

LCRC-71862 -1
 LCRC-71866 -1
 LCRC-71869 -1
 LCRC-71874 -1
 LCRC-71878 -1
 LBRC-71886 -1
 LBRC-71887 -1,2,2A
 LBRC-71888 -1,1A
 LBRC-71889 -1,2
 LBRC-71908 -1,1A
 LBHQ-71908 -1
 LBHQ-71972 -1A,2A
 LBVE-72002 -1,2
 -1
 -2,3

ditto - Prog. No. 32
 16 Feb. '32 -
 ditto - Prog. No. 33
 17 Feb. '32 -
 ditto - Prog. No. 34
 18 Feb. '32 -
 ditto - Prog. No. 35
 19 Feb. '32 -
 ditto - Prog. No. 36
 20 Feb. '32 -
 CIVIC OPERA CO.: PIRATES OF PENZANCE (Gilbert & Sullivan) - Part 1 (solos: HART;
 WATEROUS; MARSH)/KROLL L-24008 L-24025
 23 Feb. '32 - (solos: MOULAN; WATEROUS; MARSH; THOMPSON) - Part 2
 L-24008 L-24026
 23 Feb. '32 - (solos: HART; EATON; MARSH; THOMPSON) - Part 3
 L-24009 L-24025
 23 Feb. '32 - (solos: HART; EATON; MARSH; MOULAN; WATEROUS) - Part 4
 L-24009 L-24026
 23 Feb. '32 -
 WHITEMAN (Paul) & HIS ORCH: Gems from HUTCHA (Brown; Henderson): You can make my
 Life a bed of Roses (Orch)/There I go, dreaming again (voc: BAILEY)/Say (voc: R.
 MCKENZIE)/You can make my life a bed of Roses (Orch): Gems from FACE THE MUSIC
 (Berlin): Soft lights and Sweet music (voc: LUTHER)/I say it's Spinach (voc: THE
 JESTERS)/On a Roof in Manhattan (Orch)/Let's have another cup of Coffee (voc: R.
 MCKENZIE)
 2 Mar. '32 -
 ditto - ditto
 2 Mar. '32 - L-16008
 N. SHILKRET & HIS ORCH: Mobiloil Theme Song (Romance Road (Shilkret) (made for D. W.
 White) (PERSONAL)
 17 Mar. '32 -
 Japanese music rr. fr. 50946-B/50547 A/B
 26 Feb. '32 -
 7 Mar. '32 -

The Walls Came Tumbling Down:
 A Selective Discography of the Civil Rights Movement

The following reviews highlight some of the currently available recordings covering the growth, development, and important events of the "civil rights movement" in the United States. The reviews are not meant to present a complete discography of all recorded material commercially available on the topic. However, it is hoped that the reviews will assist librarians, media center personnel, and private collectors in choosing appropriate material for possible inclusion in their collections. For clarity, the reviews that follow have been grouped in loose general categories following the chronological period of the subject. Introductory remarks have been provided to help establish the recordings in an historical context.

On February 1, 1960, four students from the Negro Agricultural and Technical College of Greensboro, North Carolina, entered a variety store, made several purchases, sat down at the lunch counter, ordered coffee, and were refused service because they were Negroes. They remained in their seats until the store closed. This was the beginning of the "sit-in movement" which spread rapidly through the South and to numerous places in the North. In the spring and summer of 1960, young people, both white and black, participated in similar protests against segregation and discrimination wherever it was to be found. They sat in white libraries, waded at white beaches, and slept in the lobbies of white hotels. Many were arrested for trespassing, disturbing the peace, and disobeying police officers who ordered them off the premises. By February 10, 1961, the sit-in movement had spread to fifteen Southern cities in five states. By September 1961, more than one hundred cities in twenty states had been affected. At least 70,000 black and white students had participated. Approximately 3600 students had been arrested and at least 141 students and 58 faculty members had been expelled by college authorities. As a result of the sit-ins, literally hundreds of lunch counters began to serve blacks for the first time and other facilities were opened to them. Thus began a sweeping protest movement against entrenched practices of segregation. The following recordings document and provide an aural perspective on these momentous events.

THE SIT-IN STORY. Folkways Records, 43 W. 61st Street, New York, New York 10023. 1961. One disc. Approx. 50 minutes. FH 5502.

This documentary recording was the result of tape-recorded oral history interviews made by Edwin Randall of Friendly World Broadcasting, his son, a radio technician, and John Marion, a Nashville field director in race relations of the United Presbyterian Church. Their purpose was to interview participants who could give a clear picture of the developing "sit-in movement" during 1960.

Narrated by Ed Randall, the recording focuses on Nashville, Tennessee and Charlotte, North Carolina where sit-ins were being conducted in several large department stores. On side one, in a "you are there"

To be continued

fashion, interviews are conducted with participants including the vice-president of one of the department stores; Peggy Alexander, a sit-in demonstrator; Kelly Miller Smith, President of the Christian Leadership Council of Nashville; and Dr. Martin Luther King, who describes the concept of non-violence being used in the bus and sit-in protests.

Side two of the recording presents a speech by Rev. Ralph Abernathy made apparently in 1960. Abernathy traces the course of the Negro protest movement, calls on all black Americans to resist prejudice, and urges increased participation in a non-violent movement for freedom.

The value of this album lies in the early oral interviews with people who were there. Recorded shortly after the events, proper historical perspective is of course lacking, and the narration does betray blatantly the producers sympathetic viewpoint for the "cause". But used properly, the interviews could serve as excellent discussion devices for classroom and individual student study. Sound quality is very good. Recommended.

THE NASHVILLE SIT-IN STORY. Folkways. 1960. One disc. Approx. 50 minutes. FH 5590.

This is a marvelous recording composed of songs, narration, interviews, and re-enacted dramatic skits that attempt to tell the story of the Sit-in movement centering on Nashville, Tennessee. The recording was conceived and produced by Guy Carawan who succeeded in drawing together the leaders and students who participated in the massive protest movement to desegregate eating facilities.

This album is not a strict actuality recording but rather attempts to recreate the sequence of events. A lunch counter scene as well as situations as they had occurred in a jail and court room are produced and acted out semi-spontaneously by those who were there. The re-enactments are professionally done and do provide a sense and feel of the events. However, this is not documented history - it is a biased and (excuse the phrase) prejudiced view of what actually happened. The value of the recording lies in its ability to create not historical fact but the atmosphere of historical reality as seen through the eyes of the demonstrators. Their zeal, dedication, and commitment to their cause is heard as a true emotion and is valuable for this reason alone. The songs that were originally used in the Nashville sit-in movement are here presented again. Gospel tunes, spirituals, parodies of rock and roll tunes, and especially the theme song, "We Shall Overcome" are generously mixed in throughout the album. Sound quality is excellent since this is basically a studio-produced recording.

The Student Nonviolent Coordinating Committee (SNCC) formed in 1960 to coordinate sit-in activities, decided in 1961 to concentrate on voter registration. The areas selected for registration drives were rural regions with Negro majorities: southwestern Georgia and the state of Mississippi. In Greenwood, Mississippi, the voter registration project led by SNCC workers Robert Moses, Sam Block, and Willie Peacock erupted

into national prominence in March of 1963 when violence and police brutality were met with black rioting in the streets. The mass marches conducted there attracted national attention when Dick Gregory, the militant black comedian, went to Mississippi to lead the protests.

THE STORY OF GREENWOOD, MISSISSIPPI. Folkways. 1965. One disc. Approx. 50 minutes. FO 5593.

This is a documentary recording produced by Guy Carawan for the Student Nonviolent Coordinating Committee (SNCC). The events of the spring of 1963 in Greenwood are told through recordings and interviews made on the scene. Edited portions of interviews are presented with Bob Moses and SNCC workers, black Greenwood citizens, Dick Gregory and Medgar Evers. The sounds of mass meetings, chants, and "freedom songs" are interwoven and serve throughout the recording as narrative bridges spliced between the oral history excerpts. This is a superb album, beautifully produced, that allows the listener to feel and experience the frustration, pain, agony of the SNCC workers as they battle against not only racism and prejudice but also the apathy and crippling fear of the Greenwood black community. A highly recommended recording. Liner notes are included which contain a background essay on the events of Greenwood written by historian Howard Zinn.

By 1963 as the civil rights struggle was reaching a new level of black militancy and white concern throughout the United States, and while the proposed Civil Rights Bill was being debated in Congress, a huge demonstration "The March on Washington" occurred on August 28. More than 250,000 Americans - about 60,000 white - participated. For almost three hours from the grassy slopes of the Washington monument to the Lincoln Memorial, the multitude listened to speakers who demanded immediate passage of a civil rights bill and immediate implementation of the basic guarantees of the Declaration of Independence and the Thirteenth, Fourteenth, and Fifteenth Amendments. Strictly speaking, the March was not a confrontation as many at the time feared it would be. But the Federal Government cooperated with the marchers and prevented opponents of the demonstration, such as the Ku Klux Klan, from disrupting it. The following is one of many recordings available commercially which documents this historic event.

WE SHALL OVERCOME! Broadside Records, distributed by Folkways. 1964. One disc. Approx. 50 minutes. BR 592.

An "authorized" recording produced by the Council for United Civil Rights Leadership and distilled from tape recordings of the event made by the Educational Radio Network. Featured on this album are Joan Baez, Marian Anderson, Odetta, Rabbi Joachim Prinz, Bob Dylan, Whitney M. Young, Jr., Roy Wilkins, Walter Reuther, Peter, Paul and Mary, Bayard Rustin, and Dr. Martin Luther King. The highpoint of the march events was, of course, the memorable "I Have A Dream" speech by Dr. King which etched the mood of the day's events. This famous speech is included on this recording in its entirety. No matter how many times one hears this address, it remains a truly remarkable example of this civil rights

leader's oratorical style. The speech alone is worth the price of the album.

Again, as with so many of the actuality recordings made during the civil rights movement in the United States, this recording succeeds in capturing the essential spirit and atmosphere of the times and offers students and the general listening library public an opportunity to relive or experience for the first time incredibly historical events such as this.

Sound quality is very good throughout and liner notes are provided which provide the text of the speeches presented. A valuable and necessary addition to any library, media center, or personal collection.

By 1964, the Civil Rights Act had succeeded in opening places of public accommodation to blacks, but the newly-passed act did nothing to halt discriminatory voting practices in the South. White voting registrars in many areas of the South regularly used a variety of technical excuses to prevent blacks from registering to vote. After the passage of the 1964 law, the Civil Rights Movement shifted its main focus to voting-rights drives. Confrontation tactics such as mass marches and protest rallies were integral parts of these drives. One of the chief targets was Selma, Alabama, where Dr. Martin Luther King headed a series of confrontations against white authorities led by Sheriff Jim Clark. Within seven weeks, more than two thousand demonstrators, including Dr. King, were in Selma jails. When civil rights workers organized a protest march from Selma to Montgomery, the potential for violence was so great that President Lyndon Johnson assigned National Guardsmen, regular Army troops, and federal marshals to protect the marchers. Although the march itself was completed without violence, a white civil rights worker named Mrs. Viola Liuzzo was shot to death by Ku Klux Klan night-riders while driving back from Montgomery to Selma with a young black man.

WNEW'S STORY OF SELMA. Folkways. 1965. One disc. Approx. 50 minutes. FH 5595.

The five-day March from Selma to Montgomery has gone down in history as a unique and dramatic demonstration for the rights of man. Never before had there been such an outpouring of members from all walks of life: college students, clergymen, housewives, business leaders, Catholics, Protestants, Jews, blacks and whites. In terms of the media, it was probably one of the best-covered "race" stories of the year. This album represented a summary of the radio coverage by New York's WNEW news department. The material presented here in this recording was distilled from a documentary broadcast of April 18, 1965.

Believing that all the basic facts had been reported, WNEW attempted to present the feeling and spirit of the march. The result is an impressionistic recording composed of not only songs and interviews recorded in the line of the March, but also songs recorded in WNEW studios performed by Peter Seeger and Len Chandler who explain the

evolution of traditional folk melodies that became the theme songs of the movement - songs that were born in the emotion of protest.

This is a unique album not only for capturing the atmosphere of this event in the history of the civil rights movement, but also because it documents the evolution of protest songs that came from the grass-roots of American society. Sound quality is for the most part excellent except for the songs recorded on the march which, because of recording conditions, are only of marginal quality.

FREEDOM SONGS: SELMA, ALABAMA. Folkways. 1965. One disc. Approx. 50 minutes. FH 5594.

This is an album produced by Carl Benkert compiled from recordings made during the Selma to Montgomery civil rights march. Throughout all the events of the five-day march, music was an essential element that expressed hope and sorrow, that excited or calmed - music with power and simple eloquence. Many of the melodies heard were familiar and traditional folk melodies and gospel songs, but the lyrics to the music were adapted and created to suit the contemporary situation. Thus names such as the hated Sheriff Jim Clark of Selma or Governor of Alabama George Wallace found their way into the lyrics of the "Freedom Songs".

This album documents the songs of Selma and thus preserves for the students of history material which can only be appreciated and studied in aural terms. Liner notes are provided which briefly give the background explaining the situation in which the songs were sung and recorded. Technically the recordings are very good.

No attempted discography of the civil rights movement can ignore the impact and all pervasive presence of Dr. Martin Luther King. From the moment he first entered the civil rights struggle in 1955 and until his tragic death in 1968, Martin Luther King moved the civil rights movement from the courtroom to the streets, from law libraries to the pews of churches, from the mind to the soul. Behind this man, the civil rights movement as a whole, and black Americans in particular, found their catalyst and prime mover. He transformed a spontaneous racial protest into an awesome passive resistance movement with a method and an ideology. He advocated a four-pronged attack: direct nonviolent action, legal redress, ballots, and economic boycotts. By the time of his death, King was the only steadying influence in the black revolution which was being increasingly splintered by militant organizations such as the Black Panthers, and increasingly blunted by other national concerns such as the Vietnam war.

MY LIFE WITH MARTIN LUTHER KING, JR. Caedmon Records. 1969. Three discs. Approx. 3 hours. TC 9300.

Reading from her book "My Life with Martin Luther King", Coretta Scott King relates her memories and experiences in a basic chronological fashion. She talks of her rural background, her courtship and marriage to King, and begins her narrative about Dr. King and the civil rights

struggle with a description of the Montgomery bus boycott in 1955. Other highpoints in her husband's career are described - the first desegregated bus ride, the first sit-in, The Children's Crusade, "I Have A Dream", Memphis in 1968, his last speech, and his tragic death.

Her recollections are vivid and important in obtaining a perspective of the person who most intimately understood the innermost thoughts of, and shared her life with, the slain civil rights leader. Unfortunately, Mrs. King in reading from the book, fails to provide a lively spontaneous delivery over nearly three hours of straight narrative. She is not a professional reader, and when she quotes her husband's words and reads extracts from his speeches she utterly fails to capture the charisma and speaking style of her husband. Caedmon has not helped matters - when Coretta King talks of the "I Have A Dream" speech or relates her husband's reaction to winning the Nobel Peace Prize in 1964 - Caedmon could have easily used generous actual excerpts of King's marvelous voice. This would have given an added dimension enhancing not only Mrs. King's words but also providing a much needed break from her continuous monotone.

As a result, this album which had so much potential fails utterly through lack of imagination and an inability to sustain listener interest. If a choice is to be made - buy Coretta King's book - forget this album.

MARTIN LUTHER KING AND INTEGRATION. Center for Cassette Studies, 8110 Webb Avenue, North Hollywood, CA. 91605. #3919E. One Cassette. Approx. 24 minutes.

In 1960, at the time of this televised interview, Martin Luther King, Jr. was a young man just past 30, with Montgomery a few years behind him and other Southern horizons yet to be conquered. As a Baptist minister and head of the Southern Christian Leadership Conference (SCLC), Dr. King began a personal quest to rid the South of its most flagrant prejudice and spearheaded a drive to mobilize Negroes throughout what was popularly known as passive resistance, but was in reality nonviolent direct action.

In this enlightening and prophetic interview, Dr. King spells out his ideas for a new America in which white men do some "real thinking" on just who the Negro is and how he has been exploited. In clear and concise terms King outlines his plan of action and leaves the listener with a compelling thought: "The law of the land is a law which calls for integration." The inflection in King's voice makes this statement a demand - not an invitation.

Sound quality on this cassette is excellent. A recommended recording which provides a succinct summary of the status of racism on the verge of a new decade through the words of the principal spokesman for civil rights in the United States.

Les Waffen

HISTORICAL REISSUES

SCHUBERT: Die schöne Müllerin; Winterreise; Schwanengesang. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. EMI 127-01764/66, 3 discs.

Returning to the first Fischer-Dieskau-Moore Schubert cycle recordings, I have tried to turn back the clock and listen without reference to their long list of later performances. My first impression of Fischer-Dieskau was from the old Fritz Lehmann Saint Matthew Passion recording, in which he sang the Christus. I was enough impressed to become an avid collector of his recordings until they became too numerous for me. My first opportunity to hear him in the flesh was in Edinburgh in 1953, when he and Moore gave a Beethoven recital. Needless to say, I was present at his New York debut, Winterreise sung without interruption and without encores. Few singers of any period have been able to hold an audience so spellbound. It was in this frame of mind that I first heard this recording of Die schöne Müllerin.

The date of recording is given on the container - 3 and 7 October 1951. At 26 Fischer-Dieskau was already well established as a lieder singer of the first rank. We do not know how much time and study had gone into these songs, but presumably he felt he had arrived at his definitive interpretation. The records reveal a fresh young voice and a thoughtful approach. He presents a gentle apprentice miller, self-centered and reserved, vigorous and unsophisticated. I like the jauntiness of Das Wandern and the way both Fischer-Dieskau and Moore make the contrasts among the stanzas without jarring the musical line. A gentle accent here and there brings out a significant word, and the music flows. In Wohin? the singing is quiet and easy, with just a slight lingering at the line Das kann kein Rauschen sein. Der Neugierige, beginning really langsam as directed, demonstrates that the singer's hold on the audience was strong on records as well as in the concert hall. In some of the more intimate songs we might wish for a warmer tone, but we can be thankful that the sentiment is never overdrawn. When in the last two songs the Brook speaks, it is quiet, unsentimental and consoling. Throughout the cycle Gerald Moore takes his opportunities to bring out details.

Winterreise was recorded some three years later, on 13 and 14 January 1955. Some change has come over the voice. The singer makes increasing use of a mixed tone in the softer songs, and he indulges in very strong contrasts. Sometimes the two qualities do not match -- as for example in the seventh song, Auf dem Flusse. Of course the disillusioned lover of this cycle is a more complicated character than the young miller, and Fischer-Dieskau underlines every phrase that sheds light upon his sufferings. And throughout his career he has never tired of seeking new lights. I note that in a few places he disregards the dynamics indicated in the score - i.e., Was soll ich l'anger weilen in