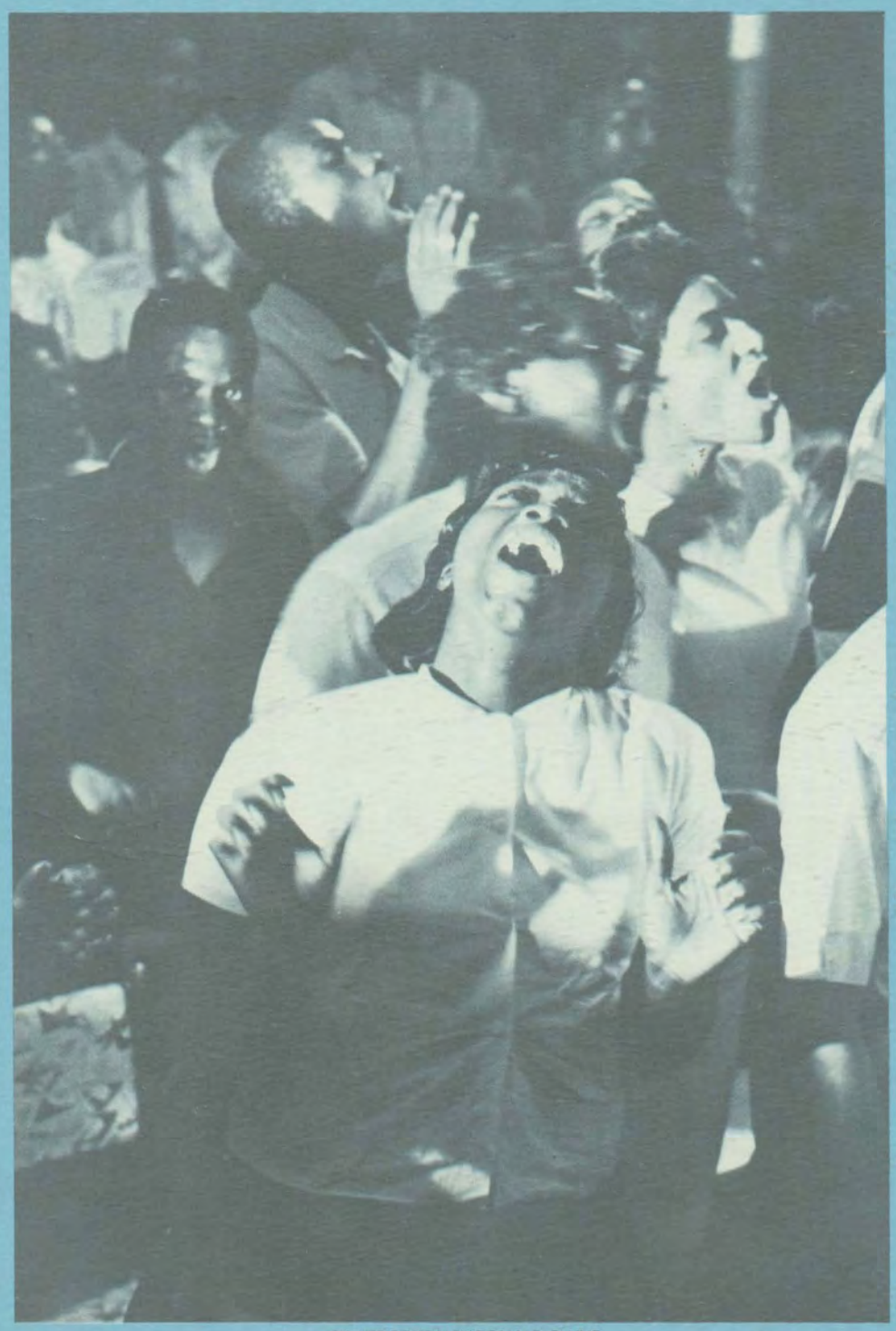
FOLKWAYS RECORDS FD 5488

SING FOR FREEDOM
LEST WE FORGET VOL. 3

Workshop 1964 with the Freedom Singers, Birmingham Movement Choir, Georgia Sea Island Singers, Doc Reese, Phil Ochs, Len Chandler

PRODUCED BY GUY AND CANDIE CARAWAN-HIGHLANDER CENTER



COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FD 5488

Side One:

1. Up Over My Head
   Betty Mae Fikes, lead
   This Little Light
   Rutha Harris, Betty Mae Fikes, leads
2. Bullyin' Jack of Diamonds
   Doc Reese
3. Give Me the Gourd to Drink Water
   Bessie Jones &
   Georgia Sea Island Singers
4. Been in the Storm So Long
   Bernice Reagon
5. Guide My Feet While I Run This Race
   Doc Reese
   99½ Won't Do
   Carlton Reese &
   The Birmingham Movement Choir

Side Two:

1. Yes, We Want Our Freedom
   Cleo Kennedy & Carlton Reese
2. Which Side Are You On?
   Charles Neblett, Cordell Reagon
   Rutha Harris & group
3. Brown Baby
   Cordell Reagon
4. Father's Grave
   Len Chandler
5. Ain't Gonna Let Nobody Turn Me 'Round
   Freedom Singers
6. I'm Gonna Say What I Have to Say
   Phil Ochs
   I'm On My Way
   Mamie Brown &
   The Birmingham Movement Choir

May 7-10, 1964 Gammon Theological Center Old Campus Atlanta, Georgia

Would you like to know more freedom songs and have better singing at your mass meetings and community gatherings? If so, please carefully choose one or two people in your group who are good at singing and song leading and will be able to learn something at this workshop and festival which they can use to help your organization and local movement.

SCHEDULE

Thursday night ---------- Introductions and song swap
Friday morning ---------- Workshop sessions
Friday night ---------- Song fest (open to the public)
Saturday morning-afternoon - Workshop sessions
Saturday night ---------- Song fest (open to the public)
Sunday morning ---------- Workshop session (closing session)
Sunday afternoon ---------- Song fest (open to the public)

Workshop Sessions

These sessions will benefit both beginners and those more experienced in using singing in the movement. (Open only to registered participants.)

Repertoire--Freedom songs from different protest areas for mass meetings, demonstrations, etc.
Song Leading--Learn from such great leaders as: Mrs. Fannie Lou Hamer, Ruleville, Miss.; Bernice Johnson Reagon, Albany, Ga.; Betty Fikes, Selma, Alabama; Cordell Reagon, Nashville, Tenn.
Choir Leaders & Singers--Arrangements and techniques of such groups as the Birmingham Movement Choir and the SNCC Freedom Singers.
Songwriting--New songs for the freedom movement: Bertha Gober, Matthew Jones and others plus guest songwriters from the north.
Traditional Negro Folk Music--Learn some of the best old songs that are meaningful today, the stories and background behind them, from: Bessie Jones and the Georgia Sea Island Singers and others.
Weekend Concerts-Hear some of the great singers young and old from across the South, from such historic cities as Birmingham, Greenwood, Albany, Selma, Montgomery and Americus. Also hear guest artists from the north.

SING FOR FREEDOM
LEST WE FORGET VOL. 3

Workshop 1964 with the Freedom Singers, Birmingham Movement Choir, Georgia Sea Island Singers, Doc Reese, Phil Ochs, Len Chandler

PRODUCED BY GUY AND CANDIE CARAWAN-HIGHLANDER CENTER

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FD 5488

FOLKWAYS RECORDS Album No. FD 5488

SING FOR FREEDOM
LEST WE FORGET VOL. 3

Workshop 1964 with the Freedom Singers,
Birmingham Movement Choir, Georgia Sea
Island Singers, Doc Reese, Phil Ochs, Len Chandler

The Sing for Freedom Workshop, held in Atlanta in 1964, was one in a series organized and sponsored by Highlander Reasearch and Education Center during the civil rights era. It was particularly successful and broad-based due to the co-sponsorship and hard work of staff members from both SCLC and SNCC* -- especially Dorothy Cotton and Andrew Young and Cordell and Bernice Johnson Reagon. The cultural philosophy at Highlander during the 1960's (and during the labor struggles of the 1930's and more recent struggles in the Appalachian coal fields) embraces the idea that music and singing can be an effective source of power and strength in social movements as well as an aid to organizing community support. It also includes the notion that the young can learn from the old and vice versa, and that the people deeply involved in a struggle are their own best teachers and should not rely on more formally educated people or "teachers" who come from very different situations.

The Sing for Freedom workshop is an example of these ideas in action. Similar workshops are currently organized by Highlander dealing with the cultural history of coal mining communities, farming areas, industrialized regions, and so on. Again the participants in these gatherings are young and old, black and white, men and women. They learn from one another, and they put what they learn to use in their communities to bring about better living and working conditions. People who feel isolated in their own situations are strengthened by contact with others working on the same problems. It is always an exciting experience to exchange songs from different places which have been written about current issues, and the feelings of self-worth and confidence, the joy and spirit of celebration, are heightened by sharing in the more traditional forms of song, dance and music. These are always a part of Highlander workshops.

The idea of "singing for freedom" is a very old one and it certainly didn't end with the period we think of as the Civil Rights Movement. People are singing and working for freedom still, and we would like to encourage many more workshops and gatherings to stimulate the flow of songs and change.

Guy & Candie Carawan
Highlander Center, 1979

*Southern Christian Leadership Conference & Student Non-Violent Coordinating Committee

WORKSHOP REPORT - written in 1964

Sing for Freedom
Festival and Workshop
****
Old Gammon Theological Campus
Atlanta, Georgia

Co-sponsored by:
Highlander Center
Southern Christian Leadership Conference
Student Non-Violent Co-ordinating Committee

May 7-10, 1964

Guy & Candie Carawan, Coordinators

At a festival and workshop devoted to songs of the freedom movement, 50 key singers and song leaders came together from seven southern states. There were several reasons for holding the Sing for Freedom Workshop.

First: It was designed to give song leaders a chance to hear and learn some of the basic repertoire that has proved useful in the various struggles across the South. Approximately 20 of the 50 songs published in the recent edition of We Shall Overcome make up this basic repertoire. (Each participant was given a copy of this publication.)

Second: It was designed to give singers the opportunity to hear a lot of new material that has grown up around the activities of the civil rights struggles. It was stimulating for workers from the various areas to hear vital and exciting songs from elsewhere and to learn these new songs. (A song book of the Sing for Freedom festival will be published, containing most of these new songs.)

Third: It was designed to provide some understanding of the roots from which the freedom repertoire has developed.

Fourth: It was designed to encourage participation of Northern songwriters who have been writing songs indirectly related to the southern struggle.

Fifth: It was designed to give the public the opportunity to audit two concerts.

In August 1960, Highlander Folk School held a music workshop at Monteagle, Tennessee designed to give impetus to the adapting of songs to the civil rights movement. There was little material to draw from. Today, the singing of freedom songs plays a very important role in the major civil rights struggle. What was responsible for the growth of this repertoire? What is the background of these tunes? of the verses? How does this music relate to the music of the church? of spirituals?

The Georgia Sea Island Singers and Doc Reese, from Texas, presented old-time slave songs, spirituals and prison songs that speak of freedom in their own way. It was noted that many songs being sung today are adaptations of old slave spirituals. It was pointed out that our learning to sing the old (long meter) church music was one of the real breakthroughs in communicating with the people in Albany, Georgia; Birmingham, Alabama; Plaquemine, Louisiana, and of mobilizing them. Many young people have come to take this music lightly, to laugh and snicker at it, and to raise questions about how much the Negro has been brainwashed about his own folk culture, and

whether or not the old music is relevant to today's issues. (See attached article by Josh Dunson, Broadside #46, May 30, 1964)

In the informal moments of a residential workshop, new songs which had been presented in workshop sessions were learned. Northern song writers who brought their contributions to the Southern repertoire were impressed by the force and emotion behind the singing of the regional compositions. Phil Ochs wrote a song during the workshop -- "I'm Gonna Say What I Have to Say". Len Chandler travelled through Mississippi and other areas of the South with Cordell Reagon. They visited the house where Cordell grew up in Waverly, Tennessee. Cordell had talked often about not getting to his father's funeral on time. They went to the graveyard and cut the weeds down over the grave. They talked about freedom and about whether their children would have to go through the difficult changes they were going through in the next generation. Len wrote "Father's Grave" following that experience.

The public concerts were well attended by the Atlanta community. Theodore Bikel came from the Newport Folk Foundation. (As a result, a group of the workshop performers have been invited to the National Folk F tival in July) An L.P. record and a new book of songs from the Atlanta festival/workshop are being prepared by workshop coordinators, Guy & Candie Carawan. (See Freedom is a Constant Struggle, Oak Publications.)

Newport Folk Festival 1963: The Freedom Singers & the Carawans—L. to R.: Rutha Harris, Guy Carawan, Evan Carawan, Cordell Reagon, Bernice Johnson Reagon, Charles Neblett, Candie Carawan. Photo by Jim Marshall.

BASIC REPERTOIRE

We Shall Overcome
We Are Soldiers
I'm Gonna Sit at the Welcome Table
Everybody Sing Freedom
We Shall Not Be Moved
This Little Light of Mine
Which Side Are You On?
Freedom's Comin' and it Won't Be Long
If You Miss Me from the Back of the Bus
Ain't Gonna Let Nobody Turn Me Round
Come and Go With Me to that Land
Certainly, Lord
I'm On My Way to Freedom Land
Oh, Freedom
Over My Head
Woke Up this Morning With My Mind on Freedom
The Hammer Song
We'll Never Turn Back
Keep Your Eyes on the Prize

SAMPLE OF NEW REPERTOIRE INTRODUCED AT WORKSHOP

Ain't Scared of Your Jail You Should Have Been There	Americus, Georgia	Amanda Bowen, Virginia Davis
Up Over My Head (new tune & words)	Selma	Betty Fikes
You Can't Make Me Doubt It I've Got a Job		Andrew Young
Great Day for Me	Birmingham	Carlton Reese
Nonety-nine and a Half Won't Do Go Tell It on the Mountain		
That's All Right Go Ahead	Johns Island	Guy Carawan
I'll Be Alright	Wagener, S.C.	Mrs. Holloway & SCLC citizenship class members
Freedom Train		
Let the Circle Be Unbroken	Mississippi	Sam Block
Nothing But a Soldier	Washington, D.C.	Charles Sherrod
We Ain't Gonna Run No More	New York City	Tom Paxton
I'm Gonna Say What I Have to Say	New York City	Phil Ochs
Keep On Keeping On	New York City	Len Chandler
The Times They Are A-Changing	New York City	Bob Dylan (Theo Bikel)
Throw Me Anywhere, Lord, In that Old Field		Georgia Sea Island Singers
Give Me the Gourd to Drink Water Juba		
Go Down Old Hannah		Doc Reese

FROM: Broadside #46, May 30, 1964
(The National Topical Song Magazine)

SLAVE SONGS AT THE "SING FOR FREEDOM"

By Josh Dunson

The "Sing for Freedom" held at the Gammon Theological Seminary in Atlanta, Georgia, May 7th thru 10th under the sponsorship of SNCC, SCLC, and the Highlander Folk School and directed by Guy and Candie Carawan was a great meeting ground where few slept and all sang. During the five workshops and three concerts, the best of the freedom movement's singers were learning and teaching, adding new verses to the songs that have marked the battles in their home towns: Americus and Albany, Georgia; Hattiesburg, Mississippi; Aikens and Wagner, South Carolina.

If you miss me at my girl friend's house,
And you can't find me no where,
Go on over to the picket line
I'll be doin' my lovin' there.

There were new songs like "You Should Have Been There", which arose out of the Americus voter registration struggle (it and others are to appear in Broadside when Len Chandler comes back from the South with the tapes he made that weekend) and Charles Sherrod's ballad-type narrative with a gospel chorus, "Nothing But a Soldier" (in this issue). There were moving and subtle anti-slavery songs of Bessie Jones and the Sea Island Singers, and the prison work songs and stories of Doc Reese, who served four years in the Texas prisons in the early 1940's. There were the northern ballad-makers: Phil Ochs with his new song "Links on the Chain"; Len Chandler and Tom Paxton; and Theo Bikel singing the freedom songs of his heritage and of different people of the world.

The aim of the festival, as verbalized by Guy Carawan, was to expose the leading singers from the different areas of the South to the 40 or 50 freedom songs that have grown in the last three years. A free copy of WE SHALL OVERCOME (the SNCC book published by Oak, $1.95) was given to all who registered, and a great part of the workshops was spent in learning the techniques of such diverse styles of freedom singing as those of the Birmingham Gospel Choir and the Albany singers. More than with spreading existing songs newly created, Guy was concerned that the young singers of today be exposed to their own roots, exemplified by the music of the Sea Island Singers and Doc Reese. In many ways, the meeting of the young and the old was strained. The older singers wondered if by all that "shouting" the "kids" were not ruining their voices, and the "kids", in some cases, seemed ashamed of the "down home" and "old-time" music. To a significant number, though by no means to all, the slave songs seemed out of place at a "sing for freedom." Emotions came to a head at the Saturday morning workshop while the Sea Island Singers were showing how their songs were sung and danced to.

Charles Sherrod started the discussion off by frankly asking: "Why??? Why sing those songs here?"

Bessie Jones tried to explain. "Your children are gonna call your music old later on, too...You should know the bottom before you come to the top."

Bessie tries to explain that the slave songs were "the only place where we could say we did not like slavery, say it for ourselves to hear."

An older woman says: "We can hear those songs any time back home. I came here to sing freedom." There is a loud undertone and much cross discussion.

Guy recognizes Len Chandler. The effect of what Len says is very strong. His words go something like this:

I went through this scene, man. I was ashamed of Grandmother's music. I went to school to get the degrees, in Akron, and things were all put up in a nice little box, a package of the Western World's music. But there was nothing in that box about my music. Why, even the spirituals were fitted out for a white audience, made to sound nice and polite -- you know the bit: Marian Anderson, Paul Robeson...It wasn't until this white professor took me to his house to listen to some tapes that I started to know what my music is about. It took a white man to teach me -- about my own music! Why this music (Bessie Jones') is great, and the boys on the radios and the T-vees have stopped you from hearing it -- but this is it, man, this is the stuff..."

Carlton Reese, director of the Birmingham Choir, understands "why we hear the slave songs, but why the childrens' game songs?" Bessie says, "We could not read, and the master thought he would trap us with no existence, he thought we could do nothing about it. But we did, even as children, with this music. And it is our own, it is ours, it came from ourselves."

The discussion becomes sharp, personal. Tom Paxton tells of the racism in the white tradition that had to be rejected before he could seize on what was solid. Cleo Kennedy, the amazing soloist from the Birmingham Freedom Choir, says she sees the need for these songs at one time, but not now. Amanda Bowen, a slight girl of perhaps 90 pounds who spent two months in a rotted jail in Americus, Georgia, becomes angry. Her eyes flashing sparks, her words magnetizing, she cries: "I'm tired of going to church and listening to teen-agers giggle and laugh when the old songs are sung. I want to know what the old songs are. I want to sing them. I want to know that my parents were working for 15 cents a day. What these songs are is what most of this means!" The first real applause and "Amens". "That child can speak, now!"

Andy Young, a secretary of the SCLC, drives home a key point with an example. "We all know you can't trust a Negro on a negotiating committee who doesn't like his people's music. We found that out in Birmingham.... CORE tried to organize Plaquemine, Louisiana, but they did not do too well. Their people were mostly from the North, and really did not know how to sing. When we came to Plaquemine, we had hundreds in the streets in a few days. That's because we learned how to sing in the old church way."

At the concert that night, the Sea Island Singers were the only group to receive a standing ovation. Many of the people who had come to Atlanta ashamed of their own vibrant tradition went away with a deepening sense of pride in it. A number left somewhat troubled, not convinced, but thinking.

Georgia Sea Island Singers at Newport Folk Festival. Photo: David Gahr

WORKSHOP PARTICIPANTS

GEORGIA:
- Albany 5
- Atlanta 4
- Americus 3
- Savannah 5

ALABAMA:
- Birmingham 2 and 12 members of the Birmingham choir
- Selma 1
- Gadsden 2
- Anniston 2

MISSISSIPPI:
- Greenwood 3
- Hattiesburg 2

SOUTH CAROLINA:
- Wagener 4
- Whitmore 1
- Charleston 1

NORTH CAROLINA:
- Enfield 1
- Monroe 3

TENNESSEE:
- Nashville 1

FLORIDA:
- St. Augustine 3

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Resource people:
- Rev. Andrew Young - SCLC
- Mrs. Dorothy Cotton - SCLC
- Cordell & Bernice Johnson Reagon - SNCC
- Guy & Candie Carawan - Highlander

Visiting Guests:
- Doc Reese - Palestine, Texas
- Georgia Sea Island Singers - St. Simons, Ga. 5
- Tom Paxton, Len Chandler, Phil Ochs, Theo Bikel - New York
- Myles Horton - Highlander Center, Knoxville

A WORKSHOP ON MUSIC AND COALMINING AT HIGHLANDER

Guy & Candie Carawan

On the weekend of November 17, 18, 19, 1978, a special workshop was held at Highlander to pay tribute to the lives of Sam Reece and Jim Garland -- both veterans of the struggles for justice in the Kentucky coalfields. Sam, a long-time friend, supporter and neighbor to Highlander, had died in July, leaving us with a great sense of personal loss. Jim had been in contact with Highlander since 1932 when he was a young organizer in Harlan County before moving to Washington state to work in the ship yards. He had recently visited Myles Horton and other staff members on his travels through the mountains gathering materials for a book on his remembrances of life and struggles in Kentucky from the 1930s through more recent times. Soon after he completed his book, he also passed away.

Music and singing had been an important component of the lives of both men. Jim Garland wrote dozens of songs during his lifetime -- from fighting songs of the 1930s to laments about the strip mining destroying his mountain community in the 1970s. Right up until his death he was expressing himself in songs. Sam likewise knew the biting impact of song. "Which Side Are You On?", written by his wife Florence during the fight for a miners'union in Harlan County in the 1930s, became one of the most widely known and sung anthems of the labor movements in this country. Florence has continued to write other songs and poems, always with enthusiastic encouragement from Sam. It seemed fitting to honor the lives of these men with a gathering to support the struggle for better conditions in coalmining communities and to encourage the use of music and song in those struggles.

Particirants were invited from throughout the coalfields -- from eastern Kentucky, Tennessee, southwestern Virginia, and West Virginia. We contacted songwriters, community leaders, people currently involved in strike situations and other community campaigns, active union members, and a good many older people who remembered historical events in this region -- many of whom had written or sung songs about them. This latter group included Nimrod Workman, Sarah Ogan Gunning (sister to Jim Garland and Aunt Molly Jackson), Florence Reece, Tillman Cadle, Myles Horton. As soon as the invitations went out, we knew the time was right for such a workshop because the response was overwhelming.

The fabric of the workshop was rich in diversity, ranging in age from very young miners and songwriters to people in their seventies and eighties. There was much listening back and forth between these two groups. The older people spoke and sang movingly about their sometimes bitter, sometimes exhilarating experiences. They exhorted the young to be prepared for a long battle, to keep the union strong, and to take the union seriously and make sure it expressed the needs and wishes of the rank and file. The younger people sang and spoke of what it is like now in the 1970s in coalmining communities.

Striking miners and their families from Stearns, Kentucky, and Jericol in Harlan County, brought a sense of immediacy to the workshop by describing their ongoing strikes and tactics for seeing those situations through to a conclusion. The miners from Jericol brought along a film of strike-breakers being transported into the mines in an armored truck. There were women-miners at the workshop and women interested in getting jobs in the mines. There was an all-women string band from Kentucky. Bill Worthington and Earl Gilmore talked about the experiences

of black coal miners. There were also people involved in other projects around the mountains and making use of song -- a woman from West Virginia resisting an Army Corps of Engineers dam, a woman from a textile mill community in Georgia. There was hardly enough time in the weekend to hear the many stories from all the communities represented, let alone the songs evolving steadily to accompany them. We had to stay up until all hours of the night, listening, thinking, singing, playing, dancing, laughing and sometimes crying.

The weekend was divided into specific workshop sessions. After a general get-acquainted time when everyone described his or her living and working situation, we had an afternoon of tribute to Sam and Jim. Older people who knew them well, family members and close friends, shared with all of us remembrances and songs. Tillman Cadle, who knew both men very well and had himself lived through those terrible and impressive days of the 1930s in Harlan County, was especially helpful in conveying to us the realities of those times -- the struggles, the wins, the losses, the humor and the determination. He was stimulated and encouraged by Florence and Sarah who remembered whatever he forgot and by Myles Horton and Nimrod Workman who also were participants in those historic times. Many younger people were then moved to express what they knew of these two men and what they feel and understand from the past, and how it relates to their lives now.

Hazel Dickens then convened a workshop of current songwriters talking about how and why they write songs, what they hope to convey with their music, what kinds of situations they find themselves in where music is helpful or can play a role. Each sang some of his or her own songs. It was a diverse group of writers -- Hazel, Ron Short Earl Gilmore, Phyllis Boyens, Joyce Brookshire, O.V. Hirsch, Andy Dillon, Anne Romaine, Kate Long, Jim Stanley, Sarah Gunning, Florence Reece and Nimrod Workman.

Saturday evening we opened Highlander to a wider public -- friends and neighbors whom we knew would enjoy and learn from such a wonderful gathering of talented singers, musicians and people. We knew too, that many more people wanted to pay tribute to Sam and to Jim. We had a concert which lasted for several hours -- rich in music, spirit, ideas. The folks from Stearns and Jericol spoke and the audience contributed $200 which was divided between the support committees for these two strike situations. Florence Reece was given a standing ovation when she spoke of the need for all of us to continue the struggles which were so much a part of the lives of Sam and of Jim. Phllis Boyens then led the gathering in "Which Side Are You On?"

The final session on Sunday morning was a wrap-up in which we discussed the possibilities for putting to future use the potential demonstrated by the weekend. There was agreement that while it was an exciting and renewing experience to come together at a place like Highlander to share the music and spirit, it was even more important to make sure the music and spirit is there in coalmining communities when it is needed -- at Stearns and Jericol and other situations where people are struggling with very real problems. Everyone agreed that we must surely stay in touch and reinforce each other, and also make contact with many more people around the region who support the same struggles that we do and who are interested in music and the important cultural heritage of the coalfields.

Perhaps the best summary statement of the workshop came from a young woman involved in the two-year strike at Stearns, Debby Vannover. She said she was deeply moved by the music and all the statements at the concert the night before. She felt she had never really understood before what a long and important history there was behind the current campaign for a union and decent working conditions at Stearns. She also felt that if the community people at home who hadn't been able to make up their minds "which side they were on" could just hear an evening like that one, they would surely be won over and give the strikers their support. Debby Vannover went back home and organized a concert for the Stearns community, inviting all the musicians and singers she met at the workshop. The concert was December 15 and a number of workshop participants went to it. (The strike continues at Stearns, now 2½ years old.)

Other workshop participants, taking the notion seriously that the music belongs in the communities, organized a support concert at Jericol which was held December 22. Again several of the musicians from the workshop attended and shared their songs. Kate Long from West Virginia had, since the workshop, written a wonderful humorous song about the Jericol strike which she did for the miners and their families. They loved it and all wrote down the words so they could continue singing it after Kate went back to West Virginia.

"I go to work in a steel-plated box
I carry shot-gun shells down in my socks
Folks liked me more when I had chicken pox
I go to work in a steel-plated box."

(The strike at Jericol also continues with no indication that it will be resolved soon.)

One thing that was very clear from the workshop (and from the response since in the form of letters, phone calls and personal contact with people), is that there is trememndous potential for future exchanges between people involved in the issues of coalmining and the culture that has been an important part of mining struggles over the years. Highlander will surely continue the effort to keep the exchanges flowing.

Cordell Reagon

A Proposal:

There is a great deal of follow-up work that can be done related to this workshop. We are seeking funding to support that work.

Workshops at Highlander or other central locations:
It would be very useful to have one or even two large workshops a year drawing participants from a four-state area. This helps people stimulate one another with information, ideas and support so they can continue to work at home. These workshops could contribute to building a much larger network of cultural workers throughout the region.

Spin-off programs in coalmining communities:
A basic conclusion of the recent Highlander workshop was that the music really belongs in the communities. Follow-up programs could be planned in a wide variety of situations -- community gatherings, schools, libraries, senior citizen centers, workshops for potential songwriters or community leaders. For this to happen, someone must have the ability to travel, contact people and help set up at least the initial program.

Collecting and circulating song material:
An informal songbook or a songwriters' newsletter, inexpensive and accessible, could easily be done following any of these workshops. There is a great wealth of song material coming out and it only needs to be circulated. The participants from the Highlander workshop went away with many new songs fresh in their minds. It would be very helpful if now they could receive words and music in order to keep them circulating.
A record album can also be a very important asset to the spread of this music. Following the workshop at Highlander in 1972, we produced the album Come All You Coal Miners featuring the songs of four major songwriters from the coalmining experience. It has had a great impact on this region because it is one of the very few albums available of songs relating to the problems and struggles of mining communities. It was also used as part of the soundtrack for the award-winning film Harlan County, USA.

A Celebration of Black Culture & History
and
A forum: Black Issues in the Knoxville area

A rich exchange of older black songs and stories and more recent freedom & contemporary songs
featuring

Bessie Jones & the Georgia Sea Island Singers

This group preserves and performs the oldest layer of black culture in America. From St. Simons Island, Georgia, they do spirituals, folk tales and children's games, and present them in a rich context of history and philosophy with humor and a sense of struggle and survival. Bessie has been here many times before and is remembered by all who have met her as an exciting performer and person.

Matthew Jones

Matthew grew up in Knoxville and along with his family, helped launch the sit-in movement here. He then travelled throughout the south working with SNCC and the Freedom Singers who helped spread information about the struggle to the rest of the country. Matthew is a talented song-writer and a marvelous singer.

An open-ended discussion on current local issues with people from Knoxville and surrounding communities.

Saturday March 3
1-3 p.m.

Highlander Center, New Market, TN 933-3443

LITHO IN U.S.A.