From the Desk of the Director

1 begin this column by announcing the debut of our newly designed website (wwww.indiana.edu/~aaamc) and two new initiatives of the Archives of African American Music and Culture (AAAMC). June 1, 2006, we launched an online music website, Black Grooves (www.blackgrooves.org), in recognition of Black Music Month. Conceived and edited by Brenda Nelson-Strass, 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 American original and evolution of techno music. (See Lil’ Louis & FGK 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/technote/technotes 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 as well, including, for example, archives, such as gospel music (see related interview with gospel music industry pioneer James Bouldin 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 and author Dr. Lurenia 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 WOHN-FM at Hamp- ton 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 acquire production and related materials such as artist interviews, symposia/confer- ence 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” conference to showcase the works of African American composers. This year’s concert featured the works of Extensions 2006, including Resident Enjoyed by David Baker, Gary Powell Nash, and Marian Harri- son. (See inside story). The 2007 concert is slated (for February 23, at 8:00 p.m. in the Jackson School of Music Auer Hall. The featured Artist-in-Residence will be Dr. William Banfield, who conceptualized the 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 profes- sional conferences and publication projects. Head of Collections Brenda Nelson-Strass attended the Music Library Association annual conference in Memphis and the Association for Recorded Sound Collections conference in her capacity as president of ARSCC.


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Portia K. Maulbey, Director

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  - Altha Records
  - Burnt Sugar
  - Delmark
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  - Henry Stone Music
  - Hip-O Select/Universal
  - Malaco Records
  - MGG Records
  - Music Maker
  - MVD Music Video
  - New World Records
  - Pentathlon
  - Rami Distribution
  - Sepia Records
  - Smithsonian Folkways
  - Sony Legacy
  - Tuff City
  - Underground Resistance
  - Women on Wax
  - World Premire Service
  - Yellow Dog Records
  - Zoho Records
  - Kevin Anderson: additions to World Famous Lessons in Jazz collection
  - Morgan Deane: addition to Jazz Masters Collection documenting black radio
  - Maria Turner-Wright: Portia K. Maulbey collection relating to African Americans in classical music
  - Lurenia A. George: personal papers and gospel music
  - Suzanne Jennings: addition to R&B Foundation materials
  - Miles White: additional collection of hip-hop materials
  - Craig Werner: interview with R&B musicians

aaame 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

In the Vault:

Special Collections:

• Lurenia A. George: personal papers and gospel music
• Suzanne Jennings: addition to R&B Foundation materials
• Miles White: additional collection of hip-hop materials
Projects:
AAAMC Launches Black Grooves Music Website

The AAAMC recently began a new online music initiative, furthering its mission of black arts education and preservation. Black Grooves (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 Manabu. “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, instructors, 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-Diomas, 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 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 Laflamme, webmaster Bernita Johnson, and Mark Hagod, an EU ethnomusicology student and AAAMC graduate student for 2005–06. Hagod continues to work on Black Grooves this year, assisted by incoming graduate assistant Fredara Mavera Hadley, as well as the graduate students in Maulsby’s “Black Music in America” class who are contributing reviews. Volunteer reviewers are also sought, both within and outside the EU 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.

—Mark Hagod and Brenda Nelson-Diomas

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

The AAAMC has received the papers of Dr. Luvena 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 the recent book Six Different Colors (World Music Press), a pioneering work in world music education. Her most recent publication on the Smithsonian, The Louis Armstrong Education Kit, was co-authored with IU’s Distinguished Professor David N. Baker and released 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 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 program 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, William∏Bowley, 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 special fund-raising effort. I knew Roberta Martin from my childhood; she was a real friend of my parents. I never interviewed her, she died earlier than my interest in gospel music, as a subject of scholarly study. 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 venues on the city’s South Side, once the center of the gospel music publishing industry. The more contemporary song books were gathered at use with her junior high and high school gospel choirs.

While organizing a Lucille 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, song books, music manuscripts, speeches, photographs, and even letters submitted by Campbell in 1923 to the Memphis City Schools during her stint as a teacher.

The Luvena 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-Diomas

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—Brenda Nelson-Diomas
James Bullard, Gospel Music Pioneer: An Interview with Mellonee Burnum

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 fifty-plus years in the business, he built gospel music divisions at a number of labels, including Word (1970–78), Roachdog (1978–85), Word (1980–1993), and Intersound (1993–96), before co-founding his own company, MCG, in 1996. Today, Bullard is actively engaged as one of the plantation figures in gospel music, and is credited with moving gospel from the basic church to concert stages in American popular music.

Recently, Dr. Mellenee Burnum, IU Associate Professor of Kinetics/Pharmacology and ANARC 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. When I became a leader of this what I had been taught prior to that (from 1950–1970), 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 Alphonso Harr. So I got in the church 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 I was involved with musically; he was the musician for the Baptist Convention at the time. Eventually I branched out so my own and formed this one group called the ROS Singers, and I entered them into a contest to win an overseas tour. We actually did win the tour. The judges and appetizers 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 Wayne Records in 1970, communicating a department for them in gospel music. They gave me no tools; they gave me no instructions or directions. They just said, 'We want you to be in gospel music.' I was doing that at night because I worked during the day as an automobile mechanic. That night I went down in Way-out, the President of the company. Lester Johnson, said, 'By the way, your first 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 Santos. 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 Newsome, 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 late 7 minutes long and in the old days 2 minutes was about your max. The executives at Wayne 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 planning, I met people from a company called BMG Records. Dr. Byron Spear had asked me to work with him on his promotion 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 BMG 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 500,000 units of Edwin Hawkins C.O.D. (cash on delivery). That particular project hit the R&B charts with a bullet—number 14. It was 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 Roachdog Records. I had me the president of that label back in Cleveland. New 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 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 even today, if I would do I would just put gospel out there. So people who controlled the industry, they started to watch it too... and they said, 'Paul 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.'
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, 2000, at Auer Hall. The Extensions 2000 Arts-in-Residence program was hosted by Rinaldo Bunichi from Chicago, who is a published author/hor as well as a composer. Bunichi presented pieces from his novel, "Igbo Soul," and poems from "Urban Hips" during a literary workshop on Saturday, February 23, 2000, in theNeal Marshall Black Culture Center. Also included in this year's event was an exhibit at the Greek Music Library highlighting the featured composers and their works.

The concert began with a warm welcome from producer Martin Harrison, IU Soul Revue vocal coach and music composition doctoral student. Immediately following was a performance of Gary Powell's Naashi songs, "Invocation to Love" and "Hyman" for tenor and piano, sung by Corny White and accompanied by pianist Kim Carballio.

Two of Bunichi's chamber works were featured, including movements from Shemot, piano trio, performed by Ann-Marie Lyons, violin, Loren Sfar, cello, and Kristen Hoffman, piano. "Dream Weaver," a song set to a poem penned by the composer, was dramatically interpreted through dance by Chalae Jackson as the piece was performed by soprano Leah McQuillan, an IU master's student, and IU faculty members Luke Gillespie on piano and Ivan Tolman on saxophone.

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A half million copies of some of their releases. It really has a strong economical base and that's why we 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 Ward in 1993 to take a job with a company in Atlanta called InterSource Entertainment. It was about a year after I came to InterSource that God revealed in my spirit, "I used InterSource's money to get you auditioning. Reigns from InterSound and start a company for the people. That was a sign. 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 wanted. 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 drew 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 1999. We're 10 years old this year. We signed artists with no name recognition. The set one who actually agreed to come with us was Slim & the Supreme Angels. Then we signed Dr. Charles Ford 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... so it 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 Caribbean, 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 that CD." I never said we would send it; I would just say "okay" and see if everyone had the record 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 QC's became the number-one quartet in the world. God just manifested them and a song called "I've Learned to Lean." We found out later that Arthea Franklin had picked up this record, "I've Learned to Lean," and she sung 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 Ward 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.
The venture undertaken by The Moose, Big Cat, and Wize actually began several years before WFLJ debuted in 2001. The show grew from three seeds: Pizz, The Moose met Big Cat 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 Dwog Coppage (the M and D in MD Illegal). A pirate radio station, The Moose had encountered in a housing project in Miami inspired for 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 1998 and 2000 at WHEV-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 WFLJ in 2001. “At first we really were just playing songs that we liked and that we thought were just the deepest things in the world,” The White explains. “Within the fourth season, it evolved into the much more structured show that you hear now.” Initially we were just trying to play homage and give up respect to [the musicians] Roy Ayers, Gruver Washington, Jr., Leo Donaldson, Trube [Called Quest], The Roots, etc.

Now entering their fifth season, the WFLJ crew has maintained the course of their original mission: to do as other radio formats have done and underestimate the 25-49 year old demographics. Mainstream radio attempts to represent the middle ground—perhaps even reveting to appeals to least-common-denominator tastes. WFLJ challenges the smooth jazz format, playing music that sounds new, not “retired.” The relationship that is revealed and explored here is the missing link in music-jazz, hip hop, soul/R&B—that have been separated by target market—techniques.

Each season of WFLJ 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, broken into 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-plained to Gurti, a jazz tap fusion pioneer (in Vol. 27), “It’s like we two young cats’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 artist, song titles, albums, years of release—and might include further more personal discussions about the music, its 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 WFLJ crew promotes another objective through their show: bringing together the generations. This program is unique to the current state of black radio. Wize 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. Wize’s father and godfather worked at one of the only black-owned and operated radio stations in the state of North Carolina. We were raised in that environment where I had a lot of different on-air personalities to take notes from, even as a subconscious level. You just don’t find stuff like that anymore. We’re trying to do something fresh and new.

Through WFLJ, the lineup, heritage, and diversity of African diasporic traditions in America are re- vealed in an original program that admittedly differs 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 format’s influence on one another. By bringing fans of hip hop and jazz together, WFLJ reminds us that the two genres are not temporally separable American pop-cultural phenomena; rather, WFLJ maintains that these musical genres are part of the ongoing black musical aesthetic continuum.
**Lady Pink**

"Graffiti the art... source of controversy during its appearance on New York Subway system... is once again a topic of the many that believe that graffiti is not art!"

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**Bennett:** What sparked your academic interest in African American pop 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. That 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 stoppages and protests, and I embraced the music. I felt I could relate to the lyrics as well as the heroes in rap music productions. Songs like "Don't Believe the Hype," "Party Par for Your Right to Fight," "911 U a Joker," 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 Latina (for 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 different 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 one day he was going to give me—oh, I need to take it. I was pre-medicative. 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 folkloristics language, which included course offerings on black popular music. I came into anthropology as an Assistant Instructor for Dr. Manuel's rap music course in 1997. I also attended 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 course. I served as her assistant for four semesters and in 2002 I was awarded a Provost Faculty Fellowship to teach the course. Since then I have scrutinously taught the hip hop courses, and have also developed a 200-level online course and a distance education class.

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**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 in Public Affairs in nonprofit management, reflect her work on both sides of the commercial-nonprofit divide.

A crucial moment in Boone's career came in 1993, when she decided to make an important change in her life. Successfully in the world of PR promotion but fed up with low-quality music, ?-?ielding to her ?'s-and-the-effects of drugs in the industry, she decided to leave the world of commercial music. Boone says she worked to "feel like my work had some meaning and value—that I was going to be able to make a difference." So far, it has.

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 Center for Public and Environmental Affairs (SPEA). It was the meeting she received there that enabled her to take on new roles in 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 with up to Director of the entire fifty part-time, $56 million operation. As the Jayne Foundation's Culture Program Officer, she oversees the organization’s millions in annual and grants to cultural organizations.

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

**Hagedorn:** 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.

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

**Boone:** Yes, I’d known Portia MacEachry 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
establish the National Advisory Board and wrote grants and put together an overall development plan.

**Hagedorn: 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 music world. I particularly enjoyed going out to get grants. It really competes. The University has its priorities and in the beginning, as a startup, you’re at the bottom of the list of priorities. But I 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 projects and renewed 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.

**Hagedorn: 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 weeks really matter. It’s very rewarding to be in a position to help advance the good work of a lot of groups out there.

**Hagedorn: 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 in culturally specific and community-based arts groups and we do work to support the work of minority arts in the region.

**Hagedorn: How well are people of color represented in the audience, on the boards and on the staffs of Great Lakes area arts 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 in 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 board, we can become a resource to help support that.

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

**Boone:** I would say that people shouldn’t be too narrow in their training, I think one of the things that helped me was that my degree was not just in arts administration, but I have a degree in business management from the University of Chicago. I think that’s something that’s very valuable in the arts. I think, ultimately, these are business necessity, but it’s not just about having a love for the arts, but positioning yourself as a business thinker, helping an organization think strategically, bringing financial skills.

**Boone:** And in terms of arts administration right now, development is hot. There are never enough people. It’s a hard hustle. 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 of experience before...becoming a development officer, you’ll never be without work.

—Eric Hagedorn
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 of Drs. Portia K. Maultsby and Melbleue Barmen’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 Malagasy nyat at the College of William and Mary, where she was working towards a B.A. in English with a minor in music. Using a Malagasy Schular mini-grant, she spent a summer month in Madagascar studying the similarities between that island’s sora flute and the nyat.

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 Washing, 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: curator. At the William Hammond Mather’s 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 AAAM Director Dr. Charles Sykes to curate “African American Arts Institute: Celebrating 20 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 been 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 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.”

—Marc Hagood

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