



Smithsonian
National Museum of American History
Kenneth E. Behring Center

Preliminary Guide to the Program in African American Culture Collection

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Collection Overview

Repository:	Archives Center, National Museum of American History
Title:	Program in African American Culture Collection
Identifier:	NMAH.AC.0408
Date:	1979-1986
Extent:	100 cubic feet
Creator:	Maltsby, Portia Smithsonian Institution. Program in African American Culture
Language:	English
Digital Content:	Image(s): Program in African American Culture Collection

Administrative Information

Acquisition Information

Collection created by the Program in African American Culture at the Smithsonian Institution from 1979-1986.

Other Finding Aids

[Inventory](#) available.

Processing Information

This collection was processed by Wendy A. Shay, archivist.

Preferred Citation

Program in African American Culture Collection, Archives Center, National Museum of American History.

Restrictions

Collection is open for research. Use of reference audio and video cassette copies only.

Conditions Governing Use

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Biographical / Historical

Collection created by the Program in African American Culture at the Smithsonian Institution from 1979-1986.

Scope and Contents

Audio and video documentation of concerts, lectures, seminars, and colloquia on African American historical and cultural topics including gospel music, African American religion, jazz music, and the civil rights movement. Photographs are primarily documentation of the programs, rather than earlier, historic images.

Includes archival original, magnetic tape, 1/4", audiocassette, 3/4", Umatic video cassette, and 1/2", VHS video cassette.

Arrangement

Collection is arranged into 31 series. Chronological by program title.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- African American history
- African American religion
- African Americans -- Music
- Civil rights
- Civil rights movements
- Gospel music
- Jazz

Types of Materials:

- Audio cassettes
- Audiotapes
- Photographs -- 1980-2000
- Videotapes

Container Listing

Series 1: The Dixie Hummingbirds (Unprocessed), 1979 October 14

Number 408.3

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Series 2: The Echo Singers, 1979 December 16

Number 408.4

The concert of the Echo Singers documented in the Program in African American Culture Collection celebrates and highlights the rich heritage of Black-American community-based gospel music. Originally formed in 1945, the Echo Singers of Demopolis, Alabama, evolved a unique singing style that featured powerful, unaccompanied female voices creating harmonies rarely heard in modern gospel style. The repertoire heard in this program is built on forty years of gospel song evolution and is set in the gospel quartet arrangements of the late 1940s. The Echo Singers heard in this performance were re-organized in 1964 as a singing club by Sister Susie Ann Ingraham. At the time of this concert, they performed throughout Alabama and Mississippi in churches and for other clubs' anniversary dinners. The Echo Singers performers documented here are: Sister Susie Anne Ingraham (manager, arranger, tenor, swing lead) Sister Annie Lee Harris (alto, multi-bass) Sister Lottie Williams (bass) Sister Mattie Wilson (first lead) Sister Lueticisha Smith (third lead)

From "Notes on the Artists" in Program Notes by Bernice Johnson Reagon. See Program Notes for additional information about the Echo Singers and the Black American Gospel Music Series.

Audio reference cassettes exist for the entire series. Open-reel master audiotapes exist for the entire series.

This series documents a concert by the Echo Singers, held Sunday, December 16, 1979 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The concert was presented as part of the Black Gospel Music Series by the Division of Performing Arts. The Black Gospel Music Series and the Echo Singers' program were organized by Bernice Reagon Johnson. The series consists of audio recordings of the concert and includes a concert program.

Subseries 2.1: Audiocassettes

OTC 408.4.1

Concert (December 16, 1979) Introductory remarks by Bernice Johnson Reagon

Introduction of members of the Echo Singers

Opening prayer Echo Singers sing the following hymns: "We Have Come This Far By Faith" "Seal Up Your Book John and Don't Write No More" "Nobody Knows" "Born Again" "Tell Heaven" "View That Holy City" "Let Us Walk Together Children" "Down on My Knees When Trouble Arrives" "Have Mercy Upon Me" "Cool Down Yonder On the Banks of Jordan" "Taking Jesus Along With Me" "What A Fellowship" "Set Down Servant" "I Wandered From My Home" "Steal Away" "He Said He Would Make My Enemies Leave" "Me Alone" "This Is the Way I Do When Trouble Gets My Way" "Somebody Gone" Closing Prayer

OTC 408.4.2

Hymn:

"Ain't That Good News"

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Series 3: Voices of the Civil Rights Movement (Unprocessed), 1980 January 30-
February 3

Number 408.5

[Return to Table of Contents](#)

Series 4: Richard Smallwood and Myrna Summers (Unprocessed), 1980
February 10

Number 408.6

[Return to Table of Contents](#)

United House of Prayer (Unprocessed), 1980 April 13

Number 408.7

[Return to Table of Contents](#)

Marion Williams , 1980 October 12

Number 408.8

The Marion Williams concert documented in the Program in African American Culture Collection pays tribute to Marion Williams, a leading gospel music performer. Her singing career began at age 3 in her mother's church in Miami, Florida, where she performed her first a cappella song, "Yes, Jesus Love Me." Other early influences included the street sounds of blues, calypso, and West Indian rhythms, and the great traveling quartets such as the Kings of Harmony and Professor Smith's Jubilee Singers. By her mid teens, Williams, a soaring soprano, was a premier local gospel singer. In 1947, at the age of 18, she joined the Ward Singers. She was a leading member of that group until 1958. In 1961, she and Alex Bradford starred in Langston Hughes' gospel musical, "Black Nativity," which played off Broadway and throughout Europe. Marion Williams performed at major European music festivals in Antibes, France; Montreux, Switzerland; and Bergamo, Italy; toured the Far East and Africa; and, with Duke Ellington, represented the United States at the First World Festival of Negro Arts in Dakar, Senegal. Since 1967, Williams has performed as a solo artist.

From Notes on the Artist in Program Notes by Pearl Williams-Jones. See Program Notes for additional information about Marion Williams and the Black American Gospel Music Series.

This series documents a concert by Marion Williams, held Sunday October 12, 1980 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The concert was presented as part of the Black Gospel Music Series by the Division of Performing Arts. The Black Gospel Music Series and the Marion Williams program were organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The series consists of audio recordings of the concert and includes a concert program.

Audiocassettes

OTC 408.8.1

Concert (October 12, 1980) Opening remarks by Dr. Bernice Johnson Reagon. Introduction of Marion Williams by Dr. Bernice Johnson Reagon. Marion Williams sings: "Hallelujah, Anyhow" "God In Me" "Go In Sin, No More" "The Speckle Bird" "Jehovah Is His Name" "It Will Pass" "Happy Day" Remarks by Bernice Johnson Reagon

"Better Have Jesus Now" "Nobody's Fault But Mine" "How I Got Over"

OTC 408.8.2

The Lord's Prayer Remarks by Marion Williams Remarks from the audience

Prayer

"Amazing Grace" "Put Your Hand in the Hand of the Man from Galilee" "Amen" "I'm Ready To Go Home" "God Is Able"

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The Dynamics , 1980 November 9

Number 408.9

This series documents a concert by The Dynamics, held November 9, 1980 at the Smithsonian Institution. The concert was presented as part of the Black Gospel Music Series by the Division of Performing Arts. The Black Gospel Music Series and the concert were organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The series consists of audio recordings of the concert.

Audiocassettes

OTC 408.9.1a and OTC 408.9.1b

Opening remarks by Bernice Johnson Reagon "I'll Just Walk Around Heaven All Day" performed by Jerry Ceasar, a member of The Dynamics. The Dynamics sing: "He's Never Failed Me Yet" "God's Way or No Way At All" "I'm Dreaming About You" "He Will Be Right There" "Oh How I Love Jesus" "You're the Potter and I Am the Clay" "He Just Keeps On Being God" "I'll Be Lost When Jesus Comes" "Christ Is Coming Back Again"

OTC 408.9.2a

Field Tape: Recording of The Dynamics

The following songs were recorded: "I Don't Want To Be Lost When Jesus Comes" "Look Into Yourself" "That's What My God Is For" "Why Don't You Follow Me" "I Know That Christ Won't Fail" "Gods Way or No Way At All"

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Roberta Martin and the Roberta Martin Singers: The Legacy and the Music , 1981 February 6-9

Number 408.1

The concert and colloquium "Roberta Martin and the Roberta Martin Singers: The Legacy and the Music" is documented in the Program in African American Culture Collection, as part of the Black Gospel Music Concert Series. This program explores the richness of black gospel music as one of this country's most powerful contemporary urban music forms. More importantly, the program highlights Roberta Martin as one of the most significant pioneers and innovators of Black American gospel music in the 1930's.

Roberta Martin, inspired by Thomas A. Dorsey and Sallie Martin, became a composer and arranger of gospel music. Martin's first church position was as a pianist for the Young Peoples' Choir of Ebenezer Baptist Church in Chicago. There she worked with Thomas A. Dorsey and Theodore Frye, both of whom helped guide her early career. In 1933, with the help of Dorsey and Frye, Roberta Martin organized the Martin Frye Quartet with Eugene Smith, James Lawrence, Robert Anderson, Willie Webb, and Norsalus Mckissick. This group became the Roberta Martin Singers in 1936. In the mid 1940's the group expanded with the addition of two females, Bessie Folk and Delois Barrett Campbell. The Roberta Martin Singers documented here are: Delois Barrett Campbell Lucy Smith Collier Archie Dennis Bessie Folk Gloria Griffin Louise McCord Norsalus McKissick Eugene Smith Romance Watson

From Roberta Martin and the Roberta Martin Singers: Program Notes. See Program Notes for additional information on Roberta Martin and the Roberta Martin Singers.

This series documents a concert and colloquium by the Roberta Martin Singers, held February 6 8, 1981 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The concert was presented as part of the Black Gospel Music Series by the Division of Performing Arts. The Black Gospel Music Series and the Roberta Martin program were organized by Bernice Johnson Reagon, director of the Program in African American Culture (formerly known as the Program in Black Culture). The collection consists of audio recordings, video recordings, transcripts, photographs, and a program booklet.

Audiocassettes

OTC 408.10.1

Concert (February 6, 1979):

Opening remarks by Bernice Johnson Reagon.

Introduction of members of the Roberta Martin Singers by Bernice Johnson Reagon. The Roberta Martin Singers sing:

"Only a Look" "The Lord's Prayer" "I Am Not Alone" "Try Jesus" "Rock My Soul" "He's So Divine" "I Am So Grateful" "I Found Him"

OTC 408.10.2

Remarks by Bernice Johnson Reagon

Remarks by Pearl Williams Jones Roberta Martin Singers continue: "Just Jesus and Me" "Precious Memories"

OTC 408.10.3

Closing

OTC 408.10.4

Colloquium (February 7, 1981)

Introductory remarks by Bernice Johnson Reagon on the three panel discussions and facilitators.

Panel I: The Roberta Martin Music - Model for the Gospel Era

Panelists:

Dr. Horace C. Boyer (facilitator) - "Roberta Martin: Innovator of Modern Gospel Music"

Dr. Portia K. Maultsby "The Impact of Gospel Music on Other Popular Music Forms"

OTC 408.10.5

Pearl Williams Jones "The Teaching and Transmission of the Gospel Music Tradition As Seen in the Music of Roberta Martin"

OTC 408.10.6

Question and answer session

OTC 408.10.7

Question and answer session (continued)

OTC 408.10.8

Panel II: Roberta Martin: The Artist and the Personality - Conversations with the Roberta Martin Singers

Pearl Williams Jones (facilitator) - Introduces members of the Roberta Martin Singers.

Eugene Smith Introduces Leona Price.

Leona Price talks of her experiences as business manager for the Roberta Martin Publishing House in Chicago between the years of 1933 1979.

Members of the Roberta Martin Singers share recollections of Roberta Martin.

OTC 408.10.9

Panel III: The Gospel Music Industry in the Roberta Martin Era

Panelists

Dr. Irene Jackson Brown (facilitator) - "Gospel Music Publishing: An Overview of the Roberta Martin Studio" (with remarks by Leona Price)

Dr. Bernice Johnson Reagon "The Gospel Music Industry: Some Economic Questions"

OTC 408.10.10

Rev. Lawrence Roberts "Producing the Roberta Martin Singers Recordings"

Remarks by Bernice Johnson Reagon

OTC 408.10.11

Introduction of Roberta Martin Singers by Bernice Johnson Reagon.

The Roberta Martin Singers sing:

"Only A Look"

"The Lord's Prayer"

"What Would You Do Without Jesus"

"There Is A God"

"Grace Is Sufficient"

"Be Still My Soul"

OTC 408.10.12

Remarks by Eugene Smith

Remarks by Pearl Williams Jones

"He Is So Divine"

"Sinner Man"

"Walk On By Faith"

"Talk About A Child"

"Precious Memories"

OTC 408.10.13

Closing

OTC 408.10.19

Field Tape: Interview with Eugene Smith, July 1980 by Bernice Johnson Reagon, Part I. Also includes early music of the Roberta Martin Singers.

OTC 408.10.20

Field Tape: Interview with Eugene Smith by Bernice Johnson Reagon, Part II. They discuss the gospel music of the Roberta Martin Singers and the nature of gospel music during the Roberta Martin era.

Field Tape: Interview with Eugene Smith by Bernice Johnson Reagon, Part III. Includes recorded music of the Roberta Martin Singers:

"Nobody Knows"

"Teach Me Lord To Wait"

"It's Amazing"

"When He Set Me Free"

"Only A Look"

"Just Tell Jesus All"

OTC 408.10.22

Recorded live: performance by the Roberta Martin Singers

"Only A Look"

"What Would You Do Without Jesus"

"Try Jesus"

"Rock My Soul"

"I'm So Grateful"

"Sinner Man"

"Old Ship of Zion"

OTC 408.10.23

"Step In Jesus"

"Grace"

"He's So Divine"

"Just Jesus and Me"

"God Specializes"

"Precious Memories"

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The Harmonizing Four , 1981 April 12

Number 408.11

The concert of the Harmonizing Four documented in the Program in th African American Culture Collection was designed to honor and pay tribute the Harmonizing Four, an all male gospel group from Richmond, Virginia, who have been singing together for more than fifty years. The group began singing together on October 27, 1927. The orginial quartet members were Joseph Williams, Thomas Johnson, Jr., Lawrence Hatchett, and Lawrence Longhorn (the latter two now deceased). The Harmonizing Four began as an informal a cappella group who sang spirituals, hymns, and classic gospel songs. Every member is a leader and soloist and they do all of their own arranging. The present group includes two original members. The Harmonizing Four documented here are: Joseph Williams (lead, baritone, manager, spokesman) Thomas Johnson, Jr. (lead, second tenor) Lonnie Smith Sr. (lead, first tenor) Thomas Ellis Johnson (bass) Rick Monroe (guitarist)

From Notes on the Artists, Program Notes by Dr. Bernice Johnson Reagon. See Program Notes for additional information about the Harmonizing Four and the Black American Gospel Music Series.

This series documents a concert by the Harmonizing Four, held Sunday April 12, 1981 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The concert was presented as part of the Black Gospel Music Series by the Division of Performing Arts. The series and program were organized by Dr. Bernice Johnson Reagon, director, Program in Black American Culture (later known as the Program in African American Culture). The series consists of audio recordings of the concert and includes a concert program.

Audiotapes

3 sound tape reels

OT 408.11.1

Opening Song: "At The Cross"

Opening remarks by Bernice Johnson Reagon. Introduction of the Harmonizing Four

The Harmonizing Four sing:

"Just Keep Me Near the Cross" Prayer "Memories Linger On" "He Lives" "I Believe" "Let God Abide" "At the Cross" "Sign Me Up" "Let Me Walk Close to Thee"

OT 408.11.2

The Lord's Prayer "Learning to Lean On Jesus" "How Great Thou Are" "Amazing Grace" "There Is A Land Beyond the River" "Let God Abide" "I Started With Jesus"

OT 408.11.3

"Take Your Burdens to The Lord" "He's Sweet"

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Scott A. White , 1981 May 17

Number 408.12

The concert of the Scott A. White Family documented in the Program in African American Culture Collection was designed to highlight the exceptional talent of one of the nation's largest gospel singing family. The Scott A. White Family Singers consists of more than thirty members, including father and mother, fifteen children, fifty grandchildren and at least eight great-grandchildren. There are many other talents in the family. Nine family members are ministers, seven are missionaries, seven are piano players, one is a minister of music, one is an evangelist, seven are songwriters, and three are playwrights. The Scott A. White Family has been singing for more than twenty five years, presided over by their father, elder Scott A. White, pastor of the New Hope Primitive Baptist Church in Steelton, Pennsylvania.

From unpublished program notes by Pearl Williams Jones. See notes for additional information about the Scott A. White Family.

This series documents a concert by the Scott A. White Family, held Sunday, May 17, 1981 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The concert was presented as part of the Black Gospel Music Series by the Division of Performing Arts. The series and program were organized by Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The collection consists of audio recordings and unpublished program notes.

Audiocassettes

RTC 408.12.1

Opening remarks by Pearl Williams Jones. Introduction of the Scott A. White Family by Pearl Williams Jones.

The Scott A. White Family Singers sing the following songs: "One Big Family" Prayer "He's Still Alive" "I Couldn't Keep It To Myself" "I Want Jesus To Walk With Me" "It's Worth It All" "I Want To Go To That Place Called Home"

RTC 408.12.2

"His Love" "Yes Lord" "I Want To Be a Christian In My Heart" "Jesus Is the Best Thing That Ever Happened To Me" "Save Our Children" "Where Would I Be" "Hold On"

RTC 408.12.3

"Blessed Memories" Scott White Family Song

Closing remarks by Pearl Williams Jones

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Black American Gospel Song: The Quartet Tradition , 1981 October 20-21

Number 408.13

The concert and colloquium Black American Gospel Song: The Quartet Tradition documented in the Program in African American Culture Collection was designed to explore examples of quartet styles. The Sterling Jubilees and Four Eagles, two of the groups featured in this program, are community based quartets from Jefferson County, Alabama, whose unaccompanied singing style dates to the 1930s. The program also features the Fairfield Four, a quartet from Nashville, Tennessee, and the Sensational Nightingales.

From notes in the Program guide. See program guide for additional information on the Black American Gospel Song: The Quartet Tradition.

This series documents a concert and colloquium about Black American Gospel Song: The Quartet Tradition, held Friday and Saturday, November 20-21, 1981 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The concert and colloquium were presented by the Division of Performing Arts. The program was organized by Bernice Johnson Reagon. The series consists of audio recordings and includes a concert program.

Audiocassettes

OTC 408.13.7

Colloquium (Saturday November 21, 1981)

Panel (in progress): Harmonizing and Arranging Panelists: Dr. Portia Maulsby (facilitator)

Fairfield Four The Sensational Nightingales Introduction of members of the Fairfield Four Introduction of members of The Sensational Nightingales Questions

Remarks by Bernice Johnson Reagon and introduction of panel Panel: Tradition of Quartet Contests DOUG SEROFF, primary consultant for the Quartet program, discusses the origins of quartet contests. REV. ISAAC RAVIZEE, facilitator, dicusses the history of quartets.

OTC 408.13.8

REV. ISAAC RAVIZEE (continued) Questions

Demonstration Performers: Four Eagles

Remarks by the judges Remarks by Bernice Johnson Reagon Remarks and questions from the audience.

OTC 408.13.9

Evening Concert (Saturday November 21, 1981) Opening remarks by Bernice Johnson Reagon and introduction of the quartets. The Sterling Jubilees sing: "Shine On Me" Prayer "Howdy Do Everybody" "Ring Those Golden Bells for You and Me" "I Want To Be A Christian In My Heart" "Calling Jesus" "By the Grace of My Savior" "I'm Going to Leave You in the Hands of the Lord" "Let the Church Roll On" Remarks by Bernice Johnson Reagon and introduction of the Four Eagles. The Four Eagles sing: "Walk In Your Way" "God's Gonna Ride On the Rain and Tide" "Alone" "Remember Me Father" "He Watches Me"

OTC 408.13.10

The Four Eagles continued "Who Will Be A Witness?" "I Know You've Been So Give" "I'm Coming Home" Introduction of Fairfield Four by Bernice Johnson Reagon Fairfield Four sing: "Remember Me" "Deep as the Sea" "When My Lord Sounds His Trumpet" "Hold On to His Unchanging Hand" "Savior, Don't You Pass Me By" "A City Called Glory" "I'll Rise Again" "Don't Let Nobody Turn You Round" Remarks and introduction of The Sensational Nightingales by Bernice Johnson Reagon. The Sensational Nightingales sing: "Are You Standing at the Crossroad of Confusion"

OTC 408.13.11

The Sensational Nightingales continued "Because He Lives" "Jesus Will Save Your Soul" "Hold On a Little While Longer" "The Lord Will Make a Way" "I'll See You In the Rapture"

OTC 408.13.12

Birmingham Quartet Anthology Field Tape Includes the following selections: "I am Climbing Jacobs Ladder" "Before You Get to Heaven" "Where Should I Be When The Trumpet Sounds?"

OTC 408.13.13

Four Eagle Quartet Interview Field Tape Includes the following selections: "Walk In Your Way" "There Must Be a Heaven Somewhere" "God's Gonna Ride On the Rain and Tide" "Jesus Is All This World To Me" "I'll Tell It Everywhere I Go" "It Will All Be Over After Awhile" "Peace In the Valley" "What the Lord Has In Store for You" "Since I Found the Lord"

Interview of members of the Four Eagles by Bernice Johnson Reagon Last selection by the Four Eagles "What a Time"

OTC 408.13.14

Same as OTC 408.13.13a

OTC 408.13.15

Sterling Jubilee Interview by Bernice Johnson Reagon Includes the following selections: "Shine On Me" "Low Down, Chariot"

OTC 408.13.16

Sterling Jubilee Interview - Music Only Includes the following selections: "Shine On Me" "Low Down, Chariot" "I'll Trust In God" "I've Suffered So Long" "Ring Those Golden Bells For You and Me" "Oh Lord Hold My Hand" "I Keep On Toiling" "Have Mercy On Me" "My Jesus Knows" "When My Savior Calls My Name"

OTC 408.13.17

Carolina Crusaders Gospel Quartet-Field Tape

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Black American Blues Song: A Study in Poetic Literature , 1982 February 5-7

Number 408.14

The concert and colloquium Black American Blues Song: A Study in Poetic Literature was designed to explore blues as a form literature. Blues music has been described as a feeling, a state of being, a condition, originating from experiences with everyday practicalities, pain, struggle, hard times, and personal love. Blues music is a statement of these conditions. From African-American roots in the rural South to worldwide popularity, blues is a sound and a literature voicing the unique experiences that have forged African-American culture.

From program guide.

This series documents a concert and colloquium on Black American Blues Song held February 5-7, 1982 at Baird Auditorium, National Museum of Natural History. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black American Culture (later known as the Program in African-American Culture). The program features songwriters and performers demonstrating and discussing their composition process, performance style, and philosophy. They are joined by scholars who discuss blues lyrics as Black American literature. The collection consists of audio and video recordings and a program guide.

Reference audio cassettes exist for the entire series. Open-reel master audiotapes exist for the entire series.

Audiocassettes

OTC 408.14.1

Concert Performance (February 5, 1982) Opening remarks by Bernice Johnson Reagon

J.C. BURRIS, contemporary songwriter and harmonica player, performs:
"One of These Mornings" "Down On the Farm" "Born With the Highway Blues"
"There's A River That Flows Through the Life of Everyone" "The Hand Jive"
"Inflation Blues"

Remarks by Bernice Johnson Reagon TAJ MAHAL, musicologist and blues musician, performs: "Everybody Fightin About That....." "Stagley Pay" "City Blues" "I'm Going To Chicago"

OTC 408.14.2

"I'm Going To Chicago" continued "Statesboro Blues" "Hold the Woodpile Down" "Sweet Home Chicago" ("Where You Gon To Run To") KOKO TAYLOR, blues musician from Chicago, performs the following songs: "Rock Me All Night Long"

"Rock Me All Night Long" continued "Let the Good Times Roll" "I'm A Woman" "You Can Have My Husband, But Please Don't Mess With My Outside Man" "Walkin the Back Streets" "Hey Bartender" "The Blues Never Die"

OTC 408.14.3

"The Blues Never Die" continued "Wang Dang Doodle"

Colloquium (February 6, 1982) Opening remarks by Bernice Johnson Reagon STERLING BROWN, blues poet laureate, discusses his life with the blues, the relationship between blues and jazz, and the poetry in the blues. He reads

three poems related to the blues. Brown continued Panel I: Black American Blues: Craft and Tradition Panelists: J.C. BURRIS demonstrate his style of blues.

OTC 408.14.4

Burris continued

KOKO TAYLOR, discusses her blues career and provides examples of her blues songs.

STEPHEN HENDERSON, director of the Arts and Humanities Institute at Howard University. He discusses blues poetry and the poetry of blues aesthetic.

OTC 408.14.5

Henderson continued Questions Panel II: Blues Poets: Compositional Principles Introductory remarks by Bernice Johnson Reagon Panelists: TAJ MAHAL

OTC 408.14.6

Taj Mahal continued PAUL OLIVER, associate head, Department of Architecture at Oxford Polytechnic, Oxford, England. He is also the author of Conversation On Blues, and African Retentions in the Blues. DAPHNE DUVAL HARRISON, associate professor and chairperson, Department of African-American Studies at the University of Maryland, Baltimore County. She specializes in African and African-American music.

OTC 408.14.7

Harrison continued Questions Introduction of panelists by Bernice Johnson Reagon. Panel III: Blues Performance: Live and Recorded Panelists:

DAVID EVANS, professor of music and director of regional studies graduate degree programs and ethnomusicology at Memphis State University. SANDRA LIEB, assistant professor of literature and popular culture, Department of English, University of Illinois-Chicago Circle. She is also the author of Mother of the Blues.

OTC 408.14.8

Lieb continued WILLIE DIXON, composer, performer, and producer of blues music. He has been a major force in the development of contemporary blues and popular music. Questions

OTC 408.14.9

Concert (February 6, 1982) Introductory remarks by Bernice Johnson Reagon. J.C. BURRIS performs the following songs: "If You Lose Your Money, Don't Lose Your Mind, and If You Lose Your Woman, Don't Mess With Mine" "Mean Woman Blues" "We Just Hold On To This Upset World" "Medlin Flyin California" "Born With the Highway Blues" "Michael Row the Boat Ashore" "Hand Jive"

TAJ MAHAL performs the following songs: (My Friend Can't Have My Room) (Everybody Fightin About That.....) "City Blues"

OTC 408.14.10

"Stagolee Pay" "Baby You're My Destiny" "I'm Going To Chicago" "I'm In Love With You" "Rock Me To My Soul" KOKO TAYLOR performs the following songs: "Why I Sing the Blues" "I'm Going Down In Louisiana, To Get Me A MoJo" "Baby Please Don't Dog Me" "Twenty-Nine Ways To Get To My Baby's Door" "Walkin' the Back Streets"

OTC 408.14.11

"Hey Bartender" "I'm Not One Of Those Pick-Up Women" "Wang Dang Doodle" "Something Strange Goin' On In My House"

Blues At Noon (Sunday February 7, 1982) Introductory remarks by Bernice Johnson Reagon J.C. BURRIS performs the following songs: "The Battle Is Over, But the War Goes On" "Born With the Highway Blues" "The World I'm Livin In, Got To Chang" "There's A River That Flows Through the Life of Everyone" "Hand Jive"

OTC 408.14.12

"Saturday Night Fish Fry" Introductory remarks by Bernice Johnson Reagon

PHIL WIGGINS - Folk Blues musician JOHN CEPHUS - Folk Blues Musician

Wiggins and Cephus perform the following songs: "Blueday Blues" "I Aint Got No Lovin' Baby Now" "School Girl Blues" "You Gone Away" "Worried Man Blues" "The Richmond Blues" "Runnin', Hidin'" "Last Fair Deal" Questions "Honeybee"

OTC 408.14.13: Field Tape: Interview with B.B. King , 1981 February

OTC 408.14.14: Field Tape: Interview with Memphis Slim , 1982 September

OTC 408.14.15: Field Tape: Interview with Bobby Blue Bland, 1981 February

OTC 408.14.16: Field Tape: Nat D. Williams

Discusses blacks in radio.

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The Song Ministry of Reverend C.A. Tindley , 1982 May 7-9

Number 408.15

The concert and colloquium on Reverend Charles Albert Tindley documented in the Program in African American Culture Collection was designed to pay tribute to Rev. Charles Albert Tindley, a pioneer in gospel music. The Tindley's compositions formed a base upon which the new Black urban sacred gospel music was developed. Tindley's style influenced all of the early gospel music composers including Thomas A. Dorsey, Lucie Campbell, Roberta Martin, and Rev. William Herbert Brewster. The gospel songs composed by Tindley include "Stand By Me", "The Storm Is Passing Over", "We'll Understand It Better By and By", "Nothing Between", and "Leave It There". Tindley's songs moved quickly into the Black oral tradition and today, many of his songs are part of the pool of Black music by unknown composers.

This series documents a concert and colloquium on Rev. Charles Albert Tindley, held May 7-9, 1982 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). Rev. Tindley's career and compositions are the subject of this musical tribute and colloquium. An original production features Rev. Tindley's songs as traditionally performed at Tindley Temple. The colloquium includes Black music scholars, theologians, and oral informants who knew and worked under the tutelage of Rev. Tindley. The series consists of audio and video recordings of the concert and includes a program guide.

Audiocassettes

OTC 408.15.1

The Song Ministry of Rev. C.A. Tindley: A Musical Tribute Dramatic biographical presentation by Avery Brooks playing Rev. Tindley.

Opening remarks by Bernice Johnson Reagon "What Are They Doing In Heaven Today", performed by Pearl Williams-Jones. "Stand By Me", Tindley's most well-known work, performed by the Howard University Gospel Choral Ensemble, recreating the songs as they have been sung by three different gospel ensembles. "Leave It There", performed by six women from the Howard University Gospel Choral Ensemble, recreating the style of Clara Ward and the Ward Singers. Remarks by Bernice Johnson Reagon. "The Pilgrim's Song", performed by the male quartet from the Howard University Gospel Choral Ensemble, in the style of the Dixie Hummingbirds.

"I'll Overcome Someday", performed by the Howard University Gospel Choral Ensemble, soloist, Bernice Johnson Reagon. Bernice Johnson Reagon discusses the evolution of the song "I'll Overcome Someday", published in 1901. "We Shall Overcome", performed by the Howard University Gospel Choral Ensemble. Bernice Johnson Reagon discusses the origins of Tindley songs. "Leave It There", performed by Jane Rosenbloom, Joel Rosenbloom, and Wayne Shirley. "The Storm Is Passing Over", performed by the Howard University Gospel Choral Ensemble.

Drama

NARRATOR ONE: A man who grew up in Tindley's church speaks about Tindley and his church. "Nothing Between", performed by the Howard University Gospel Choral Ensemble.

NARRATOR TWO: A woman from Tindley's congregation speaks about Tindley's humility, and the inspiration for "Nothing Between". NARRATOR

THREE: Speaks about Tindley as not only a "Sunday morning preacher" but also a "street preacher". Avery Brooks as Rev. Tindley delivering a sermon.

OTC 408.15.2

Tindley sermon by Avery Brooks (continued) "Some Day", performed by Avery Brooks as Rev. Tindley, as part of his sermon. He is joined by the audience and Pearl Williams-Jones. Church service continues. Woman from "congregation" stands up to testify.

NARRATOR ONE: Speaks about the hymns Tindley wrote that often illustrated his sermons.

Performed by The Tindley Seven: "The Storm Is Passing Over" "We'll Understand It Better By and By" Avery Brooks, as Rev. Tindley, in his study, singing the "Pilgrim's Song", as he writes it and practicing the delivery of a sermon --" It is hard to reach a moral judgment of someone by noting their actions alone.

NARRATOR TWO: Speaks about Rev. Tindley and the ability of his congregation to organize community activities to raise money for the church.

"Heaven's Christmas Tree", performed by Pearl Williams-Jones.

NARRATOR ONE: Speaks about the classes held at Tindley Temple, which were the foundation of the church.

"This Little Light Of Mine", performed by the Howard University Gospel Choral Ensemble.

NARRATOR ONE: Speaks about the testimonial meetings in the classes on Sunday mornings.

Avery Brooks as Rev. Tindley gives a sermon: The Rose and the Lily.

"Lily of the Valley", performed by Avery Brooks as Rev. Tindley with the congregation. "Stand By Me", performed by Tindley, joined by the "congregation" and audience. Avery Brooks as Rev. Tindley gives the benediction. "Stand By Me" reprise, performed by all of the performers in the production.

OTC 408.15.3

Colloquium, Sat. May 8.

Introductory remarks by Bernice Johnson Reagon. Panel I: Rev. C.A. Tindley-- A Biographical Overview. Panelists:

Ralph Jones, former executive editor of the Philadelphia Tribune; author of a book on Rev. Tindley; christened by Rev. Tindley; lifelong member of Tindley Temple. He gives of a biographical overview of Rev. Tindley.

Remarks by Bernice Johnson Reagon.

Dr. William C. Jason, Jr., authority on Black Methodism; baptized by Rev. Tindley; lay member of Delaware Conference for 25 years. He discusses how Methodism reached the Eastern Shore.

Dr. Bernice Johnson Reagon, cultural historian and director of the Program in African-American Culture discusses the culture blends in Black American worship: The Case of Tindley Temple.

Questions

OTC 408.15.4

Colloquium (continued) Panel II: The Music of Rev. Charles Albert Tindley. Opening remarks by Bernice Johnson Reagon Panelists:

Dr. Horace C. Boyer, associate professor of music, University of Massachusetts; author; gospel musician, discusses Rev. Tindley: The Composer.

Kenneth Goodman, concert organist; christened by Rev. Tindley; served as Tindley Temple's organist until Rev. Tindley's death. Tindley's Ministry: A Musical History.

Pearl Williams-Jones, a leader in the field of Black music education; gospel musician; associate professor Department of Music, University of the District of Columbia. Structure and Spirit: Elements of Gospel Improvisational Style in the Tindley Song Tradition.

OTC 408.15.5

Pearl Williams-Jones (continued) Questions

Colloquium Saturday May 8 Remarks by Bernice Johnson Reagon Panel III: Rev. C.A. Tindley's Themes: Songs, Sermons, and Theology

Panelists:

Rev. Marion Ballard, minister of Tindley Temple, 1965-1976; member of the Delaware Conference since 1931, discusses the theological basis of Rev. Tindley's songs. Rev. Henry H. Nichols, former minister of Philadelphia's James Memorial United Methodist Church, discusses Tindley as a theologian and how he delivered his message through song.

OTC 408.15.6

Rev. Nichols (continued) Wayne Shirley, music librarian, Library of Congress; and a programmer of a Smithsonian recording of Rev. Tindley's songs. He discusses the dissemination of Tindley songs through records.

Questions

OTC 408.15.7

Song Ministry of Rev. C.A. Tindley: A Musical Tribute (Saturday May 8) Avery Brooks playing Rev. Tindley in biographical dramatic presentation. "We'll Understand It Better By and By", performed by the Howard University Gospel Choral Ensemble.

Opening remarks by Bernice Johnson Reagon "What Are They Doing In Heaven Today", performed by Pearl Williams-Jones "Stand By Me", performed in three different singing styles performed by the Howard University Gospel Choral Ensemble in the style of the "Violinaires"

In the style of the Chicago group, the "Caravans". In the style of the "Five Blind Boys From Alabama". "Leave It There", performed by six women from the Howard University Gospel Choral Ensemble, recreating the style of Clara Ward and the Ward Singers.

Remarks by Bernice Johnson Reagon. "The Pilgrim's Song", performed by the male quartet from the Howard University Gospel Choral Ensemble, in the style of the Dixie Hummingbirds.

"I'll Overcome Someday", performed by the Howard University Gospel Choral Ensemble, soloist, Bernice Johnson Reagon. Bernice Johnson Reagon discusses the evolution of the song "I'll Overcome Someday", published in 1901.

"We Shall Overcome", performed by the Howard University Gospel Choral Ensemble. Bernice Johnson Reagon discusses the origins of Tindley songs. "Leave It There", performed by Jane Rosenbloom, Joel Rosenbloom, and Wayne Shirley. "The Storm Is Passing Over", performed by the Howard University Gospel Choral Ensemble

OTC 408.15.8

Drama

NARRATOR ONE: A man who grew up in Tindley's church speaks about Tindley and his church. "Nothing Between", performed by the Howard University Gospel Choral Ensemble.

NARRATOR TWO: A woman from Tindley's congregation speaks about Tindley's humility, and the inspiration for "Nothing Between". NARRATOR THREE: Speaks about Tindley as not only a "Sunday morning preacher" but also a "street preacher".

Avery Brooks as Rev. Tindley delivering a sermon.

"Some Day", performed by Avery Brooks as Rev. Tindley, as part of his sermon. He is joined by the audience and Pearl Williams-Jones. Church service continues. Woman from "congregation" stands up to testify.

NARRATOR ONE: Speaks about the hymns Tindley wrote that often illustrated his sermons.

Performed by The Tindley Seven: "The Storm Is Passing Over" "We'll Understand It Better By and By" Avery Brooks, as Rev. Tindley, in his study, singing the "Pilgrim's Song", as he writes it and practicing the delivery of a sermon -- "It is hard to reach a moral judgment of someone by noting their actions alone.

NARRATOR TWO: Speaks about Rev. Tindley and the ability of his congregation to organize community activities to raise money for the church.

"Heaven's Christmas Tree", performed by Pearl Williams-Jones.

NARRATOR ONE: Speaks about the classes held at Tindley Temple, which were the foundation of the church.

"This Little Light Of Mine", performed by the Howard University Gospel Choral Ensemble.

NARRATOR ONE: Speaks about the testimonial meetings in the classes on Sunday mornings.

Avery Brooks as Rev. Tindley gives a sermon: The Rose and the Lily.

"Lily of the Valley", performed by Avery Brooks as Rev. Tindley with the congregation. "Stand By Me", performed by Tindley, joined by the "congregation" and audience. Avery Brooks as Rev. Tindley gives the benediction.

"Stand By Me" reprise, performed by all of the performers in the production.

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Contemporary American Braids , 1982 October 16

Number 408.16

The conference Contemporary Black American Braids was a one day colloquium documented in the Program in African American Culture Collection. The program was designed to provide insight on Black American braiding traditions and provide a forum for discussions of aesthetics, culture, health, politics, and economics of braiding. Tulonnie Jordan, a braid designer seeking an opportunity for braiders to gather, exchange information, and share their experiences, provided the initial idea for the program.

This collection documents the conference Contemporary Black American Braids, held on October 16, 1982, at the Smithsonian Institution. The program, which was organized by Bernice Johnson Reagon and Marquette Folley of the Program in African American Culture, featured braid designers from across the United States who presented their work through slide shows and demonstrations on live models. The program also included three panel discussions and a technique workshop on braiding. The collection consists of four audio recordings, one video recording, and a transcript.

Original audiocassettes and open-reel audiotape exist for entire series. Reference audiocassettes available and a reference VHS video tape of braiding techniques.

Audiocassettes

OTC 408.16.1

Introductory remarks by BERNICE JOHNSON REAGON Remarks by AMINA DICKERSON Panel I: Black American Hair Design: Historical Perspectives Introduction by BERNICE JOHNSON REAGON.

Panelists:

ROSALYN WALKER (curator, Museum of African Art) :African heritage of hair braiding.History of hair braiding designs in Africa. Cultural, religious, social, and economic representations of hair braiding. BERNICE JOHNSON REAGON (director, Program in African American Culture): The Middle Passage- Black American hair care from the time of slavery to the invention of relaxers and perms.

OTC 408.16.2

STEPHANIE HONEYWOOD Comparative aspects between east and west coast hair braiding designers. Panel II : Creating Black Hairstyles: Aesthetics and Performance Introductory remarks and introduction of panelists by BERNICE JOHNSON REAGON.

Panelists:

ROSALYN JEFFRIES (consultant and lecturer, Metropolitan Museum of Art): Black hair sculpture, an art historian's view

SHABU ANNA JACKSON (braid designer): Braiding Styles

NAWEELI IYEO (Los Angeles braid designer): The beauty of small braids, choosing a design, client/braider relationship.

OTC 408.16.3

MALAKIA HILTON (braid designer): Braids, their artistry and growth.

Technique Workshop - Introductory remarks and introduction of participating braiders by BERNICE JOHNSON REAGON. Braiders: FAWNA SMITH
Demonstrates the braiding process for small braids.

OTC 408.16.4

ERNESTINE CORBIN Assisted by DONNA MERRIT, demonstrates the braiding process for medium and long braids

Acknowledgment of other hair braiders present at the conference.

Panel III: Black-American Hairstyles: Issues of Economics, Health, and Politics
Introductory remarks by BERNICE JOHNSON REAGON Panelist: TULONNIE
JORDAN: Maintaining a Black Cultural Heritage- The Status of Black Hair
Business in the Community.

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Reverend Brewster: Song Journey (Unprocessed), 1982 December 17-19

Number 408.17

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Memphis Blues , 1983 April 29-30

Number 408.18

The concert and colloquium The Memphis Blues Tradition documented in the Program in African American Culture Collection highlights the blues tradition that came out of Memphis, Tennessee, during the 1920s and 30s, a time when Memphis was thriving as the center of black American blues. The Memphis blues is a conglomeration of the crying vocal blues from western Tennessee, the rhythmic blues of northern Mississippi and the chanting style of the Mississippi Delta. The major cultural center for black American blues music in the mid-south was Beale Street. Vaudeville and blues performers like Ma Rainey and Bessie Smith appeared regularly.

[From program guide by Bill Barlow. See program guide for additional information on the concert, colloquium and Memphis blues.]

This series documents the concert and colloquium The Memphis Blues Tradition held April 29-30, 1983 at Baird Auditorium, National Museum of Natural History, Smithsonian Institution. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The program consists of audio cassettes, open reel (10in) audio recordings, video recordings and a program guide.

Audiocassettes

OTC 408.18.1

Concert (April 29, 1983) Opening remarks by Bernice Johnson Reagon
Performance by Memphis Slim, songs include: "Freedom Bound" "How Long"
"Baby Please Come Home" "Lonesome Traveler" "When I Been Drinkin" "Last
Night" "I'm Lost Without You" "Beer Drinking Woman" "Stuball" "Moving On"
"One More Time" "Everybody's Blue" "Going Back Home" "By Myself" "Bye,
Bye"

OTC 408.18.2

Remarks by Bernice Johnson Reagon Remarks by George Ware of the Black
Music Association.

Presentation of an award to Nat D. Williams, black music pioneer, accepted
by A.C. Williams. Performance by Bobby Blue Bland, songs include: "Aint I
Loving You Right" "I'll Take Care of You" "I Want To Come Back Home" "Today
I Started Loving You Again" "It's a Shame" "I Like What I See" "That's the Way
Love Is" "The Feeling Is Gone" "What a Difference a Day Makes"

OTC 408.18.3

Remarks by Bernice Johnson Reagon

Performance by B.B. King, songs include: "Everyday I Have the Blues" "Don't
Want a Soul Hanging Around, When I'm Not at Home" "Let the Good Times
Roll" "You Left Me For Somebody Else" "Caldonia" "I Just Can't Leave Your
Love Alone" "Got a Good Mind to Give Up Living"

OTC 408.18.4

"The Thrill Is Gone" "You're My Mule" "I've Been Downhearted, Ever Since We
Met"

OTC 408.18.5

Introductory remarks by Bernice Johnson Reagon

Opening remarks by B.B. King, he gives a demonstration of blues music, and discusses his career in blues music.

Remarks by Bernice Johnson Reagon

OTC 408.18.6

Panel I: The Memphis Blues Story: The Early Period. Introductory remarks by Bernice Johnson Reagon Panelists:

George McDaniel, director of Research and Special Projects at the Center for Southern Folklore-If Beale Street Could Talk: A Portrait of A Black Community, 1910-1950. Includes a discussion about the photodocumentation of Rev. L.O. Taylor, Ernest Withers, C.H. Poland, and J.C. Coovert.

Samuel Charters, record producer and author-Early Blues Recordings, Performance and Repertoire.

OTC 408.18.7

Samuel Charters continued

Questions Memphis Slim, blues musician: Memphis Blues Piano - Discussion and Demonstration

Panel II: Memphis Blues: Post World War II. Introductory remarks by Bernice Johnson Reagon

Panelists:

Bill Barlow, a radio producer and professor, School of Communications, Howard University-Historical Overview of Post World War II Memphis Blues.

OTC 408.18.8

Bill Barlow continued Remarks by Bernice Johnson Reagon

A.C. Williams, a disc jockey at WDIA-AM, Memphis-Nat D. Williams and WDIA-AM:The New Blues Era.

OTC 408.18.9

A.C. Williams continued

Sam Phillips, a producer at Sun Records, who recorded earlier blues records-Sun Records, The Birth of Memphis Blues Recordings.

Remarks by Bernice Johnson Reagon

Questions

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Conference on Black American Culture and Scholarship: Contemporary Issues,
1983 July 8-9

Number 408.19

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March on Washington, 1983 August 26-27

Number 408.2

The concert and colloquium March On Washington documented in the Program in African American Culture Collection highlights and celebrates the songs and people who were a significant force in the Civil Rights Movement and in the organization of the March on Washington.

This series documents the concert and colloquium March On Washington held August 26-27, 1983 at Howard University in Washington, D.C. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The program consists of audio cassettes, and video recordings.

Audiocassettes

OTC 408.20.1

Colloquium

Panel Discussion I: A History of Activism Introductory remarks by Philippa Jackson, project director for Voices of the Civil Rights Movement.

Bernice Johnson Reagon reads a letter from Dr. Anna Arnold Hedgeman, one of the first women to serve on an executive cabinet. Panelists:

Dr. Gloster Current, discusses the march on Washington 1963 from the perspective of a member of the administrative committee of the National March on Washington.

John Louis, city councilman, Atlanta, discusses organizing for the March on Washington of 1963, from the perspective of one who worked in the south and was chairman of the Student Non-violent Coordinating Committee (SNCC).

OTC 408.20.2

Mr. Robinson?, discusses the labor movement during the Civil Rights Movement Discussion by James Foreman

Walter Fauntroy, who was the coordinator for the D.C. Council for the Mobilization for the March on Washington, discusses the efforts of organizing locally.

Discussion

OTC 408.20.3

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Lucie E. Campbell , 1983 December 17

Number 408.21

The concert and colloquium on Lucie E. Campbell documented in the Program in African American Culture Collection was designed to highlight the life of Lucie E. Campbell, the first Black female gospel music composer. Campbell was an active worker and organizer with the National Baptist Convention. She was one of the original organizers in 1916. She sat on National Convention music committees, and was Music Director for the Baptist Congress, where she selected compositions for publication. Campbell composed over eighty gospel music classics, including: "In the Upper Room With Jesus", made famous by Mahalia Jackson; "He Understands, He'll Say, Well Done", and "Something Within."

From notes in the program guide. See program guide for additional information about Lucie E. Campbell.

This series documents a concert and colloquium on Lucie E. Campbell, held Saturday, December 17, 1983 at Carmichael Auditorium, National Museum of American History, Smithsonian Institution. The concert and colloquium were sponsored by the Office of Public and Academic Programs. The program was organized by Dr. Bernice Johnson Reagon, Director of the Program in Black American Culture (later known as the Program in African American Culture).

Original audiocassettes, open-reel audiotapes and Umatic video tapes exist for the entire series. No reference copies available. See Archives Center reference staff.

Audiocassettes

OTC 408.21.1

Colloquium (December 17, 1983) Introductory remarks by Bernice Johnson Reagon Panel I: Lucie E. Campbell: A Cultural Biography Introduction of panelists by Bernice Johnson Reagon Panelists:

DR. CHARLES WALKER- Composer, pianist, chairman, Foreign Mission Board, National Baptist Convention, USA, Inc.

OTC 408.21.2

LUVENIA A. GEORGE- Researcher, consultant, doctoral candidate in ethnomusicology, University of Maryland, Baltimore.

DR. HORACE BOYER- Professor of Music, University of Massachusetts.

Remarks by Bernice Johnson Reagon.

OTC 408.21.3

Afternoon Concert/Lecture The Songs of Lucie E. Campbell: A Concert of Black American Gospel Music

Opening remarks by Bernice Johnson Reagon

Introduction of performing artists by Bernice Johnson Reagon.

Performing the songs of Lucie E. Campbell are:

THE BOYER BROTHERS singing: "He Understands, He'll Say, Well Done" "When I Get Home" "Touch Me Lord Jesus" "We'll Walk the Road to Glory" "Just to Behold His Face" THE YEAR OF JUBILEE, THE BOYER BROTHERS singing: "The Lord Is My Shepard" "Sometime Soon" "Footprints of Jesus"

"Something Within" "Jesus Gave Me Water" "In the Upper Room With Jesus"
"He Understands, He'll Say, Well Done"

OTC 408.21.4

Remarks by Dr. J. Robert Bradley. He sings:

"Is He Yours?"

Afternoon Concert/Lecture (December 17, 1983) The Songs of Lucie E.
Campbell: Composer and Teacher

A concert/lecture by Rev. J. Robert Bradley, Music Director, the National Baptist Convention Sunday School and student of Lucie E. Campbell. Introduction of Rev. J. Robert Bradley by Bernice Johnson Reagon. He is accompanied by Pearl Williams-Jones singing: "We Shall (Walk?) Through the Valley With Jesus" "Nobody Else But Jesus" "Just To Behold His Face" "Is He Yours?" "There Is Sunshine"

OTC 408.21.5

Lecture continued: "Something Within" "I'm Traveling"

Remarks by Bernice Johnson Reagon

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Song, Peace, and Struggle Series: MLK Commemoration-In Process: Civil Rights Song Workshop, 1984 January 14

Number 408.22

The song workshop by the singing group In Process documented in the Program in African American Culture Collection was designed to remember the freedom songs of the civil rights movement that represented the quest for freedom and equality in America. The civil rights movement presented an opportunity for equality on all fronts for Blacks in America. Between the years of 1955 and 1965 the civil rights movement shook American society with civil unrest, and through social and political protest. The Movement (forced) this change through freedom songs. These songs such as "We Shall Not Be Moved", "We Shall Overcome" and "Ain't Gonna Let Nobody Turn Me Round", empowered the Movement by creating a bond between communities. These freedom songs galvanized the community and gave people new courage, and a new sense of unity. These songs are rooted in the traditional Black American churches

This series documents a song workshop by the group In Process, held January 14, 1984 at the Carmichael Auditorium, National Museum of American History, Smithsonian Institution. The program was organized by Bernice Johnson Reagon and/or Niani Kilkenny. The collection consists of video recording of the concert.

Videotapes

OV 408.22.1

Opening remarks by Niani Kilkenny, director of the Program in African American Culture. Introduction of the group IN PROCESS, an all female a cappella singing group, based in Washington, D.C. IN PROCESS leads in singing the following songs: "This Little Light of Mine" "We Shall Not Be Moved" "You'd Better Leave Segregation Alone" "We Are Soldiers In the Army" "Moving On" "Calypso Freedom" "Dogs" "If You Miss Me From the Back of The Bus" "I Woke Up This Morning With My Mind Set On Freedom" "Aint Gonna Let Nobody Turn Me Round" "Oh Pritchett, Oh Kelly"

OV 408.22.2

"Oh Pritchett, Oh Kelly", continued "Oh Wallace" "Demonstrating G.I. From Ft. Brags" "I'm So Glad" "Everybody Got A Right To Live" "We Shall Overcome"

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Black American Choral Song: The Evolution of the Spiritual (Unprocessed), 1984 February 3-4

Number 408.23

The concert and colloquium on the Black American Choral Song: The Evolution of the Spiritual documented in the Program in African American Culture Collection was designed to highlight the songs of the African American worship tradition. These unique songs called spirituals are deeply rooted in the tradition African choral songs and play a significant role in African American worship.

This collection documents a concert and colloquium on the Black American Choral Song: The Evolution of the Spiritual, held February 3-4, 1984 at the Carmichael Auditorium, National Museum of American History, Smithsonian Institution. The events featured in this program illustrate the evolution of the spiritual from styles of black congregational singing, to compositions reflecting the influences of European choral music. The program was organized by Dr. Bernice Johnson Reagon, director of the Program in Black Culture (later known as the Program in African American Culture). The collection consists of audio recordings, video recordings and a program guide.

Open-reel Audiotapes

OT 408.23.1

Evening Concert (Feb. 3, 1984) Song Service, led by traditional song leaders
Introductory remarks by Bernice Johnson Reagon Song Leaders: REV.
ROBERT DRAKE, pastor, Friendship Baptist Church, Oakfield, Ga. REV. R.L.
CHAPMAN, Jordan Grove Baptist Church, Lee County, Ga. HELEN LEE, Blue
Springs Baptist Church, Albany, Ga. SARA DRAKE, Mt. Early Baptist Church,
Worth County, Ga. BEATRICE JOHNSON, Cutlett Grove Baptist Church,
Albany, Ga. STUART FRANKLIN ROBINSON, St. James C.M.E. Church,
Dawson, Ga. ALICE DRAKE, Mt. Early Baptist Church, Worth County, Ga.
ROSA CHAPMAN, Greater Grace Church and God and Christ, Albany, Ga.
The song leaders sing the following songs: "Lord I Thank You For My Joy"
"The Lord's Prayer" "In Your Name" "Give God Your Glory"

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Black Aesthetics , 1984 April 27

Number 408.24

The roundtable discussion on Black Aesthetics: Historical and Contemporary Issues documented in the Program in African American Culture Collection was designed to unite a small group of scholars in an interdisciplinary discussion to explore historical and contemporary issues of Black aesthetics. The scholars also hoped to address major issues in the development of a conceptual data base on aesthetics and to establish a framework for the validity of work done in African American culture.

This collection documents a roundtable discussion on Black Aesthetics: Historical and Contemporary Issues, held Friday April 27, 1984 at the National Museum of American History, fourth floor West conference Room, Smithsonian Institution. This program was organized by Dr. Bernice Johnson Reagon, Director of the Program in Black American Culture (later known as the Program in African American Culture). This program consists of audio and video recordings.

Audiotapes

OT 408.24.1

Opening remarks by Bernice Johnson Reagon Introduction of panelists by Bernice Johnson Reagon. Each panelist discusses black aesthetics as it relates to their field of expertise. BERNICE JOHNSON REAGON, discusses the conflict of style of gospel music using the case of the congregation at United Methodist Church on John's Island. JEFF DONALDSON, is a professor of art at Howard University, specializing in African-American art history. He is a researcher, lecturer and visual artist. He discusses African-American visual art aesthetics. CLYDE TAYLOR, is an associate professor of english at Tufts University, specializing in African-American literature, black popular culture, independent black cinema and third- world cinema. He discusses black popular culture aesthetics and historical issues.

ROSALYN WALKER, is a curator, curatorial collections and exhibitions, at the National Museum of African Art. She discusses African and western aesthetics and its influence on African art, and the process of selecting African art for museums.

OT 408.24.2

HALE SMITH, is one of America's most distinguished composers. He is a professor Emeritus at the University of Connecticut. He is a writer, consultant, and co-chair of the National Endowment for the Arts Composers Panel. He discusses improvisational art expression and its origins and its affects on cultural expression.

MIKE MALONE, is a choreographer, dancer, and artistic director of Young Audiences, D.C. Chapter and of the Richard Allen Center for Culture and Art, New York. He discusses dance and its influence on popular culture.

TULANI JORDAN, is a hair sculptress, braider, writer and educator. She discusses the issue of beauty and hair. HAILE GERIMA, is a professor of film at Howard University. He is an award winning filmmaker. He discusses film aesthetics as it relates to African-Americans.

PEARL WILLIAMS-JONES, is an associate professor of music at the University of the District of Columbia. She is a performer, researcher and

lecturer on Black American gospel music. She discusses the black aesthetic in black gospel music.

OT 408.24.3

Continuation of Pearl Williams-Jones.

BARBARA HAMPTON, is an ethnomusicologist at Hunter College in New York, specializing in African and African-American music. She discusses institutional resistance to the history of black arts.

JOHN GWALTNEY, is a professor of anthropology at the University of Syracuse. He is a cultural anthropologist in Black studies, specializing in oral history. He discusses the ethnological background of aesthetic tradition. FATH RUFFINS, is a historian in the Department of Social and Culture History at the National Museum of American History. She discusses the changes of aesthetics over time and how it relates to African-American culture.

OT 408.24.4

Ruffins continued ELEANOR TRAYLOR, is an associate professor at Montgomery College, Rockville, Maryland, specializing in African-American drama and literature. She discusses the transmission of African-American text and the black aesthetic in black literature.

Open discussion Issues addressed: How African-American culture is displayed in museums. Programs where African-American text can be presented. Attitudes toward art by African-Americans.

OT 408.24.5

Open discussion continued Issues addressed: The human element in African-American art. African Art The influence of popular culture on black cultural forms. Visual images (hair, film, television, art) and their influence on self-perception of African-Americans and African-American culture. Black aesthetics as a method of behavior.

OT 408.24.6

Issues addressed: The importance of colors in design and art. Dualism and multiplicity that deals with time and space and its relationship to African art. The art of Romeare Bearden. Images portrayed in African-American art. Issues in African-American filmmaking.

OT 408.24.7

Issues addressed: African-American and American filmmaking continued. Conflicts within the African-American communities concerning culture. The connection between African music and musical instruments and the music and musical instruments of African diasporic communities, specifically in the the Caribbean (maroon communities in Jamaica). The responsibility of black scholars despite adversity from white scholars. Finding a vocabulary to describe black phenomena.

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Reverend Charles Albert Tindley (Unprocessed), 1984 April 28-29

Number 408.25

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A Salute to Five Black American Composers (Unprocessed), 1984 September 6-7

Number 408.26

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In the Spirit of Sojourner Truth: Prose, Poetry, and Song (Unprocessed), 1984
November 26

Number 408.27

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Martin Luther King Commemoration (Unprocessed), 1985 January 12

Number 408.28

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The Art of Jazz Improvisation , 1985 February 7-8

Number 408.29

The concert and colloquium The Art of Jazz Improvisation documented in the Program in African American Culture Collection discusses and illustrates the various styles of jazz improvisation from its early twentieth century origins to its recent avant-garde forms. Jazz improvisation is considered one of the core elements of the jazz experience and a significant component in the forming of the jazz tradition. Improvisation is described as a spontaneous composition. It has been used in the musical expressions of all cultural groups.

From unpublished program notes. See program guide for additional information about this colloquium and concert.

This series documents the concert and colloquium The Art Of Jazz Improvisation, held February 7-8, 1985 at the National Museum of American History, Smithsonian Institution. The concert and colloquium were sponsored by the National Museum of American History and organized by Dr. Bernice Johnson Reagon, director of the Program in African American Culture). The series consists of audio and video recordings and a program guide.

Audiocassettes

OTC 408.29.1

Concert (February 7, 1985) Introductory remarks by Roger Kennedy, director, the National Museum of American History Leonard Goines, professor of jazz history, New York University, discusses the meaning and importance of jazz improvisation and jazz improvisational performance.

Performance by Clark Terry and the Jolly Giants Selections: "Blues Walk", now known as "Somebody Done Stole My Blues" "One Foot In the Gutter" "The Smithsonian Institute Blues" "On the Trail"

OTC 408.29.2

Concert (continued) "Somewhere Over the Rainbow" "Ow" "Lemon Drop"

OTC 408.29.3

Colloquium (February 7, 1985) Opening remarks by Bernice Johnson Reagon Roundtable Discussion: Facilitator: Leonard Goines

Participants: Eddie Barefield - jazz saxophonist Doc Cheatham - jazz trumpeter Archie Shepp - jazz saxophonist Clark Terry - jazz trumpeter

The participants discuss their backgrounds and their approaches to jazz improvisation.

OTC 408.29.4

Roundtable Discussion (continued) The participants discuss the use of space and time in playing jazz, approaching jazz improvisation with the many styles of jazz performance, jazz improvisation styles after the 1950s Questions

OTC 408.29.5

Jazz Festival Opening remarks by Roger Kennedy

Remarks by Leonard Goines

Doc Cheatham and the Sweet Basil Quintet perform: "New Orleans" "Dixieland One-Step"

Eddie Barefield, saxophone, performs: "Body and Soul" Bobby Pratt, trumpet, performs: "I Remember You" Doc Cheatham and the Sweet Basil Quintet perform: "I'm Looking For a Little Girl To Call My Own" "Caravan"

OTC 408.29.6

Remarks by Leonard Goines Clark Terry and the Jolly Giants perform: "TeePee Time" "Satin Doll" "You Can't Win None of 'Em" "Is It True What They Say About Dixie" "God Bless the Child That's Got His Own" "Somewhere Over the Rainbow" "Sho' Nuff"

Remarks by Leonard Goines

The Archie Shepp Quartet perform avant-garde jazz improvisation

OTC 408.29.7

"Round Midnight" "Steam"

Interview with Archie Shepp by Leonard Goines about early influences and avant-garde jazz improvisation.

OTC 408.29.8

Opening remarks by Bernice Johnson Reagon Panel/Demonstration: Survey of Improvisational Styles

Participants: Raymond Kennedy, professor of music, John Jay College, City University of New York, discusses the roots of jazz through to the 1950s, and surveys various jazz styles. The Leonard Goines Quintet demonstrates examples of various jazz styles.

David Baker, professor of music, Indiana University, discusses jazz from the 1950s to the present.

OTC 408.29.9

David Baker (continued) Demonstration by Leonard Goines Quintet "So What" David Baker, Raymond Kennedy, and Leonard Goines discuss jazz improvisation and various jazz styles.

OTC 408.29.10

Discussion (continued) -- the future of jazz and the influence of technology. Questions

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Women in Blues , 1985 March 9

Number 408.3

The concert and colloquium "Women in Blues" documented in the Program in African American Culture Collection examines and celebrates the lives and work of those women who chose to ignore the standards and dictates of society during the 1920s, 30s, and 40s, and do the unusual, become performing artists. The women documented in this program and many others rejected the usual roles -- wife, mother, homemaker for lifestyles they fashioned for themselves. Though they may have made homes, married, and had children, they were primarily artists, business women, and working women. They worked at night in the clubs and theater tours in the growing Black urban centers of the nation. The live entertainment these women offered was a break from the pressures of everyday life and became a part of the weekly diet and celebration.

From Program Notes by Dr. Bernice Johnson Reagon. See Program Guide for additional information on women in blues.

This series documents the concert and colloquium "Women In Blues" held March 9, 1985 at the National Museum of American History, Smithsonian Institution. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The program consists of audio cassettes, open reel (7in) audio recordings, and a program guide.

Audiocassettes

OTC 408.30.1

Colloquium Panel I: Singing A Woman's Blues Opening remarks by Shirley Cherkasky, coordinator of Museum Programs at the National Museum of American History. Facilitator: Bernice Johnson Reagon

Introductory remarks and introduction of panelists by Bernice Johnson Reagon
Panelists: Laura Petaway - Nightlife in Washington, D.C., 1920 through 1940
Questions

Mary Jefferson - Blues, Live in D.C.: The Howard Theater and More
Daphne Duval Harrison - The Uncrowned Queens

OTC 408.30.2

Questions Introductory remarks by Bernice Johnson Reagon
Rosetta Reitz - The Legacy of Black Women Blues Singers on Film, included in her discussion is a presentation of film clips.

OTC 408.30.3

Reitz continued

OTC 408.30.4

Concert Opening remarks by Bernice Johnson Reagon
Laura Petaway sings: "St. Louis Blues" "Good Doin' Daddy" "Can't Help Loving That Man Of Mine" "Why Was I Born To Love You" "Wrap Your Troubles In Dreams and Dream Your Troubles Away"

Mary Jefferson and the Jazz Spontaneity sing: "C.C. Rider" "Jelly Roll" "Kate Took My Man Away" "Stormy Monday" "He May Be Your Man, But He Come To See Me Sometimes"

Remarks by Bernice Johnson Reagon

Dakota Staton sings: "Country Man" "Trust In Me" "Fat Daddy" "How Did He Look, Did He Ask About Me"

OTC 408.30.5

"I Can't Quit You Baby" "Where Flamingos Fly" "Play Your Hands, Girls" "Ain't No Use" "Love For Sale" "If You Still Love Me, You Won't Let Me Go" "The Late, Late Show" "Willow Weep For Me"

OTC 408.30.6, 1984 December 21

Field Tape: Interview with Laura Petaway by Bernice Johnson Reagon

OTC 408.30.7, 1984 December 22

Field Tape: Interview with Mary Jefferson by Bernice Johnson Reagon

OTC 408.30.8

Music of Carrie Smith - Blues singer Carrie Smith sings: "Cakewalkin' Babies" "St. Louis Blues" "Good Ole Wagon" "When I Been Drinkin' 'Ill Wind" "Don't You Want A Woman Like Me" "Nobody Wants You When Your Down and Out" "Trouble In Mind"

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Music of the Black American Composer (Unprocessed), 1985 May 25

Number 408.31

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Juneteenth: Celebrating Emancipation (Unprocessed) , 1985 June 8

Number 408.32

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Thomas A. Dorsey (Unprocessed), 1985 October 26

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Jazz in the Palm Court: Ferdinand "Jelly Roll" Morton (Unprocessed)

Number 408.34

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Jazz in the Palm Court: Harlem Jazz Piano School (Unprocessed)

Number 408.35

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Jazz in the Palm Court - Albert Ammons Chicago Boogie Woogie (Unprocessed)

Number 408.36

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Jazz in the Palm Court: Louis Armstrong (Unprocessed)

Number 408.37

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Black American Popular Music: Rhythm and Blues, 1945-1955 (Unporcessed),
1986 February 7-8

Number 408.38

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Jazz in the Palm Court: Women of the Twenties

Number 408.39

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Fannie Lou Hamer: This Little Light , 1986 March 8

Number 408.4

Fannie Lou Hamer: "This Little Light" - A Portrait documented in the Program in African American Culture Collection highlights the life of Fannie Lou Hamer, a sharecropper, determined voter registrant, and field worker for the Student Nonviolent Coordinating Committee (SNCC). She was an orator, political activist, and founder of the Mississippi Freedom Democratic Party. In addition to these contributions, she is noted for her speeches and singing, which influenced many during the Civil Rights Movement. Her strong religious background was often expressed through a sacred hymn before each of her speeches. She opened many gatherings with "This Little Light of Mine", one of her favorite songs.

Linda Reed. "Fannie Lou Hamer" in *Black Women in America: An Historical Encyclopedia*. Vol A-L. New York: Carlson Publishing Inc., 1993.

This series documents a dramatic presentation Fannie Lou Hamer: "This Little Light" - A Portrait held March 8, 1986 at Carmichael Auditorium, National Museum of American History, Smithsonian Institution. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The series consists of audio cassettes.

Audiocassettes

OTC 408.40.1

Dramatic presentation of the life of Fannie Lou Hamer played by Billie Jean Young

Questions and comments by Billie Jean Young as Fannie Lou Hamer.

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Easy Lawd , 1986 April 5

Number 408.41

The performance and lecture *Easy Lawd: On Death and Dying: Afro-American Mythology and Folklore* documented in the Program in African American Culture Collection explores Afro-American experiences of dying and beliefs in death and the after life. Folktales and beliefs about death are major elements in the Afro-American tradition and are passed on orally through generations. The tales have become a major force in shaping values and behavior in Afro-American culture.

From program guide. See program guide for additional information on the program and the participants.

This series documents the performance and lecture *Easy Lawd: On Death and Dying: Afro-American Mythology and Folklore* held April 5, 1986 at the National Museum of American History, Smithsonian Institution. *Easy Lawd* is a performance-based song narrative recreating Afro-American experiences of dying and beliefs in death and the time after death. Delivered in folk speech and standard english, the presentation contains literary selections from *Jonah's Gourd Vine* by Zora Neale Hurston, *Jubilee* by Margaret Walker, *Death and Burial on Yamacraw* by Pat Conroy, and a sermon by James Weldon Johnson. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black Culture (later known as the Program in African American Culture). The series consists of audio cassettes, a script and a program guide.

Audiocassettes

OTC 408.41.1

Opening remarks by Howard Bass, program coordinator for the Saturday Live program. Lecture: *On Death and Dying: Afro-American Mythology and Folklore* Bernice Johnson Reagon discusses Afro-American folktales and superstitions about death, based on oral tradition; and an exploration of the catharsis of the Afro-American funeral.

Performance and Discussion: *Easy Lawd* , developed and directed by Eleanor W. Traylor, a specialist in Afro-American drama and literature. Narrator I - Eleanor Traylor Narrator II - Bernice Johnson Reagon Narrator III - Avery Brooks The performance is presented in six parts

Opening Set I - Prologue

Narrator III Performed by Sweet Honey in the Rock, a women's a cappella group: "Oh Lord" "Travelin Shoes"

Set II - Death Watch

Narrator I

Blues selection by John Cephas and Phil Wiggins

OTC 408.41.2

Blues selection continued

"Soon One Mornin, Death Come Creepin in My Room", performed by Sweet Honey in the Rock

Narrator I

Sweet Honey in the Rock continued

Set III - Wake Narrator I

Narrator II

Blues selection John Cephas and Phil Wiggins

Narrator III

Narrator II

"They Are Falling All Around Me" performed by Sweet Honey in the Rock

Set IV - Funeral

Processional - "There Is Rest For the Weary", performed by Avery Brooks with Sweet Honey in the Rock.

Narrator I

"He'll Understand and Say Well Done", performed by Sweet Honey in the Rock.

Narrator III

"Precious Lord"

Set V - Burial

Narrator I

Narrator II

Set VI - Saints Go Marchin In

"Saints Go Marchin In" "In the Morning When I Rise", performed by Sweet Honey in the Rock.

Closing remarks by Bernice Johnson Reagon

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Music of the Black American Composer (Unprocessed), 1986 May 25

Number 408.42

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Juneteenth: The Richard Allen Hymnal of 1801 , 1986 June 7

Number 408.43

The lecture and song workshop, Juneteenth: The Richard Allen Hymnal of 1801, documented in the Program in African American Culture Collection examines the sacred music tradition of the African Methodist Church focusing on the 1801 Richard Allen hymnal. Richard Allen, hymn writer, publisher and pastor, was born a slave in Philadelphia in 1760. By the late 1700s, Allen, a devout Methodist, had resolved to build a Black Methodist Church, that would address the needs of black people whose worship tradition grew out of camp meeting spiritual songs. In 1787, he led a group of free blacks out of the St. George Methodist Church to form their own organization, the Free African Protection Society. Their mission was to build a church with the freedom to develop their own religious practice and songs. In 1791, his congregation established the Mother Bethel African Methodist Episcopal Church, in central Philadelphia. Allen's hymnal entitled *Collection of Spiritual Songs and Hymns from Various Authors* by Richard Allen, African Minister, was the first of several he published. They contained worship songs in the black tradition in addition to those learned by blacks in white churches.

From program guide. See the program guide for additional information on the program and Richard Allen.

This series documents the lecture and song workshop Juneteenth: The Richard Allen Hymnal of 1801 held June 7, 1986 at the National Museum of American History, Smithsonian Institution. The program was organized by Dr. Bernice Johnson Reagon, director, Program in African American Culture). The program consists of audio cassettes, open reel (7in) audio recordings, and a program guide.

Audiocassettes

OTC 408.43.1

Opening remarks by Bernice Johnson Reagon

Roland Braithwaite, Beull Gordon Gallagher professor of Humanities and college organist, Talladega College, Talladega, Alabama discusses the work of Richard Allen and the Richard Allen Hymnal of 1801.

Questions

OTC 408.43.2

Song Workshop (June 7, 1986)

Remarks by Bernice Johnson Reagon Remarks by Evelyn Simpson Curenton, vocal ensemble director. Singing from the 1801 Hymnal, a vocal ensemble performs in the traditional singing style. "When I Can Read My Title Clear" Discussion of singing in the traditional style.

"When I Can Read My Title Clear" "Remember Me" "How Blessed Be The Time Divine" "The Voice of Free Grace" Discussion of style Questions

OTC 408.43.3

Field Tape: Interview with Katherine Dawkins, descendant of Richard Allen.

OTC 408.43.4

Field Tape: Interview with Martha Butler. She discusses the melodies of spirituals.

OTC 408.43.5

Field Tape: Mrs. Bennett and Mrs. Flemming and an unidentified male at Mother Bethel A.M.E. Church. They discuss the traditional worship in the church and traditional singing styles

OTC 408.43.6

Field Tape: Choir rehearsal, singing from The Richard Allen Hymnal of 1801.

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Kenneth Morris , 1986 October 25

Number 408.44

The concert and colloquium on Kenneth Morris documented in the Program in African American Culture Collection was designed to pay tribute to one of gospel music's most distinguished composers and publishers. Kenneth Morris was born August 28, 1917 in New York City. While attending grammar school he began piano lessons, which he continued throughout high school. Morris had a profound interest in jazz and by the age of sixteen had decided to become a jazz musician. However, he studied piano, composition, arranging, and orchestration at the Manhattan Conservatory of Music. His career in the Chicago gospel movement began at the Bowles House of Music, owned by Lillian Bowles, a Chicago publisher. He arranged many songs that later would become gospel standards. In 1940 Morris joined with Roberta Martin, another noted gospel composer, to form the Martin and Morris Studio of Music. It is the oldest continuously operating Black gospel music publishing firm in the nation. Morris notated and arranged the music of other composers. He was also responsible for selling music at the studio. In the 1970's Morris became the sole black music distributor for all publishers of gospel music. He has distributed the music of such artists as Andrae Crouch, Edwin and Walter Hawkins, Sandi Patti, Amy Grant, and Bill Gaither.

From notes from the program guide by Horace C. Boyer. See program guide for additional information about Kenneth Morris and the program.

This series documents a concert and colloquium about Kenneth Morris, held Saturday, October 25, 1986 at the National Museum of American History, Smithsonian Institution. The program was organized by Dr. Bernice Johnson Reagon, director, Program in Black American Culture (later known as the Program in African American Culture). The collection consists of audio and video recordings of the concert and colloquium and includes a program guide.

Audiocassettes

OTC 408.44.1

Colloquium

Panel I: Kenneth Morris - Dean of the Chicago Publishing Dynasty HORACE BOYER, curator, Division of Musical Instruments, National Museum of American History.

WAYNE D. SHIRLEY- Music specialist, Music Division, Library of Congress.

OTC 408.44.2

Same as OTC 408.44.1

OTC 408.44.3

Interview with Kenneth Morris by Bernice Johnson Reagon, September 30, at the Morris Music Company.

OTC 408.44.4

Same as OTC 408.44.3

OTC 408.44.5

Evening Concert Opening remarks by Bernice Johnson Reagon

Remarks by the host Horace Boyer

Reverend Claude Jeter performing the songs of Kenneth Morris: "He Will Roll All Burdens Away" "Jesus Cares" "Is It Well With Your Soul" "I'll Let Nothing Separate Me From His Love" "Yes God Is Real"

Remarks by Horace Boyer

SHIRLEY ABLES AND JOY "If I Just Can Make It In" "Christ Is All" "I Want the Power of the Holy Ghost" "Keep On Working For the Lord" "My Life Will Be Sweeter Someday"

Remarks by Horace Boyer

THE WESLEY BOYD WORKSHOP CHOIR "Just A Closer Walk With Thee"
"Jesus Is With Me"

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Of Songs, Peace, and Struggle Series: The Sit-In Movement and Freedom Rides, Nashville, TN (Unprocessed), 1987 January 17

Number 408.45

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The Songs and Times of Richard Allen/ American Sampler: Musical Life in America, 1780-1800 (Unprocessed), 1987 February-March

Number 408.46

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Race and Revolution: African Americans, 1770-1830 (Unprocessed), 1987
February 6-7

Number 408.47

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Zora Neale Hurston: Afro-American Traditions in Motion (Unprocessed), 1987
March 7

Number 408.48

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