

ARCHIVES OF AFRICAN AMERICAN MUSIC AND CULTURE

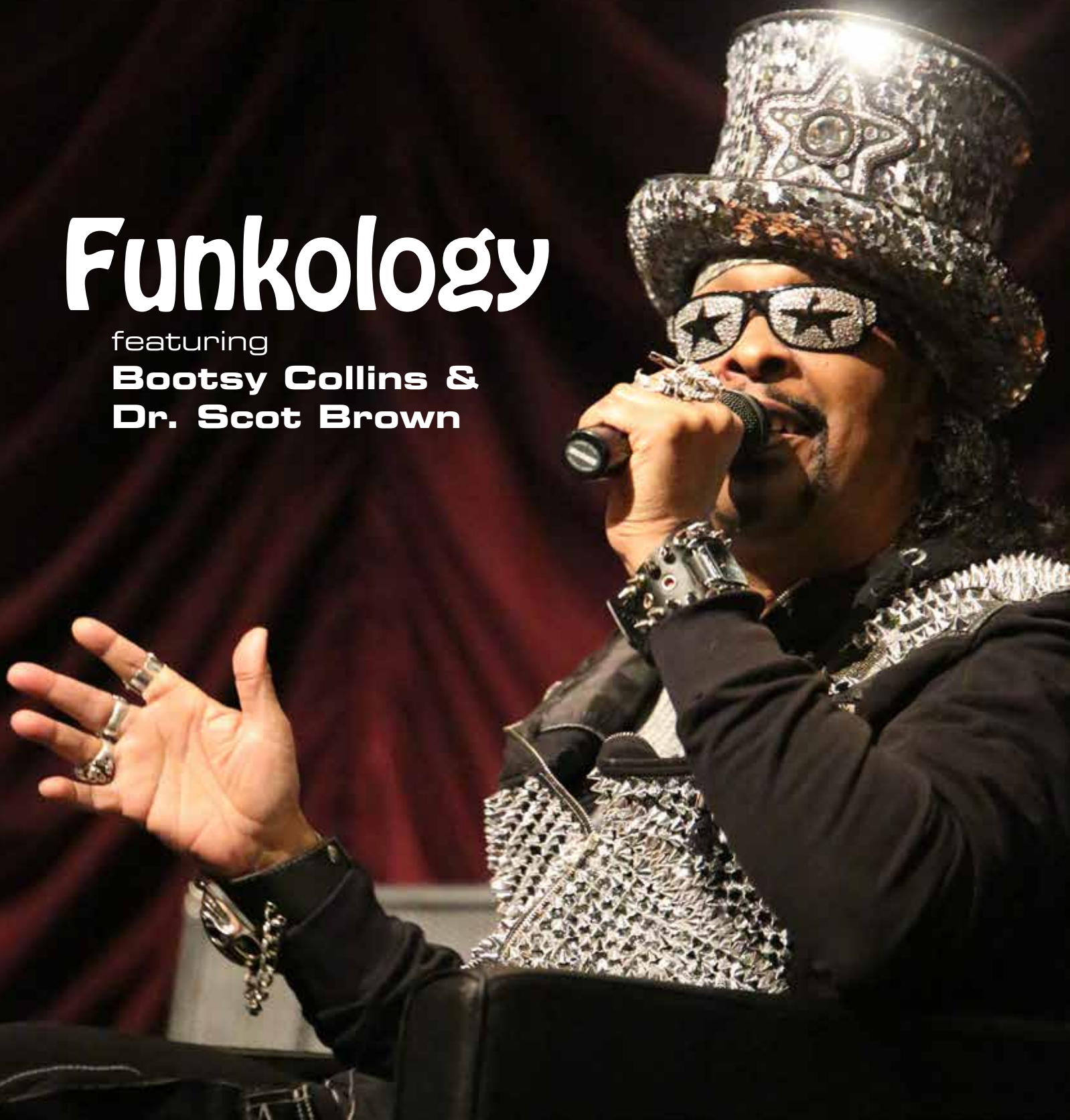
liner notes

NO. 22 / 2017-2018

Funkology

featuring

**Bootsy Collins &
Dr. Scot Brown**



aaamc mission

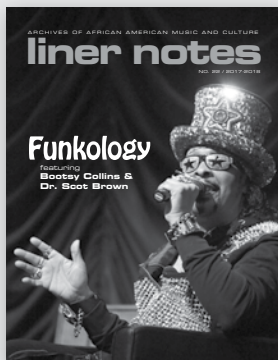
The AAAMC is devoted to the collection, preservation, and dissemination of materials for the purpose of research and study of African American music and culture.

aaamc.indiana.edu

Table of Contents

From the Desk of the Director.....	2
In the Vault: Recent Donations	3
Bootsy Collins Comes to Campus.....	4
Funkology: A Conversation Featuring Bootsy Collins & Dr. Scot Brown.....	6
One on One Interview: Michael Nixon	14
Featured Collection: From D.C. to Bali – The Gertrude Rivers Robinson Collection	22
Dr. Mellonee V. Burnim Retirement	25
Sound Bytes: Digital Initiatives	26

On the Cover:



Bootsy Collins on stage at the IU Cinema for “Funkology”

From the Desk of the Director

Greetings,

When I began my new role as Director of the AAAMC on January 1, 2018, it was evident to me that the past directors, Drs. Portia Maultsby and Mellonee Burnim, established a firm foundation and legacy for me to extend upon. Dr. Maultsby founded AAAMC in 1991 working tirelessly for over two decades while collecting a treasure trove of vital information representing our current holdings on Black music and culture, which include both published and unpublished materials in a variety of formats: A/V time-based media, paper, photographs, memorabilia (wood, metal, plastic, cloth, etc.). More specifically, this content includes over 25,000 audio and video field and commercial recordings, over 6,000 photographs, ethnographies and oral histories, printed and manuscript scores and sheet music, radio programs, media and museum production materials, personal papers and manuscripts, posters, and other artifacts and ephemera. Clearly, Dr. Maultsby was a true visionary.

Under Dr. Burnim's leadership from 2014-2016, AAAMC made major strides in attracting significant collections, most recently in the area of gospel music, through acquisitions from such distinguished industry leaders as Dr. Deborah Smith Pollard (2015), well-known Detroit gospel music announcer and scholar; Jacquie Gales Webb (2015), an award-winning producer and on-air gospel radio personality in Washington, D.C., who has written and produced radio documentary segments for National Public Radio and the Library of Congress; and Dr. Teresa Hairston, publisher of *Gospel Today*, *Gospel Industry Today*, and founder of the Gospel Heritage Foundation, which gathers annually to celebrate trailblazers in gospel music and to promote excellence in the field. Due to the profound efforts of Maultsby and Burnim, the AAAMC has made significant contributions to the research, teaching and service missions of Indiana University through the collection, documentation, contextualization and dissemination of music and associated cultural practices of people of African descent in the United States. Even more, the AAAMC has evolved into a valued repository recognized and utilized by multiple constituencies within the university and beyond. Much gratitude is owed to these two prestigious scholars in Black music who carried the torch as past directors.

As current Director of the AAAMC, my vision is to increase our collection acquisitions and visibility in ways that foster unique interactions amongst and between the academy, industry and community sectors. With this broad vision in mind, I have initiated a few strategies for success. First, during spring 2018, I developed a new forum series called “Groovin’ Black” where students, premiere scholars, acclaimed featured performers, music producers, supportive instrumentalists and vocalists, engineers and industry executives, among others, will participate in special programming, which features them in dialogues about selected genres within the Black music continuum. In March, the AAAMC initiated “Groovin’ Black” by hosting a program called “Funkology: A Conversation with Bootsy Collins and UCLA’s Dr. Scot Brown.” During “Funkology,” Collins and Brown were positioned center-stage at the IU Cinema to discuss, in front of a packed house and overflow room, the historical origins of funk music as well as the former’s innovative role in the genre for several decades. The IU Soul Revue, directed by Mr. James Strong, served as the opening performance before Collins and Brown entered the stage, thus contributing to our goal to bring our collections alive through performances representing music genres housed at the AAAMC and featured in program events. During their campus visit, Collins and Brown also interacted, in a closed-forum, with numerous undergraduate students from the IU Soul Revue and the Jacobs School of Music’s Jazz Department as well as graduate students enrolled in my course, “African American Music: A Socio-cultural Perspective,” thus providing aspiring performers, industry insiders and researchers with access and rare insight from celebrated experts. Needless to say, “Funkology” was a hit on campus and beyond, as the AAAMC continues to receive numerous responses of affirmation from researchers, students, performers

and music enthusiasts throughout the nation. Even more, this event sparked the development of new relationships between the Archives and potential collection donors who desire to preserve their unique life-stories and experiences in Black music at the AAAMC; a vital space that can affirm and disseminate their legacies globally. I am also excited to note that “Funkology” was the result of a collaborative effort, with the following entities on campus serving as co-sponsors, providing specific resources and expertise for the success of the event: Office of the Provost; Office of the Vice President for Diversity, Equity, and Multicultural Affairs; IU Cinema; Neal-Marshall Black Culture Center; Department of African American and African Diaspora Studies; and the African American Arts Institute.

Along with special programming associated with our “Groovin’ Black” forum, AAAMC is developing a three to five year strategic plan focusing on collection development, programming, and funding as well as on and off campus

partnerships among other definitive components that shape our specific and broad aims. We are also reconstituting our national advisory board and research associates to ensure that AAAMC sustains meaningful engagement and import within academic, industry and community settings. These are but a few of our initiatives that will assist us with bringing our collections alive and galvanizing diverse partnerships around tangible efforts to preserve and transmit the legacy of Black music and culture widely.

It is my pleasure to serve as the director of the AAAMC. However, as we move towards the future, it is going to take all of our efforts to maintain the Archives as a relevant groundbreaking source on Black music and culture. I ask that you consider supporting this noble cause through your presence at our many events, ongoing use of our collections and other resources in person and online, and financial gifts to the AAAMC as well as material donations. I do hope you will join us at the AAAMC

as we work to preserve, document and affirm the valuable experiences and legacies of creative people who have enriched the world through their expressive voices. I look forward to seeing you soon at Indiana University’s Archives of African American Music and Culture.

All the best,



Tyron Cooper, Ph.D.
Director of AAAMC

In the Vault: Recent Donations

CD/DVD/Book Donors:

ACT Music	DL Media	Mack Ave. Records	Shorefire Media
AfroPop	Doreen Da Agostino	Manifesto Records	Silva Screen
Albany Records	Dust to Digital	Mark Pucci Media	Simple Complex
All Eyes Media	Ebony Hillbillies	Mascot Label Group	Smithsonian Folkways
Atom Splitter PR	ECM Records	Michael Woods	Sony Legacy
Basin Street Records	Engine Entertainment	Minor Music Records	Stax Records
Bear Family Records	Fat Beats	Missing Piece Group	Stones Throw
Bellamy Group	Fat Possum	Motema	Strange Music
Big Hassle	FLO Management	MVD Ent. Group	Studio Rockers
Blind Raccoon	Gearshifter Blues	New World Records	Sunyata Records
Blue Engine Records	Girlie Action Media	Número Group	Terri Hinte
Blues Images	Glass Onyon PR	One Root Music	Tiny Human
Braithwaite & Katz	Gospel Friend	Orleans Records	Tom Estey PR
Brooks Long	Great Scott Prod.	Paraclete Press	Tyscot Records
Calabro Music Media	Ground Up Music	PIAS	Univ. Chicago Press
Capitol Christian	Hearth Music	Plaid Room Records	Univ. Florida Press
Capitol Entertainment	Howlin’ Wuelf Media	Press Junkie PR	Univ. Illinois Press
Cedille Records	I.M. Records	Rat Pack Records	Verve Label Group
Chris Daniels	Imaginator Records	Reach Records	Very Special Rec.
Chris Thomas King	International Anthem	Record Kicks	VP Records
Cleopatra Records	JAG Entertainment	Reggie Young	Warner Music
Compunctio Records	Jazz Promo Services	Resonance Records	Wax Poetics
Concord Music Group	JDI Records	Rhino Entertainment	WindingWay Records
Conqueroo	Kato Hammond	Rock Paper Scissors	Wolf Records
Culture Power 45	Kayos Productions	Ropeadope Records	Woodstock Sessions
Darryl Yokley	Louisiana Red Hot	Secret Stash	
Delmark Records	Lydia Liebman	Secretly Canadian	
Dennis Laffoon	M.C. Records	Shanachie Ent.	

The AAAMC welcomes donations of photographs, film, video, sound recordings, music, magazines, personal papers, and other research materials related to African American music.



Dr. Tyrone Cooper and Bootsy Collins tour the Ruth Lilly Auxiliary Library Facility.

Bootsy Collins Comes to Campus

On March 20, 2018, as part of the AAAMC's "Funkology" event, Dr. Tyrone Cooper introduced legendary funk icon Bootsy Collins and UCLA funk historian Dr. Scot Brown to the Indiana University Bloomington campus. While conversing with administrative personnel and students alike to learn more about IU's programs as well as the AAAMC's collecting and archiving efforts, they also imparted much funk wisdom along the way.

Beginning his day with a tour of the Ruth Lilly Auxiliary Library Facility (ALF), Bootsy was impressed with the expansiveness of the state-of-the-art storage facility in addition to the meticulous methods IU employs to conserve collections. Individuals employed within ALF found Bootsy's personality to be infectious as he shared cheerful and friendly words with everyone he encountered. Clearly, Bootsy never meets a stranger. He was in awe of the collections vault, noting its physical vastness and high-density shelving which allows the storage of materials ranging from rare books to costumes and fine art. Looking around with wide eyes and open mouth, he remarked, "This is

where you keep the treasures!" Bootsy was especially taken by the section housing sound recordings and films and the conservation-level environmental controls. "I had no idea a place like this could exist!" he exclaimed. "The stuff in here could live forever!"

Bootsy was even more captivated with IU's Media Digitation and Preservation Initiative (MDPI). As part of his MDPI tour, audio preservation engineer Melissa Widzinski explained the wax cylinder digitation process utilized to preserve these rare recordings. Dressed in black and silver, wearing his star-shaped rhinestone sunglasses and classic top hat, Widzinski notes how eye-catching Bootsy was as he entered the main studio: "He was very tall and towered over me as I explained my work. I did not know what to expect, but he was a very down-to-Earth guy, genuinely curious, and asked a lot of thoughtful questions." After explaining the digitation process, Widzinski played a cylinder recording containing John Alden Mason's 1915 Puerto Rican field recordings for Bootsy in order to demonstrate MDPI's audio preservation methodology. Sharing her thoughts on the event, she states, "Bootsy

was very impressed at how good it could sound! I felt honored to be able to meet Bootsy and to share a unique recording with him that day." Bootsy also remarked that he gained a new understanding of audio preservation, eager to apply strategies learned at MDPI to his personal archive. And, hopefully, he will be thinking of AAAMC as a viable space to store his legacy materials in the future.

The next stop on the tour was the Neal-Marshall Black Culture Center, where Bootsy and Dr. Brown met with selected students from the IU Soul Revue, Dr. Cooper's graduate course, "Sociocultural Perspectives in Black Music," and the Jacobs School of Music Jazz Studies program. After students settled into the Bridgwaters' Lounge and Dr. Cooper introduced both guests, Bootsy began the conversation by encouraging students to appreciate their campus surroundings while still at IU and to "never forget where you came from." IU Soul Revue director, James Strong, Jr., began the question-and-answer session by asking Bootsy to describe his overall work process. Bootsy explained that his goal is to make good music, enjoy himself, and spread love to everyone he meets.

“We funk you, you funk us” has always been his work motto, and from the earliest stages he considered the music to be of main importance over all else, including monetary compensation. He stressed the importance of frustration within the creative process, encouraging all to turn disappointment into a drive for change. Bootsy learned this lesson early in his career, when comments made by his idol James Brown regarding him and his bandmates’ lack of musical skills challenged their self-esteem; however, those same remarks served as the band’s catalyst for musical and personal self-improvement from that point forward. Bootsy additionally stressed the importance of embracing your own uniqueness. His clothing style, he explained, began in his formative years due to his hand-me-downs that rarely matched. Years of teasing about his clothing choices emboldened him on his road to musical stardom. Bootsy wore whatever outlandish outfit he wanted without paying attention to what anyone

said, and eventually his style became the embodiment of funk itself.

When asked what he thinks of the music business today, Bootsy grinned, exclaiming, “It’s all about getting paid first now. That’s been hard for me to get used to.” But he quickly added that every generation has its own taste, and this generation loves hip hop, so his own opinion doesn’t matter in the end. What matters, he stated, is that “the music keeps flowing and making people happy.” Regarding musical production today, Bootsy and Dr. Brown discussed how the internet has enhanced the collaboration process, explaining that as the methods of music production adjusted to the current technology, he changed with them. As Dr. Brown stated, “The mechanics haven’t changed. The structure is still there. The instruments are just a little different.”

Bootsy and Dr. Brown continued with a discussion of the importance of Bootsy’s musical influences. From a young age, Bootsy listened to all kinds of music, including blues, R&B, rock, and soul.

He reflected on how he absorbed James Brown’s musical style, which in turn led to his rhythmic groove contributions with George Clinton and Parliament Funkadelic. His parting advice to everyone? “Be different. Be what you are inside instead of what they tell you.” Wise, empowering words from the one who believes in the importance of staying true to oneself.

As the event drew to a close, Bootsy was escorted to the IU Soul Revue rehearsal, where he listened to the students run through the musical numbers they would perform as the opening act for “Funkology: A Conversation with Bootsy Collins.” No doubt this will remain one of the highlights of the students’ IU experience. It is a gift that keeps on giving, as members of Soul Revue performed with Bootsy during the month of July. Evidently, a meaningful relationship is underway between Bootsy Collins and IU.

— Amy Aiyegbusi



Bootsy Collins (center) with the IU Soul Revue and Director James Strong (right).



Dr. Scot Brown and Bootsy Collins meet with IU Students.



Bootsy tours IU’s Media Digitization and Preservation Initiative and receives audio preservation advice from Rob Mobley and Mike Casey.

Funkology:

A Conversation Featuring
Bootsy Collins & Dr. Scot Brown



Following is an edited transcript of the conversation between Bootsy Collins and Dr. Scot Brown on March 20, 2018 at the IU Cinema.

SB: Wow! I'm sitting next to Bootsy Collins. This is the third time we've been able to do these conversations in a forum like this. I have to say every time we've done this, we've pulled up some funk below the surface that a lot of folks didn't know existed. First, Bootsy is not just a legend that we talk [about] in the past, but he's still making new beautiful music for us, and I want us to move back and forth in time, in a funk kind of way, so that we can be in the present, go back, come forward. Is that alright? So I want to talk about this moment, the moment that we're in now. It's kind of like a Funk Renaissance, if you will, because I remember in the 1990s, 1980s...people weren't claiming [funk] like they do [now]. So, what do you think about this moment in funk, in terms of the opportunities that it presents to veteran artists like yourself?

BC: Well, you know, I think that back in the day funk was like a bad word, so people tend to kinda push away from it. I know when George [Clinton] and I started doing interviews, and the radio station would say, "Y'all can do interviews and everything, but just don't say that word funk." That made it kinda hard for us to do because our whole situation was "funked up." Once George and I looked at each other and it was like, "Either we can say funk or we can't do the interviews." That's the way we kinda rolled, and the people demanded they

wanted to hear from us. They came to the concerts, we're selling out concerts, [and] this was right before we even started making records. I mean, records that massive [numbers of] people heard. So, it was all about the people and us connecting, and so that pushed it to the masses. Yeah, that thing funk is alright!

SB: But there is a lot of controversy, I shouldn't say controversy, but some people see things like "Uptown Funk." You have Childish Gambino who's got some funk that sounds very close to a few other songs that we may have heard. But the point is how do you see that? Is this an opportunity, is this a challenge, a setback? Where are we right now?

BC: I think it's an opportunity for us all to embrace each other. That's the main thing. Funk is the thing to bring everybody together because, for real, nobody wants to be the one to bring everything together. But the "funk don't give a funk." As long as you're having a great time and everything is cool, you know, "It's a party." And so we need to get back to that, [back to] embracing each other. And Gambino and Bruno Mars? I mean, it's a beautiful thing.

SB: So we don't need a generational gap, we need some generational flow?

BC: That's exactly right. And I think what they're doing is representing that today, which is great because they're doing what the rappers did for us. When rap came in, the rappers started taking what we were doing and sampling it. Of course, people didn't know it was really

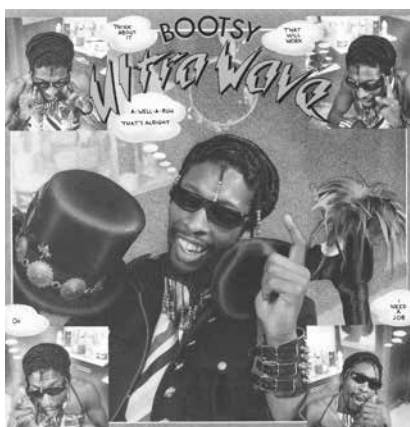
us playing the music, but, I mean, as time went on, people started connecting the dots. So, it took a while but once they said "Ohh that...," and then the parents would say, "Well you know that ain't nobody, that is P-Funk." And the kids started connecting the dots, and now it's all kinda connected. So I think it's a good thing and it encourages people to go on and get funky with it!

SB: Y'all like that? Give it up! So, now Imma go back and forth in time, okay? This is like some "Aqua Boogie," you know? "Flashlight." Extra-spacial time travel we 'bout to do here...I'd like to ask you about someone that I don't think people have covered sufficiently as an influence, and that is the guitar phenomenon known as Jimi Hendrix. Now the reason I bring up Hendrix is, of course, [he played with] the Isley Brothers [and they] are from Lincoln Heights, [Ohio.] So I would like you to talk about Hendrix. How does he fit into your funk story? This is somebody who was obviously breaking out of barriers.

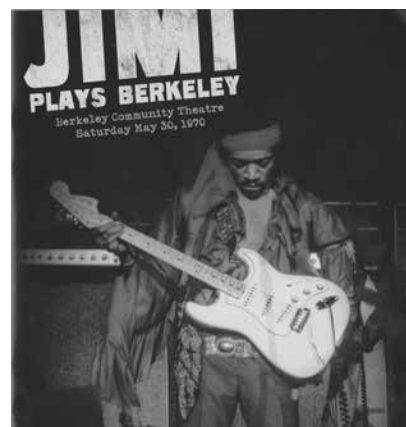
BC: I'm glad you mentioned that [laughs]...Before we even went out [on tour] with James Brown, Jimi Hendrix was coming on so strong, and I remember I had this room. We had about three rooms in this apartment. Every two months we used to have to move because the rent was due. I remember this one place, I had this room and it was about...six feet by eight feet. I had a little bed in it. I had my black lights. I had Hendrix right up on the wall, right there, and every time my little nephew came through the room, he would stand



Bootsy Collins (Warner Bros., 1984; AAAMC Photo Collection)



Ultra Wave (Warner Bros., 1980; AAAMC CD 238)



Jimi Plays Berkeley (Legacy Ent. 2012; AAAMC DVD 269)



Dr. Scot Brown leading the conversation with Bootsie Collins.

there...and he would look, and he would shake his head. I asked him years later what was that all about and he said, "Man, there was some strange things going on in that room" *[laughs]*... But, now Jimi, that's the music I had playing... Most people didn't understand it. So the more people didn't understand it, the more I got off on it. Because it was some brand newness that I'm fully embracing, and it wasn't just the music. [Jimi's] whole demeanor, his whole everything, was so universal. It was like, that's what I want! That's what I wanna be like. He was the cat that I looked to, not only [for] the musical change, but he could do anything. He could do no wrong, you know? That mug can wear anything and it's cool because he's crazy, right? Jimi Hendrix could wear anything, he could play anything, and that's where I wanted my music to go to. Just, "Oh that's Bootsie Collins, man, he can play anything."

SB: There's [a] kind of freedom in the fact that he was able to be who he wanted to be and break the rules.

BC: I admired that. That's who I look up to, that's why I had him on my wall,

and he was always there. I got out on the bus with James Brown, and we'd be on the back of the bus playing Jimi Hendrix.

SB: Was Mr. Brown on the bus?

BC: Until Mr. Brown busted us *(laughter)*. Let me clarify, okay? Yeah, we was doing the wild-thing on the back of the bus, but that was before Mr. Brown busted us. Once he busted us, it was like, okay, [we] can't do this, you know? It was like, "Y'all playing Jimi Hendrix on my bus?" *(imitating James Brown's voice)*. So we knew we had to cut that out.

SB: Well that's interesting to talk about because I'd mentioned there's a big leap in your story in terms of sound. I mean, the groove with James Brown, what you're doing with the ONE. That was a revolution. But then, by the time we hear you on "Chocolate City" and all that's going on with the tone of the bass, the licks you're playing, the freedom you have. How did you get from one to the other? Because it's really a short period of time.

BC: Well a lot of people have asked

me, "Wow, you got all of that from James Brown from just the time you played with [him]?" It was like the same thing with Jimi. We got all of that out of him in the short time he was [alive], and see, we don't put those things together. But that short time was enough time for me with James Brown, to get what he was, get his whole thing. I got it! I got to a point to where I could say, "Man, I could do James Brown better than he can." That sounds like James Brown, don't it? But I start feeling like that once I start checkin' him checkin' me out. He would check me out like, "Man you're too close on me—back off, back off son, you're too close." So he would get kinda upset about me being able to do his thing. I was giving him props, "I'm learning this from you, you know?" He used to always cut me down.

SB: He had to keep you in check?

BC: Oh, [he] had to keep me in check. I was a young fool man, and I got high! *(laughs)*

SB: Well, there is something you're doing that is elevating your playing by the

time you get to P-Funk, and bass players understood this. There is something you do on bass, “vooommm, vooommm.” I didn’t hear any “vooommm” on James Brown. So, did you have an inner thing going on that you had to hold back while you were playing?

BC: Well, there were things that was being developed, you know? I mean, James Brown taught me about the ONE. See, I was still learning too, because when I got with James Brown I hadn’t played bass long. I’d just learned on the guitar and I played with my brother. That was my first time playing bass... when my brother had me play bass.

SB: Phelps “Catfish” Collins?

BC: Yeah, he was eight years older than I, and that was always my dream. My dream wasn’t to play with James Brown. My dream was to play with my brother “Catfish,” because he was like the father in my home, ‘cause I didn’t have a father. I looked up to my brother and I wanted to be just like him. This is ‘cause I was going to school, I was doing the proper things. I was gettin’ into trouble, but I was doing the right things, and momma allowed me the space to kinda find myself. I think she really believed that something was there, and I didn’t have a clue about what was there. But I locked in on my brother “Catfish,” and it was like, if only I could get a chance to show him that I’m worthy, and it seemed like he was goin’ never give me the chance to show him that I’m worthy of being your brother, and “I can hang with you. I can hang, man!” You know?

SB: You weren’t cramping his style anymore?

BC: Right. Well, he didn’t find that out until we had to play together because his bass player didn’t show up one night. Yeah, so it had to come down to that before he accepted his little brother. So, by him saying, “Okay cool, come on down,” you know? I said, “Well, I need four bass strings because all I got is this guitar.” I had a twenty-nine dollar guitar, and that’s what I learned on. “If you can get me four strings, four bass strings, I’m your man.” So he got me four bass strings, and I unwind them on the end—you know bass strings are bigger than guitar strings. I put them on the little pegs and I tuned it like a guitar.

SB: You put bass strings on a guitar? Now that is a new instrument that you created!

BC: Well, my motto now is: “Funk is making something outta nothing!”

SB: Now just to deal with time travel, let’s go funk forward, fast forward. Your new album, *World Wide Funk*. I realized the album before that was called, *Tha Funk Capitol of the World*. So, it sounds like you’re going global. But then I thought of it more deeply and I [realized] funk has been global because in 1970, you travelled to Nigeria with James Brown. And that’s where you have this encounter with the great Nigerian artist, known as Fela [Kuti]. (*plays “Funky Horn” excerpt*). Hear that guitar?

BC: Now this is 1970. Can you imagine that, walking up to his club?

SB: So, you went to [Fela’s] club [in Nigeria]?

BC: Yeah, he invited us. Club don’t sound right—it was a massive place. No roof on it, so we couldn’t tear the roof off, or the roof has already been torn off. So when you walk in you look up and you see all these bright stars, and the rhythm is just killing you. I mean, the rhythms that they’re playing...it was so new to us because, man, they got guitars and bass along with the drums...and they got horns. Well, of course Fela played the tenor sax. So all of this surprised us because we thought when we got off the plane, it’s gonna be like Tarzan, you know?

SB: Right. That’s what a lot of people thought about Africa.

BC: Yeah, and we got off [the plane] and it was totally different. So that blew us away.

SB: How old were you then?

BC: I was like 18, “With the baddest band in the universe...the only thing wrong, y’all just can’t play” (*imitating James Brown’s voice*).

SB: So a lot of people now, a lot of scholars of funk, talk about that transatlantic exchange in sound because that guitar on Fela sounds a lot like guitars in James Brown’s music as well. So it’s easy to talk about the U.S. influence going out, but I’m wondering, did you bring any of that Fela funk back here to the U.S. in your music?



Collins with James Brown, ca. 1970-1971.



World Wide Funk (Mascot Records, 2017; AAAMC CD 10696)



Fela Anikulapo Kuti (© PolyGram, 1987; AAAMC SC 129)

BC: Well unbeknownst to me, yeah I did...I knew when I heard Fela and those rhythms, it was something you got to have. So that drum thing... they make you do this [*demonstrates a dance move*]. I was like, man, it makes you move like that! I didn't even know how to dance, and I started doing it. So I got to have that groove...I put it in my brain and just kept it with me even through all the James Brown stuff. And when I got with George [Clinton], we was able to record *Stretchin' Out* [*in Bootsy's Rubber Band*].

SB: *Stretchin' Out*, that's your first album?

BC: Yeah...that's the first time I use, knowingly, the African rhythm.

SB: Now that's what I'm talking about! Every time we do one of these [conversations], we uncover something below the surface of the funk that we didn't think about beforehand. So let's get back to bass-ics, meaning the bass—that star-shaped bass you have. I have heard other musicians like James Mtume say, "That space-bass that Bootsy has does things I've never heard done before." They say it plays on four separate tracks. It has built in neutron sounds and all that. How did you think about that bass as something that was gonna express the sound you wanted?

BC: I think it was a process...and I know it started with James Brown because first of all, let me tell you about the bass that I brought to play with James Brown. That was that twenty-

nine dollar guitar, four strings...and I had to play the first gig with Brown with that guitar. Can you imagine what [he] said to me? He said (*imitating Brown's voice*), "Son, let me tell you something. Now, I love what you're playing, you're playing everything, everything is beautiful, but that daggone guitar you got. Don't you ever come back up here on my stage with that guitar." And he told me that face to face. Then he said, "Now, what kinda bass you want?" You know I told him, right? Back in the day, Fender made two: the Fender P-Bass and the Fender Jazz Bass. And when he asked me what I wanted... I said, Fender Jazz. He said, "Johnny, get this boy the Fender Jazz. Let him go down there and pick it out with you." So that was my life, that was the start of it. Once that happened, [Brown] was like, "Okay son, what kinda amp you want?" 'Cause he started treating me like his son for real; it was like, "I'll get you anything you want 'cause you look like you wanna be on it." He used to tell me, "Son, you've got to be on heel and toe, or else you've got to blow!" What he meant by that was you just have to be on it. You've got to be on it every time; you can't be getting into your own groove, and miss what I'm doing out here. "Heel and toe, or you got to blow." Alright, that was [Brown's] whole rap with everybody.

SB: I think that story explains some things, because a lot of people are not aware of you being a multi-instrumentalist, because we think of the bass...I'd like to play a song and then we can talk about what Bootsy

played on that song (*plays "Flashlight" by Parliament*). The message had a futuristic dimension to it, and the music did too, because these were new sounds. It's an easy argument to make that it's coming from outer space, or someplace we've never been. Now, I would have thought you would be playing the bassline on that song. What were you playing?

BC: Well actually, we laid the track down with two guitars, my brother and myself, and the man in the box... which was nothing but a Maestro, but we liked it because it sounded different, you know?

SB: So, was that the Maestro, an early drum machine?

BC: Yeah, it was called the Maestro [Rhythm] King.

SB: Sly [Stone] used that at one point, right?

BC: Yeah, he had the first one, and I had the second one. I still got mine.

SB: Go ahead! So, you're not playing the synth. How did the song come together musically to be so far out?

BC: Well actually, Bernie [Worrell] had started messing with the synthesizer.

SB: The great Bernie Worrell? One consistent team is Bernie Worrell, Bootsy Collins and George Clinton. I see those three names on a lot [of



Stretchin' Out in Bootsy's Rubber Band (Warner Bros., 1976; AAAMC LP 2050).



Dâm-Funk & Snoopzilla, *7 Days of Funk* (Stones Throw, 2013; AAAMC CD 6455).



Parliament, *Funkentelechy vs. the Placebo Syndrome* (Casablanca 1977; AAAMC LP 273).

albums]. Then there's another group with Junie Morrison and others, right? So, what was it about that chemistry between you and Bernie and George that could really be the engine of that special sound that you all had together?

BC: Well, I think when I first got with Parliament Funkadelic, it started then. Because I brought that stability and groove. The main ingredient was the ONE. And I got the ONE from James Brown. I actually told everybody, you know. I even told George.

SB: Oh, Uncle James? You told George [Clinton] something?

BC: He didn't know what the ONE was. So, just like James Brown explained it to me, I had to explain it to George. I don't think I told y'all about how the Godfather expressed it to me.

SB: Tell us.

BC: Okay, he'd call me in the room after every gig. We giggin' seven nights a week, right? I mean, every day we hittin' it, hittin' it, hittin' it. So I'm getting lectured after each show, and this is the way a lecture would go (*imitating Brown*): "Bootsy, uh, good God, I don't know what I'm gon do with you son, but you got to give me the ONE." I'm like, "The ONE? What's the ONE?" Brown said, "Look here son, look here man, you just don't know nothing. Ya'll young kids don't know nothing. Hit me when I say, "Uh" (*Bootsy sings the rhythm*). I said, "Oh, it's like on every beat, like the ONE,

two, three, four, ONE, two, three, four. Oh, I get it, ONE. Okay." He said, "Son, if you give me the ONE every time I need that, you can play all that other stuff you want to play in between."

SB: The philosophy and history of the ONE!

BC: I got it! I took that to George Clinton, and you know, he couldn't count...He would come in anywhere. I was like, "Wait a minute George, hold up, you've got to wait for the ONE, man." [George said,] "The ONE, what you talkin' about the ONE?" I was like, "Okay, there's eight bars, are you gonna do an eight bar or a sixteen?" [Clinton said,] "Hell, I don't know, Imma do what Imma do." That was the funk. That was the serious funk—all it needed was a little guidance. The same guidance that Brown gave me. I said, "This is the way. You've got to start here." And once [Clinton] started doing it, then he started doing it on stage. If you watch those videos you'll see him doing his foot like that. He making sure he stay on the ONE!

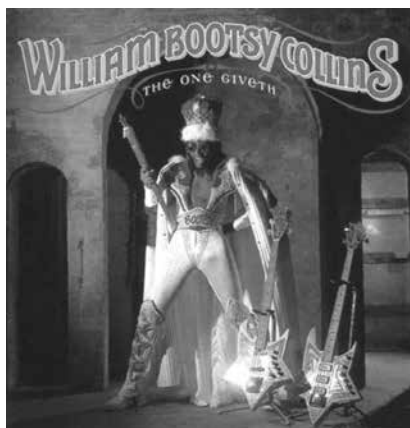
SB: There's even a P-Funk song, "Everything Is On the One."

BC: That's where that whole concept came from, and I always told people, "James Brown was the one that gave us that."

SB: Wow! Now, in the P-Funk camp, there's a lot of science fiction, there's a lot of time travel, but you seem to be one of the few people in

the P-Funk camp, as far as the different artists, that actually could sing about love. There's not too many Funkadelic love songs, not too many Parliament love songs. I'm just thinking of some of these titles. "Munchies for Your Love," "What's Her Telephone Bill," "Can't Get Away," and of course "I'd Rather Be With You" [and] "Vanish In Our Sleep." So all these songs really depart from P-Funk, at least the dominant strain of P-Funk, and I'm trying to get a sense for how you deviated. Was that something that you were pushed into? Was that something that you brought to the game as far as the direction you wanted to go as an artist?

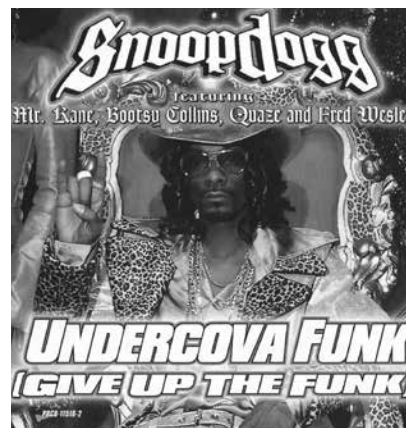
BC: Yeah, being a youngster coming up, it's all about your relationship, it's all about falling in love, or thinking you in love, you be in lust like a mug, you know? But it's like the first girl, the second girl, the third girl. Those things just stick with you...all the stuff you go through. I didn't just make those lyrics up. I mean, I actually went through that stuff. "I'd Rather Be With You," I mean, I'd be with another chick and I'd be like, "But, yeah baby, you know I'd rather be with you." And I'm telling the truth, you know? And it's like, man we've got to record this stuff. Then George had enough sense to say, "Yeah...you're so deep, you probably could pull it off." And he encouraged me to do it 'cause Funkadelic couldn't do it, Parliament couldn't do it. Like you said, it was like the younger generation, the ones Funkadelic got too old for. Those are the ones I got tossed to.



Bootsy Collins, *The One Giveth, The Count Taketh Away* (Warner Bros., 1982; AAAMC LP 1893).



Parliament, *The Clones of Dr. Funkenstein* (Casablanca, 1976; AAAMC CD 333).



Snoop Dogg single, "Undercova Funk (Give Up The Funk)" (Hollywood Records, 2002; AAAMC CD 11468).

Funk Historian Dr. Scot Brown

Dr. Scot Brown, a well-known authority on funk music as well as an avid bass player, was an integral part of the AAAMC's "Funkology" programming. Prior to leading the "Conversation with Bootsy Collins" at the IU Cinema, Brown warmed up the captive audience with an overview of funk music, drawing upon several decades of first-hand experience. The professor of history and African American studies at the University of California at Los Angeles began his funk journey at Irondequoit High School in Rochester, New York, where he produced a weekly funk program for the school's radio station. Brown went on to play bass with the Rochester-based band Radiance, which was heavily influenced by Slave and other funk bands. He still enjoys jam sessions, and brought his bass to Bloomington for a late night workout with Dr. Tyron Cooper in Cooper's home studio.

Brown has been researching Dayton, Ohio funk bands since 2003, including stops at the AAAMC where he delved into several funk-related collections. During his journeys to the nexus of Ohio funk, Brown crossed paths with Cincinnati native Bootsy Collins on multiple occasions, developing a personal relationship that was evident to all who attended "Funkology." Along the way, Brown has also interviewed many seminal Ohio funk musicians, including Heatwave's vocalist Keith Wilder, the late Leroy "Sugarfoot" Bonner of the Ohio Players, Byron Byrd of Sun, and Steve Arrington of Slave. These interviews will be woven into the book he is currently writing, tentatively titled *Tales from the Land of Funk: Dayton, Ohio and African American Funk Bands in the 1970s*.

Brown has lent his funk expertise to other media platforms, serving as a historian and commentator on the popular TV ONE music documentary series *Unsung*, including episodes on Heatwave, The O'Jays, The Spinners, The Ohio Players and Midnight Star. He also appears in the VH1 documentary, *Finding the Funk*, directed by Nelson George (the AAAMC holds George's collection of Motown related research).

Brown's interests are wide-ranging and go beyond music. He is the author of the pioneering book, *Fighting For Us* (2003), a study of cultural nationalism and the Black Power movement during the 1960s-70s. Additionally, Brown has published numerous articles on African American history, Black music, and popular culture. He has also appeared in the prize-winning documentaries *41st and Central: The Untold Story of the L.A. Black Panthers* (2009) and *The Black Candle: A Kwanzaa Celebration* (2008). We look forward to future collaborations with Dr. Scot Brown as we continue our documentation of Midwest funk music.



Bootszilla and the Professor at UCLA, 2018



Dr. Brown has interviewed many funk musicians including Leroy "Sugarfoot" Bonner, frontman of the Ohio Players.



Dr. Scot Brown at the grand opening of The Funk Music Hall of Fame & Exhibition Center in Dayton, Ohio, 2018.

SB: Now you still are doing funk ballads. On your new album, you've got a collaboration with Kali Uchis, and the song is called "Worth My While." So we can get a sense of the continuity, 'cause like I said we're travelling here, let's hear a new manifestation of the funk love ballad, "Worth My While" (*plays an excerpt*). Before I go into it too deep, [in my intro to our conversation] I talked about Midwestern funk, and I talked about Dayton, Ohio and funk. Bootsy transcends all of these spaces. There are artists like Roger Troutman that were co-produced by Bootsy. But there's something about the West Coast, where I came from, L.A., that is locked

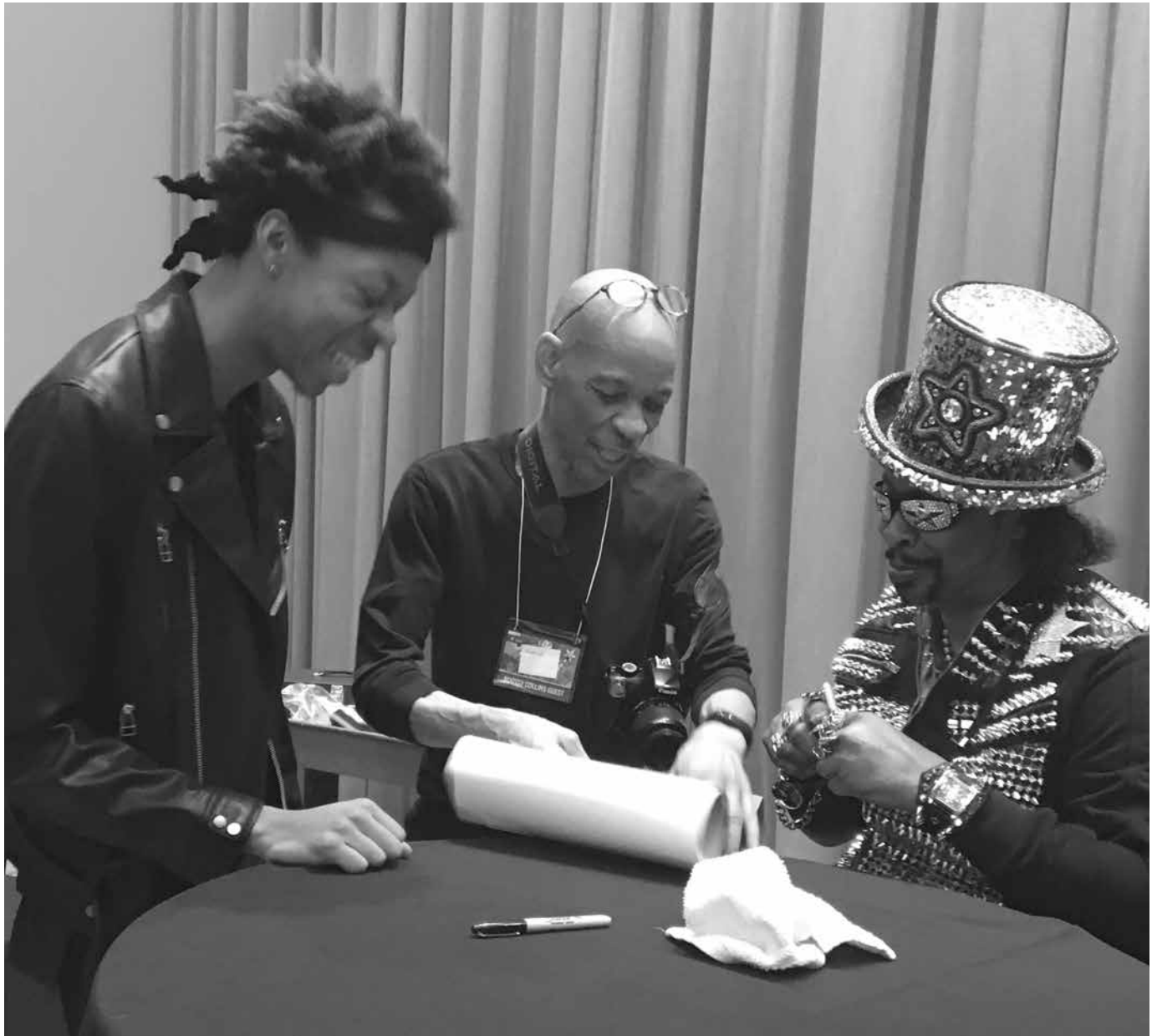
in with the Midwestern funk. Because if you listen to New York hip hop, they're on a different soundtrack. West Coast, you heard "California Love" with Roger [Troutman] on it. So, what do you think is the reason for that sonic connection—the sonic geography of funk?

BC: Yeah, sonic geography! I like that. You know, L.A. was always a place that gravitated toward the funk. When we first started, our first gig in California was at Maverick's Flat, and we stayed there for two or three weeks. The people out there, they loved the funk so much, they passed it on to their kids. I found out not too long ago, [when] I was

hanging with Snoop's mom.

SB: Snoop Dogg?

BC: Yes, she came to one of our events and just hung out. We got to talking to her, and she was saying, "You know I was at every one of your shows out here, and Snoop Dogg don't know nothing. He got everything from me." (*laughs*) I mean she was serious. Snoop had never told me that [his] mom taught [him]. He was like, "Yeah, we got up on you, you know?" Now I see how he got up on me—mom told the truth! So I think that had a lot to do with it—in the ways the parents rolled with their



Bootsy autographs posters for Peyton and Tim Womock during the Funkology reception at the Neal-Marshall Black Culture Center.

kids. I think also, when [West Coast funk groups] toured, they came to the Midwest, and they got a chance to drink from the P-Fountain, which is the Ohio River. That's where the magic happens (*laughs*).

SB: I knew there was something in the water—I just didn't know what. So, after that kind of connection, let's talk about this new album you have. Snoop Dogg is producing something with you on it, along with DJ Quick? And these are West Coast children of the funk, children of production?

BC: Yeah, to this day, it's like they're

ingrained with it. I mean, like Dr. Dre [was ingrained with the funk]—it's kinda magical that they're more into it than we are. You know, this is just what we do, but they studied it. We didn't never studied the funk. We just did what we did and had fun with it. These mugs, they know all the lyrics, they could do it backwards and forwards, and it's like, "Dang you know the song better than I do!" I mean, it's surprising because to have somebody studying you; for me it was kinda deep.

SB: Well, let's play one of the songs that you collaborated with Snoop on. It's called "High-On-Heels." Alright,

so listen to this marriage, this funk marriage here between [the] Midwest and Cali. (*Bootsy sings along with an excerpt*).

SB: We've covered a lot of ground today. While we have this special moment of having a funk legend with us today, let's take advantage of it and thank Bootsy for this conversation.

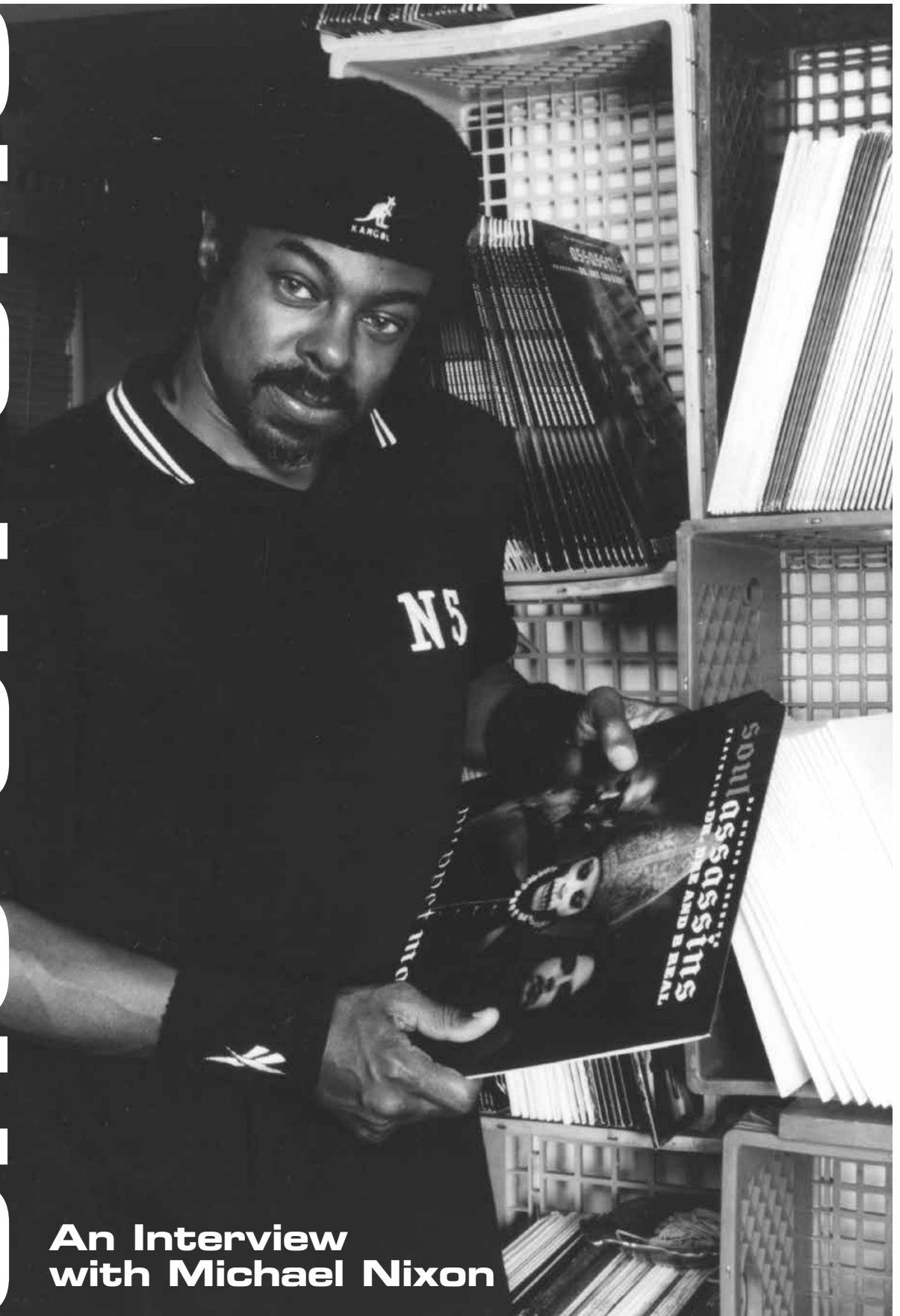
BC: Thank you so much, Doc.

SB: Thank you, brother.

— Transcribed by Jamaal Baptiste

one-on-one

**An Interview
with Michael Nixon**



Michael Nixon in his N5 Marketing office, 1997.

Michael Nixon is a veteran of the Black music and entertainment industry with over 40 years of experience in marketing and promotion. After working in radio, television and the record industry—including stints at WHUR-FM, WBSL, WEA Distribution, Elektra, RCA, and HBO—Nixon shifted to music industry magazines. In 1988, he was hired as advertising director for the magazine Black Radio Exclusive (BRE), while also pursuing acting roles in television. By the following year, Nixon was on the cutting edge of marketing for the emerging hip hop scene. He created the music industry's first weekly radio rap chart for the San Francisco based publication The Gavin Report, then assisted with the creation of Rap Sheet, possibly the world's first hip hop newspaper. From 1993-1994, Nixon worked as an account executive for Billboard magazine, where he had accounts with many of the major record labels and radio stations.

Nixon began his own Los Angeles based company, N5 Marketing, in 1994—a premiere advertising firm utilizing cultural awareness methodology. Initially specializing in the development of street teams to promote urban, hip hop, R&B music and other events across the U.S., Nixon also provided promotional services to some of the biggest names in the music and commercial sales industry, working alongside artists such as Prince and Bootsy Collins in addition to overseeing marketing campaigns for Nike and Reebok. In recent years, Nixon and his company have worked behind the scenes at many high profile entertainment industry shows and events, from the Grammy Awards to the popular television show Dancing with the Stars.

On October 6, 2014, Dr. Portia K. Maultsby interviewed Michael Nixon about his work in the music and radio industry, which is excerpted below. The interview began with Nixon chronicling his career starting directly after his 1972 Howard University graduation.

PKM: So where did your career take you after Howard University?

MN: I met Phil Watson who created and started the radio station WHUR, Howard University's radio station, and he hired me as the manager of business and fiscal affairs for WHUR in 1973. I soon convinced the general manager (Tom Jones) and the sales manager (Cathy Liggins Hughes) I was ready to become an account

executive, so I would go up to New York and get appointments with the major advertising agencies. At that time, WHUR was just starting as a new station and it wasn't rated yet. When we did hit the Arbitron ratings, it was totally unprecedented for a new station to be entering Arbitron ratings at a number four position in a fifty plus station market.

PKM: What year was this?

MN: 1974. I was just so excited to be doing something new and unique. I had to teach myself how to sell radio. After a while my sports director Greg Moso, who knew I had been a track star at Howard University, told me, "Remember you said you wanted to try to run in the Olympics? You still train. Why don't you train for the Olympic games now?" I had never been to California, so I said, "You know what, I'm just going to move to California and train for the Olympic Games." I quit my job, gave up my apartment, packed up, and left in my little 280 SL. When I got to California, I started training with UCLA and USC because I knew both track coaches. I contacted them and said, "I want to train for the Olympic Games. I'm running unattached." And they said, "Sure. You can train with us."

PKM: We're now moving to your entre into radio in California.

MN: When I had some down time from my training, I went to KJLH where Rob McGrew was the general manager. He hired me as the national account representative for that station. This was 1976, and I was training for the 1976 Montreal games. I made it to the trials but failed to make the team. They take two to run and then two alternates, and I came in fifth place in the semi-finals. But I realized that dream because I actually went for it. So, I returned to the radio station KJLH, which was Stevie Wonder's radio station. At the time, the tag line for the station was 'KJLH Kindness, Joy, Love and Happiness.' Soon after, I had the fortune to meet Bill Perasso who was the sales manager for WEA in San Francisco, and he hired me right on the spot to be the first WEA Black Music Marketing Coordinator.

PKM: Explain WEA.

MN: WEA is Warner Elektra Atlantic, which is the distributor for Warner Bros.



Michael Nixon (second from left) with the Howard University track team (early 1970s).



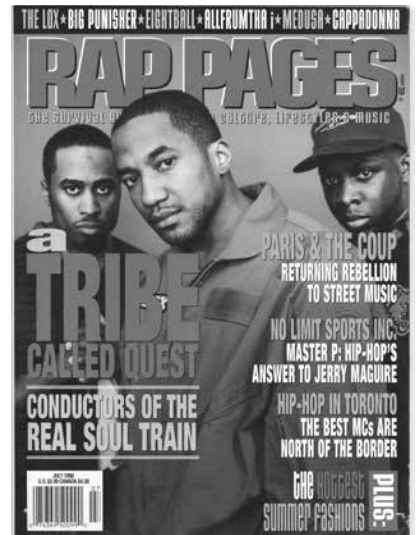
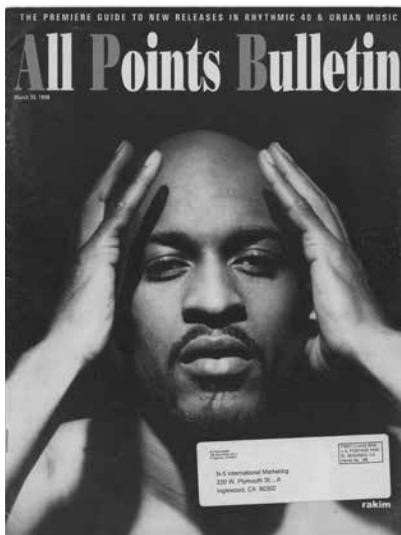
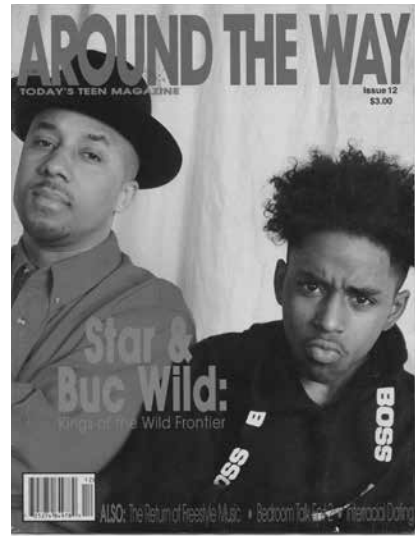
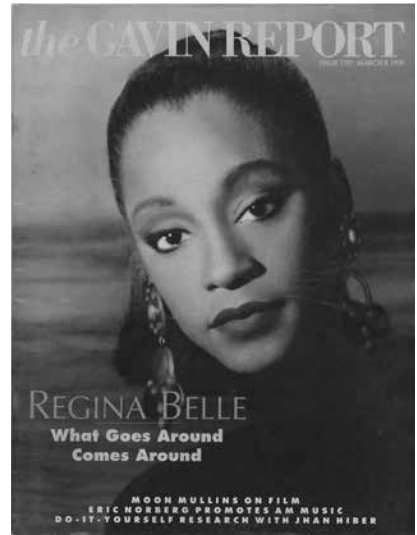
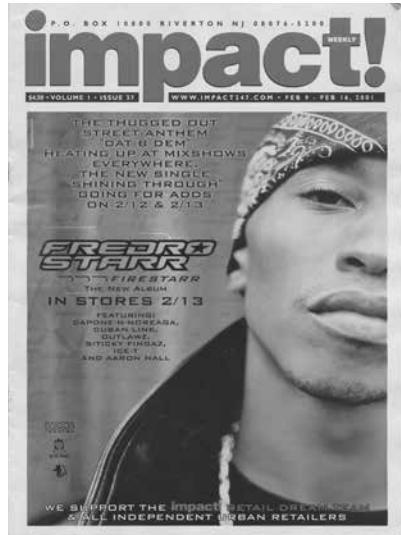
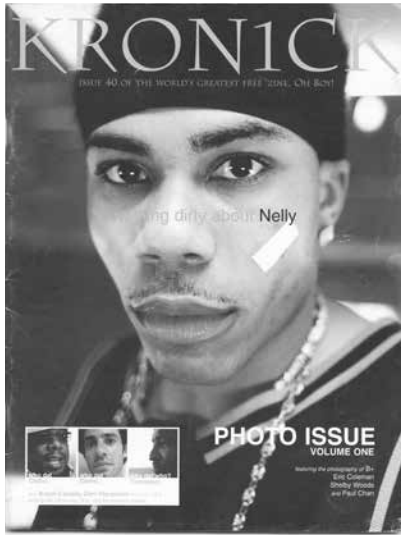
Nixon attending reception in San Francisco where he was introduced as WEA's first Black Music Marketing Coordinator by his boss, Bill Perasso (on right), 1977.



The Rolls-Royce 1937 Phantom III used by Michael Nixon for promotions, parked in front of the House of Music store in Los Angeles (late 1970s).



Michael Nixon (right) at the record release party for Ray Charles' True to Life album (1978).





Michael Nixon (wearing combat fatigues) and his street team at Wherehouse Music promotional event in Los Angeles for the Mary J. Blige album, *Share My World* (1997).

and their subsidiaries Elektra and Atlantic, and Elektra and Atlantic's subsidiaries. You're working for probably about 35 to 38 different labels, but my main priority was Warner Bros. Records. They relocated me to San Francisco. At the time we were working with people like Prince and his first record, "Soft and Wet," Rose Royce and their second record, Al Jarreau, Chic, Ray Charles, and Donna Summers.

PKM: What year did you go?

MN: It was 1976 or 1977 when I started at WEA. I was the first Black Music Marketing Coordinator and responsible for all the Black mom-and-pop record stores in the Bay Area, in addition to Tower Records, Banana Records, and Warehouse Records. I would merchandise all of them, especially the mom-and-pops. I would merchandise the entire store with WEA product. None of the other record labels had any Black music merchandisers.

My first priority was PRINCE! He was only selling in the San Francisco market, because it was the center of the disco era at that time. I even created the first wrapped vehicle in the music industry that I know of. I bought an old milk truck for \$100 and I merchandised it with spray paint, posters and 4x4s (foam posters). I spray painted the entire milk truck black and spray painted the wheels yellow, then I rolled all over every 'hood in San Francisco, Oakland and Berkeley. I had WEA product in every 'hood and every record store in the Bay Area. Everybody was excited to get free stuff.

Rose Royce's second record had just been released and I created a "Rolling Rose Royce" promotion. I requested the group come to the Bay Area market to perform and do radio, then I went to retail with the "Rolling Rose Royce" promotion. I had the group in a 1937 Rolls Royce led by the Rose Royce wrapped vehicle. We did autograph signings at all the Black mom-and-pop stores—Music People, Evans House of Music, Twauzi, Leopolds—and Tower Records, Banana Records, and Warehouse Records. It was a major success. At that time, no one had ever done anything of this magnitude. When Prince's first single, "Soft and Wet," was released, the San Francisco clubs were blowing up—San Francisco was the hot disco market. We flew Prince in from Minnesota to have him perform, go to radio stations, and do his first ever in-store appearances. We took him to 20 stores in two days in a Rolls Royce and Prince did autograph signings at selected locations.

There was one promotion I did at this legendary record store in Berkeley called Leopold's, which is long since gone. *Bootsy's Rubber Band* had been released in 1978 and Bootsy Collins was just starting to happen. Radio had just picked him up and I arranged a mega in-store appearance at Leopold's. Circus Vargas was in town and I had them deliver a black panther in a cage. The Black Panthers were the big thing in the Bay at the time and I arranged for five members to be present and to provide security for the promotion. The event was called, "Bootsy Meets the Black Panther." When Bootsy's limo arrived at Leopold's there were so many

fans because KRE had announced the event when we were at the station. All of the fans rushed his limo, started chanting his name and wouldn't let him out of the car. That was a legendary in-store that never happened. Leopold's always talked about that promotion. Right after that event, Bootsy's record went gold.

PKM: What year did you go back to the East Coast?

MN: This was 1980. I moved back to New York and started working at RCA Records and Arista Records. From there, I worked at WBLS and WLIB, back to my radio connection as an account executive, selling radio again from '83 to '84. But I decided I had to move back to the West Coast. So when I moved back to L.A., in '84, I started working at KJLH and KGFJ radio stations as an account rep. I decided I wanted to get back into records again, so in 1986 I started working for a couple of independent labels until 1987. Then Sidney Miller at BRE hired me to work at *Black Radio Exclusive*, and that was my entrance into the Black music trade publications.

PKM: In what capacity?

MN: I was working as an account executive selling advertising for *BRE*, which has been around since 1976. As a matter of fact, it is the only major Black music trade publication that has survived. I worked there a couple of years. From there I went to work at Impact Publications, which is out of Philadelphia, and *Urban Network*, which

was created by Jerry Boulding. For both those publications, I was also an account rep.

PKM: Who started *Impact*?

MN: *Impact* was started in 1987 by Joe Loris. It was his dream to start a Black music publication. Jewels Malamud and Sylvia Davis came aboard as his general manager and editor-in-chief, and they along with Joe Loris started the Impact Super Summit Conference, which became the perennial Black music trade business conference.

PKM: What year did you join *Impact*?

MN: 1988, 1989 approximately. As I gained experience there, selling ads, meeting all these new people and forming great connections with them, I expanded my customer base. People in this industry shifted around all the time, but when they would move from Columbia Records to Atlantic Records, for example, I still had a connection with them in some way or the other. At that point the Galliani Brothers, who were sales representatives for the trade publication *Gavin*, began hosting The Gavin Seminar. This was a music conference held every February in San Francisco where the publication was based. It was definitely the place to be. Through this conference, I got to know the R&B editors at *Gavin*, and the Galliani Brothers.

After the 1989 conference, Lou Galliani called me to see if I would be interested in helping them start a rap music chart. Rap was just starting to come up in the industry at that time, and unlike others, the Galliani Brothers believed in its staying potential. I told them yes, and they paired me with Brian Samson, a new employee fresh from college. Brian was the editor, and I became the marketing sales director. Because all the major record companies were in Los Angeles, I networked from there, interfacing with all the marketing vice presidents of the various companies. Brian, on the other hand, worked out of the San Francisco office, and together we developed a network that was unheard of in the industry. We took the entire first year, until mid-1990, to get to know all the major players in the rap industry, and then we connected with them at the various annual conferences—the Gavin Seminar, the Impact and BRE conferences, and Jack the Rapper's Family Affair.

We built up this network of deejays throughout the country, calling them our “rap reporters.” They would report to us what they were playing, what they thought of artists, give us access to interviews they did with the hottest kids in their market, and we built a chart based on this information. When we released it in mid-1990, it took the industry by storm. They were like, “What is this?!” *Billboard* had a rap retail report based on commercial sales in major stores, but neither they nor anyone else had a rap radio report. They didn't know what the hip hop deejays were spinning on the radio. We had retail information, but concentrated mostly on mom-and-pop stores in the primary, secondary and tertiary markets. We combined this information with the details our rap reporters were giving us, compiling it into two weekly charts we called “Radio Rap Charts” and “Retail RAP.”

Some of our earliest rap reporters were deejays this genre considers its instrumental icons—Afrika Bambaataa and Melle Mel. It took us a little over a year to put together our team and create this legitimate chart focusing on rap and hip hop music. I was constantly told by my record company constituency that this would never work, since rap was not “real music.” The rest is history. All of a sudden I was getting five to six major ads a week. That was a big deal, especially since the R&B chart for *Gavin* was barely getting one to two ads a week.

PKM: What was the reaction towards the chart at the 1991 Gavin Seminar conference?

MN: At that 1991 seminar, we had two panels and two to three showcases, all featuring rap artists. This is where we started to break all the major rap acts in the country. This was their platform to be seen and heard by all the major players in the rap music industry. This conference set the stage to break major hip hop acts and rappers. We're talking about artists like LL Cool J, X Clan, Cypress Hill, NWA. During the 1991 conference, the record companies quickly signed to become major sponsors for the hip hop showcases already in place that year. The '92 and '93 conferences were even bigger—we just took the whole conference over and had so many showcases and were breaking so many acts. Right around that same time, just before the '93 Gavin Seminar, I started my own independent hip hop publication agency I called StreetZine. At that time, all

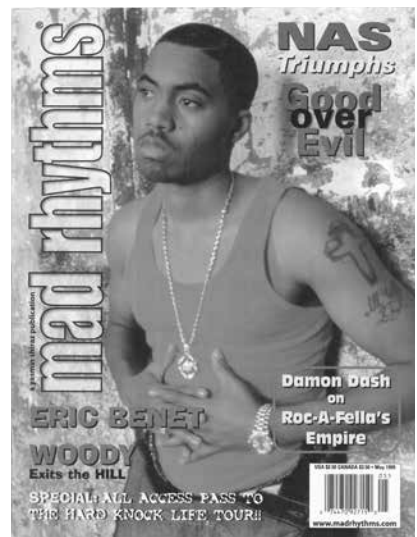
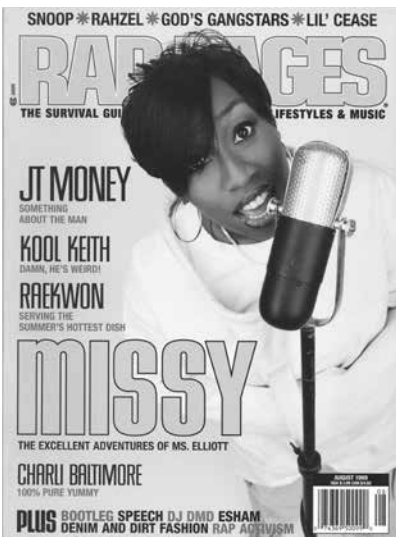
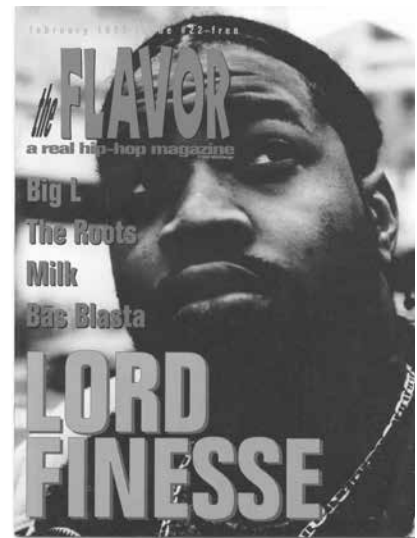
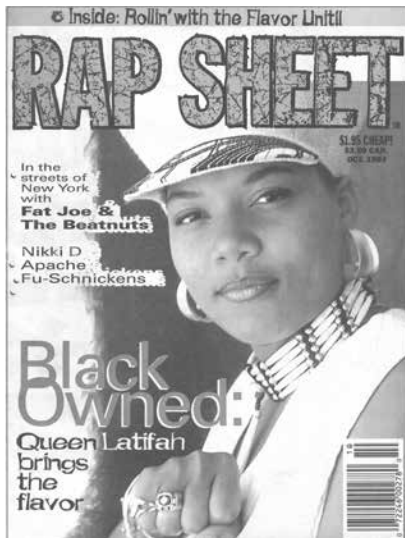
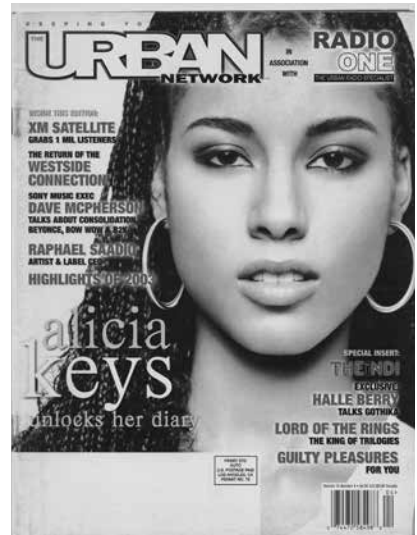
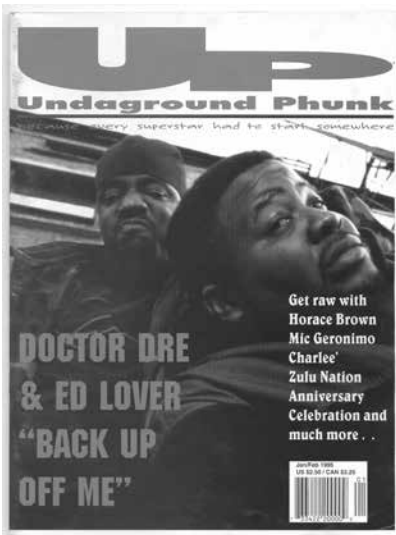
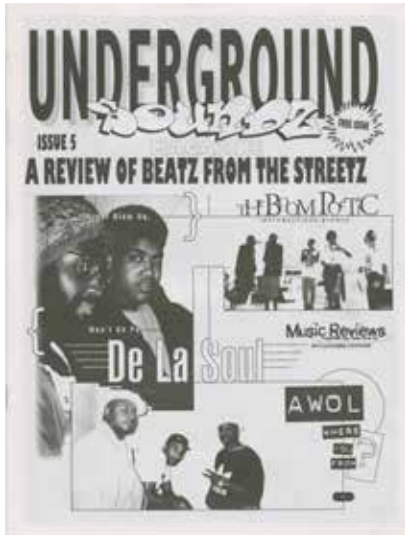
these independent hip hop publications were popping up all around the country—*The Chronic* from L.A., *Straight from the Lip* in San Diego, *Underground Connection* in Detroit, *Around the Way Connections* in New York, and so many others. I met with the publishers of all these at the Gavin Seminar in '93. Everybody in the hip hop world had been coming to the Gavin Seminars since 1991—all the managers, the acts, the retailers, the deejays—so I had quite a working database of these people. It was at that point I decided to officially become a broker for all these publications around the country. When a record label would release a record, they didn't know what to do with it. They were like, “What do we do with this record? How do we advertise it?” They would call me and I would say, “Send me the record.” Normally, I would already know what was coming out because I've been talking to them all the time and they were always sending me pre-release records. Since I knew the market so well, I would tell them around what regions and cities they needed to focus their advertising.

PKM: What is the meaning behind the name StreetZine?

MN: It's a play on the word “magazine” and the fact that the hip hop info was coming straight from the streets.

Nixon continues on to talk about his involvement with Rap Sheet, the first hip hop newspaper, his role as advertising and marketing director for that publication, and how his ongoing participation with Rap Sheet, StreetZine and the Gavin Seminars led to his affiliation with Billboard magazine.

MN: Right after the '93 Gavin Conference, Terri Rossi, the R&B editor of *Billboard* magazine, called to offer me the position of account executive. In their company's history they had never had a Black account executive, and Terri thought it was time to change that. I agreed, but naturally I had to dissolve my company—*Gavin*, *Rap Sheet*, you name it—but I thought it would be worth it. I started that summer, and thought I would be selling the *Billboard* rap retail chart and the R&B chart, but no. They gave me other account categories—music publishing, laser discs, karaoke, mini discs, and Latin music. Latin hadn't even started to break out yet! So, I got to learn new areas of the industry—



music publishing for one. I got to know all the players. Music publishing is a different area, and unless you're actually a player in it, you really can't comprehend what that is. So, I was able to learn it firsthand. I had so many questions every time I met with the executives at Leiber/Stoller and Warner/Chapell, and they would teach me. But laser discs and all the other technology I was over were never really viable categories, so it was really hard to make my quota. I lasted in that job for only about a year before we mutually decided to part ways.

PKM: So you left *Billboard* at that point. What did you do then?

MN: I went independent at that point and started N5 International Marketing. I started my own street teams, and we were running the streets of L.A. for several major labels and many independent labels.

PKM: Can you explain the concept of street teams and how you came up with that?

MN: Right before I quit *Billboard*, Snoop Dogg had just come out with his first record. I was still going to all these hip hop clubs and events, and I started seeing kids at these clubs giving out cassettes of hip hop artists that were getting ready to come out. I was like, "Hmmm. That's interesting." I asked them who gave them these tapes, and they answered, "Def Jam Records. We passing it out for them." I said, "Are they paying you for that?" They answered, "They give us free records and T-shirts." I said, "Wait a minute. That's work. Are you kidding me?" So, I went to the labels and told them I had a street team and we would give out their records and T-shirts to record stores and clubs. Because I knew all the hip hop deejays, I knew I could market those artists on a different level, but I told the labels I needed to be paid for that level of

work. They agreed. Then I went to all the different labels and set up the same thing. Independent labels started calling me, wanting me to do theirs, too. When I first started, it was just me. I would tell them I had street teams, but it really was just me. But after a while, it was too much so I put together several street teams and trained them. By 1995, I was working with at least 32 different labels., sniping posters on the streets, in the record stores and the clubs.

PKM: How did you go about developing the street teams?

MN: Kids in the clubs eventually found me. They knew who I was from passing out product in the clubs, and when they approached me, I hired some of them. I would go out with them and train them with the basics of street marketing. That was how I formed my street teams. By the late '90s I started calling them "lifestyle marketing teams" in order to give them more corporate appeal. I noticed the corporate world's desire to be branded with the youth culture, and heard they were aware of my street teams. Corporate needed a hook-up to the hip hop tastemakers. We knew all the top influences and artists in Los Angeles, New York, Chicago, Atlanta, Washington, DC and Miami and we were able to get them to wear the newest and coolest swag. Converse was the first client we consulted. Next was Reebok, with Nike following soon after. We topped it out with EA Sports [which we marketed] for eight years.

PKM: So essentially what you did was take your street team strategy and apply it to corporate America within the mainstream of pop culture?

MN: Yes. We personally branded these companies into the hip hop culture. It was at that point that I started using the term, lifestyle marketing.

PKM: What else did these new lifestyle marking street teams do to brand your corporate clients?

MN: One of my biggest and most successful street campaigns we engineered was based off the "Nike Fun Police" campaign already on TV. It was centered around Kevin Garnett and Gary Payton. We auditioned and hired a special "Fun Police" street team, outfitting them with yellow trench coats, sweatsuits and two new pair of Nikes. We had two "Fun Police" vehicles. One was an actual 'old skool' police car repainted with the "Fun Police" logo complete with lights and siren. The other was a refurbished limo complete with a Play Station unit. I even worked with some graffiti artists to create a special Nike West Coast logo. We would drive our cars to local high school basketball games and at halftime we would bust into the games and distribute T-shirts, hats, stickers, and posters. As soon as we were out of merchandise, we would leave. I would take all the pictures and videos and Nike would post them on their website.

PKM: What demographic were you targeting with these "Fun Police" campaigns?

MN: The hip hop community. Anywhere I knew there was going to be a hip hop event, that's where we would hit. That's how the "Nike Bling Bling" campaign started. The Lakers won the NBA finals that year, and Nike was their corporate sponsor. Shaq was all over the news referring to the trophy as bling, so I suggested to Nike they do a "Bling Bling" campaign for the next NBA final. The word "bling" was strongly linked with hip hop because of a rap song, so it fit perfectly with the demographic we had already been targeting. They created posters and stickers for the "Bling Bling" campaign and we put them up all over L.A. and gave them out at the NBA finals.

The Michael Nixon Collection

Entertainment industry veteran Michael Nixon began his collaboration with the AAAMC in 2015 with the donation of hip hop and Black music/radio industry magazines from his personal collection, documenting his affiliation with these publications as an advertising and marketing executive. More recently he donated photographs and business records from his companies StreetZine and N5 International Entertainment Marketing. The images used on these pages are drawn from the Michael Nixon Collection.



Michael Nixon at the NAACP Image Awards, 2018.

After discussing a number of other topics, Maultsby returns to Nixon's involvement with regional hip hop publications.

PKM: You worked with another rap magazine, *Rap Pages*?

MN: *Rap Pages* was started by Larry Flint of *Hustler* magazine—Flint Publications. He just got in the game late. He saw he could make money, so he took a chance and did *Rap Pages*. It was kind of patterned after *Rap Sheet*, and people would always mix them up. But the only saving grace was that *Rap Sheet* was a hip hop newspaper. *Rap Pages* got lost in the sauce because *The Source* became the number one hip hop magazine publication and foremost place to go for hip hop and rap information.

Rap Pages was kind of [tertiary], because it was *Rap Sheet* and *The Source*, neck and neck. *The Source* became more of a slick publication. It was just better looking. We wanted to keep *Rap Sheet* as that funky-looking underground type publication.

PKM: You worked with *Rap Sheet*.

MN: Yeah, but we kept it real street and underground, because we were considering changing it from the newspaper to a slick publication like the rest. But I said, "No. This is what makes us different." Underground heads and independents liked it better that way. We did too, 'cause it really set us apart, and no one else could copy us.

PKM: When was this, 19...

MN: 1992. And I had all those other ones. Those old small ones like *Flavor*, *Round the Way Connection*, and *Booty Crack*.

PKM: Were they regional?

MN: Yeah. They were totally regional. *The Bomb* and *Booty Crack* were in San Francisco. *Straight from the Streets* was in San Diego, and *The Chronic* was in L.A. Connecticut even had one called *One Nut*. They were all part of StreetZine—my agency.

PKM: This has been very instructive. Thank you very much!

— edited by Amy Aiyegbusi
with assistance from Michael Nixon



Featured Collection:

Robinson playing the saron with the UCLA Javanese Gamelan ensemble, 1960s.

From D.C. to Bali – The Gertrude Rivers Robinson Collection

The Gertrude Rivers Robinson Collection documents the career of the pioneering composer, ethnomusicologist and Balinese music specialist. Born in 1927 in Camden, South Carolina, Gertrude Eloise Rivers was the daughter of distinguished academics. Her father, Dr. W. Napoleon Rivers Jr., was a professor of Romance languages at D.C. Teachers College, while her mother, Dr. Gertrude Burroughs Rivers, was an English professor at Howard University. Young Gertrude went in a different direction, studying piano from an early age during her childhood in Washington, DC, then continuing her studies at the Northfield School for Girls in Massachusetts, which had a long tradition of welcoming African American students.

In 1943 Robinson enrolled at her parent's alma mater, Cornell University, where she graduated with a Bachelor of Arts in composition and performance in 1947.

Within the collection are numerous music composition exercises, arrangements and sketches, presumably completed as part of Robinson's coursework, in addition to manuscripts for early works such as "Two Moods for Flute and Piano" bearing the penciled note, "July 1948, New London, Conn."

One highlight of Robinson's years in Ithaca was her involvement with the Cornell Dance Club. While she performed as a dancer, Robinson primarily used her time with the club to explore the relationship between music and dance, which was an area of interest that would shape her later career. According to newspaper clippings, she was on the Cornell faculty for three years as instructor and composer-accompanist for modern dance, writing incidental music such as American Dance Story for chamber ensemble and dancers, documented through a manuscript copy

of the score and accompanying spiral bound sketchbook. Other works in the collection composed for the Cornell Dance Club include "Child" (manuscript score, 1948), "Sooth Song (Lullay)" (manuscript score, 1948), "Studies in Composition" (manuscript score, 1946-1951), and a collection of shorter works bound together as "Music for Modern Dance" (manuscript score, 1948-1950).

After marrying fellow Cornell graduate Spencer M. Robinson in the fall of 1950, Robinson and her husband relocated to Los Angeles, California where Spencer worked as an engineer in the burgeoning aerospace industry. Pursuing her interest in dance, Robinson became a composer and accompanist for the influential Lester Horton Dance Theatre from 1950-1953, while maintaining an affiliation with the Cornell Dance Club during this period. Handwritten lecture notes indicate she



Robinson (standing left) and Gloria Newman Schoenberg (standing right) with dancers at the SARK Studio in Los Angeles, 1950s.

was also teaching a music for dancers course from 1951-1955 at Eugene Loring's American School of Dance in Hollywood, and there are sketches dated 1951 of music for children's classes in modern dance, "composed while working with children from the ages of four to six years." Robinson's interest in educating children in the arts appears to have been the catalyst for her next venture, the SARK Studio of Music, Dance and Art, which she co-founded in 1954 with several artists including Gloria Newman Schoenberg, another alum of the Cornell Dance Club.

Robinson's affiliation with the University of California, Los Angeles began in the fall of 1955 when she enrolled in a folk music course, documented through handwritten class notes outlining her studies of world music traditions from Asia to Africa to the Caribbean. The following year she was admitted to the graduate school and, after completing a course on Folk Arts of the Pan Pacific, was invited to join the Javanese gamelan ensemble led by Dr. Mantle Hood, director of UCLA's new ethnomusicology program.

Robinson's initial interest in the gamelan was apparently sparked by a concert she attended in New York given by the Peliatan gamelan ensemble (possibly during the group's 1952 world tour). While at UCLA, she studied and played many instruments in both the Balinese and Javanese gamelans, developing a particular specialization on the Balinese ugal. On the 1963 Columbia Masterworks recording, *The Exotic Sounds of Bali*, Robinson performed with the UCLA gamelan ensemble and Balinese musicians under the direction of Dr. Hood.

Robinson's gamelan experience and interaction with visiting musicians to the UCLA ethnomusicology program left a deep mark on her future musical compositions and educational work. In 1970, she made her first trip to Bali and Java to conduct research for her master's thesis in composition, culminating in her best known work, *Bayangan* (1972), for an octet of gamelan instruments played in the Balinese gong kebyar style alongside a Western septet and dancers. Multiple copies of the score trace the compositional

process from early drafts through the final bound volume submitted as Robinson's M.A. thesis, while recordings capture numerous performances of *Bayangan*, possibly including the 1984 performance led by Robinson at the International Congress on Women in Music in Mexico City. Field recordings collected during Robinson's 1970 trip are also included in the collection; selections were utilized for the album *Bali South*, released by the UCLA Institute of Ethnomusicology in 1973.

Robinson began teaching at Loyola Marymount University in 1970 and soon thereafter purchased a Balinese gamelan angklung so she could continue her pedagogy at LMU. Several early performances of the LMU Balinese Gamelan Society under Robinson's direction were captured on video. Over 300 color slides in the collection were likely used for Robinson's LMU music courses and are organized into the following series: popular dances of Turkey and Greece, gamelan instruments (from photos by Colin McPhee), African instruments (from



Robinson and LMU students with visiting Balinese musician/instructor I Wayan Suweca, who is playing the gamelan angklung kantil, late 1970s.



Gertrude Rivers Robinson, early 1990s.

Phil Sonnichsen), musical instruments from around the world, and Japanese music and culture (primarily related to instruments and dance). Robinson's papers also include syllabi for LMU courses on ethnomusicology, Afro-American music, and Western classical music, as well as

materials related to her Semester at Sea in 1987. The following year she composed a new school song, "LMU: A Gift to the West," and the process is documented through correspondence and song texts as well as the original manuscript score. Robinson returned to Indonesia on several occasions for research on her dissertation topic, "The Ceremonial Repertoire of the Balinese Gamelan Angklung: A Study in Regional Variation and Compositional Transference." Numerous audiocassettes, open reel tapes, and 8mm films in the collection were recorded during these trips, capturing the performances of various gamelan ensembles as well as ceremonies and dances. A binder marked "Gamelan Notation, Java Project" may also have been compiled as part of Robinson's fieldwork. Aside from one folder containing a brief outline of her dissertation topic, however, there is no indication she had begun drafting chapters.

The final portion of Robinson's papers shed light on her professional activities. She

joined the Society for Ethnomusicology in 1962 and remained an active member until her death in 1995. She was also a founding member of the Southern California Chapter of SEM, twice serving as president. Other professional activities documented in her papers include her affiliation with the Los Angeles Urban League during the Civil Rights Movement, as well as Delta Sigma Theta Sorority and the National Endowment for the Arts.

The Gertrude Rivers Robinson Collection was generously donated to the AAAMC in several installments by her son, Spencer M. Robinson Jr., who assisted with the identification of the films and audio recordings. Spencer accompanied his mother to Bali on several occasions, including her initial trip in 1970, and served as her recording engineer. The collection is now open for research, and the digitization of the audio, film and images is ongoing.

— Brenda Nelson-Strauss, based on a biography by former AAAMC graduate assistant David R. Lewis



Dr. Mellonee V. Burnim and Dr. Ruth Stone at IU retirement celebration (courtesy Dept. of Folklore & Ethnomusicology)

Dr. Mellonee V. Burnim Retires from Indiana University

The following remarks were excerpted from a presentation given by Dr. Tyron Cooper during a retirement celebration on Thursday, March 29, 2018 for Dr. Mellonee V. Burnim and Dr. Ruth Stone, hosted by the IU Department of Folklore and Ethnomusicology.

Over the course of her career, Dr. Mellonee Victoria Burnim has made many contributions to the Department of Folklore and Ethnomusicology and Indiana University broadly, while the scope of her import as a groundbreaking scholar, performer, teacher, administrator and human being extends well beyond the academy. Upon her retirement in December 2016, Burnim had completed 41 years of distinguished service to IU. She arrived here in 1975 as a Ph.D. student in ethnomusicology, recruited by Dean for Afro-American Affairs and Director of the Afro-American Arts Institute, Dr. Herman Hudson, to create what is now known as the African American Choral Ensemble, the final unit in the Institute's Black performing arts trifecta. In 1985, Burnim published in the *Ethnomusicology* journal her most widely read and referenced article,

"Culture Bearer and Tradition Bearer: An Ethnomusicologist's Research on Black Gospel Music," challenging the widely prevalent contention that the ethnicity or race of the scholar adversely impacted objectivity in research conducted in like communities. Burnim's crowning scholarly achievement came with the publication of *African American Music: An Introduction* (Routledge, 2006), co-edited with Dr. Portia K. Maultsby. Written to expand on the pioneering work on African American music by musicologist Eileen Southern, this text was quickly adopted by universities across the nation. In recognition of its top selling status, Burnim and Maultsby were solicited by Routledge to produce an updated second edition in 2015 along with the companion volume, *Issues in African American Music: Power, Gender, Race, Representation* (2017).

As a public speaker, Burnim has shared her seminal research on Black religious music with audiences across the globe, giving presentations at many institutions of higher learning as well as seminaries and schools of theology, and most recently the Apollo Theater. Over the span of her career, Burnim has

translated the unity of her expertise as a scholar and creative artist to national and international stages, as she led choral music workshops, undergirded by lectures, which grounded the music's performed in historical and socio-cultural context. Burnim's engagement in the Bloomington community includes her 17-year tenure as Minister of Music at Bethel AME and her 15 years as Music Director at Fairview United Methodist Church.

During her IU tenure, Burnim was chair of the Department of Afro-American Studies from 1991-1994, served five years as Director of the Ethnomusicology Institute, and most recently, as Director of the Archives of African American Music and Culture from 2014 until her retirement. In this latter role, Burnim focused on programming designed to raise the profile of the Archives within the IU community at large, evident through several extremely successful sponsored public events. We recognize and salute Dr. Mellonee Burnim, a premiere ethnomusicologist and scholar of Black music and culture, for her many contributions.

sound bytes: digital initiatives



Dr. Herman Hudson and Dr. Mellonee Burnim with composer Undine Smith Moore in Richmond, VA, circa 1978 (SC 102; photographer: Scott L. Henderson).

New video: The Teresa Hairston Collection

Liner Notes No. 21 featured the recently donated Teresa Hairston Collection, which includes thousands of materials created or collected during her career in the gospel music industry such as magazines, photographs, videos, and sound recordings. This extensive collection is available for onsite research at the AAAMC on Indiana University's Bloomington campus, and portions are currently being digitized for online access. The AAAMC recently produced a video to introduce this rich

collection to the audience at a donor recognition event in honor of Dr. Hairston, which is now available online at <https://purl.dlib.indiana.edu/iudl/media/b88q37ww6w>.

Finding aids

Finding aids to eight collections have been published online over the past year. Several of these (Gospel News Journal, Ronald C. Lewis, and Arizona Dranes) include links to images of documents in the collections. Special recognition goes to Levon Williams and Emily Baumgart for their excellent work completing and encoding many

of these finding aids for publication in IU's Archives Online site (<http://tinyurl.com/ydga24rn>). The finding aids are also accessible via the 'explore collections' tab on the AAAMC website – look under the categories indicated in parentheses:

- Robert Marovich Collection, 2007-2013 (religious)
- Brian Lassiter Southern Rap Collection, 1986-2013 (hip hop)
- Gospel News Journal, 1966-1968 (religious)
- Ronald C. Lewis Collection, 1986-2017, undated (popular and religious)



Jocko Henderson campaigning during his run for a seat in the U.S. House of Representatives, PA 2nd congressional district, circa 1978 (SC 136)



Black Forum Records, *Guess Who's Coming Home: Black Fighting Men Recorded Live in Vietnam*, 1972



Adelaide Hall publicity portrait, circa 1937 (SC 134)

- Arizona Dranes Okeh Records Correspondence, 1926-2004, bulk 1926-1929 (religious)
- Vy Higginsen Collection, 1982-2012 (religious)
- Debbie May Gospel Music Collection, 1985-2001 (religious)
- Adelaide Hall Collection, 1928-2003 (popular)

Image Collections Online (ICO)

Photograph collections big and small are continually added to IU's Image Collections Online site. New additions include selected gospel industry event photographs from the Teresa Hairston Collection which were digitized over the summer. These are among thousands of images in the Hairston Collection, so continue to check back for more in the coming months!

Photographs from seven additional collections were also recently scanned and uploaded to ICO. View these collections and more at <https://tinyurl.com/y99fsobv>.

- Vy Higginsen Collection, 1982-2012
- Tom Barton Collection
- Ronald C. Lewis Collection, 1986-2017
- Patrice Rushen Collection
- Jocko Henderson Collection, 1971-2003
- Debbie May Gospel Music Collection, 1985-2001
- Adelaide Hall Collection, 1928-2003

MDPI updates

IU's Media Digitization and Preservation Initiative continues to digitally preserve thousands of audio and video items from our collections. This summer we sent the second batch of VHS tapes, including several hundred commercial

and non-commercial videos, along with CD-R and DVD-R discs. In addition to analog and digital audio and video carriers, the project has now expanded to film! We look forward to receiving digital preservation copies of films in the Gertrude Rivers Robinson Collection. For more information about how we are using these digitized items, keep reading!

Media Collections Online (MCO)

As the AAAMC receives digitized audio and video files from MDPI, they are uploaded to IU's Media Collections Online site for access. When possible, these recordings and videos are made freely available to the public online; however, due to copyright and other restrictions, the majority of digitized audio and video files, as well as related transcripts, are limited to authorized access. Please contact the AAAMC for details.

Radio-related collections added to MCO include the Rhythm & Blues Foundation's "Let the Good Times Roll," a series of 13 hour-long programs hosted by Jerry "The Iceman" Butler, distributed by National Public Radio. "Every Voice and Sing!" is a five-part radio series on Black choral music that explores the social/political context of the Civil War/Reconstruction era that brought about the formation of Historically Black Colleges and Universities and their amazing singing groups. Interviews from the Jacquie Gales Webb Collection conducted for the radio series "Jazz Singers" (Smithsonian and Public Radio International) have also been digitized and are currently being indexed for improved accessibility.

Two collections in MCO feature content related to IU's African American Arts Institute. The Black Composer Speaks Collection contains interviews conducted by David and Lida Baker for the book, *The Black Composer Speaks* (1978). In support of Dr. Charles Sykes' recent lecture on the Black Forum label, Motown's short-lived venture into explicitly political releases, the AAAMC is providing streaming access to all of the Black Forum releases (currently limited to IU faculty, students, and staff).

The AAAMC has been organizing educational public events, including lectures and exhibits, for many years. We're excited to bring video online from a 1998 lecture by hip hop scholar Harry Allen. For soul and funk fans, we're providing online access to interviews with Indianapolis musicians, conducted in partnership with the Indiana Historical Society as part of an exhibit and oral history project, "Soul and Funk: the Naptown Sound" (2004-2005).

Several additional collections digitized by MDPI have also been added to MCO. Media from the Logan H. Westbrook Collection includes Westbrook's public lectures while visiting Indiana University and LPs released by his label, Source Records. Digitized Umatic tapes and BetacamSP tapes from the Johnny Otis/William Griffiths Collection document the production of two of Otis' television shows from the 1970s: "The Johnny Otis Show" and edited footage for a proposed "Oldies But Goodies" series. Last but not least, audiocassettes from the Robert Marovich Collection, featuring interviews with Chicago gospel pioneers, have been digitized and are now available for research.



Helen Baylor publicity portrait for the album *Love Brought Me Back*, 1996 (SC 62)



Mr. Wonderful recording artist Jerry Green, undated (SC 126)



Vy Higginsen publicity portrait, undated (SC 28)

Archives of African American Music & Culture


Smith Research Center, Suite 180-181
2805 East Tenth Street
Bloomington, IN 47408-2662

Phone: (812) 855-8547
Web: <https://aaamc.indiana.edu>
E-mail: aaamc@indiana.edu

Nonprofit Organization
U.S. Postage
PAID
Bloomington, IN
Permit No. 2



Black Grooves (www.blackgrooves.org), the music review site hosted by the AAAMC, promotes black music by providing readers and subscribers with monthly updates on interesting new releases and quality reissues in all genres—including gospel, blues, jazz, funk, rock, soul, and hip hop, as well as classical music composed or performed by black artists. To submit material, subscribe, or join our group of volunteer reviewers contact aaamc@indiana.edu.

circle of friends

I would like to join the Circle of Friends of the Archives of African American Music and Culture. My donation will support the activities of the AAAMC.

Patron Friend (\$25-\$49) Platinum Circle (\$1,000 or more)
 Supporting Friend (\$50-\$99) Other _____
 Sustaining Friend (\$100-\$999)

Enclosed is my/our contribution of \$ _____ to the Archives of African American Music and Culture. *All contributions to the AAAMC are tax deductible.*

Name _____
 Address _____
 City _____ State _____ Zip _____
 Phone () _____

Please make checks payable to: IU Foundation
 and mail completed form to AAAMC • Smith Research Center, Suites 180-181
 2805 E. Tenth Street • Bloomington, IN 47408-2601

AAAMC Staff:

Tyron Cooper, Ph.D., Director
Brenda Nelson-Strauss, Head of Collections
William Vanden Dries, Digital Collections/
Project Manager
Amy Aiyegbusi, Graduate Assistant
Jamaal Baptiste, Graduate Assistant

Student Assistants:

Chloe McCormick, Jared Griffin

Faculty Research Associates:

Valerie Grim, Ph.D.
Alisha Lola Jones, Ph.D.
Fernando Orejuela, Ph.D.
Charles E. Sykes, Ph.D.

Newsletter design & layout by Dennis Laffoon

Donate online at go.iu.edu/APlaceForArts and select AAAMC Enrichment Fund