

ARCHIVES OF AFRICAN AMERICAN MUSIC AND CULTURE

# liner notes

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**Roots of  
Techno:**  
Black DJs  
and the  
Detroit  
Scene



## From the Desk of the 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](http://www.indiana.edu/~aaamc)

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### On the Cover:



DJ Mike “Agent X” Clark spins at Bloomington’s Second Story Nightclub during the “Roots of Techno” conference (photo by James Rotz)

*With this issue of Liner Notes, the AAAMC is pleased to introduce a new publication format and layout, which we hope will be more reader- and library-friendly and allow us to more easily phase in new types of content. We welcome your feedback about this change! Comments can be sent to [aaamc@indiana.edu](mailto:aaamc@indiana.edu).*

Over the past year, the AAAMC developed some exciting new initiatives and continued to implement projects that are part of our five-year plan. A major highlight of the year was our extremely successful October 2006 conference, “Roots of Techno: Black DJs and the Detroit Scene,” that attracted an audience of scholars, performers, students, and techno aficionados from as far away as New Jersey and Toronto. Participants had the opportunity to listen to the first-hand accounts of techno artists and witness their live performances (see story inside). We have since indexed the videos from the conference and are pursuing various options for making these materials publically accessible in a variety of media formats.

Continuing our drive to spark formal academic interest in under-represented areas of black music, the AAAMC is now in the process of conceptualizing and planning another conference in this series, this time on black rock. Tentatively scheduled for October 2009, this conference has a purpose similar to that of “Roots of Techno”—to document the African American origins and evolution of genres that have not been broadly recognized as “black music,” and to encourage scholarly research and curricular development in these areas.

In addition to conference programming, the AAAMC developed two related outreach exhibition projects, both to be curated by Dr. Sunni Fass, AAAMC’s Administrator/Project Coordinator. The larger of the two initiatives is a series of

“modular” traveling exhibits that focus on various genres and themes in African American music. Drawing content from the AAAMC’s signature collections, the exhibits will feature topics as diverse as the Rhythm & Blues era (1945-1965), music of the Civil Rights and Black Power eras, exploration of rap and hip-hop culture, funk as a philosophy and musical style, and the little-known roles of black pioneers in genres such as rock and techno. These exhibits are funded by a grant from IU’s Office of the Vice Provost for Research under the “Moveable Feast of the Arts” initiative—a program allowing IU’s cultural resources to be showcased around the state—and will travel to various colleges, universities, libraries, museums, and public schools in the state of Indiana with whom we will co-sponsor relevant live public programming to complement and augment the exhibit content. Such events provide ongoing opportunities for students and the general public to learn about and connect to the rich legacy of African American expressive forms in American arts and culture. The AAAMC will also develop a semi-permanent gallery exhibition as part of ArtsWeek (February 20 – March 1, 2008), an annual celebration of artistry and creative activity that highlights creative writing, dance, visual arts, music, theatre, film, museum exhibits, panel discussions, youth events, and lectures. The AAAMC exhibition, entitled “A Change is Gonna Come”: Black Music and Political Activism,” will explore the ways in which black communities drew on their sacred and secular musical traditions to create the sounds which powered both the Civil Rights and Soul/Black Power eras, discussing the use of music not only as a symbol but also as a potent political device for change. This project was funded by IU’s Office of the Vice Provost for Research, and the exhibit will be mounted at the Mathers Museum of World Cultures on the IU



AAAMC Staff, left to right: Anthony Guest-Scott, Sunni Fass, Fredara Hadley, Portia Maultsby, Gillian Richards-Greaves, Brenda Nelson-Strauss

Bloomington campus.

The AAAMC continues to engage in the development of teaching resources. Research Associate Dr. Fernando Orejuela completed a distance-learning course, “The Survey of Hip Hop: Socio-cultural Perspectives of African American Music,” for the Indiana University School of Continuing Studies. Through the window of a popular African American musical culture and an accompanying website that I developed, students outside of the IU Bloomington campus can now learn about the social and cultural history of inner-city America, the spirit of creativity, the African Diaspora, and ways of communicating hip hop culture as an artistic and sociological phenomenon. The course is scheduled to be offered in late spring 2008. (For further information, contact 800-334-

1011 or 812-855-2292.)

The AAAMC is pleased to announce the publication of the second book in the Archive’s *African American Music in Global Perspective* (AMGP) book series— *Black Women and Music: More than the Blues*, edited by Eileen M. Hayes and Linda F. Williams (2006, see story inside). Other books currently in production are *Ramblin’ on My Mind: New Perspectives on the Blues*, edited by David Evans (forthcoming December 2007); and *Follow Your Heart: Moving with the Giants of Jazz, Swing, and Rhythm & Blues*, by Joe Evans with Chris Brooks (forthcoming February 2008). The AMGP series, co-edited by Research Associate Mellonee Burnim and myself and published in conjunction with the University of Illinois Press, is designed to generate increased attention to such underrepresented topics in

African American music scholarship as transnationalism, religious music, popular music, women in music, music criticism, musical aesthetics, and regional studies.

I conclude this column by noting two untimely deaths – pioneering journalist/music critic and AAAMC National Advisory Board member Phyl Garland, and the musical icon James Brown (see tributes inside). Ms. Garland had been working on a revision of her groundbreaking book, *The Sound of Soul* (1969), when she passed on November 6, 2006. Forty-nine days later on December 25, 2006, the “Godfather of Soul” James Brown left this earth leaving behind a rich musical legacy. Both individuals will be sorely missed.

*Portia K. Maultsby*

## In the Vault:

### Recent Donations Special Collections:

#### Ron Lewis:

CDs, photographs, and press releases from Mr. Wonderful Productions in Louisville, KY

#### Bala Baptiste:

Press clippings and interviews documenting black radio in New Orleans

#### Murray Forman:

Collection of over 300 hip hop serials and related clippings

#### John McDowell, Pat Glushko, Gail Glushko:

James Brown Memorial Service collection

#### Nelson George:

Addition of 19 interviews with R&B musicians

#### John A. Jackson:

Book manuscript and interviews about Philly Sound

#### Portia K. Maultsby:

Addition of 170 interviews about R&B and black music industry

#### Miles White:

Addition of original hip hop performance videos and field recordings

### CDs/DVDs:

Allegro  
Alligator  
Anaphora music  
Anti  
Arhoolie  
Atlantic  
Babygrande  
BlackBerry  
Blue Note  
Caroline Distribution  
Concord  
Contour Records  
Criterion  
Delmark  
DJ A+  
DL Media  
Dust-to-Digital  
Expansion Films  
Heads Up  
Image Entertainment  
Koch  
Light in the Attic  
Malaco  
Mental Afro  
MVD Visual  
Nature Sounds  
Plexifilm  
Pro Marketing  
Entertainment  
Real World  
ReddApple Seed  
Entertainment  
Rounder  
Shanachie  
Smithsonian Folkways  
Sony BMG  
Sony Legacy  
Soul Thought  
Soulganic  
Telarc  
Thirsty Ear  
Traffic Entertainment  
Tyscot  
Ujam Records  
Yellow Dog Records

## AMGP Book Series Black Women and Music: More than the Blues

The AAAMC book series, *African American Music in Global Perspective* (AMGP), is devoted to the publication of studies of African American musics in the United States as well as treatises on African and African derived music traditions across the globe. Books in the series foreground the cultural perspectives of the primary creators and performers of the music, highlighting the voices of African Americans, in particular. The AMGP series is edited by Portia K. Maultsby and Mellonee V. Burnim and published by University of Illinois Press.

We are pleased to announce the release of the second book in the series – *Black Women and Music: More than the Blues*, edited by Eileen M. Hayes and Linda F. Williams (University of Illinois Press, 2007). This collection is the first interdisciplinary volume to examine black women's negotiation of race and gender in African American music. Contributors address black women's activity in musical arenas that pre- and postdate the emergence of vaudeville blues singers of the 1920s. Throughout, the authors illustrate black women's advocacy of themselves as blacks and as women in music. Feminist? Black feminist? The editors take care to stress that each term warrants interrogation: "Black women can and have forged, often, but not always—and not everywhere the same across time—identities that are supple enough to accommodate a sense of female empowerment through 'musicking' in tandem with their sensitivities to black racial allegiances."

Individual essays concern the experiences of black women in classical music and in contemporary blues, the history of black female gospel-inflected voices in the Broadway musical, and "hip-hop feminism" and its complications. Focusing on under-examined contexts, authors introduce readers to the work of a prominent gospel announcer, to women's music festivals (predominantly lesbian), and to women's involvement in an early avant-garde black music collective. In contradistinction to a compilation of biographies, this volume critically illuminates themes of black authenticity, sexual politics, access, racial uplift through music, and the challenges of writing (black) feminist biography. *Black Women and Music* is a strong reminder that black women have been and are both social actors and artists contributing to African American thought.

Eileen M. Hayes is an assistant professor of music at the University of North Texas. Linda F. Williams is an independent scholar and jazz saxophonist.

## Featured Collection

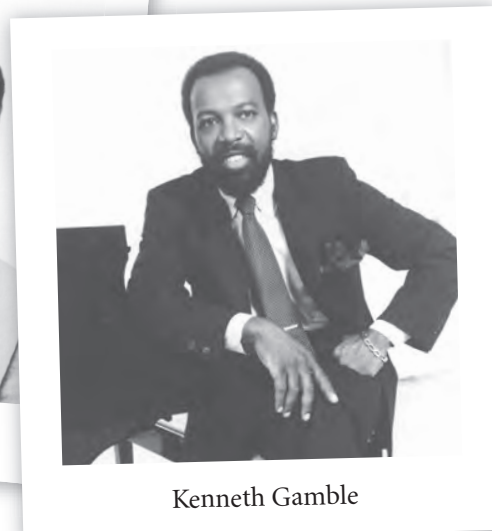
### Philly Soul: The John A. Jackson Papers

John A. Jackson, author of *A House On Fire: The Rise and Fall of Philadelphia Soul* (NY: Oxford University Press, 2004), recently donated to the AAAMC all of the research materials used in the compilation of his award-winning book. The collection consists of interviews conducted between 2000-2003 (both original audiocassettes and transcripts in manuscript), secondary source materials such as clippings and articles, his early book drafts and revisions, and an autographed advance copy of *A House On Fire*.

Jackson was born in Queens, New York in 1943 and raised on Long Island, about 40 miles from New York City. He first heard rhythm and blues music in 1955, played on the radio by the legendary disc jockey Alan Freed (at the time, Freed advised his listening audience that the music he played was called “rock and roll”), and developed what turned out to be a lifelong interest in the genre. Jackson taught in the public schools on Long Island for 32 years. During this period he also found time to write his first two books, *Big Beat Heat: Alan Freed and the Early Years of Rock and Roll* (Schirmer/Macmillan, 1991) and *American Bandstand: Dick Clark and the Making of a Rock and Roll Empire* (Oxford University Press, 1997). Each book received the Ralph J. Gleason Music Book Award as well as the Association for Recorded Sound Collections (ARSC) Award for Best Research in Recorded Rock, Rhythm & Blues, or Soul (1992 and 1998). In 1998, NBC-TV broadcast the movie *Mr. Rock and Roll*, which was based on the Alan Freed book. Shortly after that, Jackson left teaching to pursue a full-time writing career.



Leon Huff



Kenneth Gamble

Jackson first developed an interest in writing about “Philly Soul” while conducting research in Philadelphia for his *American Bandstand* book. When discussing Philly’s early 1960s *Bandstand*-driven white “teen idol” recording scene, several people spoke of a local group of young black singers and writers (among them Kenny Gamble, Leon Huff, and Thom Bell) who, because of *Bandstand*’s prevailing dominance coupled with the city’s racist attitudes, could not break into the music business. Jackson realized that this topic would make a good story in itself, and kept the idea in mind until he was ready to write another book. The result was *A House on Fire*, which examines the musical empire created by Gamble, Huff, and Bell—three of the most influential and successful music producers of the seventies.

Jackson interviewed over 60 people during the course of his research, including music industry executives, composers, songwriters, and musicians. Much of the focus is on Philadelphia International, the record label founded by Gamble and Huff in 1971, as well as on the subsidiary label TSOP (The Sounds of Philadelphia), started in 1974. The early careers of Gamble, Huff, Bell, and

other Philadelphia musicians are also discussed in detail. Among those interviewed were Bobby Eli, a top notch session guitarist and producer who played on hundreds of Philly soul sessions; guitarist Earl Young and percussionist Vince Montana, who along with Eli were part of the famous Philadelphia International rhythm section; William “Pookie” Hart, lead singer of the Delfonics; soul singer Jerry “The Iceman” Butler, whose landmark albums *The Iceman Cometh* and *Ice On Ice* were produced by Gamble and Huff; Jerry Ross, the first songwriter to team up with Gamble; recording engineer Jim Gallagher, who worked in the studio with Huff for many years; and Win Wilford, bass player for the Romeos—the first rhythm section formed by Gamble and Bell. All of these interviews and more are now available for research at the AAAMC, thanks to the generous donation by John Jackson.

After a hiatus of several years, Jackson is currently doing research for his next book—an unconventional study of the evolution of American music from its beginnings into rock and roll. If his previous books are any indication, it should be a great success!

-Brenda Nelson-Strauss



DJ Minx (photo by James Rotz)

## Roots of Techno: Black DJs and the Detroit Scene

On October 21, 2006, the AAAMC presented a landmark one-day conference—“Roots of Techno: Black DJs and the Detroit Scene”—in the Willkie Auditorium of Indiana University, Bloomington. “Roots of Techno” featured eight prominent and influential Detroit techno and house DJs as panelists, as well as two of the co-curators of an exhibit on Detroit techno music mounted at the Detroit Historical Museum. The purpose of the conference was to explore the roots of Detroit techno, and electronic dance music in general, in African American culture and history through the experiences of the DJs themselves. In addition, the conference served to initiate collection development of techno and house music at the AAAMC, in response to

the critical absence of these genres in academic institutional and archival settings. Despite the national and global influence of techno and the role of African Americans in its development, this and related genres have been excluded from the collection development activities of libraries and music archives and, consequently, from the systematic critique of scholars. There was, and remains, very little academic literature on this genre and its African American history.

In order to jumpstart efforts to close this gap, Denise Dalphond, Ph.D. candidate in ethnomusicology at Indiana University, worked with AAAMC staff and Portia K. Maultsby to bring “Roots of Techno” to life. The conference, sponsored by the AAAMC, was organized into a full day of panel discussions at Willkie Auditorium, preceded and followed by related events in other locations around Bloomington and Indiana University. In addition to the

academic proceedings, all of the DJs, along with other local and regional DJs, performed at Bloomington’s Second Story Nightclub during the conference weekend. On October 20, conference panelist DJ Minx also gave a free, student-oriented workshop/demonstration on DJ technique at the Foster International Living-Learning Center, a residence hall on the IU campus.

The conference proper was organized into three roundtable sessions, where panelists took their lead from questions posed by the moderator, IU graduate student Denise Dalphond, and then engaged in lively, wide-ranging conversations and discussions with each other and later with audience members. The conference opened with a panel entitled, “‘Detroit’s Gift to the World’: Detroit Historical Museum’s Techno Exhibit,” that featured Catherine Burkhart and Sulaiman Mausi, co-curators of the 2003-2004 exhibit.

They first discussed some background processes related to the exhibit, including initial planning stages, administrative hurdles, and challenges in securing funding. Catherine and Sulaiman then described their research and interactions with DJs in preparation for the exhibit—conducting interviews, securing equipment and memorabilia for the exhibit, and working around busy DJ touring schedules (Catherine told of meeting techno DJ Richie Hawtin at a train station in Ann Arbor, Michigan at a late hour because that was the only time that he was available and near Detroit). They relayed stories of pooling the resources of nearly the entire staff of the museum to install the exhibit. The panel concluded with an eight-minute film produced for the Detroit exhibit which included interviews with major techno DJs and producers as well as fans of the music.

The second and third panels, entitled “Roots of Techno: DJs Explore the History and Present State of Detroit Techno,” and “DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House,” featured well-known DJs and producers. The third panel also included DJ demonstrations on two turntables and a mixer donated by Colin Boyll, resident DJ at Second Story. Participant names will resonate with techno aficionados: Mike “Agent X” Clark, Cornelius “Atlantis” Harris, DJ Minx (the only female DJ in the lineup), Terrence Parker, Theo Parrish, Marcellus “Malik” Pittman, and Rick “The Godson” Wilhite. Some of these panelists contributed to the creation of Detroit techno when the genre first began to take hold in the late 1970s; these DJs are still actively performing today. Other panelists began DJing and producing techno and house music characteristic of the Detroit style in the late 1980s and 1990s, and continue to do so successfully.

The discussions covered a range of topics, including: (1) the history of techno, spanning the decades from the late 1970s to the present; (2) techno pioneers, including DJs, radio



DJ Terrence Parker (photo by James Rotz)



DJ Gregory Dalphond (photo by James Rotz)



DJ Rick “The Godson” Wilhite (photo by James Rotz)

deejays, and producers; (3) electronic equipment used in live and studio recordings; (4) audience response to this music; (5) issues of musical appropriation and changing identities; and, finally, forming the general impetus for the entire conference, (6) issues of race and culture, relating techno to a broader continuum of African American cultural and

musical expressions. Panelists also explored the complex connections between techno and house music and expressed important ideas regarding genre distinctions or lack thereof. Mike Clark, a Detroit DJ/producer, described the similarities between techno and house in the early days of both genres:

The DJs at the conference spoke repeatedly about the problems with genre titles like “techno” and “house.” In fact, many of the DJs who spoke on the panels specifically refer to their music as house, or explain that they play house *and* techno; some even avoid genre titles completely. Theo Parrish, a Detroit DJ/producer, adamantly expressed that he does not play any particular genre of music. He went even further in his comments, explaining that house and techno, as musical genres, do not even exist anymore. For Theo, they are useful historical references, but do not effectively describe any type of contemporary DJ performance genre.

*Even though they [house and techno] were technically the same as far as sound usage, and all of the above, it wasn't until later on when other people discovered what we were doing, they started generalizing these sounds and saying, “okay, well, if Chicago made house, then this is what house sounds like. And if Detroit made techno, then this is what Detroit techno is supposed to sound like.” Now technically, I'll say it again, it was the exact same thing [spoken with great emphasis and humor].*

These ideas of genre specifications and implosion of genre boundaries are areas ripe for research in relation to DJ performance and electronic dance music.

The DJs also had a lot to say about how they began to cultivate an interest in techno and how they became DJs. Detroit DJ/producer Rick Wilhite explained that he used to host and DJ roller skating parties in his basement. He described this type of



Portia Maulsby watches DJ Theo Parrish (photo by James Rotz)

party, in conjunction with basement and backyard techno parties, as the beginnings of Detroit techno and house:

*My house at the time, my mother's house, my parents' house, ... I had a basement where it was big enough where we could roller skate around the basement. So, you know, they [friends] used to come over and like, "Rick play some music, we got our skates, you know, we're going to the rink, we're going to go listen to the new stuff." DJs back then were radio DJs at the roller rink, and they [friends] got used to it at my house, and so when we went to the roller rink, we already had routines, and things like that. And so everybody was like, "how do y'all know that record?" It was like ... "cause of Rick!" ... And so basically, it spawned into backyard parties and basement parties, and a lot of those parties were where*

*..., to me, the spark of techno and house really took off because ... most of your high school or middle school and neighborhood friends would be just stopping over. And it wasn't a lot of rap, it was more dance music. ... People would do the new dances in the backyard and in the basement. It was so fun and you just got an experience of new music consistently, almost three times a month.*

Another type of party, the rave, developed after techno became popular in the UK in the late 1980s. Record collector, Neil Rushton, along with Detroit techno DJs Juan Atkins and Derrick May, released *Techno! The New Dance Sound of Detroit* in 1988 in the UK. This album was an important compilation of techno tracks featuring Detroit DJs. The introduction of this music spawned the development of rave in the UK

and in other parts of Europe, and then in the United States, among primarily white, suburban, middle-class teenagers. At the conference, Cornelius Harris, a Detroit techno label manager and spokesperson for Underground Resistance, discussed the strategic locations of rave parties during the late 1980s and 1990s in Detroit, and throughout much of urban and suburban United States. Harris explained that many rave promoters would host parties in abandoned warehouses in dangerous neighborhoods in metropolitan Detroit, while allowing primarily white, suburban rave kids to attend. People who actually lived in the neighborhoods in which the rave was being held were routinely denied entry, but sometimes forced their way in anyway. Harris spoke of a "safari element" to this type of intrusion by white suburban "outsiders":

*There was also this safari element to it where it was the sense that these were privileged white kids coming into the city to experience the dangerous black folks. It was a real fun experience for them. I remember a bunch of parties at really inappropriate places. There was one on the southwest side of Detroit in a particular area where there happened to be a lot of gangs. And there was this rave that was done, and the tickets were out of control. They were 35-40 bucks [Terrence Parker chimes in "yeah, 35-40 bucks"], something ridiculous. So of course, none of the people in the neighborhood can afford to go to this party. Now there is no way you are going to have a party there and you're not going to let these guys come in. They came up to the door, they were like "What?" and they went in there. And of course some fights broke out and everyone was like "Oh man, these crazy Mexicans shot us." ... But that was the safari experience... People went around bragging about it.*



During the afternoon panels, the DJs were generous with their storytelling and were surprisingly forthcoming in their discussions of race and musical appropriation in techno music. The panelists discussed the role of white DJs in the historical and contemporary Detroit scenes, including a story about Richie Hawtin and John Aquaviva. Canadian DJs from Windsor, Ontario (across the river from Detroit), Hawtins and Aquaviva would stamp their records with “Detroit Techno,” promote drug use at their raves and techno parties, and pay little or no homage to the African American cultural and musical origins of techno, nor to its contemporary black practitioners. Appropriation of techno and house, in which the music is rapidly and radically severed from its African American historical, cultural, and musical roots, is a major issue for many Detroit techno DJs, and deserves more attention in academic research.

Some of the panelists, primarily Rick Wilhite, Marcellus Pittman, Theo Parrish, and DJ Minx, discussed the importance of vinyl as a format for techno and house music production. Theo Parrish pointed to his own shirt: “Keep Vinyl Alive” was printed across his chest. He emphasized this message as an important statement that he and other panelists brought to Bloomington to share. Related to the issue of audio formats, the panelists discussed financial concerns, quality of sound, ease of production, and ease of performance when using digital formats. They emphasized, however, that while digital formats facilitated production and performance (and often quicker rises to fame), truly important, influential DJs always maintained an awareness of history and musical influences, as well as historically important DJ equipment and recording/playback formats.

Audience members engaged with the panelists with such interest and intensity during the question and answer periods, that there was barely enough time for breaks between panels. There were questions for the



DJ Minx (photo by James Rotz)

panelists about demographics at the annual Detroit Electronic Music Festival and at the techno exhibit at the Detroit Historical Museum; about the presence of women DJs in Detroit; about musical ownership for African American DJs in Detroit; and about different live performance techniques and equipment. There was also a lively discussion between audience member Professor Mellonee V. Burnim and panelist Theo Parrish about DJ performance in a live club setting. This interaction and the subsequent demonstrations by all four DJs on the panel helped the audience to understand the basics of DJ performance as well as the diversity of musical styles represented by the DJs at the conference.

The conference weekend generated enormous amounts of feedback, from attendees and panelists alike. An attendee of the conference, Indiana University graduate student Koenraad Vermeiren, wrote at the close of the weekend, full of praise for the event and the panelists:

*Getting a glimpse of so many facets of the lives of this group of Detroit musicians was extraordinary, an extraordinary moment of oral history. The panelists were all eager to talk: eager to tell their life story--as they wanted it to be known. The setup worked really well. Thank you for doing all this here in Bloomington, Indiana! The range of subjects the panelists brought up was remarkable. They even touched on the subject of music itself—presumably at the center of it all, but clearly also the most technically complicated issue. Theo Parrish, especially, seemed eager and able to talk about sound and structure in more than just impressionistic terms.*

Another conference attendee, Indiana University undergraduate student Paul Kane, wrote an extensive

and thoughtful email as well as a description of the conference that he published online through a website called “Progressive Historians: History and Politics Of, By, and For the People.” Kane gave a fantastic overview of the conference proceedings and the performances at Second Story, and he also commented on the conference’s role in educating American fans about techno’s black roots:

*Much thanks to you and to everyone else involved for putting on the conference. One of the audience members said that he had been waiting all his life for this conference. I suspect that a lot of people could relate to that sentiment. I myself have read a little bit about the origins of techno, but I had not realized fully that it’s beginning was so deeply embedded in Detroit’s Afro-American community, in a world where basement parties and mixtape-sharing was a vital part of life.*

*I was grateful to the panelists for opening up to us in the audience so much about the connection they saw and felt and experienced between techno music and their community. They also made it clear that it was very important to them, from the very beginning, that the music they were creating was something that broke down cultural, racial and geographic barriers. And there was a lot of pain and anger expressed over the fact that they felt (at the risk of over-collectivizing the panels, which were, of course, made up of individuals) that their music had been turned into something that, at least in America, created more separation than connection between urban black culture and suburban white culture, as it traveled from one to the other.*

After such positive and encouraging feedback from panelists and conference attendees, it is clear that the event was a success and had a profound impact on many levels. The techno conference was of interest to a diverse audience, including local and regional musicians, scholars, students, and general music consumers.

“Roots of Techno” also helped to bridge the gap between the academy and public realms, emphasizing the importance of connecting these two seemingly disparate worlds. Many of the panelists, including the DJs, repeatedly expressed their gratitude for the opportunity to express their stories and explore techno and house with a primary focus on African American history, culture, and music. The academic impact was equally great, providing a wealth of primary-source data, launching a new techno and house collection at the AAAMC, and establishing Indiana University as an important location for research on electronic dance music. By introducing this genre in the context of African American studies, the conference also enhanced IU’s research concentration on African American culture that is supported in the Department of Folklore and Ethnomusicology, the African American and African Diaspora Studies Department, the Archives of African American Music and Culture, the African American Arts Institute, and the Neal Marshall Black Culture Center.

Connections between the AAAMC and Detroit will be significant and lasting – strategies are already being initiated for the deposit of existing techno- and house-related materials, as well as for the future collection and accession of interviews and oral histories. Panelists Terrence Parker, Mike Clark, and Cornelius Harris are engaged in ongoing, in-depth discussions with AAAMC director Portia K. Maulsby about depositing their personal techno materials. Theo Parrish even brought to Bloomington materials such as LPs and CDs that he wanted to deposit in the AAAMC. The AAAMC’s techno collecting efforts

will continue over the next several years, and many of the conference panelists have already begun to deposit materials, including audio and video recordings, photographs, posters, and other forms of documentation, at the AAAMC. In addition, documentary materials from “Roots of Techno” are currently available at the AAAMC for research purposes. High quality video recordings of the conference proceedings and DJ performances at Second Story, professional photographs from the conference and club performances, and all of the conference planning documents have been accessioned into the AAAMC’s permanent collections. Looking ahead, the AAAMC intends to use the planning protocol developed during the “Roots of Techno” event as a template for future conferences on various under-represented genres of black secular and sacred music.

**Additional Thanks:** “Roots of Techno” was partially funded by the College Arts & Humanities Institute; other sponsors included the IU departments of African and African American Diaspora Studies, American Studies, Communication and Culture, Folklore and Ethnomusicology, the School of Journalism, the African American Arts Institute, Foster International Living-Learning Center, RPS Academic Initiatives and Services, Foster Quad Community Council and Foster Quad Student Government. Support was also provided by the record labels Sound Signature and Unirhythm, and the record outlet Vibes New & Rare Music.

-Denise Dalphond  
Ph.D. candidate in ethnomusicology,  
Indiana University

## In Memorium:

The life of Phyllis T. Garland was full and robust. She surrounded herself with her favorite music, a rewarding career, and many friends and acquaintances.



### **Phyllis T. Garland, 1935-2006**

The AAAMC is saddened by the passing of noted journalist and scholar Phyllis “Phyl” T. Garland. The Archives was fortunate to have had Garland as a member of its National Advisory Board since 1997. In addition to her leadership role with the AAAMC, the Archives houses the Phyl Garland Collection, which features many of her personal papers, original typescripts of *Ebony Magazine* news columns, over 900 publicity photographs, and taped interviews with various musicians, singers, and filmmakers.

Garland, who was the first female tenured professor at Columbia University’s Graduate School, died in

November 2006 of cancer at the age of 71. During her nearly fifty-year career, Garland used her talent as a journalist to advocate for black artists and introduce national artists to up-and-coming musicians such as Wynton Marsalis. Perhaps journalism was her destiny—Garland’s mother and role model, pioneering journalist Hazel Hill Garland, built her own career at the *Pittsburgh Courier* and eventually served as its editor-in-chief from 1974-1977. Garland’s father was also in the news business as a photographer in the Pittsburgh area. Always mindful of the professional achievements of her parents, when Garland went on to attend Northwestern University as a journalism major she dedicated her experience to her father who had been accepted to Northwestern years earlier but could not raise the money to attend.

Garland began her professional career as a reporter in 1958 alongside her mother at the *Pittsburgh Courier*. In 1965, the late John H. Johnson, founder of Johnson Publishing Group, invited Garland to join *Ebony*, and Garland was with the magazine from 1965-1973. By the end of her tenure with *Ebony*, she had climbed from the entry-level position of assistant to the coveted position of New York Editor. While with the magazine, Garland became a part of the glamorous side of music journalism, interviewing the likes of Diana Ross, Duke Ellington,

and Josephine Baker, and attending music industry parties and Broadway opening nights. However, she later recalled feeling as though something was missing. Garland was able to fill that void in 1973 when she joined the faculty of Columbia University’s School of Journalism.

Throughout her tenure at Columbia, Garland mentored many African American and female aspiring journalists. She was known as one who always made time for her students, professionally and personally, and Garland’s engaging personality and achievements in the field of journalism garnered continued respect from her colleagues at Columbia and beyond.

The life of Phyllis T. Garland was full and robust. She surrounded herself with her favorite music, a rewarding career, and many friends and acquaintances. She boasted of her impressive 10,000-record album collection and her Southern cooking abilities. The AAAMC was extremely fortunate to be affiliated with her, and we are grateful to be able to benefit from her donation of materials that document a prolific career. Garland’s involvement will be missed, but her legacy lives on through her work and her students.

-Fredara Mareva Hadley  
AAAMC Graduate Assistant

## A Conversation with Murray Forman, New AAAMC National Advisory Board Member

*The Archives have recently benefited from Murray Forman's rich collection and rather substantial donation of hip hop magazines—The Source, XXL, Vibe, Rappages, Rap Sheet—as well as photocopies of articles on the hip hop industry that span over 20 years. He collected these items while researching The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop, a brilliant tome on race, place and music (Wesleyan, 2002). While Forman does not claim to be the "Hip Hop Professor" on his campus, he remains one of the more formidable hip hop scholars of our generation even while pursuing new research interests. He is an active contributor to the current study of hip hop culture and one of the founding members of the Northeastern University Hip Hop Studies Collective. Dr. Forman joined the AAAMC National Advisory Board in 2006.*

*In August 2007, I had the pleasure of talking to Dr. Forman about Hip Hop Studies and pedagogy, his life in hip hop, and his current academic interests. The words below are but a small excerpt from our lengthy and pleasurable conversation on that long summer's day.*

Around 1981 or 1982, Murray Forman was playing percussion and singing for a funk band in British Columbia, Canada when a friend of the group's bass player started sending him tapes recorded straight from some New York City radio stations. They were listening to funk and hip hop—and the whole axis of their musical awareness and cultural sensibility just tilted. Forman claims, "Slowly, some of the records and the like started coming into the shops and everything and that was it. By '82 when 'The Message' [by Grand Master Flash and the Furious Five] came out, I was convinced that this was the music that I was probably most interested in. I just got on it right away."



As a student at Carlton University, Forman was exposed to scholars on the vanguard of Canadian Cultural Studies and popular music, like John Shepherd and Will Straw, who were already working in Popular Music Studies. So he had no problems convincing them that reggae and hip hop were viable areas of study for a young undergrad to pursue. He was also writing freelance and covering the limited-but-present reggae and hip hop scenes in Ottawa. Hip hop shows were often taking place alongside the reggae dance hall scene, and thus began his quest to rigorously study hip hop.

Forman pursued a M.A. in Media Studies at Concordia, writing his thesis on hip hop themes and sampling. For his Ph.D. he noticed a lacuna in the literature on urban and cultural geography and the spatial themes in hip hop, and so he put forth a dissertation demonstrating the ways a study on hip hop's spatiality could bring new light to Communication Studies—a certain kind of knowledge

that students could use to think about what hip hop is and how it functions in terms of an expressive form. From his academic work he has since published two tomes on hip hop culture: *The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop* (2002), and a compilation, *That's The Joint: The Hip-Hop Studies Reader* (2004), which he co-edited with Mark Anthony Neal (a second edition of which may be forthcoming). Forman is currently an Associate Professor of Communication Studies at Northeastern University in Boston, Massachusetts.

### **Hip Hop Studies**

When Murray Forman and Mark Anthony Neal put together their edited volume, *That's The Joint: A Hip Hop Studies Reader*, they never intended for Hip Hop Studies to be a freestanding field, nor for it to have sub-disciplinary status. Rather, the two scholars of hip hop culture came to the realization that if they were going to name it "Hip Hop Studies," it could not be a

Now that hip hop is approaching its mid-30s, it has grown so enormously that it is too much to contain in one department or one area, and the notion of disciplinary ownership becomes troublesome.

single entity. Forman explains, “We were really surprised and impressed that English departments had adopted it. Sociology clearly, Women Studies, Communications, Film, Popular Music, African American Studies, Ethnic Studies—it’s in all these different departments in really, really complex and different ways. . . . One of the things that becomes interesting from my personal perspective, [is] to see which lens is the more powerful lens in different settings. Is somebody looking at hip hop with an emphasis on the sociology side of things, for example, in a Sociology department, or are they looking at sociological issues and sociological theories through a hip hop lens? That’s where it becomes quite interesting to see which one receives the greater emphasis, and really good work comes from both sides.” He is fascinated by the ways the more “gilded”-oriented advisors, professors, and department chairs come to terms with their discipline when something completely different is born from what he refers to as a “hip

hop sensibility” or that emphasizes a hip hop perspective and then adopts some of these disciplinary theories. “In that way, Hip Hop Studies gradually does affect the fields and maybe shifts the ways of thinking and doing academic practice.” Now that hip hop is approaching its mid-30s, it has grown so enormously that it is too much to contain in one department or one area, and the notion of disciplinary ownership becomes troublesome. “I think there was this period where it was much more intensely anchored and connected—either in a music program and certainly in African American Studies—but it’s broken loose of that. It still has a super-strong importance and relevance in those departments, but as I’m saying, we’re seeing it come up in really important and different ways across the disciplines.”

### Teaching Hip Hop

At Northeastern University there are hip hop courses in African American Studies, in the music department,

and there’s even a Sociology of Hip Hop course that’s taught regularly by a Northeastern graduate student. In his own department, Forman explains that there is currently no room in the curriculum for him to teach his own hip hop course, and, with all the offerings from other departments, he does not feel that he needs to. However, he clarifies, “I make sure when I’m doing my Popular Music as Media Form course, I have a lot of opportunities to use hip hop videos and hip hop music to make the case or discuss aspects of popular music in media. When I do some of my other basic courses, like an audience course or something, we can have those discussions about suburban, middle-class, white fans of hip hop and talk about that through issues of audience and reception theory. . . . I integrate it into as much work as I can, but I don’t want to get pinned down or just have the reputation as the campus ‘hip hop professor.’ A lot of people on our campus are doing a great job with it.” He noticed that these multi-



Magazines from the Murray Forman Collection

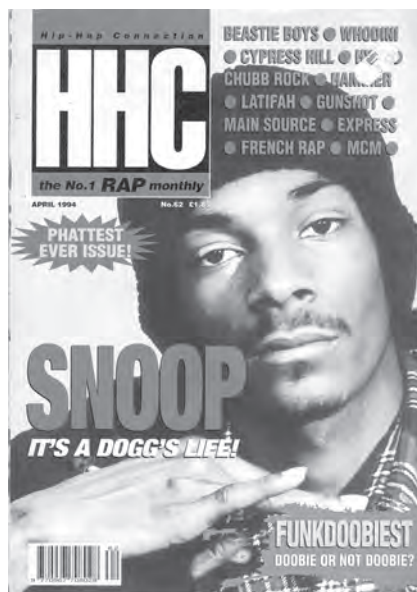
The hip hop performers themselves must also grapple with this notion of remaining relevant to a youth-centered market, which hip hop has always been—more so than rock ‘n’ roll and R&B.

disciplinary hip hop course offerings have been growing in number for the past six years, at least since he started at Northeastern and perhaps longer. “It’s just accelerated since then; so if you go online and Google ‘syllabi,’ ...Mark [Anthony Neal] and I found 70 or 80 free-standing courses on hip hop when we started with the reader. My guess is that there are only more now.”

He finds the multi-disciplinarity of the hip hop courses offered on his campus beneficial to the study, and faculty can then move on to different themes and issues. “A lot of times, hip hop gets taught in this historical trajectory,” Forman states, “or at least it used to, but now some of the students...can do rigorous academic and theoretical work on hip hop; hence Hip Hop Studies.” The Northeastern faculty share syllabi, try to ensure that they are offering a full array of analytical angles into hip hop, and also try to look at the way hip hop helps everyone better understand the wider culture and community.

### **The Scholar of Hip Hop and the “Triviality Barrier”**

Despite all the love being shared among the Northeastern faculty who teach courses on hip hop, Forman admits that they occasionally meet with resistance from colleagues. Sociologist and children’s folklore specialist Gary Alan Fine refers to the obstacles encountered by folklorists that study children’s cultural productions as the “triviality barrier”—an expression that might also apply to scholars of youth culture and popular music. In terms of their overall orientation, the criticisms



often come from predictable sources such as older or more conservative faculty members, but Forman knows that these scholars are aware of the academic publications emerging from hip hop studies. “They’re seeing their faculty members and their students doing really solid, theoretical, rigorous, historical and cultural analysis. It’s hard to deny that. I think there’s

more and more work on hip hop and the work has gotten constantly better and better, so that notion of having to justify it has become somehow less relevant.” Forman is finding that at the major communication and media conference—the National Communication Association—there are typically five to ten panels on hip hop, with topics ranging from discourse and rhetoric to examinations of performance issues. Forman adds, “Anybody who’s looking at the field says, ‘Okay, [Hip Hop Studies] is not new. It’s standard, it’s an established part of it, and it’s every year at the annual conference. There’s at least a representation.”

### **Prof’s Keepin’ it Real: Studying Black Musical and Cultural Artifacts**

Forman acknowledges that the stakes are a little different in studying hip hop and believes that there is a lot of encroachment into hip hop in a variety of ways. He explains, “People feel the commercial encroachment and feel like it has diluted and altered a culture that is a living culture that people take very, very seriously, obviously. There are all these examples. There’s the historical example of African American cultural practices and music forms and other cultural forms being subverted or commercially...appropriated and the like. I think [for] all of us who are studying it, [guardianship] becomes one of the added responsibilities. In some ways, you make sure that you don’t sell out hip hop as well.”

As an example, Forman offered an experience he had at an early conference at which he delivered a paper on hip hop and women. A

female member of the audience told him that the paper was interesting, but she wanted to know how he saw the fact that he was building his career on the backs of black female rappers. “That was a fantastic question to ask at an early stage of my academic career. What are my responsibilities? What are my commitments? How do I write and speak through hip hop and, in a way, remain a collaborator with all the individuals in the culture? It’s been a challenge ever since, but I think we need to ask that of ourselves and I think ask our students that as well. As I use that term ‘collaborator,’ it just makes me realize that one of the approaches that I’ve tried to take through the years since I’ve been doing work on hip hop is [to] try and see it as a collaboration. I don’t necessarily see that I’m in a vanguard. Hip hop drives Hip Hop Studies and the music and cultural practices...academia doesn’t lead hip hop anywhere but there is this collaboration and I think there’s been a nice sharing, especially as more and more of the artists/cultural producers have been on campuses. We invite them in the same way that we go to the shows, and I think there is a lot more dialogue.”

### **Aging Hip Hop Headz**

Similarly, Dr. Forman also told me that he has had to negotiate and field questions about how his whiteness has been a factor, both in terms of his status as a fan and his involvement in the culture. Was there a barrier to overcome? The question has now changed. “One of the things that comes up now as a definite factor and a definite barrier, [and] the question that I raise myself, is my oldness. This becomes, I think, one of the critical analytical barriers. I cannot get inside hip hop the way I used to...[I] do have these moments in time where I say, ‘This is the field, the sound, the aesthetic, the vibe that works best for me. These are the themes that seem to resonate most with the way I was seeing the world,’ and it’s passed beyond that. We’re in a different place now, so it makes it very difficult

to be as effective, academic, and an analytical thinker about contemporary hip hop....I don’t know how that question will be shaped, but to what extent is age a factor in the work I do on hip hop now? That’s the kind of question that I’m grappling with at the moment.”

But it is not just the aging “Hip Hop Headz.” The hip hop performers themselves must also grapple with this notion of remaining relevant to a youth-centered market, which hip hop has always been—more so than rock ‘n’ roll and R&B. These questions also have become problems to be tackled intellectually. “It’s like you look in the mirror and you say, ‘Oh, look at that. Look at those little lines,’ and it’s seen as a negative right away. This is what I’m trying to think through. I would love to start trying to talk to some of the hip hop veterans and say, ‘How do you think of your own status? How do we address this idea of a decline narrative in hip hop, because we never really had to?’ We’re at a very, very interesting place right now in this culture and we’re starting to see it as a dilemma. We’re having a harder time talking to young people about the same culture that we both love and live within to some extent...to differing extents. For me, it poses an interesting set of questions within hip hop but also within the academic study of hip hop.”

For example, “[hip hop artists] Wise Intelligent and X Clan had a new product out but they were fully aware of their status and what it meant. He talked about it in a number of ways, like personally... a band member died and they’ve gone through all of these personal changes...but then he also talked about in terms of longevity, career, reputation, and status in the industry...what it means to try and get a meeting and what it means to try and get a record deal as somebody who’s on the other side of their prime. Actually, he was wonderful, that way he broke it down, and I think the students came out of there really illuminated... in fact, I’d love to start with him because I think his perspective on his

own age and status—he really seems like he’s given it some thought. He’s cool and he’s made his peace with it, but he’s got a lot to say about it, too.”

### **The New Direction in His Research: Aging**

As a result of Dr. Forman’s sincere consideration of aging and hip hop, he is now investigating popular music on television before Elvis—looking at holes in the field, gaps in the arguments, and the evidence—and he feels that he can do it. “That was my main challenge, but the other thing is my father, who passed away last year...my parents are elderly and this was a way for me to connect a little bit with their culture and their musical sensibilities. It’s leading me into some issues and theories of aging culture. That’s going to have two angles, but one of them is precisely [that] I want to start thinking a little bit more about what it means to age in hip hop. What does it mean to be a veteran in hip hop culture, the so-called ‘elder statesmen’? What does it mean when some of these hip hop veterans, who are now tipping over the fifties, have grandchildren who are growing up in a world that they’ll only know as a hip hop world? I think this is fascinating in the same way that space, place, and geographical themes are a part of hip hop, but something that we could all talk about and focus on. I’m looking at age maybe coming up in a similar way. When Cam’ron [on the track “You Got It”] calls out Jay-Z and says, ‘You’re old, you’re old, you’re thirty-eight.’ The whole discourse of falling off, what does that mean? Well, at some point, there is an age bias built into that. The suggestion is that you’ve moved through your prime, your heyday, but you’ve aged through it and you’re no longer current and relevant, get out of the way. That also transcends into the audience.”

**-Fernando Orejuela**  
AAAMC Research Associate  
Lecturer, IU Department of Folklore and  
Ethnomusicology

## Looking Back, Looking Ahead: Keith McCutchen, AAAMC Research Associate

Throughout his career as a composer, arranger, pianist, and educator, Keith McCutchen has found ways to keep “looking back while constantly looking ahead.” According to McCutchen, his current role as Director of the African American Choral Ensemble (AACE) within Indiana University’s African American Arts Institute (AAAI) affords him a great opportunity to impress upon his students the power of preserving the essence of traditional African American musical expressions while embracing new sounds. As a new Research Associate at the Archives of African American Music and Culture (AAAMC), McCutchen is building on his commitment to present the work of living African American composers and choir conductors by examining the Negro spiritual through the perspectives of contemporary arrangers and composers.

A musician since childhood, McCutchen’s upbringing helped him to develop a diverse musical palette. He grew up playing the piano in his Kentucky church which served as a proving ground for his gospel music performance, yet his mother consistently played National Public Radio in the car and thus exposed him to the music of great orchestras such as the Chicago Symphony. With gospel and classical music already firmly entrenched in his ear, he was

introduced to the music of Miles Davis in high school. Jazz music and improvisation became his new passions and it was in fact a jazz band scholarship which sent him to college. At the University of Kentucky he developed his jazz musicianship by working on his improvisational skills when he should have been in music history class.

After college and throughout his career as both an educator and professional musician, McCutchen always felt that he would somehow end up affiliated with Indiana University; however, he only knew of David Baker and IU’s renowned jazz program, and he had no knowledge of the AAAI. Then, while living in Minneapolis, McCutchen found out through IU alumnus and composer William Banfield about the AAAI and the opening for Director of the AACE.

Banfield encouraged him to apply, and McCutchen is now one year into his tenure as director.

As the AACE’s director, McCutchen realizes that the AAAI is a crucial component of the Department of African American and African Diaspora Studies (AAADS) because it serves “as a means of expression of what’s being studied historically.” Thus the AAAI is a place where all students, but especially African American students, can explore various aspects of their musical heritage and experiment with diverse modes of musical expression. McCutchen is committed to this mission because he believes that African Americans “...can trace our historical perspective through our songs. So there is a purpose in continuing to tell the story of a people and a culture through their music.”





McCutchen has continued to find ways to build bridges between his various musical passions and experiences.

Never one to be confined by just one type of musical expression, McCutchen has continued to find ways to build bridges between his various musical passions and experiences. On the concert program for the Spring 2007 AACE concert, the ensemble performed the hymn “Shine On Me,” which McCutchen chose in part because of his fond remembrance of the way a deacon would line out “Shine On Me” at the Consolidated Baptist Church where McCutchen was a musician. His personal connection to the song manifested itself in how he taught the song to his students. He not only encouraged his students to focus on the technical aspects of the piece such as pitch and time, but he also painted a picture of the context in which the music is performed and encouraged the students to place themselves in the scene.

Perhaps McCutchen’s assertion that African American history is preserved in its songs is part of the reason he continues to find ways to unite the past, present, and future in his performance and research careers. Under his direction, attending an AACE concert feels like a choral journey through the African American experience because McCutchen carefully chooses selections that represent diverse aspects of African American life such as spirituals,

lined hymns, early gospel songs and anthems, and contemporary gospel songs. McCutchen’s diverse musical experiences with jazz, choral music, and gospel all become evident in his compositions which have been recorded by the St. Olaf Choir, the St. Olaf Gospel Choir, and the American Spiritual Ensemble. As a composer, McCutchen is interested in the question, “What does it mean to be an African American composer?” He feels it is incumbent upon the African American composer to continually “define and redefine manifestations of Blackness.” Thus, his work as a composer gives zeal to his commitment to continue to perform the work of living African American composers and to work with the AAAMC to document the life histories of these composers.

As Research Associate at the AAAMC McCutchen plans to build on his research dealing with contemporary gospel music and musicians. As a church musician and choir director, he was enthusiastic about traveling to Indianapolis, Indiana in June 2007 to interview Al Hobbs, the founder of the Indianapolis Mass Choir and Executive Vice Chair of the Gospel Music Workshop of America (GMWA). The opportunity to interview Hobbs, who has been a gospel music radio announcer, writer,

choir conductor, and record label executive, provided invaluable insight into the history of the contemporary gospel industry from an insider’s perspective.

In researching contemporary gospel music and jazz, McCutchen is not daunted by the many changes that both genres continue to undergo; he asserts “We have to be willing to look at the evolutions and the transformations that are occurring. [The music is] beyond us and we can only in retrospect survey [it].” Whether it is through teaching students in the AACE, composing a new work, researching a new idea, or pursuing his doctoral degree in choral directing at the IU Jacobs School of Music, Keith McCutchen is continuing to find new ways to merge and integrate sounds and ideas about African American musical expression. In his own words, “There are gems still to be written and of course other gems that need to be heard by new listeners. So we are constantly looking back, while constantly looking ahead.”

-Fredara Mareva Hadley  
AAAMC Graduate Assistant



Musical Arts Center lobby, left to right: David Baker, Marian Harrison, Tyron Cooper, the commissioned painting "Lift Every Voice and Sing!", Wilhelmina Fowlkes (commissioned artist, Atlanta, Georgia), and William C. Banfield (artist-in-residence).

## 2007 Extensions of the Tradition Concert Series presents **"The Enjoyment of Composition: From Stage to Audience"**

The *Extensions of the Traditions* concert series is an annual event that features the innovation and creativity of classical works composed by African Americans. Sponsored by the Indiana University African American Arts Institute (AAAI), in collaboration with the IU Jacobs School of Music and the Archives of African American Music and Culture (AAAMC), the 2007 concert was held on Sunday, February 25, at 8 p.m. in Auer Hall on the IU Bloomington campus. The concert featured works by William

C. Banfield, David N. Baker, Tyron Cooper, and Marian Harrison. All composers were present for the event, making the theme of the concert extremely relevant as they exhibited a true enjoyment of composition both on- and off-stage, as performers and members of the audience.

William C. Banfield, the 2007 Extensions Artist-in-Residence and former IU Soul Revue director (1992-1997), established the *Extensions of the Tradition* concert series in 1988 at the University of Michigan, with the

purpose of publicly performing works by African American composers. Since 1993, the series has been presented at IU. The concert series' name, *Extensions of the Tradition*, refers to artistic expressions that are linked to a long history of African American composers. These composers speak in several "musical tongues" which exist, as W.E.B. Dubois stated, in a "double consciousness" of European- and African-derived artistic traditions.

Marian Harrison, producer of the concert series and the first African



Left to right, dancers Jennifer French, Ariel Simpson, and Chaley Jackson in poses that reflect the ones painted in the picture, “Lift Every Voice and Sing,” during the welcome delivered by Marian Harrison.

American to graduate with a Doctorate of Music in Music Composition from the Jacobs School of Music (August 2007), welcomed the audience with her dramatic arrangement of *Lift Every Voice and Sing*, the Negro National Anthem. The arrangement included spoken word and singing by Delia Alexander and the Acabella Choir, interpretive dance by IU students Ariel Simpson, Jennifer French, and Chaley Jackson, and an unveiling of “Lift Every Voice and Sing,” a textured acrylic commissioned painting by Atlanta-area artist Wilhelmina Fowlkes.

William C. Banfield had two compositions performed, including *Harp Song* for soprano and harp, sung by Leah McRath and played by Erzebet Gaal. *Joes Chose Woes Slows Blues* ended the concert on a bluesy note and featured the composer as conductor, students from the Jacobs School of Music, and AAAI Professors Nathanael Fareed Mahluli and Keith McCutchen, current directors of the IU Soul Revue and the African American Choral Ensemble, respectively. In addition to his music, Banfield shared his career’s experiences (culminating in his current position as Professor of Africana Studies/Music

The pieces were an impressive collection of creativity, innovation, and movement, illustrating each composer’s individual style within the African American race.

and Society at the Berklee College of Music in Boston, Massachusetts) during a lunchtime talk entitled “The Sociology of Doing Black Music in American Culture: A Talk about Artistry, Education and Meaning in Making Music.” This event was jointly sponsored by the Department of African and African American Diaspora Studies and the AAAI.

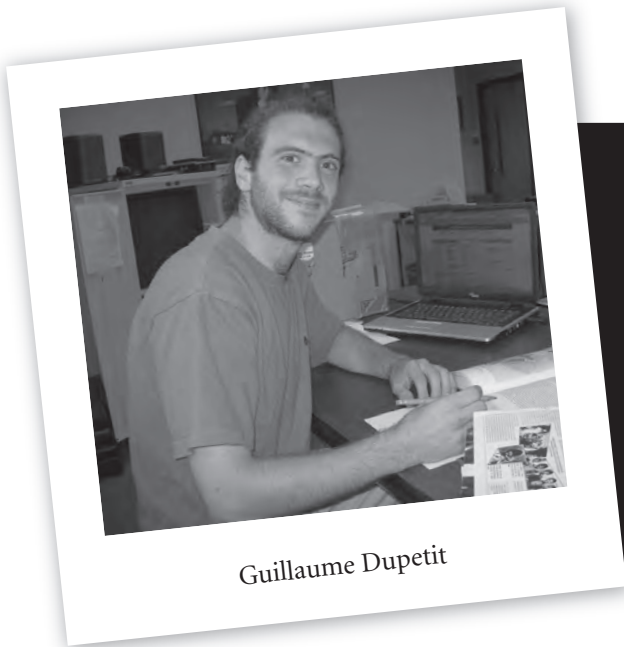
Other programmed works included David N. Baker’s *Songs of Living and Dying* for soprano, cello, and piano. This song cycle features a collection of poems by Paul Laurence Dunbar, Samuel Allen, Georgia Douglas Johnson, and Langston Hughes, and was performed by mezzo-soprano Patricia Stiles and cellist Emilio Colon,

both members of the Jacobs School of Music faculty, and pianist David Hart. *Songs of the Past for the Future* was composed and conducted by former IU Soul Revue Director (1999-2005), Tyron Cooper. The work, featuring a medley of Negro spirituals arranged for mezzo-soprano, was performed by Jacobs School of Music vocal pianist Marietta Simpson, accompanied by a student-comprised string ensemble, and harpist Erzebet Gaal. Marian Harrison’s works included *Interpretive Sketches*, a collection of short pieces for solo piano, performed by David Lyons; and *Reflections of Life* for viola and piano, performed by Neesa Sunar and Daniella Candillari.

The “Enjoyment of Composition” was truly exhibited both on stage and in the audience during the 2007 *Extensions of the Tradition* concert with its fusion of musical languages—from classical to jazz, sights to sounds, vocal to instrumental. The pieces were an impressive collection of creativity, innovation, and movement, illustrating each composer’s individual style within the African American race.

-Marian Harrison  
Concert series producer and IU Jacobs School of Music alumna

## AAAMC Welcomes Visiting Scholars



Guillaume Dupetit

Dupetit was thrilled to discover the many recordings, interviews, and photographs in the AAAMC's collections documenting George Clinton and Parliament/Funkadelic.

During the summer of 2007, the AAAMC welcomed two young visiting scholars who are conducting research on African American music and who made extensive use of the AAAMC's collections. Guillaume Dupetit traveled all the way from Paris, France, and spent a month in Bloomington immersing himself in funk music. A student in the Department of Musicology at the University of Paris, Dupetit is in the process of completing his thesis, translated into English as "Creating a New World: An Analysis of Parliament-Funkadelic." His current research focuses on George Clinton's Parliament/Funkadelic collective—their P-Funk theory, their Universe, and their significance. He explains, "According to the surrounding Afro-Futurism movement, Parliament/Funkadelic has created their own world, their own history, and their own values. George Clinton's afrocentric science fiction projects him into

a world where all the American Parliament would be Black. [This is] a new vision of the Chocolate City metaphorical utopia—a symbol of self-consciousness, self-determination, and self-confidence." Dupetit is also interested in Clinton's theory of funk as a divine inspiration. "Funk, which used to be a 'bad word,' becomes a positive thing, and the Funkintelechy—a P-Funk neologism combining 'funk,' 'intellect,' and 'technology' which characterizes their musical orientation—defines the 'force by which Funk gets stronger' and 'pure' (Pure Funk is one of the meanings of P-Funk). Funk colonizes the other words and leads the way to a new African-American cultural resistance. By transforming the language, the P-Funk Mob (as they called themselves) destabilizes the 'right or bad' values and the concepts of religion and finiteness. All these symbols (and many more) tend to create a complex universe which I will try to figure out in my thesis."

Finding a dearth of funk-related materials in France, Dupetit was thrilled to discover the many recordings, interviews, and photographs in the AAAMC's collections documenting George Clinton and Parliament/Funkadelic. He hopes to return to Bloomington again next summer in order to continue his studies. "Funk music is for me a real pleasure. I think the study of this music is an integral part of the study of the culture with which it is associated. I take a large interest in Afro-American culture and music, so I would really like to learn more about it, [and have an opportunity to] meet and discuss [the music] with Dr. Maultsby and other specialists."

Nora Brennan Morrison, a Ph.D. candidate in the History of American Civilization program at Harvard, also visited the AAAMC for a week last summer. A native of Chicago, Morrison now lives in New York and has taught at Harvard and at the City University of New York—Lehman



Nora Brennan Morrison

“Many of the musicians I discuss have either passed away or are unwilling or unable to conduct interviews. The AAAMC’s collection of interviews is thus among the best sources of material about R&B artists.”

College. She is currently completing her dissertation on the rise of rhythm and blues music from the mid-1940s through the mid-1950s. Morrison is taking an interdisciplinary approach to the formation of the genre of rhythm and blues music, analyzing the music itself but also considering performance styles, technology, audience, and race. She is especially interested in issues such as musicians’ gender play and sexuality in performances, multiple musicians “covering” the same song across genres and racialized categories, and the decline of race as the primary determinant of audience composition during the rhythm and blues era. Her dissertation will also include an extensive discussion of Little Richard, as well as close analyses of musicians such as Big Mama Thornton, Wynonie Harris, Elvis Presley, and Fats Domino. She notes that, “In a larger sense, my scholarship centers around popular music of the late nineteenth and twentieth centuries.

I am particularly interested in why audiences embrace popular music and how they ‘use’ it in their lives. I also am quite interested in how musicians combine genre limitations with individual performances and creative expression.”

Morrison quickly realized that the AAAMC was an obvious place to pursue her research. “Working on rhythm and blues music is rewarding and fascinating, but there are precious few archival sources available to scholars. I was delighted to discover that the AAAMC holds extensive collections of taped interviews and transcribed interviews with rhythm and blues musicians and record company executives. Many of the musicians I discuss have either passed away or are unwilling or unable to conduct interviews. The AAAMC’s collection of interviews is thus among the best sources of material about R&B artists. The in-depth, thorough interviews found in the *Johnny Otis Collection*, the *Smithsonian Black*

*Radio Collection*, the *Rhythm and Blues Foundation Collection*, and the *Michael McAlpin Collection* have helped me better grasp how musicians perceived rhythm and blues, and how they understood their music in retrospect. The other great source that I used was the *Charles Connor Collection*. Connor drummed for Little Richard during the early 1950s R&B era. The AAAMC holds a copy of the manuscript of his unpublished autobiography. His detailed recollections have greatly helped me understand Little Richard’s music, the band’s creative process, and the historical era in which they were created. It’s safe to say that without my visit to your archive, my dissertation would be much the poorer.”

We enjoyed working with Guillaume and Nora, and we look forward to seeing the fruits of their labor!

-Brenda Nelson-Strauss

JAMES BROWN, 1933-2006



## James Brown Memorial Service in Augusta, Georgia

In December of 2006, IU Folklore Professor John McDowell and his wife, Patricia Glushko, were visiting relatives in Augusta, Georgia when the legendary James Brown passed away on Christmas Day. Brown grew up in Augusta, and the town had erected a life-size bronze statue on Broad Street to honor the “Godfather of Soul.” For several days after Brown’s death, fans gathered in front of the statue, leaving tributes of flowers and other mementos. Glushko was able to document the street scene, and donated the photographs to the AAAMC. Gail Glushko, Patricia’s sister, also contributed to the documentation effort by taping Augusta’s public memorial service (CBS) broadcast on December 30th over local station WRDW-TV as *A Tribute to James Brown: Live from the James Brown Arena* (a memorial service was also held at New York’s Apollo Theater on Dec. 28th). The four-hour program features news coverage of the memorial service, including a video of Brown’s last performance in Augusta, a eulogy by Rev. Al Sharpton, and speeches by various family members, Brown’s manager, and Michael Jackson. Also included are many live musical tributes featuring some of Brown’s greatest hits: Derek Monk singing “God Has Smiled on Me;” the Soul Generals (Brown’s last back-up band) performing “Soul Power;” Vickie Anderson singing “It’s a Man’s Man’s Man’s World;” Tommi Rae Brown (his widow) singing “Hold On, I’m Comin’;” Marva Whitney singing “Kansas City;” the Bittersweets (Brown’s back-up singers) performing “I Feel Good;” and Bootsy Collins, Fred Wesley, and Bobby Byrd (one of the original Famous Flames) joining together on “I Know You Got Soul.”

The tribute has been transferred to four DVDs, complete with chapter indices, which may be viewed in the AAAMC’s reading room. McDowell and Glushko also donated copies of *The Augusta Chronicle* (December 30 and 31, 2006), and the Augusta weekly *Metro Spirit* (January 4-10), which include additional coverage of the funeral procession through downtown Augusta, the memorial service, and special feature sections about James Brown and his musical legacy. These materials are now housed together as *SC 32: James Brown Memorial Service (Augusta, Georgia), 2006*. We are very grateful to Dr. John McDowell, Patricia Glushko, and Gail Glushko for their role in documenting this extraordinary tribute to one of the greatest musicians of all time.

-Brenda Nelson-Strauss

## Remembering James Brown

The year was 1963 in Orlando, Florida. The event was the James Brown Show. A dimly lit stage spotlighted Bobby Byrd, Brown's MC and a member of his Famous Flames, who introduced the star of the show in a highly dramatic style: "Ladies and Gentlemen. It's star time. Are you ready for star time? I say, are you ready for star time?" Byrd then announced the titles of Brown's hit songs, each punctuated with a one note hit by the horn section. The list began with "I'll Go Crazy" and ended with his latest hit, "Prisoner of Love." Byrd concluded his introduction saying: "Let's bring out the hardest-working man in show business, James Brown. Let's hear it for James Brown," stretching out every syllable each time he pronounced Brown's name. Then Brown entered the stage spinning, strutting, shuffling, dropping into splits, and grabbing and performing kinetic moves with the microphone to the high energy, syncopated, and percussive musical style—fast tempo, choppy guitar, brassy and rhythmic horn riffs, funky polyrhythmic grooves—of the immaculately dressed (black tuxedos, white shirts and shined black shoes) band.

I remember every detail of this show because I was there. The venue was a skating rink located in the all-black neighborhood on the west side of Orlando, Florida. The audience consisted of teenagers, who had that rare opportunity to see "Mr. Dynamite," as he was known at that time. James Brown performed regularly in Orlando and the surrounding area, but only at adult venues such as the Quarterback Club, TK9, and Club Eaton (the latter located in Eatonville, the home of folklorist and novelist Zora Neal Hurston).

My friends and I were drawn to the funkiness and earthiness of the James Brown sound. We loved his music, and most of us had bought every 45 rpm he had recorded. As a musician (I studied classical music,



James Brown leaves the stage after a concert at the Sam Houston Coliseum in Houston, Texas, circa 1968. SC89:George Nelson Collection

played piano and organ for various churches, French horn in the middle/high school band, and led a popular music group), I was especially inspired by his show—the verbal, visual, and musical components—the emceeing; the costumes; the choreographic moves of Brown, the back-up singers, and the band; and the featured instrumental songs. I liked the way Brown programmed and interpreted the songs, juxtaposing fast and slow songs while building and contrasting intensity through the manipulation of timbre, texture, and rhythm, and through his musical exchanges with the band and audience. Most of all, I liked Brown's strident vocal quality and the way he used his voice as an instrument, weaving it into and around the funky instrumental arrangements. His show was electrifying and influenced the way I thought about performance.

The bands I formed in college, graduate school, and at Indiana University (IU Soul Revue) all were modeled after James Brown's musical and live production concepts. Even my original soul and funk-based compositions and arrangements bore aspects of his musical signature—the repetitive bass lines, brassy and funky horn riffs, and polyrhythmic structures. Brown's music also inspired my scholarly interest in African American popular music. I viewed him as a pioneer because

of his musical innovations (along with those of Ray Charles and Sam Cooke) that provided the transition from rhythm and blues to soul and the transition from soul to funk. Brown was especially influential during the era of Black Power, promoting the nationalist message of black empowerment. Songs such as "Say It Loud – I'm Black and I'm Proud" (1968), "I Don't Want Nobody to Give Me Nothing (Open up the Door, I'll Get it Myself)" (1969), and "Get Up, Get into It, Get Involved" (1970) spread the concept of black pride, black solidarity, and black empowerment to the masses. Some radio deejays, however, believed that these songs were too overtly militant and musically intense for broadcast, and they initially didn't play them. Nevertheless, through these and the songs of other soul singers, black Americans began to identify with and embrace the concepts of Black Power.

Although we lost a legend on December 25, 2006, Brown's musical legacy will continue to resonate throughout the nation and world through radio broadcasts, hip hop samples, and soundtracks for commercials and television programs, as well as for Hollywood, documentary, and independent films. The brother lives on through his music.

-Portia K. Maultsby

# Black Grooves

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## Black Grooves Celebrates First Anniversary

*Black Grooves*, the AAAMC's monthly black music review e-zine, recently celebrated its one-year anniversary, and we've received lots of positive feedback from subscribers and record labels. Since its inception in June of 2006, over 180 books, CDs, and DVDs have been reviewed, covering a multitude of genres from rap, R&B, jazz, blues, and gospel, to reggae and world music.

Feature articles have focused on everything from black rock to Detroit techno to independent record labels. All of the reviews are still accessible at [www.blackgrooves.org](http://www.blackgrooves.org)—just select the appropriate month/year of issue from the “Archives” section found on the right-hand side of the website. To become a subscriber and receive a monthly notice when new issues are posted, follow the instructions at the top of the page under the “Subscribe” button.

Following is a complete index of reviews and articles published from June 2006 through October 2007:

Artist	Title	Label/Catalog No.	Issue
Chicago Sinfonietta	Coleridge-Taylor Perkinson: A Celebration	Cedille CDR 90000 087	7-2006
Czech National Symphony Orchestra	Paul Freeman Introduces...David N. Baker	Albany Records Troy 843	9-2006
Roumain, Daniel Bernard	etudes4violin&electronix	Thirsty Ear: 700435717923	9-2007
Shaffer-Gottschalk, David	Samuel Coleridge-Taylor: 24 Negro Melodies	Albany: TROY930-31	6-2007
<b>Club/Dance/Techno</b>			
Duplaix, Vikter	Bold and Beautiful	BBE: CD 730003107023	1-2007
Underground Resistance	Interstellar Fugitives: Destruction of Order	Submerge: UGCD-UR2005	10-2006
<b>Folk, Country</b>			
Burke, Solomon	Nashville	Shout! Factory: 826663	6-2007
Cage, Butch; Thomas, Willie B.	Old Time Southern Black String Band Music	Arhoolie CD 9045	6-2006
Carolina Chocolate Drops	Dona Got a Ramblin' Mind	Music Maker: MMCD76	10-2006
Miller, Polk & the Old South Quartette	Music of the Old South	Flaherty Recordings: F-2006-1	7-2007
Various Artists	Classic African-American Ballads	Smithsonian Folkways: 40191	10-2006
<b>Gospel Music</b>			
Adams, Yolanda	The Essential Yolanda Adams	Legacy: 88697 02211 2	12-2006
Anointed Pace Sisters	Return	Tyscot: TYSD-4154-2	12-2006
Baylor, Helen	Full Circle	MCG: 7272203	5-2007
Dixie Hummingbirds	Still...Keepin' It Real: The Last Man Standing	MCG Records	12-2006
Floyd, Ruth Naomi	Root to the Fruit	Contour: 7-9604-40930-1	12-2006
Gray, Euclid	Father Guide Me	Malaco: MCD 4543	6-2007
LaBelle, Patti	The Gospel According to Patti LaBelle	Bungalo: 970109	5-2007
McFadden, Darrell & The Disciples	I've Got A Right	EMI Gospel	12-2006
Men of Standard	Surrounded	Sony Urban: 82876 80880 2	12-2006
Moore, Lucinda	Lucinda Moore	Tyscot: TYSD 4150-2	12-2006
Murdock, Shirley	Soulfood	Tyscot: TYSD-4155	3-2007



Nesby, Ann	In the Spirit	Shanachie: SH 5759	5-2007
Racy Brothers	There's Not a Friend: Live in Little Rock	MCG 7038	10-2006
Robeson, Paul	On My Journey: Robeson's Independent Recordings	Smithsonian Folkways: SFW CD 40178	6-2007
Tribbett, Tye & G.A.	Victory LIVE!	Sony Urban Music: 82876 77526 2	12-2006
Trinitee 5:7	Holla: The Best of Trin-I-Tee 5:7	Zomba Gospel: LLC 88697 11291 2	9-2007
Various Artists	Good God! A Gospel Funk Hymnal	Numero: 010	12-2006
Various Artists	Texas Gospel Volume 1: Come on Over Here	Acrobat Music: AMCD 4209	9-2006
Williams Brothers; Morton, Paul S.	On Broken Pieces: A Hurricane Relief Project	Blackberry Records: 1654	12-2006
Williams, Bernard A.	Come On Children Let's Sing	Mr. Wonderful Productions	2-2007
Williams, Lee & The Spiritual QC's	Soulful Healing	MCG Records: CD 2614	12-2006
<b>Jazz, Blues</b>			
Carter, Regina	I'll Be Seeing You: A Sentimental Journey	Verve: B0006226-02	10-2006
Coleman, Michael & the Delmark All-Stars	Blues Brunch at the Mart	Delmark DE-785	6-2006
Deep Blue Organ Trio	Goin' to Town	Delmark: DE-569 (CD); DVD-1569	11-2006
Incognito	bees + things + flowers	Narada Jazz: 0946 3 70179 2 0	4-2007
Little Axe	Stone Cold Ohio	Realworld: CDRW 140	6-2007
Magic Slim & Carter, Joe	That Ain't Right	Delmark: DE-786	11-2006
Marsalis, Wynton	From The Plantation to The Penitentiary	Blue Note: 0946 3 73675 2 0	2-2007
Monk, Thelonious Monk; Coltrane, John	The Complete 1957 Riverside Recordings	Riverside: RCD2-30027-2	11-2006
Newborn, Calvin	New Born	Yellow Dog Records YDR 1157	6-2006
Oliver, Paul (compiler)	Broadcasting the Blues	Document Records DOCD-32-20-10	6-2006
Paradise	JazzFunkHipHoPoetry	True Vibe: 8 37101 13505 4 (UPC)	4-2007
Simone, Nina	Nina Simone Sings the Blues	Legacy 82876 73334 2	6-2006
Soul of John Black	Good Girl Blues	Yellow Dog: YDR 1576	10-2007
Taylor, Koko	Old School	Alligator: ALCD 4915	6-2007
Turner, Ike	Risin' with the Blues	Zoho Roots: ZM 200611	2-2007
Various Artists	Progressions: 100 Years of Jazz Guitar	Legacy C4K86462	6-2006
Wells, Junior	Live at Theresa's, 1975	Delmark: 787	3-2007
Williams, Mary Lou	Mary Lou's Mass	Smithsonian Folkways SFW CD 40815	6-2006
<b>Popular, Rock, Misc.</b>			
Bad Brains	Build a Nation	Megaforce: MEGA1048	9-2007
Baker, Josephine	Josephine Baker: A Centenary Tribute	Sepia 1065	10-2006
Brown, William	Swing Along: The Songs of Will Marion Cook	Albany: TROY 839/40 (2 CD set)	11-2006
Burnt Sugar	More Than Posthuman	Trugroid (2 CD set)	11-2006
Dells	It's Not Unusual: Very Best of the Vee-Jay Years	Charly: SNAP 266	2-2007
Harper, Ben	Both Sides of the Gun	Virgin/EMI: 0946 3 57446 2 0 (2 CDs)	11-2006
Hunt, Van	On the Jungle Floor	Capitol B000EMGJM2	11-2006
Murphy, Eddie	Eddie Murphy: Comedian	Columbia/Legacy: 82876 81282 2	9-2006
Pearls; Velours	The Pearls vs. The Velours	Empire Musicwerks: 545 450 837-2	2-2007
Pine Leaf Boys	Blues de Musicien	Arhoolie: CD 533	7-2007
Reid, Vernon & Masque	Other True Self	Favored Nations: FAVR 2550	11-2006
Ross, Diana	Blue	Motown: 000569402	10-2006
Rux, Carl Hancock Rux	Good Bread Alley	Thirsty Ear: THI-57168-2	9-2006
Simone, Nina	Just Like a Woman: Classic Songs of the '60s	Sony Legacy: 82876 85174 2	6-2007

Smith, Alice	For Lovers, Dreamers, & Me	BBE Records: BBE067	1-2007
Smith, Rhonda	RS2	215 Records: 215-2038	4-2007
Three5Human	A Swig from the Acid Bottle	Anaphora Music: AML 139140	11-2006
Various Artists	Lost Sounds: Blacks & Birth of Recording Industry	Archeophone: ARCH 1005	6-2007
War	Loose Grooves: Funkin' Live in England 1980	MVD Visual: B000MV209G	5-2007
<b>R&amp;B, Soul, Funk</b>			
Brown, James	James Brown: the Federal Years, 1956-1960	Hip-O Select/Universal: B0007029-02	1-2007
Charles, Ray	Unreleased	Night Train International NTI CD 7154	7-2006
Davis, Betty Mabry	Betty Davis	Light in the Attic: LITA 026	7-2007
Davis, Betty Mabry	They Say I'm Different	Light in the Attic: LITA 027	7-2007
Davis, Geater	The Lost Soul Man	AIM 1506 CD	7-2006
Dirty Dozen Brass Band	What's Going On	Shout! Factory: 826663-10178	12-2006
Domino, Fats	Alive and Kickin'	Tipitina's Foundation	12-2006
Earth, Wind & Fire	Illumination (2CD+DVD edition)	Sanctuary: 06076-87513-2	7-2006
Foster, Ruthie	The Phenomenal Ruthie Foster	Blue Corn Music: BCM 0602	5-2007
Green, Al	Back Up Train	Legacy 82876695482	7-2006
Green, Jerry	Do That To Me Baby!	Mr. Wonderful Productions	2-2007
Hamilton, Anthony	Southern Comfort	Merovingian: CD MRV 000002	4-2007
Hines, Brandon	Love Music...Falling In, Falling Out	Heavyweight Ent.: 3710116608	10-2006
India.Arie	Testimony: Vol. 1, Life & Relationship	Motown/UMG: B0006141-02	1-2007
Johnson, Syl	Is It Because I'm Black, '69-'71	Twilight: 3710110048	1-2007
LaVette, Bettye	Child of the Seventies	Rhino Handmade: RHM2 7899	11-2006
LaVette, Bettye	Scene of the Crime	Anti: 86873-2	10-2007
Mayfield, Percy	Specialty Profiles: Percy Mayfield	Specialty: SPCD 30056-2	1-2007
McCrae, Gwen	Gwen McCrae Sings TK	Henry Stone Music: HSM 6001-2	9-2006
Mental Afro	Mental Afro	[CD Baby]	9-2007
O'Jays	The Essential O'Jays	Epic/Legacy EK 90632	7-2006
Randolph, Robert & Family Band	Colorblind	Dare/Warner Bros.: R 585216	3-2007
Simone, Nina	Forever Young, Gifted and Black	Legacy 82876 74413 2	6-2006
Simone, Nina	Silk & Soul	Legacy 82876 73335 2	6-2006
Sly & The Family Stone	Sly & The Family Stone 40th Anniversary	Sony/Legacy	5-2007
Smith, Kenny	One More Day	Shake It Records: Shake 551	9-2006
Soulganic	All Directions Forward	[CD Baby]: 634479485534 (UPC)	9-2007
Tate, Howard	Live	Shout! Factory: DK 10045	7-2007
Teena Marie	Robbery	Legacy EK 93817	7-2006
Thomas, Irma	After the Rain	Rounder: 612186	3-2007
Various Artists	Eccentric Soul: The Big Mack Label	Número: 009	1-2007
Various Artists	Eccentric Soul: The Deep City Label	Número N007	6-2006
Various Artists	Funky Funky New York	Funky Delicacies: DEL CD 0073	3-2007
Various Artists	Atlantic Unearthed: Soul Sisters	Rhino: R 77626	1-2007
Various Artists	Beautiful Ballads series	Columbia/Legacy	2-2007
Various Artists	Boogie Uproar: Texas Blues and R&B 1947-1957	JSP Records JSP7758	6-2006
Various Artists	Funky Funky New Orleans 5	Funky Delicacies: DEL CD 0072	9-2006
Various Artists	New Orleans Will Rise Again	Night Train Int.: NTI CD 7152	12-2006
Various Artists	Northern Souljers Meet Hi-Rhythm	Soul-Tay-Shus: STS CD 6357	10-2006
Various Artists	The Best of Scram Records	Night Train Int.: NTI CD-7046	3-2007

Various Artists	The Complete Motown Singles; Vol. 5: 1965	Motown/Hip-O Select: B0006775-02	10-2006
Vinson, Eddie "Cleanhead"	Kidney Stew is Fine	Delmark: DD-631	7-2007
Watts Prophets	Things Gonna Get Greater	Water Records: Water 157	9-2006
Williams, Larry	Specialty Profiles: Larry Williams	Specialty: SPCD 30054-2	1-2007
Willis, Nicole & Soul Investigators	Keep Reachin' Up	Light in the Attic: LITA 028	10-2007
Withers, Elisabeth	It Can Happen to Anyone	Blue Note: 68171	3-2007
<b>Rap, Hip Hop</b>			
Brother Ali	Undisputed Truth	Rhymesayers: RSE0080-2	5-2007
Cash, Ray	Cash on Delivery	Sony Urban Music: 82796 92685 2	9-2006
Cee-Lo Green	Closet Freak: the Best of Cee-Lo Green	Arista/Legacy: 88697 018492	2-2007
DJ Quik	Born and Raised in Compton: Greatest Hits	Arista/Legacy: 82876 82516 2	11-2006
Donnie	The Daily News	Soul Thought: SLH-001	9-2007
El-P	I'll Sleep When You're Dead	Definitive Jux: 137	5-2007
Evidence	The Weatherman LP	ABB: 1089	5-2007
Fiasco, Lupe	Food & Liquor	Atlantic: 83959	1-2007
Ghostface Killah	More Fish	Island/ Def Jam: B0008165-02	2-2007
Hell Razah	Renaissance Child	Nature Sounds: NSD 128	2-2007
J Dilla	The Shining	BBE 77	10-2006
KRS-One & Marley Marl	Hip Hop Lives	Koch: KOC-CD-4105	7-2007
Ludacris	Release Therapy	Def Jam: 602517029163	5-2007
Masters of Ceremony	Dynamite	Traffic: TEG 76507	9-2007
Nas	Hip Hop is Dead	Def Jam: 000722902	4-2007
Rhymefest	Blue Collar	J Records/Allido 82876-70371-2	9-2006
Roots	Game Theory	Def Jam: 00007222	11-2006
RZA	Afro Samurai: The Soundtrack	Koch: KOC-CD-4188	7-2007
Slum Village	Slum Village	Barak Records BRK 30007	6-2006
Snowgoons	German Lugers	Babygrande: BBGCD205	4-2007
T.I.	King	Altantic/WEA: 075678380020	5-2007
Ultimate Force	I'm Not Playin'	Traffic: TEG 76528	9-2007
West, Cornel & BMWMB	Never Forget: A Journey of Revelations	Hidden Beach: HBF00001	10-2007
Wisemen	Wisemen Approaching	Babygrande: BBGCD305	4-2007
YZ	The Best of YZ	Tuff City TUF CD 0616	7-2006
<b>Reggae</b>			
Marley, Bob & the Wailers	Another Dance	Rounder: CDHBEA335	10-2007
Marley, Stephen	Mind Control	Universal-Republic: B000B354-02	4-2007
Various Artists	Drumline Riddim' Timeline Riddim'	Black Chiney: TEG 2434	7-2007
Various Artists	Summer Records Anthology, 1974-1998	Light in the Attic: LITA029	9-2007
<b>World Music</b>			
Ade , Sunny	Gems from the Classic Years (1967-1974)	Shanachie: SH 66041	6-2007
Green Arrows	4-Track Recording Session	Alula Records: AACD061	7-2006
Hallelulah Chicken Run Band	Take One	Alula Records: ALU2002	7-2006
La Drivers Union Por Por Group	Por Por: Honk Horn Music of Ghana	Smithsonian Folkways: SFW CD 40541	1-2007
Various Artists	Singing for Life: Songs of Hope, Healing, HIV/ AIDS	Smithsonian Folkways: SFW CD 40537	10-2007
Zap Mama	Supermoon	Heads Up: HUCD3132	10-2007

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