

No. 1, Inaugural Issue  
Archives of African American  
Music and Culture  
Indiana University  
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# AAAMC LINER notes

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## From the Desk of the Director—Portia K. Maultsby

With great pleasure, I present the first newsletter of the Archives of African American Music and Culture (AAAMC). Over the past seven years, the AAAMC has made great strides toward becoming a well-established center and this newsletter represents another step in that direction. Since moving from one room to a more spacious facility in the fall of 1994, we have focused on collection acquisitions and the development of instructional materials and grant proposals for high school summer camp and teacher workshops in African American music. Additionally, we contributed to three collaborative projects, and hosted international visitors. This first issue, which covers summer/fall 1997 and spring 1998, highlights a major collection and activities of the archives. It also describes the research of AAAMC's international visitors and profiles our research associate for the 1997-98 academic year as well as a member of our National Advisory Board. Forthcoming issues of the newsletter will include these items as well as projects in progress, AAAMC's development of educational materials, and work on collaborative projects. They will also contain brief descriptions of new collections and other acquisitions.

As described in our brochure, the AAAMC's mission is to collect, preserve, and disseminate materials on African American music and culture. We envision becoming an internationally renowned repository for the research and study of post-World War II African American music and culture. Through the generosity of many individuals, we are steadily moving toward achieving this vision, as our holdings have grown to encompass large collections of compact discs, LPs, audio cassettes, photographs, video tapes, oral histories, original scores, books, magazines, and other printed materials. Additionally, we are in contact with scholars throughout the U.S. and have hosted the visits of those from Bulgaria, Germany, the Netherlands, and the United Kingdom.

This biannual newsletter is intended to inform you about AAAMC's activities, projects, collections, pioneers in black music and culture, and those individuals who document their contributions. I welcome any feedback or questions from you concerning our holdings, publications, operations, or any other area related to our mission of preserving the rich heritage of African American music and culture.

In closing, I want to take this opportunity to thank AAAMC's esteemed National Advisory Board members for sharing their ideas, talents, and resources with us over the past two years. Your input has been invaluable and I am especially grateful for the materials you have donated to and acquired for us. I also want to thank Dr. Charles Sykes, director of the African American Arts Institute and a research associate with the AAAMC in charge of the Motown Collection, for serving as acting director in spring/summer 1998 during my residency as the Belle van Zuylen Visiting Professor at Utrecht University, the Netherlands.

*Portia K. Maultsby*

Portia K. Maultsby  
Director



AAAMC Staff, 1997-98  
Left to right: Portia Maultsby, Andrew Funke,  
Susan Oehler, Charles Sykes, Macia Richardson,  
Stephanie Shonekan, Michelle Boone

## Greetings from the Development Office

Working as the development officer for AAAMC from 1997 to 1998 has offered some wonderful opportunities, as well as some interesting challenges. We work hard to identify foundations, corporations, and individuals that share our commitment to preserve African American music and culture.

Currently, we are seeking funding to host our first annual summer music camp for minority youth and a teacher's workshop. A worthwhile, if ambitious goal, this innovative program will bring minority students from throughout Indiana to the Bloomington campus for a two-week session of music instruction, workshops and performances. Total funding needs for the camps stand at \$375,000 for 25 students and 20 teachers over a three-year period. In addition, the AAAMC has other projects planned and we are working hard to match the interests of potential donors and sponsors with our wide variety of funding needs including developing educational programs and materials, presenting exhibitions, building our collections and holdings, and general operations.

The AAAMC has also created a "Circle of Friends" network to offer individuals and the business community an opportunity to become members of the AAAMC. Member benefits include invitations to special events, advance screenings of exhibitions, a free subscription to our biannual newsletter, *Liner Notes*, and discounts on some of the services provided at the AAAMC. If you haven't become a member of the AAAMC and haven't joined our "Circle of Friends" network, we encourage you to do so today. A membership form is included with this issue and can be faxed (for all credit card payments) or mailed with your check or money order. Don't miss out on the exciting programs and exhibitions coming this year!

The AAAMC would like to thank each of our donors for their continued support and generous donations of recordings, videos, photographs, and advertising. Our success and growth as the industry leader in the preservation of African American music and culture would not be possible without you.

—Michelle T. Boone



## In the Stacks

While conducting research on African American popular music in Los Angeles in 1984, I listened to the radio weekly broadcast of *The Johnny Otis Show*. I was intrigued, especially by Johnny's discussions with his guests, who were renowned rhythm and blues (R&B) artists. They talked about the music, the good times, and the struggles of black musicians during the era of segregation. I knew I had to meet this legend. I called Johnny and told him how much I enjoyed his show and its value to my research. I requested an interview, to which he agreed. He invited me as a guest on his show and for performances of his band, *The Johnny Otis Show*. These encounters mark the beginning of a 15-year relationship I have had with Johnny and his family. After spending many hours at his house listening to earlier broadcasts of *The Johnny Otis Show* and his extensive rhythm and blues

record collection, looking at hundreds of photographs, and examining articles and publicity materials, etc., I knew that Johnny's vast and diverse resources needed to be preserved and made accessible to researchers and the general public.

After returning to Indiana University in 1985, I remained in close contact with Johnny and continued to stress the importance of his materials for studies on African American popular music. Johnny later offered to donate his radio programs to Indiana University. The materials arrived in 1990. After spending months sorting the radio programs and establishing a processing procedure, work began on the *Johnny Otis Collection*. It's been a long and tedious process. I am pleased to announce that most of the collection has been processed and it is available for public use. This huge

undertaking could not have been done without the ongoing commitment of four very special people. I am especially grateful to Marilyn Graft, archivist for the Archives of Traditional Music, who assisted us with establishing processing and cataloguing procedures. I am indebted to the work of Andrew Funke and Peter Knapczyk, who processed

90 percent of the collection during the last three years. I want to acknowledge the creative work of Macia Richardson, archivist for the AAAMC, and Andrew Funke, who developed an index to the *Johnny Otis Collection*.

—Portia K. Maulsby



Johnny Otis and his Orchestra

## The Johnny Otis Collection

The Johnny Otis Collection consists of radio programs on African American popular music that spans the R&B era defined by diverse urban styles of musical expression created during and the two decades that followed World War II. The war years stimulated growth in the American economy, which resulted in the migration of almost two million African Americans from southern rural areas to urban centers throughout the United States. In the city, they found higher-paying jobs, opportunities for a better life, and a lively club and bar scene. These venues featured blues, jazz, and former gospel musicians, who joined forces to create a new musical tradition known as R&B.

The Johnny Otis Collection, held jointly by the Archives of African American Music and Culture and the Archives of Traditional Music, consists of approximately 800 reel-to-reel and cassette audiotapes of *The Johnny Otis Show*. This radio program, broadcast in California from the 1970s to the present in its current format, features R&B, blues, and jazz recordings, interspersed with live "on-the-air" interviews and performances by major figures of African American music and those influenced by this tradition. Musicians such as Joe Liggins, Albert Collins, Eddie Beale, Johnny Shines, Pee Wee Crayton, Ruth Brown, Hank Ballard, Freddy King, Buddy Guy, Barbara Morrison, and Frank Zappa talk freely about their lives, their music, their experiences on the road, and their work with other musicians, among other topics. Otis' personal relationship with the artists and his easy-going manner inspire candid and relaxed conversations.

The live improvised performances are a unique feature of the show. They allow artists the freedom to create without the restrictions of a back-up band and formal arrangements. These informal "jam sessions," which often include Otis' sons, Shuggie and Nicky, with legendary musicians such as Pee Wee Crayton, Lowell Fulson, Joe Liggins, Phillip Walker, Freddie King and Frank Zappa, provide valuable insight into individual performance styles, musician interactions, and the creative process.

Throughout each show, Otis provides listeners with insightful commentaries, anecdotes, and personal recollections about the music and his career as a successful talent scout, songwriter, producer and performer of jazz, blues, and R&B. He also voices his opinions about controversial issues and engages his audience via "call-ins" for lively discussions on current events such as social and civil rights issues and the state of affairs concerning black music. *The Johnny Otis Show* is a milestone in African American musical history. The public has the rare opportunity to learn about African American music and culture through the accounts of the musicians.

The Johnny Otis Collection is an invaluable source for anyone interested in African American music and culture. Otis' wealth of knowledge on this topic combined with the biographical and historical information given by his guests and the live musical performances, provide first-hand accounts of an era of musical activity that has redefined the post-World War II American musical landscape. This collection also provides rare insight into the fascinating and multi-faceted life and career of Johnny Otis.

—Andrew Funke & Peter Knapczyk

## AAAMC Collection Highlights

In each issue of *Liner Notes*, we will provide brief descriptions of selected existing and new collections.

**SPECIAL EDITION COLLECTION.** Over 200 radio programs on black popular music from the 1970s and 1980s produced by Karen Shearer Productions for Westwood One. The programs include narration, interviews, and recordings by artists such as the O'Jays; Tina Turner; Bobby Bland; Curtis Mayfield; Natalie Cole; B. B. King; Little Richard; Smokey Robinson; Stevie Wonder; Gladys Knight and the Pips; Earth, Wind & Fire; Kool & the Gang; War; Patti LaBelle; the Staple Singers; the Spinners; Isaac Hayes; Diana Ross; the Jacksons; Peabo Bryson; the Commodores; Ashford & Simpson; Larry Graham; Isley Brothers; Barry White; George Benson; Aretha Franklin; the Pointer Sisters; Patrice Rushen; the Dells; Al Green; the Chi-Lites; Parliament-Funkadelic; Deniece Williams; the Ohio Players; Jerry Butler; Johnnie Taylor; the Four Tops; Teddy Pendergrass; Herbie Hancock; Booker T. and the MG's; Quincy Jones; the Temptations; Donna Summer; Zapp; and Luther Vandross. Transcriptions are available for some interviews and programs. This collection is jointly held with the Archives of Traditional Music at Indiana University.

**LEE BAILEY COLLECTION.** Over 700 one-hour weekly radio news programs (*Radioscope* and *Hip Hop Countdown*) on black popular and rap music from the 1980s and 1990s produced by Lee Bailey Productions. Artists include Curtis Mayfield, Teddy Riley, Berry Gordy, Patti LaBelle, Whitney Houston, Mariah Carey, Quincy Jones, Montell Jordan, En Vogue, TLC, Queen Latifah, Arrested Development, De La Soul, Public Enemy, D'Angelo, Hammer, DJ Jazzy Jeff and the Fresh Prince, Ice-T, Heavy D, Tupac Shakur, Snoop Doggy Dog, Too Short, MC Lyte, Yo Yo, Dr. Dre, and LL Cool J.

## Past Events

### ARCHIVIST PRESENTATION AT INSLA MEETING

On September 25, 1997, the Indiana Special Libraries Association (INSLA) conducted their monthly meeting at the Archives of African American Music and Culture. The meeting was well attended by members of the association who drove in from various regions of Indiana. Macia Richardson, archivist and head of public and technical services for the AAAMC, made a presentation to the group on the mission, goals, and holdings of the archives, after which she conducted a tour of the facilities.

### EXTENSIONS OF THE TRADITION 1998

As part of the Black History Month celebration, the Archives of African American Music and Culture annually collaborates with the African American Arts Institute and the Indiana University School of Music to produce a program titled, "Extensions of the Tradition." Founded by Dr. William Banfield, the program includes a live concert and an exhibit of original scores by African American composers housed in the archive's Undine Smith Moore Collection.



The sixth annual Extensions concert—held March 8, 1998, at the School of Music—featured four works by composer, Coleridge-Taylor Perkinson. The pieces were performed by a chamber orchestra assembled by the Indiana University School of Music and guest pianist Karen Walwyn.

The chamber orchestra performed "Sinfonietta No. 1 for Strings" and "Grass—Poem for Piano, Strings and Percussion." Karen Walwyn, a faculty member at the University of Michigan, was featured on "Statements, Sonata No. 2 for Piano."



Coleridge-Taylor Perkinson

## Visiting Scholars

During the 1997-98 academic year, four international scholars visited the archives. They are profiled below:

### BACK TO THE ROOTS '97

Eleven visitors from Germany visited the archives for two days in September 1997 as part of their "Back to the Roots '97" study tour of African American music. They were staff members of Youth Ministries, whose goal is to use black popular styles, gospel, and rock music to diversify the liturgy's classical music repertoire. Sponsored by the Music Department of the Youth Ministry of the Lutheran Church of Northbeia, Germany, the group's month-long tour took them to several cities including Nashville, Memphis, Montgomery, Tuskegee, Birmingham, New York, and Bloomington, where they studied the history of black music and observed its performance in black communities. In Bloomington, the group attended workshops on popular music conducted by the director of the archives, Portia K. Maultsby. Afterward, they broke into smaller units to pursue individual interests by listening to recordings and viewing videotapes from the AAAMC's collections. Upon returning to Germany, they plan to develop a tour documentary using photographs, recordings, and diaries, which they will present at seminars, churches, schools and to choir leaders, according to group leader Frie Breisen. Their goal is to ensure that African American music is better understood and performed, due to its growing popularity in Germany.

### GONNY PASARIBU

Gonny Pasaribu of the Netherlands visited the archives in March 1998 to use our materials on rap music. Originally, Pasaribu discovered the archives on the Internet and was given information about it by the director of the Dutch Popular Music Archives. Majoring in English and literature at the University of Utrecht, Pasaribu also specializes in African American Studies, with a concentration in music.

Pasaribu's main musical interests began with jazz and blues but she was drawn to the rap lyrics of Arrested Development in 1992. By this time, rap as a musical genre had become popular particularly among people of West

Indian origin in the Netherlands. She came to the U.S. as an exchange student at Washington University from the University of Utrecht (the Netherlands) to conduct research for her master's project, which examines rap as a political tool among African Americans, Latinos and French rappers. At the archives, Pasaribu viewed videotapes and listened to compact discs of various rap groups.

### BRIAN WARD

Brian Ward, a reader at the University of Newcastle upon Tyne, visited the archives in April 1998 to conduct research on black radio. A British historian specializing in African American history with a specific focus on the Civil Rights period, Ward wrote *Just My Soul Responding*, a book that examines the civil rights movement through the music of that era. He also co-edited *The Making of Martin Luther King and the Civil Rights Movement*.

Ward's present project is a book on black radio, scheduled for publication sometime in 1999. For this study, Ward made extensive use of Radio Smithsonian and Jack Gibson's black radio collections both held at AAAMC, as well as AAAMC's popular music materials, especially the Johnny Otis Collection.

### PHILIP HERBERT

Philip Herbert visited the archives in April 1998. A member of the staff of Leicester University in the United Kingdom, Herbert is currently working on an innovative music program that is being developed for the disabled. Herbert was particularly interested in the Undine Smith Moore Collection, which features original classical music scores by African American composers.

During his visit, Herbert interviewed Coleridge-Taylor Perkinson, a renowned composer who was visiting lecturer in the African American Arts Institute and a visiting research associate in the archives for the 1997-98 academic year. He also met with Michael Woods, an accomplished jazz, classical, and R&B composer who has donated several of his works to the archives.

## People

### RESEARCH ASSOCIATE HIGHLIGHT—COLERIDGE-TAYLOR PERKINSON

As part of its organizational structure, the Archives of African American Music and Culture maintains a group of resident research associates who act as resource consultants to the staff and the patrons of the archives.

In 1997-98, internationally renowned composer Coleridge-Taylor Perkinson served as acting director of the Indiana University Soul Revue and visiting lecturer in the Department of Afro-American Studies. He was also a research associate in AAAMC. In this capacity, he organized the Extensions of Tradition Concert and worked with the Undine Smith Moore Collection, a role particularly suited to Perkinson, given his experience as a composer in the classical tradition.

Born in New York on June 14, 1932, Perkinson was aptly named after the legendary black British composer, Samuel Coleridge-Taylor. He became immersed in music as a child and remains deeply entrenched. While other children were streaming to the sports fields, Perkinson felt himself drawn to music. He attended music and dance workshops, hosted by his mother, a proficient pianist in her own right. In his early teenage years, Perkinson sang in the choir of the Church of the Master in New York City. There, both James Robinson, the dynamic minister, and Clarence Whiteman, the vibrant young choir director, had a major influence on him.

When Perkinson was 13 years old, he was accepted to the High School of Music and Art in New York where he gained a solid foundation in music theory. He later went on to the Manhattan School of Music where he earned bachelor's and master's degrees in music composition. Over the years, he attended a number of conducting courses in venues around the world, including the Berkshire Music Center, the Salzburg Mozarteum, and the Netherlands Radio Union in Hilversum. Later, Perkinson studied with a number of exceptional musicians, including Vittorio Giannini, Hugh Ross, Dean Dixon, Dmitri Mitropoulos, and others.

The unique and bi-cultural experiences of African American composers inspires their creative expressions. For Perkinson, the range of these experiences is signified in the uniqueness of his compositions. In David Baker's book, *The Black Composer Speaks*, Perkinson ascribes his development as a composer to a number of factors, among them, his trip to Europe, the March on Washington in 1963, the death of Martin Luther King Jr., and black poetry:

"I'm very glad that I learned things by Dunbar and James Weldon Johnson and so forth but it was a difficult situation in that there I was going to school and being taught 'correct' English, and then having dialectic poetry presented as the only example I got of black literature."

Confusing as this scenario may have been for a youngster, it certainly laid the bedrock for the development of an extraordinary career. Perkinson's experience has afforded him opportunities to work in diverse areas of music. Some of his works include the following: the ballet "Ode to Otis"; the vocal pieces "Nine Elizabethan Love Lyrics" (1952), "Attitudes" (1962), and "Thirteen Love Songs in Jazz Settings" (late 1960s); orchestral and chamber pieces "Sinfonietta for Strings" (1953), "Concerto for Viola and Orchestra" (1954), "Grass—Poem for Piano, Strings and Percussion" (1956), "Statements, Sonata No. 2 for Piano" (1975), and "Generations: Sinfonietta No. 2 for Strings" (1996). He has also composed and conducted scores for various theater and dance productions, as well as television and motion pictures including *Crossroads Africa*, *A Woman Called Moses* (Cicely Tyson), *Freedom Road* (Mohammed Ali, Kris Kristofferson), *A Warm December* (Sidney Poitier), and "The Lou Rawls Special." Apart from his work on his own compositions, Perkinson has worked as a conductor for various esteemed orchestras around the world.

AAAMC is honored to have Perkinson's compositions as part of the Undine Smith Moore Collection and to have had the opportunity to benefit from his talents and ideas during his year in residence at the AAAMC. Currently, he is the coordinator of Performance Programs at the Center for Black Music Research at Columbia College, Chicago.

#### Sources:

Baker, David N. et. al. (eds.) *The Black Composer Speaks*. New Jersey: Scarecrow Press, 1978.

Perkinson, Coleridge-Taylor, 1998. Interviews conducted by Stephanie Shonekan.

—Stephanie Shonekan

### BOARD MEMBER HIGHLIGHT—JACK GIBSON

In Spring 1997, AAAMC established its National Advisory Board, a volunteer group of prominent professionals who share our commitment to our mission and lend their support and expertise to AAAMC. They are distinguished individuals who are actively involved in the production, promotion, and study of African American music and culture. They have contributed to our growth and influence over the past two years by aiding in the acquisition of materials and program development, bringing national visibility to AAAMC, and providing valuable input to discussions on future projects.

Radio pioneer, Jack Gibson, was a natural selection for AAAMC's National Advisory Board established in 1997. He has used his more than 50 years of experience in radio and his knowledge of African American popular music to guide the development of several collections, to which he has contributed. Known throughout the years as "Jockey Jack" and "Jack the





Jack "the Rapper" Gibson, 1970s

Rapper," Gibson was born in Chicago where he began his professional career in radio after leaving Lincoln University in Jefferson City, Missouri. He started in 1945 on WJJD as an actor on several popular black radio soaps. Gibson moved to Atlanta in 1949 and participated in the establishment of WERD, the nation's first black-owned radio station. He also worked at WLOU (Louisville), WMBM (Miami Beach), WCIN (Cincinnati), and WABQ (Cleveland). While at WABQ, he changed the traditional radio control room concept and encouraged disc jockeys to stand while performing, a technique that greatly enhanced their vocal production.



"Jockey Jack" Gibson riding the turntable at WJJD-AM radio in Chicago, 1947

In 1955, Gibson founded the National Association of Radio Announcers (NARA), an association for black radio personnel. Then when Berry Gordy asked Jack Gibson to join Motown as the first national director of promotions and public relations in 1962, Gibson made his transition from radio to the record industry. Gibson later worked with DECCA records and also with Stax Records.

In 1976, he launched his *Jack the Rapper* magazine, later called *Jack the Rapper's Mello Yello*, which became the first black trade publication aimed at black radio and the music industry in general. By the 1970s, Gibson had established himself as an influential force, both nationally and internationally. So in 1977, when he called

together black radio and music personalities to his Jack the Rapper's Family Affair Convention, the turnout was impressive.

Over the years, Jack Gibson successfully led national and international campaigns to promote black music and culture. For instance, he worked toward establishing June as Black Music month and campaigned to remove the ban on Stevie Wonder's music in South Africa. For his numerous and diverse contributions, Gibson has received several awards and honors. In 1988, he was inducted into the Radio Hall of Fame

and the following year, he was inducted into the Black Radio Hall of Fame. Gibson has also been honored for his contributions by Indiana University, Lincoln University, *Upscale* magazine, the National Association of Black Owned Broadcasters (N.A.B.O.B.), the Motown Historical Museum, and the Smithsonian Institution, among others. "Jockey Jack" Gibson is indeed both an innovative pioneer and an accomplished veteran of black radio in America. We are proud to have him on our National Advisory Board.

—Stephanie Shonekan

## Meet the Staff



### Director:

Portia K. Maultsby, Ph.D., has been the director of the archives since its inception in 1991. She is a professor of Ethnomusicology and Afro-American Studies and an adjunct professor in the School of Music. Specializing in African American music, she is often described by scholars as a "pioneer" in the area of research and writing on African American popular music. Professor Maultsby combines her research, teaching, and administrative duties in Indiana University's Department of Afro-American Studies and the AAAMC.

### Acting Director:

Charles Sykes, Ph.D., serves as acting director of the AAAMC in Dr. Maultsby's absence. He is also the director of the African American Arts Institute.

### Archivist and Head of Public and Technical Services:

P. Macia Richardson, M.L.S., has been the archivist and head of Public and Technical Services since August 1996.

### Research Associates (1997-98):

Charles Sykes, Ph.D. (Music Education); Coleridge-Taylor Perkinson (M.Mus); Mellonee Burnim, Ph.D. (Ethnomusicology).

### Graduate Assistants (1997-98):

Michelle Boone, M.P.A. (School of Public and Environmental Affairs); Susan Oehler, Ph.D. candidate (Ethnomusicology); Andrew Funke, M.I.S. (School of Library and Information Science); Stephanie Shonekan, doctoral student (Ethnomusicology).

### LINER NOTES STAFF

Dr. Portia Maultsby, faculty editor  
Stephanie Shonekan, staff editor/writer  
Denise Lynn, staff editor

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## Circle of Friends (Please type or print clearly)

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

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