The story of the Civil Rights Movement through its songs.
SING FOR FREEDOM
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1. We Are Soldiers in the Army 2:31
2. Keep Your Hand on the Plow 2:11
3. This Little Light 2:12
4. You Better Leave Segregation Alone :39
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21. Ninety-nine-and-a-half Won't Do 2:15
22. Get on Board 4:53
23. No Danger in the Water 1:23
24. Medgar Evers Speaking 1:10
25. Keep Your Eyes on the Prize 1:10
26. We Shall Overcome 2:42

Hymns, spirituals, gospel songs, prayers and speeches have been a unifying force in the struggle for civil rights throughout the United States. These early 1960s field recordings from campaign centers such as Montgomery and Birmingham, Alabama; Albany and Atlanta, Georgia; Greenwood, Mississippi; and Nashville, Tennessee testify to the irrepressible power of song in the civil rights movement.

These performances were originally issued on Folkways Records. Extensive notes with complete discographical information are enclosed.
SING FOR FREEDOM
The Story of the Civil Rights Movement through Its Songs
Compiled with notes by Guy and Candie Carawan

The civil rights movement was the greatest singing movement this country has experienced. The songs that grew out of campaigns across the South in the early 1960s built on the rich culture of African American communities, particularly the black church. There were songs to fit every mood (from sorrow to joy, from determination to irony and humor.

We were fortunate to live in the South during those years and to be based at the Highlander Center, one of the gathering places for civil rights activists to share information and to strategize. Particularly interested in the cultural expression of the movement, we travelled to many communities and recorded peoples' songs and stories. We collected the freedom repertoire into two songbooks and produced six documentary albums of songs, testimonies and mass meetings. This collection is drawn from those six albums. It is an impressionistic history of

Montgomery, Alabama is considered the birthplace of the modern civil rights movement. In December of 1955, Rosa Parks refused to give up her seat on a city bus, sparking the Montgomery Bus Boycott, which came to national attention. As a local movement grew in Montgomery, singing became a strong force in unifying people in their struggle. The churches were the meeting place for the movement and singing was a central ingredient of mass meetings that took place night after night.

Many commonly known hymns, spirituals and gospel songs began to take on a new meaning when they were part of a mass meeting. Soon small adaptions were made which gave even sharper focus to traditional words. "We've got the light of freedom, we're gonna let it shine... deep down in the South, we're gonna let it shine..."

The trio heard on this recording was already singing together as teenagers in a youth gospel choir when they became involved in the movement. Mary Ethel Dozier explains: "I was in elementary school in 1954. I was ten years old. After the first mass meetings in 1955 we started

singing for the Montgomery Improvement Association. All the songs I remember gave us strength to go on."

The Montgomery Gospel trio came to a workshop at Highlander in 1959. They met Guy there and when a benefit concert for Highlander was planned for Carnegie Hall in 1961, they invited them to take part. This was perhaps the first time singers directly involved in the civil rights movement had a hearing in the northern setting. They appeared in the concert with Pete Seeger, Guy, Willie Dixon and Memphis Slim and a quartet of freedom singers from Nashville.

The three songs are traditional gospel songs with very slight adaptions to suit the new mood of challenge and change in the South. They were recorded in a rather impromptu session by Moe Asch of Folkways Records just before the trio returned to Montgomery. You can hear Guy's guitar accompaniment and a bass voice—that of Sam Collier of the Nashville quartet.

Guy wrote in the original notes to the Folkways album:

"The three teens from Montgomery knew
what it is to live in one of the most brutal Jim Crow cities in the South. They have witnessed the historic happenings of the 1955 bus boycott, the mob violence in reaction to the sit-ins and the freedom rides. The Montgomery Improvement Association has carried on the struggle in spite of constant harassment by the police and threats of violence from white hate groups. These young women who sing spiritual and gospel songs that express the spirit of freedom have sung often for this organization and for many other groups in Montgomery. They are used to the fact that these meetings may be harassed by police or white hoodlums and that they have to be careful about where they go, what they do and what they say. Songs like "We Are Soldiers," "Hold On" and "This Little Light" are some of their best and have helped to lift the spirits of many people in Montgomery."

**Songs and Testimonies:**
Montgomery Improvement Association trio of high school students: Mary Ethel Dozier, Minnie Hendrick, Gladys Burnette Carter:

1. *We Are Soldiers in the Army*
2. *Keep Your Hands on the Plow*
3. *This Little Light*

In 1960 Nashville, Tennessee was a center of student demonstrations against segregated public facilities. The sit-in movement spread rapidly through southern cities. Sit-ins at downtown lunch counters resulted in mass arrests and jailings and the entire black community rallied in support of the students. Again the mass meetings were central to the campaign.

Along with the church songs that were an integral part of the meetings, some new freedom songs grew out of the Nashville movement. The songs included here are from a talented quartet of students from the American Baptist Theological Seminary: They drew upon contemporary rhythm and blues songs and the soul music of Ray Charles for their clever commentary on segregation. Their music was full of humor and satire and especially helpful for relieving the fear and anxiety of students going to jail for the first time.

In the early summer of 1960, following a period of several months of demonstrations, a boycott of the downtown area by the black community, negotiations by a bi-racial committee established by the mayor of Nashville, and finally some desegregation of public facilities, Gray recorded a documentary album for Folkways called "The Nashville Sit-In Story." These two selections are from that album.

One of the student participants, Peggy Alexander, wrote in the notes to the album:

"On February 27th students were called vulgar names, cursed, kicked, beaten, rolled down steps and arrested. The students had strength in the belief that no sacrifice was too great in order to attain freedom. As one group was put into the paddy wagon, other students stood on the sunny sidewalks of Nashville waiting their turn."

The arrests aroused a sleeping community and nation and revealed the seriousness of the problem of segregation. They helped eradicate the idea that the Negro was content with his second-class citizenship."

Following the sit-ins of the spring of 1960, young people of the Nashville movement became central participants in the Freedom Rides, carrying on when the original rides were cancelled because of violent attacks. During the summer of 1961, about 350 freedom riders spent more than a month in jail together in Mississippi. This was a fertile period for the creation and the spread of freedom songs. Once they were released from jail, these singing freedom riders fanned out to their home communities or to their new assignments as organizers.

**Songs and Testimonials:**
Nashville Quartet from American Baptist Theological Seminary: James Bevel, Bernard Lafayette, Joseph Carter, Samuel Collier:

4. *You Better Leave Segregation Alone*
5. *Your Dog loves My Dog*
In Albany, Georgia the civil rights movement matured in several ways. The adult community participated in equal strength with the students in marches and demonstrations, and singing grew richer as the wealth of expression of the older people was tapped. When mass meetings first started in Albany, following arrests at bus and train stations, only a few people turned out. But as the arrests continued and news of mass meetings with exciting singing spread to the community, the meetings became packed and two churches had to be used to hold everyone. The meetings started with old time unaccompanied singing and prayer. The older people expressed years of suffering and hope through their songs. The young people followed with newly adapted freedom songs.

Out of the Albany movement came the first group of freedom singers to travel nationally. Cordell Reagon had come to Albany from Nashville following the freedom rides, as a field secretary for S N C C (the Student Non-violent Coordinating Committee). He organized the group of four singers who became the SNCC Freedom Singers. Pete and Toshi Seeger arranged their first concert and fundraising tour of northern cities.

In the Albany section you hear “Ain’t Gonna Let Nobody Turn Me Around,” a traditional song first adapted to the movement in Albany sung by the Freedom Singers. This is followed by the sound of a mass meeting which includes a lined-out long meter hymn, a bit of the sermon by Rev. Ben Gay, and a more modern freedom song. There are comments by two SNCC workers about the Albany movement and a song written about the mayor and the chief of police. Most of this material comes from a documentary album recorded by Guy in 1962 in Albany and edited and produced by Guy and Alan Lomax. The album was mastered and released with the assistance of Vanguard Records for SNCC and has long been out of print.

Songs and Testimonials:
The SNCC Freedom Singers: Cordell Reagon, Bernice Johnson Reagon, Rutha Harris, Charles Neblett:
6) Ain’t Gonna Let Nobody Turn Me Around
Albany mass meetings: Rev. Ben Gay:
7) I Woke Up This Morning with My Mind on Freedom

Charles Jones and Cordell Reagon: Comments
8) Keep Your Eyes on the Prize
Bertha Gober, Rutha Harris, Charles Sherrod, Jamie Culbreath:
9) Oh Pritchett, Oh Kelly

In 1964 in Atlanta, Georgia there was an important gathering of song leader/activists from across the South. It was called a “Sing for Freedom” workshop. This was one of a series of music workshops that helped to spread the growing repertoire of the movement. Guy, through his work for Highlander, was instrumental in pulling these workshops together, and he had help from cultural organizers from both SNCC and SCLC (the Southern Christian Leadership Conference). At these workshops, singers from many places talked of their local movements and taught their songs. There was much creative singing together and new verses were added to songs on the spot. There was also a focus on older musical traditions from African American communities. Such outstanding carriers of traditions as the Georgia Sea Island Singers, the Moving Star Hall Singers from Johns Island, South Carolina, Doc Reese from the Texas prison system, Ed Young, a cane fife player from Mississippi, took part in these workshops. For some young freedom fighters it was a revelation to hear some of the songs and history that had gone before.

We have included here some recordings from the Sing for Freedom Workshop in 1964. “Up Above My Head” led by Betty Mae Fikes of Selma, is followed by an exciting version of “This Little Light” with singers from many communities and led by Rutha Harris from Albany, Betty Mae, and others. You can hear the distinctive gospel piano of Carlton Reese, director of the Birmingham Movement Choir. Cordell Reagon does a beautiful version of Oscar Brown’s song, “Brown Baby.”

Songs and Testimonials:
Betty Mae Fikes:
10) Up above My Head
Rutha Harris, Betty Mae Fikes and others:
11) This Little Light
Cordell Reagon:
12) Brown Baby
In many ways Mississippi represents the most difficult arena for the civil rights movement where the most entrenched system of segregation and oppression was kept in place with the worst violence. The fact that the movement flourished there and eventually brought about dramatic change is remarkable. We have included two sections of recordings from Mississippi.

"Which Side Are You On?" with verses adapted for Mississippi is sung by the Freedom Singers. The original song came out of the labor movement, composed by Florence Reece in the Kentucky coalfields in the late 1930s. The version of "I'm Gonna Sit at the Welcome Table" is done by Hollis Watkins from Mississippi at a festival in West Virginia in 1985. He combines verses from the civil rights movement with commentary on struggles in the coalfields in the mid-1980s. Next you can hear Hollis speaking at a mass meeting in Mississippi in 1964. "Guide My Feet" is a song common to black congregational singing throughout the South. It is associated with Mississippi during the civil rights years - perhaps because the race was so long and dangerous in Mississippi. ("Lord, I don't want to run this race in vain.")

Songs and Testimonials:
- Charles Neblett, Rutha Harris, Cordell Reagon: 13) Which Side Are You On?
- Hollis Watkins: 14) I'm Gonna Sit at the Welcome Table
- Doc Reese and congregation: 15) Mass Meeting and Prayer
- Carlton Reese and congregation: 16) Guide My Feet

The movement in Birmingham, Alabama, a broad based attack on segregation, led directly to the Civil Rights Bill of 1964. The bill finally passed by Congress followed graphic news coverage of dogs and fire hoses set on demonstrators, some of them school children. More than 2000 people had been to jail. The Birmingham churches favored modern gospel music, and once the movement was underway, a high-powered choir under the direction of Carlton Reese, sang for forty nights running at mass meetings throughout the city. No wonder the Birmingham Movement Choir sounds so fervent and unified.

Songs and Testimonials: Mamie Brown with Carlton Reece & the Birmingham Movement Choir:
- 17) I'm on My Way
- 18) Rev. Ralph Abernathy speaking

The movement in Greenwood, Mississippi, taking place at the same time as Birmingham, was much more rural based. Greenwood was the center of a major drive to register black voters and it meant overcoming generations of fear.

Bernice Reagon is the preeminent historian on the music of the civil rights movement. Her introduction to a fine collection of material released by the Smithsonian in 1980 includes these comments which are appropriate to Mississippi:

"The movement spread throughout the South. Initial organizers were Black college students who set aside their studies to work in segregated rural and urban communities. They received support from local leaders who listened to them, housed and fed them. Sharecroppers, ministers, hairdressers, restaurant owners, independent business people, teachers: these were the first to try to register to vote, apply for a job or use a public facility previously reserved for whites. The response was swift and brutal: economic reprisals, jailings, beatings and killings."
Nonetheless, the movement grew, pulling recruits from all segments of the Black community and forcing change in legal, political and social processes. But its essence lay in the transformation of a people.”

In the Greenwood section of this collection you hear Mrs. Fannie Lou Hamer, the courageous sharecropper who gave up her job and her home of many years to become a registered voter. She eventually ran for Congress on the Mississippi Freedom Democratic ticket. She was a powerful singer and speaker. You also hear Medgar Evers, recorded shortly before he was assassinated. Bob Moses, a young organizer who came south from Harvard, helps tell the story of the Greenwood movement along with two local citizens.

Songs and Testimonials:
Mrs. Fannie Lou Hamer, Bob Moses:
22) Get on Board
Bob Moses and a Greenwood woman:
23) No Danger in the Water
24) Medgar Evers Speaking
25) Keep Your Eyes on the Prize

The collection ends with the singing of “We Shall Overcome,” the great song of hope that grew out of the civil rights movement and has gone around the world as part of people’s struggles. It was recorded at a reunion concert of the SNCC Freedom Singers in Washington, D.C. in 1988, and was part of the soundtrack for the film on the history of the song. “We Shall Overcome” produced by Jim Brown and Ginger Productions won an Emmy in 1989 for the best news documentary.

Songs and Testimonials:
Guy and Candie Carawan
New Market, Tennessee
October 1989

We recommend the following additional resources:

Discography

Everybody’s Got a Right to Live: Jimmy Collier & Rev. Frederick Douglas Kirkpatrick, Broadside, BR 308.

Freedom Songs: Selma, Alabama, Folkways, FH 5594.

The Sit-In Story: The Story of the Lunchroom Sit-Ins, Folkways, FH 5502.

We Shall Overcome: Documentary of the March on Washington, Folkways, FH 5592.

WNEW’s Story of Selma, Folkways, FH 5595.

Movement Soul, Sounds of the Freedom Movement in the South, 1963-64, recorded by Moses Moon, Folkways, FD 5486.

Matt Jones Then and Now, Relevant Records.

Sit-In Songs: Songs of the Freedom Riders, CORE: Dauntless

Documentaries collected by Guy & Candie Carawan

The Nashville Sit-In Story, Folkways, FH 5590.

We Shall Overcome, Songs of the Freedom Riders and the Sit-Ins, Folkways, FH 5591.

Freedom in the Air, Albany, Georgia, SNCC Records.


Sing for Freedom, 1964, Folkways, FD 5488.

Sing for Freedom, 1990. A new 70-minute compilation of songs from the above recordings is available on Smithsonian/Folkways 40032. It is available on CD, cassette or LP.
All Folkways titles listed above are available on high quality chrome audio cassettes with the original notes. For information about these and other African American titles available on Folkways, write to: Smithsonian/Folkways Recordings Center for Folklife Programs and Cultural Studies 955 L’Enfant Plaza, Suite 2600 Washington, DC 20560

Films and Video
We Shall Overcome, PBS special on the history of song, by Jim Brown, 1988.

Books and Articles

NASHVILLE, TENNESSEE: Recorded by Willard Electronics in Nashville (1960)
4) You Better Leave Segregation Alone (traditional) :39
5) Your Dog Loves My Dog (words and music by James Bevel and Bernard Lafayette, Stormking Music, Inc., BMI) 1:59

ALBANY, GEORGIA: 1961-62
6) Ain’t Gonna Let Nobody Turn Me Around (traditional, recorded by Folkways in New York) 2:30
7) I Woke Up This Morning with My Mind on Freedom (words and music by Rev. Osby and Bob Zellner, Fall River Music, Inc., BMI) 3:37
8) Keep Your Eyes on the Prize (traditional with new words by Alice Wine) 1:46
9) Oh Pritchett, Oh Kelly (traditional, adapted by Bertha Gober, Rutha Harris, Charles Sherrod and Jamie Culbreath, recorded by Guy Carawan in Albany) 2:27

ATLANTA, GEORGIA: Recorded by Guy Carawan, assisted by Theo Bikel (1964)
10) Up above My Head (traditional, adapted by Betty Mae Fikes) 1:02
11) This Little Light (traditional) 3:46
12) Brown Baby (traditional, words and music by Oscar Brown) 1:53

MISSISSIPPI: 1964
13) Which Side Are You On? (original words and music by Florence Reece, Stormking Music, Inc., BMI, recorded by Guy Carawan in Atlanta) 3:46
14) I’M Gonna Sit at the Welcome Table (traditional, recorded by Flawn Williams in Elkins, West Virginia) 1:53
15) Mass meeting and prayer (recorded by Guy Carawan) 3:53
16) Guide My Feet (traditional, recorded by Guy Carawan in Atlanta) 2:06
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<thead>
<tr>
<th>Location</th>
<th>Recorded by</th>
<th>Notes</th>
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<tr>
<td>Birmingham, Alabama</td>
<td>Recorded by Guy Carawan in Birmingham (1963)</td>
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<td>17) I'm on My Way</td>
<td>(traditional)</td>
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<td>18) Rev. Ralph Abernathy</td>
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<td>Greenwood, Mississippi</td>
<td>Recorded by Guy Caravan in Mississippi</td>
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<td>(traditional)</td>
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WASHINGTON, D.C.: Recorded by Ginger Productions

26) We Shall Overcome             | (Ludlow Music, BMI)                          | 2:42                                                                |

Production Credits:

Smithsonian/Folkways Recordings

Folkways Records was founded by Moses Asch and Marian Distler in 1949 to document music, spoken word, instruction, and sounds from around the world. Benefiting from their experience with the Asch and Disc labels, New York City-based Folkways became one of the largest independent record companies in the world, with a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompany published books, and a variety of other educational projects.

The Smithsonian/Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian/Folkways Recordings at your local record store. Smithsonian/Folkways, Folkways, Cook, and Paredon recordings are all available through Smithsonian/Folkways Mail Order, 416 Hungerford Drive Suite 320, Rockville MD 20850. Phone 301/443-2314; fax 301/443-1819 (Visa and MasterCard accepted).

For a free catalogue, write:
The Whole Folkways Catalogue
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