young Negroes stayed at Preacher's house until daylight, when Wheeler Parker telephoned his mother in Chicago, who in turn notified Bobo's mother, Mamie Bradley, 33, 6427 S. St. Lawrence.

Had there been any doubt as to the identity of the "Chicago boy who done the talking," Milam and Bryant would have stopped at the store for Carolyn to identify him. But there had been no denial. So they didn't stop at the store. At Money, they crossed the Tallahatchie River and drove west.

Their intention was to "just whip him... and scare some sense into him." And for this chore, Big Milam knew "the scariest place in the Delta." He had come upon it last year hunting wild geese. Over close to Rosedale, the Big River bends around under a bluff. "Brother, she's a 100-foot sheer drop, and she's a 100 feet deep after you hit."

Big Milam's idea was to stand him up there on that bluff, "whip" him with the .45, and then shine the light on down there toward that water and make him think you're gonna knock him in.

"Brother, if that won't scare the Chicago -------, hell won't."

Searching for this bluff, they drove close to 75 miles. Through Shellmound, Schlater, Doddsville, Ruleville, Cleveland to the intersection south of Rosedale. There they turned south on Mississippi No. 1, toward the entrance to Beulah Lake. They tried several dirt and gravel roads, drove along the levee. Finally, they gave up: in the darkness, Big Milam couldn't find his bluff.

They drove back to Milam's house at Glendora, and by now it was 5 a.m.. They had been driving nearly three hours, with Milam and Bryant in the cab and Bobo lying in the back.

At some point when the truck slowed down, why hadn't Bobo jumped and run? He wasn't tied; nobody was holding him. A partial answer is that those Chevrolet pickups have a wraparound rear window the size of a windshield. Bryant could watch him. But the real answer is the remarkable part of the story.

Bobo wasn't afraid of them! He was tough as they were. He didn't think they had the guts to kill him.

Milam: "We were never able to scare him. They had just filled him so full of that poison that he was hopeless."

Back of Milam's home is a tool house, with two rooms each about 12 feet square. They took him in there and began "whipping" him, first Milam then Bryant smashing him across the head with those .45's. Pistol-whipping: a court-martial offense in the Army... but MP's have been known to do it.... And Milam got information out of German prisoners this way.

But under these blows Bobo never hollered—and he kept making the perfect speeches to insure martyrdom.

Bobo: "You bastards, I'm not afraid of you. I'm as good as you are. I've 'had' white women. My grandmother was a white woman."

Milam: "Well, what else could we do? He was hopeless. I'm no bully; I never hurt a nigger in my life. I like niggers— in their place—I know how to work 'em. But I just decided it was time a few people got put on notice. As long as I live and can do anything about it, niggers are gonna stay in their place. Niggers ain't gonna vote where I live. If they did, they'd control the government. They ain't gonna go to school with my kids. And when a nigger gets close to mentioning sex with a white woman, he's tired o' livin'. I'm likely to kill him. Me and my folks fought for this country, and we got some rights. I stood there in that shed and listened to that nigger throw that poison at me, and I just made up my mind. 'Chicago boy,' I said, 'I'm tired of 'em sending your kind down here to stir up trouble. Goddam you, I'm going to make an example of you -- just so everybody can know how me and my folks stand.'"

So Big Milam decided to act. He needed a weight. He tried to think of where he could get an anvil. Then he remembered a gin which had installed new equipment. He had seen two men lifting a discarded fan, a metal fan three feet high and circular, used in ginning cotton.

Bobo wasn't bleeding much. Pistol-whipping bruises more than it cuts. They ordered him back in the truck and headed west again. They passed through Doddsville, went into the Progressive Ginning Company. This gin is 3.4 miles east of Boyle: Boyle is two miles south of Cleveland. The road to this gin turns left off U.S. 61, after you cross the bayou bridge south of Boyle.

Milam: "When we got to that gin, it was daylight, and I was worried for the first time. Somebody might see us and accuse us of stealing the fan."

Bryant and Big Milam stood aside while Bobo loaded the fan. Weight: 74 pounds. The youth still thought they were bluffing.

They drove back to Glendora, then north toward Swan Lake and crossed the "new bridge" over the Tallahatchie. At the east end of this bridge, they turned right, along a dirt road which parallels the river. After about two miles, they crossed the property of L.W. Boyce, passing near his house.

About 1.5 miles southeast of the Boyce home is a lonely spot where Big Milam has hunted squirrels. The river bank is steep. The truck stopped 30 yards from the water.

Big Milam ordered Bobo to pick up the fan.

He staggered under its weight... carried it to the river bank. They stood silently... just hating one another.

Milam: "Take off your clothes."

Slowly, Bobo pulled off his shoes, his socks. He stood up, unbuttoned his shirt, dropped his pants, his shorts.

He stood there naked.

It was Sunday morning, a little before 7.

Milam: "You still as good as I am?"

Bobo: "Yeah."

Milam: "You still 'had' white women?"

Bobo: "Yeah."

That big .45 jumped in Big Milam's hand. The youth turned to catch that big, expanding bullet at his right ear. He dropped.

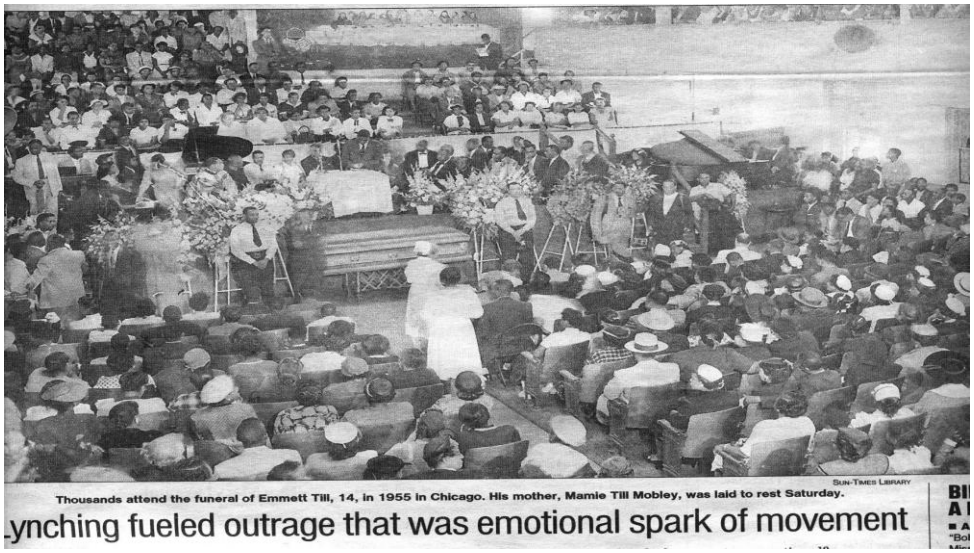
They barb-wired the gin fan to his neck, rolled him into 20 feet of water.

For three hours that morning, there was a fire in Big Milam's back yard: Bobo's crepe soled shoes were hard to burn.

Seventy-two hours later -- eight miles downstream -- boys were fishing. They saw feet sticking out of the water. Bobo.

The majority -- by no means all, but the majority -- of the white people in Mississippi 1) either approves Big Milam's action or else 2) they don't disapprove enough to risk giving their "enemies" the satisfaction of a conviction

*Link to Internet version of the interview: http://www.pbs.org/wgbh/amex/till/sfeature/sf_look_confession.html



Emmett's funeral in Chicago.

Emmett Till Case Resources

Books

"Death of Innocence: The Story of the Hate Crime That Changed America." Mamie Till-Mobley and Christopher Benson.

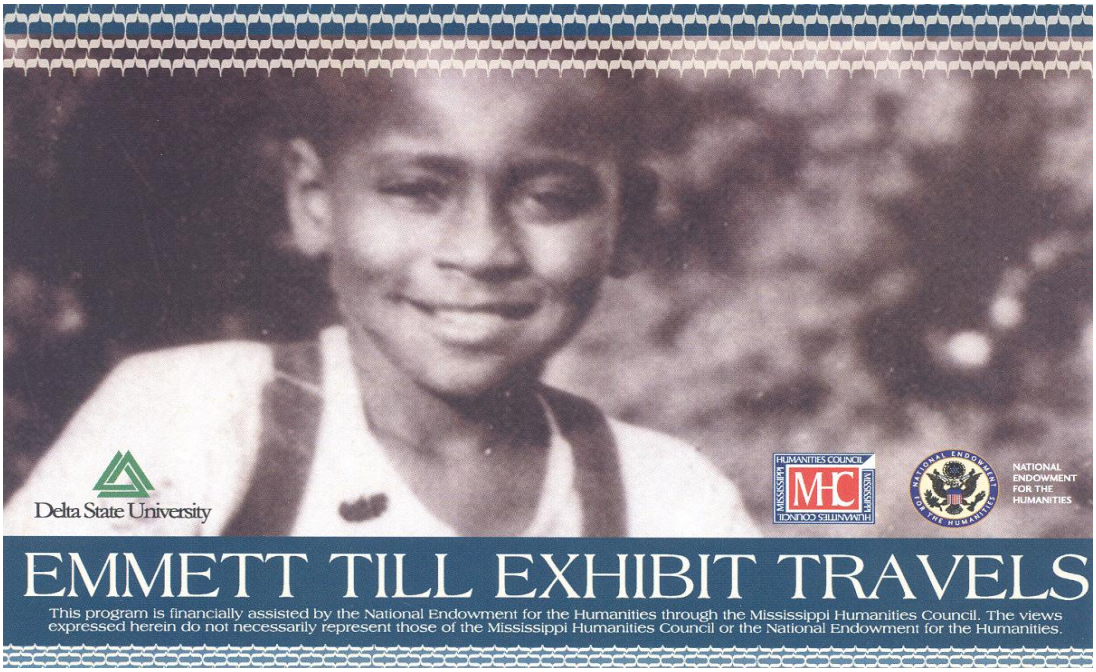
"Mississippi Trial." Chris Crowe. Dial Books. 2002

"Wolf Whistle." Lewis Nordan. Algonquin Books. 2003

Films

The American Experience: The Murder of Emmett Till. Directed by Stanley Nelson. Public Broadcasting Service. 2003.

The Untold Story of Emmett Louis Till. Directed by Keith Beauchamp. 2005.



The Emmett Till Traveling Exhibit was developed by the Delta State University Archives & Museum and funded through the Mississippi Humanities Council and the National Endowment for the Humanities http://www.deltastate.edu/pages/2757.asp.

Resources for Teaching the Movement through Media

Blogs

American Civil Liberties Union: http://www.aclu.org/blog

American Civil Rights Institute. http://www.acri.org/blog/

Civil Rights Battles, in Black and White - Lens Blog -NYTimes.com
http://lens.blogs.nytimes.com/2010/03/26/archive-14/

Mexican American civil rights movement: State Bar of Texas Blog
http://blog.texasbar.com/tags/mexican-american-civil-rights/

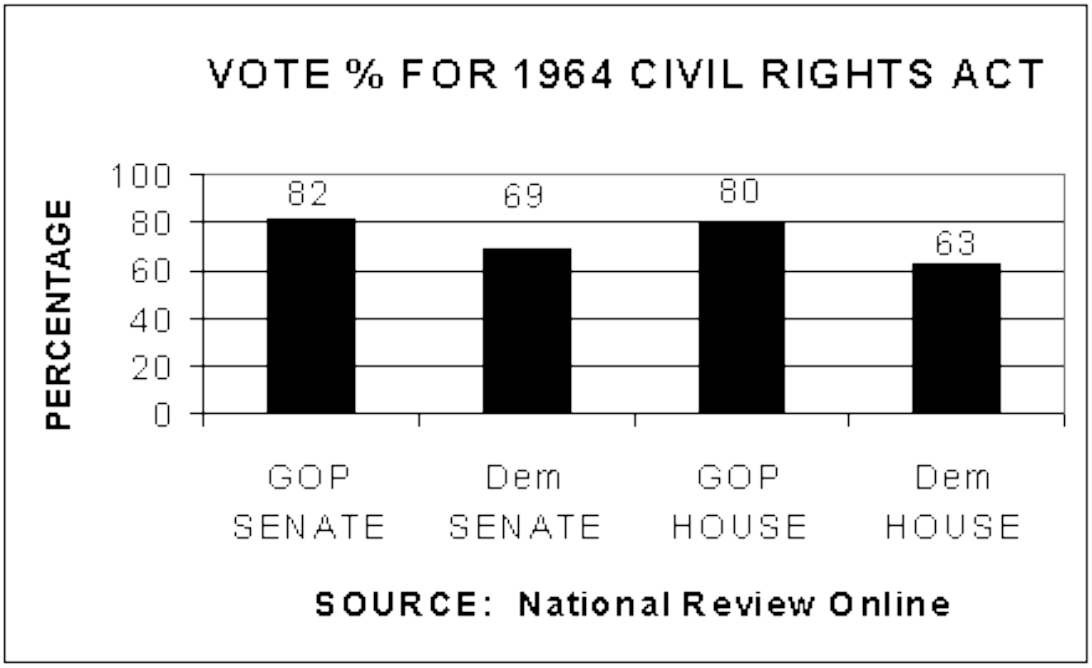
Black Voices. Cold-Case Murders from the Civil Rights Movement May Be Solved
Voicehttp://www.bvblackspin.com/2010/04/28/cold-case-justice-initiative/

www.unc.edu/cr/

The Buie Knife: Jim Buie's Blog, Cutting Through the Clutter of Information Overload.
http://jimbuie.blogs.com/journal/civil-rights-blog.html

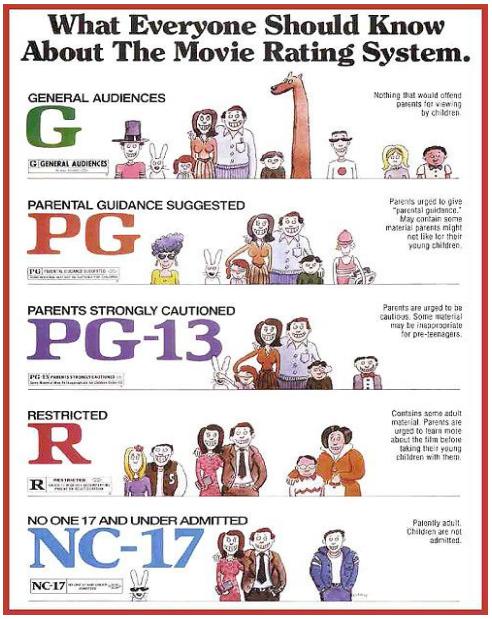
The White House Blog. http://www.whitehouse.gov/blog/2010/04/20/godmother-civil-rights-movement

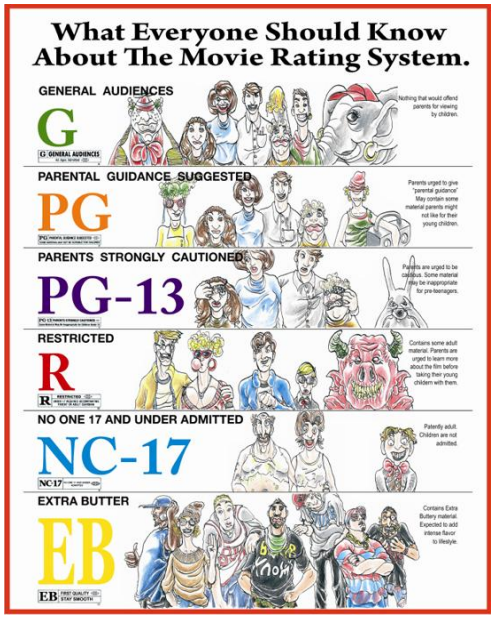
The Top 100 Civil Liberties Advocacy Blogs:
http://www.criminaljusticedegreesguide.com/library/the-top-100-civil-liberties-advocate-blogs.html



Films

For movie ratings and what they mean, see the Motion Pictures of America web page (http://www.mpaa.org/).





Refer to the following links:

1. **How to Read a Rating**: http://www.mpaa.org/ratings/how-to-read-a-rating
2. **What Each Rating Means**: http://www.mpaa.org/ratings/what-each-rating-means
3. **Ratings History**: http://www.mpaa.org/ratings/ratings-history
4. **Motion Picture Association of America film rating system:** http://en.wikipedia.org/wiki/Motion_Picture_Association_of_America_film_rating_system
5. **Why Movie Ratings Don't Work:** http://www.ew.com/ew/article/0,,304597,00.html

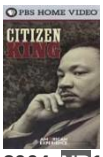
A Class Apart

In the landmark 1954 case Hernandez v. Texas, the United States Supreme Court ruled that the 14th Amendment applied to all racial groups. This PBS American Experience documentary series looks at the Mexican-American legal team that took its fight to the highest court. Set against the broader story of the civil rights movement, this history lesson also tells of the Mexican-American post-World War II struggle against Jim Crow-style discrimination in the United States. http://www.pbs.org/wgbh/americanexperience/films/class/

A Time for Justice

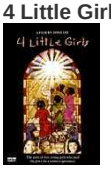
38 minutes 1992. Depicts the battle for civil rights as told by its foot soldiers. Produced by three-time Academy Award winner Charles Guggenheim, the film recalls the crises in Montgomery, Little Rock, Birmingham and Selma. But more importantly, it reveals the heroism of individuals who risked their lives for the cause of freedom and equality. http://osulibrary.orst.edu/video/hist171.html. Lesson Plan for "A Time for Justice:" http://www.uen.org/Lessonplan/preview.cgi?LPid=565

Citizen King: American Experience



2004 NR120 minutes. A little-known chapter of Rev. Martin Luther King Jr.'s life -- his last five years, during which he spoke out against the Vietnam War and became an advocate for all of America's have-nots, regardless of race -- is the subject of this documentary. Much is known of his tireless efforts as a civil rights leader, but this film focuses on King's later work -- which actually caused some to accuse him of abandoning his original mission.

4 Little Girls



NR. 102". 1997. Director Spike Lee uses this feature-length documentary to tell the story of the 1963 bombing of an Alabama African-American church -- an event that took the lives of four young girls and became a pivotal moment in the civil rights struggle. Lee's film examines the crime and its perpetrators as well as the four young victims (as described by friends and families). It also includes interviews with noted civil rights activists and journalists. http://www.metacritic.com/video/titles/4littlegirls.

Free at Last: Civil Rights Heroes

NR. 95". 2004. Witness the amazing, courageous stories of Emmett Till, Medgar Evers, the Birmingham Four, Viola Liuzzo and more. The story of the Civil Rights movement in the United States is usually told through the acts of such charismatic leaders as Martin Luther King Jr., but often the struggle played out in the small acts of peaceful defiance performed by individuals. Hear the stories of those heroic people who helped stir a nation and forge a new path. http://movies.nytimes.com/movie/317037/Free-At-Last-Civil-Rights-Heroes/overview.

Hairspray

1988 PG 92 minutes. Ample teen Tracy Turnblad (Ricki Lake) wants nothing more than to be on the hip local TV dance program, "The Corny Collins Show" -- and when her dream comes true, her lively moves and bubbly personality meet with unexpected popularity. But after witnessing firsthand the terrible state of race relations in 1960s Baltimore, Turnblad becomes an outspoken advocate for desegregation. John Waters's comedy inspired the Broadway musical of the same name.

Malcolm X

(1992) PG-13 Spike Lee's Oscar-nominated drama illuminates the life of black nationalist Malcolm X (Denzel Washington), following him from his early days in prison to his conversion to Islam, marriage to Betty Shabazz (Angela Bassett) and discovery of Elijah Mohammad's (Al Freeman Jr.) Nation of Islam writings. When Malcolm turns his back on the Nation of Islam (following a pilgrimage to Mecca), he becomes a murder target.

Of Civil Wrongs and Rights

NR. 2007. Eric Paul Fournier's Emmy Award-winning film chronicles the remarkable life of Japanese-American Fred Korematsu, who was stripped of his rights and sent to an internment camp in 1942. For the next 39 years, Korematsu -- an ordinary shipyard worker -- fought against Executive Order 9066. Taking his relentless quest for civil rights all the way to the Supreme Court, he was eventually awarded the Presidential Medal of Freedom in 1998.
http://www.pbs.org/pov/ofcivilwrongsandrights/.

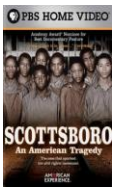
Rosewood

R. 1997. 142". Ving Rhames and Don Cheadle headline this fictionalized retelling of the Rosewood, Florida, massacres, a 1923 incident in which a white mob used a white woman's false rape allegations as the motivation to destroy a peaceful, predominately black town. Jon Voight, Bruce McGill and Michael Rooker also star in this poignant historical drama from Academy Award nominee John Singleton (Boyz n the Hood).

Selma Lord Selma

PG. 1999. Discover how an 11-year-old girl, Sheyann Webb (Jurnee Smollet), becomes an instrument of change in 1965 Alabama in this riveting and sometimes heartbreaking drama based on real events about a dark segment of American history: segregation. As the Rev. Martin Luther King sweeps through the countryside trying to register voters, Sheyann finds out just how oppressed her community truly is.

Scottsboro: An American Tragedy



PBS American Experience. NR 2000 90". When two white women accused nine black teenagers of raping them on an Alabama bus in 1931, their claims set off a chain reaction that eventually reached the Supreme Court -- and launched the modern-day Civil Rights movement. Shot over five years on both sides of the Mason-Dixon Line, this fascinating installment of the "American Experience" series dissects the particulars of the case through the words of those who lived it.

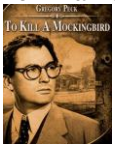
The Long Walk Home

PG. 2000. 90". Sissy Spacek stars as Miriam Thompson, a Montgomery, Alabama, housewife who finds herself in the midst of a civil rights revolution when she helps her black maid, Odessa (Whoopi Goldberg), during the infamous bus boycott of the 1950s. When Miriam discovers Odessa is forced to walk the 9 miles to her house and back, she volunteers to give Odessa a ride -- much to the dismay of Miriam's husband and social circle.

The Tuskegee Airmen

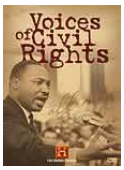
1995PG-13106 minutes. In World War II, the 332nd Air Force squadron was honored for keeping casualties low and bombers safe. But it also made history because its members were the first African-American pilots to take to the skies for America. Few knew of their accomplishments, however, until decades later. Laurence Fishburne, Cuba Gooding Jr. and Andre Braugher lead a talented cast of characters who managed to serve despite the rampant racism they endured.

To Kill a Mockingbird



(1962) NR Southern comforts abound in this big-screen adaptation of Harper Lee's novel as lawyer Atticus Finch (Gregory Peck, in an Oscar-winning role) defends an innocent black man (Brock Peters) against rape charges but ends up in a maelstrom of hate and prejudice. Meanwhile, with help from a friend (John Megna), Finch's children, Jem (Phillip Alford) and Scout (Mary Badham), set their sights on making contact with a reclusive neighbor (Robert Duvall).

Voices of Civil Rights



NR. 2 discs. 2006. Packaged together for the first time, six powerful documentaries -- including the Emmy-nominated Crossing the Bridge (2002) -- recount the Civil Rights struggle, relying on historical newsreel footage, archival material and interviews with surviving participants. The range of topics includes Jim Crow laws, sit-ins, the violence of "Bloody Sunday" and the influence of activists Rosa Parks, Medgar Evers and Martin Luther King Jr.

Images

Eyes on the Prize
http://www.google.com/images?um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch%3A1&sa=1&q=eyes+on+the+prize&aq=f&aqi=g1&aql=&oq=&gs_rfai=

Keep Your Eyes on the Prize, Hold On! Hold On! http://www.crmvet.org/images/imgeyes.htm

Off Campus — Into Movement:
http://www.crmvet.org/images/imgcoll.htm

Civil Rights Movement: Leaders
http://www.google.com/images?hl=en&rlz=1R2ADRA_enUS356&q=civil+rights+leaders&um=1&ie=UTF-8&source=univ&ei=gA9HTM3qIIa0lQeZ4OmGBA&sa=X&oi=image_result_group&ct=title&resnum=4&ved=0CD0QsAQwAw

Civil Rights Movement: Cases
http://www.google.com/images?um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch%3A1&sa=1&q=Civil+Rights+Cases&btnG=Search&aq=f&aqi=&aql=&oq=&gs_rfai=

The Civil Rights Movement and Media
http://www.google.com/images?hl=en&source=imghp&biw=1117&bih=493&q=civil+rights+movement+and+media&btnG=Search+Images&gbv=2&aq=f&aqi=&aql=&oq=&gs_rfai=

Civil Rights Movement: State of Florida
http://www.google.com/images?q=florida+Civil+Rights&um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch:1&ei=UhBHTJ2vF4H6lwf7tMXsAw&sa=N&start=18&ndsp=18

Civil Rights Movement: Landmarks
http://www.google.com/images?um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch%3A1&sa=1& Civil Rights movement womenq=Civil+Rights+movement+landmarks&aq=f&aqi=&aql=&oq=&gs_rfai=

Civil Rights movement: history
http://www.google.com/images?um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch%3A1&sa=1&q=Civil+Rights+movement+history&aq=f&aqi=&aql=&oq=&gs_rfai=

Mississippi – Into the Storm
http://www.crmvet.org/images/imgms.htm

Young People lead the Way: http://www.crmvet.org/images/imgyoung.htm

http://www.google.com/images?um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch%3A1&sa=1&q=Civil+Rights+movement+students&aq=f&aqi=&aql=&oq=&gs_rfai=

Civil Rights Movement: Women
http://www.google.com/images?um=1&hl=en&rlz=1R2ADRA_enUS356&tbs=isch%3A1&sa=1&q=Civil+Rights+movement+women&aq=f&aqi=&aql=&oq=&gs_rfai=

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Mississippi Freedom Summer — 1964 http://www.crmvet.org/images/imgfs.htm

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Photo Album: Images of a Peoples' Movement http://www.crmvet.org/images/imghome.htm

Link to a plethora of civil rights-related Images!

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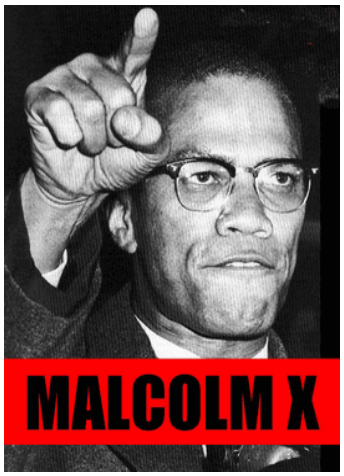

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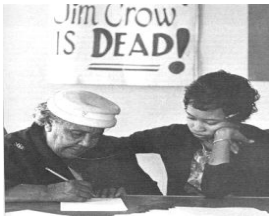

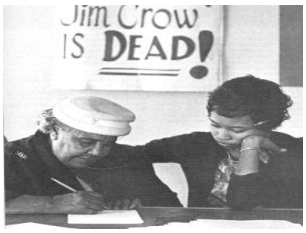

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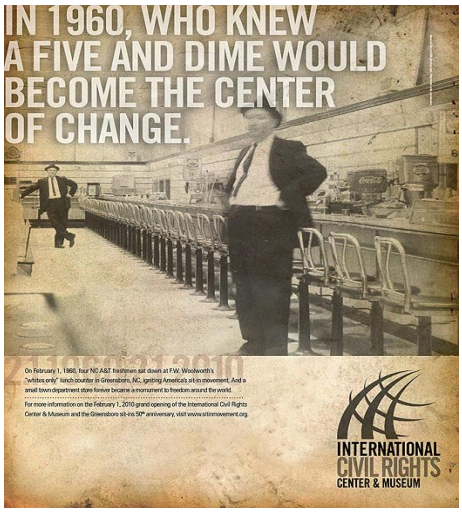

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Music

A STUDY IN HIGH FIDELITY SOUND

DAUNTLESS DM 4301

942-3558

SIT-IN SONGS: SONGS OF THE FREEDOM RIDERS

Bob Shelton of the *New York Times* said in an article about freedom songs, (August 20, 1962) "Negro folk music, which has been singing of a promised land since the days of slavery, has become a vital force in fulfilling that promise in the South today."

Shelton is quite correct and that "vital force" is captured in this historic recording. Many of those who are singing SIT IN SONGS: SONGS OF THE FREEDOM RIDERS here had just come out of jail before the record was cut. They were still fired up with the "folk process" which makes an album like this possible.

These kids are out to change the world and you can tell it by the way they sing. When they sing *We Shall Overcome* they aren't kidding. Listen to them and you can hear the sincerity in their voices.

There have been other recordings of songs resulting from recent developments in the freedom fight, but this one is special. It is special because the "jailbirds" who sing are serious—both about their freedom fight and their freedom songs. In the recording session, following one of the more sad and poignant songs, one girl turned to her friend and said with tears in her eyes, "Do you remember when . . . ?"

One of the most moving songs on the record is *We Went Down to Mississippi*. Brad (William Bradford) did such a soulful job on it that Audio-Fidelity's A & R man, Tom Wilson, shook his head and said, "That's some strong stuff, man!" Later, after Hank Thomas brought goose pimples to the arms of everybody with *Do You Want Your Freedom?* Wilson stood up at the control board, held up his hand and said, "One take is enough; a man can't pour out his soul like that more than once!"

People of all persuasions are touched by this music. For example, when Carl Sandburg heard about this recording he wished us good luck. According to Bob Shelton's *New York Times* article, Police Chief Laurie Pritchett of Albany, Ga. admitted that he enjoyed the songs freedom fighters sang in jail. He says that his policemen would sing and hum along with the prisoners. When Sid Frey, Audio-Fidelity's president, heard *Get Your Rights, Jack* being cut, he finger-popped for a while and suddenly, with total absence of restraint, he broke out into the Twist.

As you listen to this record you will experience the whole gamut of emotions—sadness, joy, hope and all the rest—because there is something about these songs and the way they are sung which touch the listener. The real feeling of the freedom fight leaps out at you. You feel as though you actually belong to CORE, belong in the fight with these youngsters who are out to change the world. This album puts you in touch with history in the making.

Here, then, is SIT-IN SONGS: SONGS OF THE FREEDOM RIDERS.

A booklet, SIT-IN SONGS, containing the words of these and other Freedom Songs may be obtained for 25¢ each by writing to: CONGRESS OF RACIAL EQUALITY, 38 Park Row, New York 38, New York.

TECHNICAL DATA (RIAA)

TOTAL FREQUENCY RANGE RECORDING

This recording was made on an Ampex Tape Recorder Model 350 with Telefunken, RCA, and Electrovoice microphones. The Masters were cut on an Automatic Scully Record Lathe with a Westrex Cutting Head.

Mastering was done with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human hearing, nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies.

However, it is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "studies in HIGH FIDELITY sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM record playing equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost.

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10KC

SIDE 1

1. Certainly, Lord (arr: Core) 2:06
   11th Ave. Theatricals Inc., ASCAP
2. Which Side Are You On (arr: Core) 2:35
   11th Ave. Theatricals Inc., ASCAP
3. Hallelujah, I'm a Traveling (arr: Core) 2:05)
   11th Ave. Theatricals Inc., ASCAP
4. Hold On (arr: Core) 4:33
   11th Ave. Theatricals Inc., ASCAP
5. I Woke Up This Morning (arr: Core) 3:08
   11th Ave. Theatricals Inc., ASCAP
6. Do You Want Your Freedom (arr: Core) 5:25
   11th Ave. Theatricals Inc., ASCAP

SIDE 2

1. Get Your Rights, Jack 3:52
   Based upon Hit The Road, Jack (P. Mayfield)
   Tangerine Music, BMI
2. I Know We'll Meet Again (J. Bevel) 2:50
   11th Ave. Theatricals Inc., ASCAP
3. We Went Down to Mississippi 2:36
   Based upon St. James Infirmary (J. Primrose)
   Mills Music, ASCAP
4. How Did You Feel? (arr: Core) 2:13
   11th Ave. Theatricals Inc., ASCAP
5. Michael Rowed the Boat Ashore (arr: Core) 3:10
   11th Ave. Theatricals Inc., ASCAP
6. We Shall Overcome (arr: Core) 5:04
   11th Ave. Theatricals Inc., ASCAP

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Audio Fidelity Records produced and released the world's first Stereophonic High Fidelity record (Stereodisc) in November, 1957.

Write for free catalogs listing the latest Audio Fidelity monaural, Stereodisc and Stereo Mastertape releases: Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.

AF PRINTED IN U.S.A. COPYRIGHT 1962 BY AUDIO FIDELITY, INC.

Song: “Eyes on the Prize”

Adapted from “The Songs of the Seeger Sessions” and “Raymond's Folk Song Page.”

In 1956, civil rights activist Alice Wine (http://en.wikipedia.org/wiki/Keep_Your_Eyes_on_the_Prize) reworked the lyrics to the hymn "Gospel Plow" to become "Eyes on the Prize."

"Gospel Plow," an old Negro spiritual, is also known as “Hold On” or “Gospel Plow.” It was collected by Cecil Sharp (http://en.wikipedia.org/wiki/Cecil_Sharp) in 1917 and various other versions were found in the 1920s. Gwendolyn Sims Warren, in her book, “Ev'ry time I Feel the Spirit”(http://books.google.com/books?id=K7Ormt3dzVYC&printsec=frontcover&dq=Ev'ry+time+I+Feel+the+Spirit&source=bl&ots=DsBvW3TwJo&sig=sHxIuGz9xjjk3RvmukrOQaCYp8g&hl=en&ei=U51ETLqMJsWqlAfhkuDrDQ&sa=X&oi=book_result&ct=result&resnum=4&ved=0CCYQ6AEwAw#v=onepage&q&f=false), wrote the following:

“Struggling with the tribulations and hardships of slave existence, believers needed the encouragement of others not to give up but to hold on. As a later gospel song says, "Hold to God's unchanging hand" - trust in His deliverance, keep pressing on. This exhortation is based on Luke 9:62, which says, "anyone who puts a hand to the plow and then looks back is not fit for the Kingdom of God." Another scripture, 1 Corinthians 9:10, says that those who plow should do so in hope.”

"Hold On" uses its imagery to hearten, exhort, and teach the message of the scriptures. The song's chorus talks to the whole slave community, from brothers and mothers to deacons and preachers. All must watch their step and hold on to the great gospel plow. The plow and track are interesting images because they related not only to the scriptural passages at the heart of "Hold On," but also to ordinary, everyday activities.It has been recorded by various artists, including the Clara Ward Singers, Memphis Slim, Willie Dixon, Big Bill Broonzy, the Golden Gate Quartet, Mahalia Jackson and the Nashville Bluegrass Band (http://www.youtube.com/watch?v=6rFV-Xn-QEU), and Mavis Staples (http://www.youtube.com/watch?v=0ZWdDI_fkns&feature=related) and Pete Seeger.

The oldest recording of any of the songs documented is a WWII-era recording by The Union Boys under the title "Hold On." The Union Boys included Josh White (of the Golden Gate Quartet), Pete Seeger, Alan Lomax, Burl Ives, Tom Glazer and Brownie McGhee. Their version, however, was itself a wartime adaptation; its chorus was "Hold On to the gun."

The oldest recordings documented of the traditional "Keep Your Hands on the Plow” (Check the following two versions: http://www.youtube.com/watch?v=KtQKZ5Nmpa0 and http://www.youtube.com/watch?v=bkO6kPP2OzM) are by Mahalia Jackson; her collaboration at the 1958 Newport Jazz Festival (http://www.youtube.com/watch?v=rq7Kf25Dou0) with Duke Ellington (http://www.dukeellington.com/) and His Orchestra remains definitive.

The first recorded documented under the title "Keep Your Eyes on the Prize" was by Pete Seeger, at his June 1963 concert at Carnegie Hall. Two months later, Len Chandler, supported by Joan Baez and Bob Dylan, performed it at the March on Washington. Most recent recordings of this song are of the traditional hymn.

Gospel Plow

http://www.youtube.com/watch?v=bkO6kPP2OzM

Mary wore three links of chain,
Ev'ry link was Jesus name,
Keep-a your hand on that plow, hold on,
Oh, Lord, Oh, Lord,
Keep-a your hand on that plow, hold on.

Mary, Mark and Luke and John,
All these prophets so good and gone,
Keep-a your hand on that plow, hold on,
Oh, Lord, Oh, Lord,
Keep-a your hand on that plow, hold on.

I never been to heaven, but I've been told,
Streets up there are line with gold,
Keep-a your hand on that plow, hold on,
Oh, Lord, Oh, Lord,
Keep-a your hand on that plow, hold on.

Dig my grave with a bloody spade,
See that my digger gets well paid,
Keep-a your hand on that plow, hold on,
Oh, Lord, Oh, Lord,
Keep-a your hand on that plow, hold on.

That gospel line gets mighty hot,
But just hang on with all you got,
Keep-a your hand on that plow, hold on,
Oh, Lord, Oh, Lord,
Keep-a your hand on that plow, hold on.

When I get to the glory land,
Gonna play in the glory land,
Keep-a your hand on that plow, hold on,
Oh, Lord, Oh, Lord,
Keep-a your hand on that plow, hold on.

Eleanor Roosevelt and Marian Anderson

EYES ON THE PRIZE

By Alice Wine

Paul and Silas bound in jail
Had no money for to go their bail
Keep your eyes on the prize, hold on
Paul and Silas thought they was lost
Dungeon shook and the chains come off
Keep your eyes on the prize, hold on
Freedom's name is mighty sweet
And soon we're gonna meet
Keep your eyes on the prize, hold on
I got my hand on the gospel plow
Won't take nothing for my journey now
Keep your eyes on the prize, hold on
Hold on, hold on
Keep your eyes on the prize, hold on
Soozie!
Only chain that a man can stand
Is that chain o' hand on hand
Keep your eyes on the prize, hold on
I'm gonna board that big greyhound
Carry the love from town to town
Keep your eyes on the prize, hold on
Hold on, hold on
Keep your eyes on the prize, hold on

Hey!

Hey!

Now only thing I did was wrong
Stayin' in the wilderness too long
Keep your eyes on the prize, hold on
The only thing we did was right
Was the day we started to fight
Keep your eyes on the prize, hold on
Hold on, hold on
Keep your eyes on the prize, hold on
One, two!
(The only thing we did was wrong)
(Staying in the wilderness too long)
(Keep your eyes on the prize, hold on)
Woah, woah!
(The only thing we did was right)
(Was the day we started to fight)
(Keep your eyes on the prize, hold on)
Hold on, hold on
Keep your eyes on the prize, hold on
Hold on, hold on
Keep your eyes on the prize, hold on
Ain't been to heaven but I been told
Streets up there are paved with gold.

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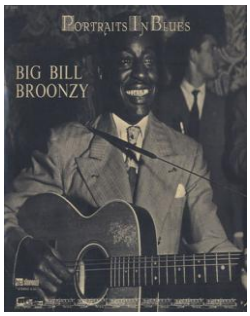

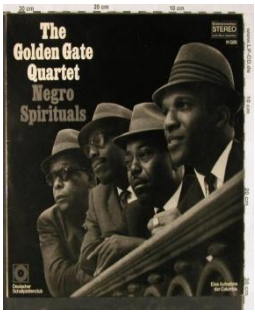

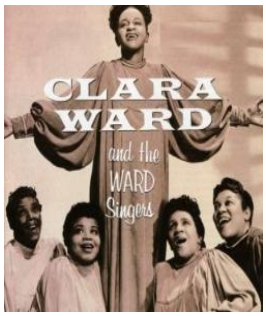

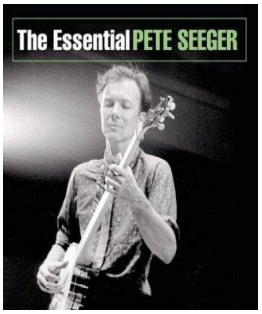

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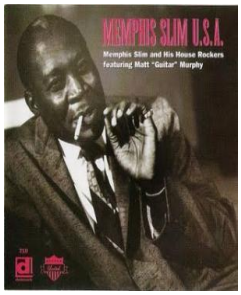

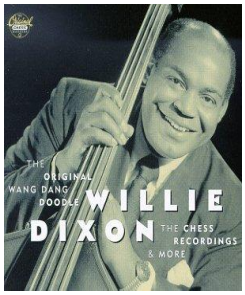

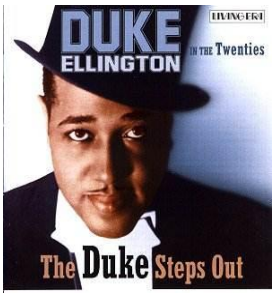

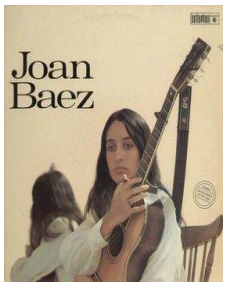

Official Site of Negro Spirituals:
http://www.negrospirituals.com/news-song/no_more_auction_block_for_me.htm

The History of Spirituals: http://ctl.du.edu/spirituals/Survival/

The Movement in Florida

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"St. Augustine, Florida (according to Tuskegee University Archives, Florida is the 7th state with the highest incidence (282) of lynching between the years 1882 and 1968), the oldest (Spaniard) European-settled city in the United States, made its way into the national civil rights movement in 1964 when nonviolent anti-discrimination protests led by Rev. Martin Luther King, Jr. met violent and inflammatory responses. Dr. King and black and white organizers and protesters joined existing anti-discrimination efforts in St. Augustine, which had gained steam in 1963. In the summer of 1964 the lid blew off. When nonviolent black demonstrators trying to desegregate beaches were attacked by white mobs, white police unenergetically moved to intervene.

When demonstrators jumped into the pool of St. Augustine's segregated Monson Motor Lodge to protest its no-blacks policy, Monson manager James Brock poured gallons of muriatic acid into the pool to try to force them out (see photo above). Police then forcibly removed and arrested the protesters. When marchers led by Andrew Young attempted to cross downtown, he was savagely beaten by white toughs at each successive attempt to cross the streets until his will overcame theirs and they finally backed out of his way.

The brutal scenes from St. Augustine, especially the photos of Brock pouring acid into a pool filled with protesters shook the world. Events there so mortified President Lyndon B. Johnson (on a telephone tape he can be heard worrying that the St. Augustine debacle might completely derail the policy credibility of his Administration) that it is broadly believed to have helped pass the LBJ-supported Civil Rights Act of 1964."

Civil Rights Movement in Florida: http://fcit.usf.edu/florida/lessons/cvl_rts/cvl_rts1.htm

Short History of Florida: http://fcit.usf.edu/florida/lessons/cur.htm#civilrights

Fields, Scott. **Florida's Civil Rights Movement of the 1960s: Protests in Tallahassee**. Lesson Plan for MS/HS students. http://www.polk-fl.net/staff/teachers/tah/documents/floridaflavor/lessons/f-8.pdf

Azpillaga, Nicole. **Sunshine, sit-ins, and segregation: Little known civil rights movement in Miami** bolstered national struggle.

http://media.www.vanderbiltorbis.com/media/storage/paper983/news/2006/03/02/UndefinedSection/Sunshine.SitIns.And.Segregation-2472213.shtml

Photographs of the Civil Rights Movement in Florida:
http://www.floridamemory.com/onlineclassroom/photoalbum/civil_rights.cfm

The Florida Civil Rights Act. By Ryan D. Barack of Kwall, Showers & Barack, P.A.
http://library.findlaw.com/2006/Apr/21/241497.html

Florida Commission on Human Relations: http://fchr.state.fl.us/

The Civil Rights Movement and the Black Experience in Miami. University of Miami Special Collections:
http://scholar.library.miami.edu/miamiCivilRights/index.html
http://scholar.library.miami.edu/miamiCivilRights/biography.html

St. Augustine Civil Rights Movement: http://www.accordfreedomtrail.org/movement.html

St. Augustine Civil Rights: http://www.drbronsontours.com/bronsonhistorypageamericancivilrights.html

Veterans of the Civil Rights Movement -- St. Augustine Movement: http://www.crmvet.org/info/staug.htm

If it Takes all summer http://www.danrwarren.com/movement.html

1935 Lynching of Rubin Stacy, Fort Lauderdale, Florida http://www.spartacus.schoolnet.co.uk/USACstacy.htm

Florida Movement Images

In 1954 the Supreme Court unanimously decided that school segregation was unconstitutional. The actual process of school desegregation continued into the early seventies. The images below have to do with Dade County, Florida. For images that document civil rights protests to integrate buses, stores, theaters, and beaches, in other parts of Florida, please go to the following link:

Florida Memory-State Library and Archives of Florida. Images of the Civil Rights Movement in Florida: http://www.floridamemory.com/OnlineClassroom/PhotoAlbum/civil_rights.cfm

Integration at Fulford Elementary School, Miami, Florida. Mrs. Pearson picks up her youngest daughter from school. The paper sack on the girls head was to keep her dry from rain. 1960.

Integration of North Miami Junior High School, 1970.

Integration at Vineland Elementary School: Dade County, Florida (1971)

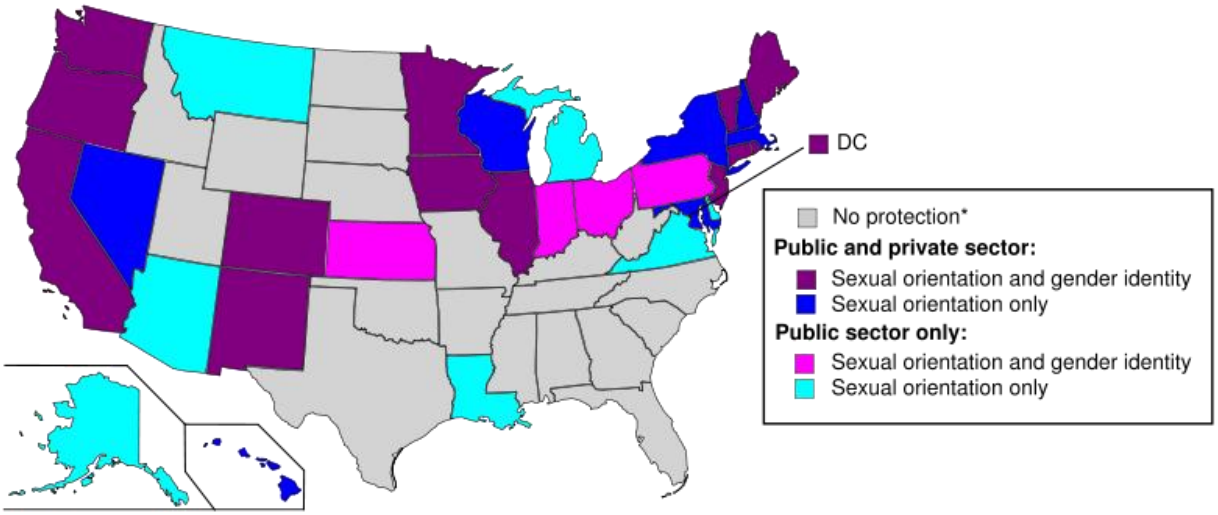
Woman by sign blown down during hurricane: Virginia Beach, Florida, 1950. (Source: "Separate Waters, Black Beaches in South Florida," a photo exhibit housed at the Old Dillard Museum in Fort Lauderdale, comprised documents, multimedia items and films from the segregated beaches in Broward County—those at Galt Ocean Mile in Fort Lauderdale and in Dania Beach, according to the museum's curator, Derek T. Davis) .

Florida Civil Rights Oral Histories: The USF Libraries Oral History Program

http://guides.lib.usf.edu/ohp

This oral history project includes interviews with several of Florida's civil rights leaders who were active at the height of the civil rights movement in the United States and in Florida during the 1950s and 1960s. The oral history project provides details about local, regional and national civil rights issues. Interviews were conducted by researchers at USF and other Florida universities. The Florida Civil Rights Oral History Project is an open collection, to which more content will be added over time.

Policies Banning Sexual Orientation and/or Gender Identity Employment Discrimination*



* Current as of August 31, 2007. "Policies" include laws, executive orders or court decisions. Refers to policies at state level only. Sexual orientation discrimination is also banned for all federal civil service employees. Employees may also be protected under county or municipal policies

Lesson Plans to teach the Movement

"Eyes on the Prize." For Teachers: Featured Educators and Teaching Ideas.
http://www.pbs.org/wgbh/amex/eyesontheprize/tguide/featured.html

PBS Teachers. The civil rights movement in American literature: activity ideas for grades 3-5.
http://www.pbs.org/teachers/thismonth/civilrights/index1.html

The Civil Rights Movement for kids http://www.zephyrpress.com/uploads/guides/CivilRights_TG.pdf

The Montgomery Bus Boycott: A Model for Social Transformation
http://www.stanford.edu/group/King/liberation_curriculum/MBB/MBBindex.htm

Delta State University Center for Culture and learning's NEH Most Southern Place on Earth Landmarks Lesson Plans. http://www.blueshighway.org/nehlessonplans10.htm

Religion and Ethics Newsweekly. Religion and the Civil Rights Movement (Grades 9-12).
http://www.pbs.org/wnet/religionandethics/lesson-plans/religion-and-the-civil-rights-movement/background/335/

Jazz is About Freedom: Billie Holiday's Anti-lynching Song "Strange Fruit"
http://www.pbs.org/jazz/classroom/jazzfreedom.htm#

Freedom songs of the civil rights movement. (Grade 5). Learn NC.
http://www.learnnc.org/lp/pages/1848

Southern Poverty Law Center Teaching Tolerance Project

Teaching tolerance: http://www.tolerance.org/activities

Teaching Kits and Handbooks: http://www.tolerance.org/teaching-kits

Mix it up: http://www.tolerance.org/mix-it-up

Recommended Resources: http://www.tolerance.org/resources

Herndon, Peter Neal. **Eyes on the Prize: The Civil Rights Struggle, 1954 to 19**65 (High School). http://www.yale.edu/ynhti/curriculum/units/1992/1/92.01.03.x.html

Knapp, Christine. **Affirmative Action** (Grades 9-12) Overview: http://learningtogive.org/lessons/unit4/
Unit of four lessons:

1. **Order in the court**: http://learningtogive.org/lessons/unit4/lesson1.html
2. **Little Rock, 1957**: http://learningtogive.org/lessons/unit4/lesson2.html
3. **Affirmative Action at Work**: http://learningtogive.org/lessons/unit4/lesson3.html
4. **Court So Orders (The)**: http://learningtogive.org/lessons/unit4/lesson4.html

The History of Jim Crow (Middle/High School)
http://www.jimcrowhistory.org/resources/lessonplans.htm

5 PBS Lesson Plans for Black History Month by Grade Level and Age.
http://www.associatedcontent.com/article/1437752/5_pbs_lesson_plans_for_black_history.html?cat=37

Hutson, Martha. On Violence and Nonviolence: The Civil Rights Movement in Mississippi lesson plan http://mshistory.k12.ms.us/articles/62/index.php?s=lesson-plans&id=63

Civil Rights Poetry for students.
http://www.civilrightsmuseum.org/acrobat/Heritage%20Poetry.pdf

Flexman, Merritt Raum. Freedom songs of the civil rights movement (Grade 5).
http://www.learnnc.org/lp/pages/1848

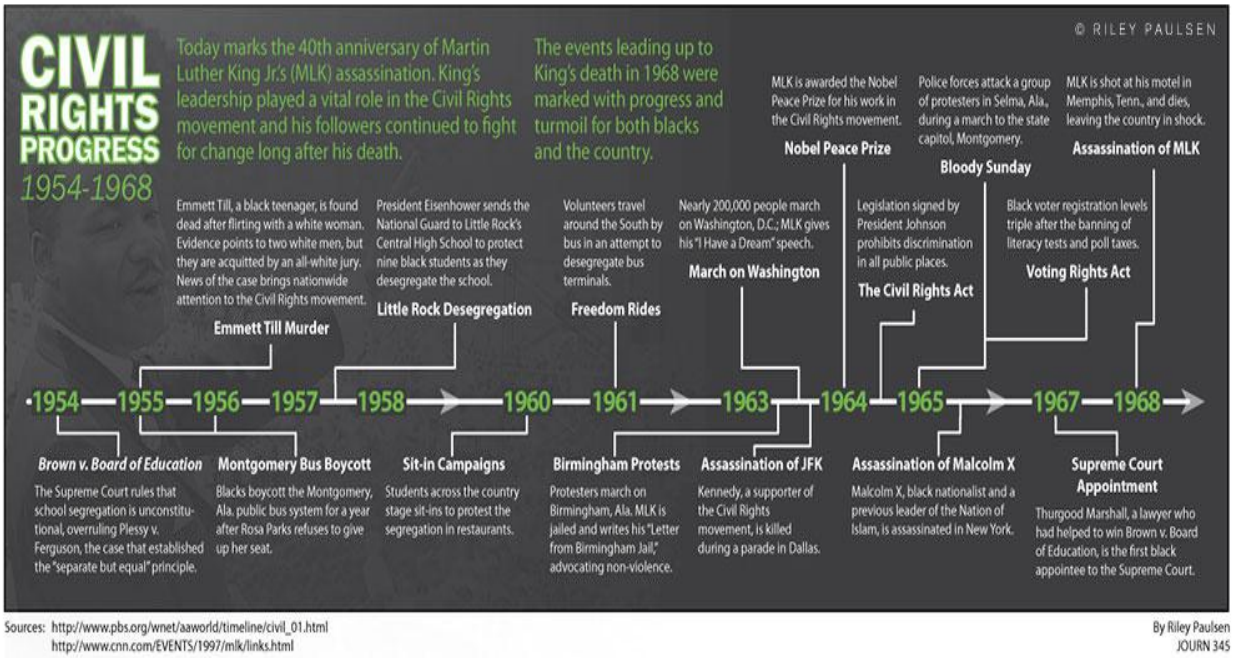
The National Archives. Teaching with Documents: The Civil Rights Act of 1964 and the Equal Employment Opportunity Commission. http://www.archives.gov/education/lessons/civil-rights-act/

United Nations Cyber school bus. Discrimination Based on Race.
http://www.cyberschoolbus.un.org/discrim/race.asp

United Nations Cyber school bus. Lesson on Ethnic Discrimination.
http://cyberschoolbus.un.org/discrim/ethnicity1.asp

Mr. Don's Lesson Plans. Civil Rights Movement – Segregation.
http://americanhistory.mrdonn.org/CivilRights.html

Timelines



Voting Rights History Two Centuries of Struggle http://www.crmvet.org/info/votehist.htm

The Civil Rights Movement, 1954-1963 http://faculty.smu.edu/dsimon/Change-Civ%20Rtsb.html

Civil Rights Movement Timeline —http://www.factmonster.com/spot/civilrightstimeline1.html

Timeline – Lynching (international) http://timelinesdb.com/listevents.php?subjid=852&title=Lynching

Veterans of the Civil Rights Movement -- Timeline http://www.crmvet.org/tim/tim64b.htm

U.S. Voting Rights
http://www.infoplease.com/timelines/voting.html#axzz0whqQQTpk

An NAACP Crisis timeline: 1909-1954
http://findarticles.com/p/articles/mi_qa3812/is_199907/ai_n8868901/

Timeline of the African American Civil Rights Movement
http://en.wikipedia.org/wiki/Timeline_of_the_African_American_Civil_Rights_Movement

Civil Rights Timeline Background Information
Http //www.eduplace.com/activity/pdf/civiltimeline.pdf

Timeline of the African-American Civil Rights Movement
http://www.facebook.com/pages/Timeline-of-the-African-American-Civil-Rights-Movement/116264868387773?v=wik

Eyes on the prize documentary online:
http://www.google.com/#hl=en&rlz=1R2ADRA_enUS356&q=eyes+on+the+prize+documentary+online&aq=1&aqi=g10&aql=&oq=eyes+on+the+prize+documentary&gs_rfai=&fp=331a175575780bd9

Eyes on the Prize.
http://www.google.com/#q=eyes+on+the+prize&hl=en&rlz=1R2ADRA_enUS356&prmd=vnsb&source=univ&tbs=vid:1&tbo=u&ei=LfZGTKjMAoGClAfFvOmBBQ&sa=X&oi=video_result_group&ct=title&resnum=4&ved=0CE0QqwQwAw&fp=331a175575780bd9

Eyes on the Prize: Part 1. http://www.youtube.com/watch?v=hHonvu-HxqE

In Performance at the White House A Celebration of Music from the Civil Rights Movement
http://www.youtube.com/watch?v=FZhWttlll_8

Dr. Martin Luther King's "I have a dream speech.
http://www.youtube.com/watch?v=PbUtL_0vAJk

The Civil Rights Movement was Glorious: http://www.youtube.com/watch?v=WXpJjaNQdDM

American civil rights tribute documentary: http://www.youtube.com/watch?v=VsZVxH3JJ3Q

Segregation at All Costs: Bull Connor and the Civil Rights Movement:
http://www.youtube.com/watch?v=j9kT1yO4MGg

My gratitude to the following organizations for their support:

THE EDUCATION FUND

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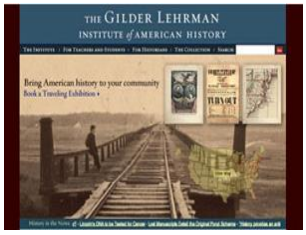
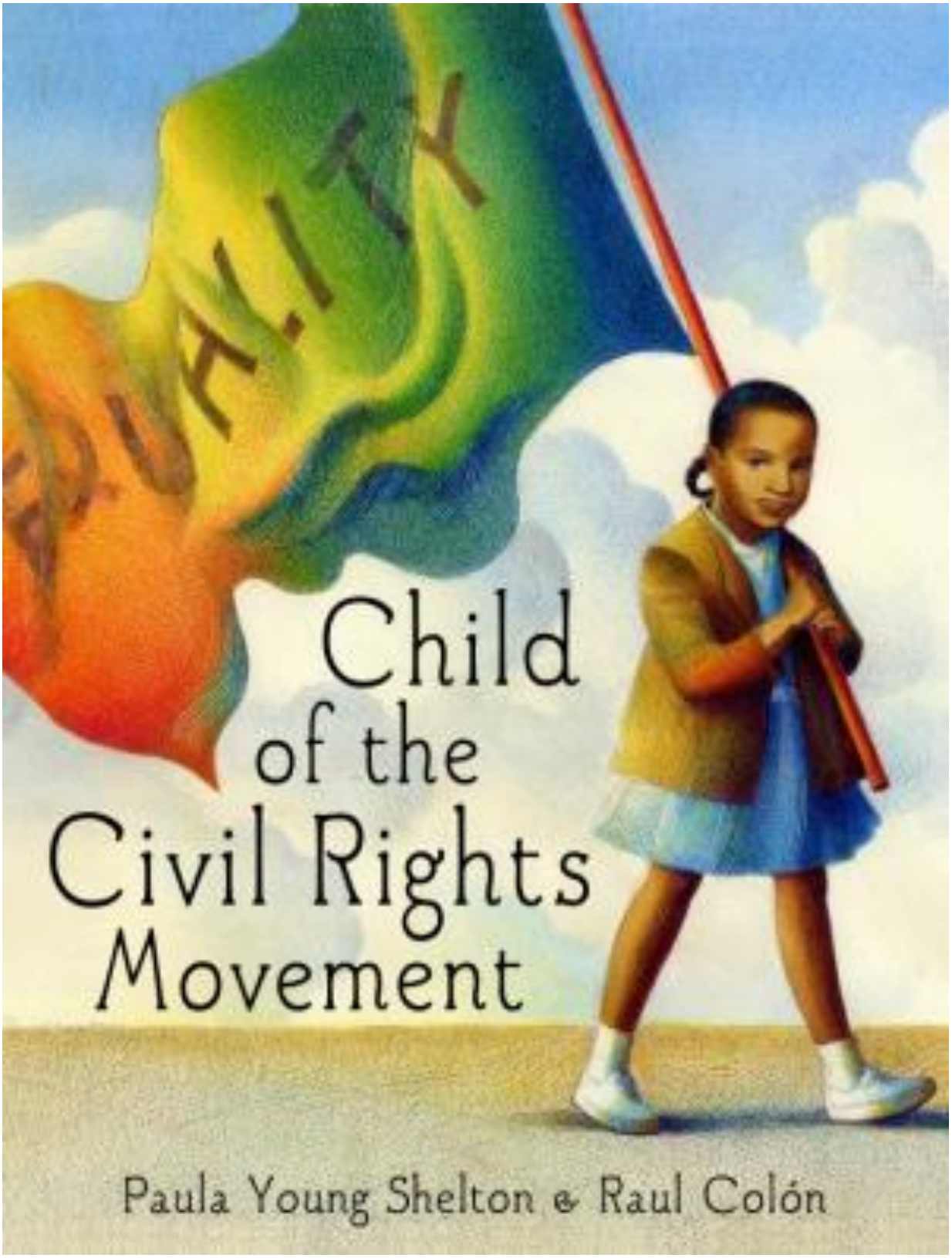
BIRMINGHAM CIVIL RIGHTS INSTITUTE



UNIVERSITY OF VIRGINIA 1819

NATIONAL ENDOWMENT FOR THE HUMANITIES

DELTA STATE UNIVERSITY


EQUALITY
Child of the Civil Rights Movement
Paula Young Shelton & Raul Colón

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