

Source 1: Journalistic Magazine

Mendoza, Jessica. "From Tear Gas to Tweets: 50 Years in the Evolution of US Activism." *The Christian Science Monitor*, 17 July 2018, www.csmonitor.com/USA/Society/2018/0727/From-tear-gas-to-tweets-50-years-in-the-evolution-of-US-activism

It was in Memphis that we got perhaps our clearest sense of the ties binding activism today and 50 years ago, and what has and hasn't changed since. On April 4, 1968, Martin Luther King Jr. was shot and killed on the balcony of the Lorraine Motel in downtown Memphis. For a young Al Bell, King's death was a personal blow. Mr. Bell had marched with the Southern Christian Leadership Conference in Savannah, Ga., as crowds of angry whites spat at and beat them. He'd debated the merits of passive resistance and economic empowerment with the reverend himself, and had even co-written a song for King called "Send Peace and Harmony Home."

King was trying "to instill in us hope, pride, and belief in a better day, as opposed to hopelessness," Bell says. "That was very, very important to me."

The assassination had also come at a time when Bell already had his hands full: He had just taken over as chief executive of Stax Records, a soul music label headquartered on East McLemore Street, just a couple of miles from the Lorraine. Four months earlier, the company's biggest star, Otis Redding, had died in a plane crash. Stax had also just lost its entire music catalog after a deal with its longtime distributor, Atlantic Records, fell through.

Stax's survival was important to Bell, not just because he was running the company but because of what it stood for. Stax had maintained a policy of racial integration at a time when Memphis was still deeply segregated. Bell still remembers the first time he walked into a studio and saw black and white musicians writing and recording together. "I'd never seen anything like that before," he says. "I couldn't believe that that sound and that feeling and that spirit were coming out of these two black guys and these two white guys. I thought, 'This is a miracle!'"

Source 2: Newspaper

Kennedy, Gerrick D. "Remembering the 1972 Wattstax concert brings us to crucial voices of Kendrick Lamar, Prince." *Los Angeles Times*, 18 Aug. 2015, www.latimes.com/entertainment/music/la-et-ms-black-music-wattstax-20150819-story.html

Wattstax was sponsored by Stax Records, the Memphis label that was home to Otis Redding and the Emotions. Stax artists Hayes and the Staple Singers were featured on the bill along with nearly two dozen more acts from the label, including the Bar-Kays, Rufus Thomas and the Soul Children. The concert, officially called Wattstax 72, was organized as "a day of black awareness," as Jessie Jackson said during his invocation.

The Watts riots erupted in August 1965 after a young black male was pulled over on suspicion of drunk driving. The routine arrest escalated into a violent confrontation. That night, 1,000 people rioted, some throwing bricks, rocks and bottles at police and motorists, The Times reported, and sparked six days of rioting.

Today a new generation of young black men and women are pushing back against social injustice. The deaths of unarmed blacks in Ferguson, Mo.; Baltimore; Cleveland; Staten Island; North Charleston, S.C.; Cincinnati; Waller County, Texas; and more have reignited the ongoing debate over the use of lethal force disproportionately against blacks by law enforcement.

On the surface, Jidenna's "Classic Man" is a gleeful club banger, but it's also a rare celebration of black men. Compton rapper Kendrick Lamar's empowering, post-depression joint, "Alright," is emerging as a protest anthem. And Prince's recently released single, "Baltimore," is a beautiful call to the streets in the wake of officer-involved deaths of unarmed black people.

In the Wattstax documentary, images of black daily life — people smiling and dancing, getting their hair done, laughing with neighbors or going to work — are spliced against footage of the riots. People discussed their anger over police-involved shootings and feelings of disenfranchisement from city officials as scenes of the civil rights era flashed across the screen.

It was an attempt to show that, yes, life goes on, but that doesn't cover up the pains of the past. It also documented that the Wattstax concert was an ambitious undertaking, especially for the time.

With tickets priced at just \$1 to ensure everyone could afford to come, it wasn't just a celebration of black music in the name of charity, it was a movement.

Source(s) 3: Archival Photographs

Stax Records. "Original Stax Press Release for Isaac Hayes." *University Libraries Digital Repository*, vital:1545, 6591542150891730-ps.0000.59867.023_03.pdf, Paramount Pictures Corporation, October 9, 1969, <http://uldr-new.memphis.edu:8080/vital/access/manager/Repository/vital:1545>

Stax Records. "Isaac Hayes at the Memphis Airport." *University Libraries Digital Repository*, University of Memphis Libraries Blog, April 1972, published 28 June 2018, blogs.memphis.edu/libraries/tag/stax-records/



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Source 4: Scholarly Journal

Morant, Kesha M. "Language in Action: Funk Music as the Critical Voice of a Post—Civil Rights Movement Counterculture." *Journal of Black Studies*, vol. 42, no. 1, EBSCO, 2011, p. 72.
<https://doi.org/10.1177/0021934709357026>.

This research posits that funk music was the social protest discourse of the young Black poor and working-class community after the euphoria of the civil rights movement faded, a period defined as "the decade of the detached" (Chang, 2005). Research shows that music accompanied many prominent protest movements, including the civil rights and Black power movements (Denisoff, 1983; Murphy, 2003; Stewart, 1997; Vincent, 1996). However, because of an apparent lull in protest activities in the mid- to late 1970s and the 1980s, research continued to focus on movements of the previous decade, leaving an absence of immediate post—civil rights scholarship (Horner et al., 2001). While large mainstream social protest movements were less apparent, a counter protest movement emerged through the rhetorical means of funk music. This form of creative communication used experiences of everyday life to challenge the dominant power structure and ideology of the time period. Fairclough (2001) posited that power behind discourse means that the entire social order of language is developed and maintained by those in power. Furthermore, the process is hidden or buried in the ideology of the order of discourse. Consciously or unconsciously, the work of funk musicians recognized language as a form of social control and therefore ended their blind consent to being manipulated through language by developing a counterdiscourse that challenged the accepted social norms of society. To further support funk music as a discourse of social protest, the functional approach to rhetorical social movements is applied (Stewart, 1980/2006).

Source 5: Scholarly Journal

Cox, Julia. "Never a Wasted Hum: The Freedom Singing of Fannie Lou Hamer." *Women's Studies Quarterly*, vol. 46, no. 3/4, Fall/Winter 2018, pp. 139–157. EBSCOhost, doi:10.1353/wsq.2018.0036.

In her closing paragraph of the speech, [civil rights activist and organizer] Hamer also juxtaposes the sounds of the black South with the mythic national anthem of the United States. She references a line of the national anthem in a questioning tone, "Is this America, the land of the free and the home of the brave, where we have to sleep with our telephones off of the hooks because our lives be threatened daily, because we want to live as decent human beings, in America?" (lines 70–74). The "land of the free and home of the brave" serves as the final line of the national anthem, "The Star-Spangled Banner." Lyrically, Hamer contrasts this famed line with a description of her America, one where she must leave her phone off the hook due to threats of violence. Whereas the line musically serves as a triumphant resolved ending in its original setting by Francis Scott Key, Hamer imbeds it inside a series of questions. She then vacillates back to the black vernacular for the statement, "our lives be threatened daily" (lines 72–73). By placing her black vernacular in such proximity to the home and the brave, Hamer sonically juxtaposes white and black sounds of political expression, and further displaces the famed song from its optimistic, unifying connotation. Through this sonic allusion Hamer refutes that the "land of the free" even exists for a poor, black woman in Mississippi.