ARCHIVES OF AFRICAN AMERICAN MUSIC AND CULTURE

liner notes

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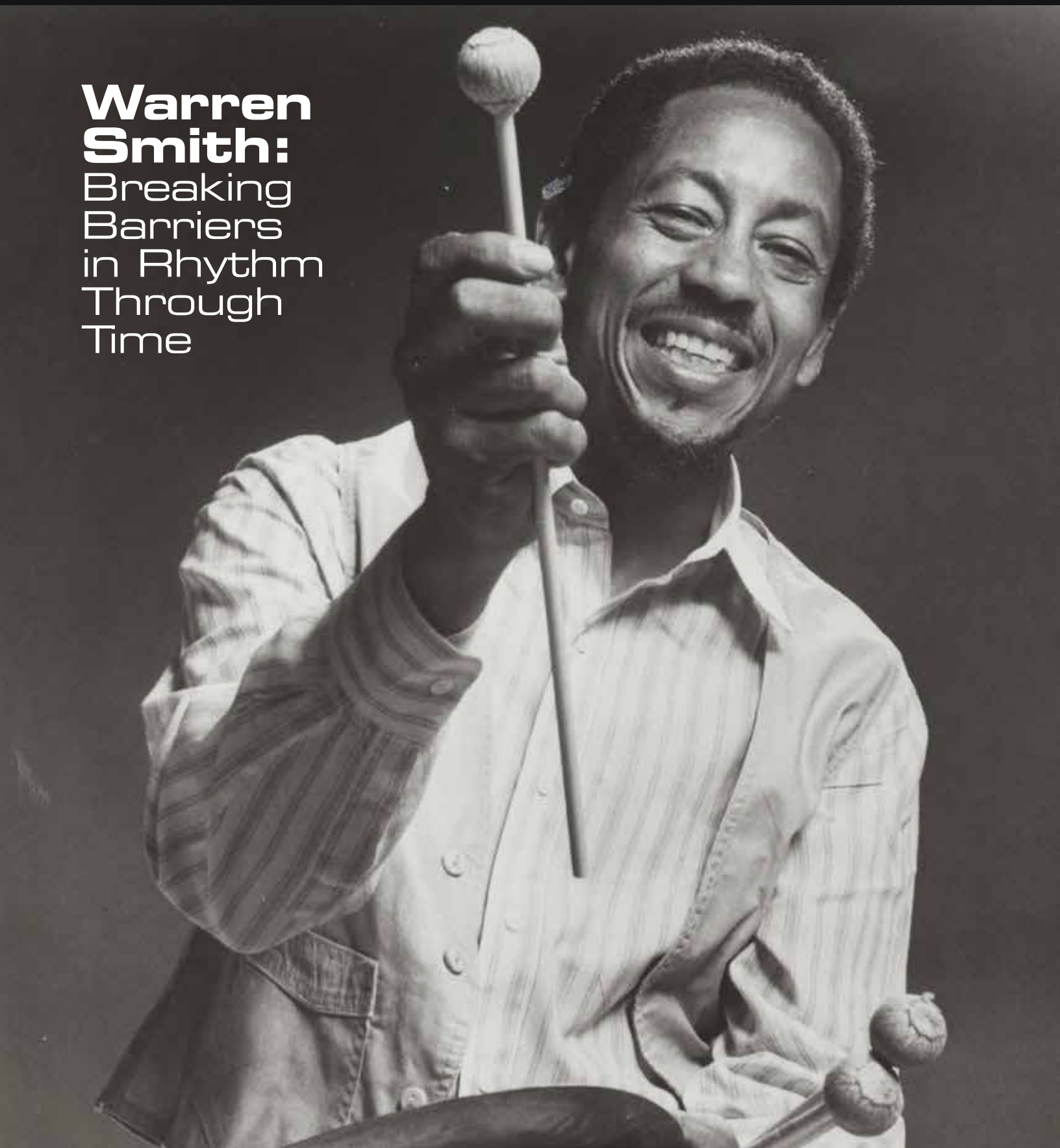

Warren Smith: Breaking Barriers in Rhythm Through Time

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. https://aaamc.indiana.edu/

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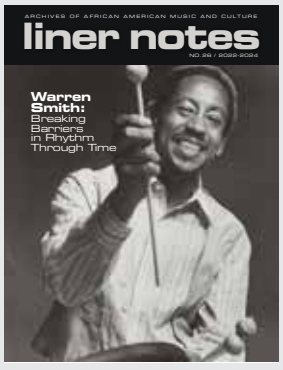


Warren Smith

From the Desk of the Director

Greetings,

Our last issue of Liner Notes (2022) celebrated the AAAMC's 30th anniversary, as a vital source for Black music preservation. The demands of significant personnel changes, organizational restructuring, and the advancement of our physical infrastructure have necessitated a brief pause of the issue in 2023 and 2024. During the interim, however, we have been reimagining the most fruitful and efficient means for sharing news about the AAAMC moving forward, with specific focus on current and emergent multimedia platforms that can distribute diverse content and ensure the widest reach. Furthermore, I have found that costs incurred, along with dedicated staff work hours and other resources earmarked in support of Liner Notes' production might be better employed towards the steadfast pursuit of our principal commitment, preservation work. These are but a few complex considerations, which could potentially reshape the state of Liner Notes, as we enhance our approach to communication in the foreseeable future.

Notwithstanding, between 2022 and 2024, we have increased the productivity, visibility, relevance, and significance of our repository, as expressed in this current *Liner Notes* issue. Key accomplishments include new collections acquisitions in jazz, country, blues and gospel among others (see below articles, "Maintaining an Archive in Transition" by Mia Watts, AAAMC Head of Collections, "Sound Bytes: Digital Initiatives" by William Vanden Dries, AAAMC Digital Archivist, and "Interview with Warren Smith" by Nia I'man Smith, AAAMC graduate assistant). Additionally, we have developed valuable partnerships with organizations such as Indiana University's (IU) Neal-Marshall Black Culture Center (NMBCC), the Bloomington Symphony Orchestra (BSO), the National Endowment for the Arts (NEA), and several Historically Black Colleges and Universities (HBCUs). Through these strategic alliances among others, we have produced dynamic public presentations offering unique access to the AAAMC's holdings. In addition, our cooperative efforts have supported groundbreaking Black music research on jazz community oral histories and HBCU musical traditions. In the article below, "AAAMC in the Community," AAAMC graduate assistants, chloe fourte and Jenna Sears, provide brief summaries of several programs representing the Archives' collaborations from Spring 2022 to Spring 2024. One notable event highlighted was *Black Music Honors*, featuring gospel music industry executive and AAAMC donor Dr. Teresa Hairston-Jackson in conversation with Grammy award-winning gospel artist Hezekiah Walker where they conveyed nuanced insight on gospel music at the intersection of faith, community and commerce. Another unforgettable occasion was the world premiere of *Spiritual Collage: Suite for Orchestra and Saxophone Quartet*, a symphonic work composed in 1978 by jazz pianist, composer and also AAAMC donor Mickey Tucker. Tucker's symphony presentation was the result of our joint effort with the BSO established in 2021, designed to normalize the performance of orchestral pieces by Black composers. The AAAMC's holdings of sheet music, scores and manuscripts serve as primary source material for this ongoing endeavor.

Events like *Black Music Honors* and *Spiritual Collage* have brought the AAAMC's collections alive for diverse audiences while shedding light on critical points of culture, race, class, gender, religion, and trade among other variables that influence dynamic African American lived experience and creative expression. Grants from IU's College of Arts and Humanities Institute, the City of Bloomington and the National Endowment for the Arts (NEA) have greatly aided our programming and research initiatives. This was most evident in the NEA's two-year grant (2022-2024) awarded to the AAAMC in support of our research project focusing on HBCU musical traditions along with an accompanying symposium and forthcoming publication, tentatively entitled *Celebrating HBCU Musical Traditions*, co-edited by Dr. Mellonee Burnim, immediate past AAAMC director, and me.

Wells Library

Sears and fourte's aforementioned article also provides a recap of the project's symposium, which featured seven African American ethnomusicologists, representing academic institutions across the nation, who presented their early archival and ethnographic research focusing on HBCU choral, marching band and jazz ensembles, among other highlights. Clearly, the past few years at the AAAMC reveal a full spectrum of achievements, which have profoundly elevated our visibility and relevance as an indispensable enterprise for Black music conservation.

Increased support for AAAMC has been the result of our actions. For instance, on July 1, 2022, the AAAMC experienced a new milestone, becoming a Center within the College of Arts and Sciences with a vision of strengthening our organizational structure and sustainable institutional assistance. This new designation also further situated the repository as a campus-wide resource for interdisciplinary research and pedagogy of Black music, while maintaining our historical alignment with the disciplines of ethnomusicology and Black Studies. Also, in spring 2023, the College of Arts and Sciences supported our new hire, Mia Watts, as Head of Collections. Watts replaced Brenda Nelson-Strauss, who retired in spring 2022 after twenty-two years of resolute service. An alum of IU's Library Science graduate program, Watts' expertise encompasses archives and records management, music librarianship, public history and museum studies. Finally, during fall 2024, the AAAMC moved from its previous home in the Smith Research Center, on the outskirts of campus, to a newly renovated and centrally located facility in the Herman B Wells Library. With collaborative aid from the Office of the Provost, Capital Planning and Facilities, and the College of Arts and Sciences, our new space has opened the flood gates, as we have experienced a significant increase in visitations from individual students, full classes, and researchers in addition to off-campus user requests and donations of archival materials. The AAAMC is now poised for long-term success, and open to all who are interested in exploring the rich tapestry of African American musical expression. Clearly, a lot has been accomplished in recent years, yet there remains much preservation work to do. We need your help, as we continue this great charge. Therefore, on behalf of the AAAMC, I ask for your support in the form of financial gifts, archival donations, Black music research suggestions and potential collaborations. I also invite you to visit us online at aaamc.indiana.edu or in person to share and learn more about this expansive artistic tradition, which profoundly resonates within and beyond African American community life. Thank you in advance, and I would be thrilled to see you soon at Indiana University's Archives of African American Music and Culture.

Cheers,

Tyron Cooper, Ph.D.
Director of AAAMC

In the Vault: Recent Donations

New Collections:

SC 179: Joe Chambers Collection
Collection includes personal and professional papers, musical scores, correspondence, flyers, advertisements, and audio-visual materials pertaining to the professional life and career of American jazz drummer, pianist, educator, and composer, Joe Chambers.

SC 180: Bruce Schmiechen Collection
Collection of audio-visual recorded formats from throughout Schmiechen's career as an accomplished documentarian. Recordings include interviews regarding Johnny Otis and other artists such as B.B. King, Charles Brown, and Mabel Scott.

SC 181: Spencer Borden Collection
A large variety of rare books, CDs, LPs, 78 RPM discs, 45 RPM discs, and cassette tapes pertaining to the history of Black music, specifically genres in Blues and R&B. Items were collected and donated by Dr. Spencer Borden.

SC 182: Lee Hildebrand Collection
Collection of various interviews with recording artists conducted by music journalist, Lee Hildebrand.

SC 183: Diane White-Clayton Collection
A large collection documenting the career of gospel vocalist, pianist, educator, and composer, Dr. Diane White-Clayton. Her collection consists of flyers, advertisements, posters, and recorded performances and commercial media across a wide range of recorded audio-visual formats.

SC 184: Mike Johnson Collection
A self-archived collection of the career and music of Mike Johnson, Country Music's #1 Black Yodeler. Materials include an autobiography, commercial recordings, photographs, and a compiled catalogue of records, releases, and awards.

SC 186: John McKinstry Collection
A collection of late 19th century instructional banjo books and sheet music collected by banjo historian and collector, John McKinstry.

Accruals:

SC 7: Mellonee Burnim Collection
Addition of commercial gospel LPs, CDs, cassettes, and encyclopedias added to previous AAAMC director, Dr. Mellonee Burnim's collection. These items were donated by Dr. Mellonnee Burnim.

SC 18: Portia Maultsby Collection
Small donation of born-digital images and archived webpages. Donated by Dr. Fernando Orejuela.

SC 20: Gertrude Rivers Robinson Collection
Addition of papers, scores, and books donated by Robinson's son, Spencer Robinson.

SC 141: John Jackson Collection
Addition of cassette tapes.

SC 156: Logan Westbrooks Collection
Donation of paper materials and open reel audio tapes pertaining to the National Association of Television and Radio Announcers (NATRA) conference.

SC 169: Calloway Collection
Donation of documents, newspapers, and a family photo album donated by Vincent Calloway.

SC 174: Mickey Tucker Collection
Small donation of additional papers and programs donated by Sheila and Mickey Tucker.

Commercial Media Donors:

The individuals and companies listed below have also generously donated published media and books over the past two years to be added to our permanent commercial collections.

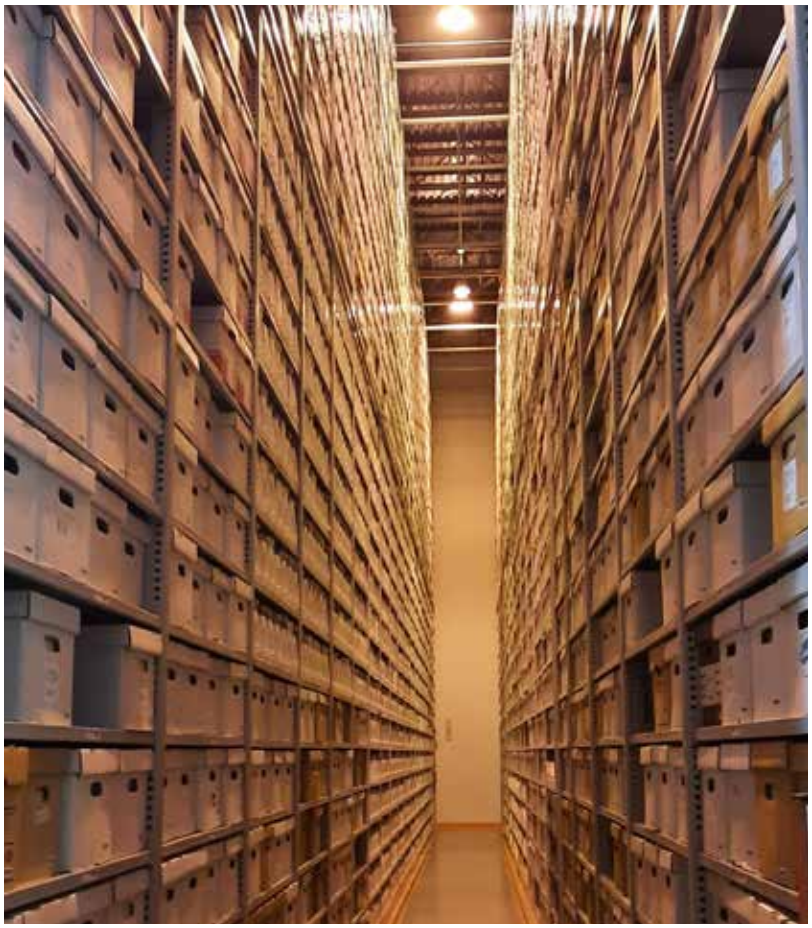
Acis
Blues Images
Braithwaite & Katz Communications
Brent Jones
Bridge
Cumbancha
Dot Dot Dot Music
Fat Possum
Glass Onyon PR
Gospel Friend
Gumbel
Hatchette Books
Howlin' Wolf Records
Jazz is Dead
Jazz Promo Services
Lydia Liebman Promotions
Mack Avenue
Robert Marovich
Mayers Consulting
MC Records
Mr. Wonderful
Music Maker Relief Foundation
New Haven Records
Nouveau Electric Records
Terri Hinte
Per Notini
Sony Music Entertainment
Shore Fire Media
Wolf Records

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

Maintaining an Archives in Transition by Mia Watts

As the AAAMC has continued to evolve and grow from its inception in 1991, so too did its needs for larger space, more updated methods for storage, and repositioning within the IU and broader communities. When I stepped into my position as the new Head of Collections, I arrived with the purpose of overseeing the general maintenance of the collections, facilitating reference requests, and serving as a front-facing representative of AAAMC for visiting classes and community engagement events. My goals were in line with prior well-laid structural practices of my predecessors, archivists Macia Richardson and Brenda Nelson-Strauss, who both managed and curated these culturally rich and nuanced collections that were accessioned over the past three decades. However, upon my arrival, I quickly realized the extent to which the AAAMC was embarking upon an entirely new and transitional phase, as the repository was planning its move into the Wells Library. Due to the necessities of this developmental period, my role expanded beyond merely processing our holdings. Working in tandem with the director, Dr. Tyron Cooper, I found myself on the front lines of this institutional relocation project, which necessitated that I re-imagine and re-evaluate both our collections and reference library, ensuring that all archival materials were accounted for during the move. While this was a daunting responsibility, it was something that I had actually desired to accomplish anyway: interacting and learning about these collections on a deeper level.

Consequently, we discovered through Jira, an online task and project management platform, an updated way to assess and track the current status of our collections at various processing stages. Using Jira, we were able to create a new standardized workflow for processed collections. We also expanded collection maintenance efforts to encompass our reference library, as we properly cleaned and eradicated



Auxiliary Library Facility (ALF)

contaminants from publication materials. We were fortunate to collaborate with the Indiana University Auxiliary Library Facility's (ALF) team, most notably Vaughn Nuest and Elise Thall Calvi, who granted us the use of this campus space during the book cleaning and remediation process, characterized by multi-faceted action. Books were sealed into individual packages, placed in bins, and sent to the ALF to be cold-treated in their specially designed preservation freezer. After spending ten days in the freezer, the AAAMC staff and graduate assistants deep cleaned each book with a dust sponge, wiping away any grime that became dislodged during the freezing process. As I assisted in facilitating this extensive, multi-layered measurement, I recognized a great opportunity for staff and students to further explore preservation methods with physical formats, while caring for and securing our archives during the transition.

These aforementioned activities, adapted during such pivotal moment, represent a few of my primary responsibilities requiring critical and ongoing considerations of our purposes and experiences as a Black music archive at Indiana University. The AAAMC will continue to expand, care for, and disseminate a wide range of pre-existing and new collections, evidenced in materials we've recently received from jazz legends such as Warren Smith and Joe Chambers, blues and ragtime collectors such as Spencer Borden, and gospel artists and composers like Dr. Diane White-Clayton, and yodeler Mike Johnson. I look forward to further contributing to our expansion and sustainability, as we preserve African American music and culture during this new and exciting phase at the AAAMC.

AAAMC In the Community

by chloē fourte and Jenna Sears

Black Church Mixtape:

On February 11, 2022, Neal-Marshall Black Culture Center's (NMBCC) director, Dr. Gloria Howell, and AAAMC's director, Dr. Tyron Cooper, produced an online event titled, *The Black Church Mixtape: A Virtual Listening Party*. The hour-long program presented curated Black religious music, such as spirituals along with traditional and contemporary gospel, interspersed with commentary regarding historical development and the contributions of iconic performers in the genre. This event was part of NMBCC's series exploring the Black church during Black History Month, sustaining community and engagement with AAAMC collections amidst Covid restrictions.

Expanding upon the continued mission to 'bring archival collections alive,' Dr. Cooper reflected, "Through this event, we're encouraging the student body and broader community to think deeper about Black music, Black culture, Black church and the [larger]Black experience." The *Mixtape* repertoire encompassed Black religious music spanning the 18th through the 21st centuries. From folk and concert spirituals to traditional gospel music pioneer Thomas A. Dorsey, and contemporary gospel icons Edwin Hawkins and Kirk Franklin, the *Black Church Mixtape* provided a broad and insightful representation of musical traditions associated with the Black worship service. Even more, the *Mixtape* featured musical works directly from select AAAMC Special Collections, such as Angela Brown's rendition of "Give Me Jesus" (2004) and Arizona Dranes' recording of "Lamb's Blood Has Washed Me Clean" (1927). AAAMC Graduate Assistants, Mia Watts, Nia I'man Smith, and Bobby Davis, prepared and presented information about the broad musical legacies connected to the Black church repertoire highlighted. Alternatively, online attendees contributed to the evening by responding to a series of questions regarding specific gospel musicians in addition to commenting about their own respective experiences with the genre as they listened. This event clearly offered unique interaction with collections for a diverse audience.

Black Music Honors

On Thursday, March 24, 2022, Dr. Teresa Hairston-Jackson and Bishop Hezekiah Walker were honored by the AAAMC at the event, *Black Music Honors,* held in the NMBCC's Grand Hall. The evening began with a performance by Indianapolis-based gospel ensemble Thomas and the Situation before Dr. Tyron Cooper welcomed the attendees. Following his address, graduate students Chloe McCormick and Nia I'man Smith formally introduced Dr. Hairston-Jackson and Bishop Walker, and a beautiful exchange ensued. The evening's discussion began with a video presentation reviewing the deposit of Dr. Hairston-Jackson's collection (SC 162) to the AAAMC, the contents of which outline her many contributions to the gospel music industry from the 1980s to the early 21st century, including the publication of *Gospel Today* and *Gospel Industry Today*.

Interspersed with video clips illustrating the careers of each, Dr. Hairston-Jackson and Walker, moderated by Cooper, discussed their backgrounds, both of whom had their early beginnings performing gospel music during Sunday morning worship services. Dr. Hairston-Jackson entered the industry as a songwriter, choir director and gospel music executive, while Walker began his career as a choir leader, vocalist, and lyricist, later becoming an ordained minister, radio host, and community leader. Throughout this segment of the conversation, Dr. Hairston-Jackson reflected on the occasional moments of hardship she faced as a woman in the music industry, while Bishop Walker touched upon the, often false, assumptions that notoriety in the entertainment industry translates into monetary compensation. *Black Music Honors* illuminated a very complex and dynamic reality experienced by gospel music insiders—an experience that cuts across the varied challenges, negotiations and achievements associated with Black religious and popular music artists, reflected in AAAMC collections.

Jazzin' B-Town

Jazzin' B-Town: Discovery Through Music was the umbrella concept for two events, *Engage the Artists* on Saturday, October 22 and *Imagine: Collaboration* on Sunday, October 23, both of which were dedicated to fostering meaningful exchange between jazz and classical music communities. *Jazzin' B-Town* was the second creative endeavor deriving from a partnership established in 2021 between AAAMC and the Bloomington Symphony Orchestra (BSO), designed to normalize musical works by Black composers in BSO's concert seasons, with the first event being the Indiana premiere of Florence Price's *Symphony*

no. 4, and Dawn Norfleet's *Seed*. *Jazzin' B-Town's* initial event, *Engage the Artists,* was held on Saturday evening at Bloomington's FAR Center for Contemporary Arts. This event provided the Bloomington community opportunities to "meet the artists," as they engaged in conversation with acclaimed jazz musicians: saxophonists Greg Osby, Gary Bartz, Carol Sudhalter, and Rob Dixon, along with drummer Ronnie Burrage and bassist Avery G. Sharpe. The icing on the cake was an impromptu jam session including the featured artists and community members; from high schoolers to seasoned performers.

The culminating event, *Imagine: Collaboration*, took place the following Sunday evening at Bloomington's staple performance venue, the Buskirk-Chumley Theatre. Put succinctly, this program made musical history. Why? In 1978, African American jazz pianist and composer Mickey Tucker received a National Endowment for the Arts (NEA) grant to compose his most formidable piece, *Spiritual Collage: A Suite for Saxophone Quartet and Orchestra.* Inspired by the Negro spiritual, "I've Just Come from the Fountain," this work was written for a seventy-piece orchestra innovatively merging classical and jazz musical traditions. While the NEA grant supported the composition process and part printing, it unfortunately did not fund a performance. As a result, Tucker stored this masterpiece in his home for forty-plus years. Fortunately, in 2021, Tucker and his wife Sheila donated the only hand-written copy of *Spiritual Collage,* along with numerous original musical scores, manuscripts, photos, letters, audio and video recordings and other materials, establishing the Mickey Tucker collection at AAAMC. Speaking with Dr. Cooper via Zoom, the eighty-one-year-old composer lamented, "I don't think I will ever hear this piece performed in my lifetime."

Immediately after, AAAMC and BSO worked arduously to produce the world premiere of Tucker's *Spiritual Collage,* featuring the aforementioned jazz musicians. Along with experiencing the piece, audience members were awarded the opportunity to meet Mickey and

Sheila, as they both experienced the premiere in real-time via live stream from their home in Australia. In addition to Tucker's piece, other performances included *Voices Shouting Out* by African American composer Okoye Nkeiru, and the BSO 2022 Youth Concerto Competition winner, Elson Koh, performing Jean Sibelius's *Violin Concerto in D Minor, Op. 47*. This event was a significant representation of the value of archival preservation working in tandem with innovative performance to discover, affirm and celebrate hidden gems in Black music.

HBCU Music Traditions

On March 22, 2024, the AAAMC presented *Celebrating HBCU Music Traditions*, a symposium supported by a grant from the National Endowment for the Arts (NEA) and co-hosted by the NMBCC. Conceived as a collaboration between AAAMC (facilitated by Dr. Tyron Cooper, Director/ Dr. Mellonee Burnim, immediate past Director) and distinguished musical programs from Historically Black Colleges and Universities (HBCUs), the symposium featured seven African American ethnomusicologists, representing academic institutions across the nation, who presented their early archival and ethnographic research on HBCU choral, marching band and jazz ensemble traditions. Scholars highlighted the impact of HBCU music directors who harnessed the performance prowess of young men and women of African descent; whose efforts generated audiences that provided critical financial and moral support needed to build and sustain their respective institutions. Dr. Burnim presented on the Fisk Jubilee Singers, Dr. Marva Carter on the Spelman College Glee Club, Dr. Cooper on Bethune-Cookman University's Concert Chorale, Dr. Joyce Jackson on Hampton University Concert Choir, Dr. Cheryl Keyes on Southern University's Jazz Ensemble and Marching Band Intersections, Dr. Charles Sykes on Florida A&M University's Marching 100, and Dr. Raynetta Wiggins-Jackson on the Morgan State University Choir. Presentations featured archival video, photographs, audio snippets of performances and interviews with former directors, which formed the bedrock of their efforts to foreground this rich musical and cultural heritage supported by ethnographic/historical research consistent with the field of ethnomusicology and in partnership with the disciplinary aims of African American Studies.

In addition to scholarly presentations, the AAAMC enlisted renowned African American composer Evelyn Simpson-Curenton and accomplished choral director Dr. Lloyd Mallory to form and co-direct the *HBCU Alumni Ensemble* during the event. This vocal group consisted of choir alums from several HBCUs who performed spirituals, gospels and anthems as shared repertoire among HBCUs. This research initiative was a remarkable endeavor inclusive of the AAAMC, Black music scholars, HBCUs, undergraduate and graduate students, archivists, and other supporters working together to unearth and commemorate this distinct and significant creative legacy.

one-on-one

Interview with Warren Smith

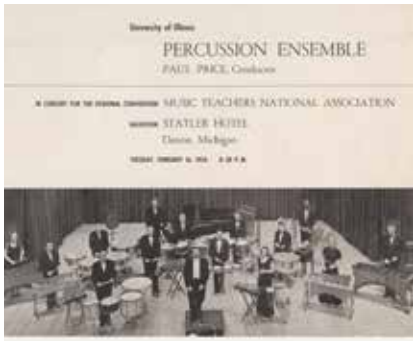
by Nia I'man Smith

Celebrated for his creative fluidity as a percussionist, drummer, composer, and educator, Warren Ingle Smith has transcended musical and cultural boundaries over his six-decade career, illuminating his significant contributions to the full spectrum of the Black music continuum and beyond.

Candid portrait of Warren Smith, undated (SC 175, Warren Smith Collection)

Born May 14, 1934, in Chicago, IL, Smith's introduction to music began at an early age witnessing his parents, Dorothea Ameila Smith and Henry Warren Smith, Sr., alongside several family members perform jazz and classical music professionally. Showing an early interest in music, Smith experimented with playing the saxophone and piano before discovering the drums, the instrument that shaped his extensive career in music and education. Smith's formative years under the tutelage of drummers, Buddy Smith and Oliver S. Coleman, as well as his experience playing in a band with his father, primed him for formal studies in music at the University of Illinois Urbana-Champaign in the late 1950s. At U of I, he played a variety of percussion instruments, including timpani and marimba, and was a member of classical and avant-garde student ensembles led by noted composers Paul William Price and John Cage.

Fluent in a range of styles and techniques, Smith moved to New York City to attend the Manhattan School of Music, where he received his Master's of Music in 1958. Quickly recognized for his diverse abilities, Smith was hired for the percussion and trap set



University of Illinois Urbana-Champaign Percussion Ensemble performance flyer, February 16, 1954 (SC 175, Warren Smith Collection)

chairs during the original Broadway and touring productions of composer Leonard Bernstein's *West Side Story*, the first of many Broadway shows in which he would perform as a pit musician including *Lena Horne: The Lady and Her Music* and *Jelly's Last Jam*. During this period, Smith also became a first-called touring musician supporting live performances by chart-topping artists such as the "Queen of Soul" Aretha Franklin, singer-actor-activist Harry Belafonte, and pioneering vocalist and pianist Nat King Cole. Additionally, Smith was the music director for famed rock artist Janis Joplin during her European tour in the late 1960s. As a studio musician and arranger, Smith contributed to an array of albums spanning music genres including Brother Jack McDuff's *A Change Is Gonna Come* (1966), Van Morrison's *Astral Weeks* (1968), Melvin Van Peebles's *Brer Soul* (1969), and Rahsaan Roland Kirk's *Left & Right* (1969), to name a few.

In 1969, Smith became a founding member of the highly acclaimed percussion ensemble, M'Boom, created by drummer Max Roach—a forerunner in the bebop jazz tradition. Renowned for their innovative explorations expanding concepts of sound, texture, and form through the inventive use of percussive instruments, M'Boom became one of numerous longstanding musical collaborations Smith cultivated throughout his career; other notable relationships include projects with Muhal Richard Abrams, Bill Cole, Kalaparusha Difda, Julius Hemphill, Jack Jeffers, Novella Nelson, Coleridge-Taylor Perkinson, Sam Rivers, and James "Jabbo" Ware. As a bandleader, Smith created the Composer's Workshop Ensemble (CWE) in 1960, a collective dedicated to performing his original compositions, as well as those by ensemble members. Their debut album, *Warren Smith and the Composer's Workshop Ensemble*, was released on the independent jazz label Strata-East in 1973 and their latest album *Old News Borrowed Blues* was released in 2009 on the Engine Studios label. Though not "actively seeking performance," at 90 years old Smith maintains an active performance schedule as a sideman, ensemble leader, and featured soloist.

Concert with the Composer's Workshop Ensemble (CWE) at the State University of New York (SUNY) at Old Westbury, 1973 (SC 175, Warren Smith Collection)

Reflecting the spirit of collectivity shown throughout his musical collaborations, Smith created Studio WIS, a dedicated rehearsal and performance space in Manhattan. Originally opening in 1961, Studio WIS played a formative role within New York's independent cultural arts scene throughout the "loft era" of the 1970s until the late 1990s.

During the Black Studies Movement of the late 1960s, Smith was among a cadre of African American educators and musicians, such as David Baker, Donald Bryd, Jaki Byard, Hale Smith, Makanda Ken McIntyre, and others, who together instituted Black music performance, research, and pedagogy at the collegiate level. During his tenure within academia, Smith served as the Director of the Black Studies program at Adelphi University in Garden City, NY in 1970, and in 1971 became an Associate Professor at The State University of New York at Old Westbury, a position he held for over two decades; he has also had teaching affiliations with The School of Jazz and Contemporary Music at The New School and Jazz at Lincoln Center. Smith has also taught internationally; in 1991, he was a visiting professor at the Kangnung National University in South Korea. In both formal and informal educational settings, Smith has nurtured the development of countless musicians including trombonist Craig Harris, drummer-percussionist Napoleon Revels-Bey, and percussionists Kenyatte Abdur-Rahman and Sue Evans.

News Clipping of article "Jazz Goes to College" from *The Village Voice*, July 4, 1977 (SC 175, Warren Smith Collection)

News clipping of Warren Smith leading a workshop at Bishop School, undated (SC 175, Warren Smith Collection)

Throughout his career, Smith has collected numerous materials that represent the extent of his life and career, which is detailed in his recently released memoir, *Crossing Borders and Playing with Pioneers: My Life in Music* (2023). Carefully preserved by Smith himself, the Warren Smith Collection offers an unprecedented look at how he navigated his multifaceted roles as a performing musician, educator, industry insider, organizer, and cultural advocate. Through a vast assortment of print, manuscript, graphic art, and audiovisual documentation, Smith's collection offers researchers insight into

his repertoire, promotional materials, touring, individual and ensemble collaborations, musical arrangements and compositions, recordings, rehearsals and live performance contexts, socio-political activism, as well as close friend and family relationships, representing the broad dimensions of Smith's personal and professional experiences from the 1960s to the present. Upon viewing, Smith's extensive and distinct contributions to the advancement and preservation of a range of performance communities (i.e. classical, jazz, Broadway, R&B, soul, rock, etc.) become evident. Even more, Smith's collection positions him within a larger, interconnected framework of educators, pupils, instrumentalists, vocalists, composers, organizations, kin, and confidants along with others who shaped his expressive sensibilities and core values. AAAMC is grateful that Smith has entrusted us with the documentation, preservation, and dissemination of his legacy. We invite visitors to explore the collection to learn more about his remarkable life.

Advertisement for Warren Smith performance 'Black Music Today' at The Harlem Jazz Music Center, undated (SC 175, Warren Smith Collection)

On June 20, 2024, AAAMC graduate assistant Nia I'man Smith interviewed Smith via Zoom from his home in New York about his expansive career. Joining the conversation were two of Smith's five daughters, Stephanie Walden [SW] and Nairobi Kim [NK], who shared their memories of their father as a supportive and loving presence throughout their lives. The following are excerpts from the interview, which have been edited for length and clarity.

Interview:

NIS: You begin *Crossing Borders and Playing with Pioneers: My Life in Music* with a wonderful history of your family. Could you talk about your family's musical history?

WIS: Well, my mother played the harp, and that's the only time that I have ever heard a harpist improvise on the instrument. Somebody would be singing a song and she'd play along with them, learn the song, be able to play the chords, and she just had this voice. Every morning I'd wake up and it's like I'm in heaven and I'm hearing the harp. So, that kind of really spoiled me for the rest of my life.

NIS: There is a cassette of your mom playing harp in your collection so it's really nice to hear you talk about hearing her play. Can you talk about your father's influence on you? I know you devote a chapter to him in your memoir.

WIS: My father was a saxophone player and a repairman; all these musicians - almost anybody you could imagine that was famous in those days - would come by to get their horns repaired and fixed and whatnot. He was such an easy person; I think maybe two times in my life I saw him get angry to the point where we had to help him calm down - one was a traffic violation or something - but very rarely would he ever raise his voice. He was so cool. You know, if I'm cool, it's because I'm imitating him. And he was really kind - it was always, "How can I help you?"

Sometimes a musician would come to the house and his suit would be wrinkled… you know who Melvin Van Peebles is? His father had a tailor shop and cleaner shop right down below our apartment, so my father would fix a guy's horn and send him down there to get his suit pressed, and he'd come back with a fresh suit and then he's got a fresh horn. A lot of times, they didn't have the money to pay him, but I never heard him complain about that, so it gave me an idea of what really is valuable in life. It was always about the humanity of people, and both of my parents gave me that; I never saw either of them really mistreat anybody.

NIS: I know your father had a band as well, and if I remember correctly, some of your uncles were in that band, or some of your uncles played music. As I was reading your family history, I was thinking about Mr. Bill Lee [father of film director, Spike Lee], who I know you worked with, and thinking about his family's musical history also having parents and siblings who played. Was that common for Black families at that time?

WIS: I'll tell you why - television wasn't invented yet, so everybody's attention was upon whatever somebody could produce that was entertaining. Some people would just sit down and sing; the ones who played the piano would do that. I don't know any Black family that didn't grow up where music was everywhere. You know, you're sweeping up the floor and you're dancing to the rhythm, and all these kinds of things. My mother, like I said, played the harp and I had two aunts that played classical piano and jazz piano - it was so much interwoven into our lives. I almost regret the fact that television became so obviously prominent on everything. Now everybody has to look at the television; they're not looking at human beings, and they're not listening to the sounds that human beings produce and how that might be manufactured into something else, you know? So, I always felt very fortunate that I was able to see that growing up.

NIS: What were some early music experiences that you feel shaped your musical development, or your wanting to be a musician?

WIS: Charlie Parker would bring his instrument in to have the rubber that holds the mouthpiece on the neck replaced, and things like that, and my dad would be in his shop doing this for him. "Bird," you know we call him "Bird," would come around and play with me and my brother. After he got famous, there's all kinds of, "Oh, he's got this problem and that problem." People don't get to see what a person really is unless you have that inner experience without any tension and just let people express themselves as who they are. We saw a whole different Charlie Parker than when he was arrested for drug use… and that helped me to broaden all my expectations of anybody. It helped me teach…it helped me be a good student when I would find somebody that had something to give to you. This humanity shaped my music as much as all these

people that were coming in to get their horns fixed.

NIS: Were there other people within your immediate community, both musicians and non-musicians, who contributed to your development as a musician?

WIS: My first drum teacher was Buddy Smith; he was working with George Shearing, who was a blind piano player from England who had come over to the United States and made a big hit. He taught me how to hold the drumsticks and how to basically read music and things like that. He went out on the road with the George Shearing Quintet, so he was no longer available to us on the South Side of Chicago. So, there was another gentleman named Oliver S. Coleman, who was my second teacher from childhood; he had been all over the place - he had done Broadway shows and all kinds of things. He taught me how to analyze rhythmic figures so that I could anticipate what they were going to be and what they could turn into, and that information never failed me. I never had any trouble interpreting or reading somebody else's music because of what these people and my dad gave me before I left the house that enabled me to do that.

NIS: I want to step back and talk about what made you want to be a drummer. In your memoir, you describe this moment of going to one of your father's gigs and seeing this set of drums with flashing lights. Can you take me to that moment?

WIS: Well, we had one car in the family; back in the forties and the fifties, that was even unusual, but my father needed it to transport his instruments and my mother couldn't get anywhere with a harp. One day, we had to go pick up pops after his gig and mom couldn't leave us, so she put me and my brother in the back seat and we drove to where he was. We went into the ballroom called Rhumboogie – I think that was the name of it – and we go into this place, and the band hadn't quite finished yet. So I walked through the building and there's a bass drum sitting by itself up on the small stage. The bass drum had a light in it and the light was going on and off, on and off, and it intrigued me. I looked at that and I said, "Man, that's slick." So, I went back home and said, "Pop, I'm going to get a drum set" just on the basis of seeing that – just from that visual experience. Now Pops was not only a repairman; he was also somebody who could get all the instruments and things at a discount price because he was a professional, so he went out and bought me a drum set. Every day I started practicing on that drum set; I took lessons until I finished high school.

Childhood portrait of Warren Smith standing behind a large drum, circa late 1930s-early 1940s (SC 175, Warren Smith Collection)

NIS: What made you decide to stick with the drums?

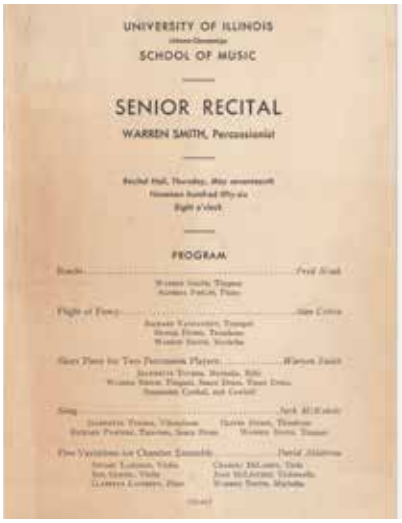
WIS: The rhythm, you know? Before I even played the drums, I'd be sitting in grade school and I'd be tapping, and a teacher would look at me and wouldn't say anything and finally say, "Stop tapping!" I was in trouble in grade school, high school, and college for disrupting the teacher's rhythm with my own rhythm, I guess [*laughs*]. It's something I've never been able to break. If I hear music or the propulsion of a car in a regular rotation of rhythms, I just automatically take to that somehow.

SW: We've almost gotten kicked out of restaurants…

WIS: And that's happened more than once. I remember one day, we were in Europe doing something and I took my spoon onto a cup or something. Some guys said, "Will you stop that noise?" What noise? I'm making music, but not everybody hears it like that.

NIS: As you're saying this it reminds me that you grew up in a very musical environment, so continuing to keep that going completely makes sense. It sounds like when you went to the University of Illinois at Urbana-Champaign and began to study classical music you were primed from hearing all this different music as a child. What was your experience at U of I, and if you had any challenges, how did you navigate those?

WIS: Well, it was never a challenge to me because I had the experience that most of the students at my level didn't have, and that was because of my connection with professional musicians all my life. You know, some of the greatest jazz musicians would come to me. I was never one of the greatest jazz musicians, still ain't, but seeing how they navigated through, I realized that I'm not the only one who's having trouble trying to do what I'm trying to do. They had to work just as hard as I have to work to sustain that. I had to always play my way into the situation to prove that I was good enough, but I always managed to make it.



UNIVERSITY OF ILLINOIS

SCHOOL OF MUSIC

SENIOR RECITAL

WARREN SMITH, Percussionist

PROGRAM

Warren Smith Senior Recital Program from University of Illinois Urbana-Champaign, May 17, 1956 (SC 175, Warren Smith Collection)

NIS: I'm imagining the time period and your immersion as a Black student within the realm of classical music. Could you talk about what that was like for yourself and other Black classical performing artists?

WIS: Popular music wasn't all Black popular music, but it was invented by musicians who took the liberty to expand what they knew with their own idea – improvisation, I guess you'd call it. The white symphony orchestras didn't want you to bridge outside of what they didn't understand. They thought they

understood better than you did, which quite often was not true either, but this was the advantage that they use to this day.

NIS: Did that racial landscape contribute to you deciding to do a dual degree in both performance and music education? What was the reason why you wanted to bring those two together?

WIS: I was interested in music education because I wanted to share what I knew with everybody that might not understand it. So, I took it upon myself to go to colleges where I would encounter students of all colors, and particularly of all sexes.

NIS: I noticed that you mentioned [timpanist and percussionist] Elayne Jones in your memoir and I was so excited to see her name...

WIS: She was very, very important to me. I was in college at the University of Illinois, and a student came in from New York and the first thing he said to me was, "Have you ever heard of Elayne Jones?" I said, "Who's that?" and he introduced me to her name. When I came to New York, I met her and found out that she could help me do a whole bunch of things that I was having trouble with because of the experience she had had doing that. She had to really fight like hell as a woman because they thought, "Oh, she'll miss too many shows." You know, that's never been true – half of the women in my family were musicians and professionals, so these were things that I never would indulge in. It was almost like, we won't hire any Negroes to do this and we won't hire any women either 'cause they're gonna be the same problem as the Negroes – and you have to fight through this.

NIS: What made you decide to go to graduate school in New York and immerse yourself in the musical community there? What could New York give you musically that Chicago couldn't?

WIS: It was simply a matter of New York being a much more active place musically than Chicago. Chicago, you might encounter maybe two or three Broadway shows a year; as soon as you go to New York, there's 20, 25, 30 different places where you can hear this kind of music and it's done by live musicians. I was somewhere playing a concert in Chicago and one of my father's friends walked up to him and said, "Warren, why don't you get this kid out of Chicago and send him to New York?" He came home and told me about it, and I said, "You know what? The chances *are* better in New York."

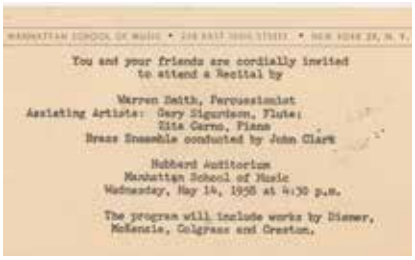
So I got a scholarship to go to Manhattan School of Music to do my Master's degree – I had a Bachelor's degree in Music Education and a Bachelor's degree in Percussion. My father and other musicians thought that my chances of success as a professional musician would be much better in New York, because Chicago was very, and probably still is, pretty segregated. There's just a difference that you can feel. I love Chicago – that's home – but I adjusted to New York very quickly simply because all these chances had come open to me that I didn't think I had a chance for. So that just kept me here.

I had great teachers at [University of] Illinois and even before I went to Illinois, so when I got to Manhattan School of Music, it was simply learning who to talk to and whatnot 'cause everything else was okay. I was well-trained to be able to succeed. I learned how to really read music from my second teacher, Oliver Coleman, when I was like, seven or eight years old. Anytime anybody tried to throw something unusual on me, it was usually something that I had already experienced at home. They weren't expecting that from too many non-white students, so I was able to sail right through and kind of live above it, but I was always aware of those things. I can't imagine how many times somebody tried to make me nervous by challenging whether what I did was right or wrong or find some way to embarrass me. And it never happened because it was my family and my teachers had trained me to be ready for those kinds of things.

You get as much training as you can get at whatever level you can, and then that opens up your mind to accept all the new information that you will need to be successful. And it worked like a charm for me.

NIS: What were some of your early music gigs in New York?

WIS: Well, I was somehow too young to really tap into the experimental jazz scene in Chicago. In fact, it wasn't very much of a jazz scene – all these developments were happening primarily in New York. Almost


MANHATTAN SCHOOL OF MUSIC • 238 EAST 105th STREET • NEW YORK 29, N. Y.

You and your friends are cordially invited
to attend a Recital by

Warren Smith, Percussionist
Assisting Artists: Gary Sigurdson, Flute;
Zita Carno, Piano
Brass Ensemble conducted by John Clark

Hubbard Auditorium
Manhattan School of Music
Wednesday, May 14, 1958 at 4:30 p.m.

The program will include works by Diemer,
McKenzie, Colgrass and Creston.

Manhattan School of Music recital invitation, May 14, 1958 (Warren Smith Collection)

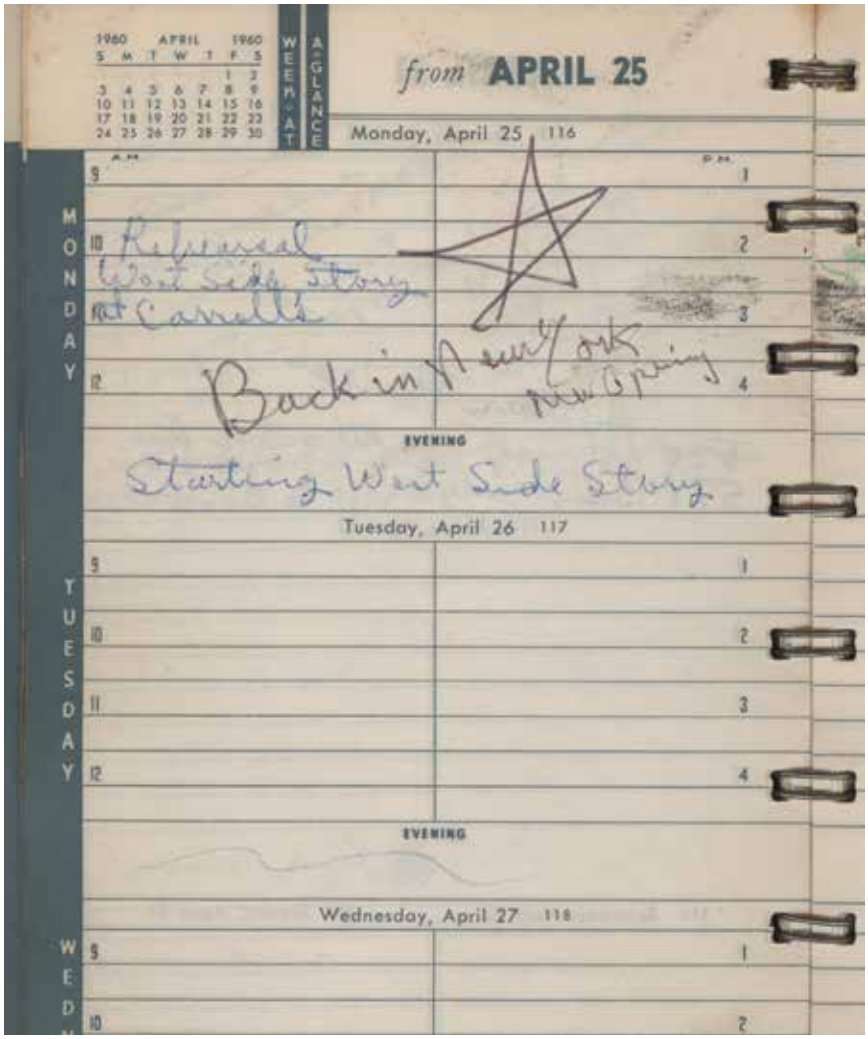
all of the musicians in Chicago that showed some promise were steered to go to New York. I remember Richard Davis who was a couple of years older than me, and when I looked up, he was playing in a Broadway show. And I said, "Well, I can do that." You know?

NIS: And was this around like the early sixties, late fifties?

WIS: Probably '57. I think that was when I enrolled at Manhattan School of Music -- '58. But after that one semester, I realized I couldn't go back to Chicago to live if I wanted to be the musician that I wanted to be – all those opportunities were in New York.

What was amazing was that, that first show, *West Side Story* – when the show went on the road, the show was so difficult that none of the New York musicians wanted to leave town with a Broadway show. Now there I am, and I'm the substitute drummer. I wound up doing the last seven weeks of *West Side Story* in New York. The third place we went to on the tour was Chicago, and we were in Chicago for about a year and a half. Then they decided that the show would do what they call "hopping"; we're doing a week here and then we're doing a week there. That first week, we went from Chicago to Detroit – I quit after that and went back to New York. But the prestige that I had gotten plus the experience from being in the roughest Broadway show that was ever written for percussionists – you know, nobody could fool me after that. So, it just allowed me to do a whole career, most of it in New York City.

NIS: I love that you brought up Mr. Richard Davis whose music I'm a huge fan of, and the merging of the classical and the jazz world happening through Broadway. I came to know Mr. Davis's music through what's commonly known as "jazz." Where did you see yourself in that intersection between jazz and



A page from Warren Smith's datebook showing scheduled rehearsal and performance of *West Side Story*, April 1960 (Warren Smith Collection)

Candid photograph of Warren Smith playing the drums, undated (SC 175, Warren Smith Collection)

classical?

WIS: The jazz musicians, they would look at me and say, "Why are you playing that classical music? Why are you playing in corny Broadway shows?" And, you know, they'd laugh at me and I'd have to take it. I got teased a lot because I even had some people, some of my good friends say, "Oh, he can't swing cause he's playing classical music." They didn't realize that it was all the same thing with a slightly different interpretation.

But what this gave me – once I did *West Side Story* for that length of time – there was never a Broadway show that I couldn't have all the music memorized within the first week. I have never seen another Broadway show for a percussionist that was more difficult than that, so all of the other 30 or 40 shows that I did after that, I'd just go in and after two rehearsals I had everything memorized and just go. I'm not saying I was the best, but I was dependable so that if you were looking for a certain musical impression, I could produce it for you.

And it was just because of my exposure, you know, because I had been listening to this music from the time I was an infant. And all kinds of musicians came through our house to get their instruments repaired and the little tidbits of coaching they gave you if they thought you had any kind of possibilities were just invaluable because every one of them was something I put to use to defend myself. And that's why I went for 60 or 70 years as a professional musician in New York.

NIS: With the variety of artists that you've played with – Aretha Franklin, Harry Belafonte, Nat King Cole, Van Morrison - you're crossing musical boundaries through jazz, soul, R&B, and the classical world as well. What allowed you to be open to playing across so many genres as opposed to just wanting to stay within one form?

WIS: Well, I was lucky enough when I was a kid to be exposed to all those different kinds of music, so my appreciation was broad enough to accept anything, and a lot of different changes were happening. A lot of professional classical musicians will only listen to classical music, and a lot of jazz musicians will only listen to jazz. I would delve into all these

"Reiber Hove, right, discusses his own composition for percussion instruments with Warren Smith, University of Illinois student and practice teacher, who will direct the players when the work is presented at Urbana High School Spring Music Festival April 16th in Urbana Junior High School Gymnasium," News clipping from Champaign-Urbana Courier, undated (SC 175, Warren Smith Collection)

Candid performance shot with M'Boom, pictured with Joe Chambers, undated (SC 175, Warren Smith Collection)

Warren Smith, 1983 (SC 175, Warren Smith Collection)

Warren Smith teaching a class at Adelphi University, undated (SC 175, Warren Smith Collection)

M'Boom photograph collage from performance at Adelphi University, circa 1970 (SC 175, Warren Smith Collection)

different things and try to take as much of it into my brain as I could so I could know how to coordinate in any situation.

NIS: I want to ask you about your work within M'Boom and establishing a relationship with Max Roach. How did that kind of come about?

WIS: I had a studio, and over the years I accumulated a set of timpani – which not everybody has in their studio – and of course, I had my drum set. Then, I had a marimba and a vibraphone and different things that I had used in college that I was still working on and using professionally.

Max Roach started using my studio because it had a drum set in it and an amplifier to rehearse his group. We had several conversations, and I'd always come in listening to what he was doing and stealing some of his ideas and whatnot *[laughs]*. So, one day he said he had this idea to start our own percussion ensembles – not a classical music ensemble, not necessarily a jazz music ensemble, but a percussion ensemble that forms all these different kinds of music.

NIS: Was that common during that time period?

WIS: Well, not playing contemporary "jazz" so called or "improvised music" at all. Everything had to be written out and whatnot.

Now, all these people that Max collected together – Joe Chambers, Freddie Waits, Omar Clay, Roy Brooks, myself, and himself – were experienced jazz [musicians]. Max asked each of us to bring a piece of music in that this group can do, and so each and every one of us brought in a piece and each of the pieces challenged us. Another thing, Max felt that music stands and music on a stage were [a distraction] between the musicians, and it was an impediment to the understanding of the audience to the orchestra. He insisted that each of us learn the music without bringing it on stage. We couldn't have any music stands on the stage because that would be in between us and the audience. Before, they would hear it and they'd say, "Who did that?" But now it's just us so they could see us and feel us and hear the music better.

And it worked out wonderfully because we did learn all this music. Each of us had to start writing compositions that would accommodate this; so each time we did a concert we had to rehearse for a week or two.

NIS: What do you feel you brought creatively and sonically to M'Boom?

"M'Boom's first concert with the original members, performing at Adelphi University [L to R: Max Roach, Freddie Waits, Warren Smith, Omar Clay, Roy Brooks, and Joe Chambers]," circa 1970 (SC 175, Warren Smith Collection)

WIS: Most jazz drummers had not played kettledrums and at least half of us had never played a xylophone or marimba or vibraphone. I had already completed a master's degree in marimba and vibraphone, among other things. On the other hand, somebody like Joe Chambers had studied piano and was an accomplished pianist so he could adopt those other instruments very easily. The rest of us, or those who had no familiarity, had to go sit down and learn the things that they could [not] do. So, after hanging around with all of us for so many times, there were pieces where everybody had to play the zylophone. All six or seven of us, we're all playing those mallet instruments and some of them had never played the instruments before. But because we had so much time, and I had a studio that had all these instruments, we worked for a whole year rehearsing every Thursday- the only time we didn't meet on a Thursday was if Max and his group had to be out of town that day and usually they weren't. It was an afternoon thing - probably noon till maybe three or four.

During that time, if one of these other people had to learn how to play a mallet instrument, we took time out and showed them the fingering and what not to do. I was learning how to play a better thing on the drums and people who would never touch the timpani were seeing where you strike the instrument to make it sound, so we exchanged all this information with each other. After that year was over, it got to the point where we had structured an entire program of about five or six tunes that we could do. We had by this time memorized everything that we played and that just brought out a whole extra feeling for all of us because then we could hear somebody else doing something that we didn't understand and figure out how to adjust to it. What happens is you get so used to everybody else's response to this music that you're looking around and taking your cues from each other. Max would bring in something, or I would, or any of the other people, and we would literally work on these things for half an hour or 45 minutes and then go on to the next piece. That's what made M'Boom such a positive group together because they're not used to seeing people make these kinds of orchestral adjustments.

NIS: For anybody who hasn't heard M'Boom's music, how would you characterize it?

WIS: I would say it's classical percussion music. Some people can call it jazz, but all of it isn't jazz – you can't play jazz with rain, you know what I mean? There was a piece we did called "Elements of a Storm"; that's one of my pieces where we imitated the way a storm would start. We made a whole theatrical piece out of it – what we would do is everybody would sit in a line crossing the audience and just start patting our thighs.

When you see six or eight people and you hear all this patting, people would say, "Damn, that sounds like a storm" and then the rain got harder and the volume came up and people would be reacting to it. Everybody had a set of wire brushes and it was spread out on several different instruments, so one person then another person would reach up and get it, and we start playing very softly with that. When you have this, now you can really make the storm come out because you can do it real loud. Then Roy Brooks got the idea of using the bass drum as thunder. When it ended, we all sat back down on the chairs patting our hands, and people were getting relaxed. Then, somebody played a triangle - *ding*- and that was like the sun had come out.

And it was amazing 'cause I could watch people in the audience reacting; I remember, we were warming up for a concert and I looked over and somebody was coming up from the outside - it was an outdoor stadium - he heard this and he started pulling up his shirt and putting his hat on because he thought it was raining.

COLLECTIVE BLACK ARTISTS INC.

PRESENTS

M'BOOM

re:percussion

ROY BROOKS
JOE CHAMBERS
OMAR CLAY
MAX ROACH
WARREN SMITH
FREDDIE WAITS

and featuring RAY MANTILLA

AND

The C.B.A. 18-Pc. Ensemble

May 23, 1975

TOWN HALL
New York, N.Y.

Program for M'Boom performance presented by Collective Black Artists Inc., May 23, 1975 (SC 175, Warren Smith Collection)

It gave me more faith in using these kinds of devices musically because that's what I really look at the music that I perform as – not a composition, maybe a story trying to make you feel a certain way and it invariably works. All of us tried it. I think that's the most effective composition I ever wrote and it wasn't really written out; it was just an idea.

NIS: It sounds like M'Boom really created this whole body experience for people to engage in as they're hearing and watching you play. What are some of the other things you would say M'Boom contributed to percussion ensemble music?

WIS: People would come and hear us and invariably, especially the percussionists, would come up and say "How did you do that? How did you make that particular thing happen?" It was all artistic interpretations of our real-life visions. We were making up our own content and establishing it, so that was what made this thing last. It kept everybody interested.

NIS: What have been some other musical relationships that have been really important to you throughout your career?

WIS: Oh, boy, that's fun to think … I've got a friend, Jack Jeffers – magnificent trombone player. I shared my first studio with him, which was over on 59th street and 10th Avenue, and that was really amazing. That was a hell of a time because he and I split the money 'cause we were both doing a Broadway show and neither one of us could afford a studio full time by ourselves. So, we got together and it gradually grew. I realized what a great time of life that was to have been able to find people my age – early 20s and up into our 30s – who wanted to do something that wasn't necessarily money making right then, but it was something that we wanted to do because we love to do it, and I wish that was happening again.

NIS: Someone else who comes up a lot is Mr. Coleridge-Taylor Perkinson, and I know that you also had that first studio together. Could you talk a little bit about him?

WIS: Yes, that's right. Perk was the most brilliant musician I've ever met in my life. He had absolute pitch – he could sit down and write a composition, and then give it to us and we would play it and he'd say "Oh, that note has got to be this, that, that." Anything that was off key would upset him. If somebody was playing something that was slightly flat, he would literally hear it and he'd have to stop and correct that person so that they would know. Some people were just that sensitive, and Perk was, he was a genius. He was a composer, pianist, and a brilliant conductor and teacher. I don't think there was a weakness in his musical stature anywhere. He played in so many different things. He could improvise, which, most classical conductors cannot improvise, but he could do that with or without music. Like I said, one of the most brilliant composers I ever saw… listened to. Just absolute genius.

Coleridge-Taylor Perkinson, undated (SC 175, Warren Smith Collection)

NIS: And it says a lot that you were able to play with him – that you could hang, you know?

WIS: Well, he found something in me that he couldn't find in other percussionists 'cause they were either purely a jazz player or so strictly entrenched in "You play timpani this way." A whole lot of people can play mallet instruments a whole lot better than I can, but they do not have the overall breadth of exposure that I had in music.

NIS: I want to talk about Studio WIS. Why was it important to you to create this space where not only yourself, but other musicians could perform and play?

WIS: Well, I'll tell you one thing – have you ever lived around a drummer?

NIS: No. ***[laughs]***

WIS: Invariably, the first problem we get is: where can I play and nobody else gets bugged, you know? I'm sitting in my place one day playing and one of my students was there, and all of a sudden, a brick comes through the window. Then, this guy raises his window from where the brick came from, "Will you all stop that sh*t?!," 'cause the noise of the percussion, which we hadn't considered, was bugging him.

I was trying to find a place where I could actually practice, even in the middle of the day, and finally I got this studio where I could go in there and play the drums anytime I wanted. The name was my initials – Warren Ingle Smith [WIS] – and the studio became so popular that, all of a sudden, I looked up and I wasn't the only one that was using it because when I wasn't there a whole bunch of other people would come in and be using the studio in my absence.

Well, eventually they tore the whole building down; all the rest of the buildings were going down in that neighborhood - this was like between 57 and 58th Street on 10th Avenue - and that got to be a very expensive neighborhood. Every time they had a chance to see a vacancy, they'd just not rent it out but wait until they had a few vacancies and then tear the whole building down, and that's what happened. But in the meantime, I named the studio, [my initials], and that became so familiar that when I got to another studio, I had to call that Studio WIS - Studio WIS had moved downtown. It was fantastic to have that place, and it was a godsend for me to have that place for 20 years or whatever til' they tore the whole thing down; the whole neighborhood went down. But WIS stuck, so that's how that came about.

NIS: You mentioned Max Roach earlier, and Gil Evans in your book. Who were some of the other musicians that were using the space?

WIS: Yeah, Max, Gil... I'm just trying to think… that's been a long time. Some very famous people came around…Sonny Rollins… a bunch of different people that were using the space. When people in New York find out that something's happening, they gravitate [to it], so a lot of people would come and use it as a rehearsal hall. It got to be a seven-days-a-week kind of thing that somebody would always be there, so I had to get one of my former students to manage the place and watch out for it for me.

Candid photograph of Warren Smith playing the drums, undated (SC 175, Warren Smith Collection)

"Warren Smith: An LP Artist" promotional photograph, undated (SC 175, Warren Smith Collection)

Warren Smith playing marimba, undated (SC 175, Warren Smith Collection)

Duo performing at Studio WIS, 1977 (SC 175, Warren Smith Collection)

Photograph of M'Boom in Modern Drummer magazine (Seated Left to Right: Warren Smith, Max Roach, and Fred King; Standing: Freddie Waits, Joe Chambers, Omar Clay, and Ray Mantilla), photograph taken by Charles Stewart, September 1983 (SC 175, Warren Smith Collection)

Self-portrait (Warren's personal favorite), undated (SC 175, Warren Smith Collection)

Candid photograph of Warren Smith playing the timpani, undated (SC 175, Warren Smith Collection)

NIS: And you have so many tapes from performances there...and photographs and slides as well that have just been so amazing to see how you've been able to provide a space, not only for you to play, but for other people to play as well.

WIS: That's what became more famous than anything else – the fact that this space was available – and we got to the point where we started doing concerts and series of activities. I remember we were always kind of incensed that we couldn't get on the Newport Jazz Festival when it came to New York, and what happened was George Wein had noticed me and seen me as an adversary some way or other. Then one day something happened where he needed my help, so we let him come in and do the Newport Jazz Festival in our little place where it was. After that, he started inviting a lot more of myself, and a lot of other people of color into the Newport Jazz Festival in New York; it was very hard to get on that thing before that time, but when he saw that somebody else might be a competition he loosened up and the whole thing opened up. Now it's wide open, but that was like few decades ago.

NIS: It seems like activism was also a part of your life as a musician. Why was it important to you to be involved in struggles for other musicians to be able to perform?

WIS: Well, because to me, the art was the most important thing.

There was a situation where we went into a protest on Broadway shows - that every time there's a vacancy, we want you to either interview a person of color or a female. We had to fight when I did my first Broadway shows to make sure that people of color, and people, both female and male, could participate in auditioning for a job. There were ways my getting into a show band was unusual and it was unusual for a woman to be in a show band. You know why? They didn't want them to miss a show while they were on their menstrual period. So when they started allowing some of the Black musicians into the shows, we said, "Well, we're not coming until you open it for women [also]." So, the women joined our group fighting against racial inequity and inequity against women. We literally had to go to court and fight for that and get it. This was like in the '50s - in the middle '50s.

Now, when a Broadway show opens up, if there's a position that's open, they have to interview either a woman or a person of color for that position. I'm 90 years old now and I haven't seen this really get any easier which infuriates me, but now we've got a lot more Black composers and conductors so it can no longer be said "These people just don't know enough to play this kind of music." That literally, when I grew up, was there as an obstacle.

NIS: Not only have you been a musician, but an educator as well. You were integral, along with a lot of musicians, to bringing Black music in on the collegiate level. Why was it so important to you to bring Black music into the collegiate setting?

WIS: Well, because everybody was interested in it outside of school and they were so afraid of being classified as a non-classical musician by improvising. Lately, people like John Cage and a whole bunch of other people started

Marion Brown Quartet featured with the Composers Workshop Ensemble at Studio WIS, circa 1980s (SC 175, Warren Smith Collection)

adding improvisation into their compositions and making that a more integral part. But before that, they had a whole history going back centuries of so-called jazz music and everybody in that so-called classical scene assumed that nobody who was improvising could actually read music. You know, that was so complicated... but that music gradually outshone itself.

I think the whole thing is a matter of your exposure at an early age to any kind of culture, and with me, it was playing a musical instrument. The exception was that nobody else in my family was playing the drums. I could see all that music within an instrument that's not supposed to be musical. There are ways that you can hit it and there are places where you can hit it where the sound is more resonant and so forth. Once you begin to study something, you can delve [into] all kinds of scientific approaches for creating the effect that you want to create and that's what I spent my life doing.

I play the kettledrums - the timpani - and everybody's used to *boom*, *boom*, *boom, boom [NIS laughs]*. When I was going to college, they didn't allow you to improvise in the practice rooms so I got a job moving the percussion instruments around at night. When all the janitors left around midnight, I'd stay up and improvise on the timpani or play some weird stuff on the vibraphone or whatever I wanted to do in my imagination. And I guess there must have been quite a few people in my generation that were like that because all of a sudden [to] this whole group of what I call us sometimes, "outside musicians," melodic lines or harmonic things that seemed like they weren't right blossomed out into [this] whole thing... I went to the point of composing compositions where the timpani had to play the melody and things like that. I think that's been my exception because now a lot of percussionists are learning that these are instruments and not just things to beat on.

I have a few students now that are teaching in college, and they are spreading these things. Some of them will come up with ideas of their own that I didn't think about that will even expand it a little further. What I've tried to do as a teacher is give that kind of love and care to everyone that I taught, and I think that most of my students would say that 'cause they were used to teachers being very "You got to do this... You miss that, I'll strike your hand with the..." This was the kind of element that we were growing up with in those days because education itself was still developing to what we know now.

NIS: If someone was to say "I've heard this composition by Mr. Warren Smith," how might they describe what they hear?

WIS: It's almost purely emotional. I remember one day I was out with my father in New York; we were somewhere outside and we kept hearing this sound, and Pop was more of a country person – he grew up in North Carolina. He started looking up at the trees and said, "Oh, I see it. Look up there." Some little bird was singing like an opera singer – you could see his mouth opened up and the vibrato was there. It was so amazing to be conscious of those kinds of natural sounds. That's why I wrote "Elements of a Storm," 'cause this is the way I heard a storm develop but it can be a musical impression also. I love nature. I love storms. You wouldn't think that a snowstorm could bring you any emotional sound, but it's amazing 'cause the wind gets into it, certain things flow around, and then the waiting animals react to it. All these things fuel me to start writing something.

NIS: I want to invite your daughters to chime in because you've had this amazing career and you're doing all of these things, but you've maintained strong family ties. What was the experience like having a father who was a musician but still so present in your lives?

SW: Well, it was fantastic. I'm not a musician, but everything, even his music was almost a lesson to us – not necessarily musically but through life. I like to run - you couldn't sit me down at a drum set because I was going to run away. He said, whatever you want to do as long as you're as nice to the person who lives in the mansion as you are to the person who lives in the cardboard box, you can do whatever you want to do and do it well.

He would have people come over to the house all the time – not just musicians but the neighborhood kids. Our house was full of people all the time and we didn't know where they were from or who they were - they were just people. If we went to a Broadway show, we would have somebody babysitting us who ended up being some phenomenal star - we didn't know; it was just some nice lady that was taking care of us backstage because he didn't have a babysitter. He was always there for us and always taught us lessons that I know I take, now that I'm almost 60 years old, and try and teach my kids and my grandkids those lessons as well.

NK: Whenever I talk about our childhood, I always say it was a very charmed childhood just with the level of exposure we had to different types of people and different types of experiences. Like Steph said, we would have all kinds of musicians that we'd be sitting next to – Max Roach, Coleridge Perkinson, Muhal Richard Abrams, Lena Horne – all these really amazing people and [we] had no concept of the gravity of what we were experiencing until, at least for me, decades later.

The beauty was just watching all of these different worlds and seeing how it shaped me and how I wanted to raise my children; getting them into spaces where they're not just in the same area, same space, but really know what it means to be in a diverse space. It's not just about race or ethnicity, but it's beyond that; it's like thinking about different types of people – like Steph said, being as nice as you are to the person in the mansion as you are to the person who's living on the street and being able to operate in those different spaces too. So, to sum it up, I would just say it's been a very charmed life. A charmed childhood and a charmed life that dad left us with.

NIS: Mr. Smith, how does it feel to hear the way that you so wonderfully enriched your children's lives as a father, as a musician, as a person...

WIS: All I can say is I sure tried to do it and it seems like it's turned out really beautiful. I have daughters around me, a wonderful wife that takes care of me – you know, they don't let me get into as much trouble as I used to get in *[laughs].*

NIS: Your collection here at AAAMC is a treasure trove, to say the least, of documentation of what was happening in the New York music scene during the '50s and the '60s in terms of everything from classical music to the jazz scene, to the loft scene with your own studio. You've done such an amazing job of preserving your history and career. Why was it so important to you to preserve your history? Where did you learn that from?

WIS: My dad should have been a historian 'cause living in that house with him repairing some of the greatest jazz and classical musicians' instruments made me realize how important he was to society. If I see you and you need something and I got it, I'll give it to you…

SW: I think also he – if you don't mind my stepping in...

NIS: Of course, please!

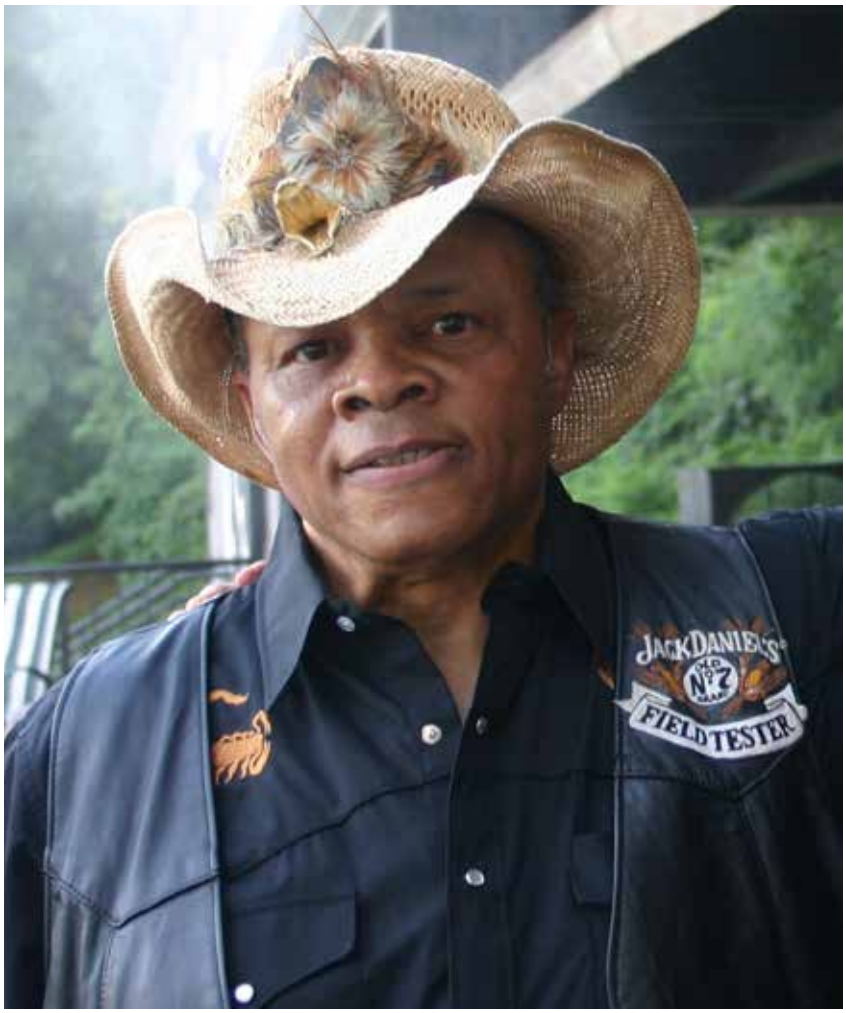
SW: He's also a teacher, and the one thing he taught me about teaching - because I was a teacher too - is that just by standing in front of someone and sharing your knowledge, whether you're paid for it or not, you are a teacher. All that stuff he saves, he shares; he shares everything with everyone. I think a lot of the stuff he saves because he knows it's going to be useful for someone else at some other time. He knows at some point in somebody's life, they're going to need this information and he will drop the knowledge on anyone who stands in front of him.

NIS: You have been generous throughout your career as an educator, sharing knowledge with other people, and now you've been so generous to share your collection with AAAMC. What made you decide to donate your collection of materials here?

WIS: Because I want it to be public knowledge that people have done these things that you have an ambition to do, and some of those people look like you. Not all of them do; some of them may not be the same, you know male, female, or whatever it is, but I'm here to help anybody – like so many people have been here to help me. Every time I was in a problem, something came along to help me – somebody or something or somebody sharing knowledge with me. Max Roach and all these different people that I knew have all added to my education. So, I just want to share that to make sure that everybody else is at least living well and I hope y'all are happy 'cause I am.

Portrait of Warren Smith, undated (SC 175, Warren Smith Collection)

Introducing Mike Johnson, Country Music's No. 1 Black Yodeler



Introducing the Mike Johnson Collection

Mike Johnson (b. 1946) is a country music singer, songwriter, visual artist, author, and truck driver. He has also earned the illustrious title of "Country Music's No. 1 Black Yodeler." Born in Washington D.C. in 1946, Johnson was inspired by his favorite television shows and movies and began yodeling at a young age by imitating country music artists of the time. It wasn't until the late 1960s that he began dedicating his time to becoming a country music artist himself.

In 1981, Johnson made his first studio recordings and established himself as a professional recording artist. At this time, he was working as a long-distance trucker for Newlon's Transfer of Arlington, Virginia. It was his career in trucking that assisted in Johnson gaining exposure as a yodeler and country music artist in the independent country scene. Trucking around the country allowed Johnson to explore new states and with it, new venues and opportunities for collaboration with other national artists. Through advice from friend and mentor, Jim Stanton, Johnson established his own record label, Roughshod Records, in 1987 as a way to independently release his own music, sign newer artists, and educate them on the inner workings of the music industry. As an independent artist, Johnson has performed in many venues around the country, received substantial international radio airplay, and has never recorded for, or been signed to, any label but his own. Throughout his fifty-year career, Johnson has garnered numerous awards and accolades, including an induction into America's Old Time Country Music Hall of Fame by the National Traditional Country Music Association in 2002, as well as a Lifetime Achievement Award in 2016. In part, due to his status as a solo independent artist, Johnson has been meticulous in collecting, cataloguing, and preserving his personal archive throughout his career. His 1,200 song catalog contains over 150 yodeling songs, 50 of which are "Black Yodel No.1 to Black Yodel No. 50" and 114 of which were compiled into "Mike Johnson's Yodel Song Archives." This 4-disc set was specifically created for the Library of Congress's Recorded Sound Reference Center, which they acquired on April 27, 2007 for inclusion in their Reading and Reference Room collection in Washington DC. Johnson donated the majority of his collection materials to the AAAMC in 2023. His collection contains photographs, posters, CDs, and DVDRs that document his entire artistic profile.

On June 3rd, 2024, AAAMC Head of Collections, Mia Watts, had the opportunity to interview Mike Johnson via Zoom about his life and career as Country Music's No. 1 Black Yodeler. To gain access to the full interview and view Mike Johnson's collection, please contact the AAAMC.

aaamc

Scan here to watch excerpts of an interview with Mike Johnson, Country Music's No. 1 Black Yodeler

"aaamc Speaks"

(The Archives of African American Music & Culture)

The "AAAMC Speaks" documentary series centers on the legacy of the Black music community and highlights a wealth of materials available within Indiana University's AAAMC. Dr. Tyron Cooper interviews pioneering scholars and industry professionals whose work is connected to holdings at AAAMC. As "AAAMC Speaks" through this series, the collections come alive, and African American legacies are preserved.

Watch episodes and learn more at:

aaamc.indiana.edu/aaamc-speaks

Stay tuned for more information on the next upcoming episode.

Season 1

Episode 1
Eddie Gilreath

Episode 2
Evelyn Simpson-Curenton

Episode 3
Mike Burton

Episode 4
Portia Maultsby

Season 2

Episode 1
Teresa Hairston-Jackson

sound bytes: digital initiatives

by William Vanden Dries

The Cats and the Fiddle publicity portrait, 1940s (Michael Graham Collection)

Cast and crew from "Mama, I Want to Sing" on stage (Vy Higginsen Collection)

Seal publicity portrait, 1991 (AAAMC General Photo Collection)

Matt Murphy publicity photograph
(AAAMC General Photo Collection)

The Spaniels group portrait, circa 1980
(Donald Porter Collection)

MC Lyte publicity portrait, 1996
(Craig Seymour Collection)

New Finding Aids

In celebration of our anniversary after finishing *Liner Notes #25*, we aimed to publish 30 finding aids in our 30th year. Not only did we hit our mark, we published 51 new finding aids over the last three years! Check them out on IU's Archives Online site (https://archives.iu.edu) to discover collections of unique archival materials related to Black music & culture.

1. Al Hobbs Interview
2. Albert Russell Photograph Collection
3. Angela Brown Collection
4. Anthony Gomes Performance
5. Black Grooves Collection
6. Black Music magazine
7. Bobby Jones Collection
8. Carl MaultsBy Collection
9. Carl Tancredi Collection
10. Charles Connor Collection
11. Charles E. Sykes Motown Collection
12. Craig Seymour Collection
13. Craig Werner Interviews Collection
14. David "Honeyboy" Edwards Classroom Performance
15. David "Panama" Francis Photograph Collection
16. Deborah Smith Pollard Collection
17. Denise Dalphond Detroit Techno Collection
18. DMC DJ Competition Videos
19. Donald Porter Collection of The Spaniels Photographs
20. Donna Lawrence Collection
21. Eddie Gilreath Collection
22. Edith Casteleyn Dutch Gospel Choirs Collection
23. Evelyn Simpson-Curenton Collection
24. Every Voice and Sing: The Choral Music Legacy of the Historically Black Colleges and Universities (radio series)
25. Extensions of the Tradition concert series
26. Gayle Wald Collection of Rosetta Tharpe Materials
27. Gertrude Rivers Robinson Collection
28. Harry Allen Collection
29. Heather Augustyn Collection
30. Helaine Victoria Press Collection
31. Hot Buttered Soul Lecture Collection
32. IU Soul Revue Alumni Interviews
33. James Brown Memorial Tributes
34. Jared Nickerson Collection
35. Jock Hickman Photograph Collection
36. John Richbourg Collection
37. Johnny Otis Collection
38. Johnny Otis and Bill Griffiths Video Collection
39. Mack C. Mason Collection
40. Michael Graham Photograph Collection
41. Michael Nixon Collection
42. Michael Woods Collection
43. Mike Johnson Collection
44. Patrice Rushen Lectures at Indiana University
45. PBS Artist Publicity Photographs
46. Ray Funk Gospel Music Collection
47. Rowena Stewart IU Lectures
48. Stan Lewis Collection of 45 rpm Records
49. Tony Douglas Collection of Jackie Wilson Photographs
50. Undine Smith Moore Collection of Original Music and Manuscripts by Black Composers
51. World Famous Lessons in Jazz Collection

Image Collections Online & Digital Collections platform launch

Images from the following collections have been added to Image Collections Online since our last issue of Liner Notes:

- Albert Russell Photograph Collection, circa 1952-1957 (6 images)
- Black Radio: Telling It Like It Was, circa 1920s-1997 (1 image)
- Brian Lassiter Southern Rap Collection, 1985-2013 (2 images)
- Carl MaultsBy Collection, 1986-2021 (3 images)
- Charles Connor Collection, circa 1950s-2007 (14 images)
- Charles E. Sykes Motown Collection, 1957-2003 (13 images)
- Craig Seymour Collection, 1968-2006 (19 images)
- David 'Panama' Francis Collection, circa 1940s-1970s (13 images)
- Deborah Smith Pollard Collection, 1979-2015 (10 images)
- Donald Porter Collection of The Spaniels Photographs, circa 1956-1980s (7 images)
- Gayle Wald Collection, circa 1930s-1950s (1 image)
- General Photo Archives (179 new images)
- Harry Allen Collection, 1988-2007 (75 images)
- IU Soul Revue Alumni Interviews, 2014 (16 images)
- Jared Nickerson Collection, 1987-1997 (7 images)
- Jock Hickman Photograph Collection, 1950s-1970s (1 new image)
- John Richbourg Collection, 1993 (3 images)
- Lee Bailey Collection, 1990-1998 (5 images)
- Let the Good Times Roll, circa 1970s (39 images)
- Luvenia A. George Collection, 1905-2003 (52 images)
- Michael Graham Collection, circa 1940s-1980s (26 images)
- Michael Woods Collection, 1983-2019 (2 images)
- PBS Artist Publicity Photographs, 1972-1989 (100 images)
- Ronald C. Lewis Collection, 1986-2020 (3 new images)
- Rowena Stewart IU Lectures, 2001 (1 image)
- Tony Douglas Collection, circa 1950s-1960s (10 images)
- Vy Higginsen Collection, 1982-2012 (9 new images)

We have more big news about digital image access at the archives: Image Collections Online, the site for accessing and discovering digitized images from the archives, is being migrated to a new platform: *Digital Collections at IU*!

The new site will include images as well as digitized documents from collections at IU. The legacy site will stay up for the foreseeable future, but additional image collections will be added to the new platform once it is ready. Stay tuned for more updates!

Choosing file type for digitization

Considering a DIY digitization project for your photos, home studio recordings, or family recipe index cards? An important decision in digital archiving is the *file format* chosen to capture and store digitized content, as well as how to deal with born-digital content arriving in a variety of file formats. If you have experience working with digital files JPEG, TIFF, MP3, WAV, MOV, and MP4 may sound familiar.

Considerations of file format can include quality, size, and ease of use. Striking the right balance can be straightforward or more challenging depending on your specific circumstances, needs, and goals. In this article, we're going to look at the example of digitizing photographic prints and how choosing file types relates to the considerations above.

If you are undertaking a photograph scanning project for your personal archive, the scanning software you choose will likely give you the option to choose the file type of the scans. Common options include JPEG, GIF, PNG, TIFF, and PDF.

If storage space and shareability are primary concerns, with quality being a secondary concern, then JPEG, GIF, or PNG may be good choices for saving your photographic scans. All three are widely supported by image viewing software, making shareability easy for all. However, they do have differences in image quality to keep in mind. Two of these file types are "lossless", meaning that the information needed to retain their image quality is not lost when compressed to reduce file size. One, however, is "lossy", resulting in image quality loss every time the file size is reduced.

Of these three, PNG is the most robust and is one of the "lossless" options. When PNG files are created at a high pixel resolution, their image quality can be very high.

• GIF files are also lossless, but they typically do not begin with as much image information. This gives them the benefit of smaller storage size, but their image quality is limited.

• JPEG files can be created with more information than GIF files, but the difference between the two is that JPEG is a lossy format. This means that if you need to reduce the file size for storage or sharing, the information needed for image quality is sacrificed to meet that goal. The more you reduce the file size, the less recognizable the image will be.

If storage space availability on your hard drive is not a concern, and image quality is a high priority, TIFF would be a good choice for the photographic scans. TIFF files are a lossless file type, so their image quality will not be sacrificed when compressed to reduce their size. TIFF files also begin with much more information than other image file types, which results in a higher quality image.

The cost of keeping all of this information is the need for more storage space, since much more information is created and retained. When it comes to shareability, support for TIFF files is increasing, but their size can be a barrier. For example, it is easy to attach an average-sized JPEG or PNG file to an email, but a TIFF file may exceed the limits for attachment file size.

At the archives, we choose TIFF files as our archival file format for image and document scans. Our digital storage infrastructure is able to accommodate the larger file sizes over the long-term, and having uncompressed, lossless files as a starting point allows us to create access copies for archives users in other formats when needed. For example, we may scan in a number of requested documents or photographs as TIFF files and then create a PDF or watermarked JPEG copy for a researcher depending on their needs.

When it comes to other digital media, such as audio and video files, similar pros and cons can be considered depending on your needs, goals, and circumstances. For example, if you are digitizing some audiocassettes, LPs, or open reel tapes from your collection or archive you can choose between lossless file formats such as WAV and FLAC, or lossy formats such as MP3 and AAC. Each will have their own characteristics when it comes to storage size, quality, and shareability.

Another factor that will affect quality, size, and accessibility that was not discussed in this article is resolution. Choosing pixel resolutions, sample rates, and bit depths are important choices to meet your digitization goals. We encourage everyone undertaking archiving and digitization projects at home to keep researching and learning about these and other digital archiving practices. By combining the preservation of source materials with good digitization practices at the archives and at home we can all work together to preserve and make accessible important materials going forward. If you're interested to learn more about digital preservation at the archives, or have questions about your own project, don't hesitate to reach out to us!

Media Collections Online

Through the archives' continuing partnership with IU's Audio Visual Preservation Services, over 850 audiovisual items from the collections at the AAAMC were digitized for access and long-term preservation. Audiocassettes, LPs, 78s, open reel tapes, lacquer discs, Umatic, EIAJ, VHS, Betacam, Betacam SP, and Video8 from the following collections were included:

- Al Hobbs Interview (SC 147)
- Angela Brown Collection (SC 155)
- Black Radio: Telling It Like It Was (SC 39)
- Brian Lassiter Southern Rap Collection (SC 167)
- Bruce Schmiechen Collection (SC 180)
- Calloway Collection (SC 169)
- Charles Sykes Collection (SC 58)
- Diane White-Clayton Collection (SC 183)
- DMC videos (SC 10)
- Ericka Blount Danois Collection (SC 83)
- Evelyn Simpson-Curenton Collection (SC 178)
- Extensions of the Tradition concert series (SC 123)
- Gertrude Rivers Robinson Collection (SC 20)
- Harry Allen Collection (SC 34)
- Heather Augustyn Collection (SC 172)
- IU Soul Revue Alumni Interviews (SC 50)
- Jacquie Gales Webb Collection (SC 81)
- Johnny Griffith Collection (SC 25)
- Johnny Otis-William Griffiths videos (SC 100)
- Logan H. Westbrooks Collection (SC 156)
- Luvenia A. George Collection (SC 115)
- Mack Mason Collection (SC 119)
- Marietta Simpson Collection (SC 168)
- Marvin Chandler Collection (SC 170)
- Mellonee Burnim Collection (SC 7)
- Patrice Rushen Lectures at IU (SC 68)
- Patricia Turner Collection (SC 146)
- Portia K. Maultsby Collection (SC 18)
- Randall Morgan Collection (SC 108)
- Ray Funk Collection (SC 84)
- Reggie Workman Collection (SC 177)
- Rick Roberts Collection (SC 88)
- Rowena Stewart IU Lectures(SC 23)
- Teresa Hairston Collection (SC 162)
- Wade in the Water Collection (SC 75)
- Warren I. Smith Collection (SC 175)
- Why We Sing (SC 79)
- William Barlow Collection (SC 6)
- Winona Fletcher Collection (SC 2)

As always, commercial recordings at the AAAMC and many non-commercial recordings are available to all IU students, staff, and faculty via IU's Media Collections Online site (https://media.dlib.indiana.edu); non-IU researchers may request single-user authorized access by contacting the AAAMC.

In Memoriam

It is with heavy hearts that we announce the passing of two of our collection donors, Mark del Costello and Karen Shearer. On behalf of the AAAMC staff, we offer our deepest condolences and sincere sympathies to the families and friends of these two incredible and intrepid scholars and artists. Their contributions to the entertainment world through various forms of media journalism and the significance of their work cannot be understated. Their graciousness in the donation of their materials to AAAMC has significantly strengthened our holdings.

Mark del Costello:

Mark del Costello was born in Riverside, NJ on June 15, 1949. After a stint in the National Guard, he became interested in photography and concert production. As a concert photographer with Electric Factory Concerts, he photographed and collaborated with artists such as The Grateful Dead, The Allman Brothers, and Bruce Springsteen. He attended film school at the New School in New York City as well as the New York University Graduate Film School. In 1979, Martin Scorsese employed del Costello as a photographer and later one of his full-time assistants. In 1983, del Costello left to continue his own producing career and throughout the 1980s produced concerts for artists including Linda Ronstadt, Chuck Berry, James Brown, Run DMC, and many others. In the 2000s, he taught in the film department at the Art Institute in Philadelphia until his retirement in 2010. Throughout his professional life, he maintained a prolonged passion for Doo Wop music. del Costello deposited his collection at the AAAMC in 1996 under the direction of Dr. Portia Maultsby. His collection consists of assembled archival footage of black performers, as well as souvenir programs, posters, and photographs related to shows that he produced. In addition to these materials, he donated a collection of early R&B and Doo Wop 78 RPM discs. del Costello also served on the AAAMC National Advisory Board.

Karen Shearer:

Karen Shearer graduated from San Diego State University and began her career as a publicist for Capitol Records before moving to the Westwood One Radio Network around 1980. For the next decade she worked as a producer for Westwood One's *Special Edition*, a weekly program featuring the music of popular Black recording artists. During this period, she also produced rock and country music programs for the Westwood One Radio Network. Shearer eventually left radio and the music business to produce wildlife programs for television.

Shearer donated her vast collection of materials to the AAAMC in June 2000. This collection consists primarily of 67 boxes of documents and photographs pertaining to three of the Westwood One Radio Network's programs: *Special Edition*, a program that featured interviews with and music by a wide range of R&B artists, including the Temptations, Kool & the Gang, Luther Vandross, Aretha Franklin, Jermaine Jackson, Stephanie Mills, and Rick James; *Rock Chronicles*, a program that featured interviews and music of many popular rock music artists of the era; and *That's Country Music* which includes similar materials for country music artists.

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