from the desk of the director

AAAMC enters into a new millennium at a time when researchers and media producers are scouring attics, basements, garages, closets, and archives looking for materials and artifacts to document life in 20th century America. The growing interest in the post-World War II era, and in urban African American culture and music in particular, has been inspired, in part, by the emergence of hip-hop as a national and global phenomenon. At the sounds of hip-hop blared from our radios, boom boxes, and headphones, hip-hop culture spread through all corners of American life. The rhymes and images that accompanied those sounds brought a curiosity and fascination for inner-city life and the range of musical expressions that gave voice to these communities.

On college campuses throughout the 1980s, the sounds of hip-hop, funk, soul, rhythm and blues, and gospel music vibrated through classrooms, halls, dorms, and dorm kitchens, down hallways, and across campus. Students were brought about in classrooms that once ignored the role that African American urban culture played in shaping the unique character of post-World War II American popular culture. Old folks and Life’s flyers and posters advertising rock hops, street parties, and concerts, fan club letters, signed photographs, magazine with song lyrics and artists interviews, hula hoops, radio picks, and big speakers, bell bottom pants, shiny multicolored shirts, platform shoes, wide belt buckles, and gold accessories have become familiar resources for students to discover and reconstruct America’s post-World War II era. The medium of design of Liner Notes as well as AAAMC’s current activities acknowledge this “back in the day” sentiment and reflect our ongoing commitment to collect, preserve, interpret, and make materials available to researchers, students, and the general public.

The AAAMC acquired two major collections representing this era through donations in the spring and summer (see brief summary inside) and beginning in fall 2000, we initiated a number of new projects. We have begun designing a database program to link our collections to our redesigned Web site so that patrons will be able to search our holdings, view photographs, and listen to selected DJ air checks and music clips from various collections. Focusing on our educational mission, we also continue to work on three instructional Web sites using materials from our collections (see story inside).

AAAMC has also begun assisting departments in developing content on African American culture by making presentations on the archive and its collections. Stephanie Shoemake, Liner Notes editor and graduate assistant, taught students an introductory telecommunications class with a power point presentation on the history of black radio that included photographs and DJ air checks. In the spring of 2001, several of the Archive’s collections will provide the primary resources for a class I will teach on “Ethnomusicology and the Public Sphere.” By examining documents and other materials, students will study the process involved in producing media documentaries (PBS and NPR) in designing, researching, and mounting museum exhibitions, producing cultural festivals, and developing educational materials and community outreach programs.

In an effort to counter the tabloid approach of many biographies of African American musicians and to encourage new approaches to the interpretation of African American music culture, AAAMC established a publication series in conjunction with Indiana University Press. I am thrilled that the legendary Jerry Butler agreed for us to inaugurate this series with his memoir, which he wrote with Earl Smith (see story inside). Other publications are in the planning stages and details will be forthcoming.

I conclude by welcoming Michael Lydon, founding editor of Rolling Stone, musician and author of Ray Charles: A Man and His Music (1988) and Boogie Lightning (1974/1989), as the newest member of AAAMC’s National Advisory Board. For the past three years, Michael has been providing valuable assistance and advice for our upcoming series. I also want to express my gratitude to Board Member, Hip-Hop Pioneer and Media Innovator Harry Allen for his vision, ideas for innovative programming, and hours invested working on behalf of AAAMC.
Duke Ellington... rare materials in cities across the country. The Duke Ellington Youth Project organized by the Program in Africana American Culture introduced these materials in junior and senior high schools in the District of Columbia during the 1990-1991 school year.

Dr. Lurenda George, educator and ethnomusicologist, developed and wrote an interdisciplinary curriculum based on the exhibition that incorporated music, art, English, African and African-American studies, and foreign language. This curriculum provided the framework for Beyond Category: Duke Ellington Educational Kit, which was produced by the Education and Visitor Services and Office of Public Services at the Smithsonian Institution, as part of its ten-year initiative, along with the Life of the Reader's Digest Fund to record, preserve, and present the history of jazz.

This kit explores Ellington's diverse musical output—jazz, popular, theatrical, motion picture scores, instrumental suites—and sacred music—in order to understand him as a musician and person who is "beyond category," a phrase he often used himself. It is designed for use in middle and high schools and at the college level. The kit is intended to be used by teachers to teach about Ellington's life, his music, and his influence on American culture. It includes a CD containing rare recordings and liner notes, a DVD featuring interviews with Ellington scholars and musicians, and a research guide.

Field Trip to AAAMC

Over the past year, the AAAMC has received many requests for field trips from K-12 teachers. The purpose is to create students to diverse cultures and religions in the United States.

"Je Je Kulel Je Je Kulel" Je Je Kulel is a chant that is most memorable to the staff and two of the junior staff who visited Indiana University's Campus Children's Center on their visit to the African American Museum on December 17, 2000. The chant had a unique experience that taught them a little bit about the traditions of the African and African-American cultures.

The program featured interactive activities directed by AAAMC staff members. After Graduate Assistant Fernando Oreggia explained the history of the African and African-American cultures, the young visitors played the traditional game of "Je Je Kulel," a West African children's game that incorporates elements of call and response and is similar to "Follow the Leader." Oreggia accompanied him on a variety of West African percussion instruments with the assistance of a few eager boys and girls. The children then led the group into a Congo village version of the African dance.

AAAMC Archivist Presents to MLA Conference

F. Maria Richardson, AAAMC archivist, gave a presentation at the Black Music Collection Roundtable during the Music Libraries Association annual meeting in Louisville, Kentucky on February 25, 2000. The objective was to introduce other archivists and librarians to the mission, vision, and holdings of the AAAMC. The presentation was well received. Suzanne Funderburk, archivist and librarian at the Center for Black Music Research, commented on Richardson's enthusiasm and stated that the presentation was "interesting and useful."

Collection Highlights

Each issue of Liner Notes includes brief descriptions of selected existing and new collections.

Phyl Garland Collection

Approximately 900 photographs, printings, and publicity material from several prominent African-American folk heroes. The collection contains correspondence, and other documents from the video documentary Music as Metaphor. A few of the materials included are:

- Music as Metaphor Production Materials
  - Interview tapes and transcripts, images, video, correspondence, and other documents from the video documentary

AAAMC 2000

The AAAMC would like to thank individuals and corporations for the following donations which were made over the year:

- Ed Castleberry—Additions to the Ed Castleberry Collection of photographs
- Phyl Garland—Photographs and related material
- Miller London—The Urban Network magazine
- Michael Lydon—Compact disc
- Mail Rhythms magazine—Copies of the magazine
- Randall C. Morgan Jr., MD—Audio recordings, posters, artworks, and memorabilia of jazz and rhythm and blues music and artists
- Karen Shearer—Research materials (interviews and program transcripts, photographs and publicity material) for the syndicated radio show "Special Edition" and "Rock Chronicles"
- Vibe Magazine—Hungry magazine supplement
- Vibe Magazine—Copies of the magazine
- University of Arkansas—Two compact discs
- Michael Woods—Original jazz and rhythm and blues scores
Ameritech Fellow Award

In April 2000, Portia K. Maultsby, director of the AAAMC and professor of ethnomusicology, received one of seven grants from Indiana University’s Ameritech Fellows Program, which was designed to support the application of technology to teaching. Maultsby will use the grant to continue working on three instructional Web sites: Multicultural Multimodal Journeys to Hip-Hop: The Music and Culture of Black America; Multicultural Multimodal Journeys to Hip-Hop: The Music and Culture of Black America; and Multicultural Multimodal Journeys to Hip-Hop: The Music and Culture of Black America. Maultsby began work on the Web sites in 1997 in conjunction with Indiana University’s Instructional Support Services (ISS) and Teaching and Learning Technologies Library (TLTL). Each site consists of lecture notes, study questions, music and photographs drawn from AAAMC holdings.

Maultsby will use these Web sites to enhance courses she teaches on African-American music and its resources for summer music workshops, and for distance learning courses that the AAAMC is planning to develop and implement in conjunction with Indiana University’s Theatre Learning and Continuing Studies, African American Arts Institute, and Ethnomusicology Institute.

visiting scholar

Davarian Baldwin

Davarian Baldwin, Ph.D. candidate at New York University, is a visiting faculty fellow in Indiana University’s history department during the summer of 2000. He used resources of the AAAMC for his dissertation research and for a class he taught titled “Going to Chicago: The Great Migration—Urban Culture in the Black Metropolis.” The class related to his dissertation, “Chicago’s Negro Great Migration: Race, Class, and Respectability in the Black Metropolis.”

In his teaching and research, Baldwin explores the creation of a black consumer-based intellectual class in Chicago as distinct from the black elite, which he compares to the Harlem Renaissance elite.

Approaching this topic through various forms of popular culture such as jazz, film, music, and theater, Baldwin discussed African American culture and its influence on the development of jazz, blues, and rhythm and blues. He used resources of the AAAMC to research the lives and works of African American musicians and scholars.

At the AAAMC, Baldwin found the Waveland via the Water National Public Radio series on black gospel music particularly useful in conveying the concept to his students. He explained, “Because the gospel music had "too much" of a blues element or it was "not refined enough," it helped demonstrate to my students...why there could possibly be some anxiety and tension between the black elite and black migrants.”

Baldwin currently is a research fellow at Notre Dame University at South Bend, Indiana, where he is completing his dissertation research and writing.

people

Board Member Highlight — Dr. Bobby L. Jones

In spring 1987, AAAMC established its National Advisory Board, a volunteer group of prominent professionals dedicated to enhancing the organization’s visibility and influence. As a leadership and advisory group, the board provides guidance and direction to the AAAMC, ensuring that the organization’s priorities and objectives are aligned.

The AAAMC was honored when Dr. Bobby L. Jones agreed to serve on the National Advisory Board. An internationally renowned gospel singer, Dr. Jones is the creator and director of the Bobby Jones Gospel Show that broadcasts每周 en the Black Entertainment Television network. Born in western Tennessee, Jones graduated from high school at the age of 15 and from Tennessee State University at the age of 18. He taught elementary schools in Missouri and in Tennessee and has worked as an international textbook consultant for McGraw-Hill Publishers. He also taught at Tennessee State University, his alma mater for 17 years. As an artist, teacher, radio and television host, Bobby Jones’ knowledge and involvement in the field of gospel music is extremely valuable to the AAAMC, especially as gospel music continues to grow as an area of academic and research interest.

Getting into gospel music...

While working at the university and also for McGraw-Hill, I developed an interest in black gospel music and began working in that area as a vocalist as well as hosting many other gospel activities. In 1976, the local NBC affiliate station, WIS-N, television presented the broadcast of a half-hour television show that featured performances by black gospel music which I produced and presented. It became a number one show in the local marketplace. In 1980, Bob Johnson from Black Entertainment Television Network saw the show and purchased it for his first program for the Black Entertainment Television Network. That was some 20 years ago. So I’ve been in the television industry now for about 26 years.

God has been blessing that ministry. He has given us all the accolades that are available for gospel artists. The Grammy is my biggest award—the Dove, the Stellar, the Excellence, the Vision, the NAACP Image are others. All of these awards show that the Lord is saying to us, “Go ahead. You’re doing fine. I’m

AAAMC’s Publication

In October 2000, in conjunction with Indiana University Press, the AAAMC launched a new series designed to examine the black experience through music and other expressive forms. The series, Black Music and Expressive Culture, edited by Portia K. Maultsby, will include biographies and autobiographies as well as studies that examine issues related to all forms of black expressive culture and its diffusion throughout the world. The first book in the series, the autobiography of legendary rhythm and blues guitarist Jerry Butler, Reflecting on Butler, Don Cornelius, founder of Soul Train states, “If it hadn’t been for Jerry Butler, there wouldn’t have been a Soul Train that’s for damn sure.” Written by Butler and Earl Smith, Only the Strong Survive: Memoirs of a Trailblazer presents a portrait of the performer with personal reflections and anecdotes about the world of rhythm and blues and other performers of his time. Oldies disc jockey Charlie Brown describes the book as "a true open portrait of a man with an incredible past and a very promising future. I have read many books in this genre, but none as candid and as revealing."
Bobby Jones... going to show you from a man's perspective how much I appreciate your work. And that's what I did for him.

On The Bobby Jones College of Gospel Music... The Bobby Jones College of Gospel Music was organized to offer retreats in Las Vegas, designed to promote and educate, inform and inspire gospel record label executives as well as the artists. We come together twice a year as a very organized system, a delivery system aimed at educating our people. Most of the major artists that aren't on the road will be there, which we document on film. At these retreats, key industry personalities and leaders and knowledgeable people come and share their views of the future with us so we can prepare ourselves.

My background as a teacher has really helped me. I have always been an advocate of education. Many of the gospel artists only have a high school education. But sometimes you need to go ahead and discipline that mind. And even though God can do all things, He expects us to develop ourselves in every aspect. And I advocate that to all of them—to complete their education. Regardless of how well you can sing or perform or minister, you can still learn a lot about disciplining your mind.

On working with gospel artists... I've worked with all the artists—Shirley Caesar, Kirk Franklin, Vickie Winans, James Moore, Youlanda Adams, The Williams Brothers, The Christianaires, Edwin Hawkins, Kurt Carr, Kurt Carr Senior, Valerie Boyer, Janice Byars, just on and on. They all come to our retreats. New artists will come too. We really want the younger ones there because we want them to learn the things that we've already learned... The majority of them are wonderful people to work with. They're easy to work with and understand what it is to be an artist and especially one that worships with the Lord. So with the ones that have not quite developed that skill, we're patient, and that's what the retreats are for. They're trying to help them to overcome some of the weaknesses that we all have. We all have weaknesses. So, we can put that positive energy into helping each other. Then we'll have a much more progressive industry.

The television show has really been helpful. Otherwise, I'm not sure I would have these kinds of opportunities working with all of these people. I've also written a book called Touched By God, which has 19 of those artists and their testimonies about how God touched and worked in their lives.

On the state of gospel music... Well, I think we're celebrating today. We're celebrating the fact that gospel music has now reached the public. Gospel music has reached the mainstream public, and we're delighted and excited about that, and it's going to continue to do that and even get stronger. Our position is that we want to make sure that it maintains its effectiveness as it relates to our ministry in Christ. I think most artists, even though their music sometimes sounds a little risque, are basically knowledgeable of the fact that we need to keep Jesus out there, and the whole thing is about Him and not us. Gospel music is going to continue to resonate throughout this world in a major way because that's what's supposed to happen. God already indicated that He wanted that to happen, and that's what will happen.

On the AAAMC... Black Americans—the Lord blessed us with another genre of music (black gospel) that I think will attract the attention of the people, and it's unique to us. Having an archive for gospel music, I think in a university like the AAAMC at Indiana University in Bloomington is a great testimony to the fact that we look at this music now with seriousness and that it will maintain itself in our culture because we are archiving and preserving and documenting its growth and what it's doing as it grows.

- Edited by Stephanie Shustek

Susan Shustek is a doctoral candidate in Multidisciplinary Studies, specializing in the biographical study of African American musicians.

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