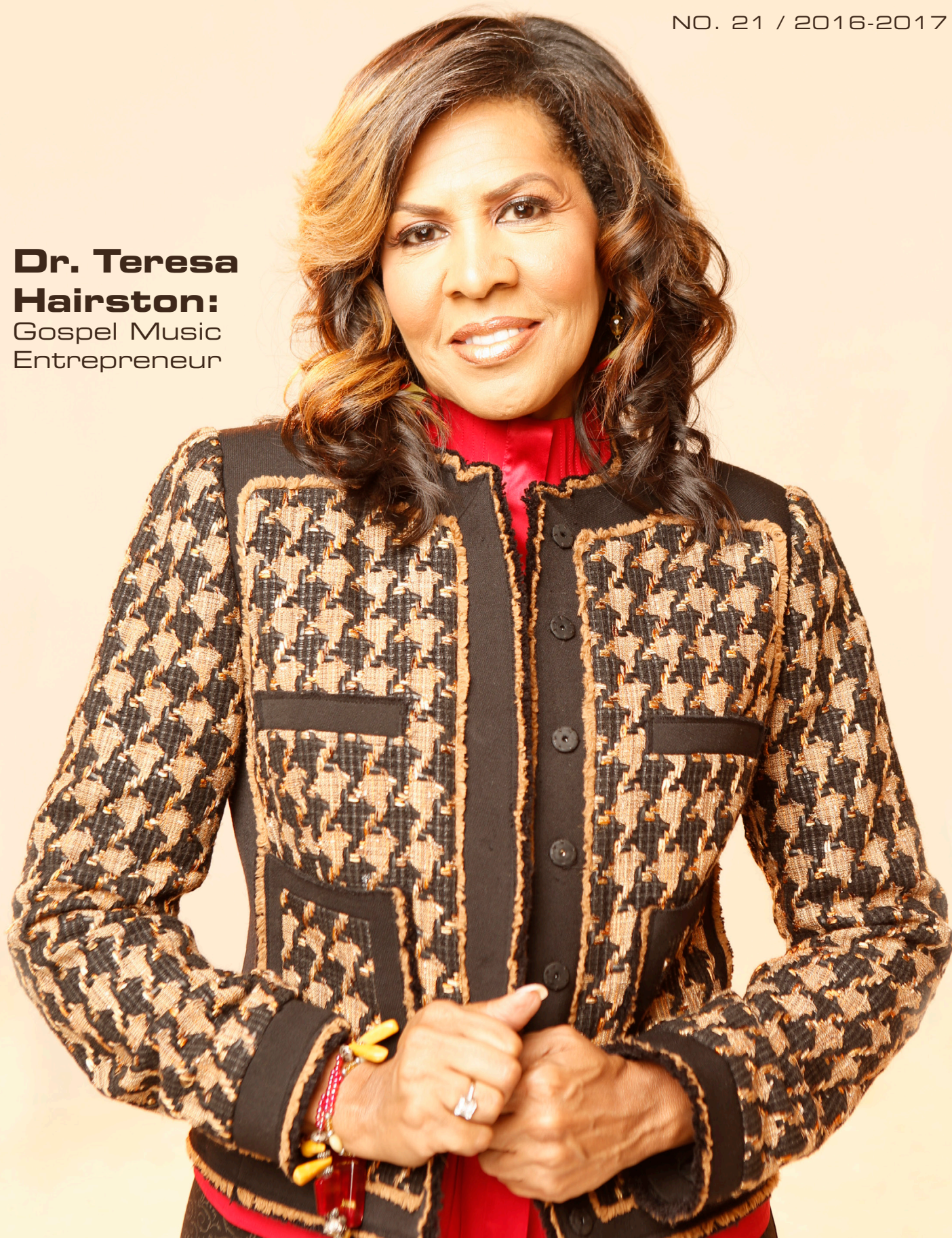


ARCHIVES OF AFRICAN AMERICAN MUSIC AND CULTURE

liner notes

NO. 21 / 2016-2017

**Dr. Teresa
Hairston:**
Gospel Music
Entrepreneur



aaamc mission

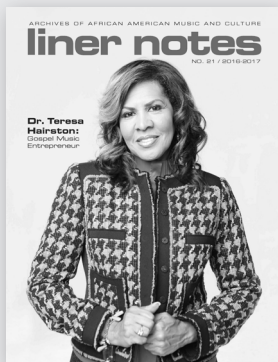
The AAAMC is devoted to the collection, preservation, and dissemination of materials for the purpose of research and study of African American music and culture.

aaamc.indiana.edu

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On the Cover:



Dr. Teresa Hairston, founder of *Gospel Today* magazine

From the Desk of the Director

With my official retirement from Indiana University, I mark the end of my two and one-half year term as Director of the Archives of African American Music and Culture (AAAMC). The experience has been richly rewarding, as much for the opportunity to collect data which documents contemporary events and pivotal figures who have contributed to the development, dissemination and proliferation of African American musics, as for the opportunities to devise strategies for publicly sharing this data to the local IU community and the global public.

Established in 1991 with the support of a Ford Foundation grant issued to the Department of Afro-American Studies (where founding AAAMC director Portia K. Maultsby was then appointed), the Archives' function has been multifaceted from the outset. Consonant with its disciplinary home, AAAMC engaged in the research objective of recovery and retrieval of African American musical histories in local, national and global contexts. Our holdings have attracted contributors and scholars from across the globe, not only from traditional music fields, but from such diverse disciplines as law, linguistics, and history, as well as communications, gender studies, and fashion design. Our core teaching mission has been facilitated by highly committed faculty research associates who contribute to the identification and implementation of meaningful pursuits—from the publication of books, to the curation of traveling exhibits, to the integration of AAAMC content into the fabric of undergraduate and graduation education at IU.

Our accomplishments over the past year represent a microcosm of the range of initiatives which the Archives pursues annually. During the fall of 2016, for example, the AAAMC was awarded College of Arts and Sciences Themester funding for the public event "Bodies of Sound: Locating the Beautiful in African American Music." Over 200 students, faculty and staff filled Grand Hall of the Neal-Marshall Black Culture Center to capacity as they listened to ethnomusicologists and AAAMC research associates Dr. Tyron

Cooper (African American and African Diaspora Studies) and Dr. Alisha Jones (Folklore and Ethnomusicology), discuss how the construction of sound in African American musical genres, as well as the physical bodies of African American musicians, have often been assessed and analyzed in ways which run counter to deeply held values shared among African Americans themselves. Dr. Deborah Smith Pollard, gospel music radio personality and University of Michigan-Dearborn faculty, served as keynote speaker, highlighting the extent to which decision-making in the gospel music industry is influenced by perceptions of musical and physical beauty that often contradict rather than embrace African American cultural norms. AAAMC welcomes the 2016 deposits of the rich and extensive gospel music-related collections of Dr. Deborah Smith Pollard as well as Dr. Teresa Hairston, both of which are featured in this issue.

Students from the IU First Year Experience were a sizeable and welcome component of the "Bodies of Sound" audience. One student from the course "Black Music of Two Worlds" commented: "I never before took the time to analyze the deeper meanings behind the songs. This made me wonder, 'Was I just blind to the message . . .'? Said another: "These presentations enhanced my understanding of how values and concepts of sonic and physical beauty are informed by cultural messaging." The evening culminated by extending the cultural experience to foodways, with a reception featuring soul food from the highly acclaimed Kountry Kitchen in Indianapolis, which has been frequented by such luminaries as Jimmy Fallon and President Obama. A full video recording of "Bodies of Sound" is now publicly available through the IU Media Collections Online portal.

I am also pleased to report that the reading room at AAAMC has undergone a welcome facelift during the year, including new reading room furniture with an audio-visual system and large screen TV monitor that can accommodate small classes and seminars. We encourage members of the IU community as well as the general

public to take advantage of our new surroundings and capabilities.

Finally, I wish to acknowledge the very dedicated and highly capable staff of the AAAMC who manage day-to-day operations, and serve as the public face of the Archives through both on and off campus presentations at such sites as Bloomington public schools and the Eskenazi Museum of Art at IU. To Brenda Nelson-Strauss and William

Vanden Dries, I am confident that the incoming Archives director will value your expertise and service as much as I have and that our steady stream of graduate assistants will continue to embrace and value the exceptional training and mentoring that they receive under your tutelage.

With this final column, I bid farewell in anticipation of continued excellence in realizing the AAAMC mission.



— Mellonee Burnim, Ph.D.

A handwritten signature in black ink, appearing to read 'Mellonee Burnim'.

In the Vault: Recent Donations

Special Collections:

In addition to the collections featured in this issue, the following were also generously donated over the past year.

Michael Nixon: Magazines and personal papers related primarily to the marketing and promotion of hip hop music in Los Angeles, CA.

Ray Funk: Interviews with gospel musicians, 1980-1989.

Ronald C. Lewis: Addition to Mr. Wonderful Records Collection.

Logan Westbrooks: Additional personal papers and books, 2013-2017.

Doug Pomeroy: *Black Music* magazine (London, Eng.), 1973-1977.

CD/DVD/Book Donors:

Ace Records	Conqueroo	Jazz Promo Services	Real Gone Music
Acis Productions	Daptone Records	JSP Records	Reckoning PR
Akousa Gyebi	Delmark Records	Kayos Productions	Record Breakin' Music
Alankara Records	DL Media	Legacy Recordings	Resonance Records
Alligator Records	DLEE Productions	Louisiana Red Hot	Rick Maxwell
Atom Splitter PR	Dom Flemons	Lydia Liebman	Rivermont
BB Gun Press	Duke University Press	M.C. Records	Rock Paper Scissors
Bear Family Records	Dust to Digital	Mack Avenue Records	Rock Ridge Music
Bellamy Group	Ebyrd Communications	Malaco Records	Ropeadope Records
Big Crown	EMI Music	Mark Pucci Media	Rounder Records
Big Mean Sound Machine	Entertainment One	Melody Angel	Ruf Records
Bjazz Promo Services	Eothen Alapatt	Merlis for Hire	Ruth M. Stone
Black Dylan Records	Flipswitch PR	Michael Woods	Sacks and Co.
Blind Raccoon	FPE Records	Miss Jill PR	SaN PR
Bloodshot Records	Frank Roszak Promotions	Motema	Secret Stash
Blue Corn Music	Get On Down	MVD Ent. Group	Shanachie Entertainment
Blue Engine Records	Girlie Action Media	Naxos of America	Smithsonian Folkways
Blues Images	Gospel Friend/Per Notini	New Arts International	Sony BMG Masterworks
Bozeman Media	Great Scott Productions	Nonesuch	Sunnyside Records
Braithwaite & Katz Bridge Records	Green Light Go	Numero Group	Terri Hinte
Brownwood Records	Ground Up Music	Octave Music	Thunder Soul Orchestra
Bullhorn Publicity	Harbinger Press	Okeh	Tiny Human
Capitol Christian	Harmonia Mundi	Outside Music	Tyscot Records
Capitol Entertainment	Hubtone PR	Plowboy Records	Unlocking the Truth
Concord Music Group	International Anthem	Press Junkie	Wolf Records
	Javotti Media	Propeller Media Group	Worldisc

The AAAMC welcomes donations of photographs, film, video, sound recordings, music, and research materials on all aspects of African American music.

one-on-one



An Interview with Dr. Teresa Hairston – Gospel Music Entrepreneur

Dr. Teresa Hairston has been a leader and entrepreneur in the gospel music industry for over three decades. During this time, she founded the nationally acclaimed publication Gospel Today which ran for twenty years as a print magazine and continues in an online format now owned by her son, Roland Hairston. Alongside this publication, she produced another trade magazine as well as a gospel news TV show that ran for ten years. To preserve the legacy of gospel music, Hairston also founded the Gospel Heritage Foundation which hosts the International Worship Summit wherein world renowned gospel artists and industry personnel educate and empower church musicians and worship leaders.

On May 18, 2017, AAAMC employee Raynetta Wiggins interviewed Dr. Hairston about her work in the gospel music industry, which is excerpted below. The interview began with Hairston chronicling her childhood years and the influence of her mother and the Black church on her development as a gospel music entrepreneur.

RW: I guess to take it back, way back, when and where were you born? I didn't find that information.

TH: That's right. We keep that secret, girl. I was born in Cleveland, Ohio in 1957.

RW: What was that like? Were you active in church? What was your musical life like?

TH: I started playing piano when I was four years old and we literally lived... our church, the church that my mother had us to go to, was literally in the back door. So we walked outside of the back door and within 50 feet into the church. And then at seven years old, my mother decided that it would be a good thing for me to start playing at church. So, I guess I got my first job at the age of seven and I was the church musician.

RW: At that same church?

TH: No, it was a different church, a little, tiny, small church and I was the little child that would come in and help out with their hymns and all of that stuff. It was a really small church, just a few people. So yeah, I think I was probably was getting 50 cents a week or something like that. I thought I was hot stuff though.

RW: I saw that your mom loved gospel music.

TH: My mom was the pianist for the Sunday school and she also was a singer, so she did a couple albums that were just kind of self-released and independent kinds of records and then she also was very active in the church, singing in the choir and that kind of thing. She was

well into the whole church thing.

RW: Do you feel like she passed that on to you, like a love for the church scene?

TH: Definitely, because what happened when I was growing up [was that] I would listen to her play the records and [listen to] her play Christian radio and that kind of thing. It was very impressionable for me.

RW: Who was she playing? Who were you listening to?

TH: The records were... it was like when James Cleveland made some of his first recordings, and some of the old gospel quartet people, the Swan Silvertones. It was those kinds of scratchy records—45s and LPs and stuff like that. Like snap, crackle, pop. Like bacon frying... It was that kind of stuff and then the radio. I remember back then, Moody Bible Radio. They used to have a lot of broadcasts that played [gospel] because you didn't really have a lot of gospel radio [programs] back then. For the most part it would be like Sundays, maybe with the R&B stations they would play something, and you'd have the whole idea of the Christian radio influences, the preachers. [My mother] was a big proponent of Billy Graham and so I remember going, as a child, to some of Billy Graham's Crusades and, of course, he was doing very huge arenas



Albertina Walker (right) sings with fellow members of the traditional gospel group, The Caravans; Shirley Caesar (left) and Dorothy Norwood (center). (Teresa Hairston Collection)



Milton Biggum and the Georgia Mass Choir, circa 1989. (Teresa Hairston Collection)

and that kind of thing, so that was a whole different level there.

During her childhood and teen years, Hairston continued to develop as a pianist playing for the local high school choir as well as playing for churches and community ensembles. After graduating high school, Hairston attended Bowling Green State University where she served as the director of the campus gospel choir while earning a Bachelor's in Music Education. She went on to earn a Master's in Music Education at Southern Illinois University before moving to New York where her career in the gospel music industry was launched.

RW: When did the publication bug first come into play? What was your first official publication? Were you much younger when that began?

TH: I actually started when I went to New York to work at Savoy Records. I went to work at Savoy—I think it was 1987—and so I started for them *The Savoy Record*, which was a publication that helped to publicize their artists. Well, they took it [away from Savoy] into the home base division, [Malaco Records], after about six months. So, then I went back to my boss and asked for permission to do something independent, and so he allowed me to start my own. I started with a four page newsletter [which cost] three hundred dollars. I guess that was 1989. He was supportive initially, but then as it started to grow I think he, in all fairness, he was probably reacting to the fact that my focus and attention was not totally on my job.



Dr. Teresa Hairston with James Moore.
(Teresa Hairston Collection)

RW: Who was this again? Could you say his name? I didn't catch it the first time.

TH: His name was Reverend Milton Biggiam.

RW: Oh, Milton Biggiam. So it was under him that you began the first publication, working for Savoy?

TH: Yes, *The Savoy Record* was under his leadership. Savoy was under his leadership. He was the executive director. Actually, there was some sort of precursor publication that they had, but it was not being done when I got there. When I started at Savoy Records, it was really revolutionary for the industry because they didn't have any publications. So I did that and then moved from there to actually doing it independently on my own, and that's when I started *Score* [the precursor to *Gospel Today*].

RW: At the record label, this newsletter, was it mostly showcasing the artists, their biographical information, the kind of music they are doing?

TH: The content of *The Savoy Record* was basically new releases, artist profiles, calendar of artists' appearances, that kind of thing, and also shout-outs to various radio personalities. It was very industry-intensive but it was also very Savoy-intensive. Because Savoy was owned by Malaco, they wanted more Malaco presence, so they gave the oversight of it to the Malaco division. They were impressed with the outcome of *The Savoy Record*, but they didn't want to, or they probably just didn't know how to produce

a publication, so it kind of fell apart. And, I just said, "Okay, no problem. Let me go back and do my own thing." [Biggiam] gave me permission, so I started my own thing in November. By February, another company had called and hired me to come to Nashville and run their gospel division. The company was called Benson Records.

I went to Nashville and started working with Benson and they had a hard and fast policy that nobody that worked there could be involved in any extracurricular music industry projects. I told them, "Hey, you know I really appreciate the job offer, but before I come here I need to let you know that I'm not coming if that's what our deal is." So they said, "Well, we'll make an exception." They did stipulate that I minimize my visibility with the publication [*Score*], so I got somebody else to serve as editor, even though I was really the one doing all of it. I did that and I worked for Benson about eighteen months. [I] left there, [because] the magazine was growing so fast in Nashville. I decided, because of course I owned [the magazine], to go with that. Then I went to full time with the magazine, stayed in Nashville for thirteen more years, and the magazine grew and evolved. [When] I started it was *Score*, and then I started *Scoreboard*, an industry-oriented newsletter which contained the first gospel radio charts that focused on radio airplay, which was different because *Billboard* charts were record sales. Mine were based on radio airplay from different radio stations around the country.

Anyway, I did that, *Score* and *Scoreboard*,



The Jackson Southernaires. (Teresa Hairston Collection)

and then I think it was 1994 when I decided to put a pastor on the cover of *Score*, and the pastor had a lot of musical connections, but the response was very, very negative. And probably for a number of reasons, because the people were like, “Well, why are you putting a pastor on the cover of a music magazine?” It was then very clear to me that we had a great divide between the music of the gospel and the preachers of the gospel, which I felt was terrible. I said, “Wow, this is crazy!” So instead of backtracking from it, I went deeper into it and decided I was going to change the focus of the magazine to be more music and ministry and be the bridge instead of being part of the barriers. So I changed the name in 1994 to *Gospel Today* and I changed *Scoreboard* to *Gospel Industry Today*.

RW: You mentioned that you were the first person to have radio airplay [charts]. What motivated that? What was the need that you were trying to address?

TH: See, when I worked at Savoy, what I found out, and this is like not a secret or anything, but the ebb and flow of record sales comes from what is on the radio, because if the people don’t hear it, they’re not going to buy it. Conversely, if they hear it and hear it over and over and over again, they’ll go into the record store. They may not even know the name of the artist or the song, but they’ll hum it and the record shop person will be able to sell it. That was back in the day of mom and pop [record stores] and all of that. So that was wonderful because now you’ve got radio people being made to feel important, because they were important. They were the ones that made

the difference in people’s sales, and prior to that they had just been, you know, kind of used. This was a major step for giving credence to the actual people who made the difference and provided some unification for them, through the charts.

RW: In one article I read, [you suggested] that when you began the magazine there were no pipelines for getting gospel news information, and so how did you find your information?

TH: When I first started at Savoy Records, I had probably more business savvy than I even knew I had. My boss, who was a very smart guy, Milton Biggham, decided that my job would not only entail promoting records—back then you could call up people and you went to events and you went to conferences or whatever—but he said I want you to actually go and take these guys out. I’ll give you an expense account. Take them out to lunch, dinner, and make them our friends. So I traveled up and down the entire country, especially the East Coast. So I built relationships, and with those relationships that were authentic, I was able to basically make friends of a number of these guys, and those friendships lasted years. That’s where I kind of cut my teeth in the industry... Relationships are the key to your success, you know, and that whole building of relationships back then was very, very pivotal in everything that I did.

Savoy had the biggest stable of artists in the industry at that time. It was said that anybody who has got anything going on is on Savoy or has been on Savoy or will be on Savoy, so it was a big label. It was the

label of James Cleveland. It was the label of Albertina Walker. It was the label of all these big artists, such as James Moore. Between Malaco and Savoy you had at one time upwards of 50 or 60 artists that were signed to the label. So they were all within a phone call of my desk, and it was just a matter of calling them up and saying, “Hey, what have you got going on?” [Back then] we were at the advent of computers and technology, so I was able to kind of manage the desktop publishing aspect of it, along with doing the management of the data in the computer... I was just on the cutting edge of technology, and that was what made the difference back then for getting the word out.

RW: Now do you think because *Gospel Today* was so expansive—you moved beyond just the music to include kind of Black Christian culture in general—do you think that the magazine has had a particular impact on the Black church?

TH: Oh, yes. I know that it has had a major impact on the Black church. People, especially pastors, before *Gospel Today* there was no hope for them to really have a Billy Graham kind of impact... They needed a *Gospel Today*. I think *Ebony*, back in the ‘70s, [or] in the ‘90s perhaps, they used to do [features] on the top Black ministers... and that was going to be a certain type of guy, or lady. And it was based on just [Ebony’s] limited scope of what the community leaders did, and who they were, and so it would be mostly people attached to mainstream denominations. *Gospel Today* kind of ripped the lid off and said, “Look, here’s what we are. Here’s how we look. We are not all wearing white dresses down to our



Dr. Teresa Hairston with Dr. Bobby Jones (left) and the late Al “The Bishop” Hobbs of Indianapolis, circa 1996. (Teresa Hairston Collection)



Dr. Teresa Hairston with gospel artists Darwin Hobbs (left) and Indianapolis’ own Lamar Campbell (right), circa 2000. (Teresa Hairston Collection)

ankles and in the kitchen frying chicken after church and selling it on tables. This is a very sophisticated marketplace, and you need to pay attention.” So, I think the church was imaged through *Gospel Today* in a way that it had never been imaged before, and has never been imaged again.

RW: So at the height of the print publication in particular, how many issues were you printing? Who were you targeting with the magazine, *Gospel Today* and *Gospel Industry Today*?

TH: *Gospel Industry Today* did sometimes at the height, twelve publications a year. *Gospel Today* at the height, we did eight publications, so we did six bimonthly, and then sometimes I would just do a single month publication for two times a year... there would be a special music issue, or a special ministry issue, and so that would be seven and eight. And then some years we did ten or twelve *Gospel Today*s because of special issues that I did in collaboration with various organizations like Bishop T.D. Jakes’ MegaFest, like Bishop Paul Morton’s Full Gospel [Conference], like GMWA.

Gospel Industry Today was an industry publication for people who were in or around the industry. So that was radio, retail, managers, artists, you know, people who were maybe even musicians, songwriters. And then *Gospel Today* was more for the consumer, whether they were young or old. It’s funny, because I met somebody who was like 20 or 30 years old the other day, and said they learned to read from *Gospel Today*.

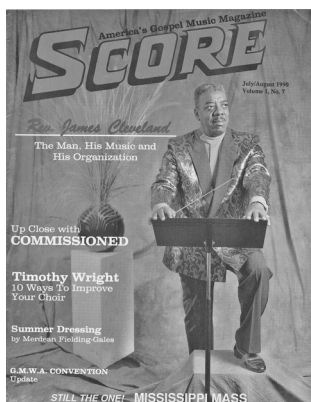
As an African American woman running a major publication, Hairston faced many challenges that were the result of her gender. She elaborated on some of those issues.

RW: I guess on the other side of it, being a woman—and it’s not that women haven’t always been a part of the gospel music industry, because they have—but I think there can be varied complexities in being a woman in the industry, even if it is a religious industry. Did you face any challenges navigating that?

TH: Oh, yes. It is one of the areas where I think it is still a double standard. It’s still a challenge. It’s still an obstacle, just being a woman, and trying to accomplish things in this very male-dominated society, and male-dominated niche. It is very challenging, and so you know, you can’t overlook it, but you still have to do what you’re doing. And I find that there are many men who are decision makers who embrace women and respect them, just like there are many who don’t. [There are men] who feel threatened, intimidated, you know, [saying] “You need a man,” and that kind of thing. And you do, you need men, but men need women. So you’ve got to find the place where that all works and keep going, and know that it is like being Black or being Latino or being anything else other than the dominant culture, you just have to claw your way to your purpose.

RW: Did your early work in the industry prepare you to have some kind of tenacity as a woman leading her own publishing and production company?

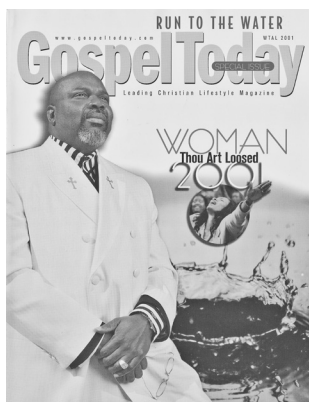
TH: Well, I think God prepared me before I even knew I was being prepared. When I go back and I look at a seven-year-old having a job in a church, you’re learning leadership skills and management skills and administrative skills. All of that is very helpful, as well as formative, to who you are. And then I was the college choir director and I’m a freshman, and I’m dealing with these upperclassmen. Whether it was age or race or sex, there was always something that I was learning because of who I was and what God made me. So you know, deal with it and keep moving. I could sit down and say, “I’m a woman, and they just . . .” No! One of the biggest challenges I faced with *Gospel Today*, [was when] they took it off the newsstand because we featured women pastors on the cover. When you look at that kind of thing, and then the support that could have happened but didn’t... If you really believe in women and you’re leaders in the church, and most of you are male, then there should have been a groundswell, there should have been an explosion, [with supporters saying] “We’re not having this!” And of course, it’s a very different kind of scenario, but the LGBTQ community, when there is any kind of slap against them or their members, they immediately mount up a campaign and make sure that whoever is the perpetrator is dismissed, is reprimanded, is destroyed, whatever. But, we’re just now coming to that place. And I think this whole recent shake up with Fox News, it’s just part and parcel of the fact that there have been secrets kept for years. There has been a barrier and a ceiling that high heels can’t crack.



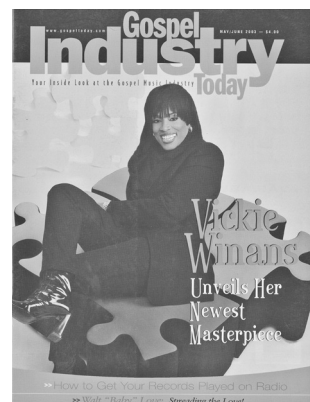
Gospel pioneer James Cleveland featured on the cover of *Score*, 1990. (Teresa Hairston Collection)



Cover of *Gospel Today* featuring female pastors, 2008. (Teresa Hairston Collection)



Special issue of *Gospel Today* for T.D. Jakes’ Woman Thou Art Loosed Conference, 2001. (Teresa Hairston Collection)



Cover of *Gospel Industry Today* featuring Vickie Winans, 2003. (Teresa Hairston Collection)

During the course of her career as a magazine publisher, Hairston also founded the Gospel Heritage Foundation for the purpose of preserving and educating about the legacy of gospel music.

RW: Segueing into something that started earlier, the Gospel Heritage Foundation. How did that piece of your career come about?

TH: The Gospel Heritage situation kind of grew out of an appreciation for the core of gospel music and the pioneers. As I said, when I was at Savoy I worked with Reverend Cleveland and Albertina Walker directly. I worked with Jeff Banks, Frank Williams and the Jackson Southernaires, just so many great legacies—James Moore, Timothy Wright, all of those people. And working with them, you know it was very clear that they were just people who were everyday “Joe Public,” but they had this incredible gift, and with this incredible gift came an incredible passion. It was like they had so much passion for sharing the gospel through song, and that just really inspired me. And I said, “Man, people need to know how committed these people are, and that [gospel music] is not just something to do.” Because a lot of times they’ve been ostracized and blackballed, even the music industry had and [still] has so

little respect for gospel. You would go to the Grammys and the gospel stuff never, almost never hit the mainstream of the show, and if it did, it was something that was the most commercial thing that represented the fringe of gospel. So you maybe had Andraé Crouch or the Clark Sisters, or Kirk Franklin, but you never had the choir that sang choir songs. So the choir did background for some R&B artist or something like that. It was just a constant thing of saying, “Okay, we’ve got to do something about this. We’ve got to preserve this legacy, and we’ve got to teach our children that this isn’t just something that you do because you’re getting paid; it’s something that when you have a great gift, you don’t have to leave the church. You can be satisfied and fulfilled by continuing to sing this music.” So yeah, we saw Aretha and we saw all these other people who left the church, but I wanted to celebrate those who didn’t leave.

RW: As someone who has been so involved with gospel music for the last two decades, [where do you see it going] in the next ten years?

TH: I think gospel music will do a lot more split offs because there will be every derivation of gospel, from country to R&B to church to CCM [Contemporary Christian Music]. It will

just keep running through the fiber of every other type of music, and I think that’s good, because you know, gospel is not meant to be held for the people who go to church; it is meant to be shared, and you can’t share it when you’re sitting there feeling like you’ve got the copyright on it. If we would perpetuate the heritage, then people will hear, “Okay this gospel sounds like, that’s not what gospel sounds like,” and they would make a better decision. But I think the bottom line is whether the decision is better in a very subjective term. [This] depends on the listener, because it is not the music that is the most important, it is the message.

RW: What do you view as your place in the gospel music industry, regionally, nationally, even internationally?

TH: I think my contribution is more that I have been the person that has chronicled the growth and the evolution of the industry from its heyday starting in the 1980s, late ‘80s and then moving into the ‘90s, the 2000s, because it really became very commercial in the years that I was doing the magazine. I think that telling that story has been my contribution and highlighting the people in both music and ministry that have made gospel what it is.

— Raynetta Wiggins



Dr. Teresa Hairston celebrating the 10th Anniversary of *Score/Gospel Today* magazine, 1999. (Teresa Hairston Collection)

Featured Collection:

Introducing the Teresa Hairston Gospel Music Collection

The newly established Teresa Hairston Collection documents Hairston's work in the gospel music industry from the late 1980s into the early twenty-first century. A major portion features copies of her publications: *Score* and *Scoreboard* (1989-1994), and *Gospel Today* and *Gospel Industry Today* (1994-2011). The other substantial portion includes media created and collected in conjunction with these publications as well as her television show, also titled *Gospel Today* (2000-2010), and her non-profit Gospel Heritage Foundation.

Although Dr. Hairston began cultivating her love for gospel music at a young age as a church musician, it was not until she began working for Savoy Records in 1987 that she became immersed in the industry. The earliest materials in the collection are from this period—primarily commercial audiocassettes of gospel music. Among these cassettes are albums released by her employer Savoy (and its parent company Malaco) as well as a treasure trove of gospel music released by emerging and established gospel stars of the late 1980s and early 1990s. Hairston and her small staff of writers used recordings by artists like Vanessa Bell Armstrong, Take 6, Richard Smallwood, and Bishop Jeff Banks and the Revival Temple Mass Choir to craft articles as well as album reviews that appeared in the first incarnations of Hairston's magazines—*Score* and *Scoreboard* (a trade magazine).

As the publications flourished, Hairston expanded the content of the magazines to include segments on Christian leaders as well as issues within the Black church, such as

gender roles and financial literacy. In 1994, she changed the names of the publications to *Gospel Today* and *Gospel Industry Today* to reflect the new focus. During this second phase of publication (from the mid-1990s to 2011), Hairston amassed press releases and photographs for over 300 gospel artists and groups. She also gathered biographical and publicity materials for over 150 African American preachers, radio personalities, secular artists and celebrities.

In conjunction with Hairston's papers are audio recordings of over 150 interviews conducted primarily by Hairston and her son Roland Hairston, the current publisher of *Gospel Today*, which is now an online magazine. Included are interviews with major gospel artists (Kirk Franklin, Tina and Erica Campbell, Donnie McClurkin, and CeCe Winans); prominent clergy members (Bishop T. D. Jakes, Pastor Kirbyjon Caldwell, and Bishop Millicent Hunter); as well as with artists and producers of Christian-based media such as the television show *Touched by an Angel* (1994-2003) and the film *Woman Thou Art Loosed* (2004).

Much of the audiovisual content of the collection was generated via Hairston's Gospel Heritage Foundation as well as her television show. These noncommercial videos document the award shows and concerts Hairston organized under the umbrella of her foundation for the purpose of celebrating and preserving the legacy of gospel music. There are also complete episodes of *Gospel Today* (hosted by Hairston) which aired on The Word Network.

Photographs comprise another substantial series and document Hairston's work as a gospel entrepreneur and content creator. Beyond the headshots and publicity photos of gospel artists and clergy, hundreds of images capture Hairston's participation in gospel-focused award shows and national conferences including the Gospel Music Workshop of America (GMWA) and Hairston's Praise and Worship Conference, now titled International Worship Summit.

Lastly, Hairston donated nearly 5000 commercial CDs released from 1991-2010 by major and lesser known artists, along with a number of commercial DVDs and VHS video tapes. Contemporary choir music of artists like John P. Kee, large choirs like the Dallas Fort Worth Mass Choir, small ensembles such as Men of Standard, traditional gospel performers like Beverly Crawford, quartets like the Canton Spirituals, and even Christian rappers are all well represented here.

Through print magazines, publishing company files, photographs, video footage, interviews, and commercial recordings, the Teresa Hairston Collection documents contemporary gospel music's expansion from the late 20th into the early 21st century. Furthermore, her generous donation is a substantial contribution to the AAAMC's efforts to preserve and study gospel music as contemporary expression with rich historical roots. We are excited about the new possibilities this collection represents and we look forward to future collaborations with Dr. Hairston.

—Raynetta Wiggins



Teresa Hairston with Vicki Mac Lataillade (left) and Kirk Franklin, circa 1994. (Teresa Hairston Collection)



Beverly Crawford performing, circa 1990s. (Teresa Hairston Collection)



Donnie McClurkin collaborates with André Crouch in the studio, 1996. (Teresa Hairston Collection)



Teresa Hairston with Tina Campbell (left) and Erica Campbell (right) of the gospel duo Mary Mary at the 2000 Stellar Awards. (Teresa Hairston Collection)



Members of the group Take 6, 1999. (Teresa Hairston Collection)



CeCe Winans with Grammy Award for Best Contemporary Soul Gospel Album, 1996. (Teresa Hairston Collection)

Dr. Deborah Smith Pollard: Detroit Gospel Radio Host and Scholar



In 2015 the AAAMC established the Deborah Smith Pollard Collection, comprising nearly 200 gospel music magazines and other publications and programs from the 1980s to 2000s, including those related to McDonald's GospelFest, the Motor City PraiseFest, and other Detroit events produced by Pollard over a twenty-two year period. Another major portion of the collection is time-based media, including Pollard's gospel music television specials and over 50 interviews she conducted with gospel artists and industry figures. The latter features legendary radio announcers such as Martha Jean "The Queen" Steinberg and

Bertha Harris from Detroit, and Delores "Sugar" Poindexter and Al "The Bishop" Hobbs from Indianapolis. Also included are airchecks of Pollard's first gospel radio program, Strong Inspirations (FM 98 WJLB, 1994-2013), and recordings of radio programs hosted by other announcers, as well as worship services, festivals, and other special events.

On Monday October 24, 2016, Pollard visited IU to participate in the panel discussion "Bodies of Sound" (see related article). Prior to that event, Pollard was interviewed by AAAMC graduate assistant Allie Martin. The following article is distilled from that interview.

Dr. Deborah Smith Pollard is perhaps best known as a Stellar Award-winning announcer on Detroit radio station MIX 92.3 FM (WMXD), where she is host/producer of *Rhythm and Praise with Deborah Smith Pollard*, a gospel music program that airs every Sunday. She is also a scholar of Black religious music and has taught at the University of Michigan-Dearborn since 1995, where she currently holds the title Professor of English Literature and Humanities. In addition to balancing these two careers, Pollard has also worked in a number of other venues, from producing a gospel television show to organizing gospel music festivals. To celebrate her work and her generous donation of materials to the AAAMC, I sat down for an interview with Pollard to learn more about her path.

Pollard has always led a musical life. Hailing from Detroit, Michigan, she spoke fondly of her childhood and the types of music she was exposed to. In addition to gospel, she recalled listening to several genres of music, from Broadway show tunes to classical music: "Because my mother was an accompanist and my father was a choir director, a choral director, we just listened to all kinds of music. He was a pastor, so we listened to gospel, the good stuff. And that's the one that kind of stuck out. I don't know, I liked it all. I still love it all"

Following in the footsteps of her musical family, Pollard is also a singer, and was a member of several choirs and choral ensembles in her youth. Singing in choirs directly influenced her choice of favorite gospel artists, especially James Cleveland: "I was a kid in a choir... so that was the music that really stuck in my head, like 'What are we going to sing on the next concert, or on the next Sunday morning?' In general, it would be James Cleveland's music." Dr. Pollard was later able to meet Cleveland—he was the first guest she invited to be interviewed on her TV show, *GodSounds*. During this interview, she recalls Cleveland being quite gracious, and reminding her that "the message of gospel is paramount, and we should never compromise the message for a 'now' sound."

These stories of how Pollard met her idols are some of the most fascinating parts of her life and career. In addition to James Cleveland, she was also able to meet Bertha Harris, a popular Detroit gospel radio



Pastor Shirley Caesar, Dr. Mattie Moss Clark, and Pollard circa 1987. (Deborah Smith Pollard Collection)



Detroit gospel radio personality Bertha Harris, 1992. (AAAMC Black Radio Collection)



Pollard and Rev. James Cleveland prepare for his interview on *GodSounds*, circa 1983. (Deborah Smith Pollard Collection)

announcer. We spoke at length about how Pollard ended up in broadcasting. Her love for radio, which led to an undergraduate degree in television and radio from Michigan State University, began during her childhood:

“First of all, I just loved listening to radio, period. And I just liked the voices, and the fact that you had to use your mind as well, while you’re listening to it. There’s somebody who played gospel on the radio, and she wasn’t loud, she was classy, and she played the music I loved, which was gospel music. And her name was Bertha Harris.” Pollard first met Harris as a child, through a connection with an elementary school teacher, and the encounter left a lasting impression:

I felt like I had met the queen of England. It was so transformative for me; she was very kind and everything. And later on we got to be friends, years and years later. But she was one of the reasons [I loved radio]. It was the music, it was the medium, and the fact that I had met someone that I thought handled both of them very well. And it was the music that my parents played all the time. So that’s how I ended up [in radio].

Pollard’s career in radio is characterized by the way in which she engages with her listeners. Some things are station mandated; for example, she recounted a conversation with her program director where she received a directive along the lines of “Your listeners are on Facebook; you need to be on Facebook.” Pollard goes beyond this kind of engagement though,

which became evident in the story she told about Tommy Ford. When someone important in the community passes, she plays something connected to that person. While most of us only know Tommy Ford from the hit ‘90s comedy show *Martin*, he was also a record producer and produced the first Christian comedy CD which was recorded by Broderick Rice. On the Sunday after Tommy Ford passed away at age 52, Pollard played a Marvin Winans song followed by Rice’s impression of Winans. She cited this example to explain her approach on the radio, where she tries “to think of something, you know something little that will make [the listeners] chuckle a little bit. Or when somebody really important in our community passes away, if I had a connection to them, that’s the kind of thing I did, just trying to be myself. I used to think, ‘I should be more like so-and-so,’ [but] you can’t sustain that. You just need to be you. So that’s all I try to do.”

As far as her work as a radio announcer, Pollard is known as one of the first to play Christian hip hop on a major station in Detroit, crediting the late Tim Smith as being the first. She says she received mixed feedback from her audience: “There were plenty of folks who couldn’t stand hip hop, and they would tell me ‘When you play that, I turn it down, and I wait like 4-5 minutes, and then I’ll turn it back up.’ But then there were other young people that would come to me and say, ‘Thank you, we appreciate it because I didn’t even know that there were Christian artists that were making music that sounded like me.’ In addition to crediting her mother for her love of classical music, Pollard also cited her mother’s radicalism as a music minister as one of the reasons why she plays both

contemporary gospel music and Christian rap music: “For 50 straight years she served as minister of music, and she said it should be like a meal. You don’t sit down and just have meat, or just have potatoes. So she had the young people in the church rapping once a month [when she was] in her 80s. So I guess I get it from my parents. And from my mother, who just felt that you try to listen to everybody.”

In addition to talking about Pollard’s radio career, we also spoke about her life as an academic, and how she tries to keep those careers both separate and balanced. At the University of Michigan–Dearborn, Pollard teaches English and African American literature, as well as a class on gospel music. One way she balances radio with scholarship is by playing the music featured on her radio program to her class on gospel music, such as the music of Christian hip hop artist Lecrae, one of the most popular and visible Christian rappers today. Lecrae’s video for his single “Just Like You” (2013) earned a standing ovation from her class for its poignant depiction of fatherhood, and the lack thereof in many communities. One of the aspects of Pollard’s radio career that perhaps gets pushed aside during busy parts of the semester is her ability to listen to new music. She noted that sometimes listening only gets done on her drive to and from work. However, she recounted advice she got from James Cleveland about trying to play all of the new records and take care of all the new artists: “A hit record will take care of itself.”

Cleveland’s impact on Pollard was evident from the way that she referenced him, especially regarding her TV show, *GodSounds*. After graduating college



Pollard with legendary keyboardist Herbert Pickard, who received the Gospel Pioneer Award at McDonald’s GospelFest in 1988. (Deborah Smith Pollard Collection)



Pollard at McDonald’s GospelFest in Detroit, 1997. (Deborah Smith Pollard Collection)



Pollard with evangelist Beverly Crawford. (Deborah Smith Pollard Collection)

she worked at Detroit's NBC affiliate, WDIV Channel 4, but then attempted to leave that job to work in the gospel music industry. Instead, her station manager gave her an opportunity to create a locally produced gospel television show, which aired monthly on WDIV and featured stars like Fred Hammond and other artists in the early stages of their careers. Pollard also produced an Emmy award-winning special for *GodSounds* in 1985 which featured performances by the Clark Sisters, Commissioned, and Thomas Whitfield, as well as local artists.

In addition to her work in radio, television, and academia, Pollard has also organized very successful music festivals. For several years, she participated in the production of the annual McDonald's GospelFest, which brought in acts from all over the country to Detroit. Regrettably, these festivals are no longer presented in Michigan, but Pollard nevertheless spoke fondly of the experience.

Detroit has experienced a significant decrease in population in the past several years, in part due to the city filing for bankruptcy in 2013. I asked Pollard how the city's troubles affected the local gospel music scene and the local churches in the area as well. She explained that while radio listeners who win her giveaways might be coming from outside of Detroit proper and from the suburbs more often than not, the population shift hasn't affected churches "because people will drive where they want to go." These churches are also doing what they can to attract congregations and keep people in the pews. Pollard spoke at length about churches bringing in huge gospel stars, such as Yolanda Adams and the Rance Allen Group, but she also cited several up-and-coming artists from the Detroit gospel scene. She takes care to highlight and promote these local artists: "In fact, on my program I do this thing called the Spotlight Artist of the Month. One thing I do is try to listen to as many as I can, and then select one for the month, [but I] still try to play some other [new artists]. We've got a lot of very talented people; oh my goodness! So what I usually try to do is shift them over to my colleagues at the 24/7 gospel stations, because I can't play everybody, I just can't. We've got so much talent... even though I am not a sports person per se, I do know the analogy about having a deep bench."

Pollard is currently working on an academic project about the gospel hit, "Oh



Pollard named Gospel Announcer of the Year at the 2004 Stellar Awards. (Deborah Smith Pollard Collection)



Happy Day,' in anticipation of the song's 50th anniversary celebration in 2018.

This 1969 classic by Edwin Hawkins and the Edwin Hawkins Singers is famous for being the first commercial hit song in the gospel music industry to land on several *Billboard* charts and sell 7 million copies. Despite this historical project, Pollard's work still leans toward the contemporary gospel music scene: "I like contemporary culture, truth be told." This is evident in the way she talks about the culture, from appreciating Fantasia Barrino's recording with Tye Tribbett, to offering a balanced

assessment of Kirk Franklin's collaboration with Kanye West on "Ultralight Beam," which drew criticism from the Christian community in 2016. Contemporary culture, then, is the way in which Pollard bridges the generation gap and relates to her students. Her work is especially attentive to gendered expectations: "People always want to put all that sexuality, all that negative sexuality, on women. But I look at these younger guys in gospel, and some of these older ones too, out there with these fitted shirts on, these skinny jeans, and on and on. And then I talk about Tonéx with his changing appearance... I still say it's about the lyrical content. But for artists, the way you present yourself, it's the first thing they see... [and] it's been interesting to write about."

Pollard's work on gendered experiences was sparked during McDonald's GospelFest 1994, when three out of the four women singers wore pants. Their choice of attire drew criticism from people like Bertha Harris. Pollard then followed up with one of the singers, Vickie Winans, who noted that she did not start wearing pants until she was 30. Of these conversations, she notes: "These are two women who love God and gospel music, and they had two very different ways of expressing it, and I said, 'Can I type while you talk?' I realized I was in research mode at that moment." This research culminated in her book, *When the Church Becomes Your Party* (Detroit: Wayne State University Press, 2008). Based on over ten years of fieldwork, Pollard's book explores the expressions and fashions of contemporary gospel music and speaks to a wide range of audiences, from those interested in the cultural traditions and practices of Black gospel music, to scholars of religion, and to the gospel artists themselves.

Now, over 20 years later, Pollard believes that people within the Black church are more likely to accept different kinds of dress. However, there are still many churches around the country in which women are not allowed to enter at any point when wearing pants. This change is reflected on television as well; for example, regarding BET's short-lived *Joyful Noise* gospel program, Pollard remarked that she had only seen one singer wear a suit in three weeks of watching the show. She argues, however, that gospel music remains gospel music because of the lyrical content, and that the clothing and fashion trends will undoubtedly shift as the years go on.

—Allie Martin

New Book Features Essays by AAAMC Directors and Research Associates

Issues in African American Music

POWER, GENDER, RACE,
REPRESENTATION



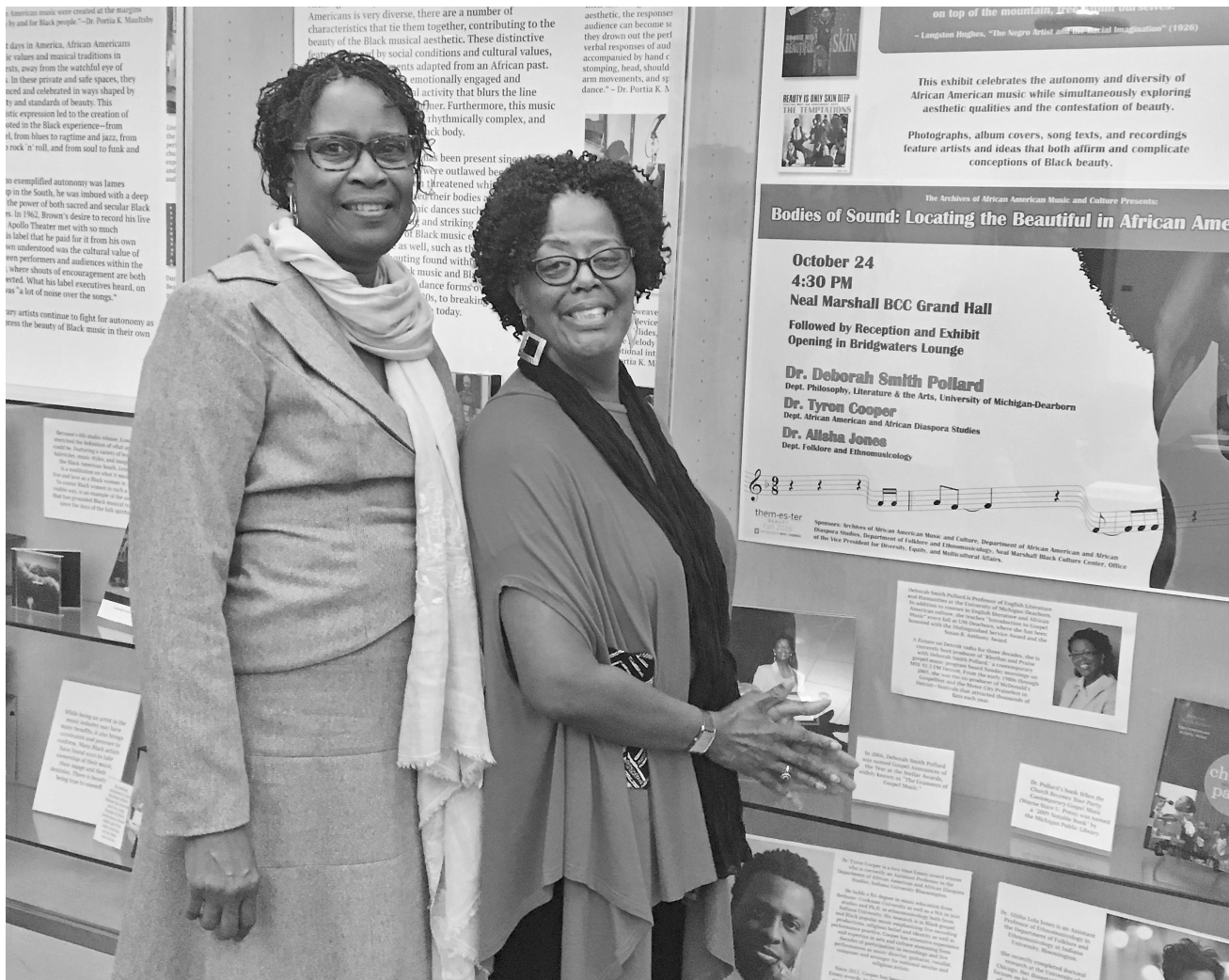
Edited by

Portia K. Maultsby
and Mellonee V. Burnim

Issues in African American Music: Power, Gender, Race, Representation, ed. by Mellonee V. Burnim and Portia K. Maultsby (New York, NY; Abingdon, Oxon: Routledge, 2017)

Revised and expanded to incorporate the latest academic discussions concerning power dynamics within African American music, *Issues in African American Music* features twenty-one essays, most originally published in the groundbreaking 2006 edition of *African American Music: An Introduction*. Edited by AAAMC's current and former directors, Mellonee V. Burnim and Portia K. Maultsby, this new volume functions both as a companion to their second edition of *African American Music* (2015), and as a stand-alone text. In addition to Burnim and Maultsby, many of the contributors have an affiliation with the AAAMC, either as research associates or collection donors.

Six new chapters in *Issues in African American Music* deepen the discourse, weaving together viewpoints from ethnomusicology, history, and performance in an interdisciplinary fashion. A focus is also given to African American music in diaspora, entwining the movement of music within the various genres with the contributions and influence of international artists. The anthology is split up into four parts: Interpreting Music, Mass Mediation, Gender and Musical Agency—African American Music as Resistance. Organized thematically as opposed to periodically, this work centralizes the discussion of African American music to core developmental issues affecting the antebellum period forward. Each individual essay concludes with a discography of recommended listening for continued study; most of these recordings can be found in the AAAMC's collections.



Dr. Mellonee Burnim and Dr. Deborah Smith Pollard view the “Bodies of Sound” exhibit.

Themester 2016: Bodies of Sound: Locating the Beautiful in African American Music

On October 24, 2016, the AAAMC presented “Bodies of Sound: Locating the Beautiful in African American Music,” a panel discussion and exhibit sponsored by the College of Arts and Sciences as part of the semester-long initiative, Themester 2016: Beauty. The intent was to explore concepts of beauty in Black music from two distinct, though related perspectives: representations of gendered body images, and an exploration of the aesthetic values which distinguish African American performance in ways which not only contrast, but often contradict those preferred by the larger American public.

In her opening remarks, Dr. Mellonee Burnim considered the ways in which African American music has been characterized as “ugly” by those outside

of the culture, while noting that within the culture Black music is considered a necessity that speaks to the particularity of African American cultural experience. She emphasized that rather than an abstract measurement of beauty or a standard learned through formal training, the beauty of Black music is instead an “embrace of a collective experience.” Her talk provided a historical framework for the presentations of the three panelists.

Dr. Deborah Smith Pollard, our distinguished guest speaker from the University of Michigan-Dearborn, gave a talk entitled “Beauty and the Gospel: When Ministry Meets Industry.” Speaking to the differences between size, shape, color, and attire among gospel singers and secular singers, Pollard discussed how these

qualities are judged within the gospel music industry. She also paid careful attention to how these qualities are distinguished by gender, noting that more is expected of women’s appearance in the gospel music industry just as in the secular industry, especially in terms of body size, attire, and skin tone. Her examples were based on some of the most famous gospel singers in the business, from Vickie Winans receiving criticism for wearing pants at the Stellar Awards to the advice given to Yolanda Adams that one has to “look like something before you can minister” to anyone.

Pollard argued that while body size is not monitored as heavily in the gospel music industry, it is still monitored, along with other aesthetic beauty standards, like skin tone. Though some artists, such as Vanessa



Dr. Mellonee Burnim introduces "Bodies of Sound" panel discussion.



Guest presenter Dr. Deborah Smith Pollard, University of Michigan-Dearborn.



Panelists Dr. Deborah Smith Pollard, Dr. Alisha Lola Jones, and Dr. Tyron Cooper.

Bell Armstrong and Marvin Winans, cite health issues as a reason they try so hard to maintain a healthy weight, Pollard argued that “the more closely the artists are to singing contemporary gospel that sounds like R&B and hip hop, the more likely they are to be under constant media scrutiny. As they perform [they] try valiantly, often in vain, to line up with those silhouettes, not because of health reasons, but to look good.” This was one of the key messages of her talk: talented Black singers who are supported by their church congregations don’t necessarily fair as well within the gospel music industry, which is much more competitive.

Dr. Tyron Cooper’s talk focused on the ways in which Black people have countered dominant narratives of ugliness since the days of blackface minstrelsy all the way to the present. He gave several examples of these “sonic counternarratives,” from the work of Paul Robeson to Gil Scott-Heron. Cooper also mentioned the ways in which Black people have internalized these narratives, and that generally speaking, American concepts of beauty have affirmed blonde hair, blue eyes, and whiteness.

The core of Cooper’s discussion highlighted two songs: James Brown’s “Say It Loud (I’m Black and I’m Proud)” and Blackstar’s “Brown Skin Lady.” These two songs in particular champion blackness and paint a picture of a continuum of Black resistance through the promotion and

celebration of Black beauty. With “Say It Loud,” James Brown led the way with “the most radical artistic statement of the day,” because an idea of blackness that was this defiant was not found on the radio, and was perceived as militant. Cooper argued that “Say It Loud” became more than a song, and “redirected the gaze of desirability inward.” In this same vein, “Brown Skin Lady” by Blackstar’s Mos Def and Talib Kweli also serves as an example of uplifting Black beauty, particularly the beauty of the oft-neglected Black woman. In addition to utilizing recordings of the songs themselves, Cooper performed specific elements of the songs on his guitar and provided visual examples of the slogans and fashions that accompanied this movement.

The final speaker, Dr. Alisha Lola Jones, focused her talk on Black womanhood and Black single motherhood, particularly in the work of Fantasia Barrino. Fantasia serves as an interesting case study not only because of her position as a single Black mother, but also as the winner of *American Idol*. Jones discussed Fantasia’s ability to “redefine popular representations of beauty” through her emphasis on the ugly. She shared videos of performances in which Fantasia explains to her audiences that she might make an “ugly face” or her lip might quiver, but that’s just her anointing. Jones’s talk served as a good complement to the previous two because she was referencing gospel music and

Fantasia’s performance of gospel music but also delving into what it means to be ugly and to be beautiful from a Black woman’s perspective. The panel concluded with a robust discussion in which students asked questions about what it meant to stand up for blackness within a music career.

Overall, the event was well attended, well received, and an excellent example of the diverse programming the AAAMC has contributed to IU’s annual Themester initiative. The accompanying exhibit curated by the AAAMC explored the ways in which musicians articulate concepts of beauty, and how these articulations comment on a wide range of issues, from gender and sexuality to colorism and historical legacies. Featuring considerations of both physical and musical perspectives, the exhibit focused on the agency of Black musicians and performers, and their ability to express themselves in culturally meaningful ways. Examples included Prince’s defiance of the gender binary, India Arie’s anthems celebrating dark skin and black hair, and James Brown’s insistence on recording his live performances to capture interactions with Black audiences, where shouts of encouragement are both accepted and expected. The goal of the exhibit was to help our audiences understand how Black people consider themselves beautiful, even when dominant perceptions tell them otherwise.

— Allie Martin



one-on-one

Interview with Nancy Chism on the Life of Father Boniface Hardin

Father Boniface Hardin (1933-2012) played a significant role in shaping African American education in Indiana. Born James Dwight Randolph “Randy” Hardin on November 18, 1933 in Bardstown, Kentucky, he went on to earn a master of divinity in 1959 and become a Benedictine monk of Saint Meinrad Archabbey in southern Indiana. In 1965 Fr. Hardin relocated to Indianapolis, where he became associate pastor and the first African American priest of Holy Angels Parish. A well-known civil rights activist, he worked tirelessly to improve the community and combat racism.

In 1977 Fr. Hardin founded Martin University with Sister Jane Schilling, and served as president for 30 years until his retirement in 2007. The Indianapolis inner city university, named for the late Dr. Martin Luther King Jr. and St. Martin de Porres, was established to serve adult learners in low-income neighborhoods and remains Indiana’s only predominantly Black liberal arts college. In the 1970s, Fr. Hardin also initiated and hosted a weekly half-hour radio program, The Afro-American in Indiana, broadcast

over Indianapolis public school station WIAN-FM. The radio series was part of Fr. Hardin’s mission to promote Black history to a broad audience, with a specific focus on the experiences of African Americans in Indiana, reaching back to the beginnings of statehood.

In 2016, Fr. Hardin’s biographer, Nancy Chism, facilitated the donation by Martin University of The Afro-American in Indiana radio series to the AAAMC (see sidebar). On August 30, 2016, Brenda Nelson-Strauss and graduate assistant Jennie Williams sat down with Chism to learn more about Fr. Hardin’s life, educational mission, and media activities. Following are excerpts from that interview.

BNS: Can you tell us about yourself?

NC: I was a professor in the Higher Education and Student Affairs program here at IU, Associate Vice Chancellor for Academic Affairs at IUPUI, and now I’m a trustee at Martin University. [I’m now retired], working on [the Fr. Hardin biography], and some other things in the

community.

BNS: I know about your research on Fr. Hardin, but it’s not clear to me if you personally worked with him.

NC: Yes, I knew Fr. Hardin. He was a Catholic priest who substituted at various churches and I’m a Catholic, so I met him initially as a visiting priest. But then as it turned out, I taught a course in the culture of higher education, and I thought Martin [University] was a pretty unique place, so I invited Fr. Hardin to speak with the class. He became a very good friend and when he became ill... I would visit him and one day he was kind of agitated that he never got his story done. So I took a big gulp and I said, “Well, maybe I’ll do that for you.”

BNS: About what year was this?

NC: He died in 2012, so it was shortly before that. I found to my consternation that he didn’t leave a whole lot of organized material behind. He always spoke from the heart so he didn’t have many recorded

speeches or things like that. His house was a shambles of all kinds of things and the people who took care of emptying that house didn't realize what was in there or how important it was. Ultimately [his papers were] shipped over to Martin University... I went over there and tried to sort through things and these tapes [of the radio series] were a part of the collection. But in order to buttress my knowledge of him, I also conducted over forty oral history interviews and transcribed those.

BNS: Interviews with Fr. Hardin?

NC: No, he was already gone. So these are with colleagues and friends and family members. These [oral histories] are all at the Indiana Historical Society (IHS) in addition to all of the things that we found, except for these tapes [of the radio series]. So there's an archive now of his work and I am writing the biography.

BNS: In our email exchange we discussed the radio series. Is there some discussion of the series in your book?

NC: There's a mention of it but I can't really talk about the content since I haven't yet had the privilege of hearing them.

BNS: Exactly. Did you come across any newspaper advertisements about the series or was it announced weekly in the newspapers that you were able to see?

NC: I don't think so. I've gone through every reference to [Fr. Hardin] in the Indianapolis Recorder, but I don't think it was advertised to the African American community at the time—probably [just by] word of mouth, but I think people knew about it. To give you just a brief bio, [Fr. Hardin] was born in Kentucky to Catholics. His mom and dad were well educated for the time. They went to normal school at what is now Kentucky State. His mother was a teacher. His father found that teaching couldn't pay too well, so he was a waiter... had a little grocery store, and all of that. They lived in the area around Bardstown, Kentucky, which if you ever do that Bourbon circuit (laughs), it's the center of that. The Basilica of St. Joseph Proto-Cathedral was there—the cathedral for the first diocese that moved west of the east coast. And Fr. Hardin's great grandparents recalled during slavery that slaves from

the Hardin family helped to build that cathedral. During the First World War the family moved to Louisville because Hardin's father was conscripted in a way. He had a family so he didn't have to do active service, but he was assigned to work at Jefferson Boat Works which was in southern Indiana and they built munitions ships and all those kinds of things.

So [Fr. Hardin] went to a Catholic school in Louisville called St. Peter Claver Church and decided that he had a vocation. Two very supportive priests and a nun really were eager for him but the Archbishop said no, that they couldn't have Black seminarians. The church had always gone along with the Day Law in Kentucky that forbade integrated education, even though as a private entity you wouldn't think that they needed to. But he couldn't go to seminary there so they looked around and there was a place for Black seminarians in Bay St. Louis, Mississippi. His family didn't have the money to send him there and didn't want him, as a thirteen-year-old, to go that far, so they got word that St. Meinrad here in Indiana was just starting to accept high school students. And high school was the way in those days for a seminarian to begin. They would enter at thirteen, go through high school, through college, and into the seminary. So Hardin asked the Archbishop if he could go [to St. Meinrad], and again [was told] "I'm not going to support you." But the family decided they would do chitlin' dinners [to raise money] and make his own cassocks, rather than buy them. And Hardin went to school at St. Meinrad, all the way through to ordination in '59, which he called that the happiest day of his life. He was assigned to be the assistant treasurer at St. Meinrad on graduation and he did that for some years, but this is the time shortly after the Civil Rights Movement and Black Power was just beginning. He increasingly felt that he needed to be out with his people rather than cloistered in the monastery. To my knowledge I think he was only the second monk ordained out of St. Meinrad who was African American, and the first who had completed all of his training there...

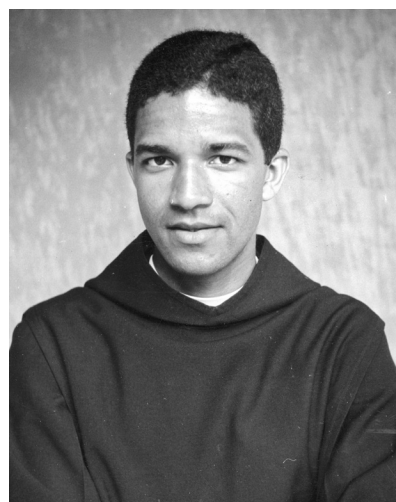
Fr. Hardin had done many vocation talks and masses in Indianapolis and other places in Indiana and they asked him at one point if he would want to come to Holy Angels Parish, which had over the years turned solidly African American, in the northwest



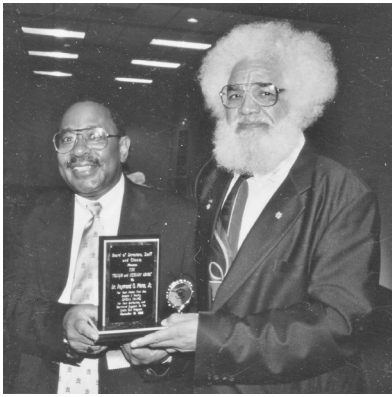
Randy Hardin (left) with brother William, about 1940. (Photo courtesy of Hardin Family Archives)



Elizabeth Hansbro Hardin with husband Albert A. Hardin and son Randy (young Fr. Hardin as altar boy) on the day of his first holy communion, Louisville, KY, 1945. (Photo courtesy of Hardin Family Archives)



Fr. Boniface Hardin as a new monk at St. Meinrad Archabbey, circa 1956–1959. (Photo courtesy of the Indiana Historical Society)



Father Boniface Hardin with Dr. Raymond Pierce, co-founders of Sickle Cell Center. (Photo courtesy of the Martin Center Sickle Cell Initiative)



Fr. Hardin as "radical priest" in Indianapolis, around 1970. (Photo courtesy of the Indiana Historical Society)



Sister Jane Schilling, co-founder of Martin University and production assistant for *The Afro-American in Indiana*, circa 2000. (Photo courtesy of Martin University)

side of Indianapolis. Black Catholics there were just longing for a person of color to be with them so he agreed to go there as the associate pastor [in 1965]. He got himself in trouble right away as you can tell from his pictures.

BNS: In trouble with the church?

NC: Yes, with the church, with the police. He looked like this real traditional priest and then the Afro grows and grows and grows (laughter), and the beard grows and grows. He increasingly got involved in social justice issues—poverty, police brutality, all kinds of things. And by '69, the police had had enough, and they asked the Archbishop to send him back to St. Meinrad. The Archbishop complied, but Boniface was resistant. He said he didn't want to go and the parishioners, in a great scene of protest, walked out on the Archbishop during Easter Sunday mass. And this was covered in the *New York Times*, it was a big protest. So the Archbishop rescinded his suggestion, but Boniface knew that he couldn't really go on under those conditions, because they were always going to be bothering him. So he founded the Martin Center where originally he was going to educate the Catholic church—the priests, the people who taught in the schools—all about African American culture and sensibilities and do some prejudice reduction. He branched out and did that more broadly, consulting with AT&T and all of the major companies. It was during the years when affirmative action was initiated, so they needed people to come and work with their staff about accepting new people into their environment.

BNS: So during that period, what was his association with the church?

NC: He wasn't living there. He had already moved out of the church but he never renounced his priesthood, or ordination. He loved the church to his dying day—he was buried as a monk at St. Meinrad. So he managed to walk this very narrow line between having sort of an independent existence and continuing as a priest and a member of the church. Although he was terribly disappointed with the church, he never left it. He met a Holy Angels nun, Sister Jane Edward Schilling, who became his complement. You know, where he was the visionary and leader,

she was the person behind the scenes that kept the store running and did a lot of the research on the history that he expounded. So, they were a pair to his dying day and she went wherever he did.

The Martin Center took off and became very well known in the African American community. [They produced the quarterly *Afro-American Journal*], really beautiful and well done... Then they branched out and did this radio show, and they did a TV show [from 1974-79 for WFYI], but I could find no tapes of that TV show, tragically.

BNS: So *The Afro-American in Indiana* radio show...you said this aired over the Indianapolis public school station WIAN? Do we know how that came about?

NC: I don't know why they originally had this series, but as you see, it became a PBS [affiliate]. The headquarters used to be in a building that's now closed, and I was unable to find anybody at Indianapolis Public Schools who knew anything about this [series]. However, thank heavens [Fr. Hardin] kept copies of the tapes. I don't know if they're all here. But my guess would be that for each of the episodes, Sister Jane would have been the researcher. One of the two [episodes] I heard was about the treatment of emancipation in history books used currently in Indiana. So I imagine she was the one who went through the history books and critiqued how emancipation was being presented to students... The other tape that I heard was an interview with Mayor William Hudnut from Indianapolis and they were very genial and mild. But Sister Jane was actually the more radical of the two in some ways (laughs). She gave him [Hudnut] quite a few digs. So it's an interesting show.

BNS: By that, do you mean she was also on the air with Fr. Hardin?

NC: Yes. Yes, she was. I don't know whether they were listed as co-hosts or not. I understand from another person that, later on, there would be a guest host. As these tapes are digitized we might find that there were other guest hosts, I just don't know. But I have heard from African Americans in the community that this was their first knowledge of who [Fr. Hardin] was, and they would listen to this radio show religiously every week.

BNS: Do people talk about the radio show in some of your oral history interviews?

NC: Yes, they don't remember specific episodes, but they recall they knew Fr. Hardin from this radio series, and the TV show. They did two, maybe three, full-length features for television: *The Kingdom Builders* (1975) was one, and *For the Love of Freedom* (1976). They're about the migration of African American slaves through Indiana and the Roberts Settlement and various other settlements in Indiana. We do have those [television] tapes at the IHS.

BNS: So we're reasonably certain there aren't any scripts or notes that pertain to the radio broadcasts [among Fr. Hardin's papers at IHS]?

NC: Yes, I would have loved those (laughs). As I said, he spoke off the cuff all the time.



Nancy Chism is the author of *Pickin' Cotton on the Way to Church: The Life and Work of Father Boniface Hardin*, to be published by the Indiana Historical Society Press. She has also written, with Andrea Walton, "Walking Among All the People: The Struggles of Boniface Hardin as Priest, Social Activist, and Founder of Martin University" (The Journal of African American History, 2016, 101:3, 288-311). Additional planned works include a children's book on Fr. Hardin and a book chapter on Fr. Hardin as philanthropist. She is currently indexing The Afro-American in Indiana radio programs for the AAAMC.

— Brenda Nelson-Strauss and Jennie Williams

WIAN— INDIANAPOLIS PUBLIC SCHOOLS RADIO

Center for Instructional Radio-Television

931 Fletcher

317-638-3493

SERIES *Afro-American In Indiana*
PROGRAM *Noble Sissle, Indpls. musician #98 MC*
LENGTH *29:30* ENGINEER *RMT*
DATE RECORDED *10/4/73* P/D *Hardin*
SPEED *2.5* IPS FT HT QT M S
COMP SEG EDITED BY
REEL OF REELS

COMMENTS _____

A NATIONAL PUBLIC RADIO Affiliate

The Afro-American in Indiana — Fr. Boniface Hardin's Historic Radio Series

The Afro-American in Indiana is the newest addition to the AAAMC's Black radio collections. Spanning the years 1971–1983, there are at least 110 open reel audio tapes from *The Afro-American in Indiana* series, in addition to other programs labeled variously "Black Heritage" and "Reflections in Black," as well as recordings made at the 1978 NAACP Convention. The programs were recently digitized as part of IU's Media Digitization and Preservation Initiative and have been uploaded to IU's Media Collections Online streaming site where they are now publicly available for the first time since they aired over forty years ago.

The recently indexed inaugural programs of *The Afro-American in Indiana*, recorded in January 1971, feature conversations with Jerry Harkness, former professional basketball player for the Indiana Pacers. Cited as an expert on sports as well as Black music, Harkness discusses topics ranging from Harlem's Cotton Club in the 1940s to the Indiana Avenue jazz scene in Indianapolis. Other program titles include: Civil War Reconstruction, Underground Railroad, Indiana Supreme Court Decisions on Blacks, Black Settlements in Indiana, Black Codes in Indiana, Indiana and the Bicentennial, Noble Sissle: Indianapolis Musician, Black Churches, and many more. We look forward to making indices available of the entire series in the near future.

Interview with Brian Lassiter – Southern Hip Hop



Born in St. Albans, Queens, New York, Brian Lassiter grew up as an eyewitness during the formative years of hip hop culture, attending block parties in the early 1970s and hearing the original breakbeats that would catapult pioneering DJs such as DJ Kool Herc, Pete “DJ” Jones, Grandmaster Flowers, The Smith Brothers and DJ Hollywood years before hip hop broke onto the national stage. In 1976, Lassiter departed for Washington, D.C., where as a third generation student at Howard University he experienced first-hand the evolution of go-go music. After graduation Lassiter moved to Atlanta with his parents, where he immersed himself in the local music scene and participated in the rise of Southern rap music. Starting with a small recording studio, Downstairs Productions, he later expanded into audio engineering, record promotion, distribution and more.

On May 11, 2017, AAAMC graduate assistant Levon Williams interviewed Lassiter about his career and the beginnings of what would become the Atlanta music scene we know and love today. The following is based on edited excerpts from that interview.

LW: What led you to begin collecting and to hold on to all of the items in this collection?

BL: Well, my mom [Dorothy T. Lassiter] was a librarian, and being a librarian she always held onto stuff, so we always grew up knowing that books were important. Magazines were important. Now a lot of stuff did get thrown out. Luckily, I held on to important items that didn't get thrown out. Growing up, we all had our own record collections—we basically had four record collections in the house. My dad [Cleveland F. Lassiter] had jazz and gospel, my oldest brother had Motown and James Brown, my other brother had Stax Records, Isaac Hayes, Santana, Chicago, Stylistics, and Blue Magic. I had albums like Mandrill, Tower of Power, Kool & the Gang, Funkadelic, Jimi Hendrix and lots of reggae.

We were always into the latest technology whether it was shortwave radio, cassettes, eight track, reel to reels. So when multi-track recording came in, I was like, “Man, I gotta get me a multitrack.” I bought a Tascam Portastudio in 1981, then traded

that in to buy the Tascam 22-4 four track reel to reel machine in 1982 and I had that machine for almost ten years. I recorded some phenomenal demos on that machine and those original demos contain a lot of the first generation rappers in Atlanta. I've still got those reel to reels.

LW: What was the name of your studio?

BL: My studio was called Downstairs Productions. It was basically in my parent's house. They'd say, "Where's Brian? He's downstairs in production. He's down in the basement." So we took an unfinished basement and built a small 4-track recording studio. That was built in 1981. I closed the studio in '89, so for about eight years I recorded everything—rap, R&B, funk, jazz, and gospel in that little studio.

LW: How did you come in contact with the local talent that ended up recording in that studio?

BL: I did a flyer. It said, "Can you sing? Can you rap? If you want to make a demo, call this number." I passed them out all over town. I passed them out at high schools. I passed them out at radio stations. I passed them out to anybody I came across at record stores in metro Atlanta. I had a little business card, Downstairs Productions. As a matter of fact, I still have those flyers that I passed out. "Need to make a demo? We have four tracks."

LW: What was the response?

BL: I had people call me all the time, almost every day: "Hey, I want to come by and make a demo." What really changed the game was when I ended up meeting Monty Ross. This was way before Monty and Spike Lee started making films. When I met Monty Ross and singer Courtney Counts we started writing songs together back in 1983, '84. This is before [Spike Lee's films] *She's Gotta Have It*, before *Mo' Better Blues*, before *Malcolm X* and all of that. Monty Ross, Courtney Counts and Spike Lee were college buddies at Morehouse and Clark. He introduced me to a lot of people, then I started hanging out at Clark College [radio station] WCLK and I started meeting a lot of people over there. So word of mouth started to spread.

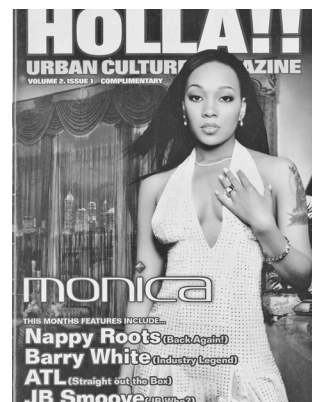
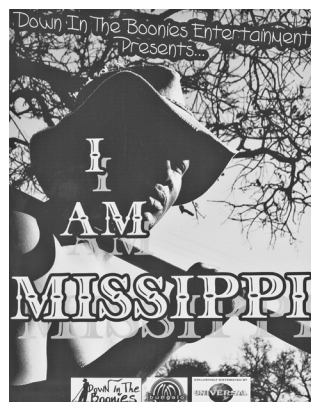
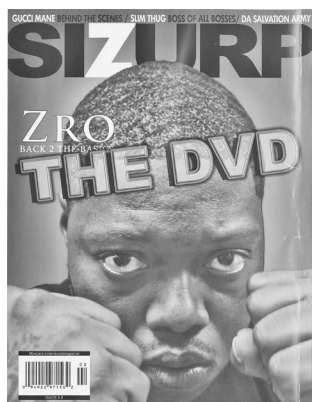
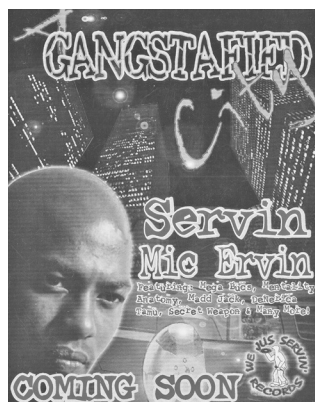
Then a local rap group came by, I can't remember the name of the group. They were like in 9th or 10th grade and they made a freestyle rap demo and they took the demo to school—Avondale High School—not far from my house and tons of rappers started calling me after that. I mean every high school kid was calling me wanting to make a demo. I mean, USA Breakers called, Alpha T, Lockski & Manny D, Lady Dominators, Thomas from the Zulu Kings, Spencer G, Easy Eric, Mr. X, T-Love & Will Ice, Triple Crush, Kool Ace, I-Rock, The U Boyz which Rico Wade was a member of before they started the Dungeon Family.

In 1986, when Scratch Master B, Waxmaster Scratch and Joe Cool (a tenth grader at Druid Hills High School in Decatur) came by, we recorded a

2-song demo. I was working as an audio engineer at WSB-TV and I took Joe Cools' demo to work to listen to the mixes on the big JBL 4212 monitors. One of my co-workers, Ron Johnson, heard the demo and asked me for a copy of the cassette tape. He liked it and we joined forces and started an indie record label called World Premiere Records. Joe Cool was the first rap artist I made a record with back in 1986. Guys would call me from all over—College Park, East Point, Decatur, Atlanta, Marietta, Stone Mountain, even Augusta, Georgia, which is two hours away.

Southern hip hop was evolving. A lot of the big recording studios in Atlanta back then didn't want rappers coming into their studios because rappers had a bad reputation; some people felt rappers were going to rob the studio or they're going to mess up the equipment. "They're rowdy." When I got calls about studio time or hourly rates, there were no rates. I was like, "Bring me a reel of tape over to the studio. If you give me a reel of tape, I'll record you." Because a lot of times all they had was lyrics. As soon as they would come in, I would say, "Alright, show me what you can do." And I'd just turn on the drum machine and start making the beat, cut the mics on, totally raw, unscripted. There were no rehearsals. Everything was done first take.

LW: In terms of having sort of an ongoing revolving group of strangers in your house, was there ever any problem with your parents for that?



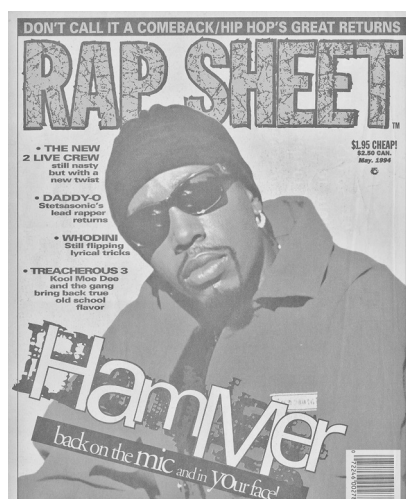
Items from the Brian Lassiter Collection.

BL: No. My dad was cool. He was a retired social worker and WWII vet. People would come to the front door. He'd walk them through the house, bring them downstairs. My dad was just cool. He wasn't worried about a bunch of kids coming to the house because he also worked with teenagers in New York City. He was a social worker, so he was like, "As long as they are doing something constructive..." He'd always say, "How's it sound?" "Does it sound like anything?" "Can they sing?" I'd say, "So and so is pretty good." So my dad, because he was an audiophile, he was slightly amused by us making demos, because we didn't have a lot of recording equipment. But when we started making records and thousands of records were being delivered to the house, then he knew it was growing and we started making a little money.

LW: Can you describe the state of the Atlanta music scene in the late 1980s, early 1990s?

BL: Atlanta in the '80s wasn't on the musical map yet; there was no "Atlanta sound" back in the '80s. So I always tell people, prior to Outkast coming on the scene, there was a whole cottage industry of underground recordings—small indie labels that were recording local artists. In '93, prior to Outkast coming out with [their debut album] *Southernplayalisticadillacmuzik*, there might have been 100 [other] releases that came out [between 1984–1993]. A lot of people don't understand this, because these were local records. A lot of them didn't do anything. Most were distributed locally. Some of them never even got out of the state of Georgia, but this was the beginning of that whole cottage industry.

Back in the early [days] of [the music industry] in Atlanta, prior to 1993, things started to pick up when Bobby Brown came to Atlanta in 1988 to record the *Don't be Cruel* album produced by L.A. [Reid] & Babyface. When L.A. & Babyface decided to move their operation to Atlanta to set up LaFace Records [in 1989], then it started a wave of artists moving to Atlanta. Bobby Brown was here. L.A. & Babyface were here. Keith Sweat was here. Eric Sermon



MAJOR BANK

Items from the Brian Lassiter Collection.

moved here. Larry Blackmon from Cameo had a label called Atlanta Artists and he had a local group called Cash Flow and they had a regional hit. So we had the beginnings of an industry that was starting to evolve. Looking back, Atlanta was a city on the move; the Black middle class was growing. You had Black political power and Black entrepreneurs. Atlanta was the place to be. The music scene hadn't really formed yet, but in the '80s Atlanta was having an influx of people coming from all over: Alabama, South Carolina, Florida, Chicago, New York, Philly, Texas. Everybody wanted to come to Atlanta.

So I guess I was lucky with my 4-track studio to get a chance to record a lot of these groups because I was right there when it was happening. That's what made it so exciting for me, because as the city started to grow, I saw things really starting to happen. So now labels are popping up. More people are coming. Now hit records are coming out of Atlanta.

At one time in metro Atlanta we had 35

Black-owned record stores, plus Turtles Records started in Atlanta and they grew to have over 90 stores across the state... That's phenomenal! We had three independent music distributors here, plus we had 200 recording studios in the Yellow Pages, and probably another 100 more home studios in apartments and bedrooms. So we went through an explosion of recording from the late '80s all throughout the '90s, and then by mid-2000s it started to change because now everybody knows that you maybe can get a hit. Everybody now wants a major record deal. Everybody now is going after that big success. Atlanta really grew over a 25 to 30 year period and now it's the hottest city in rap music.

So that process...for me that's the essence of what hip hop was about. Hip hop was about doing it yourself: recording somebody locally, using the technology that you had and trying to make a statement in 3 minutes and 45 seconds or 4 minutes and 25 seconds. That's hip hop. That's what it is. That's Black music. The same thing Berry Gordy did with Motown.

So for me Black music is a continuum. Hip hop is not a departure, it's just a continuation. So hip hop becomes the latest incarnation but there will be something new that will evolve that will come out of hip hop. Already there are offshoots coming out of hip hop like trap, dubstep, hip-life, screw, bounce. So the music is always going to change. It's always going to evolve. It has to. New entrepreneurs, new artists, new voices—that's the essence of the music. We have to create. Artists have to create something. They have to sing. They have to tell their stories.

In 2015, Cornell University acquired the majority of Lassiter's hip hop collection, including nearly 2,000 issues of national and regional music magazines. For the past year, Lassiter has been donating additional items to the AAAMC, including magazines, promotional flyers, recordings, videos and other media documenting Atlanta's underground hip hop scene over the past 30 years. These materials now comprise the Brian Lassiter Southern Rap Collection (SC 167).

— Levon Williams



Black Grooves Celebrates 10th Anniversary

During Black History Month this past February, the AAAMC celebrated the 10th anniversary of its music review site *Black Grooves* (blackgrooves.org), and reached yet another milestone with the publication of the 2000th review. Distributed as a monthly online magazine, *Black Grooves* features new album releases, historical reissues, and compilations from both popular and religious music genres including gospel, blues, jazz, funk, soul, rhythm & blues, and hip hop as well as classical music composed or performed by Black artists. World music is also regularly featured, connecting African and African diasporic musical traditions.

The idea for the publication germinated in the fall of 2005 following discussions about music blogs between Brenda

Nelson-Strauss and the Archives' graduate assistant at the time, Mack Hagood, now an Assistant Professor of Media, Journalism, and Film at Miami University in Ohio. Hagood had gained experience through his own website, *Far Eastern Audio Review*, and offered valuable advice about site hosting and templates, while the AAAMC's founding director, Dr. Portia K. Maultsby, came up with the website's name.

Officially launched in June 2006, *Black Grooves* has grown significantly over the years. Many record companies, including small independent and foreign labels, now send review copies in appreciation of our outreach to students and scholars, librarians and archivists, record collectors and other music enthusiasts. Contributing

authors include AAAMC staff and IU students as well as guest reviewers from other music related organizations and universities.

In addition to several thousand CDs submitted over the past 10 year, the *Black Grooves* Collection (SC 37) includes an extensive archive of press releases—a valuable resource for students interested in learning more about the publishing and promotion aspects of the music industry. Another end result is a greater representation of Black music within the classroom.

Many thanks to our supporters including reviewers who volunteer their time and expertise as well as the artists, publicists, promoters and record labels who make *Black Grooves* possible.

Anna Polovick Receives Senior Recognition Award



Anna Polovick (center) with IU Provost and Executive Vice President Lauren Robel (left) and IU Vice Provost for Student Affairs & Dean of Students Lori Reesor (right).

AAAMC student assistant Anna Polovick was among twenty-three recent graduates to be honored with the 2017 Kate Hevner Mueller Outstanding Senior Award. These students were recognized for leaving campus better than they found it by helping other students learn more about themselves, each other and the world outside the classroom. A native of South Bend, Indiana, Polovick began working at the Archives in 2014 during the second semester of her freshman year. Her dual major in journalism and ethnomusicology led to her appointment as editorial assistant for our music review site *Black Grooves*. Over the course of her seven semesters of employment, she personally wrote over 100 album reviews and accessioned over 2000 CDs and LPs, while also providing assistance for many other projects. We are grateful for Polovick's many contributions to the AAAMC and Indiana University.

sound bytes: digital initiatives



Johnny Otis seated in KFOX studio with young Shuggie Otis in his lap, undated. (Johnny Otis Collection)

Over the past year the AAAMC continued to focus on digital preservation and access projects. In addition to publishing new finding aids, several image and media collections are now available online for remote access. Following is a summary of our recent digital projects.

Reading Room Renovation

Researchers, students, and faculty are in for a treat on their next visit to the AAAMC. Our redesigned reading room includes a new conference table, chairs, reception desk, and audio-visual system. The research area now facilitates use of a diversity of collection materials by individuals or small groups. The audio-visual system can playback CDs and DVDs that are only accessible within the Archives, as well as digitized material that

is available through IU's Media Collections Online and Image Collections Online portals.

Image Collections Online

The AAAMC's photograph collections are a valuable resource for researchers, and we are happy to announce two more collections now available online. The Phyl Garland Collection includes over 900 publicity photographs, some with related press releases or clippings. Though individual artists and groups in all genres are represented, the bulk of the collection features jazz and rhythm and blues musicians. Photographs from the Johnny Otis Collection include images, both candid and promotional, from Otis's professional life as a performer, band leader, and artist manager. Also included



Maurice White with The Emotions, 1979.
(Phyl Garland Collection)



Foster Sylvers cutting a birthday cake surrounded by family, possibly at a recording studio, circa 1975.
(Phyl Garland Collection)

are photographs from Otis's personal life, showing a more intimate side of the artist spending time with family and band members off-stage.

View these collections and more at <https://tinyurl.com/y99fsobv>.

Finding Aids

Two new EAD finding aids have been published, describing radio series that were recently digitized. The finding aids are available on IU's Archives Online site (<https://tinyurl.com/ydga24rn>):

- *Wade in the Water: African American Sacred Music Traditions* (1994)
- *The Afro-American in Indiana* (featured in this issue)

Many thanks to Allison McClanahan for her work in this area and congratulations to her on her new position at the IU Archives of Traditional Music!

Media Collections Online

Most activity around digital content involves the thousands of files created through IU's Media Digitization and Preservation Initiative. As the AAAMC's



Tape box for radio series *What Must Be Done*.

time-based media collections are digitized, the access files must then be uploaded by staff to IU's media streaming site: Media Collections Online (<https://media.dlib.indiana.edu/>). New audio and video was added to the site for multiple collections.

In honor of UNESCO World Radio Day 2016, the AAAMC began providing online public streaming access to the 1968 radio series, *What Must Be Done?* Moderated by pioneering civil rights attorney Percy E. Sutton, the 30-minute panel discussion aired weekly over WLIB ("the leading voice of New York's Black

residents"), beginning July 1, 1968. Also available now in Media Collections Online with unrestricted access are the recordings from the radio program, *The Afro-American in Indiana*, as well as video recordings from the AAAMC's past public programs.

MDPI Update

The AAAMC staff and IU's SMARTeam continue the selection and transfer of media from our collections to the Media Digitization and Preservation Initiative. The list of formats digitized over the past year includes:

- 78rpm discs
- Hi-8 videos
- Open reel audio tapes
- BetacamSP videos
- Audiocassettes
- DATs
- CD-R discs
- Umatic videos

Much of the newly digitized content is available to researchers upon request. Over the coming year, more time-based media will be digitized thanks to MDPI.

AAAMC Graduate Assistants, 2016-17



AAAMC thanks its 2016-17 graduate assistants for their work on the Bodies of Sound panel and exhibit, the publications *Black Grooves* and *Liner Notes*, and processing new collections. Left to right: Levon Williams, Raynetta Wiggins (summer assistant), Jennie Williams, and Allie Martin.

Archives of African American Music & Culture

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Black Grooves
ARCHIVES OF AFRICAN AMERICAN MUSIC AND CULTURE

Black Grooves (www.blackgrooves.org), the music review site hosted by the AAAMC, promotes black music by providing readers and subscribers with monthly updates on interesting new releases and quality reissues in all genres—including gospel, blues, jazz, funk, rock, soul, and hip hop, as well as classical music composed or performed by black artists. To submit material, subscribe, or join our group of volunteer reviewers contact aaamc@indiana.edu.




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