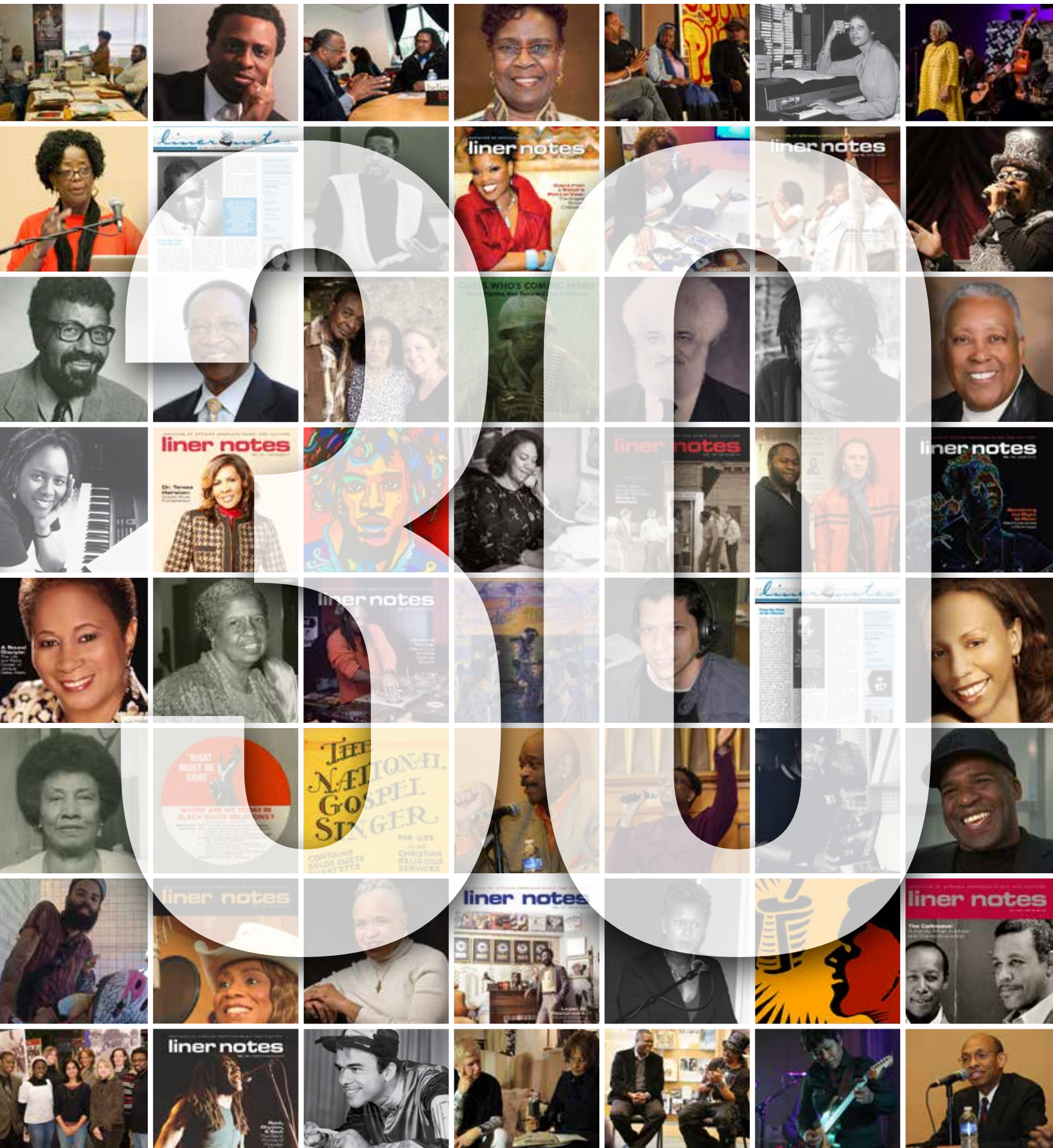


liner notes

AAAMC Celebrates 30 Years

NO. 25 / 2020-2021



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.

<https://aaamc.indiana.edu/>

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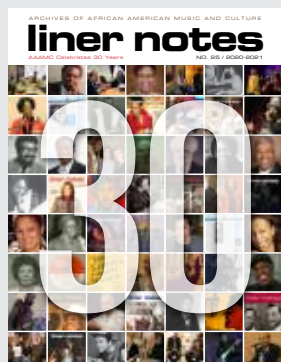
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Liner Notes No. 25 / 2020-2021
Image: 30th Anniversary Collage

Greetings,

This year marks the 30th year of AAAMC's existence at Indiana University. Since arriving as director in 2018, I have sought to build upon the preservation and mission firmly established by our founding director Dr. Portia Maulsby and immediate past director Dr. Mellonee Burnim. I am grateful that upon my invitation they have offered essays for this issue of Liner Notes, detailing the aims and accomplishments of the Archives as a premiere repository under their respective leaderships. Under my directorship, AAAMC has worked to increase our acquisitions encompassing collections that preserve the rich legacies of numerous luminaries in Black music such as the Calloway Family, notable for their creative and business acumen that elevated the careers of chart topping African American artists including Midnight Star, Calloway, Teddy Pendergrass, LeVert and Gladys Knight. Other acquisitions include collections from veteran industry executive Eddie Gilreath, acclaimed mezzo-soprano Marietta Simpson, prolific music composer Evelyn Simpson Curenton, and iconic jazz musicians Warren Smith (percussionist), Reggie Workman (bassist), and Mickey Tucker (pianist). We also hold a unique collection donated by researcher Heather Augustyn, which features interviews with major ska and reggae musicians from Jamaica, the United Kingdom, and the United States in addition to preserving materials highlighting Indiana greats such as jazz pianist/vocalist Marvin Chandler and distinguished jazz educator David Baker, among others. Taken together, since 2018 our collections expanded in the areas of classical, gospel, jazz, funk, R&B, and diasporic musical expressions as well as the music industry.

Along with these new holdings, we have expanded our public programming in ways that bring our collections alive, allowing the IU Bloomington campus and surrounding communities numerous opportunities to experience

Black expressive culture during various forums. Our prized events included *Funkology: A Conversation* featuring Bootsy Collins and Scot Brown and *Crooked Stick: Songs in a Strange Land* featuring Marietta Simpson, the latter of which aired on PBS and garnered an Emmy nomination in 2021. Additionally, AAAMC participated in various campus programs such as IU's 200 Festival Collections Showcase, an event in honor of Indiana University's Bicentennial celebration, where attendees experienced "The Golden Age of Black Radio," AAAMC's four-part online exhibit in partnership with Google Arts and Culture chronicling definitive aspects of Black-oriented radio. During the event "Remixing Our Collections: Hoosier Connections from IU Libraries," AAAMC produced a special exhibit, "Black Indiana Remixed," which highlighted 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. Through these public offerings, among others, a broad array of supporters experienced live music performances, original paintings, photos, posters, sheet music, papers, audio and video, collectively providing a nuanced understanding of Black musical culture represented in our rich repository.

And then there was COVID-19... This time last year, I pondered how the pandemic along with racial and political upheavals have transformed the social climate in the United States and abroad. I also reflected on the effects of COVID-19, as the impetus for AAAMC's postponement of our two-day marquee spring event, *Black Music Icons Live*, which would have introduced to IU renowned jazz bassist/composer Reggie Workman and his sextet through a related exhibit, public workshops and a culminating performance. This program would have reflected the

apex of our mission to “bring our collections alive.” But then, in March 2020, in-person programming was suspended. In fact, humanity seemed de facto postponed! Despite such conditions, how could we make our collections discoverable and accessible in innovative ways? Even more, how could we “bring our collections alive” in a manner which might extend our audience of supporters while illuminating diverse lived experiences, creativity and negotiations of African Americans whose legacies and associated realities are preserved at AAAMC? These inquiries sparked a huge and progressive undertaking of the online documentary series, “AAAMC Speaks”, co-sponsored by the Office of the Provost. The first season of this virtually produced program aired during spring 2021, garnering over 170,000 views on Facebook. Each of the four episodes featured inspiring interviews with thought-provoking and highly successful African American industry executives, academics and musicians who have significantly contributed to the Black music continuum. The series also provided peeks into the function of the Archives by introducing AAAMC staff and their unique roles in our archival process. Currently in production of season two, “AAAMC Speaks” has extended our visibility considerably within scholarly and public sectors nationwide.

Along with programming, we hosted our first reformulated National Advisory Board (NAB) meeting in Spring 2021. The 15 distinguished members of the NAB have already proven to be extremely beneficial to our cause, as they have granted us their collective and individual expertise in definitive areas that forward long-term sustainability of AAAMC. They remain pertinent to our success as we expand our understanding, outreach, and collaboration within diverse communities, and specifically among African Americans whose collective voice and vision must continue to provide constant evaluation and

definition for how we engage Black music and culture both now and in the future. Firm is the foundation set by AAAMC past directors, two seminal ethnomusicologists steeped in the community and dedicated to elevating the Black expressive continuum from the standpoint of the people. Firm the foundation shall remain under my leadership, as one of their protégés aspiring to create new paths for AAAMC’s future. So, as I reflect on my directorship since 2018, I do so with a heart of gratitude for the opportunity to continue a legacy that uplifts the spirit, artistry and agency of Black people who have offered the world soulful expressions, consciousness, and concept, which cannot be denied. We see them in attire globally, we identify them in foodways around the world, we notice the contributions in language nationally and internationally and we certainly recognize the creative imprint of Black folk in music throughout the United States and abroad.

My primary job as director is to facilitate the safeguarding and sharing of meaningful cultural materials that shed further light on the Black music continuum. But I cannot do it alone. AAAMC has benefited from top notch student and professional staff over three decades in operation including past, recent, and current undergraduate and graduate student assistants as well as our existing full time digital archivist William Vanden Dries and the head of collections Brenda Nelson-Strauss, the latter of whom is currently completing her final year before retirement in April 2022.

The past 30 years are clearly marked with tremendous successes. The next 30 will present new triumphs and challenges that we must face if we are to remain relevant and sustainable in the 21st century. There are hard questions that we must continue to ask. For instance, how do we further situate our role and import regionally, nationally, and internationally as a first-rate repository for learning about and affirming Black music? How

can we extend our partnerships and collaborations as we collect, preserve and represent narratives about Black people and their creativity in a manner that translates tangible integrity and care for the community? How can we maximize, and even push, the boundaries of concrete long-term support for our preservation goals within the structure of the university? Are we successfully speaking the language of the 21st century expressed through various analogue and digital platforms that expand engagement, enlightenment and support amongst the most diverse and greatest number of constituents? These questions, among others, will promote our quest to thoughtfully further develop and sustain a community-oriented preservation enterprise within an academic institution—a venture dedicated to careful conservation and widespread illumination of Black music and culture.

As I have said elsewhere, there is yet much work to do. I hope you will consider supporting the Archives of African American Music and Culture’s mission through monetary giving, collection donations, online and in person visitations as well as attendance during future events. Thanks so much for joining us as we celebrate 30 years of legacy work while moving towards an affirmation of tomorrow’s history makers in Black music, and a better humanity.

Cheers,



A handwritten signature in black ink, appearing to read "Tyron Cooper".

Tyron Cooper, Ph.D.
Director of AAAMC

Special Collections:

SC 84: Ray Funk Gospel Music Collection (in progress): Interviews conducted in the 1980s as part of Funk's research on Black gospel quartets; related interview transcripts, notes and research files; gospel sheet music and songbooks; commercial and non-commercial sound recordings and videos including radio airchecks, television programs, and live performances.

SC 156: Logan H. Westbrooks Collection: Additional photographs, programs and other materials related to the history of the Church of God in Christ (1958-2018).

SC 155: Angela Brown Collection: Addition of performance videos and photographs.

SC 119: Mack C. Mason Collection: Books and programs documenting gospel music and the history of the Church of God in Christ.

SC 173: Anthony Cox Collection: Research materials, interviews and footage related to the segments Cox produced for TV One's *The Gospel of Music with Jeff Majors* from 2005-2009, as well as related commercial recordings and videos.

SC 175: Warren I. Smith Collection (in progress): Scores, non-commercial sound recordings and videos, photographs, slides and papers documenting Smith's career as a jazz percussionist, composer, arranger, and educator; includes many performances and rehearsals at his Studio WIS loft, with his Composers Workshop Ensemble, and with M'Boom, the percussion ensemble he founded with Max Roach.

SC 176: Nancy Callaway Fyffe Collection: Includes clips from a 1999 video interview with David Baker about the history of jazz and Gennett Records.

SC 177: Reggie Workman Collection (in progress): Papers, programs, photographs, non-commercial sound recordings and videos documenting the NEA Jazz Master's career as an avant-garde jazz and hard bop double bassist, composer and educator.

SC 178: Evelyn Simpson Curenton Collection (in progress): Programs, photographs, scrapbooks, commercial and non-commercial sound recordings and videos documenting Curenton's career as a composer, pianist, organist, vocalist, artistic director, and educator.

CD/DVD/Book Donors:

The individuals and companies listed below have also generously donated published media and books over the past year. Most 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 Records	Concord Jazz	Howlin' Wuelf Media	Press Junkie PR
Alanna Stone PR	Conqueroo	International Anthem	Provogue Records
Alligator Records	Craft Recordings	Jazz Is Dead	Resonance Records
Archeophone Records	Cumbancha	Jazz Promo Services	Robert Harper
Bible & Tire Recording	Dave Keller	Junko Beat	Ropeadope Records
Blind Raccoon	Decca Records	Lydia Liebman PR	Rounder Records
Blue Engine Records	DL Media	M.C. Records	Shore Fire Media
Blues Images	Duke University Press	Mack Ave. Records	Smithsonian Folkways
Braithwaite & Katz	Dynamic Agency	Mark Pucci Media	Sony Music
Communications	Ensoul Records	Mercedes Nicole	Space Kamp
Bright Shiny Things	Fat Possum	Mr. Wonderful	Spiritmuse Records
Cambria Master Recordings	FPE Records	MVD Entertainment	Terri Hinte
Capitol Entertainment	Glass Onyon PR	Naxos	Tyscot Records
Cedille Records	Gregg August	New Amsterdam Records	University of Illinois Press
Cherry Red Records	Guerilla Funk	New Haven Records	Warner Music Group
Classical Communications	Gwen Laster	Noveau Electric Records	Wolf Records
Cleopatra Records	Hearth PR	Per Notini	

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



The “AAAMC Speaks” documentary series centers on the legacy of the Black music community and highlights a wealth of materials available within Indiana University’s AAAMC. In each roughly 20-minute episode, AAAMC director Dr. Tyron Cooper interviews one pioneer, current industry professional or scholar whose work is connected to holdings at the Archives. As “AAAMC Speaks” through this series, the collections come alive, and African American legacies are preserved.

Watch episodes and learn more at:
aaamc.indiana.edu/aaamc-speaks



Episode 1
Eddie Gilreath



Episode 2
Evelyn Simpson-Curenton



Episode 3
Mike Burton



Episode 4
Portia Maulsby



Portia & the Soul Syndicate, Madison, WI, ca. 1969.



Reflections on the AAAMC, 1991-2013

Dr. Portia K. Maultsby, Founding Director

When I began collecting photographs, recordings and oral histories for research and course development on Black popular music and the music industry, I never imagined that this activity would lead to the founding of the Archives of African American Music and Culture (AAAMC) two decades later.

The Seeds That Grew

The story begins in August 1971, when I joined the faculty at Indiana University (IU) as a visiting assistant professor in the Department of Afro-American Studies and an affiliate with the School of Music. For the first year and a half of my initial three-year contract, I commuted weekly from the University of Wisconsin where I was writing my Ph.D. dissertation and teaching a course. At IU, my sole assignment the first year was to establish a credited ensemble specializing in Black popular music, which became the IU Soul Revue, and to include a lecture component on the music business. As resident faculty, my role expanded to include surveys of Black music lecture classes offered

through the School of Music's Jazz Studies Department and crossed-listed with Afro-American Studies.

As I continued to research materials for the lecture component of the ensemble course, I met and later interviewed "Jockey" Jack Gibson, a pioneering Black personality radio disc jockey also known as "Jack the Rapper." Although retired from radio, Gibson remained active in the music industry, publishing the newsletter *Jack the Rapper's Mellow Yellow* (1976-1997), and hosting "Jack the Rapper's Family Affair" (1977-2000), an annual convention attended by African Americans working in all areas of the music industry: radio deejays, record company executives and staff, producers, publishers, booking and publicity agents, journalists, attorneys, concert promoters and artists.

Fascinated by Gibson's radio career and his stories about the broader music industry, I began attending his "Family Affair" conventions in 1978 and, three years later, those of the Black Music Association, a music industry advocacy organization founded in 1979. In addition to musical

performances, both events offered seminars and keynote presentations on the triumphs and challenges of African Americans working behind-the-scenes in the music industry—a story unknown beyond the industry itself. I wanted to document, preserve and make this story accessible to students, scholars and the broader public in various formats.

My first project was a video treatment on Jack Gibson's nearly three-decade career in radio that included his role in launching the first Black-owned radio station, WERD in Atlanta, in 1949. While producing this video in 1980, I realized I did not have the large number of images needed to document the story. Although I had access to Gibson's photographs, I needed many more and discovered that most were held by private collectors, who charged on the average of \$200-\$500 per image. I became incensed, especially since many collectors took these photographs and other documents from abandoned offices after independent records companies and radio stations folded. Unable to afford the fees, I decided to collect my own images and



Portia K. Maultsby with David "Panama" Francis and Dr. Robert Stephens, June 13, 1985.

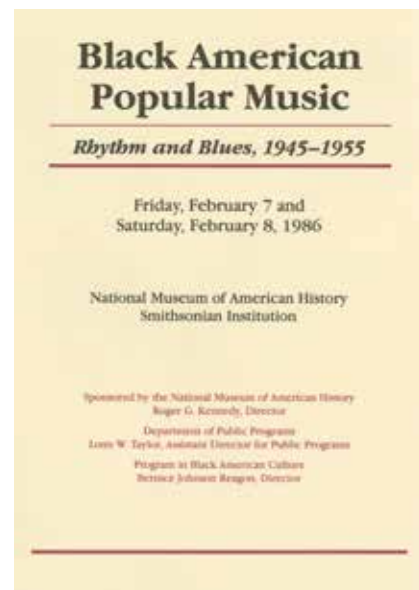
make them available to scholars without charge beyond a processing fee. The journey towards this goal began during my first sabbatical (1982-1983), followed by my appointment as senior scholar-in-residence at the Smithsonian Institution's National Museum of American History, charged with developing the symposium *Rhythm and Blues, 1945-1955* for the Program in Black American Culture (1984-1985).

Between 1982 and 1985, I also took the opportunity to interview many of the individuals I met while attending music industry conventions over the years, including those identified as Black pioneers and "movers and shakers" in the industry. In addition to recording the interviews, I inquired about photographs, documents and other primary source materials related to their careers. Initially based in Philadelphia while on sabbatical, I commuted to New York, New Jersey and Washington, D.C., then later moved to Los Angeles to conduct interviews in the surrounding areas.

In spring 1984, I began acquiring additional photographs, magazine articles, publicity materials, and business papers that I stored in my departmental office at IU along with taped interviews and related materials acquired earlier, mostly from Jack Gibson and his close associates. Between 1987 and 1989, I secured two important donations. The first was the Johnny

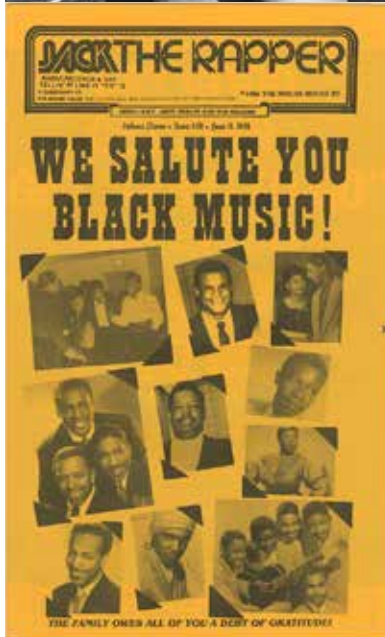
Otis Collection, comprising over 800 audiotapes of Otis's Black popular music radio program (live and prerecorded) as well as photographs, memorabilia, books, and compact discs. The second was the Westwood One Collection, comprising vinyl discs of the nationally syndicated weekly radio program, *Special Edition*. Written and produced by Karen Shearer Productions and broadcast from 1981 to 1986, these 366 programs chronicle the careers of R&B, funk and soul artists through the use of narration, music, and interviews. Following the initial donation by Westwood One, Karen Shearer contributed her own personal collection of interview transcripts, program transcripts, and artist publicity materials used to produce *Special Edition*, as well as other Westwood One radio series including *Rock Chronicles*, *My Top Ten*, and *History of Rock 'n Roll*.

The department lacked the space, staff, financial resources, appropriate climate-controlled environment and the expertise to process and store these new collections. As departmental chair (1985-1991) at the time, I worked with the Archives of Traditional Music (ATM) to initially receive and process the Johnny Otis Collection (now housed at AAAMC). Considering issues of departmental ownership, I negotiated a designated space "Department of Afro-American Studies Collections" for depositing subsequent large collections.





Jack Gibson with Indiana University scholarship recipients, 1981.



June 11, 1986 issue of *Jack The Rapper* magazine.

From 1989-1990, with the volunteer assistance of Laura Crain, then a graduate student in Library Science, we worked with ATM's staff to catalogue the Westwood One Collection. Meanwhile, I continued to identify and acquire collections relevant to the department's research and teaching endeavors.

The Official Establishment of the Archives of African American Music and Culture

The need for a more formalized and in-house system to preserve, process and access materials—a music archive—became an apparent solution. In 1990, the Ford Foundation awarded the department a \$300,000 grant because of its ranking as the top Afro-American department in the area of the arts and humanities. Included in the grant request were funds to build and diversify the university's research collections in music and film. This portion of the grant, combined with additional funds from The College of Arts and Sciences for part-time staff and the Office of Research and the Graduate School for equipment, supported the formal establishment of the AAAMC in November 1991. When the grant expired in 1994, the College of Arts and Sciences provided funds for a full-time staff and two graduate assistants while the Office of the Chancellor (later renamed Office of the Provost), supported a second full-time staff position and two additional graduate students as well as operational expenses.

The initial mission of the AAAMC was two-fold: (1) to become a repository

center for collections on African American music and culture, and (2) to provide support services for the department's faculty research/creative activities, course development, and classroom instruction. Housed and operating out of a small one-room office in the department, in 1991 the AAAMC moved to a newly renovated facility in Smith Research Center that had offices for staff, work and storage space. The timing was perfect. By 1994, both national and international scholars began requesting short- and long-term residencies. During the 1994-95 academic year, Professor Mel van Elteren from Tilburg University, The Netherlands visited for a week and we hosted musicologist Claire Levy, a Fulbright scholar-in-residence from Bulgaria for the entire academic year. Simultaneously, we collaborated with Afro-American Studies Professor William Banfield on collection and program development centering on original manuscripts of Black composers. Public programming included an exhibition and an annual concert, "Extensions of the Tradition," featuring these works that, in 1996, became the foundation for a five-part radio series, *Landscapes in Color*, conceptualized and hosted by Dr. Banfield

and broadcast on WFIU (IU's NPR affiliated station).

Phase II of Development: 1996-2013

In 1996, the AAAMC entered a new phase of development. I expanded the mission to: (1) establish a unique collection of primary and secondary source materials in areas of the African American experience where such materials are scarce or non-existent in traditional library/archival collections; (2) preserve and disseminate these materials for research and instructional purposes; (3) expose materials to the general public through outreach initiatives, such as live performances, workshops, exhibitions, and conferences; and (4) engage in collaborative research/creative projects with various departments and schools at IU, as well as state and national institutions and associations. Collection development prioritized popular music, religious music, and the music industry of the post-World War II era, but also included other music genres.

To advance this mission and bring more visibility to the AAAMC's collections, partnerships, and programming, I established a National Advisory Board of distinguished individuals involved in the production, promotion, and study of African American music, who contributed to realizing our vision. I also coalesced IU faculty working closely with the Archives on collection and program development under the rubric of Research Associates. Two years later in 1998, we began publishing a bi-annual, then annual newsletter, *Liner Notes* (back issues available on the AAAMC website), initially edited by Stephanie Shonekan. In 2006, we launched *Black Grooves*, an online music review website conceptualized and edited by Head of Collections, Brenda Nelson-Strauss. This resource provided information on new releases and reissues of gospel, blues, jazz and all popular genres (including those of Africa and the African Diaspora) as well as classical music composed or performed by Black artists. In addition to providing a valuable opportunity for students to write and publish reviews, the materials submitted for review added significantly to the AAAMC's holdings of recordings, videos, books and related press releases, now part of the *Black Grooves* Collection.

Collection Development: Existing and New Initiatives

Throughout this phase (1996-2013), we acquired several large collections on Black radio, popular and religious music, and the music industry (see featured collection in issues of *Liner Notes*). We also developed strategies that combined collection development with public and outreach programs to bring greater visibility to the AAAMC.

The Research Associates expanded their mission beyond course creation to collaborate on collection development and public programming. The primary research materials on Motown Records compiled by Dr. Charles Sykes, Director of the Afro-American Arts Institute, for example, led to his course design on Motown Records. Co-sponsored by the AAAMC, Department of African American and African Diaspora Studies (AAADS), and the Jacobs School of Music, Dr. Sykes supplemented his classroom lectures with classroom and public presentations by Motown's vocalists, instrumentalists and songwriter-producers.

Similarly, while developing courses on ethnomusicology and working within the public sector, I also began to create and consult on educational media projects: *Eyes the Prize*, Part II (executive producer Henry Hampton, Blackside, Inc.); *Record Row: The Cradle of Rhythm and Blues* (produced by Michael McAlpin); Radio Smithsonian's 13-part series, *Black Radio: Telling It Like It Was* (produced by Jacquie Gales Webb); and museum documentary films such as *Music as Metaphor* and *The Motown Sound* (produced by Donna Lawrence Productions) for the National Museum of African History (Wilberforce, OH) and for the Henry Ford and Motown Museums. Producers McAlpin, Webb, and Lawrence established new collections at the AAAMC through the donation of their research and production materials. These collections attracted the interest and support of other departments—Anthropology, Folklore and Ethnomusicology, Communications and Culture, and the Mathers Museum of World Cultures—enabling the AAAMC to bring each donor to campus for public and classroom presentations.

We also solicited and generously received collections of interviews and other primary and secondary source materials from scholars, journalists and music critics who published books on artists, genres,



Johnny Otis (left) with Mel Williams (Johnny Otis Collection).



Brochure for *The Johnny Otis Show* TV series, circa 1971 (Johnny Otis Collection).



Johnny Griffith, Motown studio musician and former AAAMC Research Associate.



Portia K. Maultsby interviewing Thomas Lockett, former member of the funk band Slave, in Dayton, OH, 1997.



Logan Westbrooks (left) with his CBS Records staff, 1972 (Logan H. Westbrooks Collection).

Black record labels, and music media shows such as *Soul Train*. These contributors include Craig Werner, Maureen Mahon, William Barlow, Nelson George, Bala Baptiste, Ericka Blount Danois, Craig Seymour, Roni Sarig, Miles White, Murray Forman, and John Jackson.

In the mid-2000s, Brenda Nelson-Strauss and I began conceptualizing new ideas for collection development on genres neglected by scholars such as Detroit techno and rock. Even though Black artists created these genres, they have primarily been associated with White and European artists who appropriated this music. To expose the history of these genres and their originators, we decided to organize one-day conferences that would bring the original artists and subsequent developers to campus. We wanted to involve students, anticipating that such exposure could inspire research and study on these topics.

Spearheaded by graduate student Denise Dalphond in Fall 2006, the AAAMC presented the first conference, *Roots of Techno: Black DJs and the Detroit Scene*. The event comprised three panels of techno artists, a workshop on DJ techniques, and an evening of DJ performances. The conference also garnered interviews, video footage of the sessions, and memorabilia from some



Logan Westbrooks (left) signing Mable John to his Source Records label, 1979 (Logan H. Westbrooks Collection).

individual artists. Subsequent one-day conferences using the same template were *Reclaiming the Right to Rock: Black Experiences in Rock Music* (Fall 2009) and *Why We Sing: Indianapolis Gospel Music in Church, Community and Industry*, the latter conceived and organized by Research Associate Dr. Mellonee Burnim (Fall 2011). These conferences became fieldwork bonuses for the Archive.

Part of our mission for the *Reclaiming the Right to Rock* conference was to give IU students practical hands-on experience with documenting live events. Students in Folklore and Ethnomusicology,

Telecommunications, and Journalism took advantage of the opportunity to practice their fieldwork, preservation and public presentation techniques. The result is nearly a terabyte of image, audio, video files—including footage of one-on-one interviews with the featured artists/panelists—for use in classroom projects and the creation of educational products such as podcasts and instructional websites. Along with items purchased for the accompanying exhibit and donations received from several panelists, this data serves as the core of the AAAMC's new Black rock collection, which AAAMC continues to build.

After 20-plus years of cultivating a relationship and eventually gaining his trust in the cultural and historical integrity of our endeavor, Logan H. Westbrooks, a pioneering African American record company executive and entrepreneur, donated his collection of photographs, business records (contracts, reports, royalty statements, financial ledgers, etc.), magazine articles, flyers, and publicity materials documenting his career and business operations from 1968-2013. This collection offers an insider's view of Black executives' role in the development of a multi-billion dollar entertainment industry—a topic rarely undertaken because of a sparsity of first-hand documentation. I wanted to broadly expose and encourage course development on this topic. This mission led to partnering with the departments of AAADS, the African American Arts Institute, Folklore and Ethnomusicology, the Honors Program, Liberal Arts and Management Program, and the City of Bloomington to engage Westbrooks for a series of lectures on campus and at Bloomington City Hall. In conjunction with the 2020 inaugural exhibition for the National Museum of African American Music (Nashville), I drew upon materials from Westbrooks and related AAAMC collections to curate “The Business Behind the Music,” an exhibit located in the One Nation Under the Groove gallery of popular music.

Outreach Activities: Collaborations

In the late 1990s we began focusing more on outreach activities, forming partnerships with community groups, cultural institutions, and professional associations to take our collections to the people. In conjunction with the 1998 conference of the Society of Ethnomusicology, graduate assistant Dina Bennett mounted an exhibit on Johnny Otis and his band, and in 2000, I co-curated with Michael Sampson, *Something in the Water: The Sweet Taste of Dayton Street Funk* for the National African American Museum and Cultural Center. Another collaboration was the 2005 exhibition, *Soul & Funk: the Naptown Sound*, created with the Indiana Historical Society. This display highlighted the role of Indianapolis musicians and their supporters in the production of the local “Naptown” sound of the 1960s and 1970s. During the spring, summer, and



fall of 2008, the entire staff of the AAAMC mounted a traveling exhibit—*Rock, Rhythm & Soul: The Black Roots of Popular Music*—funded by a generous gift from the Lilly Endowment and IU’s Moveable Feast of the Arts program. This exhibition of nine double-sided banner stands attracted large audiences at City Hall, Bloomington, the Crispus Attucks Museum in Indianapolis, and other venues throughout Indiana.

Technology and Archives

As recipient of an Ameritech Fellow Award in 2000 to support the application of technology to teaching, I developed three instructional websites on African American music: *Black Popular Music*, *Hip Hop Music and Culture* and *Survey of African American Music*. These websites, which incorporated materials from AAAMC collections, were used in conjunction with classes taught at IU-Bloomington, branch campuses (IU-Southwest) and beyond.

When Brenda Nelson-Strauss joined the staff in 2002, she began a collaboration with the Herman B. Wells Library’s technical services staff which led to the inclusion of AAAMC holdings in IUCAT (IU’s online library catalog) and WORLDCAT. Ronda Sewald, who joined the staff in 2008, collaborated with the IU Digital Library Program and successfully coded and uploaded the AAAMC’s first collection finding aids to IU Archives Online. During this same period, a generous grant from The GRAMMY Foundation® provided funding for AAAMC’s first audio digitization project, preserving nearly 300 hours of

interviews with rhythm and blues pioneers from the Michael Lydon and Portia Maultsby collections.

Visitors

As our collections grew, especially those on Black radio and popular music, so did the number of national and international visitors. Faculty and graduate students have come from the Big Ten and Ivy League and universities in the United Kingdom, the Netherlands, Germany, and France for short (2-5 days) and long term (two weeks to a year) residencies. Public media such as BBC and PBS, multimedia companies and documentary filmmakers frequently tap into the AAAMC’s collections for production materials as do museums from around the country.

I am indebted to the many individuals who believed in my vision and entrusted the Archives of African American Music and Culture to house, preserve and make its collections available to the scholarly community and general public for research and study (list provided on page 27). I also am honored to have served as the founding director of the AAAMC for twenty-two years. I could not have accomplished these goals without the assistance of a skilled and dedicated staff as well as the many highly motivated graduate and undergraduate students who served under my tenure.

—Portia K. Maultsby, PhD
 Laura Boulton Professor Emerita, Ethnomusicology
 Professor Emerita, Folklore and Ethnomusicology



Alisha Lola Jones, Deborah Smith Pollard, Tyron Cooper, and Mellonee Burnim at the AAAMC's event, *Bodies of Sound: Locating the Beautiful in African American Music*, October 24, 2016.



Continuing the Legacy

Dr. Mellonee Burnim, AAAMC Director, 2014-2016

My official retirement from Indiana University in 2016 marked the end of my two and one-half years as Director of the AAAMC. The experience was richly rewarding, in large part because of the tremendous opportunity to continue the visionary trajectory established by founding director, Dr. Portia K. Maulsby. Realizing that my tenure would likely be relatively short, given my pending retirement, I felt it important to set achievable goals and objectives that could be quickly realized within a limited timeframe. Dr. Maulsby had established a long-term vision for this dynamic repository. Having originally been housed in extremely limited space within the Department of African American Studies in Memorial Hall, I was pleased as department chair (1991-1994) to have assisted with securing housing in the Smith Research Center that increased the

Archive's square footage exponentially, allowing the unit to accommodate both the expansion of its staff, as well as its public space, so critical for welcoming and accommodating the ever growing list of visiting researchers and scholars from across the globe, who represent not only traditional music fields, but such diverse disciplines as law, linguistics, and history, as well as communications, gender studies, and fashion design.

Given the AAAMC research objective of recovery and preservation of African American musical histories in local, national and global contexts, as director, I was particularly interested in developing holdings in the field of gospel music, my area of specialization within the discipline of ethnomusicology. In 2011, as a research associate, prior to my becoming AAAMC Director, I had guided Raynetta Wiggins, ethnomusicology M.A. student

and AAAMC graduate assistant, in the planning and execution of the one-day conference, *Why We Sing: Indianapolis Gospel Music in Church, Community and Industry*. Indianapolis offered a treasure trove of recording artists and studios, radio personalities, dynamic church choirs, and musicians linked to the performance and dissemination of the genre at both the national and international level. The city boasted Tyscot Records, the oldest Black-owned gospel recording label in the country, as well as Al "the Bishop" Hobbs, who succeeded founder Rev. James Cleveland as leader of the Gospel Music Workshop of America. Conference planning efforts also engaged current AAAMC Director, Dr. Tyron Cooper, who served as Music Director for the event. Then a Ph.D. student in ethnomusicology and AAAMC graduate assistant, Cooper later completed a dissertation on one



of the featured topics, Tyscot Records, which led to the publication of his chapter, “Tyscot Records: Gospel Music Production as Ministry” in the 2016 publication, *Issues in African American Music: Power, Gender, Race, Representation*, edited by Burnim and Maultsby.

Through months-long planning and successful grant writing efforts, *Why We Sing* generated support from the Office of the Vice President for Diversity, Equity and Multicultural Affairs; the Jacobs School of Music; the Department of African American and African Diaspora Studies (AAADS), and the African American Arts Institute—an indication of the broad university-wide recognition of AAAMC’s valuable contribution to the mission of IU. As an added benefit, students across the campus, as well as members of the broader Bloomington community, were invited to sing in the 70-voice choir led by Sheri Garrison, the famed director of the breakout hit by Glenn Burleigh, “Order My Steps,” recorded by the Women in Worship on Al “the Bishop” Hobbs’ Aleho label.

The overwhelming success of *Why We Sing* fueled the subsequent production of two comparable signature AAAMC events under my leadership that continued the public-facing model first established by Dr. Maultsby. In 2014, AAAMC organized and presented the forum and related exhibit, *Hot Buttered Soul: The Role of Foodways and Music Making in Building and Sustaining African American Communities*, as part of IU’s signature programmatic Themester event, Eat, Drink and Think: Food from Art to Science. The forum featured Dr.

Psyche Williams-Forson (University of Maryland College Park) and IU professors Dr. Tyron Cooper (AAADS) and Dr. Alisha Lola Jones (Department of Folklore and Ethnomusicology), with myself as moderator. The evening culminated by extending the cultural experience to foodways, with a reception featuring soul food from the highly acclaimed Kountry Kitchen, an Indianapolis restaurant that has been frequented by such luminaries as Jimmy Fallon and President Barack Obama.

Another proud moment during my tenure came during the fall of 2016, when 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 the Neal-Marshall Black Culture Center’s Grand Hall to capacity as they listened to Dr. Tyron Cooper and Dr. Alisha Lola Jones 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 that 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 often influenced by perceptions of aesthetic values and physical beauty that contradict rather than embrace African American cultural norms.

Students from across the campus enrolled in the IU First Year Experience

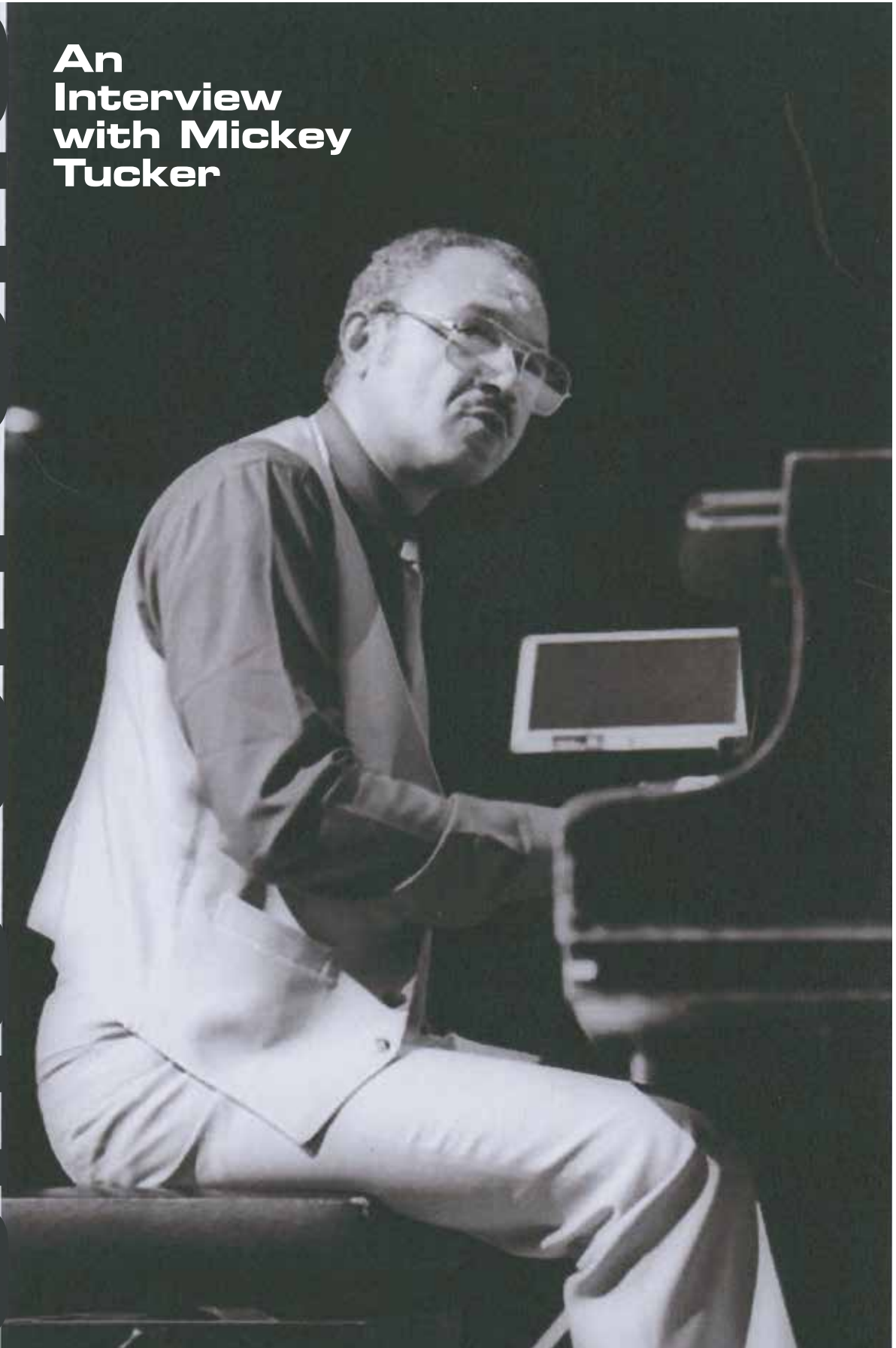
program were a sizeable and welcome component of the *Bodies of Sound* audience. One student from the course “Black Music of Two Worlds,” which I offered during that semester, commented: “I never before took the time to analyze the deeper meanings behind the songs. This made me wonder, ‘Was I just blind 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.” A full video recording of *Bodies of Sound* remains publicly available through IU Media Collections Online. Deposits of the rich and extensive gospel music-related collections from Dr. Smith Pollard, Washington, DC radio personality and producer Jacquie Gales Webb, and gospel music industry entrepreneur Teresa Hairston were subsequently added to AAAMC holdings.

Although my tenure at AAAMC was relatively short, it was richly rewarding. Together with the staff, we constantly engaged in public programming to enhance our profile and serve publics whose knowledge of the depth and significance of African American musics were simply non-existent or misconstrued. We were also able to upgrade our reading room via new furniture and viewing equipment suitable for accommodating small classes and seminars. Upgrading AAAMC facilities and advocating for optimal space is a challenge that remains at the forefront of present-day efforts. Finally, I applaud the appointment of Dr. Tyron Cooper as current director, and acknowledge the committed and consistent work of the full-time AAAMC staff, Brenda Nelson-Strauss and William Vanden Dries, who deftly manage day-to-day operations. Together with graduate student assistants, they so ably serve as the public face of the Archives, documenting the work that we do and executing our multi-faceted mission in ways that bring credit to our unit. I am proud to have served as leader of AAAMC, and welcome opportunities to contribute to the continuation of the rich documentary legacy heralded by this unique repository and research center. AAAMC is an Indiana University treasure of which we can all be proud!

—Mellonee Burnim, Ph.D.
 Professor Emerita, Department of
 Folklore and Ethnomusicology
 Adjunct Professor, Department of
 African American and African Diaspora Studies

one-on-one

An Interview with Mickey Tucker



Mickey Tucker playing piano in Amsterdam, 1986 (Mickey Tucker Collection).

On June 15, 2021, Dr. Tyron Cooper interviewed Mickey Tucker via Zoom from his home in Melbourne, Australia, about his extensive career. Mickey's wife, Sheila Tucker, also participated in some of the discussions. These excerpts from the interview have been edited for length and clarity.



Mickey Tucker at age 7 or 8, ca. 1948-1949
(Mickey Tucker Collection).

TC: I'm sitting in my office at Indiana University talking to the great Mr. Mickey Tucker—pianist, organist and composer extraordinaire who has played with a “who's who” of musicians. Let's start at the beginning. You were born in Durham, North Carolina in 1941 during World War II, but you were raised in Pennsylvania for the first 11 years of your life. Correct?

MT: That's true. A little suburb right outside of Pittsburgh called Rankin.

TC: What prompted your parents to move from Durham to Pennsylvania?

MT: Well, my Dad had just gotten out of the Navy and he got a job there with a company that made signals and switches for trains. He liked it there, I liked it there, but my mom is hating it. And that's what prompted the move back to North Carolina because she hated Pittsburgh and big cities so much.

TC: Tell me about that community of Rankin. What did your dad love about it?

MT: I think my pops, and really any Black person, would have been happy to get away from North Carolina or anywhere south of the Mason Dixon line at that time.

I think he would have cleaned toilets, you know, if it meant he could get away from that. We moved to Pittsburgh during my early formative years and where I went to school there were White kids and Black kids in the same classes. Then when we moved back to North Carolina it hit me like a ton of bricks: ain't no White kids in none of these classes! That's not allowed, it's against the law, it's illegal! We moved back into the Jim Crow South when I was 11 years old and I had never experienced that.

TC: How did you negotiate North Carolina coming from a more integrated space.

MT: I don't know that I negotiated anything. When you're in a situation, you just have to deal with it as best you can. I made a lot of friends when I was that age, but they were all Black friends because White people and Black people did not associate during that time. Knowing that you could go to jail for that, or even get hung for it, was quite a shock at that age, so I became more culturally aware of who I was and I took that frustration to the piano. While a lot of my friends were out shootin' marbles or basketball hoops, I was at the piano. It was like being transported to another realm where I didn't have to deal with that Jim Crow crap. When I was at the piano, none of that seemed to affect me because I was so focused on trying to learn that damn instrument.

TC: You started on the piano when you were around six or seven years old?

MT: My parents had bought a piano so my older sister could take lessons. My father had a jazz record collection and Fats Waller was my very first influence, but he also had records by Erskine Hawkins, Duke Ellington, and everybody else. That music just got into my head and when my sister would leave the piano, I could not wait to sit down and try to make some of the sounds I was hearing on these records. My parents picked up on that and they got me started on piano lessons.

TC: So you were trying to imitate Fats Waller, who was a huge star!

MT: Tell me about it! And guess what? I never made it!

TC: His technique was flawless. I mean, you think about all of the things he was doing on that piano while singing and talking!

MT: Now that's something that I have never been able to accomplish. I cannot talk to somebody and play the piano at the same time. Can't do it. That makes me wonder, did Fats Waller have another brain stashed somewhere?

TC: If you had to choose a few people who impacted you most as an artist early on, who would they be and why?

MT: When I was about 12 or 13, we had a trio. There was Grady Tate, a bass player named Marion Thorpe, and myself. Thorpe was the one who turned me on to this guy from the West Coast, Hampton Hawes. I think more than bebop pianist Bud Powell, Hampton Hawes would have been my primary influence in my youth. He was a West Coast pianist and I could just relate to the way he swung. As a matter of fact, I wore out so many Hampton Hawes recordings while trying to transcribe and actually play his solos note for note. That's how much I was into his playing. As far as I know, Hampton Hawes had no so-called formal training on piano. There was another pianist that offered to work with Hawes on his fingering technique, which was unorthodox, but Hawes said, “No, leave it like it is, as long as it sounds the way it sounds.”

TC: So if it's not broke, don't fix it.

MT: That's right. One pianist who did respect Hawes, and openly too, was Oscar Peterson.

TC: That's interesting, because you don't hear much about Hampton Hawes, though of course we know about Bud Powell.

MT: Listen, not only at that time, but for every guy you do hear about, there's at least ten that you'll never hear about. There's a lot of them that's out there, man.

TC: Now your musical training is so diverse and I want to get into some of the specific performance communities that have impacted your evolution. When I think about the first one, I think about the church. Your church background was pretty



Mickey Tucker playing piano during recording session with Eddie Jefferson, 1974 (Mickey Tucker Collection).

extensive early on. How did that impact your musicianship?

MT: Well, all Black people know that the church was not just a church. It was a place for social gatherings and all sorts of stuff. I played for the male chorus at Mt. Olive Baptist Church in Durham, beginning when I was maybe 12 or 13, but I belonged to Mt. Gilead Baptist Church.

TC: You're playing gospel music?

MT: Well, actually, it wasn't authentic gospel music because what these guys at Mt. Olive were singing were just hymns out of the Baptist hymnal.

TC: So you got paid for this?

MT: Yeah, five bucks.

TC: Wow. A 12-year-old making five bucks a Sunday, you were doing pretty good.

MT: Also, I worked a lot with the Hillside Joymakers, a big 16-piece band of students from Hillside High School and the leader,

Philmore Hall, was the band director. We played stock arrangements from the Duke Ellington, Count Basie, and Tommy Dorsey books.

TC: You also studied classical music from an early age. What did you take away from these studies that enhanced what you would do subsequently as an artist?

MT: A Bachelor of Arts degree from Morehouse College! [laughs] You know, I could have gone either way. My last teacher, Dr. Joyce Johnson, would say the same thing. But ultimately it was just the stuffed-shirtedness of the classical community, as opposed to jazz followers. If I had chosen to go classical and put my mind to it, I could have done that. Maybe not like an Andre Watts, but certainly in that category. But I was bitten by the bebop bug when I was a kid, man.

TC: After you completed your degree at Morehouse in 1961, you did a stint as a music teacher in Mississippi?

MT: The first year after I graduated I taught in a public school in Lake Wales,

Florida. Then I went to what is now Mississippi Valley State for three years. And after that I escaped Mississippi and went to New York.

TC: Why New York?

MT: Well, I knew that if you wanted to be a jazz musician, you better be in New York or you won't work!

TC: In the early 1960s you performed with Little Anthony and the Imperials, Damita Jo, and comedian Timmy Rogers. You come from playing in the church, playing in a dance band, studying classical music, and now you're on a rhythm and blues gig with Little Anthony and the Imperials. How did that come about?

MT: I was a friend of Pat Sherrod, who had been playing drums with Little Anthony for a long time, and their organ player was leaving so that position was open. At the time I didn't have a lot of gigs, but most of them were on the Hammond B3, not piano, and that's what Little Anthony and the Imperials needed. Financially it was a nice paying gig, so I stayed with them around



Reggie Workman, Horacee Arnold, and Mickey Tucker in Tokyo, June 1978 (Mickey Tucker Collection).

two years as their organist and musical director.

TC: So after playing with Little Anthony, Damita Jo and comedian Tim Rogers, you transitioned in the late 1960s to jazz and it seems you never looked back. What sparked that transition?

MT: James Moody! He formed a band to tour extensively in the states, which consisted of Eddie Gladden on drums, James Moody on tenor and flute, Eddie Jefferson on vocals, and myself on a B3. So that's how I first got my foot in the door, jazz-wise.

TC: You also performed with Rahsaan Roland Kirk as well as Roy Brooks & the Artistic Truth?

MT: Actually no, I never did perform with Rahsaan, I only recorded with him. At the time, I thought the session date was for piano, and Rahsaan said, "No, man, I hired you to play the organ." They dropped that on me at the last second. I didn't even know I was going to be playing organ on everything.

TC: Other than those two artists, I don't see a big organ influence in your background. Did you learn organ in the church?

MT: No, I learned out of necessity and having to work.

TC: That's interesting, because everybody thinks about you now as the supreme pianist, but you were cutting your teeth on the organ before you really got noticed on the scene. I'm listening to your style on the organ, especially on the Rahsaan Roland Kirk album, *Blacknuss*, and as musicians say, y'all took him to church. He's really evoking the sounds of the Black church. And we know the Hammond B3 is linked with the Black church historically, and still to this day is a quintessential instrument within the gospel music tradition. You were playing this organ, incorporating all of the language, all of the contours in terms of the textures that one would get out of the organ on Sunday morning, but you're telling me you didn't grow up playing the organ?

MT: Right, I had to teach myself the B3 as I was working.

TC: What was your reference point?

MT: Well, of course, the great Jimmy Smith, Don Patterson, Larry Young, Charles Earland who had a hit record at the time, so there were quite a few organ players around.

TC: Your piano work has elevated performances and recordings of many other luminary artists: Art Blakey and the Jazz Messengers, The Jazztet with Art Farmer and Benny Golson, the Thad Jones/Mel Lewis band. You've also worked with Sonny Stitt, Cecil Bridgewater, Cecil McBee, Louis Hayes and my man, Reggie Workman, who put me in touch with you. Who were some of the other notable artists that you performed with, and why did they resonate with you?

MT: OK, Slide Hampton, Ted Dunbar...

TC: Tell me about Ted Dunbar. He played on one of the songs that I really love from your album, *Blues in Five Dimensions* [hums a few bars from "A Nice Clean Machine"].



MT: Well, Ted and I were not only musical associates, but we were very good personal friends. As a matter of fact, I stayed with Ted at least a couple of times when I went to the states, after we had moved to Australia.

TC: He is such a phenomenal player. His tone, his ability, I mean his melodic ideas in his solo work, and y'all just fit like a glove.

MT: We did fit well together. New Yorkers are all great musicians, but sometimes you get that combination. It just seems to click for some unexplained reason.



TC: Well, you all certainly clicked on that one. What I find interesting about *Blues in Five Dimensions* is that it's still ahead of its time in 2021. That's my humble opinion, it's so fresh.

MT: Well, thanks, man. That's the thing about it, man. Musically, jazz just gives you more freedom and it sort of hangs around for a long time. Whereas some other kinds of music, you have to be recording a new hit song or something every day, and it's all alike.

TC: Who else is on the list of favorites among your collaborators?



MT: Well, Junior Cook, Pepper Adams, Frank Foster, Terrence Blanchard, Johnny Coles, Ray Drummond, John Faddis, Major Holley, Philly Joe, Marcus Belgrave, Ron Carter, Ronnie Cuber, Jerry Dodgian, George Duvivier, Curtis Fuller, Sonny Fortune, Eddie Gladden, Bill Hardman, Billy Harper, Billy Hart, Percy Heath, Al Harewood. Really, it goes on and on.

TC: Whoever is hot at the time, you played with them! At the same time, you were composing, arranging and recording as bandleader on albums like another one of my favorites, *SoJourn*, and *Mr. Mysterious*. And then you also have symphonic works such as *Spiritual Collage: A Suite for Saxophone Quartet and Orchestra*, and *The Olympic: Trilogy for Piano and Orchestra*. What I love is that readers of this interview can actually view the scores of these works at AAAMC by just coming in and perusing the Mickey Tucker Collection.

MT: Well, funny that you should mention those two works because I got

a grant from the National Endowment of the Arts to write *Spiritual Collage*. As it turned out, the money from the grant came to almost a penny of what it cost me to have the parts copied. As far as I know, that is the only composition ever done under a grant from the NEA that has never been performed. Same thing goes for *The Olympic*. A classical pianist friend of mine, Allison Deane was her name at the time, played through it and loved it and wanted to perform it. That's another one that I'm going to leave the Earth, because neither one of those are going to be performed during my lifetime.

TC: I remember reading that you got that grant for *Spiritual Collage* in 1978, and it requires a 70-piece orchestra.

MT: I'm sure they were not expecting something of that scope, because they usually give grants for smaller works. But [*Spiritual Collage*] was what I heard and I felt that I had to get it down on paper. I even had a saxophonist who agreed to perform it, had it ever come to that. All of the original people who had taken an interest in that piece, like Pepper Adams, Jerome Richardson and Frank Foster, they're all dead now.

TC: You talked about the musicians who had agreed to perform on the piece, and I remember you also mentioning Branford Marsalis as one of them. He's NOT dead! Did you have a conversation with Branford?

MT: Branford always comes to visit us when he comes to Melbourne and I played him a piano reduction of the saxophone quartet piece. Branford is interested in doing it too, but you know, it takes a lot to get something like that organized and you got to have money to do it, which I don't have access to. Donald Harrison would be interested in doing it, as would another friend, Carol Sudhalter, who plays baritone sax. And I was hoping that Billy Harper would also be interested. My hope is that somebody is going to come along and see this interview [and say], "Hey, maybe this music should be performed." And I think, just on the grounds that it was composed under a NEA grant, it deserves a performance.

TC: What was the music business like for you in the 20-year span from the '60s



Hillside Joymakers on stage, 1954 (Mickey Tucker Collection).



Mickey Tucker playing organ onstage at Just Jazz, ca. 1970s (Mickey Tucker Collection).



Mickey Tucker performance, undated (Mickey Tucker Collection).



Mickey Tucker and Roland Hanna, New Heritage Keyboard Quartet portrait, 1973 (Mickey Tucker Collection).



Mickey Tucker at piano with fellow musicians Ray Drummond, Benny Golson, Billy Hart, and Curtis Fuller, 1985 (Mickey Tucker Collection).



Mickey Tucker with Junior Cook and Dexter Gordon in Norway, 1979 (Mickey Tucker Collection).

through the '80s? Were you working as a part of the union or were you freelance?

MT: You better belong to the union in New York or you don't work, because the union was very strong at that time. As a matter of fact, Roland Hannah sent me to sub on a Broadway show for him and I wasn't a member of the union at that time. I took the gig, and of course they took me off of the gig until I got my union card [in the AFM Local 802].

TC: What was the scale then? What were y'all making at that time for a gig?

ST (Sheila Tucker): One of the first calls I took for Mickey after moving to New Jersey was for a gig out on Long Island. Since Mickey wasn't home I took the details and I asked, "How much is it paying?" And the answer was \$50, so I said, "No, he can't do that." And this person replied, "But you haven't asked him." I said, "Let me put it this way. I will pay him \$50 to stay home and play the piano for me!" That person and I became very good friends, but he put the word out that you're going to have to deal

with this woman who's got this strange accent and she ain't kidding. So that word went round and his fees went up!

TC: Sheila, I'm so glad you jumped in because I was about to ask who Sheila Tucker is and how impactful you have been with Mickey in his career. How did y'all meet?

MT: Before you start on that, let me put it this way. Without her, I wouldn't be here.

ST: We met in the swimming pool of a hotel in Frankfurt, Germany. He was on tour with the Jazz Messengers with Art Blakey and I was on vacation driving around Europe. And when Mickey arrived at the pool we just started chatting and he invited me to the gig that night where they were playing and I went, and that was the start of that.

TC: So this tour was around 1976? Were you into jazz?

ST: Well, yes, but jazz in Australia at that time was very limited. I didn't have a

clue who Art Blakey was at that point, but of course I didn't say that. So here I am really listening to fantastic music. Mickey had the presence of mind to leave his tour itinerary in my box at the hotel. So I'm driving around, not heading in his direction, when I thought, "I wouldn't mind seeing him again." So I put the car into gear and headed to Innsbruck, but when I got there, they were already gone. The next place on the tour was Graz, so I checked into a hotel, found out where they were playing, and told the man on the door I knew the musicians. He let me into the room and they weren't there yet. I was very anxious and thought, have you done the right thing here or not? Then Mickey walked in and the smile on his face told me I had not made a mistake. And from there, the rest is history.

TC: Wow. That's beautiful. You can't get much more organic than that. So now your role in Mickey's career, did you manage him?

ST: My last job here in Australia was negotiating with Japanese companies on behalf of the company I worked for.

So I knew how to deal with people, and if something wasn't right, I would say so. If people weren't prepared to take the steps necessary to make sure that Mickey was paid, then I just said, "Well, it's not worth doing the gig. If you're not going to get paid, why work?"

MT: Listen, man. You know there was a bootleg album that had been in the hands of at least 25 different companies, and if it hadn't been for Sheila, none of us would have gotten paid.

ST: We heard it on the radio, and I immediately called the record company and said, "You have a problem. I don't know about the other musicians, but my husband has not been paid for this recording. And if you don't organize this, I will get an injunction and have everything pulled." And the guy said, "Hold on. We have a sworn affidavit from the person who gave us the tapes, that the musicians have been paid." I said, "Give me his data." So I phoned this person, who I knew, and said, "You have until nine o'clock tomorrow morning to be at our apartment with the cash, or I will be on the way to the attorney's office." And sure enough, he was there.

TC: Sheila, you're the real deal!

MT: Oh, tell me about it, buddy!

TC: How did you handle music publishing?

MT: Melba Liston got me into BMI, not long after I arrived in New York, and they set me up with my own publishing company under their umbrella. I have gotten checks through BMI that would have been four or five times what the actual record date paid just for performance rights. When you're a publisher and they play your stuff on the radio, that's a performance. So that's how those revenues are derived. Melba Liston told me if you're going to make any money out of this, you're going to have to be a member of BMI or ASCAP.

TC: I think what many people don't realize is publishing is one of the most definitive dimensions of the music business.

MT: You know what I call it? Legalized thievery. This is the only business I know of

where you can get away so easy with ripping stuff off just by getting the publishing to somebody else's shit. You didn't write a note. And still, when the cash starts coming in, you're the one that gets it. And that is still prevalent up to and including this day and time in this business. Some people just want to see their picture on that album jacket and they'll sign their grandmother away.

TC: It becomes more evident how powerful your union is, and how strong you and Sheila are in terms of thinking about your wellbeing as a unit, but also Mickey... I mean this music business can be a dirty business.

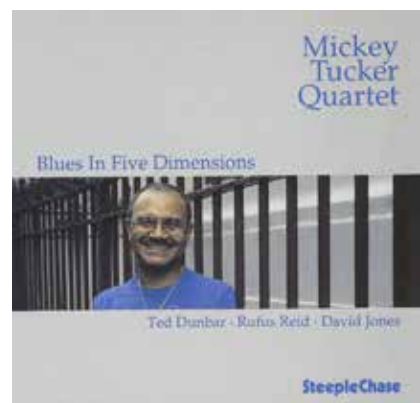
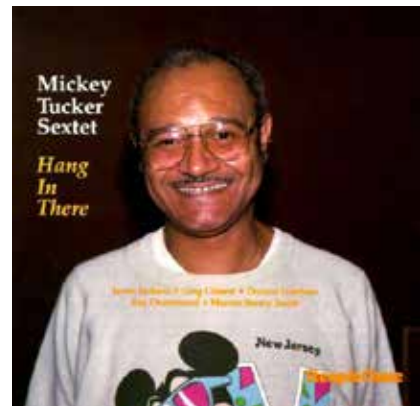
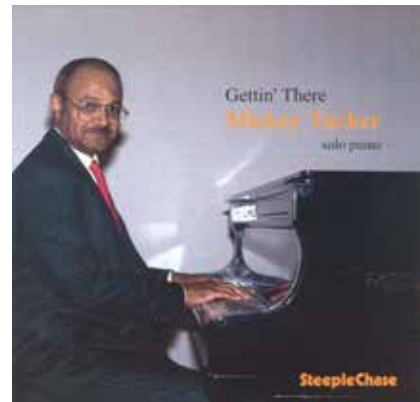
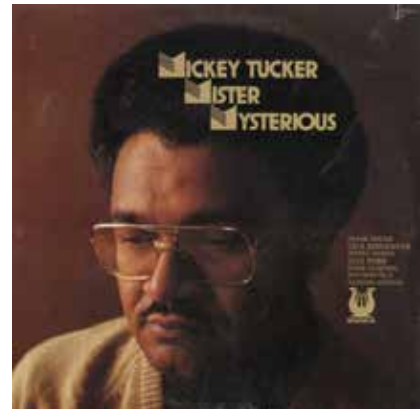
MT: Yeah, it is, absolutely.

TC: You need the powerhouse of a Sheila Tucker. Unfortunately, many African American artists did not have that kind of representation historically and many are still not benefiting from the fruit of their creative labor.

MT: Yeah, you do need somebody in your corner, man.

TC: You moved to Australia in 1989. How did Mickey Tucker from North Carolina end up in Melbourne, Australia?

MT: We had a friend that lived in the apartment building adjacent to ours, who was framed for a double homicide. Two sisters in the apartment next to his were executed. He couldn't have done it because at the time that it happened, he was standing outside his building talking to me because his roommate had locked him out and he couldn't get into his own apartment. At that same time, I saw a guy who came out of the basement of the building where the murders had occurred and he passed within three to five feet of me. And I do believe he was a police officer. Fortunately, I had a friend who was with army intelligence. They had no interest in this case, but knowing that I could finger a cop, he knew what kind of trouble that put me in. And it came down to a choice where you can get out of the country or you can die. When your house is on fire you don't stand around arguing about where to go! Fortunately, I had Sheila and she's an Aussie, so we had somewhere to go, because we had to get out of there.





Mickey Tucker at recording session with Ted Dunbar and David Jones, 1989
(Mickey Tucker Collection).



Mickey Tucker and Branford Marsalis in Australia, May 2018
(Mickey Tucker Collection).

ST: We had over 12 months of constant threats. Our phone was tapped and sometimes they weren't even discreet about it. You'd pick up the phone and hear them talking. When we realized there was nothing more we could do for our friend, who was in jail, we said, "Okay, we've done everything we can here. If we stay, we're not going to be able to help you at all." I probably sent letters and information to hundreds of people, trying to get any sort of assistance for this man who had done nothing other than had the misfortune to actually live next to two girls who were murdered. And it just got so bad that Mickey said, "Let's get out of here." So we went through the application process to migrate to Australia.

MT: I wasn't ready to die yet!

TC: What was that like to leave your home, to leave your family?

MT: Well, it's not something that any ordinary person would look forward to. My family knew we were going to leave and

they knew why. So yeah, I do miss them, but as much as I love my family, I don't want to go back to America for anything.

TC: I've been wanting to ask you that question for a while. It makes me think about enslaved Black folk who were involuntarily taken from Africa to the so-called New World. Then all of a sudden they're trying to maintain a sense of self through cultural memory. You leave a place, you don't forget your food ways, you don't forget your dances, you don't forget that cultural space. So how have you been able to maintain that sense of self in Australia? Has it been a struggle?

MT: No, not really. We are both homebodies. We'd rather be right here in this house than anywhere else! And I've come to grips with the fact that my situation, healthwise, is what it is. I'm not going to ever go out touring and doing concerts again. And even though that was my life, you can only do what you can do. So you either deal with the situation or you

go jump off a bridge somewhere. I think I can give myself an A+ on making that lifestyle transition.

TC: You mentioned that an accident you had in 1991 eventually led to you not being able to play anymore. Can you talk about that accident and how that impacted your musicianship?

MT: I was getting ready to give a student a piano lesson and there was a very thin wire folding chair that somebody had jimmied, and when I went to sit down it was like sitting on air. There was no chair. I just went straight down to the floor, in a position where I took all of the impact at the base of my spine in three different locations. I had pretty extensive back surgery, followed by a percutaneous sympathectomy, but still ended up with a condition down my right leg known as regional pain syndrome. And because of this condition, I don't have the wherewithall to do the pedaling on the piano. Without that, anything I play just comes out staccato. In addition, I have an



Mickey Tucker and Sheila on their wedding day, November 12, 1977 (above); and at home in Australia with their dog Sassy, 2017 (Mickey Tucker Collection).

arthritic condition in my left hand now so I can't even span an octave.

TC: Mickey, when was the last time you did a concert?

ST: 1995.

TC: For those who may not be familiar with your music, what are the essential recordings that represent you as a bandleader? Your essential artistic works?

MT: I really do like the last one I recorded, *Hang in There* [1992]. It's got Donald Harrison as well as Javon Jackson, Ray Drummond, and Marvin "Smitty" Smith. Then there's *Sojourn*, which was recorded a long time before that [1977], and *The Crawl* [1980]. I like those three because they have horns on them.

TC: When I listen to your music, there's so much depth to it, so much expression in terms of the word painting and sonic visions. I literally see the story when I'm

hearing your music. There's a human side that goes beyond an eighth note or a triplet. You're performing or creating a human experience.

MT: Well, the way I see it, I'm not creating a damn thing. I don't know where that shit comes from, man, but all I know is what I hear coming in, and if there's something I can write down, I write it down. Or if there's something I can play, I play it, or both. And that's it. But where the actual music comes from, man, is something I don't think anybody can answer.

TC: What would you tell the next generation of aspiring artists? How should they be approaching art at this point in the 21st century?

MT: If you don't really love it, then find something else to do. If you do love it, stick to it. There's going to be some ups and downs, but you have to hang in there. And that's about the only "advice" I can give. You have to hang in there with whatever it is

you're pursuing. If you throw in the towel, then it's game, set and match.

TC: The last question I have is really very simple. What made you decide to donate your cultural materials to the AAAMC?

MT: Because I think it might help somebody else. There may be somebody coming along that finds something in that collection that they might want to perform and it will be preserved. That's why I felt so honored when this whole offer came up, because we were both wondering what to do to keep my music from just vanishing off the face of the earth or collecting dust. So I'm over the moon about it. My ex-teacher, Dr. Joyce Johnson, music professor emeritus at Spelman College, is over the moon about it.

TC: Trust me, we are too. And I think that your career not only deserves to be preserved, but broadcasted widely.

MT: Well, thank you for that!



De La Soul publicity portrait (AAAMC General Photo Collection).

sound bytes: digital initiatives

New Finding Aids

Over the past year, the AAAMC published seven new finding aids on IU's Archives Online platform. We're excited about the newly revised version of this platform and would love to hear your feedback so we can make further improvements. Check out these new finding aids along with the ones previously published at <https://archives.iu.edu> and please let us know your thoughts!

- Marietta Simpson Collection: A collection of programs, newspaper and magazine clippings, photographs, scrapbooks, awards, correspondence, memorabilia, posters, clothing, audio

recordings and video related to Marietta Simpson's career. For a one-on-one interview with Simpson see *Liner Notes No. 23*.

- Calloway Collection: A collection documenting the careers of the Calloway family including brothers Reggie, Vincent, and Gregory and their mother Gloria Calloway Larson, who variously formed and/or managed the groups Sunchild, Midnight Star, Calloway and Sharp. Included are personal papers, correspondence, business and financial records, tour itineraries, publicity materials, press clippings, programs, photographs, and time-based media in

both published and unpublished audio and video formats. For a one-on-one interview with the Calloways see *Liner Notes No. 23*.

- Mickey Tucker Collection: Papers, photographs, music manuscripts of original jazz and classical compositions, sound recordings and videos documenting the career of jazz pianist Mickey Tucker.

- Bala Baptiste Collection: Interviews and articles regarding radio stations and music in New Orleans, including information about the first African American deejays in New Orleans and the Poppa Stoppa radio program.

- John A. Jackson Collection: 47 audiocassettes and partial transcripts of interviews conducted by Jackson primarily for his book, *A House on Fire: The Rise and Fall of Philadelphia Soul*, as well as related articles and book drafts. For more on this collection, see *Liner Notes No. 12* for a feature article.

- Roni Sarig Collection: Interviews with key figures in southern hip hop music and secondary source materials including articles, press clippings, press releases and photographs. For more on this collection, see *Liner Notes No. 14* for a feature article.

- Teresa Hairston Collection: A collection documenting Dr. Teresa Hairston's work in the gospel music industry from the late 1980s into the early twenty-first century and consisting of materials related to the publication of her gospel music magazines *Score*, *Gospel Today*, and *Gospel Industry Today* as well as events and television programs she produced. The current collection-level finding aid will be expanded in the near future so check back for more details. For a one-on-one interview with Hairston see *Liner Notes No. 21*.

Image Collections Online

Four collections of photographs were published in IU's Image Collections Online (ICO) over the past year. The new additions include photographs of jazz composer and musician Mickey Tucker on tour, in the studio, and with family and friends; images documenting the life and music industry career of Eddie Gilreath; and historical and publicity photographs of a wide range of African American artists. The new additions to ICO include:

- Mickey Tucker Collection, 1948-2021 (156 images)
- Eddie Gilreath Collection, 1970-2019 (166 images)
- Roni Sarig Collection, 1984-2007 (13 publicity photographs)
- General Photograph Collection, 1930-2009 (838 images)

Our growing General Photograph Collection was begun by Dr. Maultsby and contains images donated by record companies, artists, and others not associated with named Special Collections.

Checksums and Integrity

The AAAMC receives and manages an increasing amount of digital material each year. One of the core principles that we follow in both the digital and analog realm is managing the integrity of archival materials. For archival materials to maintain their integrity, also referred to in digital archiving as “fixity,” they must not change over time.

Both analog and digital materials possess the potential to change, whether they are paper records, LPs, textiles, JPEGs, or MP3s. Well-designed preservation environments and use protocols are designed to minimize this deterioration to maintain the integrity of the materials for as long as possible.

Periodic evaluation of materials is also necessary to assess their integrity. For analog materials, this ranges from visual checks to laboratory testing. For digital materials, we frequently use a tool called a checksum. If every digital document is comprised of a long series of bits (ones and zeroes), then to assess a document's integrity means looking at that series of ones and zeroes for changes. A comparison would be checking the order of characters on a printed page, or making sure the color of a watercolor painting hasn't faded. The checksum tool allows us to verify that every single one and zero in the digital file is still there and in the same order as before. If they are, we can say with confidence the file has integrity! So how does the checksum pull off this feat?

What we see as a checksum is a long string of characters. This long string is the result of a computer running the series of bits comprising a digital file through a mathematical algorithm. Recipes are good examples of algorithms and how they can be simple or complex. Making chocolate milk is a simple step by step algorithm. Input the milk and chocolate, mix them together, and the output is chocolate milk. But making a chocolate cake is a bit more complex! Checksum algorithms also vary in their complexity, but at a general level, they are all the same: input the bits of the file, run them through one or more mathematical formulas, and output a string of characters.

Once we have the string of characters we see as the checksum, we store it along with the digital document. Later, we can pull up the original file and its checksum and inspect it for changes. This is done by running the original file through the same algorithm and comparing the old checksum to the new one. If they are not exactly the same, then we know something has changed and further investigation is needed. It's as if our chocolate cake algorithm produced a cake with sprinkles the first time, but without sprinkles the second time. The original recipe changed somehow, and we need to figure out how to either correct it or at least make note of it for anyone else who uses the recipe.

There is a whole toolbox of digital forensic tools that assist with digital archiving. Checksums are just one item in the toolbox, but a very powerful and frequently used tool! When you donate or use digital materials at the AAAMC, you can be sure checksums are involved.

—William Vanden Dries,
Digital Collections/Project Manager



Gladys Knight publicity portrait (AAAMC General Photo Collection).



Biz Markie publicity portrait (AAAMC General Photo Collection).



The Staples publicity portrait (AAAMC General Photo Collection).



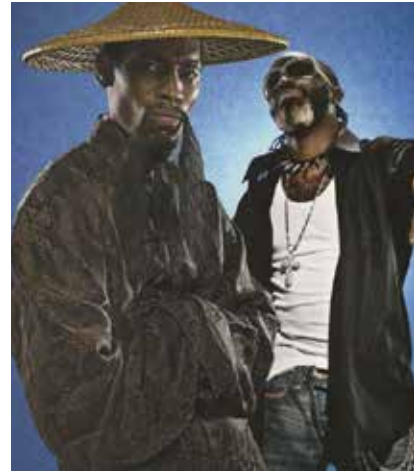
Portrait of Mickey Tucker, Shelton McGhee, and Jeff Grayer, 1964 (Mickey Tucker Collection).



Curtis Mayfield publicity portrait (AAAMC General Photo Collection).



Marvin Gaye performing during a Motortown Revue, ca. 1960s (Eddie Gilreath Collection).



Ying Yang Twins publicity portrait (Roni Sarig Collection).

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.

Media Collections Online

While working remotely over the past year, one of our priorities was publishing digitized audio and video to the Media Collections Online (MCO) platform, which greatly assisted researchers seeking remote access to collections. Though many items were made available to stream in MCO, the primary focus was on media in collections with recently published finding aids. These include:

- Mickey Tucker Collection: 15 audio and video items, including commercial recordings, performance videos, and compilations of his recorded works.
- Teresa Hairston Collection: Hundreds of audio and video items ranging from event and award ceremonies to television programs, interviews and miscellaneous footage recorded for other programs produced by Hairston.

- Roni Sarig: 37 audiocassettes of interviews recorded during Sarig’s research for *The Third Coast: Outkast, Timbaland, and How Hip Hop Became a Southern Thing*.
- Calloway Collection: 26 videos including music videos, promotional television appearances, live performances, awards shows, youth talent shows in Cincinnati, and other events.
- Bala Baptiste Collection: Interviews with radio personalities and industry executives, along with more academic panel discussions.

As always, commercial recordings at the AAAMC and many non-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).

AAAMC Honors the Contributions of the Following Individuals, 1991-2021

(We apologize for any omissions to this list)

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Charles Sykes, Acting Director (Spring/Summer 1998)
Stephanie Shonekan, Assistant Director (2000-2003)
Jason Housley, Interim Project Manager (2003-2005)
Sunni Fass, Administrator-Project Coordinator (2006-2008)
Brenda Nelson-Strauss, Head of Collections (2002-present)
Carol Bennett, Administrator-Project Coordinator (2005-2006)
Ronda Sewald, Administrator and Project Manager (2008-2013)
William Vanden Dries, Digital Archivist/Project Manager (2014-present)

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