



## From the Desk of the Director

I begin this column by announcing the debut of our newly designed website ([www.indiana.edu/~aaamc](http://www.indiana.edu/~aaamc)) and two new initiatives of the Archives of African American Music and Culture (AAAMC). On June 1, 2006, we launched an online music website, *Black Grooves* ([www.blackgrooves.org](http://www.blackgrooves.org)), in recognition of Black Music Month. Conceptualized and edited by Brenda Nelson-Strauss, Head of Collections, *Black Grooves* provides information about new releases and reissues of gospel, blues, jazz, and all popular genres (including those of Africa and the African Diaspora), as well as classical music composed or performed by black artists (see *inside story*). Our second initiative is the production of a one-day conference, "Roots of Techno: Black DJs & the Detroit Scene" (Oct. 21, 2006), designed to document the African American origins and evolution of techno music (see *Liner Notes #10 for an essay on this topic*) and to encourage scholarly research and curricular development on this tradition (see *conference website* <http://www.indiana.edu/~aaamc/rootsoftechno> for details).

In addition to building our holdings in techno and other forms of electronic dance music, the AAAMC is engaged in the acquisition of materials in other areas underrepresented in libraries and archives, such as gospel music (see *related interview with gospel music industry pioneer James Bullard inside*). Additions to our collections in this area include CDs and videos of gospel quartets, choirs, and solo singers from MCG Records, and interviews, print materials, sheet music, and photographs of gospel composers and artists from ethnomusicologist/ music educator/ author Dr. Luvenia George (see *featured collection inside*). The second featured collection is an original radio series, *World Famous Lessons in Jazz*, which explores the relationship among jazz, hip hop, and R&B through original recordings and remixes. Broadcast on WHOV-FM at Hampton University, the show's producers have been instrumental in advancing the dialogue and collaboration between jazz and hip hop artists. The AAAMC is the official archive for the *World Famous Lessons in Jazz* series and will later ac-



quire production and related materials such as artist interviews, symposia/conference programs, and print documents (see *related story inside*).

In spring 2006, the AAAMC, in collaboration with the African American Arts Institute and the Jacobs School of Music, presented its annual "Extensions of the Tradition" concert to showcase the works of African American composers. This year's concert featured the works of Extensions 2006 Artist-In-Residence Regina Baiocchi along with works by IU Distinguished Professor David Baker, Gary Powell Nash, and Marian Harrison (see *inside story*). The 2007 concert is slated for February 25, at 8:00 p.m. in the Jacobs School of Music's Auer Hall. The featured Artist-In-Residence will be Dr. William Banfield, who conceptualized this series in 1988. A corresponding exhibit is also planned for display in the Cook Music Library. You don't want to miss this program!

Over the past year, the staff of the AAAMC participated in various professional conferences and publication projects. Head of Collections Brenda Nelson-Strauss attended the Music Library Association annual conference in Memphis and the Association for Recorded Sound Collections conference (in her capacity as president of ARSC) in Seattle. Acting Administrator/Project Coordinator Sunni Fass completed the Ph.D. degree in ethnomusicology at In-

diana University and published two essays: "Music and Musical Instruments" in *Medieval Islamic Civilization: An Encyclopedia*, 2 vols., ed. Josef Meri. (New York: Routledge, 2006), pp. 531-535; and Exhibition Reviews: "Sounds From the Vault" and "Staying in Tune," *Museum Anthropology* (29)1: pp. 60-64. Research Associate Fernando Orejuela authored an independent studies course, "Survey of Hip-Hop: Socio-Cultural Perspectives of African American Music," for the Instructional Development Unit of IU's School of Continuing Studies, which will be available through this unit in January 2007.

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Portia K. Maultsby  
Portia K. Maultsby, Director

## aaamc mission:

The AAAMC is devoted to the collection, preservation, and dissemination of materials for the purpose of research and study of African American music and culture.

[www.indiana.edu/~aaamc](http://www.indiana.edu/~aaamc)

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## In the Vault: Recent Donations

### CDs/DVDs:

- Albany Records
- Alula Records
- Burnt Sugar
- Delmark
- EMI
- Henry Stone Music
- Hip-O Select/Universal
- Malaco Records
- MCG Records

- Music Maker
- MVD Music Video
- New World Records
- Plexifilm
- Runt Distribution
- Sepia Records
- Smithsonian Folkways
- Sony Legacy
- Tuff City
- Underground Resistance
- Women on Wax
- World Promo Services
- Yellow Dog Records
- Zoho Records

## In the Vault: Special Collections:

- **Luvenia A. George:** personal papers and gospel music
- **Suzanne Jenkins:** addition to R&B Foundation materials
- **Miles White:** addition to his collection of hip hop materials
- **Kevin Anderson:** additions to World Famous Lessons in Jazz collection
- **Indiana Historical Society:** "Indianapolis Funk & Soul" exhibit materials
- **Craig Werner:** interviews with R&B musicians
- **Morgan Deane:** addition to Jack Gibson Collection documenting black radio
- **Marie Turner-Wright:** Patricia Turner Collection
- **Portia K. Maultsby:** collection relating to African Americans in classical music



## Projects: AAAMC Launches Black Grooves Music Website

The AAAMC recently began a new online music initiative, furthering its mission of black arts education and promotion. *Black Grooves* ([www.blackgrooves.org](http://www.blackgrooves.org)), launched on June 1 to kick off Black Music Month 2006, is a major new website that provides information on new releases and reissues in gospel, blues, jazz, funk, soul, hip hop, rhythm & blues, and other popular genres, as well as classical music composed or performed by black artists. *Black Grooves* is distributed as a free monthly newsletter to subscribers, and announcements are also distributed each month to various music-related email distribution lists.

"This is yet another way the AAAMC is reaching out not only to the scholarly community, but to the public at large," says Director Dr. Portia Maultsby. "A site like *Black Grooves* provides African American music labels with a focal point for promotion while providing the public with the critical insights of our reviewers." *Black Grooves'* target audience includes students as well as scholars, collectors, librarians, and anyone else seeking information on the latest black music releases. The site features reviews of especially noteworthy discs, with special attention given to historical reissues and releases by small independent and foreign labels that aren't often covered in the mainstream media.



"While there are a number of music review sites devoted to specific genres, our approach is much more comprehensive, covering all black music and artists", according to Brenda Nelson-Strauss, the AAAMC's Head of Collections and editor of *Black Grooves*. "As a librarian and collector, I am constantly searching for quality releases and reissues of black popular and gospel music, and much of this is released on very small, hard-to-find labels with limited distribution. Through the website and compilation of a monthly newsletter, we hope others will benefit from our extensive research, and that the ultimate result will be

"A site like *Black Grooves* provides African American music labels with a focal point for promotion while providing the public with the critical insights of our reviewers."

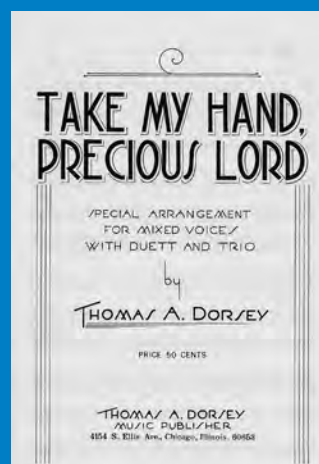
greater representation of black music in the classroom and library."

A number of people assisted with the development of the site, most notably AAAMC designer Dennis Laffoon, webmaster Keira Johnson, and Mack Hagood, an IU ethnomusicology student and AAAMC graduate assistant for 2005–06. Hagood continues to work on *Black Grooves* this year, assisted by incoming graduate assistant Fredara Maveva Hadley, as well as the graduate students in Maultsby's "Black Music in America" class who are contributing reviews. Volunteer reviewers are also sought, both within and outside the IU community.

Artists and record labels can get their new releases mentioned in *Black Grooves* by sending press releases and purchasing information to the AAAMC. Promotional copies of discs are requested for full length reviews. These recordings will also be cataloged on IUCAT and Worldcat and will be added to the AAAMC's permanent collections.

—Mack Hagood and Brenda Nelson-Strauss

## Featured Collections



## From Duke Ellington to Thomas Dorsey: The Luvenia A. George Papers

The AAAMC has received the papers of Dr. Luvenia A. George, a noted ethnomusicologist and music educator who, prior to her recent retirement, served as coordinator of the Smithsonian Institution's Duke Ellington Youth Project. George is the author of *Teaching the Music of Six Different Cultures* (World Music Press), a pioneering work in world music education. Her most recent publication for the Smithsonian, *The Louis Armstrong Education Kit*, was co-authored with IU's Distinguished Professor David N. Baker and introduced last January at the 2006 International Association for Jazz Education conference in New York City.

Included in the George papers are many materials related to her work at the Smithsonian Institution (SI). As coordinator of the Ellington Youth Project, she co-authored the award-winning *Beyond Category: Duke Ellington Education Kit* on which the project was based (see *Liner Notes #8 for a complete description*). Accompanying materials demonstrate the scope of this project, which made archival resources and scholarly research available for the development of new educational curricula. George's many other SI activities are also documented through programs and project files.

Recently George augmented the collection with a donation of gospel music materials, including a large number of song books and sheet music featuring the songs of Kenneth Morris, Roberta Martin, Thomas A. Dorsey, Charles A. Tindley, Lillian Bowles, and James Cleveland, among others. As the daughter of Rev. Floyd D. Johnson,

pastor of Chicago's Zion Temple Missionary Baptist Church for 46 years, George developed an appreciation of gospel music at an early age. When asked about her connection to these gospel pioneers, George explained:

"While growing up in Chicago and elsewhere, many of these gospel singers sang in my father's church; churches often sponsored gospel singers as a way of raising money. Most of the performances were in the churches, but occasionally a large hall, etc., was rented for a 'serious' fund raising effort. I knew Roberta Martin from my childhood; she was a good friend of my parents. I never interviewed her; she died earlier than my interest in gospel music as a subject of scholarly study. Later, I did interview Thomas Dorsey, Sallie Martin, and Kenneth Morris."

Most of the music was collected during trips home to Chicago, which gave George the opportunity to visit the Morris music store and other outlets on the city's South Side, once the center of the gospel music publishing industry. The more contemporary song books were gathered for use with her junior high and high school gospel choirs.

While organizing a Lucie E. Campbell colloquium and concert for the SI in 1983, George became interested in documenting the life of this important gospel artist. Her many research materials related to Campbell are also included in the donation, including sheet music, songs books, music manuscripts, speeches, photographs, and even grades submitted by Campbell in 1925 to



Dr. Luvenia George

the Memphis City Schools during her stint as a teacher.

The Luvenia A. George papers will provide gospel music researchers, performers, and music educators with a variety of primary and secondary source materials, and the AAAMC is very pleased to accession this fascinating collection.

—Brenda Nelson-Strauss



## James Bullard, Gospel Music Pioneer: An Interview with Mellonee Burnim

For the first half of the twentieth century, gospel music artists did not have a strong and dedicated voice within the powerful music industry. That was before the career of James Bullard, one of the first African American gospel music record executives. Bullard was influential in building the careers of gospel greats such as Shirley Caesar, The Mighty Clouds of Joy, Helen Baylor, and Al Green. Over the course of his forty-plus years in the business, he built gospel music divisions at a number of labels, including Wayout (1970–78), Roadshow (1978–80), Word (1980–1993), and Intersound (1993–96), before co-founding his own company, MCG, in 1996. Today, Bullard is widely regarded as one of the pivotal figures in gospel music, and is credited with moving gospel from the back burner to center stage in American popular music.

Recently, Dr. Mellonee Burnim, IU Associate Professor of Folklore/Ethnomusicology and AAAMC Research Associate, had the opportunity to talk with James Bullard about his illustrious career. The following excerpts are adapted from the interview:

**James Bullard:** I'm the first African American that God sent out to represent gospel music in its entirety in the marketplace. In those days (I'm speaking of 1970 actually), gospel didn't have representatives that were specifically for gospel music and gospel music only. It was never a job. It was a calling that God placed on me but I didn't realize that in the beginning. But when I reflected on it, what I had been taught prior to that (from 1950–1970), was just understanding people, being passionate, being concerned about people no matter where they were, or what level of society they might walk in.

I got my musical start with a Baptist minister who came from the Bessemer/Birmingham area. His name was Rev. Alfonso Havill. So I got in the choir and that's kind of where my development started even though I didn't realize it at that time. That was in 1950. I began interacting with people that he was involved with musically; he was the musician for the Baptist Convention at the time. Eventually, I branched out on my own and formed this one group called the BOS Singers, and I entered them into a contest to win an overseas tour. We actually did win the tour. The judges and sponsors said, "You know something. You had enough nerve to enter a gospel group into an urban contest and win. So you have something."

My first industry position was at Wayout Records in 1970, constructing a department for them in gospel music. They gave me no tools; they gave me no instructions or directions. They just said "we want to be in gospel music." I was doing this at night because I worked during the day as an automobile mechanic.

The first night I went down to Wayout, the President of the company, Lester Johnson, said, "By the way, your first



James Bullard

**There were never any roadmaps or plans laid out for me. I just followed God and I could feel His moves, His directions inside of me. Everybody started saying that I had this magic and everything I touched turned to gold.**

group will be in tonight for a recording session." I said, "A recording session?" I had no clue what to do. But the group did come in that night—they were called the Sensational Saints. They came in and they said, "We're here to record." I had no idea of the terminology to use or anything like that, but we went into the studio.

All of a sudden the lead singer, his name was Melvin Kenibrew, he says, "I feel my helper coming." And he took off his jacket. It was like something filled that room. . . something that you couldn't explain. . . the whole thing just transformed into something else. They sang the song "I'm Glad He Knows My Heart," and when they finished I said to the engineer, "Maybe we'll turn on the machine now and we'll record it." He said, "I already recorded it." It was like 7 minutes long and in the old days 2 minutes was

about your max. The executives at Wayout said, "You've got to shorten it," and I said, "Where do I shorten it?" They said, "I don't know, that's up to you." I said, "I'll tell you what I've decided. I'm not going to cut it." So they actually went and pressed a 45 rpm record and we started sending it out. It didn't have any information on it, where it came from, there was nothing. There was no address, nothing. So we sent it out and found out much later that it had gotten to New York, where it was played by a big name radio personality called Joe Bostic and became extremely successful.

A short time later, just to show you that this was all God's plan, I met people from a company called Birthright Records. Dr. Byron Spears had asked me to work with his promotion man and introduce him to people on the East Coast. They had the

highly successful Edwin Hawkins and the Edwin Hawkins Singers, and they had just released this record called "Wonderful" (1977). After working with Birthright for a little while, I was appointed to Vice President and General Manager and listed in *Billboard*, which we called the Bible of the music industry. I was so glad of that. Everything just took off from that point. We sold 125,000 units of Edwin Hawkins C.O.D. (cash on delivery). That particular project hit the R&B charts with a bullet—number 14. It won a Grammy and we had no idea of what was going on. But it was all in God's divine order.

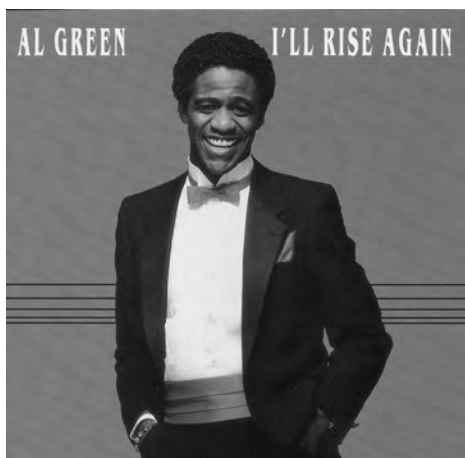
In 1978 I moved to Roadshow Records. I had met the president of that label back in Cleveland. Now that was an urban label. It was a very strong label. Around 1978 they signed Shirley Caesar and they asked me to come and develop her career because they had followed my work with Birthright. Shirley Caesar was old traditional and I didn't want to do that. I went to New York to meet her, and they asked me to make her a household name, and I said okay.

There were never any roadmaps or plans laid out for me. I just followed God and I could feel His moves, His directions inside of me. Everybody started saying that I had this magic and everything I touched turned to gold. But it wasn't that. It was that everything I touched was successful because I was following what God had placed in my spirit to do.

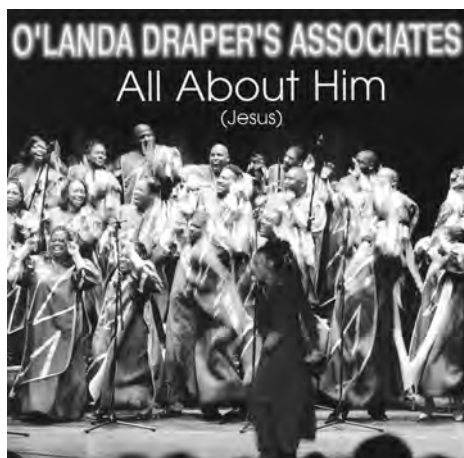
Motown was a huge success and probably the closest thing for blacks, at that point, that you could kind of feel and say, you know, "I'm a part of this." So I would try and handle the gospel artists like Shirley Caesar the way that I saw Motown handling its artists. But it was always from a distance because I never really got to know any of those people and didn't see them until later in my career. But everything that I would do would just put gospel out there. So people who controlled the industry, they started to watch it too... and they said, "Bullard is a real gospel man. You know this guy knows what he's doing. He represents gospel and so what he's doing—that's the way it should be done." *continued on p.4*



Shirley Caesar, *First Lady* (Roadshow 1977)



Al Green, *I'll Rise Again* (Word 1983)



O'Landa Draper's Associates, *All About Him* (MCG 2001)



Helen Baylor, *The Live Experience* (Word 1994)



The Gospel Four, *The Only Way Left is Up* (MCG 1999)



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This course utilizes the instructional website developed by Maultsby and Orejuela (see *Liner Notes # 4 & 5 for a description*). Orejuela also presented a lecture, "The Online Course That Wasn't: E-learning and Teaching Hip Hop," for the Teaching & Learning Technologies Lab Summerfare Showcase at IU. At the spring meeting of the American Music Society in Chicago, Research Associate Mellonee Burnim and I presented papers on "Cloaking Difference in African American Religious Music Genres" and "Marginalizing and Mainstreaming Black Popular Music: Interpreting Marketing Labels," based on chapters we authored for our anthology, *African American Music: An Introduction* (Routledge 2006). We also gave talks at book signings in Bloomington, Washington, D.C. and Philadelphia.

I want to take this opportunity to express my gratitude to the following individuals for their commitment and contributions to the vision of the AAAMC as founding members of the National Advisory Board for the past seven years: Lee Bailey, Mark del Costello, Sharon Davis, Ed Eckstine, Anthony B.Gray, Ryan S. Kelly, A. Roni Looper, A.G. "Billye" Love, Kellee Patterson, Velisa M. Scott, Karen M. Shearer, and Monica Starr. I also want to welcome Michelle Boone, Murray Forman, Louise Bullard-Garrett, and Luvenia George as new members of the Board.

I conclude by announcing the departure of Administrator-Project Coordinator Carol Bennett, who accepted the position of Director of the Black Cultural Center at Austin Peay State University in Clarksville, Tennessee. I wish to express my sincere appreciation to Carol for her contributions to the AAAMC and wish her much success in her new position. I also announce the appointment of Dr. Sunni Fass as Acting Administrator-Project Coordinator for the AAAMC. Sunni brings with her a wealth of knowledge, skills, and professional experience from her previous work in archives, museums, and world music festivals, and as managing editor of *African American Music: An Introduction* (see back page).

## Extensions of the Tradition: A Fusion of Musical Languages

The Indiana University African American Arts Institute, in collaboration with the Jacobs School of Music and the AAAMC, presented the annual "Extensions of the Tradition" concert on February 26, 2006, at Auer Hall. The Extensions 2006 Artist-in-Residence was Professor Regina Baiocchi from Chicago, who is a published author/poet as well as a composer. Baiocchi presented passages from her novel, *Indigo Sound*, and poems from *Urban Haiku* during a literary workshop on Saturday, February 23, 2006, in the Neal Marshall Black Culture Center. Also included in this year's event was an exhibit at the Cook Music Library highlighting the featured composers and their works.

The concert began with a warm welcome from producer Marian Harrison, IU Soul Revue vocal coach and music composition doctoral student. Immediately following was a performance of Gary Powell Nash's songs, "Invitation to Love" and "Hymn" for tenor and piano, sung by Carmund White and accompanied by pianist Kim Carballo.

Two of Baiocchi's chamber works were featured, including movements from *Sketches* for piano trio, performed by Ann-Marie Lysell, violin, Loren Serfass, cello, and Kristen Hoffman, piano. "Dream Weaver," a song set to a poem penned by the composer, was dramatically interpreted through dance by Chaley Jackson as the piece was performed by soprano Leah McRath, an IU master's student, and IU faculty members Luke Gillespie on piano and Tom Walsh on saxophone.



Marian Harrison, David Baker, and Regina Baiocchi

Other works on the program included Marian Harrison's *Dreams Collected* for solo piano, performed by Herman Whitfield; IU Distinguished Professor David Baker's "Duet for Alto Saxophone," performed by IU faculty members Tom Walsh and Otis Murphy; and a performance of three Negro spirituals arranged by the late Moses Hogan, sung by Jonathan Green and accompanied by pianist Herman Whitfield.

This year's "Extensions of the Tradition" concert was truly a fusion of musical languages: from classical to jazz, sights to sounds, vocal to instrumental. The pieces were an impressive collection of creativity, innovation and movement, illustrating the diversity of the experiences and personal expressions of these African American composers.

—Angela Scharfenberger

continued from p.3

Gospel wasn't such a force back in those days. . . even though it had made a lot of strides and had won Grammys, it had not really found its place on center stage to become a dominant force in the music industry. When people like Al Green starting singing gospel, then things really began to change. Al Green was a mega name—he had sold over 30 million units of R&B music. But he had never won a Grammy. I signed him to Word (this was around 1982) and it was just like I could pick up the phone and call any television program and get him on. Just his name would open that door because he was so popular. I put him on *Soul Train*. The first time we went the producers said, "Okay, dancers get to your stations." So the dancers started going to wherever they were going and I said, "Hold it, sir. They can't dance to his music." He said, "We always dance to everybody's music. What do you mean that we can't dance?" I said, "You can't dance to his music." "Yes, we are going to dance." I said, "Then I take him and walk." He said, "You can't pull him of the show now. We don't have a replacement." I said, "Then you don't dance." He said, "Okay, we won't dance." I went to my office on Monday and I told my people, "We're going to call every radio announcer that we can get a hold of and send flyers out that Al Green is going to be on *Soul Train*." So the radio people watched Al Green on *Soul Train* and then people wrote in and called in and said that Al Green had church on *Soul Train*. It was on. It was like this magic thing was happening. We won several Grammys. Once we won two in the same night.

Because of Al Green's name value, gospel started to feel okay to people singing gospel. Then, as it began to really lock in, you had people like the Winans and Andraé Crouch singing gospel (though they considered Andraé's music more Christian). There was the Hawkins Love Center Choir with Walter Hawkins and the choir was doing exceptionally well with their records. It just really opened up the way because there was somebody out representing gospel and it took its rightful place in the music industry. Whites were singing gospel too but they were calling it Southern gospel or Christian music. But they soon found out that it was all gospel. I think gospel has definitely grown to the point where it has taken its rightful place among America's most popular music even though it's the foundation of all of it. Gospel has now gained enough recognition to be a viable area with strong economic ties. Gospel artists are now selling



Lee Williams & the Spiritual QCs, *Right on Time* (MCG 2003)



Slim and the Supreme Angels, *Have You Heard the News* (MCG 2003)

a half million copies of some of their releases. It really has a strong economical base and that's why people are really paying a lot of attention to it now. Almost every major label has involvement in gospel and many of them have purchased gospel labels.

I resigned from Word in 1993 to take a job with a company in Atlanta called InterSound Entertainment. It was about a year after I came to InterSound that God

revealed in my spirit, "I used InterSound's money to get your attention. Resign from InterSound and start a company for the people." That was a fight. I mean talk about wrestling with God. I'm not going to do that. I'm not going to go from a paycheck to no money. I'm not going to do that. And God, being who He is, He just waited. Then He spoke again one morning while I was getting dressed for work. He said, "Gospel music will never be recognized until it can sit at the economic conference table." I threw up both hands and said, "I'll go." That's how MCG got started. It's been a challenge. But I do know this—God will prevail.

I co-founded MCG in 1996. We're 10 years old this year. We signed artists with no name recognition. The first one who actually agreed to come with us was Slim & the Supreme Angels. Then we signed Dr. Charles Fold and his choir and a few other unknown names. Lee Williams and his quartet we were convinced to sign by one of our workers, Glen Stevenson. . . he felt it was a good group. We did the first project in Birmingham live, "Love Will Go All the Way." When we sent the CD out to radio people, they would tell me, "Bullard, I don't know what has gotten into you. You know we can't play this kind of music." All of a sudden, that same CD that nobody wanted to play, God touched somebody in the Carolinas, and it was like this run away freight train coming out of there. I mean, people started calling and saying, "You've got to send us this CD." I never said we would send it. I would just say "okay" and so we reservised everybody and the record just took off. We did nothing to it. It was the same song that they wouldn't play before. . . actually it became like the National Anthem. Lee Williams & the Spiritual QCs became the number-one quartet in the world. God just anointed them and a song called "I've Learned to Lean." We found out later that Aretha Franklin had picked up this record, "I've Learned to Lean," and she sang it during an interview on *Good Morning America*.

We also have the superstar Miss Helen Baylor. Actually, I brought Helen into gospel music. I signed her to Word when I was at that label. We project that our sales at MCG will grow this year somewhere between 800,000 to one million combined units, which is pretty good for a small independent company!

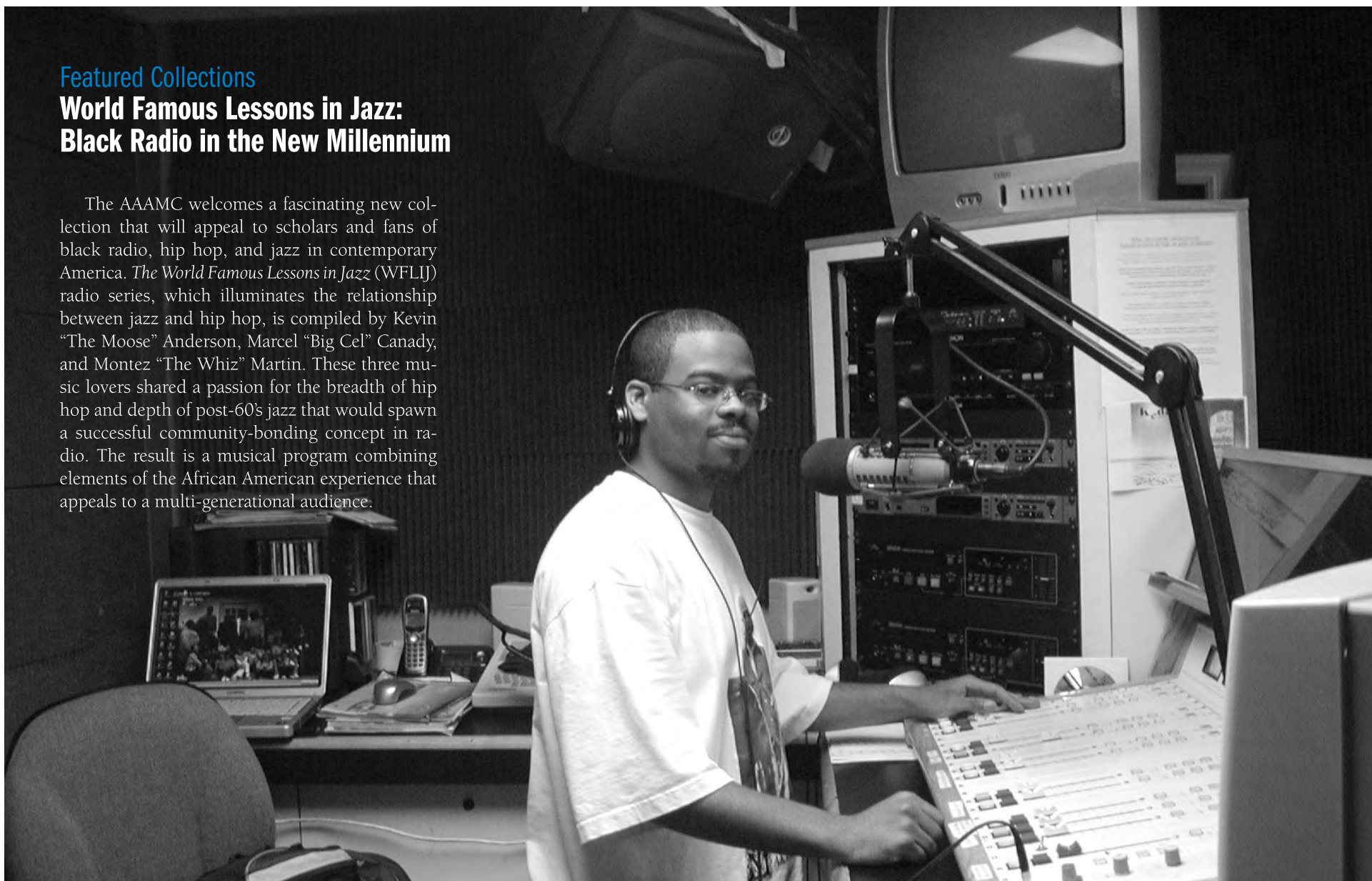
—Interview by Mellonee Burnim;  
edited by Fredara Mareva Hadley and Mack Hagood.



## Featured Collections

### World Famous Lessons in Jazz: Black Radio in the New Millennium

The AAAMC welcomes a fascinating new collection that will appeal to scholars and fans of black radio, hip hop, and jazz in contemporary America. *The World Famous Lessons in Jazz* (WFLIJ) radio series, which illuminates the relationship between jazz and hip hop, is compiled by Kevin “The Moose” Anderson, Marcel “Big Cel” Canady, and Montez “The Whiz” Martin. These three music lovers shared a passion for the breadth of hip hop and depth of post-60s jazz that would spawn a successful community-bonding concept in radio. The result is a musical program combining elements of the African American experience that appeals to a multi-generational audience.



Montez “The Whiz” Martin in the control room at WPAL-Charleston

The venture undertaken by The Moose, Big Cel, and Whiz actually began several years before WFLIJ debuted in 2001. The show grew from three seeds. First, The Moose met Big Cel at the record store where both worked while attending Hampton University. They made mix tapes for each other and gave some of these musical collages of hip hop, R&B, and jazz to Hampton registrar staff, discovering the potential for their kind of “programming” early on. In constructing these mix tapes they were looking up the samples used for their hip hop music and reading the liner notes, which expanded their knowledge of jazz and R&B.

In 1997, MD Illegal Rap Radio emerged as the brainchild of The Moose and his friend Doug Coppage (the M and D in MD Illegal). A pirate radio station The Moose had encountered in a housing project in Miami inspired the two young men. Here was a man playing music for the people out of his living room, with the full support and protection of the local kids.

The third seed germinated between 1999 and 2000 at WHOV-FM in Hampton, Virginia. There, The Moose honed his skills as a radio station jazz director while the crew learned the work of the radio trade. They premiered WFLIJ in 2001. “At first we really were just playing songs that we liked and that we thought were just the dopest things in the world,” The Whiz explains. “Within the fourth season, it evolved into the much more structured show that you hear now. Initially we really were just trying to pay homage and give up respect to [the musicians]: Roy Ayers, Grover Washington, Jr., Lou Donaldson, Tribe [Called Quest], The Roots, etc.”

Now entering their fifth season, the WFLIJ crew has maintained the course of their original mission: not to do as other radio formats have done and underestimate the 25–45 year old demographic. Mainstream radio attempts to represent the middle ground—perhaps even resorting to appeals to least-common-denominator tastes. WFLIJ challenges the smooth jazz format, playing music that sounds new, not “retired.” The relationship that is revealed and exploited here is the crossing of lines in music genres—jazz, hip hop, soul/R&B—that have been separated by target marketing techniques.

Each season of WFLIJ contains ten volumes plus an eleventh “best of the season” compilation. The AAAMC currently holds thirteen CDs, including selected volumes from the first three seasons. Typically there are fourteen songs per volume, with breaks in between that provide the listeners with musical, biographical, and historical information to supplement the music-listening experience. The goal is to keep it urban, modern, and relevant. As The Moose ex-



(Top) DJs Marcel “Big Cel” Canady and Kevin “The Moose” Anderson with their record collection (Photo by Kathy Keeney).

(Bottom) “Jazz in the Hip Hop Generation” panelists: Jean Carne, Alvin Delk (WHOV), Roy Ayers, Kevin Anderson (WHOV), Nicolay, Easy Mo Bee, Ronnie Laws, Marcel Canady (WHOV), Robert Dixon (WHOV), Wayne Henderson, Lonnie “Liston” Smith, Montez Martin (WHOV).

plained to Guru, a jazz-rap fusion pioneer (in Vol. 27), “I feel like we two young cats that’s in this jazz thing trying to shed the light.” The presentation of the music is followed by an examination of the play list—the artists, song titles, albums, years of release—and might include further, more personal discussions about the crew’s connections to the music, in addition to interviews with some of the artists and mention of the songs that include samples of the music.

The WFLIJ crew promotes another objective through their show: bringing together the generations. The chosen repertoire challenges notions of jazz and hip hop being separable. It challenges the static version of popular smooth jazz that has turned the creative elements of jazz and electronics into a musical commercial clone designed for easy consumption. Their goal of bringing the generations together inspired a more ambitious project.

Driven by a commitment to community building and aligning the hip hop generation with the jazz gen-

eration, the founding members of WFLIJ recently held a symposium, “Jazz in the Hip Hop Generation,” to encourage a dialogue between the generations and shatter misconceptions: that hip hop promotes violence through its aggressive, profanity-laden lyrics and that jazz is old-fashioned. The dialogue featured luminaries from hip hop and jazz circles: Lonnie “Liston” Smith, Roy Ayers, Easy Mo Bee, Jean Carne, Ronnie Laws, Wayne Henderson, and Nicolay from the Netherlands. Many of the veterans of fusion jazz and soul/R&B have found their careers reinvigorated because sampling and jazz-based hip hop have introduced a new audience to jazz. On the hip hop side, many young artists and producers have little instrumental training and use samples from the masterworks of soul music and jazz. So, a profound relationship has been fostered between veteran jazz/R&B performers and hip hop artists.

The symposium was one of the pinnacles of the crew’s career. The Moose expressed to us, “It really solidifies everything that we have going . . . everything we had done up until that point was manifested in a way that people could touch it and they could hear it and they could feel it. When I get on the radio and say ‘I spoke to Roy Ayers last night’ or ‘Ronnie Laws called me,’ that’s one thing. But when those same people actually come out and show up for an event that I plan and put together, you know it does something, man. It makes it real.”

With regards to the current state of black radio, Whiz told us, “One of our goals was to try to make sure that we’re doing something fresh and we’re breathing life into a stagnant body right now, into a lifeless body.” Whiz’s father and godfather worked at one of the only black-owned and operated radio stations in the state of South Carolina. “I was raised in that environment where I had a lot of different on-air personalities to take notes from, even at a subconscious level. You just don’t find stuff like that any more. We’re trying to do something fresh and new.”

Through WFLIJ, the lineage, heritage, and diversity of African diasporic traditions in America are revealed in an original program that admittedly defies and thus redefines media categorization. It is the ideal name for a radio show whose format celebrates the hip hop, R&B, and jazz musical traditions and illustrates the forms’ influences on one another. By bringing fans of jazz and hip hop together, WFLIJ reminds us that the two genres are not temporally separable African American, pop-cultural phenomena; rather, WFLIJ maintains that these musical genres are part of the ongoing black musical aesthetic continuum.

—Fernando Orejuela and Nathaneal Fareed Mahluli



## Hip Hop in the Academy: An Interview with Research Associate Fernando Orejuela

Hip hop, the collective development of African American, Caribbean, and Latino youth from the South Bronx, is the most influential form of American popular culture. Hip hop is clearly embedded in mainstream America and is used by mass media to market everything from tennis shoes to fashion, cars, and fast food. Once thought of only as a passing fad, hip hop has become a part of the course offerings at many colleges and universities.

For Dr. Fernando Orejuela, who teaches courses on this topic at Indiana University, hip hop is a passion. Orejuela came to IU as a graduate student in 1994, and today he is a lecturer in the Department of Folklore and Ethnomusicology and a Research Associate at the AAAMC. He has a wide range of scholarly interests that include body art, folk art, material culture, popular music, sociolinguistics, dance, play, games, and sports. While his interests are broad, his current focus is hip hop culture. In a conversation with the AAAMC's Carol Bennett, Orejuela discusses his views on hip hop music, how he became involved in this area of study, its relevance in the academy, and the future direction of this music.

**Bennett:** What sparked your academic interest in African American popular culture and music, specifically hip hop music?

**Orejuela:** I enjoyed listening to hip hop music but never really thought about pursuing it as an academic career. I found myself an active listening participant in the culture of the music. This was in the late 1980s and the rap group Public Enemy was on the scene. At that time I was socially active and participated in boycotts and protests, and I embraced the music. I felt I could relate to the lyrics as well as the booming musical productions. Songs like "Don't Believe the Hype," "Party For Your Right To Fight," "911 is a Joke," and "Burn Hollywood Burn" are just a few of the songs that moved me. Public Enemy was an inspiration to me. I was the only Latino (or at least one of the very few) on my college campus. It was a frustrating time, and I did feel that the mainstream student body was getting preferential treatment over students who looked like me and the more numerous African American student body—on campus and off. Chuck D spoke to me about empowerment and equality, and that no one was going to give it to me—I needed to take it. Be proactive.

In graduate school I became thoroughly entrenched in hip hop music—this was the music that I played in my car and at home. I came to IU to study children's folklore specifically, but in the process of earning my master's degree, I discovered the Ethnomusicology Institute, which included course offerings on black popular music. I came into ethnomusicology as an Assistant Instructor for Dr. Maultsby's rap music course in 1997. I also assisted her in the development of a website used in conjunction with the class from 1998-2000. It snowballed from there, and I fell in love with the class. I served as her assistant for four semesters and in 2002 I was awarded a Future Faculty Fellowship to teach the course. Since then I have continuously taught the hip hop courses, and have also developed a 200-level online course and a distance education class.



Fernando Orejuela's virtual hip hop classroom.



Fernando Orejuela

**Bennett:** Will you talk about the online course a little more?

**Orejuela:** The online hip hop course was developed at IU Bloomington and first tested at the IU Northwest campus through the Department of Minority Studies in 2003. By putting it online for the IU-Bloomington campus in 2005, we have managed to raise the cap from 60 to 200 students and eliminate the occupancy of a classroom while maintaining the integrity of the traditional class environment. Unlike other online courses that are not performed in real time, this one has a live lecture component with my face and voice present at all times. Much of the music and video I have digitized for my lectures comes from the AAAMC collection. In fact, I discovered some priceless gems from the Westwood One collection that I helped catalog when I was a graduate

student. I also use Power Point just as I would in the classroom except I use my office computer, webcam, and microphone to deliver the class through an interactive, teleconferencing program via the web. Furthermore, the students can engage in class discussion by way of an instant messaging technology built into the media I use to transmit lectures. For those who miss a class session or cannot attend at all, they can watch the recorded versions of the lectures, which are archived in Oncourse. Oncourse, for those who are unfamiliar, is an online course environment that allows IU faculty and students to create, integrate, use, and maintain web-based teaching and learning resources.

**Bennett:** Is the study of hip hop music valued as an academic course?

**Orejuela:** Hip hop music was first a novelty and valued only for its lyrical quality. In my opinion it still is valued mostly for its lyrical quality, but I am interested in the musicality and performative aspects of the music and the broader culture. The music is what moves me and that is partly why I feel it is valuable to the academy. Hip hop does not take a Western European perspective in following the melody first. It is rhythm-based and the delivery and transmission of the lyrics are just as important as the lyrics. A discourse in hip hop music is needed because students don't relate or attribute the creation and development of this cultural form to a particular culture and social condition.

Hip hop as an academic course is growing across disciplinary boundaries. In the early 1990s, IU's Department of African American Studies (cross-listed with the Department of Folklore and Ethnomusicology) offered the only hip hop course. Now you can go to a number



## Michelle T. Boone: AAAMC's New National Advisory Board Member

AAAMC National Advisory Board member Michelle T. Boone's career in arts and entertainment has encompassed work in both the commercial and public sectors. In the years between her first after-school job as a record store clerk in Gary, Indiana, and her present role as Culture Program Officer for the Joyce Foundation in Chicago, she worked as an ABC television engineer, Midwest regional Promotions Manager for Virgin Records, Program Director for Chicago's Department of Cultural Affairs, and Development Coordinator for the AAAMC. Boone's two degrees from Indiana University, a BA in telecommunications and a Masters of Public Affairs in nonprofit management, also reflect her work on both sides of the commercial-nonprofit divide.

A crucial moment in Boone's varied career came in 1993, when she decided to make an important change in her life. Successful in the world of R&B promotions but fed up with low-quality music, illegal "payola"-style business practices, and the effects of drug use in the industry, she decided to leave the world of commercial music. Boone says she wanted to "feel like my work had some meaning and value—that I was going to be able to make a difference. So I quit."

Her first move was to sign on as a Peace Corps volunteer in Chad, a post she held for 2 years. While in Chad, she applied to IU's School of Public and Environmental Affairs (SPEA). It was the training she received there that enabled her to take on new roles at institutions such as the Art Institute of Chicago and the Illinois Arts Alliance. At the City of Chicago's youth arts initiative, Gallery 37, Boone worked

her way up to Director of the entire fifty-person, \$5.6 million operation. As the Joyce Foundation's Culture Program Officer, she oversees its mission of furthering diversity in the arts of the Great Lakes area, developing and managing \$1.4 million in annual and biennial grants for cultural organizations.

In a recent conversation with the AAAMC's Mack Hagood, Boone discussed her work in the nonprofit arts sector and gave valuable advice to those wishing to follow in her footsteps.

**Hagood:** How did you decide to study at SPEA?

**Boone:** Being in Chad was great because it gave me the time to be away from a lot of outside influences and to really figure out what my path was going to be. I decided to return to the States and at that time I was pursuing arts administration. I made a trip down to IU and a good family friend there, Jimmy Ross, said, "Well, arts administration is a good thing, but you might want to check out the SPEA school and that might give you a little more flexibility." That was probably the best advice anyone could have given me.

**Hagood:** And it was while you were at SPEA that you worked for the AAAMC?

**Boone:** Yes, I'd known Portia Maultsby since I was an undergraduate student at IU. One of the driving forces for me to enter graduate school was that I wanted to learn to write grants—I wanted to be a development person. And so that's what I primarily did at the AAAMC. I helped





Afrika Bambaataa (Photo by Jean-Francois Dubos, 1988; Karen Shearer Collection)



Blondie's "Rapture"



The Sugarhill Gang, "Rapper's Delight"



Public Enemy (Photo by Deacon Chapin, 1988; Karen Shearer Collection)

of academic departments and see the infusion of hip hop along with other related topics. I am curious to see if the interest is market-based or driven by the fact that we have to understand the segment of the population that created this music.

**Bennett: How do you define hip hop and how does it differ from rap music?**

**Orejuela:** From a conservative point of view, hip hop is the culture that evolved from four basic elements created and performed by the disenfranchised youth of 1970s South Bronx. These elements are graffiti or writing, MCing, DJing, and b-boying or breaking. The word hip hop itself, as applied to the culture, was not used until 1980-81. Afrika Bambaataa was the first to call this thing hip hop. There would be a time when hip hop as a term would die out, but in the late 1990s the term would re-emerge and would be applied synonymously to rap music. Even though there still is a disconnection to the originating culture, I think some people are trying to reclaim the history and give credence to how the music developed and to the pioneers of this tradition.

Rap emerged as a result of the commercialization of MCing. In 1979 the emergence of "Rappers Delight" would be the defining moment of rap music. Here, the focus was on the MCs, and the DJ didn't participate; it was a live studio band that performed that song. In fact the three MCs were not MCs at all. They were more like a boy band grouped together by Sylvia Robinson to perform a rap song. The music industry and all things market-oriented took hold of this emerging genre and exploited it and still exploit it to the "nth" degree.

The term hip hop began to be applied to rap music, suggesting that this term is closer to the cultural root than the commodity of pop culture; i.e., rap music. So for this current generation, the distinction between R&B, rap music, and neo-soul is blurry. Hip hop has become an adjective applied to anything remotely related to the four elements or broadly related to urban African American expression. You can define anything as hip hop. There is hip hop poetry, literature, theatre, beverages, and you can even wear hip hop. One individual markets himself as a hip hop dentist, making those platinum, gold, and diamond encrusted mouth pieces better known as grills.

**Bennett: Who are some of the early artists that put hip hop music on the map and why would you choose them?**

**Orejuela:** There are two ways to look at this. We can discuss it by using a historical narrative or we can discuss the artists who were in the limelight and broadly recognized for their accomplishments. If we go with the historical narrative, I would say that Sylvia Robinson is probably one of the most influential people in the hip hop world. She took this thing that was going on in the South Bronx and put it on wax. It is because of her that we get the studio MCs, the Sugar Hill Gang and their cross-over hit, "Rapper's Delight." Grandmaster Flash, who is one of the founding fathers of hip hop, was approached in 1977 and asked if he would put out a record. He declined and

said, "Who wants to hear this other than us?" Boy, was he wrong.

If we look at your question and focus on the artists that actually created the music it becomes problematic. A lot of this music was recorded on tape. Some of this early music has been destroyed, lost, degraded, and/or bootlegged. It is difficult to tell the story without the music. I have a few tapes of live performances from the Fantastic Five and the Cold Crush Brothers that I bought directly from DJ Charlie Chase (of Cold Crush), but there are so many who never recorded at all, such as DJ Kool Herc who started it all.

Now if we look at your question with regards to the people that put hip hop on the map we get a different story. For this narrative I would have to begin with the Sugar Hill Gang, followed by pop group Blondie. When Blondie recorded "Rapture" in 1980, it was the first song by a non-hip hop, non-rap, and non-black group to incorporate rapping into the music. However, the four elements of hip hop can be seen in the video for that song. You can see graffiti being painted on the wall by Fab 5 Freddie and Lee Quinones and a DJ (played by artist Jean-Michel Basquiat) spinning as singer Debbie Harry gives a shout out to Grandmaster Flash. It was as if the group was paying homage to hip hop culture. Blondie also introduced this music to a different audience—a much larger, mainstream audience. In the entire decade of the '80s there was one song with rap elements that reached number one on the Billboard charts and that was Blondie's "Rapture." I chose Sylvia Robinson, Sugar Hill Gang, and Blondie not because they had anything to do with the emergence of the original South Bronx hip hop culture that bore the four elements. I chose them because they put hip hop music "on the map" outside New York City.

**Bennett: What is the future direction of this music?**

**Orejuela:** That's a tough one, especially since the fan base has really broadened hip hop's definition to include R&B and other musics. But the hybridization of hip hop music by those living outside the U.S. is of particular interest. The Caribbean sounds of Sean Paul have taken him to the top of the U.S. charts this spring. Reggaeton, which has been popular with Latino youth since the early 1990s, is currently spreading throughout the U.S. Reggaeton is a dance music that blends Jamaican reggae and dancehall with Latin American bomba and plena, and the artists usually rap in Spanish or Spanglish. Other hybridized forms that are of interest include London "grime"—with artists such as Dizee Rascal and The Streets getting considerable attention here in the U.S. market—and Nigerian "hip-life." To me, these kinds of cross-cultural musical forms are the most fascinating aspect of hip hop's potential, perhaps because I find much of American hip hop to be so mainstream anymore. There was a time when we treated globalization as Westernization, but these hybridized forms of hip hop really demand that we pay attention to the process of blending cultural patterns and not just cultural hegemony.

—Carol L. Bennett

establish the National Advisory Board and wrote grants and put together an overall development plan.

**Hagood: What did you learn from that experience?**

**Boone:** I learned how hard it is to secure funding with a startup. I learned a lot about the interesting dynamics and challenges of having an institution within the massiveness of IU, particularly in going out to get grants. It's very competitive. The University has its priorities and in the beginning, as a startup, you're at the bottom of the list of priorities. But it was cool. I still had some contacts from the music industry, so I reached out to them to make sure that the Archives was included on their mailing list for new products and recruited some of those contacts to be on the National Advisory Board. It was a nice way to put some of my past experiences to use in a new direction.

**Hagood: Tell us about your role at the Joyce Foundation.**

**Boone:** At the Joyce Foundation I'm a Program Officer overseeing their grant making in the arts. It is a private foundation with assets of close to \$900 million. They do grant making that helps improve the quality of life in the Great Lakes region. One of the things I really appreciate about the job is that in the course of getting solicitations for funding, you find out what's happening, so I have a real sense of what's happening in the arts in Chicago and the Midwest. I love the arts, so it's great having access to a

lot of the projects that are going on—I see a lot of things. And finally I feel like my work really makes a difference. It's very rewarding to be in a position to help advance the good work of a lot of groups out there.

**Hagood: What kinds of initiatives do you tend to fund?**

**Boone:** We're committed to helping cultural institutions develop more diverse audiences and making the arts accessible to low-income, underserved communities. We do a lot of grant making to culturally specific and community-based arts groups and we do work to support the work of minority artists in the region.

**Hagood: How well are people of color represented in the audiences, on the boards and on the staffs of Great Lakes area cultural institutions?**

**Boone:** That's a good question. We just expanded our guidelines in this regard. When I came onboard I found that the mainstream institutions that had been most successful in diversifying their audiences were also those institutions that had really made a commitment to embracing diversity internally. It was reflected on their staff and on their board, so they had the benefit of that "first voice" perspective—it wasn't just about, "Oh, let's do a black play and the audience will come." So, we have expanded our guidelines to say, if you have a plan to increase diversity on your staff or board, we can become a resource to help support that.

**Hagood: What kind of advice would you offer to students interested in arts administration?**

**Boone:** I would say that people shouldn't be so narrow in their training. I think one of the things that helped me was that my degree was not just in arts administration. Those are like a dime a dozen up here—it seems like practically every city college and university in Chicago has an arts administration program. The thing that got me in the door was the fact that my degree was in public affairs with a concentration in nonprofit management. And I think having some of those business skills was helpful, because ultimately, these are businesses too. So, it's not just about having a love for the arts, but positioning yourself as a business thinker, helping an organization think strategically, bringing finance skills.

And in terms of arts administration right now, development is hot. There are never enough people. It's a hard hustle. It's a hard gig. But the rewards are huge for good development people and everybody is always looking for development officers. So, if you've got a knack for writing and are excited about the challenges that come with it and are willing to put in a couple of years to get experience...becoming a development officer, you'll never be without work.

—Mack Hagood





## Introducing Sunni Fass, Administrator-Project Coordinator

Her new dual role as Administrator and Project Coordinator of the AAAMC may seem daunting, but Dr. Sunni M. Fass is used to taking on complex tasks. As Managing Editor for Drs. Portia K. Maultsby and Mellonee Burnim's landmark anthology, *African American Music: An Introduction*, Fass was involved in every aspect of production: receiving initial drafts, interacting with authors and the Executive Editor at Routledge, dealing with copyright issues, copyediting, and compiling a master bibliography with nearly 2,000 entries. "It played a huge role in my graduate career," says Fass. "It was an enormous learning process."

Her dedication and ability to multi-task was not lost on AAAMC Director Maultsby: "Her many talents and skills as well as her commitment to excellence facilitated the completion of this 707 page volume. We were fortunate to have her as part of our team." In her new role at the AAAMC, said Maultsby, Fass's experience as an ethnomusicologist, festival coordinator, and museum curator "will make Sunni a valuable asset in the implementation of several new initiatives."

As Administrator and Project Coordinator, Fass not only assumes responsibility for the Archives' day-to-day operations within the University, but also serves as its public face, interacting with visitors, editing *Liner Notes*, organizing conferences, and spearheading future initiatives such as online exhibits. Besides her organizational and professional skills, she brings to these tasks the deep interest and commitment to intercultural understanding that has taken her from her hometown of Bridgewater, New Jersey through Madagascar and China to a M.A. and Ph.D. in ethnomusicology from IU.

Fass made her research trip to Madagascar as a college sophomore. After years of playing the flute, she picked up the Lebanese *nay* at the College of William and Mary, where she was working towards a B.A. in English with a minor in music. Using a Monroe Scholar mini-grant, she spent a summer month in Madagascar studying the similarities between that island's *sodina* flute and the *nay*.

After graduating magna cum laude from William and Mary, Fass joined the Peace Corps and spent two years in China, working as a college-level English teacher and improving her own skills in Mandarin. Her experience in China led to a brief stint in foreign policy work in Washington, D.C., complemented by a summer as an education volunteer for the exhibit "Music in the Age of Confucius" at the Smithsonian Institution's Sackler Gallery of Asian Art.

Fass continued her work with museums while pursuing her Ph.D. at IU, cultivating another skill which would prove important to her appointment at the AAAMC: exhibit curation. At the William Hammond Mathers Museum, IU's museum of world cultures, Fass curated exhibits in 2002 and 2003. The first, "Dress Codes: Wearing Identity," examined the meanings and messages about cultural identity that are embedded in the clothes we wear. "Cultural Resonance: Interpreting Musical Instruments" served as Fass's M.A. thesis project. In 2004, Fass

was also called upon by AAAI Director Dr. Charles Sykes to curate "African American Arts Institute: Celebrating 30 Years," which displayed recordings, programs, costumes, and other memorabilia from the African American Dance Company, IU Soul Revue, and African American Choral Ensemble.

Fass's festival experience includes roles as both a coordinator and an ethnographer. Her introduction to festival production came when she worked as the Volunteer Coordinator for the National Council for the Traditional Arts, where she recruited, trained, and organized more than 400 volunteers for the 2001 Washington Irish Festival. Later, after she moved to Bloomington, the local Lotus World Music and Arts Festival became an extremely significant part of her graduate career. For her Ph.D. dissertation, she examined the 2005 Lotus Festival and the ways its event producers used local space to create a global festival. Fass not only served as Festival Production Assistant while taking field notes and conducting interviews, but also coordinated an additional eight research assistants to help her more fully document and collect data on the multi-day, multi-site event. It was another example of Fass taking on a large, complex task, but the hard work paid off—in May of this year, she received her Ph.D. in ethnomusicology with a minor in anthropology.

For Fass, it has been a rapid but smooth transition from graduate student to Administrator-Project Coordinator of the AAAMC: "It's a very new perspective for me, coming straight from finishing a Ph.D. to suddenly being on this side of the desk. I've collaborated with the AAAMC on a couple of projects before, but it has been really very eye-opening to see the inner workings of this place and to be able to have a voice in the projects that go on over here. It's been wonderful that I already had a relationship with Portia and Brenda and so I've been able to dive right in."

—Mack Hagood

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