ChicagO musician, collector, and educator Charles E. Walton has worn many hats during his long career. Many knew him as the house-band drummer of Von Freeman’s long-running South Side jam session at Club Enterprise on 75th Street or, perhaps, as a member of the Johnny Pate Trio. Others have experienced his educational philosophies during his tenure as a professor at Malcolm X College, a local junior college. And within the small circle of black music bibliophiles in the city, Walton is known as a collector of rare black music memorabilia. These experiences have given Walton a singular perspective of Chicago’s black music history of the last fifty years. At age seventy-five, he shows little sign that his passion for music is abating.

Raised in what was known as Bronzeville, a large African-American community on Chicago’s South Side, Walton heard the popular musical styles of the day. However, his musical career did not begin in earnest until 1945 when he entered Chicago’s Roosevelt University to pursue a music degree in voice. While studying at Roosevelt, Walton began gigging with small bands around town and became fascinated with the drums. He soon invested in his first drum set. After brief tenures at Kentucky State College and Maryland State University in pursuit of a degree in music education—a switch from his voice major—Walton returned to Chicago because he decided that the freelance work that was available to him in Kentucky and Maryland would not adequately support the lifestyle he desired.

In 1949, in an attempt to become a more “responsible” man, he dropped out of school and landed a regular job. But his musical interests were too great to completely abandon his dream of a music career. By day, he worked for the Board of Health, and, by night, he freelanced, playing with an array of musicians—a veritable who’s who of the Chicago music scene.

Eventually he realized that the “responsible adult” in him was too much in love with music to settle for anything less than his full commitment to music. Like many musicians before him, Walton decided to “try New York,” and in 1957, he moved to New York City. But the Big Apple’s crowded streets and fast-paced lifestyle did not appeal to Walton, and he soon returned to Chicago to finish his college degree. He graduated from Roosevelt University with a degree in music education and soon began graduate study. At the same time, he worked as the director of a community music foundation that still exists today. By 1970, Walton had established a career as a professor at Malcolm X College. There he taught music theory and composition for nineteen years. His unique and quite varied perspectives, gained from his experience as a practicing musician, served him and his students well.

Today, the energetic Walton is concentrating on a project he calls “Bronzeville,” a collection of interviews and photographs of Chicago’s African-American music community. It features numerous musicians, particularly Walton’s contemporaries. Walton says that he is attempting to capture the spirit of the 1940s and 1950s when Bronzeville was “happening.” This kind of work is invaluable as more and more of these musicians pass away.
Charles Walton  
(continued from page 1)

taking with them memories of an important historical moment. Over the years, Walton has collected numerous pieces of memorabilia to document his lifelong interest in Chicago music. His collection is now permanently housed in the Vivian G. Harsh Research Collection of Afro-American History and Literature at the Carter G. Woodson Regional Branch of the Chicago Public Library. The collection has among its holdings rare photographs, recordings, and taped oral histories. Belinda Jones, an archivist at the Harsh Collection, states that the value of Walton's work is its "personal touch." It is one of the few collections by a musician that documents African-American involvement in the Chicago jazz scene. It includes rare photos of a young Miles Davis performing at an after-hours jam session and Duke Ellington participating in an early Bud Billiken parade. Photos from the Walton Collection are featured at the Center for Black Music Research in a montage timeline. Suzanne Flandreau, librarian and archivist of the Center for Black Music Research, says that Walton is unusual because he is "a practicing musician who thinks archivally—he knows the importance of saving things." Indeed, we can all thank Walton for helping to preserve for posterity a vital part of our nation's musical heritage.

MONICA MCPHERSON is an undergraduate at the University of Pennsylvania.

Project Stop-Time Advisory Committee and Ensemble

Project Stop-Time Advisory Committee members and Ensemble Stop-Time musicians each bring a singular expertise to the collective, and all share a proven commitment to the ideals of the CBMR. Project Stop-Time, and the preservation and promotion of black music culture.

Advisory Committee

Sheila V. Baldwin  
Professor of English and African-American Studies  
and Director of Columbia College Scholars Program,  
Columbia College Chicago

Thomas Bauman  
Professor of Music,  
Northwestern University

Art T. Burton  
Director of Minority Affairs,  
Columbia College Chicago

Jerry "The Iceman" Butler  
Performer and recording artist, Cook County  
Commissioner, Chicago, and President,  
Northeast Planning Commission, Illinois

Randall M. Johnson  
Interim Dean of Career Programs,  
Malcolm X College, Chicago

Fred C. Matthews III  
Vice President of Community Relations,  
YMCA of Metropolitan Chicago, and  
Executive Director, Duncan YMCA, Chicago

Sterling Plump  
Professor of African-American Studies and English,  
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Robert Pruter  
R&B Editor, Goldmine, and writer,  
Charles D. Spencer and Associates, Chicago

Tabatha Russell-Koylass  
Center Director, Chicago Park District's  
South Shore Cultural Center

Charles R. Sherrill II  
Chief Executive Officer, Mariner Broadcasts, Inc.,  
and President, CD 1570-AM radio station

Hazel B. Steward  
Region Three Education Officer, Chicago Public Schools

J. Wayne Tukes  
Academic Advisor, Columbia College Chicago

Richard A. Wang  
Professor, Department of Performing Arts,  
University of Illinois at Chicago

Ensemble Stop-Time

T. S. Galloway, Coordinator and Music Director

Stephen E. Berry, trombone

Mwata Bowden, saxophone

Ari Brown, saxophone

Maggie Brown, vocals

Ken Chaney, keyboards

Kenneth C. Clark, saxophone

Rodney A. Clark, trumpet

Buddy Fambro, guitar/banjo

Burgess Gardner, trumpet

Andy Goodrich, saxophone

Roger Harris, piano

Aaron Horne, clarinet

Leon Joyce Jr., drums

Tokunori Kajiwara, trombone

John C. Whittfield, bass

David Young, trumpet

Project Stop-Time is funded in part by the generous support of the John D. and Catherine T. MacArthur Foundation, The Chicago Community Trust, and The Joyce Foundation.
Members of Project Stop-Time Advisory Committee

Tabatha Russell-Koylass is Center Director of the Chicago Park District’s South Shore Cultural Center. She teaches courses in dance and arts management and administration and is a freelance choreographer. Russell-Koylass holds a master’s degree in interdisciplinary arts from Columbia College Chicago and was a faculty member in the dance department for three and one-half years. She has performed nationally and abroad with the Chicago-based Gus Giordano Jazz Dance Chicago, Joseph Holmes Chicago Dance Theatre, Mordine and Company Dance Theatre, and with Robin Lakes Rough Dance and David Rousseve.

Charles R. Sherrell II is Chief Executive Officer of Mariner Broadcasters, Inc., president of CD 1570-AM radio station, and president of the Chatham Business Association in Chicago. He is past president and chairman of the National Institute of Corporate Responsibility. Sherrell is very active in developing jazz music appreciation by African-American adults and children. He is a former high school and college instructor and holds doctorates in linguistics and anthropology.

Hazel B. Steward is Region Three Education Officer with the Chicago Public Schools. She provides services and resources for and oversees the daily operations of more than 100 schools and serves over 55,000 Chicago elementary and high school students. Steward is a member of the National Education Association, the Chicago African-American Teachers Association, the American Association of School Administrators, as well as many other local and national organizations. She serves on the boards of the Consortium of Chicago School Research Constituent Advisory group, Project Serve, and the Principals Coalition for the arts. Steward has published extensively and lectured throughout the United States.

It was a show of love and enjoyment that took place on February 3, 2000, in Providence-St. Mel’s Auditorium. The Ensemble Stop-Time did a beautiful performance. After the assembly, students and staff came up to me, or sent e-mails telling how much they enjoyed the show. The Dean of Students said the Lower School in the balcony even enjoyed themselves. I was sitting on the main floor, and I could see teachers, students, administrators, and a few outside guests doing the same. I think Maggie Brown really stole the show.

Keep up the good work and we hope to have Ensemble Stop-Time back again. Give thanks to all the crew. We love you and welcome you to our family at Providence-St. Mel.

Beverly A. Hadley, Executive Director of Admissions, Providence-St. Mel School

The Malcolm X College President’s Gala Committee would like to extend its heartfelt appreciation for the performance of Ensemble Stop-Time on Friday, February 4, 2000. The entire evening was a wonderful blend of music knowledge, music presentation of the African-American styles, and exceptional musicianship. The variety of sounds from the ensemble was a true testimony to the legacy of our people past, present, and future. Thanks for continuing to make CBMR a powerful force in the archive of musical history and preservation to our music.

May you experience continued success in your future programs and endeavors.

Randall M. Johnson, Dean of Career Programs, Malcolm X College
Mayfield's artistic activism caused many to consider his work the soundtrack to the Civil Rights movement.

When he left the Impressions in 1970 to pursue a solo career, Mayfield achieved critical acclaim as the creative force behind the platinum-selling soundtrack to Superfly (1972), a definitive blaxploitation film of the early 1970s. The film chronicled the life of a drug dealer entangled in the underworld of ghetto drug culture. Mayfield's soundtrack was stunning. His mellow falsetto voice glides over exquisitely crafted arrangements of strings, horns, and percussion, lending his lyrics about life in the drug game soulful yet strident tenor. Hits such as the film's title track, "Freddie's Dead," and "Pusherman" secured Mayfield's status and the Superfly soundtrack as cultural icons of the Black Power Movement.

Arguably, the idealism and advocacy for social change that characterized much of the music of the 1960s was lost on the disco and the dance floors of the 1970s. However, Mayfield worked against the tide and continued to write music with a political consciousness, capturing the mood of the historical moment. Lyrics from his first solo single, "(Don't Worry) If There's a Hell Below We're All Going to Go," typify Mayfield's tone during that time:

Blacks and the crackers
Police and their backers
They're all political actors.

His bold exploration and illumination of America's racial politics are captured on other songs such as "We People Who Are Darker Than Blue" and "Mighty Mighty (Spade and Whitey)."

With hit singles whose themes range from sensual love ballads to reflections on ghetto life, he remained commercially viable. Mayfield also continued his work on film scores, receiving acclaim for the soundtrack to Claudine (1974), and Let's Do It Again (1975). Perhaps his greatest film contribution after Superfly was the soundtrack to the 1976 film Sparkle. His collaboration with Aretha Franklin on "Hooked on Your Love," one of the hit singles from Sparkle, was a crowning achievement. Over the next two decades, Mayfield was extremely prolific, releasing more than a dozen albums.

To my ears, much of Mayfield's creative verve can be attributed to his innovative use of patterns and characteristics that have always been qualities of black music. Whether in the interplay of his vocals and instrumental arrangements or in those passages in which Mayfield allows the instruments to "do the talking," there is a constant, although varied, pattern of call-and-response. The recording of "Move on Up," a hit from his solo career that is reminiscent of his civil rights anthems from his days with the Impressions, concludes with an extended instrumental passage in which the horns dominate the soundscape over a driving percussion section. When a saxophone solo enters along with Mayfield's own impeccable guitar work, the instruments communicate powerfully with each other and with the listeners.

Two instrumentals from the Superfly soundtrack also show Mayfield's use of African-American music traditions. The liner notes to the soundtrack cite the call-and-response between the horns and piano on "Junkie Chase." And the second instrumental, "Think," like much of his work, references or signifies on the blues and gospel genres.

In today's musical milieu, in which the popular music industry generates a lot of dollars but little creativity,
Mayfield's name may not be familiar to younger listeners. However, they are indirectly exposed to his work through a new generation of artists who, like Mayfield, also use concepts from the black musical traditions and recognize his influence on their own styles. If imitation is truly the highest form of flattery, then the hip-hop community has paid great homage to Mayfield through countless covers and samplings of his work. Hip-hop producer Sean "Puffy" Combs sampled "Give Me Your Love," the theme from Superfly's famous bathtub love scene, and incorporated it into Mary J. Blige's "I'm the Only Woman." Rapper Ice-T cites Mayfield as one of the artists who directly influenced his work. Hip-hop poets, such as Nas and the Notorious B.I.G., who rap about surviving as black men in the urban underclass, are referencing Mayfield's musical laments on ghetto life.

After a tragic accident in 1990 left Mayfield a quadriplegic, the music industry began to recognize his accomplishments with various honors and tributes. But the industry only confirmed what many of us have known for years: Mayfield was one of a handful of artists who was "right on time" and will continue to be timeless. His work will live on as an inspiration to future generations.

Traci Curry is a senior at the University of Pennsylvania.

Bibliography

Curtis Mayfield Resources

BY MARCOS SUEIRO

The following selections are available in the CBMR Library and Archives, open Monday through Friday from 9 a.m. to 5 p.m.; telephone: (312) 344-7586.

Discography

With the Impressions
1963. The Impressions (ABC ABC-450).
1965. One by one (ABC ABC-523).
1965. People get ready (ABC ABC-505).
1966. Ridin' high (ABC ABC-545).
1967. The fabulous Impressions (ABC ABC-666).
1968. This is my country (Curtom CRS 8001).
1968. We're a winner (ABC ABC-635).
1969. The young mods' forgotten story (Curtom CRS 8003).
1970. Check out your mind (Curtom CRS 8006).

Solo
1971. Roots (Curtom CRS 8009).
1972. Superfly (Curtom CRS 8014).
1974. Got to find a way (Curtom CRS 8064).
1974. Move on up (Buddah 4015).
1974. Sweet exorcist (Curtom CRS 8601).
1975. Let's do it again (Curtom CU 5005).
1975. There's no place like America today (Curtom CU 5001).
1976. Give, get, take, and have (Curtom CU 5007).
1977. Never say you can't survive (Curtom CU 5013).
1977. Short eyes (Curtom CU 5017).
1978. Do it all night (Curtom CU 5022).
1980. Something to believe in (Curtom CUR 3077).
1981. Love is the place (Boardwalk NB1-33239).
1982. Honesty (Boardwalk NB-33256-1).
1985. We come in peace with a message of love (CRC CRC 2001).
1990. Take it to the street (Curtom CUR 2008).

Check our your mind (ABC ABC-505).
1974. Got to find a way (Curtom CRS 8064).
1974. Move on up (Buddah 4015).
1974. Sweet exorcist (Curtom CRS 8601).
1975. Let's do it again (Curtom CU 5005).
1975. There's no place like America today (Curtom CU 5001).
1976. Give, get, take, and have (Curtom CU 5007).
1977. Never say you can't survive (Curtom CU 5013).
1977. Short eyes (Curtom CU 5017).
1978. Do it all night (Curtom CU 5022).
1980. Something to believe in (Curtom CUR 3077).
1981. Love is the place (Boardwalk NB1-33239).
1982. Honesty (Boardwalk NB-33256-1).
1985. We come in peace with a message of love (CRC CRC 2001).
1990. Take it to the street (Curtom CUR 2008).
Members of Ensemble Stop-Time

"I find it very rewarding to be able to be part of bringing the history of this music to young people." Ken Chaney

Ken Chaney began his music career as a teenager, playing piano with bands in his hometown Edmonton, Alberta, Canada. After a short stay in Detroit, Chaney moved to Chicago, where he studied composition at Roosevelt University and also worked with jazz greats Milt Jackson, Donald Byrd, Slide Hampton, Harold Land, Bobby Hutchison, Max Roach, Randy Crawford, Chet Baker, John Klemmer, and many others.

Chaney has performed at major venues throughout the world. As a member of the Young-Holt Unlimited trio, he appeared on March 31, 1992.

Chaney’s recordings include Funky Duck, Superfly, Soulful Strut, and Young and Holtful; Brand New Feeling, Hear Sense and Feel, and Mirage, with The Awakening; When We Were Lovers, with John Klemmer; and Live and Alive, with the Ken Chaney Xperience.

Chaney can be heard on the soundtracks of the movies Trial Run, The Last Affair; Cold Justice, and Hoodlums.

Ken Chaney

Trumpeter Burgess L. Gardner has performed with various jazz greats, including Count Basie, Thad Jones, the Ray Charles Orchestra (as lead trumpeter), Max Roach, and Horace Silver, with whom he toured. Gardner has appeared in concert at the Aspen/Snowmass Jazz Festival in Aspen, Colorado; the Chicago Jazz Festival with the Bill Russo Orchestra; and the Ojai Jazz Festival in Ojai, California.


His recordings include The M-Squad (1968) with the Count Basie Orchestra; Burgess Gardner: Music Year 2000 (1982), his debut solo album, which he produced; and Oops!! (1983), the debut album of the California State University-Fullerton Jazz Ensemble, which he recorded and produced.

A former Chicago high school band director, Gardner was the 1988 recipient of the Certificate of Appreciation for Outstanding and Dedicated Service from the Austin Community College High School Band, and, in 1992 he received the Principals of Excellence Award, presented by WMAQ-TV Chicago.

"The Center for Black Music Research and its performing group, Ensemble Stop-Time, are among Chicago’s archival and artistic treasures. They fill a unique and important historical gap regarding the role black music forms played in the survival of blacks in the Americas; especially since this music served as a psychological sanctuary or safety valve as they struggled to survive in a hostile environment." Andy Goodrich

Andy Goodrich is one of Chicago’s finest alto saxophonists. For two consecutive years, he was named winner of the “Best Saxophonist” award at the Notre Dame Jazz Festival, and the late bassist W. O. Smith cited Goodrich as “one of the finest alto sax players I have heard” (Side Man: The Long Gig of W. O. Smith, 1991).

In 1981, along with Freddie Hubbard, Tony Bennett, Betty Carter, Art Blakey, Clark Terry, Zoot Simms, Stephanie Mills, David Brubeck, and Louie Bellson, Goodrich was invited to participate in a tribute to Lionel Hampton at the Kennedy Center for the Performing Arts.

Goodrich performed with Langston Hughes in one of his early Jazz and Poetry concerts at Fisk University and has also performed in
concert in clubs, in theaters, and on
college campuses with Cannonball
Adderley, Thad
Jones, Hank
Crawford, Louis Smith, Andrew
White, W. O. Smith, and many others.
He has appeared as guest soloist and
clinician at the Madison College Jazz
Festival, Harrisonburg, Virginia; fea-
tured soloist for “An Afternoon of
Jazz” with the University of Maryland
and Howard University Jazz
Ensembles; guest clinician and soloist
at Aquinas College’s Annual
Intercollegiate Big Band Jazz Festival,
Grand Rapids, Michigan; and featured
artist at the Memphis in May Beale
Street Music Festival.

Ensemble Stop-Time
Upcoming Performances

May 5 and 6, 2000, 8:00 p.m.
Buntrock Hall, Symphony Center
220 South Michigan Avenue
Tickets $15; available at
Symphony Center box office.
Call (312) 294-3000.

May 13, 2000, 2:30 p.m.
Chicago Park District’s Douglas Park
1401 South Sacramento Avenue
Free and open to the public
Co-sponsored by the Office of
Community Arts Partnerships
Performance Spectacular at Symphony Center

The Center for Black Music Research is pleased to announce that Ensemble Stop-Time and the New Black Music Repertory Ensemble will be presented in a joint performance at Symphony Center on Friday, May 5, and Saturday, May 6. This will be the first and only chance to hear both of these stellar ensembles in a combined performance—and one of the last chances to hear Ensemble Stop-Time in a formal concert setting before the end of Project Stop-Time.

This special concert will provide a hint of the things to come in the Center's performance activities. Since 1987, the Center has presented nearly 150 performance events by the original Black Music Repertory Ensemble, Ensemble Kalinda Chicago, and Ensemble Stop-Time. At the conclusion of the current year's performance season, the missions and repertoires of all these groups will be merged into a single large ensemble—the New Black Music Repertory Ensemble, which began its gradual introduction during the past year.

Although Ensemble Stop-Time and the New BMRE will perform separate sets at the May 5 and 6 performances, you will get a taste of the widely varied repertoires that will become common fare for future presentations of the New BMRE. You will hear music of Jelly Roll Morton, Duke Ellington, Thomas A. Dorsey, and Earth, Wind, and Fire, paired with a violin concerto by the Chevalier de St. Georges (a composer and violin prodigy in the royal courts of 18th-century France) and concert works written by composers of the 20th century.

All tickets are $15 (general admission) and may be purchased at the Symphony Center box office, 220 South Michigan Avenue. The box office is open Monday through Saturday 10 A.M. to 6 P.M. and Sunday 11 A.M. to 4 P.M. Credit card orders may be placed by calling (312) 294-3000.

Don't miss this opportunity! Please join us for this extraordinary musical experience in the intimate and superb acoustic environment of Symphony Center's Buntrock Hall.