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From the Desk of the Director
On behalf of the staff of the Archives of African American Music and Culture, I would like to express both our condolences and admiration to the residents of New York City. Despite the loss of loved ones in the unfortunate tragedy of September 11, 2001, you have demonstrated tremendous courage, fortitude, and determination in a way that provided inspiration and leadership for the rest of the country. Such tragedies remind us of the importance of preserving our history, culture, and personal memories through diaries, letters, cards, photographs, oral histories, video and audio recordings, and various artifacts. Since September 11th, the AAAMC has had an increased number of requests for those and other materials for projects that document our past, interpret the present, and chart new ground for the future.


Over the past twelve months, the AAAMC has engaged in a variety of activities to broaden the exposure of our collections, to meet the diverse needs of patrons, and to support our educational mission. Past issues of Liner Notes have been put on-line and on our updated website in fall of 2002. Stephanie Shonekan gave a PowerPoint presentation, “Exploring Black Music and Culture at the Archives of African American Music and Culture,” at a spring symposium geared for academic counselors and support personnel on “Making the Most of College,” which was sponsored by the offices of IU’s Vice Chancellor for Academic Affairs and the Vice Chancellor for Student Affairs.

We also completed an instructional website on hip-hop music and culture (see Liner Notes #4 for more details), which was tested in a class of seventy-one students during the 2002 spring semester. An on-line pilot version will be offered at IU’s Northwest campus in the spring of 2003 and will be used by AAAMC in future workshops on African American music for educators. Our activities for the spring of 2002 concluded with a visit from Dr. Lutgard Mutsaers of the University of Utrecht in the Netherlands, who was a Fellow in IU’s Institute for Advanced Study. She spent three weeks in March collaborating with me on our research project, “Black American Music in Dutch Culture” (see story inside). In this issue of Liner Notes, I am proud to present the work of two undergraduates members of our staff, Laura Gonzales and Tangora Sharpe, who each wrote a featured article on the collections they processed over the past two years. I am also pleased to welcome two new Research Associates, Professors Tyron Cooper and Daniel Walker, to our staff. Cooper, a renowned and versatile guitarist-soulster, is the Director of the Indiana University Soul Revue and an adjunct professor in the Department of African-American and African Diasporic Studies. Walker, whose research encompasses black gospel music, is a professor in IU’s Department of History. I conclude this issue by announcing the appointment of Stephanie Shonekan as Assistant Director of the AAAMC (see story inside). Shonekan has made many valuable contributions as a graduate assistant over the past five years. Her presence in this new position will enable us to undertake many projects that have been in the planning stages for several years. Specifics about these will appear in the forthcoming issues of Liner Notes.

From the Desk of the Director
Portia K. Masindey
Director

aaamc mission:

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

www.indiana.edu/~aaamc

No. 6/No. 7 – Fall 2001/Spring 2002 Special Double Issue

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Michael Lydon

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The Susan Oehler Collection – field research material (audio recordings, notes, documents) related to the study of live blues performances in intercultural contexts

Adam Seghroucher
Video recording of Interview with Fayard Nicholas (2001)

Squint Entertainment
Compact disc – Ray Charles: Man and Music

Vibe Magazine
Continued complimentary subscription

Warner Bros. Records
Compact disc – Michael Woods
Addition of original jazz scores to existing Michael Woods Collection

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featured collection: the aaamc general audio & video collection

need music by stevie wonder? information about the history of the blues? see our music video of public enemy? words to gospel songs? the aaamc houses various websites just what you’re looking for in its large collection of cds, cassettes, lps, 45s, videos, and dvds. the collection had its beginnings in the mid-1980s, as dr. portia f. mauldy and other faculty began to acquire audio and video material on the music and culture of african americans. in 1991, the aaamc was officially established by founder and director mark mauldy, through a grant from the ford foundation. since then, she and her staff, as well as members of the national advisory board, have attracted special as well as general collections. a result of additional material has been added to the collections for a myriad of donations, complimentary copies from record companies, and purchases. distinct from the “special collections,” which contain material pertaining to specific topics or performers, or from an individual donor, our “general collection” comprises material that cuts across subject, genre, period, and format. from classical to hip-hop, blues, rhythm & blues*, soul, funk, to rap, rock, jazz, and gospel to the music of the african diaspora, all are represented on more than 2,000 cds, 125 cassettes, 107 lps, and 84 45s. the collection includes music by many popular artists–michael jackson, aretha franklin, prince, the supremes, miles davis, ll cool j, roberto fermín, b.b. king, yolanda adams, ferris kuti, billy Eckstine, queen latifah, parliament, and destiny’s child, to name a few–as well as testamentary material such as the indiana state mass choir, reversed milton brunson, clc youth choir, hip-hop (a-e, cypress hill, goodie mob), blues (albert hunter, trudy lynn), soul (jerry butler, johnny taylor), r & b (monica, luther Vandross), african diaspora (talking drums), and soundtracks (stormey weather, black casablanca). our lp holdings include hip-hop (brand nubian, the lion, will smith), folk (dotella connell alexander, leon ribb), r&b (marnell campbell, faith evans, usher), jazz (billy holdridge, lena horns), rhythm & blues (johnny otis, tessie mcauliff), african diaspora (jbbounds boys, jubal, mahathini and the mahotella queens), classical (william grant still), comedy (billie coody), and spoken word (osie davis & rudy dee). our 45s include mostly blues (“charles brown, lightnin’ hopkins”) rock (“tina turner”), country (“willis nelson, randy travis”), and soul (“bobbowdell, ted tyler” authors). in addition to our audio collections, we have a wide range of visual media including over 275 vhs and 24 beta videos, as well as a growing dvd collection. these media productions include programs in music, history and culture. our video collection houses movies such as reel movie isn’t cryin’. remember the titans? (newscasts 20 2000 on racial tracking, abc news on nelson mandela); educational histories (history of rock ‘n’ roll, motown: a tape capsule); music videos (janet jackson, lef aria bambaataa); interviews (evolin johnson, the memphis blues tradition symposium); documentaries (eyes on the prize, our house: radios and lesbians in the bible); instrument features (piano legends, trumpet kings); interviews (george clinton, “in the rape”), live gospel (“dancing through harlem, masters of tap”); and much more. the beta videos showcase the music of britan mcintosh, a tribe called quest, shanice, boy z ii men, the Neville brothers, marvin staples, and others. our dvd collection comprises movies (shaft, superfly, and toby brown), documentaries (the legends of rock ‘n’ roll), as well as live performances (james brown, da real gippin, and earth, wind & fire). the aaamc offers a diverse selection of materials to anyone interested in black popular music and its contexts. our facilities are open to educators, researchers, and the public. teachers and students often use our resources for class. recently, students used the archives to study materials for their classes on “hip-hop music,” “motown,” and “african-american history,” while a CASE (center for african studies) grant by porta maultsby, charles sykes, and dalton walker, resulted in prints and photographs from the collection have been utilized for various exhibitions, including the survey of “african american music” and “hip-hop.” the aaamc is a popular destination for field trips—even from abroad. a few years ago, a group of german students visited to learn more about gospel and hip-hop traditions. the aaamc is a wonderful source for research, education, or just pleasure. no matter where your interest lies, you are sure to find what you need here at the archives. see you soon!

“my only regret is that i don’t live closer to Bloomington so that i could spend more time at the Archives!”

visiting scholar
Jennifer Searey

Jennifer Searey, a first-year doctoral student of american history/public history at loyola university, visited the aaamc in april. she made the four-hour road trip from chicago to Bloomington twice in her quest to study the material in our black radio collection and the William barlow collection. during her first year of graduate studies, searey became “enamored with the african-american music experience,” through citations in some of the works she had researched, particularly the work of william barlow, she decided to make the trip to Bloomington, indiana. she was particularly interested in the chicago radio station WYON while it was owned by leonard Chicago in the 1960s. “as i was researching the second trip,” she had gathered a significant amount of information for her research. “my only regret,” she said, “is that i don’t live closer to bloomington so that i could spend more time at the Archives!”

when Karen shauer graduated from san diego state university, she planned to become a teacher. but the course of her life took another path as the result of a post-graduation trip to europe; she ended up living abroad for several years, and drastically modified her career plans. inspired by live performances by jimmy hendrix and many other artists, she became interested in the documentation of african-american music. on her return to the united states, she began working as a publicist for Capitol records and was assigned to cover black and country music. this was a major turning point for shauer, she loved her work, and it became the basis for a rewarding and successful career in the recording industry. for shauer, the move was joyful, but sometimes bumpy. she faced many obstacles, including gender discrimination. “as a woman in the music industry, i don’t think i could even become the director of publicity,” she says, “i used to see the older guys going to the artist’s party, but you, the brothers, are not going to the party.” according to Shauer, she was introduced to norm patton, a person she fondly refers to as the compa-

information concerning our general collection holdings will be available on our website at http://www.motionsound.org. until then, any questions about the collection should be directed to admini@motion143.com.
A pete unanimously Dutch woman full of enormous and exciting ideas about the globalization of African-American music and culture—that describe Dr. Lutgard Mutsaers in a nutshell. But a nutshell is basically big enough to contain her passion about the worldwide influence of black music, particularly in the Netherlands.

Mutsaers spent three weeks in March 2002 as a visiting fellow at IU’s Institute for Advanced Studies. This visit was initiated when Mutsaers was nominated for the fellowship by her colleague, AAAMC director Portia K. Maushi, in August of 2001. The two scholars had met at an international conference and shared ideas about black music and its manifestations in Europe. Their scholarly collaborations took on a firmer quality when, in the spring of 1998, Mutsaers was invited by the Amsterdam Music in the Musicology Department of Utrecht University in the Netherlands, where Mutsaers is a Lecturer in Pop Music Studies.

Ideas for continued collaborations on documenting concepts on global black music formed the bedrock of Mutsaers’s successful quest to bring Mutsaers to the AAAMC in March 2002. Mutsaers, working out of an office at the AAAMC, spent her days studying and analyzing video footage and audio recordings of performances and interviews that had been collected by Mautsby during her field research in the Netherlands. Together, they fleshed out their initial ideas and defined a preliminary concept for the collection.

Mutsaers’s tenure in Indiana also involved two formal speaking engagements which were both extremely well received on March 19, 2002. One was a lecture in the Survey of the Culture of Black Americans class at the IU satellite campus in Indianapolis. The other events were fascinated not just by her lectures, but also by the audio/video material she presented which made her words come to vivid life. These young American students, many of them African Americans, were able to assimilate and evaluate for themselves the performances and views of the young Surinamese-Dutch artists who aspire to become great performers of soul, funk, R&B, and hip hop. “Yes, he can make it here, but he’s going to have to keep it real,” was the overwhelming response to one artist that Mutsaers showcased. Mutsaers facilitated an intense classroom discussion that concluded that the “real life” of a Dutch youth was very different from the life of a young African American and this essence would have to emuate in their version of hip hop.

On March 21, 2002, in IU’s Robinson Hall, Mutsaers gave a public lecture titled “Seeking to Sound Black. Popular Music in the Netherlands in the 20th Century and Beyond.” While this presentation introduced the Dutch performer to the African-American music, Mutsaers adopted a more conceptual approach for this lecture. Her detailed model for black music migration and export of black music from the United States and the Caribbean attracted some reflective questions and vibrant discussion.

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— Stephanie Shonekan

**Past Events**

Michael Lydon: Writer and Performer

In September 2001, the AAAMC hosted a campus visit by board member Michael Lydon. The versatile Lydon brought much flavor to campus, moving on his multifaceted experiences as a journalist, biographer, and performer. While at IU, Lydon captivated audiences at the School of Journalism as he regaled them with stories and wisdom gained from his 35-year career, including tales of his past as one of the founding editors of Rolling Stone Magazine, his work with Newsweek Magazine, and his most recent project of writing a comprehensive biography of Ray Charles. He described how his “God-given” writing talent and his avid curiosity led him to destinations such as Yale, London, San Francisco, and New York. Defining journalism simply as “contemporary history,” he advised the budding journalists about the process of becoming a successful writer, no matter what the format or audience. Lydon was also guest lecturer in an ethnomusicology class, World Music & Culture, where he talked about his work as a writer and performer, as well as on music and armed with his acoustic guitar, he presented his thoughts on the development of American music. Highlighting the interrelationship between music and political ideology, Lydon explained that in the mid-1960s, when he first became interested in music, rock and roll was just exploding on the scene—“hundreds of kids were finding black music to be the natural expression of themselves…they identified with it.” Lydon cited examples like the civil rights movement and the Vietnam war as being responsible for opening up the heart and the ears of America’s youth.

Many of the musicians Lydon interviewed and interviewed (Keith Richards, Bob Diddley, Chuck Berry, John Lennon, Paul McCartney, and B.B. King) inspired and encouraged him to step in from “the sidelines” and start performing himself. He explained that “playing the music was like dropping the notebook” that stood between him and the musicians. Creating music helped him to see musicians in a more realistic light—not as unattainable geniuses, but as regular guys who just plain worked hard to achieve success. Although it was pop music and rock and roll that inspired him, Lydon’s own musical style has evolved into an easy-going jazz in the manner of George Gershwin and Cole Porter. On the weekend during his visit, again armed with his guitar and accompanied by bass player Dave Pink, Lydon performed a set of pop-jazz standards and originals at the Borders bookstore café.

Lydon’s schedule also included a tour of the AAAMC and a meeting with the staff to discuss strategic and programming ideas. Lydon consistently draws on his experience as a writer, critic, and performer to help to steer the AAAMC on the right course towards its vision. We are indeed honored to have such a versatile, thoughtful, and accessible individual on our board.

— Stephanie Shonekan

Stephanie Shonekan
Shonekan is Associate Director of the AAAMC. She is a doctoral candidate in folklore and ethnomusicology specializing in the ethnomusicological study of African and African-American musicians.

**Lutgard Mutsaers: Studying Black Music in the Netherlands**

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**Myraid’s “seed-radio voice”**

Westwood One provides over 150 hours, sports, music, talk, and entertainment programming ideas. The organization was in the midst of going through major changes. She now defined a preliminary framework for the study. Research in the Netherlands. Together, they fleshed out their initial ideas and defined a preliminary model for the collection.

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As a five-year-old, Valerie Grim got up early every morning at her family’s Mississippi Delta farm and after a hearty breakfast, eagerly went outside to tend her little patch of vegetables. Her grandparents and then her parents had taught her how to weed, water, and care for each vegetable to be harvested. The family worried about the weather and she watched as the tiny seeds grew into leafy, ripe fruits and vegetables. She was completely fascinated by the watermelon: “How could such a tiny seed yield such an enormous thing?” And as she grew, she took on new jobs on other parts of the vast farmland where her family grew cotton, cucumber, dara and sugarcane—milking cows or doing a shift on the production line. She grew accustomed to seeing calves emerge tamally into the world. Once, when a dairy cow died after giving birth, she helped her on the farm to bottle-feed the orphaned calf.

Now, in the lofty ivory tower of academia, she finds that lifestyle in an educational package designed to enlighten students and scholars about an essential part of black history that she believes has been neglected in traditional history books. While the history books had covered the urban political terrain surrounding black leaders such as Dr. Martin Luther King, Malcolm X, and Thurgood Marshall, the rural terrain had been left unexplored. Valerie “learned so much about life and respect for life. We used to sit on the porch and watch every kind of animal born.”

Stephanie Shonekan assumed the newly-created position of Assistant Director/Research Assistant of the AAAMC in August of 2003. The position, designated in African-American studies and particular cultural and strategic visions of the archives, entails research, writing, and teaching of African and African-American culture and management. Shonekan’s background makes her particularly qualified for the job. Her scholarly pursuits have led her to envision creative ways in which African and African-American music, literature, history, and culture can be used to enlighten, educate, and empower people across all stages of life. As a five-year-old, she imagined that she would one day be a college professor. She has been a guest lecturer on various subjects ranging from black radio in America, to life histories, to African popular music. When a dairy cow died after giving birth, she bottle-fed the orphaned calf. Through the grass with her nine siblings, she grew, she took on new jobs on other parts of the vast farmland where her family grew cotton, cucumber, dara and sugarcane—milking cows or doing a shift on the production line. She grew accustomed to seeing calves emerge tamally into the world. Once, when a dairy cow died after giving birth, she helped her on the farm to bottle-feed the orphaned calf.

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Background
Shonekan: Where did you grow up?
Rushen: I was actually born in Los Angeles. My parents migrated from the south and built a life out here in Los Angeles, and raised us. I grew up in what was considered a middle-class family in South Central Los Angeles. The neighborhood was really nice, with a diverse, middle-middle class right up to upper class, African-American families. Every kind of music was played in our house. My parents were active in the community. They went to school meetings and those kinds of normal things. The families looked out for each other. There were a lot of kids and most of us still keep in touch.

Beginning Music
Shonekan: How did you start out in music?
Rushen: When I was 3 years old, my preschool teacher told my parents to consider enrolling me in programs to the University of Southern California designed for young children. It was actually a graduate course for students of the school who were majoring in education, and they were developing some theories about how young children learn the fundamentals of music. This was right around the time when kids’ music started to evolve and be more popular. As early as age 5, I started playing piano. I started playing on a certain piece that I was taught to do. It was something I had to practice because nobody else had to practice. Then later in my teenage years I was totally into it again. I was pretty good at it. I learned to play the piano. Also, by this time, I had come close to other kids of music on the radio that were really interesting for me. Not that I did not enjoy classical music. But in high school I became more aware of contemporary music, particularly jazz. It had a different meaning for me in that it was something that was casual and relevant to me. I became aware of the legacy and history of jazz, its value to American culture, and in particular African-American culture. By this time I had enough vocabulary and technique to really get turned on to this jazz. As I got more and more into it I found out more and more what was happening with that. Then the idea of practicing took on even a different meaning for me. I was practicing before because it was something I was supposed to do to play better. Now I’m practicing on a certain piece that I’m working on and trying to keep on top of my instrument because, most of what you do try to do in jazz, particularly, is get to a point where your instrument is no longer a physical barrier to listening to the music. So that’s what brought me to that and now I can apply that understanding to classical music and every other kind of music. That angle. Now all the other things that enter into it — popularity, money or perception of certain types of style — contribute in part to the perpetuation of the idea that all are so different.

Breaking Barriers
Shonekan: You’ve broken several barriers in some of the things you’ve done. What was your mindset going into some of these projects that were new territory for someone who was black or female, or both?
Rushen: I really was not setting out to be the first to do anything. I just focused on the task at hand and the challenge was, “Wow this is a big job. I don’t know what to do.” So I wasn’t even a first at the time. When we got to work on it, I was the first to do some of these things. I really don’t have a big flag to wave or anything like that. Now when I look back on it, I’m glad I didn’t think about it. The additional pressure may have derailed my focus. It has done that through that it certainly enhances my ability to stand out in a crowd. And it becomes some sort of catalyst for others to work in these areas; it opens up opportunities.

Sampling and the hip-hop generation
Shonekan: How do you feel about your work being sampled by hip hop artists?
Rushen: I think it is good. A writer likes to feel that her work has a certain kind of value and validity to be used, or plagiarized or used in any way, however hopefully even after the writer is gone. I think that’s one of the new trends in music that a songwriter or instrument can get.

Some years ago, we went through a period where music was part of everyday life in a school environment. When I was in school, especially in elementary school, music was a part of our day and music programs were as much a part of your day as a history, English, or math program. Music was part of a well-rounded education. Then this changed. When a lot of music programs disappeared from schools, it coincided with the explosion of rap. Every generation needs an opportunity to express itself, to have a voice, and what is heard comes through music. These young people didn’t have instruments to play and they weren’t learning music fundamentals in the same way. So when they fought through with their voice it was more rhythmic. They beat on stuff, used turntables, scratched records. They got creative with what they had to find this voice. They retained the concept of rhythm and rhyme. Melody and harmony went out the window for a while but the most basic elements of music-making remained and presented itself in rap and hip hop. Now we’ve got some work to do on lyrics but there is a language and a whole new culture that have developed out of it. I think they’ve been very creative for the most part. An entire genre, an entire type of music was born and has progressed in terms of what music means. So sampling could be a good thing.

Collaborations
Shonekan: Not only have you worked sampled many times but you’ve also worked...
with other artists. What do you do to maintain control when, for example, you are the producer or the director?

Rushen: Whether it is recording in a studio environment or for a television show, people are depending on somebody to steer the ship. Steering the ship and knowing where to go and how to get there doesn’t mean that the person doesn’t need full cooperation from other people. It means they need to know how to assemble the best team to get there. There isn’t anything about it that is done completely by yourself. The end result is usually a collaborative collective effort. As a studio musician, I always watched the producer; how they were able to either empower people to give their best performance on a certain day or create an environment that was intimidating. As a session player I could observe a lot. I tended to gravitate towards and appreciate producers who knew how to empower people and inspire the performance, those producers who knew how to empower people and inspire the performance, those who knew how to say something and when it was necessary to say absolutely nothing at all. They created an atmosphere where people were absolutely comfortable and therefore felt like going for it just a little more. I apply some of that understanding to just about every situation where I find myself working with other artists. Approaching it like that has given me a lot of positive results and has allowed me to be flexible. There is a knowledge of when you have to push hard or when you have to lay back. Each situation is different. Most people respond best when they get a sense that, whatever your technique or your particular style, the setting is one of empowerment. I don’t like any of it well enough to just do it for the exclusion of all the others. For me, each role makes me better in the other roles. I’m a better player because I’ve been a producer, a better writer because I’ve been a leader, a better performer because I’m a writer. I’m very fortunate in that my exposure has resulted in transferable knowledge.

Shonekan: What’s your favorite role? Is it that of composer, performer, producer, director? What would you say is the role that gives you the most pleasure?

Rushen: I enjoy all of it. But I don’t like any of it well enough to just do it for the exclusion of all the others. For me, each role makes me better in the other roles. I’m a better player because I’ve been a producer, a better writer because I’ve been a leader, a better performer because I’m a writer. I’m very fortunate in that my exposure has resulted in transferable knowledge.

Current projects

Shonekan: What projects are you working on right now?

Rushen: I’ve had a very exciting and amazing couple of years. I feel I’ve reached a different plateau in just about every aspect of my life. I don’t get to perform quite as much in terms of what you called “pop music.” The body of work and the recordings that I’ve done in a more urban-popular vein continue to be stimulated by sample usage. That’s going very very well. As a composer of symphonic work, I’ve had these commissions works performed in the last year and a half. The symphonic work is something I’ve always wanted to do but it’s just within the last four or five years that I’ve really made a conscientious effort to get back to that. I have done several films for television. I’m also teaching a little bit and doing clinics and workshops on various subjects including improvisation, jazz background, jazz and symphonic composition, and piano playing. I also give a couple of private lessons. Now I’m working on the second annual BET awards show. Then of course there is my life at home as wife and mother. I have a three-year-old son. It’s a big balancing act but my husband is so cool and that helps a lot. You know you make up your mind somehow along the way to prioritize and that is one of the reasons I’m not performing as much. I do get out and play, but I have to choose now. I tend to favor, at the moment anyway, performance contests that will allow me to be away from home so long. So most of them are special events. I can do a television project very quickly. The good part about it is that it is an intense burn and then it’s over and I can get home. Ultimately it’s the family life I adore.

Rushen continued...