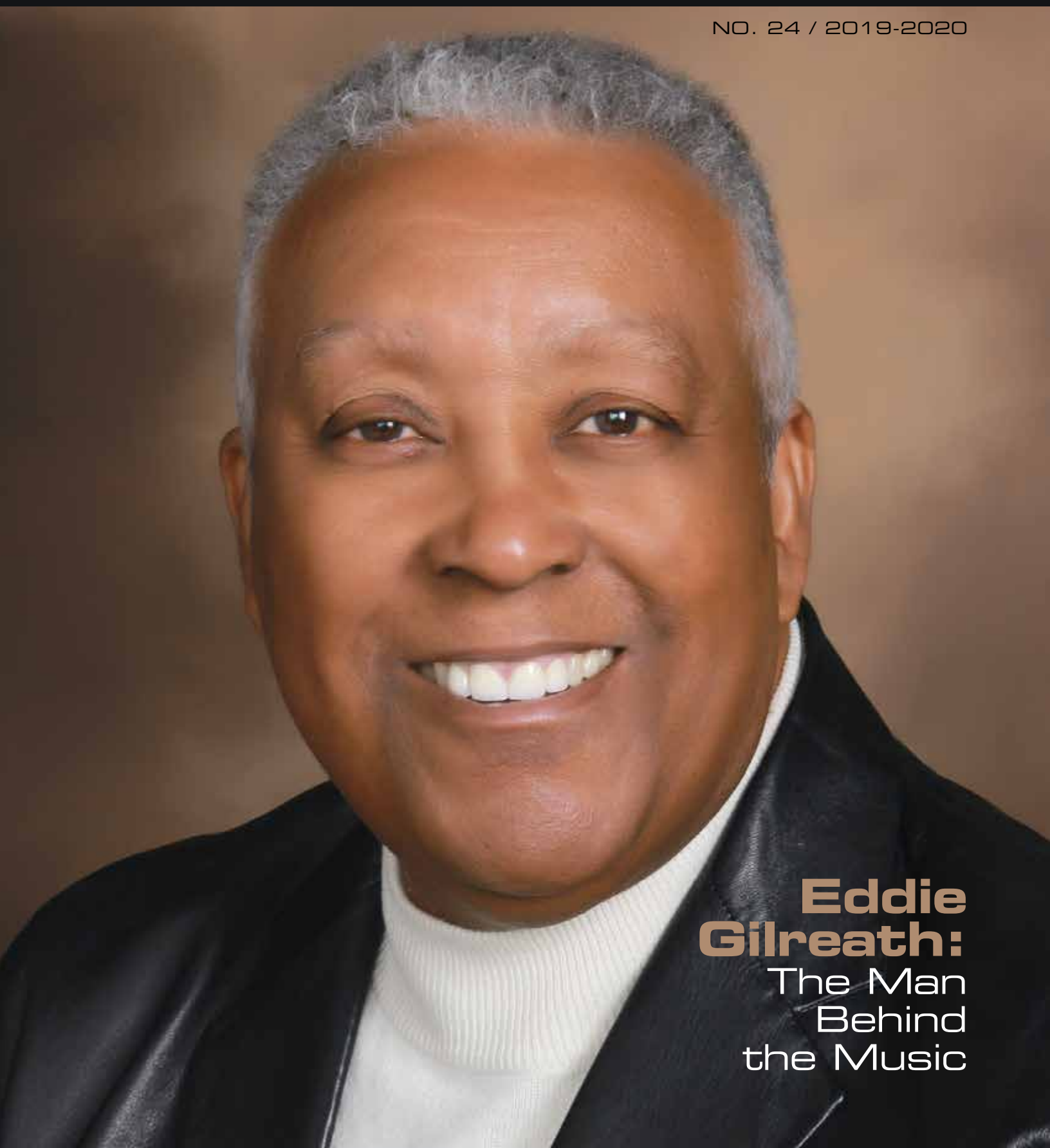


ARCHIVES OF AFRICAN AMERICAN MUSIC AND CULTURE

liner notes

NO. 24 / 2019-2020



**Eddie
Gilreath:**
The Man
Behind
the Music

From the Desk of the Director

aaamc mission

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

www.indiana.edu/~aaamc

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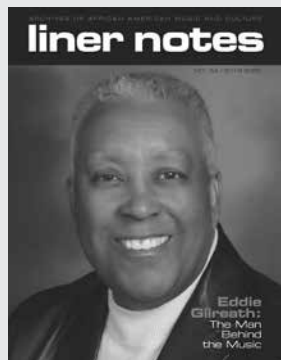
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Eddie Gilreath, music industry executive.

Greetings,

While the COVID-19 pandemic along with racial and political upheavals have greatly transformed the social climate in the United States and abroad, I remain optimistic about AAAMC's important undertaking to conserve, document and widely disseminate Black expressive culture. My confidence is fueled by reflections on the recent 2019-20 academic year, as AAAMC collections were displayed in unique public forums. Instantly, what comes to mind is the presentation of our holdings during IU's 200 Festival Collections Showcase, the headline event for the fall semester in honor of Indiana University's Bicentennial celebration.

During this showcase, captivated attendees had an opportunity to explore the various platforms where our media collections are available online and experience firsthand the scope and impact of our rich resources. Particularly popular among visitors was "The Golden Age of Black Radio," AAAMC's four-part online exhibit in partnership with Google Arts and Culture, which chronicles the early years of Black-oriented radio programs, formative disc jockeys, Black radio as community engagement, and finally Black radio as a conduit for gender equality and civil rights. I also reflect on the annual national conference of the Society for Ethnomusicology, hosted on IU's campus in November, where AAAMC was featured at a dedicated information booth allowing opportunities to gain new supporters among registrants interested in the study of Black music. During spring 2020, AAAMC participated in "Remixing Our Collections: Hoosier Connections from IU Libraries," hosted by IU Libraries. Onlookers were fascinated by AAAMC's exhibit, "Black Indiana Remixed," which featured collections and specific cultural materials with an Indiana tie such as the radio series, "The Afro-American in Indiana," as well as artists and music industry executives including Angela Brown, the Jackson 5, Janet Jackson, Al "The Bishop" Hobbs, Dr. Leonard Scott, the Ink Spots, Kenneth "Babyface" Edmonds and Noble Sissle.

And finally, we planned an exciting two-day marquee spring event, "Black

Music Icons Live" and a related exhibit, which would bring acclaimed jazz bassist/composer Reggie Workman and his sextet to campus for public workshops and a culminating performance. This entertaining and informative gathering was sure to attract aspiring student artists, music instructors, researchers, and music enthusiasts within IU and the broader region. Unfortunately, due to the emergence of COVID-19, this event, co-sponsored by the Jacobs School of Music and Neal-Marshall Black Culture Center, was cancelled. On the bright side, we have already received confirmation from Workman to revisit this program in the near future. So, stay tuned... Clearly, these collective happenings served to "bring our collections alive" via public-facing events.

We have also increased AAAMC holdings through new acquisitions such as the Eddie Gilreath Collection and the Heather Augustyn Collection. Eddie Gilreath was one of the first and few African Americans in the music business to operate at the executive level in marketing, promotions, sales and distribution for R&B and Top 40 record labels such as Motown, Warner Bros. and Island Records. In these multifaceted roles, he supported a virtual "Who's Who" of artists across every musical genre. A survey of photos, clippings, and correspondence as well as certified gold and platinum album plaques in Gilreath's collection illuminates the breadth of his impact as an African American at the pinnacle of the entertainment complex. Researcher and author Heather Augustyn's deposit extends the scope of AAAMC's treasure trove to include cultural expressions within the broader African Diaspora. Her collection comprises interviews with major ska and reggae music performers from Jamaica, the United Kingdom and the United States. Connoisseurs of these genres might recognize interviewees such as Rupert Bent, Roy Pantone, Millie Small, Prince Buster, Derrick Morgan, Eddie "Tan Tan" Thornton, Winston Jones, the Eclectics, and the Toasters, among others.

Accompanying Gilreath and Augustyn's collections are additional installments to the Michael Nixon Collection detailing the far-reaching

career of the marketing and promotions veteran in hip hop and other musical genres. The Logan H. Westbrooks Collection has also been expanded with new materials centering on the pioneering record label executive and minister's connection to the largest Pentecostal denomination in the United States, the Church of God in Christ. Together, these exceptional acquisitions represent our charge to document a broad spectrum of lived experience and creativity within the Black performance community. During this year alone, our holdings have inspired the works and curiosity of diverse constituents from film and television documentarians to exhibitors, from researchers to students, and from faculty to mere music lovers nationally and internationally.

In addition to stimulating programming and cherished collections, we have also reformulated our National Advisory Board (NAB). The NAB consists of forerunners in music business, scholarship and community leadership who offer expansive resources and expertise for the advancement of AAAMC's mission and objectives in preservation and accessibility. A brief review of the board's respective bios makes clear their track record of innovation, leadership and capacity to firmly position AAAMC as the premiere repository for Black music and culture. As we prepare for the future, we do so

in the face of emergent social, political and economic challenges, which call for deep reflection and ingenuity. One of the most crucial issues of our day is the COVID-19 pandemic, which has profoundly shaped the nature of human interaction, and our current ability to host in-person public events. Consequently, we have imagined and developed online programming for the 2020-21 academic year, which will heighten our visibility and engagement with supporters as we continue to "bring our collections alive." One program in particular is *AAAMC Connections: A Talk With...* Co-sponsored by the Office of the Provost, this show will highlight interviews with thought-provoking industry executives, academics and musicians who have significantly contributed to the Black music continuum. Through *AAAMC Connections* and other stimulating programming, the role of the Archives as a nationally recognized source for understanding and affirming Black life and creativity will be illuminated and so vital, given the current discourse regarding the literal bodies, breath, consciousness, contributions and significance of African-derived people in our country and larger global space.

AAAMC continues to build new relationships by reaching across diverse communities and organizations to increase support for collection development, publication initiatives,

programming and facility operations. As I have stated elsewhere, far more work is warranted to successfully accomplish our vision to "bring inspiration and innovation to the documentation, exploration and sharing of Black music and culture." I hope you will consider supporting this critical cause through your presence during our public events, use of our resources in-person and online, as well as donations of cultural materials and financial gifts (see back cover to give). I am grateful to you in advance for championing the artistic and intellectual enterprise as well as the preservation mission of Indiana University's Archives of African American Music and Culture. I look forward to seeing you soon, and wish you safety and good health.

Cheers,



Tyron Cooper, Ph.D.
Director of AAAMC



AAAMC staff at IU's Festival Collections Showcase (L to R: William Vanden Dries, Chloe McCormick, Brenda Nelson-Strauss, Jamaal Baptiste, Dr. Tyron Cooper).

In the Vault: Recent Donations

In addition to the new collections featured in this issue, materials have also been added to the following AAAMC special collections:

- SC 74 **Michael Woods Collection:** addition of original jazz composition lead sheets
- SC 132 **Michael Nixon Collection:** addition of Black music industry periodicals
- SC 150 **Linda Tillery Collection:** addition of LPs in various genres
- SC 156 **Logan H. Westbrooks Collection:** addition of programs, press clippings, and other materials documenting the Church of God in Christ (1958-2018)
- SC 170 **Marvin and Portia Chandler Collection** (in progress)

The individuals and companies listed below have also generously donated CDs, DVDs, and books over the past year. Many of these items were submitted for review in *Black Grooves*, the AAAMC's online music review site, and are now part of the permanent collection.

ABKCO Music	Cumbancha	Lightyear Ent.	Proud Papa PR
Albany Records	DL Media	Louisiana Red Hot	Real World Records
All Eyes Media	Easy Eye Sound	Lydia Liebman PR	Renee Spearman
Alliance Entertainment	eOne Music	M.C. Records	Resonance Records
Alligator Records	Epitaph Records	McFarland	Richie Love
Archeophone Records	Fat Possum	Mack Ave. Records	Rock Paper Scissors
Avie Records	Forced Exposure	Mark Pucci Media	Rocketnoodle Music
Ballantyne Comm.	FPE Records	Mascot Label Group	Ropeadope Records
Basin Street Records	Freestyle Records	Motema	Shake It Records
Bellamy Group	Fully Altered Media	Mr. Wonderful	Shanachie Entertainment
Blind Raccoon	Gava Music	MVD Ent. Group	Shorefire Media
Blue Engine Records	Glass Onyon PR	Natalie Ann Lee	Sony Legacy
Blue Note	Great Scott PR	Naxos	Svart Records
Blues Images	Harbinger Records	New Haven Records	Terri Hinte
Braithwaite & Katz	Highnote Records	NMC Recordings	Tru Thoughts
Cambria Master Recordings	Howlin' Wuelf Media	Now-Again Records	Two for the Show Media
Capitol Entertainment	Integrity Music	ORG Music	Tyscot Records
Cedille Records	International Anthem	Orice Jenkins	Universal Music Group
Charterhouse Music	JAG Entertainment	Parma Recordings	Verve Label Group
Cherry Red Records	Jazz Promo Services	Per Notini	WillWork4Funk
Concord Jazz	JDI Records	Plaid Room Records	WindingWay Records
Concord Music Group	Jus Like Music Media	Press Junkie PR	Wolf Records
Conqueroo	Leslie Gerber	Pro Marketing Ent.	Worldisc

The AAAMC welcomes donations of photographs, film, video, sound recordings, music, magazines, personal papers, and other research materials related to African American music.



Jared Walker with AAAMC exhibit "Black Indiana Remixed".



Images from AAAMC's Black Indiana Remixed Exhibit (clockwise from top left): Indiana composer Noble Sisse (left) with Eubie Blake, the Ink Spots, Al "the Bishop" Hobbs (center), *Gospel Industry Today* magazine, soprano Angela Brown, the Jackson 5 (with fans), Kenneth "Babyface" Edmonds, Paul Middlebrook (vocalist for The P.H.D's), Indiana State Mass Choir, and Janet Jackson.



Eddie Gilreath with Bob Marley (Gilreath Collection).

An Interview with Eddie Gilreath

On November 10, 2019, Dr. Tyron Cooper interviewed Eddie Gilreath at his home in La Quinta, California about his extensive career in the music industry promoting both Black and White artists, as well as his work as a musician and humanitarian. These excerpts from the interview have been edited for length and clarity.

TC: First of all, where and when were you born?

EG: I was born in Maryland, in a rural area between Salisbury and Ocean City, in January of 1943. Once my father came out of the service, he moved us up to a small town right outside of Philadelphia called Chester.

TC: Tell me about the musical environment during your upbringing and how that impacted you.

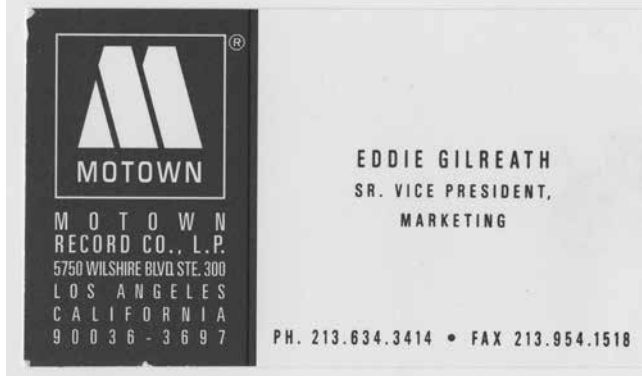
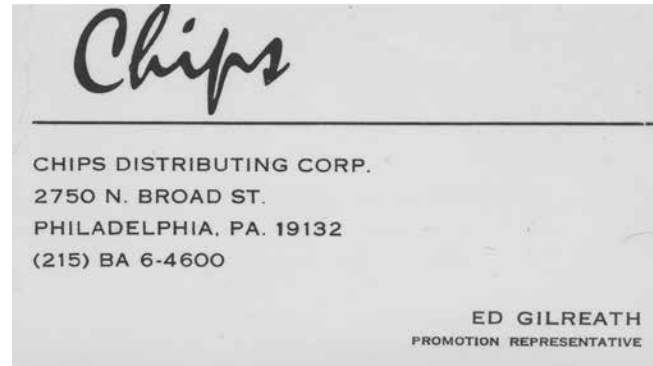
EG: Back in those days, we had almost no heroes to look up to. We really didn't go to the movies, so the radio disc jockeys became our heroes, because we listened to them every day. My very first record I bought was Ray Charles' "Don't Let the Sun Catch You Crying" (1959). I didn't understand all the instrumentation with the strings and horns and so forth, but I liked the storyline and the song itself

just had a meaning to me. I could listen to it over and over again.

TC: How did you get into music?

EG: My mother played a little bit, not very well. My grandmother played at church and she was a really decent musician, mostly gospel. So, my mother had this edict, "If you live here, you're gonna play something." My sister said, "I'll play piano." My mom asked me, "What do you want to play?" I said, "Nothing." And after I got hit, she said, "What do you want to play?" I said, "I think guitar might be good." So, I took guitar lessons for a few years. When I was about 14 years old, my sister and I used to hang around with this band led by Jamo Thomas. Later they had a song called "I Spy (For the FBI)" (1966). I would be listening to the guitar player, watching the bassist, trying to get some ideas. Then I'd run home and try to figure out a way to play the same thing, without reading, just playing the chord and getting some kind of rhythm.

So, one evening they had a cabaret gig in Philadelphia. There was a gentleman by the name of Dee Clark who had a hit record called "Raindrops" (1961). He was going to be the lead vocalist and the star of this cabaret, and Jamo was the backup band.



Now they had a bass player called Stump, and he didn't show up for the sound check, and the union contract calls for a specific number of people on the bandstand. So Jamo called my mother and said, "Get Eddie to put on some black pants, a white shirt and a black bow tie. We got Stump's jacket for him. Tell him we need him on the bandstand." So, I get on stage and they said, "Here, hold this bass." I'm used to playing a guitar and I could hardly reach the end of the neck of this bass. They said, "Just stand there, act like you're playing, but don't play anything! We'll run the bass line through the B3 organ so you don't have to do anything, and when the union man comes in, just smile and act like you're playing." That was my introduction to the music business, as a musician. After that gig, I really felt good about how that bass felt and I thought it might be fun to play. So, the next day I asked my mother for like \$25 and I went to the pawn shop and bought an old bass.

TC: You developed a real affinity for performance, but you're really known as a guru in the music industry, particularly because of all of the artists whose records you have supported. We could call out

the who's who in the music industry and you've had a hand in launching their careers. How did you become an industry executive in distribution, sales, marketing and promotions?

EG: When I got back to Philadelphia [after serving in the Army in Vietnam and the Panama Canal Zone], I was still playing music. Once I got out of junior college I was recruited by Exxon. My job was to process credit cards and we had this incredible, huge IBM computer that took up the whole room. I was there for a couple of years when my cousin, Weldon McDougal, who worked with Barbara Mason and Motown, gave me a call. He said, "I'd like to set up an interview for you down at Chips Distributing."

TC: An interview for what position?

EG: As a promotion person at this distributor for Motown. They needed someone and Weldon knew I played music. He said, "Since you're playing in clubs you're already in the industry in a sense, and you know the local deejays. This might be a good fit for you." So as a promotion person for Chips, I'm taking care of the Motown label releases and

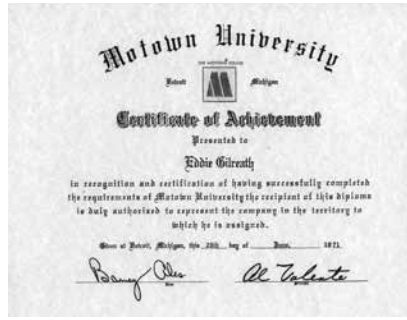
other records for their East Coast area. My job was to promote records at radio stations and all the retail in the area. So, you may go to a store, tell the owner about the record that just came out, give him a deejay copy to play in store, and make sure that the record continued to get airplay. Because if it gets played on the radio, no doubt they'll start getting calls for it at the store and they'll sell it. So, the job required you to be a complete promotions person, to go from radio stations to retail stores, then back to the distributor. You were constantly in your car driving all around the Philadelphia area, Atlantic City, NJ, and Wilmington, DE. I had a large territory for my first job in the business.

TC: What kinds of connections did you have to form to promote records?

EG: One of two things happened. If you had a hit record by the Supremes, they want to talk to you. But if I walked in there with Billy Joe & The Arrows, nobody's going to care. So, I walk in there with the Supremes and I'll start my conversation and form that relationship. That's how I can bring in lesser known artists, by using my influence and



Gilreath with former Motown recording artist Meat Loaf (Gilreath Collection).



Gilreath's "Motown University" diploma, 1971 (Gilreath Collection).



Gilreath with David Ruffin, who was his daughter's godfather (Gilreath Collection).

my connections from the Supremes. I remember going to a station in Baltimore and they had these jocks named Hot Rod and Moon Man; Philly had Lord Fautleroy, Georgie Woods, and Jocko Henderson. Jocko did his "Rocket Ship Show" from his house via tape, and I used to spend many evenings there. I hung with Jocko and got a lot of records played by him. So, if you didn't have that deejay connection, look what you were missing.

Now the thing about all these superstar disc jockeys, if you walk in there and you hand these guys a record by Meat Loaf, just the name alone almost gets you thrown out. If you're on this station, you gotta be hip and play James Brown and Wilson Pickett and Aretha Franklin. How do you even say, "And now, ladies and gentlemen, I'll play Meat Loaf." It just doesn't roll off the tongue as it should. As soon as you say Meat Loaf, listeners might say, "Let's see what this other station is playing." You had to be real careful, but I finally got it played.

TC: You were at Chips, but then you made a transition to Motown?

EG: Well, the second year I was at Chips, I became Promotion Man of the Year for Motown. Then I got the phone call: "We want you to come to Detroit." This was around 1969. I became Motown's regional promotion person for the East Coast, where they knew I was doing well. I also covered part of the Midwest, including Detroit and across the bridge to Canada, down to Louisville, Memphis, Nashville, Richmond and Norfolk. Motown was growing by leaps and bounds, so they had me working all their product including their label Rare Earth. They wanted to expand not only their urban artists, but

to Top 40 markets as well. They signed Bobby Darin. They signed Sammy Davis, Jr. and he used to wear me out. I've never seen a little man walk so fast in my life. They signed this British artist, Kiki Dee, and then R. Dean Taylor, who had a song, you'll appreciate this, "Indiana Wants Me." And Tom Clay, he did a rendition of "What the World Needs Now Is Love" with children's voices. I mean, it snatches a tear from your eye.

TC: So, you were the regional promotions person. Where did you go from there?

EG: Motown was growing and the sales side needed help, as well as the promotion side. I was the only one for the most part that had experience outside of Detroit. So, they said, "Eddie, we want you to help us in sales. We need you to go to our distributors and follow through on our sales and promotion requirements." So now I have the whole country and all their labels, including the Spinners on V.I.P. I never will forget my days in San Francisco. When I went to the urban stations, I would wear a suit and tie. But then for the FM hippie-like stations I had to put on jeans and a T-shirt, maybe a vest like Larry Graham, and promote Rare Earth and freeform artists similar to them. Then for the Easy Listening station, I go back to the hotel for a normal suit and tie. We had to do a whole lot of maneuvering just to be accepted to talk about our product.

TC: Because you're promoting Black and White artists at Motown, you're going to Black and White stations?

EG: I'm going to New Age, Easy Listening, Top 40, FM and Urban stations.

TC: It's interesting, this was at a time when America was still relatively segregated.

EG: They were trying to figure out how they were going to accept this. They weren't sure. When it was time to identify the music, what would they call it? They didn't want to play R&B, because they're not an R&B station. Again, that's one of the reasons Motown tried as much as possible to stay in the center. We were the sound of young America. We didn't want to be James Brown, and we didn't want to be the Rolling Stones. We wanted to be somewhere in the center.

TC: Your career is expansive because you promoted within and beyond Black music for several labels. You have had your hands on, in terms of elevating their careers, Aerosmith, Nirvana, the Jackson 5. The list goes on and on.

EG: Over the course of my career, I promoted artists such as Whitesnake, Don Henley, Motley Crew, Peter Gabriel, Cher, Simply Red, Traffic, and Kiss, to name a few. We had a great deal of responsibility for them being hit artists. When I first started, they always had the Black execs or promotion people working only Black music, going to only Black stations, going only to Black accounts. They had guys that were White, promoting White as well as Black music, going to Black-owned stores, and going to "American Bandstand." So, jocks like Georgie Woods said, "This doesn't make any sense. How come you have this record by Wilson Pickett or Carla Thomas, but you don't have anyone of color bringing this record to promote it at the station? You think just because you bring it and these artists have had success, we're just



Tom Draper (right) presents Eddie Gilreath with Gold Record for Rose Royce album, *In Full Bloom*, circa 1978 (Gilreath Collection).



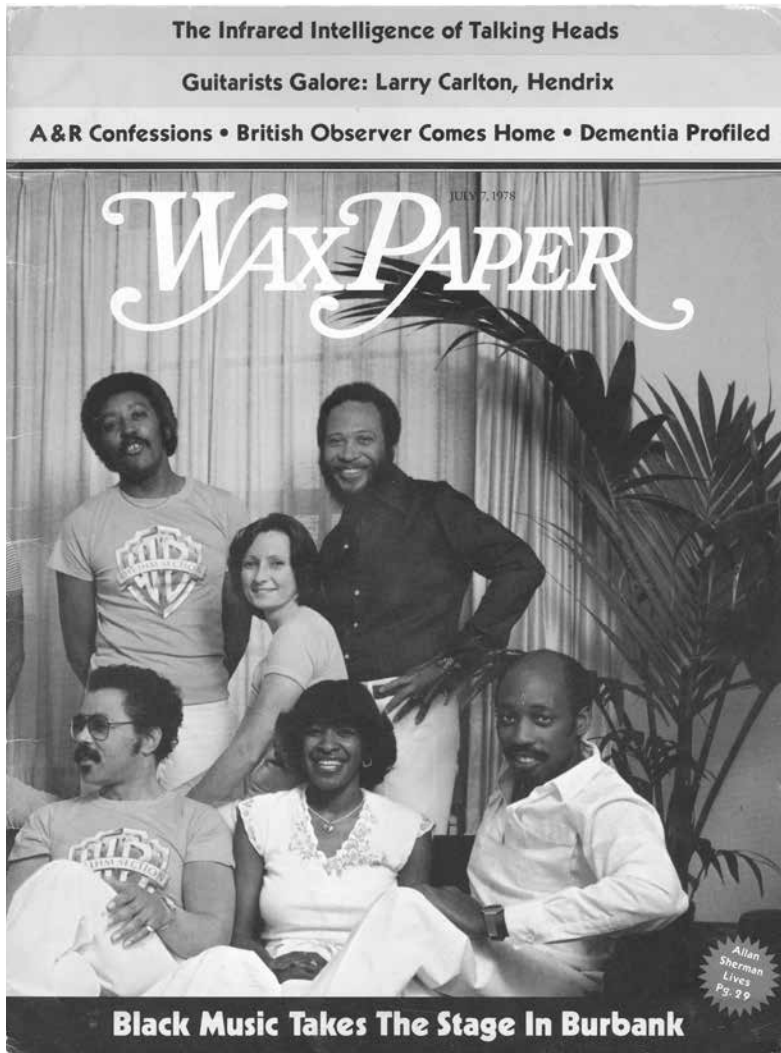
Gilreath with Alex Haley at a book signing for *Roots*, circa 1977 (Gilreath Collection).



Gilreath with Jimmy Cliff, Valerie Simpson and Nickolas Ashford, circa 1980 (Gilreath Collection).



Gilreath with jazz musicians Al Jarreau, Pat Metheny and Warner Bros. staff, circa 1980 (Gilreath Collection).



Warner Bros. Black Music Marketing staff: (clockwise from upper left) Eddie Gilreath, Marylou Badeaux, Cortez Thompson, Tom Draper, Jackie Thomas, Ron Ellison, 1978 (Gilreath Collection).

going to play it? Don't bring any more of those records to my station for me to play unless they're being brought by an African American." So, what happened? They started hiring African Americans. You want to be a promotion man, you got a job. What do you have to do? I'm gonna give you this record, just take it to the station. So that was the beginning. But understand, they didn't know how the business worked at all. They weren't supposed to. They had no knowledge or experience. They had no way to get training. Just go in there, and you better come out with the record on air. You were very vulnerable. Some of them made it and some didn't, but management didn't necessarily help, because then they're telling you how to take their jobs. But I was fortunate, because when I started with Motown, Weldon McDougal took me on the road for two days. That was

my training period. He said, "Now you know how it works. You're on your own."

TC: So, you left Motown...

EG: Well, Berry Gordy wanted to make movies. He had this idea about Diana Ross being a movie star, but he figured he couldn't make that next step in Detroit. He needed to be in California, which didn't sit very well with a lot of people because Motown, Detroit, the Motor City, this is where we belong. Most of the Motown artists came from Detroit. Four Tops didn't want to go. Temptations didn't want to go. We put Detroit on the map. But Berry said, "I'm going to California." They had already asked me to go to New York to find office space. It's freezing there, but this was my job, and I didn't have another one at that time. Then the phone rings, it's Warner



Gilreath giving a presentation to the principal and teachers at a high school in Harrisburg, PA, circa 1970s (Gilreath Collection).



The Staple Singers (Gilreath Collection).



Gilreath with Ray Charles (Gilreath Collection).

Bros.: "We've been watching your career. We think that you would be an asset to Warner Bros. and we'd like to talk to you about a possible position. When can you get here?" I said, "I'll be there tonight." I went straight to the airport, flew to California. Warner Bros's vice-president, Eddie Rosenblatt, invited me over to his house. Les Anderson was there, he was overseeing their new Black Music Division. They had signed LaBelle and three or four other artists. They made me an offer and said I could stay in Philadelphia and work the East Coast, so about two weeks later I was working for Warner Bros.

After maybe six months, they decided they needed regional marketing managers around the country, because Warner is growing. WEA was a really nice distribution company owned by



Gilreath at a record signing event with Michael Jackson (Gilreath Collection).

Warner, which meant they also had Elektra and Atlantic. They needed individuals in each of those branches to oversee all of their merchandise and product. So, they brought me in and said, "We want you to go to Atlanta. We've seen how you operate and we will support you one hundred percent." Now keep in mind, only a few years before this, Martin Luther King was shot in Memphis. This was going to be part of my territory: Memphis, Tupelo, Little Rock, Puerto Rico, and Florida up to North Carolina. I had a huge territory that I was going to be responsible for.

TC: You had an interesting territory, racially and politically. Did you have any challenges?

EG: What's that joke? "I didn't plan on jogging today, but those cops came outta

nowhere!" You had that kinda attitude. You could run! So, I took the job in Atlanta. I knew the branch manager because he was a Motown distributor in Memphis. Now, I always looked at him as one of the good old boys, and he always dealt with me because he had to. It's one of those things you tolerate because that's how you do business, you don't have a choice. So, he said, "Okay, we're gonna make this thing work." I said, "That's what I'm here for, because everyone is looking for us to succeed." Well, we had some days. I was the only African American in that branch at a management level. They had a lot of African Americans, but they were all working in the warehouse, and they finally hired two or three to work promotion but they weren't considered management.

TC: As Southeast regional manager, what was your role?

EG: I was Warner Bros. in the Atlantic branch, and that meant I had some juice. I had to oversee everything: sales numbers, returns, advertising, staff. I had to make sure that everyone was doing their job, because I had enough knowledge to analyze and review numbers to see if things were being done properly.

TC: You were the checks and balances for the entire regional operation.

EG: Also, the promotion person that motivated staff to do an above average job. Not only did I do that within the branch, but in each of the major cities where they had salespeople. At the same time as the R&B side was growing, they



Bootsy's Rubber Band, "Bootzilla" single, 1978.



Autographed plaque with artwork for Aerosmith's album *Pump*, 1989 (Gilreath Collection)

asked me to continue to oversee the sales side for them, so I actually wore two hats.

TC: You were working Black music and pop music at the same time?

EG: I was working Black music on the urban division, and as regional marketing manager on the other side: pop, R&B, country and whatever releases they had for the Southeast. But I also worked nationally on the urban side. After six years, Warner Bros. called and said, "Eddie, you know we've got seven branches. When you went to Atlanta, that branch was number six out of seven. Since you've been there it is now number two. Now we need you in New York City."

TC: That was an offer you couldn't refuse. So, you ran a whole new branch, the Northeast?

EG: I was in charge of all the regional managers on the East Coast, from Boston to Miami, with the title of East Coast Sales Manager.

TC: Did you face new challenges in this expanded role?

EG: Well, you could almost write the script yourself. I was the only African American, and everyone who worked for me was White. Everyone. This was in the 1970s. I had to work with all these people and give them the same respect I hoped that they would give me, and they respected me because I made a difference. By us doing our job correctly, it protected

their job, and in order for them to keep their job, they had to protect me. We had to protect each other to make this thing work. So, I had gotten pretty good at coming up with marketing campaigns and promotional plans and analyzing sales and product spread. Who could take what, who could sell what, where, when, and how. I could go to these guys and say we need to do this, this and that. If they had an idea I would listen, and we worked it out and got it done. I had a good relationship with my entire staff and we made incredible progress. I mean, we were kicking butt. Warner Bros. was growing and becoming a huge label.

TC: What was your relationship like with other Black executives in the industry?

EG: It was really strange in a way, because I wasn't always considered to be one of them since I was promoting pop, rock, whatever else. So, I probably started to have a different viewpoint. I was talking to different people, and you get into the habit of saying things a different way than you would do if you were hanging around areas that you were more familiar with years before. A lot of people respected what I did and that I was able to do it, but I was sometimes looked upon as an outsider, and sometimes I felt that way. If you weren't accepted on the pop side and you weren't fully accepted over on the urban side, you didn't have anywhere to land. You had to constantly try to find your own space to do what you had to do. That did happen quite a bit.

TC: How long were you with Warner Bros.?

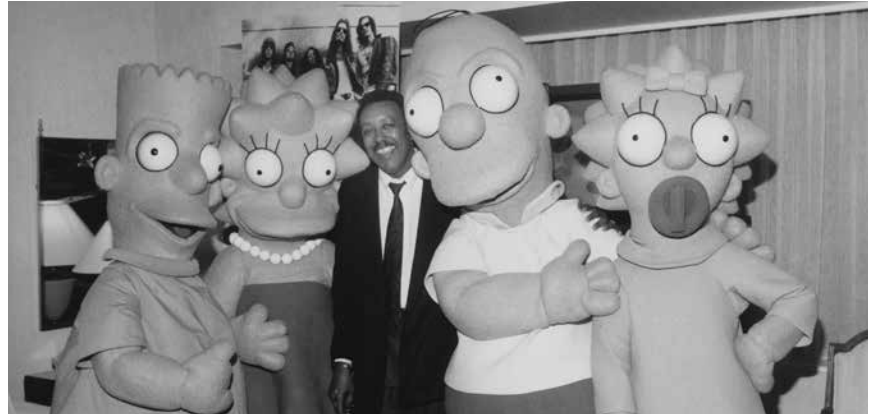
EG: I was in the Warner Bros. family for 23 years. I was with Geffen over 10 years, with Warner maybe 10 years, I was with Island two years, and I signed a two year contract with Elektra.

TC: What would you say were some of your biggest successes at Warner?

EG: That I survived! Because lot of people would have loved to have seen you fail. Think about all the people, especially African Americans, that started when I did, and went through what I went through with all the different labels and projects. I reached the end of my career without ever having to look for a job, and I survived coming out of the South. I remember going to a country station for the first time, and the program director comes out and sees what you are, and goes into shock and says, "By God, I didn't know Warner had no niggers promoting country music." You know, those kinds of things. When I was over in Little Rock with the Staple Singers for the first time, I went into the country club where no Black person had probably ever gone through the front door unless they were cleaning it. I'm there with Pops Staples and his girls and we're promoting the record, "Let's Do It Again," written by Curtis Mayfield. Pops looks at me and says, "Eddie, don't worry about a thing. We're going to get out of here okay." He turns around and pulls up the back of his jacket and he has a gun in his belt. He says, "If anything jumps off, you get the girls out first, and I'll be



Gilreath with Cher (Gilreath Collection).



Gilreath promoting The Simpsons album release on Geffen Records, circa 1990 (Gilreath Collection).

the last one out, but we'll get outta here." And he was serious. Other times, I'm driving in the South and I get stopped by Deputy Bubba, and he asks me, "By God, boy, what you drivin' so fast out here on my highway for?" Oh God, I'm looking around, I'm not ready for a swamp in Georgia, they'll never see me again. I'm probably gone forever. This is the kind of things you had to deal with.

TC: You promoted so many A-list performers. Who were some of your favorite artists that you've worked with during your extensive career?

EG: I got to say Bob Marley, Ray Charles, they both were geniuses, in the structure of their music, their whole look on life, and the struggles they went through. That's what I think impressed me more than anything else. Ray Charles, with his blindness, but he never considered it a handicap. He did more for himself and hundreds of other individuals than most people with all their senses in three lifetimes would ever do. No one knows how much money he gave to Black colleges over the years, and a lot of that was anonymous.

TC: Tell me about Bob Marley.

EG: Bob was a gentleman. And even though at one time he was responsible for making ten percent of the total gross income of Jamaica, he never talked about money. His jean jacket, his jeans, his skullcap, his house, and his religion as a Rastafarian, and his family, that's what he cared about. For whatever reason, he and I found a bond and he trusted me. I got

the feeling, because of everything he'd been through, he didn't trust very many people in this business. When we started working together, there was a comfort zone and he felt that I would tell him the truth, I wouldn't lie to him.

TC: You also had a relationship with Michael Jackson.

EG: I had a good relationship with Michael when he was younger. I was already at Motown when the Jacksons came. When they went on the road the first time, I was still in Philadelphia. I met Michael, got with all the boys, got with their father Joe, and because now I'm their contact, I'm the one who is going to make sure they have a successful trip in the Philadelphia area. I'm the one that knows all the radio stations, all the jocks, where they have to go, what's going to happen hour by hour. This was a pretty big responsibility at that time, because he had all of these people you had to satisfy: the radio, the disc jockeys, the retail, the venue where they're performing, the press. I guess the first time it was successful, so from that point on Joe always came to me whenever they wanted to do things. Joe kinda gave me his nod that yeah, you take care of Michael and I'll take care of the rest of the boys, but Michael should be around someone who is going to look out for him and keep him safe. So, I spent a lot of days with Michael hand-in-hand, going different places around the country.

TC: I'm just going to call out some names of artists you've worked with,

and you give me your first thoughts. Funkadelic!

EG: "Knee Deep." George Clinton. Whooooo! You had to be ready for those guys. They were wild!

TC: How did you handle that? And what did you do with them?

EG: They would drive me crazy. Everybody in the band thought they had some kind of management position, and they always had an issue that they needed you to solve. You know, give me just one person to talk to. I can't talk to seven people. Seven people got seven problems out of my time. So, I would talk to George, and he was incredible. I mean, this is the person you want to emulate. Here's a man that sits there with all this drab on, with the hair and the colors coming off of a rocket ship in the middle of the stage. You got two bands, one signed to Sony, and one signed to Warner Bros., but they're both the same band. Now how great is that? One was Funkadelic and the other was Parliament. Same people, and at the top was Bootsyz Collins. He was signed to Warner and we released "Bootszilla," so it was a wild time. That's one of those artists that you just had to take a valium before you go to work, 'cause they would drive you nuts if you let them. And Bernie Worrell, their keyboardist, was absolutely incredible.

TC: Yeah, Worrell was definitely cutting edge with advancing musical sound through technology.

EG: I'm so proud I had a chance to



Gilreath at a Warner Bros. record store event with colleagues Kirkland Burke and Cortez Thompson, circa 1978 (Gilreath Collection).

interface with these people that were so talented and brought such an incredible sound that hadn't been heard before. It just blew up. I was part of that. Not as a musician or a creative, but as one that had the opportunity to market and sell that incredible sound that people still sing today. "Knee Deep!"

TC: Bonnie Rait.

EG: I mean, she was almost like a country artist. Laid back, quiet, and just had this incredible wealth of the blues and R&B. She had her own texture and style, whatever song she sang, she made it hers. She always wore jeans and had that red hair and she'd just sit there and it was amazing. No electronic gadgets. She has so much talent. That's the people you gotta respect.

TC: Aerosmith.

EG: Steven Tyler is my buddy. We had a great time together. I knew all the guys fairly well. His manager suggested to Eddie Rosenblatt, the president of the Geffen, that we gotta bring Aerosmith back. They have had some problems, they got involved too much in recreational drugs, but they're all straight now and really wanted to make a comeback. So, Rosenblatt said, "Talk to Eddie Gilreath."

So, we went to a nice restaurant and we sat there for three hours. He told me what had been happening with the band, what they wanted to do, what they're willing to do to come back. He said, "They're fully open to anything you want to do with them. We're going to put ourselves in your hands." We then put a marketing plan together and that first album that I had with them, *Permanent Vacation* (1987), sold over three million.

TC: Wow! U2.

EG: Chris Blackwell, the owner of Island Records, said, "Eddie, I just signed this group called U2. I want you to come to the office, 'cause the band is coming from Ireland and we want to have a meeting with them." I said, "Fine let's do that." I got along with Bono really well. I had their album, *War*. But I gotta tell you, the first time I met Bono and started talking to him, I could see he was a person who had depth in his soul. You can see that he has something within him that said it's just not about the music, but the universe, and what can I do to help make it better? How can I get involved? I love my music, I love my band, I love what I'm doing, but that's just part of it. He didn't have to actually say that, but just having a conversation gave you that feeling. This is really a genuinely good

individual. And he hadn't had a hit yet, no one even knew who he was. And as time went on, I think you'll agree I was proven right. Look at all of the wonderful philanthropic things he has done around the world.

TC: For someone reading this interview, what would you want them to take away about Eddie Gilreath? What would you like your legacy to be?

EG: That I tried to do the right thing. I tried to be honest and look out for those that needed help. I never purposely hurt anyone. I never tried to take advantage of anyone. If you put your career in my hands, I was going to do the best job I could for you. If you're going to work in this business, the only thing that you have is your word. You keep your word, do what you say you are going to do, and success or not, that's all you can do. So, at night when you put your head on your pillow, you can go to sleep. I can go to sleep at night.

TC: That's beautiful. Your humanity shines really bright. Of course, your business acumen is huge, and what you've accomplished in the industry is extraordinary. Thank you so much for spending time with me.



Dr. Tyron Cooper with Eddie Gilreath at his home in LaQuinta, CA, 2019.

Introducing the Eddie Gilreath Collection

A consummate industry professional and well-respected veteran of the music business, Eddie Gilreath began his illustrious career at the legendary Motown Records in 1967 as a local promotion manager in Philadelphia. Upon his rise to National Promotion Director in 1970, Gilreath moved to Detroit where he worked with artists such as Marvin Gaye, the Supremes, the Jackson 5, Smokey Robinson, the Temptations and Stevie Wonder.

In 1971, Warner Bros. recruited Gilreath to become their Southeast Regional Marketing Manager in Atlanta, Georgia, where he had the pleasure of directing marketing for the likes of Lena Horne, the Doobie Brothers, Alice Cooper, George Harrison, Rod Stewart, and the “Chairman of the Board,” Mr. Frank Sinatra. From 1975 to 1982, Gilreath was based in L.A. as National Sales VP for Warner’s Black Music Division, which had signed George Benson, Ashford & Simpson, Curtis Mayfield, Al Jarreau, Chaka Khan and Bob Marley. He then landed the VP of Sales position for Elektra

Entertainment in New York City, where he orchestrated sales activities for the company’s burgeoning roster of talent including Linda Ronstadt, Motley Crue, Anita Baker, Metallica, Simply Red, and Midnight Star.

In 1986, Gilreath was tapped by David Geffen and Eddie Rosenblatt to launch a new division called Geffen Records. As VP of Sales for Geffen, Gilreath worked with superstar acts like John Lennon, Nirvana, Cher, Guns N’ Roses, Don Henley, and Aerosmith. Additionally, he oversaw sales of merchandise for the Broadway shows *Dreamgirls*, *Miss Saigon*, *Les Misérables* and *Cats*. He later served as Senior VP of Marketing for MCA/Universal Distribution, launching success stories with talents such as Trisha Yearwood, Meat Loaf, jazzier Dave Grusin, George Strait and Wynonna—and as Managing Director of Domo Records where he elevated New Age music guru, Kitaro, to Grammy winning status. In 2000, Eddie and four industry luminaries formed a successful marketing company, the E-nate Music Group, signing artists such as Kool & Gang,

JT Taylor, Ray Charles, the Gap Band’s Charlie Wilson and Dionne Warwick.

The Eddie Gilreath Collection reflects these multifaceted roles as well as his relationships with a multitude of artists. In addition to photos, press clippings and correspondence, there are a dozen certified gold and platinum album plaques ranging from Larry Graham’s album, *One in a Million You* (1980), to Aerosmith’s *Pump* (1989) to Guns N’ Roses *Use Your Illusion* (1991). Also included is Gilreath’s 1982 study for Warner Bros., “Black Music is Green,” and papers documenting his contributions to other organizations including the Black Music Association, the Manufacturer’s Advisory Committee, and American Jewish Committee. Last but certainly not least, the interviews with AAAMC Director, Dr. Tyron Cooper, capture Gilreath’s unique insights and personal experiences in the music industry. The AAAMC is honored to have a role in preserving Eddie Gilreath’s significant legacy.



Jamaal Baptiste and Heather Augustyn.

one-on-one

An Interview with Heather Augustyn

On March 6, 2020, AAAMC graduate assistant and Ph.D. candidate Jamaal Baptiste, a native of Aruba, interviewed Heather Augustyn about her extensive research on Jamaican music and the donation of her collection to the AAAMC. The following excerpts from their discussion have been edited for length and clarity.

JB: The first thing I want to ask is where did you grow up? Can you tell us about your early years and your musical background, if any?

HA: I grew up in Chesterton, Indiana, at the very tip of Lake Michigan, near the Indiana Dunes National Park. My family and I were connoisseurs of music, but we weren't musicians. I did take piano lessons for ten years. I know thirds and fifths, and majors and minors, but I don't think I could play anything today. I wish I had taken piano more seriously and kept up with the discipline, but



Laurel Aitken performing at Subterranean in Chicago in 1998 (Photo by Heather Augustyn).

it definitely gave me the ear and I'm thankful for that. I've always been just a massive fan of music. And when I get into music, I get into it deeply. That's why when I was a teenager, especially those years where everything is dramatic, my music became very personal to me. I wasn't into ska music completely at that point, but I did dabble in ska and started

listening to things that were out of the British incarnation of the genre. I did my undergraduate studies at Bradley University and my masters at DePaul University in Chicago. At that time, from 1994-1996, a lot of ska bands were coming through Chicago. The music was really popular then and a lot of older Jamaican musicians were touring with the younger musicians, so I got a good exposure to the music. I was maybe 21 or 22 when I became really interested in ska, and then that was it for me!

JB: In the introduction to your book, *Ska: An Oral History* (2010), you mentioned that your first experience with ska was through the group Madness.

HA: Right. There was a show called "120 Minutes" on MTV and it featured what they called alternative music at the time, or progressive music. They would play a lot of music coming out of the

UK, like the band English Beat, which I would listen to. But Madness appeared on a show called “The Young Ones”—I loved that show! When I heard Madness I thought, what the heck is this? This is crazy and fun. And then I ran out and bought the cassette tape as soon as I could.



JB: You mentioned in your ska book that there wasn't a lot of information on the genre in the library, but there were fan-based networks or communities that shared fan art. How were you able to get in contact with these ska lovers and enthusiasts?

HA: Right, there wasn't anything on ska in the library, and that's when I decided that I was going to make that my mission. I was getting my master's degree in writing, so interviewing people as a journalist was part of my method. I wanted to interview band members when they came through Chicago on tour and ask them questions like, “Hey, how did you get your start and who are you influenced by?” And so I started small.

The fan base was a pretty tight community. It's more like a family, everybody kind of knows everybody. Once I talked to somebody, they might say, “Oh yeah, I can put you in touch with Buford O'Sullivan. Let's go talk to him.” I would mostly call people on the phone, and I got a device so I could

record people with my microcassette tape recorder and started from there. I didn't like to interview people at shows because they were busy and I didn't want to infringe. I wanted to have a good space to be able to spread out and talk. So usually my interviews were on the phone because this allows you to talk to anybody. You can call somebody in Kingston, Jamaica or somebody in the UK. Once you talk to one person, they say, “Oh, did you talk to this person? Did you talk to that person?” Now you have two more contacts and it just grows exponentially. I think the very first person that I talked to gave me five more phone numbers.

JB: How did you get in contact with these international Jamaican artists and their family members?

HA: Well, I got a phone plan so I could make cheap international calls, and also got advice from others in AOL chatrooms. Now don't forget these guys were touring, so I would contact their manager. That's how I got in touch with the Skatalites. They were coming to the University of Chicago to play in 1997. I contacted their manager and said, “I'm writing a book, can I interview them?” People are really generous. People want to help.



Lloyd Brevett of The Skatalites performs with the band at the Metro in Chicago, March 1998 (Photo by Heather Augustyn).

JB: Why was it important to you to document these oral histories? Why was that your method?

HA: What is there besides storytelling? I think that's at the heart of who we are as human beings. If I want to know who the human being is, why would I go anyplace else besides the human being? And that's always what I wanted to know—who was the human behind the story. There are plenty of historians that are more interested in records, which is great. They collect records, they want to know the matrix numbers, they want to know who the producer was. I get that, that's great. That's one part of it, but that wasn't me. I was more interested in the person. That's where I make my connection. I want to know, how did this happen? And I get so excited when they're telling me some story about how they discovered music or that they took a papaya stalk and turned it into a flute or whatever. That's how Johnny “Dizzy” Moore got into music, that's how he loved music. That's how he tried to convince his parents to go to Alpha Boys' School, by playing papaya stalks.

How does that compare to a matrix number on a record? It's all important, but I'm really all about the primary source because I don't want it interpreted by anybody, not even me, which I do in my books, which is tough. If you ask somebody how ska started, you'll get as many different stories as [the people] you ask. That's the beauty of it to me. So, you put it all out there and make everybody's perspective a reality. The stories are their experiences. Storytelling is at the heart of this culture too. So why would you use a different method? It's an oral tradition.

JB: You mentioned the Alpha Boys and I know that you published a book with Adam Reeves in 2017, *Alpha Boys' School: Cradle of Jamaican Music*. Can you talk about the process behind the book and also your collaborations with other scholars?

HA: As far as Alpha Boys' School, the way that that came about was that Adam had gone down to Kingston, Jamaica, to shoot a documentary on Alpha Boys' School. He had done a lot



of interviews with older Alpha Boys in the UK, because a lot of them went there to find work. So, then he went to Kingston to film some interviews there as well. That documentary never came to fruition, but Adam had all of these materials and he still retained the rights to all of the audio interviews with artists like Winston “Yellowman” Foster and Emmanuel “Rico” Rodriguez and Edward “Tan Tan” Thornton. Adam and I knew each other from the Facebook world, and he had helped me do stuff in the past, like source some photos. So, he said, “Have you ever thought about doing a book on Alpha Boys’ School?” I said, “Yes, I thought about it, I pitched it to them but they didn’t have the time.” And so I said, “Yeah, let’s do it.” So that’s what we did. Adam and I literally made an Excel spreadsheet that listed about 40 musicians that we included in the book. Each chapter features a biography of a different musician. I took the earlier history—the jazz and the ska. Adam covered the later period—the roots, reggae, dancehall, and dub. It was so much fun.

That book was really pretty well received. We went to one of the biggest concerts in Spain called the Rototom Sunsplash European Reggae Festival, because they also have some panels they call Reggae University. They invited Adam Reeves and I to speak on a panel with Johnny Osbourne and Vin Gordon, two Alpha

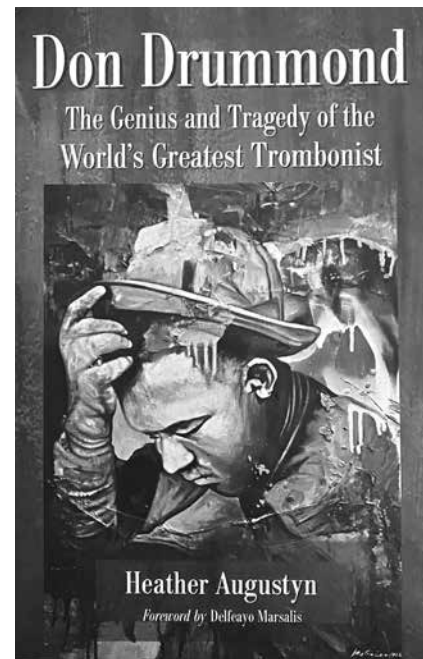
Boys. And I thought, Johnny’s going to hate this because here are two White people talking about the school he attended, what he lived through. But during the session he turned to the audience and said, “They got this right.” That was everything for me, to have Johnny Osbourne’s stamp of approval, because I respected him so much and valued his opinion. To have him say, “You got it right,” that was it for me!

The danger in oral histories is that there’s a tremendous responsibility in retelling a story. When I’m talking to everybody and getting feedback, I’m also trying to make sure that I have it right, if there is a ‘right’ [version of the story].

JB: Can you tell me about your first experiences traveling to Jamaica and interacting with the people on the ground in their space? And also your collaboration with Cedella Marley?

HA: Okay, I’ve never actually met Cedella Marley. This is kind of funny. Most people who know about Jamaican music know Bob Marley, because you can go into a Walmart and find his face on a shirt. I really wanted to make the connection between ska and Bob Marley and reggae, because I want people to understand that those are the roots of Marley and his music. Without ska, there’s no reggae. So, I wanted a Marley to do the foreword for my book, *Ska: An Oral History*. And I thought, I’ll just make a list of the names of his children and I’ll go down the list and see what happens. If I get a no, I’ll just move on to the next one. That’s what I did, and Cedella said yes. What I said is, “I would love to have you talk about your dad and his connection to ska.” I told her the people that were part of the book because those were all of her dad’s friends and the people that played with him. Then I said, “I’ll donate a percentage of my profits to a charity of your choice.” She has the One Love Foundation, so that was what we did. The foreword that she wrote was just beautiful, very poetic, and talked about how her father could hear American R&B on transistor radios as a kid in Kingston. You can picture it. I mean she’s a Marley, she wrote a beautiful story.

JB: To have her voice and insight as part of the oral history and narrative is amazing. So, let’s talk about your first experiences in Kingston. What was it like for you?



HA: I first went to Kingston in 2011, where I attended a conference at the University of the West Indies at Mona. I was on campus there and just explored the city a little bit by getting a cab driver and going out to some of the places that I wanted to visit. Then, two years later, I went back for the conference and felt comfortable branching out a little bit more. I’ve been there a few times now and I’ve been able to get to places like [ska trombonist and composer] Don Drummond’s house. I was there twice and I’m so glad I visited his house because it was just recently torn down. The last time I went to Jamaica was a year ago, in February 2019. When I go



Augustyn and vocalist Ken Boothe at his home studio in Kingston, Jamaica in 2015.

down there now I stay with Byron Lee's daughter. She knows everybody and can take me around, so that's super helpful. She took me over to Ken Boothe's house and I would never be able to get entrance to these places on my own.

JB: So how many of these musicians and artists have you met in person? Do you have any stories about artists you interviewed over the phone, but met with face to face for the first time in Jamaica?



Angelo Moore of Fishbone performing at the Riviera in Chicago, May 1998 (Photo by Heather Augustyn).

HA: Yeah, a lot of them. Like Derrick Morgan, I think I interviewed him a couple times on the phone before I actually met him. Meeting these artists in person is sweet. It's like a family. It's like a homecoming and you just hug up a lot, and now that you've gotten all of the stories out of the way, you can just be with each other. That's the best thing.

JB: You have a book coming out called *Women in Jamaican Music* (May 2020). Can you share a little bit about who will be included and what topics will be discussed?

HA: A few years ago I wrote a book, *Songbirds: Pioneering Women in Jamaican Music* (2014), that was self-published. There are now four books I've done through traditional or academic publishers. My whole point since day one has been to get these histories in the library or in a place where people can learn where ska came from. Since I



self-published *Songbirds*, it hasn't been added to many libraries. So, I decided to revise it and started with Nanny of the Maroons, because she's an important woman who has influenced everything and is a national hero. And then I went through folks all the way up to dancehall with Lady Saw, among others. I also added in a whole chapter on lyrics and how they reference women, which was very revealing.



Augustyn, Stranger Cole, and Millicent "Patsy" Todd in Minneapolis, 2016.



Augustyn and Derrick Morgan in Chicago, 2013.

There is quite a lot of Millie Small [who died shortly after this interview]. Millicent "Patsy" Todd, who did duets

like Stranger [Cole] and Patsy, Owen [Gray] and Patsy, and Derrick [Morgan] and Patsy. Sister Mary Ignatius Davies, who was responsible for building the band program at the Alpha Boys' School, has a whole chapter. I was able to interview Marcia Griffiths, and she talked about traveling with Bob Marley in the tour bus with her one-year-old baby. Hortense Ellis, one of my absolute favorite musicians, is also in the book. She was Alton Ellis's sister and beat him in talent competitions. I tried to interview anybody who was really a central figure, or if they had passed away, then I would try to interview their family members. Enid Cumberland is another one of my favorites. She must be about 95 years old now, and she worked at Studio One for 40 years. Enid set up all the microphones, she ran all the wires, ran the equipment, ran the board, and if they needed a backup female voice, there she was. I think a common story among these women is how they were able to balance all of the very traditional roles of motherhood and of housewife.

I also have a whole section on the mothers and the wives. Some of the women do talk about the sexism in the industry and stuff like that, but the mothers and the wives like Sheila Lee, Byron Lee's wife, ran the whole label. She ran the whole thing, she was the manager, and she ran a tight ship. Sheila is still alive and keeping Byron's legacy alive by making sure that he is part of the history. Byron Lee went everywhere, that's why so many people knew him. He was playing soca in Trinidad and doing carnival every year. Somebody had to run the label. That label was crucial because of the studio, Dynamic Sounds, was where they recorded the Rolling Stones. *Goat Head Soup* was recorded there. Cat Stevens recorded there. But then every Jamaican musician also recorded there because of Sheila Lee.

Then there's Norma Dodd, Coxson's wife. She's not sitting at home, she's there working at that studio. And Coxson's mom. She was really the first selector (deejay) because she's telling him what to buy in the US to play back at her store, Nanny's Corner. So, she's like, "Hey, pick these up while you're there. Bring them back and play them outside

of my store.” That’s a deejay. Come on, she’s a selector!

I wanted to make sure these stories were recorded somewhere for current and future historians and fans. If you don’t get to these marginalized voices before they die or at least get to a family member who can relay their story secondhand, then you’re never going to have it, the history is going to die.



JB: I’m definitely looking forward to reading *Women in Jamaican Music*. My mind has expanded to think about the influential roles of the wives, the mothers, and the sisters. I can definitely see the strong influential role of mothers when advising their sons to buy specific albums.

HA: That’s why it is so cool when people hear these stories. Then you can make the connections. And because of your unique experiences, you’re going to make connections in a way that somebody else isn’t going to, and this could really illuminate your perspective.

JB: What is next for you as far as your research into oral history and preservation?

HA: I’m really interested in the *Jamaica Star* newspaper and preserving these documents. I know the National Library of Jamaica has been trying to get funding for about four years for digitization, and in the meantime these newspapers are crumbling. There are only two sets



Heather Augustyn on the Walk of Fame outside of Duke Reid’s iconic Treasure Isle studio in Kingston, Jamaica, 2017.

of them in downtown Kingston. *The Gleaner* has been digitized and I use that a lot, but that was a colonial paper and as such, they rarely covered “lowbrow” music. The *Star* covered music to some degree in the 1950s and 1960s and these articles are gold because it’s likely the only information that exists outside of



One of the first recordings of Jamaica’s National Anthem, 1962.

the oral histories. So that’s what I would like to see happen in terms of historical preservation. But as for a next book, or a next project, I always have a million ideas at one time. Part of what I want to do next would be women artists during the 2 Tone Records era in the UK, but I’m not quite ready for that yet.

JB: What nuggets can we find in the new Heather Augustyn Collection at the AAAMC?

HA: The collection includes all of the tapes from those recorded interviews, there are over a hundred. As far as photographs and ephemera, there are a lot of photos that I took of the Skatalites at shows that I think are valuable. There is a 45-rpm record of the National

Anthem. I’ve not been able to prove its provenance, but I have a story of the day that the National Anthem was recorded and pressed at Federal Records. They made 100 copies and they put one on each desk of the politicians in the Jamaican Parliament for that day. I’m pretty sure my copy is one of those, but I’ve not been able to prove it. But I know it’s from 1964 and I can’t imagine that it’s a reissue, because it’s black and practically blank. There’s a report on Rastafari that the government issued in the early 1970s. Don Drummond’s death certificate and birth certificate, not the original, but the one the government issued which stated his cause of death. I explain in the book why that’s so revealing, and his date of birth is really important because it was written down wrong at Alpha Boys’ School. There are also some postcards from the 1940s, promotional photos of bands today, fanzines from the 1990s, and a *National Geographic* magazine that’s over a hundred years old and includes an article on Jamaica. It’s very interesting, I think, to see how Jamaica was perceived at that time. So, all of these materials inform my research and place it in context. But the most significant aspect of the collection is the interview tapes.

JB: Speaking as a non-Jamaican citizen, but as a someone from the Caribbean, I think your approach to oral histories is definitely significant because you’re connecting narratives of people and providing a new contextual understanding of the artists and their music. So, once again, thank you for your donation and for visiting with us at the AAAMC.

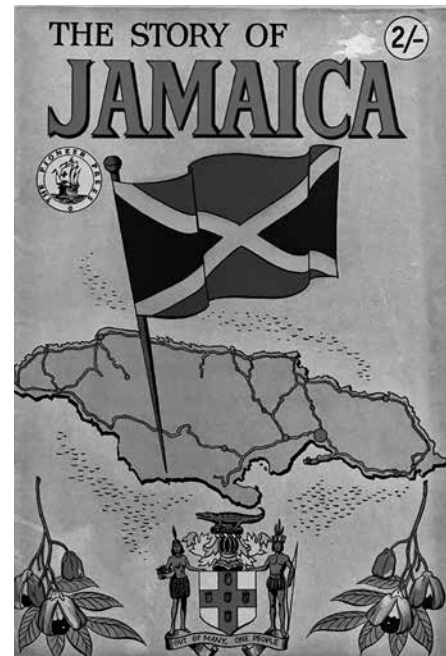
HA: Thank you for valuing my work.



Augustyn's interview tapes.



Augustyn at AAAMC, March 2020.



A graphic novel (comic book) version of Jamaica's history.

Introducing the Heather Augustyn Collection

Heather Augustyn, a journalist and lecturer from Northwest Indiana, is perhaps best known as a devoted fan and historian of ska, rocksteady, and reggae music. She has authored multiple books on these topics, including *Ska: An Oral History* (McFarland, 2010), with a foreword by Cedella Marley, which was nominated for the ARSC Award for Excellence; *Don Drummond: The Genius and Tragedy of the World's Greatest Trombonist* (McFarland, 2013), with a foreword by Delfeayo Marsalis; *Ska: The Rhythm of Liberation* (Rowman & Littlefield, 2013); *Songbirds: Pioneering Women in Jamaican Music* (Half Pint Press, 2014); *Alpha Boys' School: Cradle of Jamaican Music* (Half Pint Press, 2017); and her most recent publication, *Women in Jamaican Music* (McFarland, 2020). Copies of these books were included in her donation to the AAAMC.

Two of Augustyn's books, *Alpha Boys' School* and *Don Drummond*, have been optioned by Playmaker Media/Sony Pictures for development into a feature film written by Andrew Knight. She has also served as a scriptwriter for the documentary *Pick It Up! Ska in the 90s* by PopMotion Pictures, an award winner at the Newport Beach

Film Festival. Augustyn continues to consult on documentaries on ska and Jamaican music and has lectured widely on these topics at academic and reggae conferences and festivals across the US and globally in cities ranging from Kingston, Jamaica to Ho Chi Minh City, Vietnam. In addition, she has been a frequent co-host and contributor to WBEZ-FM, Chicago's NPR station, and has been interviewed for radio shows in Buenos Aires, Kingston, Toronto, Brussels, Minneapolis and Tampa. Her music-related articles have appeared in publications such as *The Village Voice*, *Wax Poetics*, *Downbeat*, *Caribbean Quarterly*, and *Jamaica Journal*, as well as blogs and websites devoted to ska. She is currently a continuing lecturer in the English Department and director of the Writing Center at Purdue University Northwest and is pursuing her Ph.D. in Rhetoric and Composition at Purdue University West Lafayette.

An advocate for preservation and oral history, Augustyn has approached her research with meticulous detail. The bulk of her recently donated collection includes nearly 200 interviews conducted from 1997 to 2018 with musicians, producers, engineers, record label owners

and promoters. These include artists such as Bob Andy, one of reggae's most influential songwriters; Calypso Rose, Trinidad's first female calypso star; saxophonist Lester Sterling and drummer Lloyd Knibb of The Skatalites; former Jamaican prime minister Edward Seaga, founder of WIRL studios; Jamaican-born DJ Kool Herc, one of the originators of hip hop music; and various colleagues and family members of Byron Lee, leader of the Dragonaires. Augustyn's handwritten transcriptions of her many interviews are preserved in bound notebooks. Also included are several hundred images from 1996 to the present, primarily documenting bands touring in the US, as well as research materials, ska related magazines, and reports and ephemera from Jamaica.

The Heather Augustyn Collection represents the AAAMC's first major foray into music of the Caribbean and will serve as an important primary resource for scholars. Those who are interested in tracing the influence of American jazz and rhythm and blues music on the development of ska and reggae music in Jamaica and the UK will find a wealth of significant material.

sound bytes: digital initiatives



Eartha Kitt and Nat King Cole in the film, *St. Louis Blues*, circa 1968 (Rita Organ Collection).

New Finding Aids

Since the last issue of *Liner Notes*, the AAAMC has published five new finding aids on IU's Archives Online:

- **Soul and Funk: The Naptown Sound:** a collaborative initiative between the Indiana Historical Society and the AAAMC that consists primarily of interviews with Indianapolis funk and soul musicians who were active in the 1960s and '70s. The interviews were conducted from 2004-2005 by former AAAMC Project Manager Jason Housley and videotaped for an exhibition at the IHS. Also included are related production materials and photographs.



- **Prince Commemorative Publications:** a collection of comics, magazines and other special commemorative publications assembled by the AAAMC following Prince's death in 2016.
- **Jodie Hearon Photograph Collection:** images depicting Black farm families and rural life in Mississippi from 1953-1964. Hearon and his wife, Ella, used industrial and mechanized farming equipment to harvest cotton, corn and soybeans, while also employing local families as sharecroppers and wage-workers on land that was previously part of a plantation owned by Palmer H. Brooks



Jodie Hearon standing alongside his truck, circa 1960 (Jodie Hearon Collection).

in the area of Drew, Mississippi. Most of the photographs were taken at Brooks Farm or Greenwood Farm.

- **Michael Jackson Commemorative Publications:** a collection of magazines and special commemorative publications assembled by the AAAMC following Jackson's death in 2009.



Carla Thomas performing at Wattstax Festival, 1973 (Rita Organ Collection).

- **Rita Organ Collection of African American Musician Photographs:** features publicity photographs, including movie and television stills, of African American musicians representing classical, jazz, gospel, soul and rhythm and blues genres.

The IU finding aid website, Archives Online, has undergone major changes and is now available with a new URL (<https://archives.iu.edu>). Meanwhile, the original site is still available but will eventually be phased out as content is migrated to the new site.

Image Collections Online

Four collections of photographs were published in IU's Image Collections Online (ICO) over the past year. The new additions include historical photographs from rural Mississippi, images taken during an oral history project documenting funk music in Dayton, Ohio, and publicity photographs of African American artists. The new additions to ICO include:

- **Jodie Hearon Photograph Collection** (39 images)
- **Rita Organ Collection of African American Musician Photographs**, 1948-1987 (73 images)
- **Something in the Water: The Sweet Flavor of Dayton Funk**, 1980-2004 (37 images)

- Jock Hickman Photograph Collection, circa 1950-1979 (54 images)

We invite everyone to browse these images and assist with our cataloging efforts. If you have information to share, including the identities of the artists, please click on the “Contact the Curator” link at the bottom of the page and add a brief note.

MDPI Updates

Over the last year, IU’s Media Digitization and Preservation Initiative (MDPI) digitized hundreds of audio and video items from AAAMC collections. Though the current phase of the digitization project is winding down, we were able to submit a final batch of previously excluded formats, such as a small collection of EIAJ moving image reels and MiniDV tapes documenting Black rock musicians from the James Spooner Collection, as well as newly accessioned VHS and DVD-R items. As with all IU operations, the MDPI project has been affected by the pandemic, but the project staff is doing their best to ensure that the digital preservation of media items continues. We look forward to the completion of the project in the coming year.

Media Collections Online

Pandemic-related changes to staff workflows resulted in the prioritization of projects that can be completed remotely. As a result, staff have been enhancing metadata and publishing thousands of digitized and born-digital media items across multiple collections to IU’s Media Collections Online (MCO) site. Whenever possible, media is made available online without access restrictions; however, due to copyright, the majority of digitized audio and video files, as well as related transcripts, are limited to single-user authorized access. Please contact the AAAMC for details.

Over the last year, focus has shifted to newly digitized open reel tapes and audiocassettes. While many of these



Legendary Bahamian folk singer “Blind Blake” Higgs (Rita Organ Collection).

tapes were already published in MCO, over 800 open reel and audiocassette tapes from the Johnny Otis Collection were recently added to MCO with content notes. These include complete episodes of Johnny Otis’s radio shows, broadcast in California from 1970 to 1995. Many of these programs feature live performances by popular blues, rhythm and blues, gospel and jazz musicians such as Freddie King, Albert Collins, Lowell Fulson, Ruth Brown, Clora Bryant, Etta James and Richard Berry, among others.

Another large collection of radio broadcasts from the Lee Bailey Collection was also recently added to MCO. These airchecks on audiocassettes are primarily from two long running series syndicated by Bailey Broadcasting Services in Los Angeles: *RadioScope: The Entertainment Magazine of the Air* (1990-1996) and *The Hip Hop Countdown & Report* (1991-1998).

Since audiocassettes were an affordable and accessible format for recording, AAAMC collections contain thousands of interviews, concerts and field recordings made on this format. Digitized audiocassettes from the following collections are now available in MCO:

- John Richbourg Collection (*Sounds of the Fifties & Sixties* radio programs)
- Portia K. Maulsby Collection (interviews, lectures, concerts, workshops, rehearsals)

- Susan Oehler Collection (interviews and concerts featuring blues musicians)
- Charles Connor Collection (radio programs, speeches, and performance highlights)
- William Barlow Collection (interviews featuring blues musicians and radio disc jockeys)
- Nelson George Collection (interviews with musicians and radio disc jockeys)
- John A. Jackson Collection (interviews with Philadelphia soul musicians and producers)
- Jack “The Rapper” Gibson Collection (interviews, airchecks and lectures)
- Mellonee V. Burnim Collection (interviews with gospel musicians, GMWA concerts and events, and worship services and choir rehearsals in the US and Malawi)
- Miles White Collection (interviews and concerts primarily related to hip hop music and culture)
- Craig Seymour Collection (interviews with R&B musicians and DJ mixtapes)

In addition to these non-commercial media, the AAAMC continues to publish and describe items from commercial LP, audiocassette, 45rpm, 78rpm, and VHS collections that were selected for digitization through MDPI. These commercial recordings are available to all IU students, staff, and faculty via MCO; non-IU researchers may request single-user authorized access by contacting the AAAMC.

For additional information, go to the “Explore Collections” tab on the AAAMC website or go directly to: aaamc.indiana.edu/Collections/Online-Access (follow the links to Archives Online, ICO, and MCO).

—William Vanden Dries,
Digital Collections/Project Manager



Dr. Portia K. Maultsby interviewing drummer James "Diamond" Williams, 1997 (Something in the Water: The Sweet Flavor of Dayton Funk Collection).



Bill Withers (Jock Hickman Collection).



Leontyne Price, circa 1960 (Rita Organ Collection).

Introducing AAAMC's New National Advisory Board

Mellonee V. Burnim, Ph.D.



Dr. Burnim is professor emerita in the IU Department of Folklore and Ethnomusicology, and immediate past Director of the AAAMC. As an ethnomusicologist with a specialization in African American religious music, she has conducted fieldwork, workshops and lectures across the globe. She is also co-editor, with Dr. Portia K. Maultsby, of *African American Music: An Introduction* (Routledge 2006; 2nd ed. 2015), and Issues in *African American Music: Race, Power, Gender and Representation* (Routledge,

2016). Dr. Burnim is a Distinguished Alumnus of the University of North Texas and was the first Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies at the Yale Institute for Sacred Music.

Reggie Calloway



A five-time Grammy-nominated artist, Calloway has over 30 years of experience in the entertainment industry. Best known as the founder and leader of techno-funk band Midnight Star, he led the group to international success by writing, producing and arranging a string of hit songs. In addition to writing songs for other chart topping artists such as Teddy Pendergrass, Levert, and Gladys Knight & the Pips, he has developed music publishing companies, a record label, and other music

production entities. Most recently he co-founded Royalty Exchange, an online marketplace for buying and selling royalty streams, and also serves as a board member for the California Copyright Conference.

Dr. Marabeth E. Gentry



Dr. Gentry, nationally known as “The Sanctified Opera Singer,” is an acclaimed psalmist who has performed extensively throughout the US and abroad. In 2012, she made history when she was elected as the third overall and first female President of the National Convention of Gospel Choirs and Choruses, Inc., after serving as Vice President for almost 20 years. A two-time Stellar Awards recipient, Dr. Gentry has received numerous awards for her civic, educational and religious involvements, including the Thomas A.

Dorsey Most Notable Achievement Award, and an honorary doctorate from Webster University. In 2018 she was inducted into the Stellar Awards Honors Hall of Fame.

Eddie Gilreath



A veteran of the music industry, Gilreath has held top level executive positions with some of the most significant record labels in the country. After working his way up to Senior Vice President of Marketing for Motown, he was hired by Warner Bros. in 1971 and was later appointed head of the Black Music Sales Division. Following were stints as Vice President of Sales for Elektra Entertainment and Nonesuch Records, and similar positions at Island Records, Geffen Records, MCA/Universal, and Domo

Records, where he served as Managing Director. In 2000, he formed a successful new marketing and consulting firm, the E-nate Music Group, with four other industry luminaries.

Valeri Haughton-Motley



Haughton-Motley has spent her entire career in public service. After working as a mental health counselor for almost 20 years, she earned her law degree from the University of Iowa and is currently a Judge of the Monroe Circuit Court in Bloomington, IN. She also serves on the Boards of Directors of several community organizations, is an active member of the NAACP, ACLU, Fraternal Order of the Elks, and Monroe County Black Democratic Caucus, and is a member and former Chair of the Bloomington Human Rights

Commission. In 2015 she was named the City of Bloomington's Woman of the Year, and in 2018 was a recipient of Bloomington's Living Legends Award.

Curtis Barry Martin, Sr.



A veteran of the music industry, Martin is the recipient of 18 gold and three platinum albums. After working as a radio writer and disc jockey, he shifted his focus to marketing and distribution, working for the renowned gospel music labels Sparrow Records and Integrity Music, and coordinating functions for the Gospel Music Workshop of America, Gospel Music Association and Bobby Jones Retreat. In 1996 he founded The Orchard Promotional Firm

in Mobile, AL, and currently serves as CEO and President, creating marketing and promotional campaigns and events for top gospel artists such as Shirley Caesar, Kirk Franklin, Kurt Carr, Kirk Whalum, and BeBe & CeCe.

Portia K. Maultsby, Ph.D. (Honorary Member)



Dr. Maultsby is Laura Boulton Professor Emerita of Ethnomusicology in IU's Department of Folklore and Ethnomusicology, and founding director of AAAMC. Her research has focused on religious and popular traditions in African American music, the music industry, and music globalization. She has published and lectured around the world, and her research has been used extensively in the productions of cultural institutions, museums, and documentaries for radio and television. She recently served as lead

senior scholar for the opening exhibition of the National Museum of African American and Music in Nashville. Dr. Maultsby is the recipient of many awards and honors, including the President's Medal from IU.

William Morris



Morris is a lawyer in Bloomington, IN, who focuses on anti-discrimination law. A native of Indiana, he majored in journalism at Lehigh University, earned a master's degree in communications at Howard University, studied law at the University of North Carolina in Chapel Hill, and has taught legal studies at Ivy Tech Community College in Bloomington. He is also an ordained Deacon in the Episcopal Church. Known to local radio listeners as Brother William, Morris hosts the popular WFIU radio

series, *The Soul Kitchen*, where he “blends tunes with a groove with music with a message,” as well as the Friday afternoon edition of the jazz program, *Just You and Me*.

Frank Motley



A graduate of Columbia College and Columbia Law School, Motley served as Dean of Admissions for IU's Maurer School of Law for more than 25 years, admitting nearly 5,000 students. He has held positions at three other law schools, and has taught courses in law, business, African American studies, and humanities. At IU he also served as Associate Vice President for Academic Support in the Office of Diversity, Equity, and Multicultural Affairs. Following his retirement from the law school, he continues

to teach courses in IU's Department of African American and African Diaspora Studies. In 2018, he was a recipient of Bloomington's Living Legends Award.

Dr. Leonard Scott



Dr. Scott is the founder and CEO of the nation's oldest Black-owned and operated gospel music recording company, Tyscot Music & Entertainment in Indianapolis, IN, where he also pastors the Rock Community Church. In addition to his music ministry, Dr. Scott has served his community for over 40 years as a dentist at Scott Dentistry. Along with his business ventures and ministry endeavors, he has honed his skills as a musician and writer,

recording several albums and publishing three books. A pillar in the gospel music community, he is the recipient of the Stellar Honors Hall of Fame Award, Thomas Dorsey Most Notable Achievement Award and the Gospel Music Association Legacy Award.

Marietta Simpson



Simpson is Rudy Professor of Music (Voice) at IU's Jacobs School of Music, where she has served on the faculty since 2005. The acclaimed mezzo-soprano has sung with every major orchestra in the US under many of the world's greatest conductors and has performed leading roles in opera companies throughout the US and Europe. She was recently elected to the prestigious American Academy of Arts and Sciences for outstanding achievements as an artist, and was awarded the title of Distinguished

Professor, IU's highest academic title for its most outstanding scholars. Other awards include Temple University's Certificate of Honor for Distinguished Alumni and the Leontyne Price Award.

Evelyn Simpson-Curenton



Simpson-Curenton's versatile skills as a composer, arranger, pianist, organist, vocalist, artistic director, lecturer and producer have made her one of the most sought after musicians in the country within musical genres ranging from classical to jazz to gospel. As a composer, she has received many commissions and her works have been performed and recorded by major artists, orchestras and ensembles. Her music gifts and ministry are also featured in worship services at churches in Washington,

DC, Alexandria, VA, and her hometown of Philadelphia. A graduate of Temple University, she was recently honored with an award for her distinguished career and contributions in the field of music.

Ruth M. Stone, Ph.D.



Dr. Stone is the Laura Boulton Professor Emerita of Ethnomusicology and African Studies at IU. Her research has focused on temporal dimensions of musical performances among the Kpelle of Liberia, West Africa, which she has detailed in the books, *Let the Inside Be Sweet* (2010) and *Dried Millet Breaking* (Indiana 1988). Other publications include *Music of West Africa* (Oxford 2005) and *Theory in Ethnomusicology Today* (Routledge 2007, 2nd ed. 2019 with Harris Berger). During her tenure at IU, she also served

as Associate Vice Provost for Arts and Humanities, Director of the Institute for Digital Arts and Humanities, and Director of the Archives of Traditional Music.

Verlon Stone, Ph.D.



Stone began his career as an educator in New York. During research trips to Liberia in the 1970s with his wife, Ruth, to conduct M.A. and dissertation research, he developed an expertise in photography, field recording, film and video production. After receiving a Ph.D. in instructional systems technology, he worked for Saudi Aramco in Dhahran, Saudi Arabia as a media specialist and internal corporate communications producer. Upon his retirement from Saudi Aramco in 2001, he returned

to Bloomington, IN where he formally established the IU Liberian Collections, which he headed until his phased retirement began in 2016, and now continues to serve as a Special Advisor.

Reggie Workman



Recognized as one of the most technically gifted American avant-garde jazz and hard bop double bassists, Workman was a member of the John Coltrane Quartet in the early 1960s. He went on to perform and record with many jazz icons including Art Blakey's Jazz Messengers, Thelonious Monk, Eric Dolphy, Gigi Gryce, Alice Coltrane, Horace Silver, Wayne Shorter, Freddie Hubbard, Pharoah Sanders, and Herbie Mann. As a professor at The New School College of Performing Arts in New York, he mentors

a new generation of jazz musicians as he strives to preserve jazz music performance, education, and unity. Workman recently received the National Endowment for the Arts Jazz Masters Fellowship Award, the nation's highest honor in jazz.

Tyron Cooper, Ph.D. (Chair)



Dr. Cooper is Director of IU's Archives of African American Music and Culture, an associate professor in the Department of African American and African Diaspora Studies, and adjunct faculty in the Department of Folklore and Ethnomusicology. Along with his teaching and research in African American music, Cooper is recognized for his extensive studio recording and live performance experience as music director, guitarist, vocalist, composer and arranger for many national artists. As a

composer, he has garnered four Emmys, one Telly and several Emmy nominations for his music in PBS documentaries such as *Attucks: The School That Opened a City* (2017) and *Eva A-7063* (2018).

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