

Baiochi continued...



background. In 1995, I quit my public relations job to write an opera using the works of Langston Hughes and Zora Neale Hurston. I learned quite a few lessons. First, I now have great respect for opera and for everyone involved in the process, because I realize how difficult it is. Second, I will avoid setting anyone else's words to music, because it is too difficult to get releases from estates. Third, it forced me to accept myself as a poet and a lyricist. I actually wrote my first poem when I was seven years old. My mother said, "Oh, that's beautiful. You're going to be a poet one day." I studied black poetry as a child. I grew up reading Langston Hughes, Countee Cullen, Paul Laurence Dunbar. Even as a child I realized how poignant their lives were, and then as a young adult, I discovered that the details of their lives bore out the sort of intuitive picture that I had of them in my mind. The first living poet I had contact with was Gwendolyn

Brooks, who lived in Chicago. I invited her to speak to my class. After she spoke, she sat and autographed books from two p.m. to ten p.m. And I said to her, "Miss Brooks, would you like to take a break, maybe go to the ladies room, get something to drink?" And she said, "Absolutely not. These kids came here to hear me." It was amazing. That meant a lot to me, because that was the person that I thought I learned about as a child in the books, and it was so good to meet her.

On performing... I'm a former choir director. I sang in choirs from the time I was four years old until I was about thirty-five. The last group that I worked with as a performer was a community choir, the Operation Push Choir. We sang for Saturday meetings and occasionally we would travel with Reverend Jesse Jackson. And then on Sundays, I worked as choir director for a few Catholic churches on the south side of Chicago. The last choir director job I had, one of the choir members pulled a gun on me in church because I would not let her brother

sing a solo. And I said to myself, "This is God's way of saying, 'Okay. You've been a choir director long enough. It's time to move on.'" The thing that I miss most about directing choir is the chance to perform every week. You have to follow musicians, most of whom cannot read, some of whom cannot hear. They modulate at will, and so I miss just the whole spontaneity of it. That's the thing I love about black music.

When I give my concerts, I serve as the emcee because a lot of people have told me, "If I could ask questions about the music I would understand it better." So I introduce myself and all of the performers, and I give maybe one or two sentences about the piece. And then we always ask for feedback. People ask questions or make comments. And they feel like they're a part of the music, that it's interactive, that it's alive. I think that's going to give the music its ability to last. I made a rule for myself to have a concert at least once a year, and usually, I've been averaging two to four a year. But at the same time, if no quality music emerges, then I'll just

wait until it does. I generally follow the muse, whatever I'm inspired to do. I usually carry a book with me wherever I go and I try to write something every day. So I write poetry or notes for novels when I'm on the train or when I'm cooking. I actually wrote one of the pieces for my last concert while I was standing in line to vote. I called it "Freedom Serenade." It's a very nationalist piece about how I'm proud to be an American even though America may not be proud to own me.

*Banners waving in the wind
make me hold my head up high.
And when the strains of freedom
sound, I know hope is alive.
Peacocks strutting one by one,
Dance to meet the rising sun.
But when the strains of freedom sound,
bright plumes cannot compete.
We don't need to have a standing
army. There's no just cause for us to
fight. Eternal love will bear our dreams,
and hope will spring anew.*

—Regina Harris-Baiochi
"Freedom Serenade"
© 2000 R.H. Baiochi

—Edited by Stephanie Shonekan

liner notes

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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.
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*"We had a great time getting to learn more about musicians and getting to know the people who work at AAAMC. All in all, it was a wonderful learning experience."
—Clare Moran and Anna McFadden
High School Students, Harmony School
Bloomington
Volunteers, AAAMC*

in the vault Featured Collection: Westwood One Collection



Courtesy the Jack Gibson General Photograph Collection

One of AAAMC's major collections on black popular music is a syndicated weekly radio program titled "Special Edition" donated by Westwood One, the largest producer and distributor of nationally sponsored radio programs, concerts, and specials. Written and produced by Karen Shears Productions and broadcast from 1981 to 1986, these 228 programs chronicle the careers of a number of black performers through the use of narration, music, and interviews. The programs feature well-known performers Smokey Robinson, Marvin Gaye, George Benson, The Commodores, The Dells, Earth Wind and Fire, Gladys Knight and the Pips, Kool and the Gang, Run DMC, Patti LaBelle, The Manhattan, Ray Parker, Jr., The Pointer Sisters, The Spinners, and Donna Summer, among many others.

This well-researched series provides a new resource for more comprehensive study of black popular traditions and performing artists. Researchers can now examine aspects of the creative processes associated with mediated forms, trace the development of performers' careers, and gain a fuller understanding of the influence and relevance of popular black music styles in the broader context of American society.

—Portia K. Maulsby

from the desk of the director

Over the past two years, the AAAMC has experienced significant increases in requests for information, materials, and services. Our special collections and programming, especially in the areas of black radio and post-World War II popular music, have attracted a range of new patrons to the Archives. They have also provided resources for several scholars writing monographs and producing documentaries on these topics. This increased demand for services and ongoing invitations to participate in collaborative projects with other institutions necessitated a review of our infrastructure, space, procedures, and policies. One outcome of the review was the creation of a full-time Assistant Director position. The review also revealed the need to make collections more accessible to the public, so we are in the process of adding indexes, sound clips, and moving images from selected collections to our web site, and we will update information more frequently.

A priority for Spring/Summer 2001 was to increase AAAMC's holdings of multimedia production materials. Several of our collections provide the core resources for new courses, which have been created in response to student interest in various documentary activities. Of particular interest are research and production materials on the process of creating museum exhibitions, NPR and PBS programs, folklife festivals, and autobiographies. AAAMC's materials in this area include the television series *Eyes on the*

Prize II; the PBS documentary *Record Row: The Cradle of Rhythm and Blues*; the syndicated radio program *Special Edition* on black popular music; exhibitions from several museums, including the Motown Museum, American Jazz Museum, and the National Afro-American Museum and Culture Center; Smithsonian Folklife festival materials; and symposia productions of the Program in African American Culture at the Museum of American History, Smithsonian Institution. To give life to these collections, the AAAMC arranged for classroom and public lectures by Dr. Rowena Stewart, Executive Director of the American Jazz Museum, and Donna Lawrence, CEO of Donna Lawrence Productions, among others.

I conclude by congratulating AAAMC Board member Dr. Bobby Jones on his selection as a Black Music Month Legend Honoree. This honor was bestowed on Dr. Jones as part of President Bush's Black Music Month Proclamation, signed June 29, 2001 to recognize and celebrate the unique talent and significant contributions of black musicians, vocalists, writers and producers. In recognition of Dr. Jones as "The Revolutionizer of the Gospel Music Industry," President Bush presented him with this award in the Oval Office of the White House. The House of Representatives also honored Dr. Jones for "Twenty-Five Years of Service to the Gospel Music Industry." More information on Dr. Jones's contributions to the field of gospel music can be found in *Liner Notes* #4, Fall/Winter 2000.



Fernando Original

Portia K. Maulsby
Director

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past events

Rowena Stewart: Black Museums' Leading Lady

On February 12, 2001, the AAAMC sponsored an evening lecture by Dr. Rowena Stewart, former president of the African American Museum Association, titled "Music: an Interpretive Voice in the Extraordinary World of Museums." Stewart has been a leader in the museum field for more than 25 years as an administrator, curator, lecturer and published author. During her presentation, she shared her experiences as Executive Director of the American Jazz Museum in Kansas City, the Motown Museum in Detroit, the Afro-American Historical and Cultural Museum in Philadelphia, and as founder of the Rhode Island Black Heritage Society. But perhaps most important, Dr. Stewart shared the triumphs as well as the challenges of curating exhibitions about African American culture in museums dominated by a Western European ethic.

Stewart's lecture attracted a diverse, standing-room-only audience that included museologists, ethnomusicologists, folklorists, historians, students, and community members. One attendee, Dr. Lois Silverman, of the department of Health, Physical Education and Recreation explained her interest: "I teach a class called Visitor Behavior that addresses peoples' experiences in exhibits, museums, parks, and tourist settings ... I wanted my students to attend Rowena's lecture as she is a leader in the field of museums. I knew

the students would learn about the concept of interpreting groups and the challenges of doing that."

In her opening words, Stewart reminded her audience that scholarship is always necessary for exhibitions, and that one should perceive the museum as a "silent teacher" in which African Americans need to define and declare how they are to be represented.

From the beginning of her career Stewart's research and exhibitions, always deeply rooted in the idea of heritage, have centered on the role of black music in this context and on the conduct and constitution of African American social life. She learned early on to include the voice of the people in her exhibits and to give credit to her African ancestors for giving her descendants the tools for survival. "If it is an American story then I feel it should be a part of it," she added.

"Ethnomusicologists, historians, and folklorists," Stewart proclaimed emphatically in her conclusion, "this is your world now. We have never been in such need of people of your background as we are right at this moment. ... They [the museum establishment] have just begun to really appreciate what you bring to the table in the museum world." After viewing footage of the American Jazz Museum's documentary video A People's Journey, the event concluded with a late evening reception.

Stewart has donated some of her materials to the AAAMC. Researchers interested in the production process and content of exhibits on black music and culture will find the Rowena Stewart Collection useful.

Fernanda Orjuela Orjuela is a Ph.D. candidate in Folklore. She studies the human body as cultural artifact and children's folklore.

Donna Lawrence: The Experience and Design of Exhibit Exposure

Donna Lawrence, founder and CEO of Donna Lawrence Productions (DLP) and a donor to the AAAMC, visited Indiana University in February 2001. Based in Louisville, Kentucky, DLP produces documentary films and videos, and computer interactive media for museum exhibitions that cover various topics from American, African American and Native American music and culture, to world religions. Lawrence was invited as a guest speaker for an ethnomusicology class - "Ethnomusicology and the Public Sector" - taught by Portia K. Maultsby.

Lawrence discussed her experiences working with projects that showcase music and culture of the past and present utilizing current advanced technology. She introduced students to the various facets involved in the creation of complex multimedia displays. For instance, she described a project for the Museum of World Religions in Taipei, Taiwan and showed a video documentary titled "Jazz Is..." produced for the American Jazz Museum. Lawrence explained the process of interviewing artists and others who had knowledge of the 17th and Vine area of Kansas City, the location of the museum.

Graduate student Denise Lynn appreciated Lawrence's analogy that her work was like sculpting, each project beginning as a rough slab that is gradually transformed, through many attempts, into a fine piece of art. Lynn said, "I thought that was a very elegant and profound way of expressing the process of refinement. She reminded us that a project could not be perfect the first time around, that perfection came with time and revisions." Another student, Della Alexander, said "Ms. Lawrence mentioned that the ability to appreciate something from another person's perspective ...has directly influenced her success as an exhibit designer. As a future ethnomusicologist planning to work in the public sector, I received a great deal of encouragement from her talk."

Lawrence has donated production materials from several of her projects to the Archives, including The Motown Sound, The Museum of World Religions and the award-winning documentary, "Music as Metaphor." The Donna Lawrence collection will allow students in ethnomusicology, folklore, interactive media, museum studies, and history the rare opportunity to examine many aspects of the production process associated with multimedia displays found in museums and related public spaces.

Stephanie Shorokan Shorokan is a doctoral candidate in folklore and ethnomusicology specializing in the biographical study of African and African American musicians.

Recent Donations

Regina Harris Baiocchi - Photographs, publicity material, and audio tape

Charles Connor - CD, tape, bio and articles on the career of Charles Connor, Little Richard's original drummer

Sherwin Dunner - *At the Jazz Band Ball* video

Donna Lawrence - Video production materials for Jazz Is... created for the American Jazz Museum in Kansas City

Michael Lydon - Two compact discs of BBC documentary on Ray Charles

Rowena Stewart - Video, *A People's Journey*, on Kansas City Jazz

Michael Woods - Original jazz and rhythm and blues scores

visiting scholars

LaMonda Horton-Stallings

In June 2001, Lamonda Horton-Stallings, a Faculty Summer Fellow in English at Indiana University and a doctoral candidate in English at Michigan State University (MSU), visited the AAAMC to conduct research on African American folk and oral tradition. She also examined AAAMC's Black Radio collections in preparation for a visit from her advisor, Geneva Smitherman, professor of linguistics and director of the African American Language and Literacy Program at MSU, who will conduct research at the Archive during Summer 2002. Commenting on the Black Radio collections, Horton-Stallings said, "I found the collection very helpful. I especially appreciated the efforts of the staff to help accommodate me and my research efforts."

Michael Bertrand

Michael Thomas Bertrand, assistant professor of history and southern studies at the University of Mississippi and author of *Race, Rock and Elvis* (2000), spent a week during summer of 2001 at the AAAMC conducting research for his second book, tentatively titled "Everybody's Station." *Black Radio in the White South, 1948-1963*. Bertrand explained that this book will examine "the rise of black radio programming in the South between 1948 and 1963 and the impact that it had on white listeners." Although this phenomenon originated "solely for economic reasons - the large majority of stations were white-owned and they were hoping to take advantage of the relative prosperity enjoyed by the region in the postwar era - I believe that it had far-reaching cultural consequences. My

goal is to understand and document the historical significance of African American radio within this context." Bertrand first contacted the AAAMC in 1997 looking for photographs for his first book; he later returned to examine the "Black Radio" component of the William Barlow Collection and the Black Radio: Telling It Like It Was Collection for his current study. Bertrand commented: "The experience I had at the AAAMC was an extremely gratifying one. The material that I gathered will prove to be indispensable. More important, the environment was a very conducive one for research."

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George Nettleton

When he retired after more than 35 years as a school and reference librarian, George Nettleton decided to combine two of his passions: writing, and his interest in a little-considered topic (by most people) - disc jockeys. For over four years, Nettleton has written a column, "Pilot of the Airwaves" for *Rock 'n' Roll* magazine and he currently contributes essays to *Rock 'n' Roll Radio Archives*. Over this time, he noticed that not much had been written about black disc jockeys. Nettleton said that he was drawn to this topic because black DJs are less known than their mainstream counterparts. He is also fascinated by the influence that black disc jockeys and their unique style had on white disc jockeys, which he intends to highlight as a way of elevating "these black disc jockeys from 'the bottom of the heap.'" With this objective, Nettleton carefully examined the transcripts and related documents, and listened to audio taped interviews and air-check tapes from AAAMC Black Radio Collections, on the recommendation of Jackie Webb, producer of the 13-part "Black Radio: Telling It Like It Was" radio series.

people

Board Member – Regina Harris Baiocchi

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

Regina Harris Baiocchi, a member of the National Advisory Board and a donor to the AAAMC, is a nationally and internationally renowned African American composer. Her original scores, which are part of the AAAMC's Lindie South Moore collection, have been showcased as part of the annual Extensions of Tradition program. Below are excerpts from a July 2001 conversation with Stephanie Shorokan.

On growing up in Chicago...

I grew up on the south side of Chicago. I am one of eight siblings, five girls and three boys, and I'm right in the middle of the girls. We probably have a very unique situation in the sense that even though I have that many siblings, we never had a babysitter. We were always with one of my parents or at school or at church. My parents had a philosophy that if they were going to have children that they'd take care of them themselves. I'm very lucky and blessed that my parents had that philosophy and that they were able to follow through.

Chicago is a very diverse yet very segregated city. Often, it is described as "the city of neighborhoods", but the response to that is, "And you'd better not come in mine." There are very clear lines of demarcation. I grew up in Bronzeville. As the name implies, it's a black neighborhood. This is the neighborhood where all the clubs were and where people like Louis Armstrong and Duke Ellington played. Everybody who was anybody in jazz and blues, played at those clubs, the Southland, the Regal Theater, all of those old places. Obviously, when I was a child, many of those people had gone on to national or international careers. Some of them had even passed, but there was still the residual in a sense.

Research Associate – Charles Sykes: Pursuing His Passions

As part of its organizational structure, the Archives of African American Music and Culture maintain a group of Resident Research Associates who act as resource consultants to the staff and the patrons of the archives.

Charles Sykes, Director of Indiana University's African American Arts Institute, is a research associate with the AAAMC, and serves as acting director when director Portia K. Maultsby is on leave from the university. He is also adjunct professor in the department of Afro-

American Studies and the department of Folklore and Ethnomusicology where he teaches courses titled "Motown" and "Transcription and Analysis," respectively. Sykes brings to the Archives expertise and a passion for popular music, Motown in particular, and for teaching. Born and raised in Jacksonville, Florida, Sykes was the youngest of three children. Although not professionals—his father was a chef and his mother occasionally took jobs that she could do at home—Sykes' parents were professional-minded people who had high aspirations for their children and instilled in them the ethic of always committing to doing a job well.

Musical was infused throughout his childhood. His mother sang spirituals as she went about her work at home and played piano at St. Matthew Baptist Church. His brother, George, and sister, Vernell, sang in the church choir. George, a percussionist, heavily influenced young Charles and encouraged him to take up an instrument. Schools in Jacksonville were strictly segregated, as was the case in most southern towns, but Sykes remembers that his music teachers were talented and dedicated.

Black radio was blossoming around this time, and Sykes fondly remembers the strains of jazz, gospel, and swing on the radio that their mother allowed them to listen to at home. The children were encouraged to play instruments and even held dances at home. Music quickly became entrenched in young Charles' mind.

Sykes attended Florida A&M University, well known for its pioneering and accomplished black marching band. Sykes played flute and saxophone in the band, but primarily studied classical music. One evening while riding in a car with two of his professors heading for a faculty recital, he heard Mary Wells'

On becoming involved in music...

My siblings and I had some formal music lessons. I started on guitar lessons when I was nine years old, and I liked it. It was good for me because I was very shy throughout grammar school, high school, and most of college, for that matter. So playing an instrument helped with my expression.

My mother sang in choirs when she was in her Tennessee high school and college, and my father, who's from Kentucky, played bluegrass fiddle and harmonica. So there was always some music in the house. My mother listened to this radio station called WSDM in Chicago, and their tag was "the station with the girls and all that jazz" because they had all female disc jockeys. In those days, they were actually disc jockeys, spinning records and talking. My father had an extensive collection of jazz seventy-eights and thirty-threes. We listened to those, in addition to the regular Motown stuff, which was very popular then. And Chicago, of course, had its own Rhythm and Blues scene at the time. I was immersed in all that and enjoyed every note.

I went to Dunbar High School. It's a very large school, but it was very nice for me because the music program was a very family-like enclave within this huge urban high school, and I was able to study counterpoint harmony, and theory. I played trumpet and French horn in marching band, jazz band, and orchestra.

On composing music and poetry...

I started writing arrangements for jazz band, and my pieces were put in the folders with the other charts and taken just as seriously. My high school band director, Dr. Willie Naylor, was the first person to teach me arranging and composing. (He is still very supportive. He comes to all of my programs that are held in Chicago.) He would say to the high school band, "We're going to learn this (Regina's) piece the same way we learned the Brahms." That really served as great armor for me when I got to college where I was flung into this very pro-European, anti anything-other-than-European. I didn't feel black until I was thrust against a hostile white background. I remember



writing a piece of music and giving it to my composition teacher, and he actually crumpled the paper up and threw it at me and said, "This is pop shit. This is not real music." I was absolutely crushed because I was used to writing whatever came to my ear. I went home, and I told my father about it. He said, "Well, the best thing for you to do is to learn how to write music for your grades and learn how to write music for your heart." And so I was able to learn to write what I call real music and heart music. I'm very grateful to my father for that.

I consider myself a "holistic" composer. One of the nice things about being an African living in America is that we have so many wells from which to draw. I think it would be a great disservice to limit myself only to "art music", without including jazz, blues, gospel... I make an effort to write what I hear, but I also make an effort to write something that sounds like Regina Baiocchi, the African American. That encompasses everything, and I'm very grateful that I have that kind of rich

continued on page 4

"My Guy" on the radio and was struck by the distinct "Motown Sound." "It was different, new. There was a clarity; the lyrics were crystal clear. It just had such a good feel."

Although that experience ignited a love for Motown, Sykes continued to pursue his studies in classical music performance. He taught music for five years at an all-black high school in West Point, Georgia before deciding to attend Indiana University to pursue a masters degree, and then a doctorate, in Music Education. He developed an interest in non-European music and minored in ethnomusicology. Sykes took two classes that changed his life: "Transcription and Analysis," taught by Ronald Smith, and "Survey of Black Music," taught by Portia K. Maultsby. The former urged him to start thinking more analytically about music and the latter made him aware that he had a voice in the study of black popular music. At last, he felt "at home" with his research and he readjusted his dissertation topic to focus on the analysis of rhythm in the songs of artists such as George Clinton, Ruth Brown, Smokey Robinson, and the Ohio Players, titling the work "A Conceptual Model for Analyzing Rhythmic Structure in African American Popular Music."

From this dissertation, Sykes developed the idea for a CD-ROM project that would help students and scholars understand the complex instrumental arrangements of Motown music from the 1950s to the 1970s. According to Sykes, "researchers often focus on the artists and the songs, but this CD-ROM focuses on the instruments." Over the past four years, Sykes has interviewed various musicians and others who worked at Motown and he has spent hundreds of hours listening to songs and making selections for the final CD-ROM. Although Sykes has produced and tested a prototype, he has still to digitize, produce, and analyze the songs, Tapes, transcripts, and other related materials are archived in the Charles Sykes Motown Collection at the AAAMC.

As director of the African American Arts Institute, Sykes is involved in many other related projects. The institute is under the Office of Multi-Cultural Affairs and administers three renowned African American performing groups: I.U. Soul Revue (popular music); the African American Choral Ensemble (black choral music); and the African American Dance Company. The objective of these groups has been educational, but Sykes plans to expand the institute's mission to include a professional arm. According to Sykes, "We recognize the need to move into recording in a much more structured and official way. We want to encourage the creativity of our artists by facilitating the performance and recording of their creative projects. Ultimately...the talent and artistry of these students will be accessible to the public and the recording industry."

Stephanie Shorokan