Performance Spectacular Planned for Symphony Center

Ensemble Stop-Time and the New Black Music Repertory Ensemble 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 performances by the original Black Music Repertory Ensemble, Ensemble Kalinda Chicago, Ensemble Stop-Time, and the New Black Music Repertory Ensemble. At the conclusion of the current year’s performance season, the missions and repertoires of all these groups will be subsumed by the New Black Music Repertory Ensemble, which made its debut on October 14, 1999.

Ensemble Stop-Time and the New BMRE will perform separate sets at the May 5 and 6 performances, but what they each will play will provide a taste of the widely varied repertoires that will become common fare for future presentations of the New BMRE. This will include music of Jelly Roll Morton, Duke Ellington, Thomas A. Dorsey, and Earth, Wind, and Fire, combined with a violin concerto by the Chevalier de Saint-Georges (a composer and violin prodigy in the royal court of 18th-century France) and concert works written by black composers of the twentieth century.

All tickets are $15 general admission and may be purchased at the Symphony Center box office, located at 220 South Michigan Avenue and open Monday through Saturday 10:00 a.m. to 6:00 p.m. and Sunday 11:00 a.m. to 4:00 p.m. Credit card orders may be made 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.

Recent Funding Awards

NEH Challenge Grant
The CBMR has been awarded a $450,000 Challenge Grant by the National Endowment for the Humanities. The award, which was announced by Congressman Danny K. Davis, will require a three-to-one match in additional funding and will yield a $1.8 million CBMR endowment fund. The Center will dedicate a significant amount of its efforts to raising the matching funds during the next three years. Watch the CBMR Web page for opportunities to make contributions to this fund.

NEA Project Funding
The National Endowment for the Arts has awarded $20,000 to support the development of the Center’s New Black Music Repertory Ensemble, an innovative and comprehensive repertory ensemble that will explore music of the African diaspora. The 27-member ensemble, under the artistic direction of Colin-John Taylor Perkinson, perform composed and improvised in vocal and instrumental groupings ranging from soloists and small-ensemble configurations to chamber orchestras and big bands.

The Chicago Community Trust
The Chicago Community Trust has continued its generous ongoing support of the Center and its programs by awarding a $25,000 grant for the second year of Project Stop-Time. Prior support from the trust has helped to fund the Black Music Repertory Ensemble, Project Kalinda, and the first year of Project Stop-Time.

Chicago Symphony Orchestra
The Chicago Symphony Orchestra has awarded the CBMR a grant to support the CBMR program.
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Coming Events
2000

May 5, 6 Joint performance of New Black Music Repertory Ensemble and Ensemble Stop-Time
Buntrock Hall, Symphony Center, Chicago, Illinois
8 P.M., $15 general admission

May 13 Ensemble Stop-Time performance, with the All-City Jazz Band
Douglas Park, Chicago, Illinois
2:00 P.M., free admission

June 15 Ensemble Stop-Time performance
Ravinia Festival

June 22-24 International Association of Jazz Educators Teacher Training Institute
American Jazz Museum, Kansas City, Missouri

July 15 Ensemble Stop-Time performance
Humboldt Park, Chicago, Illinois

July 17-22 Music of the Spheres: The 24th World Conference of the International Society of Music Education
Edmonton, Alberta, Canada
For information, visit http://www.quasar.ualberta.ca/ism2000

Aug. 10-12 International Association of Jazz Educators Teacher Training Institute
Florida International University, Miami, Florida

Aug. 24-26 International Association of Jazz Educators Teacher Training Institute
University of Southern California, Los Angeles, California

Aug. 24-27 Third Latin American Congress of International Association for the Study of Pop Music
Bogota, Columbia
For information, contact Juan Pablo Gonzalez, jgonzaro@puc.cl

Nov. 1-5 Mega-Meeting of Music Societies
Toronto, Canada

2001

May 23-27 Inter-American Conference on Black Music Research Joint Meeting
with the Society for American Music
Port of Spain, Trinidad

Visit the New CBMR Website
www.cbmr.org

Think about the CBMR for your tax-deductible contributions in 2000.
In Memoriam

William Duncan Allen, a member of the CBMR’s National Advisory Board, passed away in Richmond, California, on August 19, 1999, at the age of 92. Known as a performer, teacher, and mentor to many, Allen taught at Howard and Fisk Universities and accompanied major performers, including Todd Duncan, Betty Allen, Camilla Williams, George Shirley, William Warfield, and Paul Robeson. After settling in California, he served for twenty-six years as the minister of music at the Community Church of Berkeley, California. He headed the Junior Bach Festival in Berkeley for twenty years and worked through various other groups to educate and promote young musicians. He also wrote articles on music for local publications.

Sandra Royster, CBMR National Advisory Board member, died suddenly on December 11, 1999, while attending a conference in Salvador Bahia, Brazil. Royster, 57, was director of programs for the Chicago Department of Cultural Affairs. She was an active figure in the arts in Chicago, promoting dance, including DanceAfrica, and musical events. She was also a musician, teacher, storyteller, and published poet. A staunch advocate for the CBMR in the Chicago arts community, she had served on the board since the Center’s founding in 1983.

Haitian musician and songwriter Guy Durosier died August 19, 1999, in Bothell, Washington, at the age of 68. During his fifty-year career, he promoted Haitian popular music throughout the world.

Milt Jackson, vibraphonist with the innovative Modern Jazz Quartet, died in New York City on October 9, 1999, at age 78. Known as an outstanding improviser, Jackson also performed with Dizzy Gillespie and Thelonious Monk before becoming an original member of the MJQ in 1952.

Jazz trumpeter Lester Bowie, 58, died on November 8, 1999, in New York.

IDBC Wins Awards

The International Dictionary of Black Composers, produced at the Center under the editorship of Samuel A. Floyd Jr. and published by Fitzroy Dearborn, appeared in the spring of 1999. Since then, it has been included on three major “Best” lists. It has been named an Outstanding Academic Title by Choice magazine, a review magazine for college and university librarians. The Reference and User Services Association (RUSA), a division of the American Library Association, has placed the IDBC on its list of Outstanding Reference Sources for Small and Medium-Sized Libraries for the year 2000. The list is compiled by RUSA’s Reference Sources Committee, and the IDBC is one of twenty-four titles honored. In March of 2000, the New York Public Library named the IDBC one of the Twenty Best Reference Books for 1999.

James Retig, writing in Library Journal for August 1999, set the tone for the honors, calling the IDBC “international in scope, thoroughly researched, irresistibly readable, and monumental.”

Staff Notes

The CBMR welcomes Kathy Jordan-Baker as the Center’s Humanities Technology Specialist. Kathy has a bachelor’s degree in bassoon performance from the University of Akron and an M.S.L.I.S. from Florida State University. She was previously coordinator of the Wheaton and Elgin campus libraries for National-Louis University and has been a web consultant for the American Library Association. In her newly created position at the CBMR, she serves as the Center’s LAN administrator and webmaster.

Administrative Assistant Jim DellFosse, a 1996 Columbia College graduate in music composition, joined the CBMR staff in January. He has composed chamber and solo works and has scored student films. He is a member of Sterling, a Chicago musical group. Jim handles sales of CBMR publications and other financial transactions and maintains the Center’s mailing list.

Coleridge-Taylor Parkinson conducted the Jimmy Heath Big Band in Jimmy Heath’s Sweet Jazzmobile at Jazzmobile’s 35th Anniversary Gala at Lincoln Center on October 29, 1999. The program also included a memorial tribute to Milt Jackson.

Rockefeller Fellow Sterling Stuckey was the keynote speaker at the meeting of the Midwest Chapter of the Society for Ethnomusicology in March. He spoke on Paul Robeson’s activities as a musical ambassador, focusing on Robeson’s visits to the Caribbean. He also presented a public lecture on April 9 titled “Paul Robeson, Richard Wright, and Black Intellectual and Cultural History” (see page 6).

New Library Collections of Note

Scholar Charles Hamm has donated research materials and more than one hundred commercial recordings about South African popular music, particularly kwela and township jive.

The remainder of Melba Liston’s scores and lead sheets have been received from her aunt, Theresa Statton. They reflect Liston’s activities as a composer, as an arranger for popular musicians, and as an educator in Jamaica. An inventory of the collection has been completed, funded by a gift from the Kenneth F. and Harle G. Montgomery Foundation.

Andrea Leland has donated footage, recordings, and documentation from three more film projects: The Musician’s Building (1988), a documentary about attempts to save a Chicago landmark; Voodoo and the Church in Haiti (1988), an ethnographic study; and Jump Up/Mix Up, an unfinished study of Carnival, which includes footage and recordings of Caribana in Toronto.
Trinidad and Tobago 2001

Begin making plans now to attend this extraordinary meeting. The 2001 Inter-American Conference on Black Music Research will be the first conference that the Center has held outside the United States, and it is a special honor to join the Society for American Music at the Trinidad Hilton in Trinidad and Tobago during May 23–27, 2001. Collaborative programming and paper sessions will be presented by each organization, and all sessions will be open to both groups.

In addition to examining and experiencing musics of the Circum-Caribbean region, the Center’s program will concentrate on three topic areas: interconnections between musics of the Americas; ways to bridge the boundaries in research and writing that exist between the Americas and the West Indies; and diasporal unities in the Circum-Caribbean. Calypso performances, pan performances, and a demonstration of the kalenda stick fight will be presented.

Several extracurricular activities will be available, including tours options before, during, and after the conference; tours of Trinidadian pan yards; and an extended foray to Tobago, where attendees will be treated to performances and recreations of several African-derived performance practices unique to Tobago and a catered dinner on one of Tobago’s famed beaches.

Attend the Trinidad and Tobago 2001 conference and

❖ Become familiar with the latest research in black music from around the Caribbean
❖ Gain first-hand knowledge of the Center’s new Carribean initiative
❖ Learn more about not only calypso, steel pan, and carnival, but also other forms of music in Trinidad and Tobago such as tuk tuk, parang, kaiso, Junkanoo, congregational singing practices, and dance
❖ Experience the extraordinary wealth of information and music performance practices that are held by leading local culture bearers
❖ Hear a recital of piano literature that is representative of the rich vein of composed music from around the Caribbean
❖ Experience Trinidad and Tobago at substantially reduced accommodation and travel costs

Even though the Trinidad Hilton is Trinidad’s premier hotel, the conference rate of $130 for a single room is more affordable than in many U.S. cities. (And it also includes a huge breakfast buffet!) These rates will be available from May 18 to June 1. The exchange rate from U.S. dollars to Trinidad dollars is very favorable, and subsistence costs are generally low.

So join us in Trinidad!
**Composers Notes**

*Infinitas* for organ, by Leslie Adams, was premiered by Margaret Linkemann at Lakewood Presbyterian Church, Lakewood, Ohio, on September 17 and 19, 1999. An all-Adams program of art songs and arias was presented at the School of Music, University of Maryland, College Park, on March 7, 2000, and a program of Adams’ piano and organ works presented by the Cleveland Chapter of the American Guild of Organists took place at Lakewood Presbyterian Church on March 19. Adams’ art songs and organ pieces have been regularly featured by recitalists. Four of his songs are included on the CD *Art Song Heritage of the Americas* by Frederick Kennedy, tenor, and Henri Venanzi, piano (CRS Master Recordings CD 9662).

 Cedric Adderley’s *Flight*, a fanfare for orchestra inspired by the artwork of Tyrone Geter, was premiered by the South Carolina Philharmonic on December 11, 1999.

Patrice Rushen was the soloist for the premiere performance of William Banfield’s piano concerto, titled *No Mirrors in My Nana’s House*, by the Grand Rapids Symphony on January 21–22, 2000. David Lockington conducted. The premiere of Banfield’s opera *Luyala, How the King’s Daughter Lost Her Hair*, commissioned by the Duke University Artists Series, the African American Dance Ensemble, and Triangle Opera, was scheduled for March 31 in Durham, North Carolina.

Healing the Pain (Delos CD 4020), featuring saxophonist Bunky Green and produced by Ed Bland, was named one of the “Best CDs of the 1990s” in Down Beat magazine’s January 2000 issue. The CD includes Bland’s “Jazz Suite from A Raisin in the Sun.”

The third-annual Dvorák Day concert of the Harmonie Ensemble of New York, November 20, 1999, celebrated the music of Harry T. Burleigh, who was Dvorák’s assistant during his stay in New York.

The City of Birmingham Touring Opera gave the premiere performance of Akin Euba’s opera *Chaka* at Symphony Hall, Birmingham, England, in September 1995. A CD of the performance (MRI-0001CD) is now available from MRI Press, P.O. Box 70362-0362, Point Richmond, CA 94807-0362; telephone/fax: (510) 232-6721.

Adolphus Hallstok was honored by Old Dominion University in Norfolk, Virginia, with “Kaleidoscope: The Musical World of Adolphus Hallstok,” an exhibit at the university’s Diehn Fine and Performing Arts Center from February 13 to March 1, 2000. The opening of the exhibit featured a concert of Hallstok’s chamber and vocal works.

The world premiere of Hannah's *One Heart Breaking*, commissioned and performed by the Philadelphia Orchestra, took place December 2, 1999, in Philadelphia. André Raphel Smith conducted.

Tanja Leon’s latest orchestral work, *Horizons*, was premiered by the NDR Symphony Orchestra of Hamburg, Germany, in July 1999.

Jeffrey Mumford is spending the 1999–2000 academic year as artist-in-residence at Bowling Green State University in Bowling Green, Ohio. Recent premieres included *undulated days*, performed by the Opus 3 Trio on March 19, 2000, at the National Catholic School in Washington, D.C.; a revised version of *barbaglio dal manca*, performed by Ron Stabinsky, pianist, at Bowling Green State University on March 28; a revised version of a *veil of liquid diamonds*, performed by the Corigliano Quartet at the Indiana University School of Music, Bloomington; and a revision of a still irradiance within dark air on April 13 at the Greenwich House Music School in New York, with Margaret Kampmeier, piano soloist, and Victoria Bond, conductor. Two new works are scheduled for the 2001–02 season.

Alvin Singleton joined the board of the American Composers Forum in July 1999. His 50 Times around the Sun for clarinet and piano was premiered at the Chamber Music Society of Lincoln Center’s “Double Exposure” series on December 9, 1999.

Gregory T. S. Walker has received a Charles Ives Fellowship from the American Academy of Arts and Letters. Walker’s *Do It Like ‘Dis* was performed by the Chicago Sinfonietta on a March concert conducted by Paul Freeman.

Kimo Williams has been commissioned by Continental Harmony, a nationwide millennium program of the American Composers Forum, to write a piece celebrating more than thirty years of racial integration in Oak Park, Illinois. The commissioned work is to be performed in fall of 2000.

The Orpheus Chamber Orchestra of New York has received a grant from the Mary Flager Cary Charitable Trust to commission a work from Olly Wilson.

At a concert at Carnegie Hall on January 9, 2000, the American Composers Orchestra conducted by Dennis Russell Davies presented the world premieres of two commissioned works: *Tomorrow’s Song, As Yesterday Sings Today*, by Muhal Richard Abrams, and *Harlem Essay for Orchestra and Digital Tape*, by Daniel Roumain.

During September 1999, the Ste. Trinité Quartet of Haiti toured the United States performing music by Haitian composers, among them Robert Durand, Ferere Laguerrre, Julio Racine, Ludovic Lamothe, and Justin Elle. The group represents Holy Trinity School, an Episcopal school in Port-au-Prince.

The Philadelphia Chamber Music Society sponsored *A Celebration of Black Composers* on November 23, 1999, featuring mezzo-soprano Florence Quivar and pianist Wayne Sanders in a program of art songs. Included were works by Samuel Coleridge-Taylor, Harry T. Burleigh, Cecil Cohen, William Grant Still, Camille Nickerson, Leo Edwards, Betty Jackson King, Leslie Adams, James H. East, Max Saunders, Hal Evans, John D. Cooper, and Hale Smith.


Continued on page 11
News and Notes


William P. Foster was inducted into the MENC's Music Educators Hall of Fame in March. He was honored for his leadership as a band director and educator at Florida A & M University.

Anthony Barrone McGill has been appointed Associate Principal Clarinetist of the Cincinnati Symphony Orchestra. McGill is a May 2000 graduate of the Curtis Institute of Music.

Donald McKayle was one of five people awarded the 2000 UCI Medal, the highest honor bestowed by the University of California Irvine. The award, presented in March, honors McKayle's fifty-year career in the performing arts.

Toni-Marie Montgomery has been appointed Dean of the School of Fine Arts at the University of Kansas. She began her new job in April 2000.

Carlesta Spearman's paper "How Will Sociological and Technological Changes Affect the Teaching of Music in the Next Millennium?" was one of six presentations commissioned for Florida State University's Housewright Symposium: Vision 20/20 held in April 1999.

In 1999, Your Heritage House, founded by Josephine Harrel, Love and Gwendolyn Harkless Hogue, celebrated thirty years of providing arts education to the children of Detroit. For the new millennium, the organization has adopted a new name and will now be known as The Heritage Museum of Fine Arts for Youth.

Opportunities

The International Association of Jazz Educators offers Teacher Training Institutes co-sponsored with the Music Educators National Conference, BET on Jazz, and the Thelonious Monk Institute of Jazz. This year, institutes will be held at the American Jazz Museum in Kansas City, Missouri, on June 22-24, 2000; at Florida International University in Miami on August 10-12, 2000; and at the Thelonious Monk Institute of Jazz on the campus of the University of Southern California at Los Angeles on August 24-26, 2000. The registration fee is $169 and includes a copy of the IAJE/MENC publication Teaching Jazz: A Course of Study, an institute handbook, and other course materials. For further information or registration materials or to register by credit card, call IAJE at (785) 776-8744.

CBMR Events in Review

During the 1999–2000 academic year, the CBMR presented a series of public lectures by visiting scholars in residence at the Center, which, along with concerts by the New Black Music Repatory Ensemble and Ensemble Stop-Time, served to introduce the work of the CBMR to a broader public.

Rockefeller Resident Fellow Sterling Stuckey presented his research on Paul Robeson in two lectures: "New Research: Paul Robeson in Jamaica and Trinidad" on November 9, 1999, and "Paul Robeson, Richard Wright, and Black Intellectual and Cultural History" on April 9, 2000. Robeson's 102nd birthday. Two visiting scholars also lectured under the auspices of the Rockefeller Foundation. Hollis Urban Liverpool, recently retired Minister of Culture and the Director of Carnival for Trinidad and Tobago, was at the Center for a five-week residency during fall 1999, co-sponsored by the Graduate School of Columbia College, with additional funding from the David and Roberta Rubin Fund for Visiting Artists and Scholars. During his residency, he made six public presentations, including a paper on the development of calypso in Trinidad presented on October 25. David Dargie, chair of the Music Department of the University of Fort Hare, South Africa, lectured on "The Traditional Music of Mandela's People" on April 3, 2000.

The inaugural concert of the New Black Music Repertory Ensemble, the Center's Chicago-based concert ensemble, took place on October 14, 1999. Conducted by Coleridge-Taylor Perkinson, the ensemble performed music for small orchestra. A concert of chamber music by black composers followed on November 11. During the spring 2000 season, members of the ensemble presented music by black composers for string quartet (February 24), solo voice (March 2), and solo instruments (April 13), and music by black composers based on Negro spirituals (March 16).

Ensemble Stop-Time, the performance component of Project Stop-Time, began its performances this season with a public performance at the Chicago Park District's South Shore Cultural Center on September 30. Lecture-demonstrations were presented at Providence-St. Mel School on February 3, Malcolm X College on February 4, the Museum of Science and Industry on February 7 during the museum's salute to black creativity, and the DuSable Museum of American History on April 6. Upcoming Ensemble Stop-Time events will be presented at Douglas Park on May 13, Ravinia Festival on June 15, and Humbolt Park on July 15. The May 13 event will also feature the All-City Jazz Band, which participated in four Saturday morning workshops with Ensemble Stop-Time. The main focus of Project Stop-Time is to present black popular and vernacular music in schools and educational institutions.

Ensemble Stop-Time and the New Black Music Repertory Ensemble will join forces on May 5 and 6 for a special joint performance at Symphony Center's Buntrock Hall (see page 1 for details). Project Stop-Time and Ensemble Stop-Time are funded in part by The John D. and Catherine T. MacArthur Foundation, The Chicago Community Trust, and the Joyce Foundation. The New BMRE is funded in part by the Joyce Foundation and by an award from the National Endowment for the Arts.
Materials Received from Publishers

Books


Compact Discs

Groonzy, Big Bill. Trouble in Mind. Smithsonian Folkways SFW CD 40131.


Friend 'n Fellow. Purple Rose. Ruf 51416 1422 2.

Johnson, Jimmy. Every Road Ends Somewhere. Ruf 51416 1455 2.

Lang, Jeff. Cedar Grove. Wind River WR40099.


CBMR Sponsors Interarts Panels

On Saturday, October 16, 1999, the CBMR sponsored a panel titled "Interarts Inquiry—Exploring a New Analytical Approach to Music and the Black Expressive Arts" at the 1999 annual meeting of The College Music Society, held in Denver, Colorado. Rosita Sands, University of Massachusetts Lowell, presented "Interarts Inquiry: Toward Its Implications for Teaching"; James Hall, Department of African-American Studies, University of Illinois at Chicago, discussed "Mary Lou Williams and the Black Creative Imagination: Toward an Interarts Examination"; and George Lewis, School of Music, University of California, San Diego, presented a paper on issues of dissonance in the works of composer Richard Muhal Abrams and painter Jeff Donaldson. Johann Buus, CBMR Coordinator of Education, served as moderator.

A second panel was presented at the Joint Annual Meeting of the American Studies Association and the Canadian Association of American Studies (ASA-CAAS), which took place in Montreal, Quebec, during October 26–31, 1999. The conference theme was Crossing Borders, Crossing Centuries. The session title for the CBMR panel was "Interarts Inquiry: A New Approach to Scholarly Border Crossing in the Black Expressive Arts."

Presentations included the following: Paul Hoover, Department of English, Columbia College Chicago, "Linguistic Doublespeak in Black Photography, Poetry, and Music"; Julia Foulkes, New School University, New York, "Jungle Dances: In Search of a Deeper Comparative Aesthetics"; and Rosita Sands, Department of Music, University of Massachusetts Lowell, "Interarts Inquiry: Toward Its Implications for Teaching." The discussant was James C. Hall, Department of African-American Studies, University of Illinois at Chicago. The session was chaired by Johann Buus.
On Ragtime: Review of The Rag-Time Ephemeralist

Edward A. Berlin

It has the look and feel of a century ago. The title The Rag Time Ephemeralist stands out in a bold black against the dull-blue cover. Even the explanatory line bespeaks the stilled language of another age, although now with tongue-in-cheek:

A Large ILLUSTRATED FAMILY
RAG-TIME PERIODICAL

of elevated character, an amateur review as will be eagerly looked for by every member of the household, and a popular visitor in every home in the land, with BANJO ACCOMPANIMENT.

Only the 1998 date at the top reveals a more current vintage for this impressive journal. Within the one-hundred-plus pages of its first issue are crammed hundreds of illustrations — photographs, postcards, handwritten documents, record labels, sheet music (covers and music), newspaper clippings, advertisements (with current ads, in the vintage style, occupying the inside covers), and so forth. But it is not all Victorian charm and fluff; one also finds substance in a selection of articles reflecting solid research, written mostly by authors little known to the community of academic scholars.

Among the articles is “Scott Joplin Song Fragment Discovered,” an essay by the publisher Christopher Ware (indicated with the formal byline of “Mr. C. Ware”) that accompanies the fragment of a dozen measures transcribed by pianist Reginald Robinson. The fragment comes from a 55-year-old photograph of Joplin’s piano, with the piano’s music stand displaying several pieces of music, including a mostly illegible page of handwritten manuscript. Specialists had long ago dismissed any possibility of reading the manuscript, but Robinson and Ware, showing greater persistence and ingenuity, went to Fisk University to scrutinize the original photograph with a magnifying glass. The transcription, compared with what I can discern from the photograph, looks accurate. Although we could not consider this fragment the remains of a lost masterpiece—it is more of an unfinished sketch—it still provides us with one more piece to fit into the Scott Joplin puzzle.

Newly discovered music by another ragtime great, Joseph F. Lamb, is presented in Galen Wilkes’s article “The Black Lamb of the Family.” In the late 1920s and early 1930s, Lamb wrote music for minstrel shows given as church benefits in his Brooklyn neighborhood. His daughter, Pat Lamb Conn, recently came upon artifacts of those shows—music, programs, scripts—and turned them over to Wilkes. As with the Joplin fragment, interest lies less with the actual music than with the biographical details and circumstances of composition, which reflect a time when minstrel shows were still regarded as harmless and inexpensive fun.

Other highlights include an excellent article by Dennis Pash on the musical comedian and songwriter Ernest Hogan, which includes several Hogan clippings from the Kansas City Star (1895–1906). Reprints of Hogan’s early hit song “La Pas Ma La” follow, in both a piano-voice edition and in string band parts (two mandolins, guitar, banjo), and then four pages by Chris Ware of what he modestly describes as a “loose assemblage of observations” on the song. Topping off an already fine volume, the issue reproduces two historic illustrated articles: Charles Reginald Sheriff’s “From Breakdown to Rag-Time” (Cosmopolitan, October 1901) and an anonymous piece on the show “Black America” (The Illustrated American, June 29, 1895).

Ware expands his second issue of the Ephemeralist (1999) to almost twice as many pages. It is still heavily illustrated, and pictorial materials occupy a position of importance equal to that of the essays. Fully seventy pages of pictures and text are devoted to minstrelsy and the cakewalk. This extended section includes photographs, drawings, songster and music covers, elaborate advertisements, and newspaper clippings; an essay by Ware on the cakewalk; complete music for two banjos of “Darksies Cake Walk” (1929); instructions for performing the cakewalk dating from 1902; the complete minstrel script for “The Darktown Society Cake-Walk” (1989); and an article by Dennis Pash on “Doc” Brown, the champion cakewalker from Kansas City.

Arthur Marshall, Scott Joplin’s student and colleague, speaks in a transcribed set of interviews conducted in 1959 by Bob Darch and Trebor Tichenor. In the course of the interviews, Marshall tells of minstrel shows, of Joplin, of publisher John Stark, and of the ragtime life that he experienced. Photographs and Tichenor’s comments add to the vividness of the transcript.

Nan Bostick, great granddaughter of songwriter and publisher Charles N. Daniels (a.k.a., Neil Moret), is writing a biography of Daniels and has been delighting the ragtime community for several years with the historical details she uncovered in her research. Here, she joins forces with Arthur LaBrew to write an extensive, pioneering essay on composer Harry P. Guy and the rich musical (including ragtime) life of Detroit’s African-American community. In addition to discussing Guy, they discuss the legendary orchestra leader Theodore Finney and his successor Ben Shook, the bandleader John “Jack” Johnson, composer Fred S. Stone, and the publishing houses of Whitney-Warner and Jerome Remick. They append to the article two rarely seen Guy publications: “Walkin’ and Talkin’” (1906) and “Daughters of Dahomey: An Oriental Ragtime Waltz” (1903).

A final major article considers a decidedly minor figure: Lee Edgar Settle. Known mostly for his “X. L. Rag,” a somewhat clumsy but still effective piece that borrows shamelessly from Scott Joplin and Charles Hunter rags, Settle worked and traveled throughout the Midwest as a musician from around 1899 through the 1930s. Author Galen Wilkes ferrets out a remarkable amount of detail on this mostly forgotten musician, examining also the claim that Settle was the real composer of the famous “Missouri Waltz,” which enjoyed a revival during Harry Truman’s presidency. Several Settle compositions accompany the article—“X. L. Rag”

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CBMR Web Site News

A new design for the CBMR Web site (www.colum.edu/cbmr) is scheduled to debut May 1, 2000. The new site features Quick Links in a sidebar, providing quick access to pages of particular interest or pages that recently have been added to the site or updated. Among the Quick Links that will be featured are the following:

- **About CBMR** links to information about the CBMR mission, its history, and a list of the most prominent funding agencies that have supported it.
- **CBMR International** links to the CBMR sites for Europe, Asia, and Africa, which are currently under construction and are expected to premier within the next two months.
- **2001 Conference** links to current information about the 2001 Inter-American Conference on Black Music Research (see elsewhere in this issue for details).

Navigating the site's pages will be done through the use of a pulldown menu at the top of the screen, which will give direct access to all of the primary pages on the site. Visitors may also choose to search for pages that contain keywords by using the site search box that will be located at the top of the screen.

**Threaded Discussion Section**
Another new feature of the CBMR Web site is an online discussion board that debuted on April 17. We believe it will facilitate wider and effective discussion of issues among scholars, composers, performers, and educators. At present, there are seven forums in the discussion section:

- **Composers and Performers Talk** facilitates communication between performers and composers of black music. It serves as a primary means by which composers and performers can communicate with each other about matters of mutual concern.
- **Classical Performance Calendar** facilitates the sharing of up-to-date information about future appearances by singers and instrumentalists of classical music.
- **Scholarly Issues** deals with issues related to research and writing, academic policy, and future trends in scholarship.
- **Resources Issues** invites discussion of questions related to resources for research, scholarship, and education issues.

**K-12 Teaching**. This forum invites discussion about curriculum and teaching issues for grades K-12.

**College and University Teaching**. This forum invites discussion of educational policy and curriculum and welcomes the exchange of information about courses that treat black music.

**Social Issues and Politics in Black Music**.
Visit the threaded discussion board and participate in all forums that may be of interest.

**Education Web Site**
Also in development is a new, expansive Web site devoted to issues in education and pedagogy of black music, from kindergarten through higher education. This site will be divided into three primary areas, each with several subsections: (1) pre-college students, (2) interested lay persons, and (3) teachers. The teachers' section will be further divided to address concerns of general music teachers, choral and vocal music teachers, instrumental music teachers, curriculum integration and classroom teachers, and college teachers.

This site will begin to be unveiled during the summer months. A more detailed description of the site will be included in the next issue of *CBMR Digest*.
Donations to the CMBR Library and Archives
September 1, 1999, to March 1, 2000

Leslie Adams. Score for *infinitas* for organ (Cleveland: Art Source Publishing, 1999) plus a CD of the dedication of the Wright Chapel organ at Lakewood Presbyterian Church, Lakewood, Ohio, September 17, 1999 (unnumbered noncommercial CD), including the premiere of his *infinitas* for organ commissioned and performed by Margaret Linkemann, and a cassette recording of her September 19, 1999, performance of the piece.

Tatsu Aoki. Four CDs: *Fred Anderson Quartet, Volume 1* (Asian Improv AIR 0049); *Power Trio at the Unity Temple* (AIR 0040); Anthony Brown's Asian American Orchestra, *Far East Suite* (AIR 0053); and *Jade Blue* (AIR 0037).


William C. Banfield. Two scores: his opera *Luyata* (1998) and *To Be Loved: Essay for Orchestra* (1994), plus his CD *William C. Banfield: Extensions of the Tradition* (Innova 510) and several promotional items to add to his collection.

Calvert Bean Jr. About one-half inch of clippings.


Patricia Burkhardt. CD: Marlena Smalls and the Hallelujah Singers, *Gullah Carry Me Home* (Ziploc Records, unnumbered), plus a booklet on the group.

Charles E. Cannon. Program for the 80th annual convention of the National Association of Afro Musicians (Houston, Texas, August 1–6, 1999).

Sue Cassidy Clark. Packet of jazz-related information and ephemera, including a funeral program for Milton Jackson, October 1999, and two unidentified photographs.

Theresa Cotton. About one-half inch of photocopies concerning her brother, Chicago bandleader Walter Barnes.

Leon Despres. Three cassettes of interviews with Irene Britton Smith by Helen Walker-Hill and a folder of materials and information to be added to Smith's collection.


Akin Euba. CD of his opera *Chaka*, performed by the City of Birmingham Touring Opera (Music Research Institute M60 0001) and program for "Towards an African Planius," a symposium and festival that he organized at the University of Pittsburgh, October 7–9, 1999 (2nd ed., 1999).

Michel Failland. Seven additional issues of *Percussions* (1996–97).


Paul Garon. Two inches of miscellaneous jazz-related clippings, primarily reviews and obituaries.

Andy Gibbons. Article: "All That Jazz: Kansas City, Missouri, Just Keeps On Swingin'" by Calvin Wilson (*Sky* July 1999, pp. 17–19) and *Time* magazine (June 8, 1998), featuring "artists and entertainers of the century."


Charles Hamm. Research materials on South African popular music, plus 75 LPs and 35 45s.

Phoebe Jacobs. About three inches of materials related to jazz and jazz education in New York, including promotional materials on the Jazz at Lincoln Center 1998–99 season.

Gboyega Kolawole. Videocassette: *Sangó the Legendary Afrikan King* (Lagos: Afrika 'N Vogue and Even-Ezra Studios, 1999?).

Andrea E. LeLand. About 24 feet of material, including footage, sound recordings, research notes, and documentation for three more film projects: *The Musicians Building* (1988); *Voodoo and the Church in Haiti* (1988), and *Jump Up/Mix Up* (uncompleted).


Joel A. Martin. Two CDs: *'Sis the Season for Jazzical* (MCS 41003) and *Jazzical Brazil* (MCS 41004), plus promotional materials about him and his combination of jazz with classical compositions.

Andy McKaie. Seven CDs: *Home of the Blues* (MCAD-64664); *Howlin' Wolf*;

\(^\text{\textcopyright\textregistered\textsuperscript{\texttrademark}}\text{Continued on page 11}^\)
Clinton F. Nieweg. Program (1999) and reviews from various publications of the Philadelphia Orchestra's performance of Hannibal's One Heart Beating, plus articles announcing a performance by pianist Stewart Goodyear for the orchestra's Martin Luther King concert, January 2000.

Julia M. Quick. Her CD Grace Notes (19318CD), on which she performs violin works of Clarene Cameron White, and program for her recital of violin works by black composers at the South Carolina Music Educators National Conference, February 15, 1997.


Honorah Raphael. Two books: Sad-Faced Boy (by Anna Bonterps (Cambridge, Mass.: Riverside, 1937) and Songs and Tales from the Dark Continent, by Natalie Curtis (Burlin) (New York: Schirmer, 1920).

Tom Reed. CD boxed set: Big Band Jazz: The Jubilee Sessions, 1945–1946. (Hindsight HBCD504).


Robert Sims. Videocassette of his performances, plus a folder of promotional material.

Thelma Stolar. Music manuscripts and scores of Melba Liston (about 30 linear feet).

Evelyn Stone. Funeral program for Dr. Jesse Stone, New York, April 7, 1999.

Michael Woods. Seven jazz charts to be added to his collection, plus programs and flippers reflecting his activities.
Cuban Batá Drumming and Women Musicians: An Open Question

Elizabeth Sayre

This article is a follow-up to Andrea Pryor’s interview with Nagybe Macargarla Poymir, which appeared in the last issue of CBMR Digest (Fall 1999) and continues to explore the role of women in batá drumming.

Cuban batá drumming, with its attendant song and dance styles, is best known among several African-derived sacred performance traditions reconstructed and reinvented in nineteenth-century Havana and Matanzas—and perhaps also outside these urban centers (see Vélez 1996, parallel text, 1–12). The batá ensemble of three hourglass-shaped, double-headed drums—the iyá, or mother drum, flanked by the small okukoko and the medium-sized itolaie—plays a large repertoire of tightly interlocked melody-rhythms derived from praise poetry for the orishas, Cuban-Yoruba deified forces of nature. Many of the literal meanings of the Cuban toques (batá pieces) have been lost, yet contemporary batá isos can translate the meanings of some drum phrases, which include insults to provoke and praise names to soothe the orishas when they possess devotees. The batá generally are learned through apprenticeship with a master drummer, and the music is maintained relatively strictly, although some improvisation—based on musical rather than verbal ideas—does occur, increasingly so in more modern styles of playing. Still passed down within religious lineages in Cuba and elsewhere, batá drumming is also taught in Cuban music schools to both natives and foreigners, men and women, while would-be batá drummers in the United States and Europe learn from increasingly available transcriptions and recordings, as well as from immigrant master drummers. Now more than ever, the batá are becoming widely known outside the religious context.

Some of the most compelling and beautiful percussion music in the Americas, batá drumming has been the subject of a number of ethnomusicological studies in the past twenty years (see References); however, many musical, liturgical, and historical questions remain to be investigated. These include the question of the prohibition against women and gay men playing consecrated drums in the religious context. This prohibition extends to ceremonies that are played on aberíkula (unconsecrated) drums—a type of ceremony that is more common in the United States than in Cuba because of the relative scarcity of consecrated drums here—as well as to many informal, secular settings such as drum and dance classes where unconsecrated drums are used (see Cornelius 1991 for changing dynamics in New York City in the 1970s and 1980s). This exclusion by gender or sexuality immediately affects women and gay men who wish to play or research the batá, precluding certain types of participation or participant-observation. As a woman percussionist and scholar (I play batá and other drums) and as a relative outsider to Lucumí communities, I am obviously far from unbiased, and I am personally implicated in these issues. Even so, the question of women and batá drumming goes beyond mere sexist exclusion, as seen from one perspective, or aggressive intrusion of Western feminism into Afro-Caribbean belief systems, as seen from another.

Explanations about the gender prohibition typically are given as follows.

- Women cleanse themselves through menstruation and therefore do not need to play batá, because playing is itself a cleansing.
- Añá (the orisha of the drums) is a feminine force, therefore a woman playing the drum creates an improper imbalance of gendered energies.
- The batá drums belong to the orisha Changó, the epitome of virility, and a woman player cannot enact the masculinity appropriate to this situation.
- Women are too susceptible to spirit possession to be given the responsibility of playing (men who possess easily are also forbidden to play).
- Feminine energy is of the earth, while masculine energy is of the heavens. Since the drums are used to call heavenly energy (orisha) to earth, men are the appropriate ones to do the calling.
- Because women menstruate, it is dangerous for them to approach the consecrated drums, because their menstrual blood may be mistaken as an offering to Añá.
- Because the menstrual cycle is associated with the Aje, or “witches”—antisocial, feminine spiritual forces—female contact with Añá will void the consecration of the drums (Marcuzzi 1995).

Religious practitioners readily admit that some of the explanations are inconsistent, even within Lucumí (Cuban-Yoruba) theological terms. For example, the batá are sometimes said to be owned by one of the aspects of the orisha Ochún, who represents the river and feminine beauty and sensuality. Also, in ceremony, women practitioners are permitted to touch their foreheads to the drums (foríbale) as a sign of respect, just as men do. There is evidence that the tradition is not entirely closed to women players: batá drummers in Nigeria and Matanzas, Cuba, have been known to teach their daughters how to play in the interest of passing on knowledge to subsequent generations (Amira and Cornelius 1992; Fiol 1999; Drysdale 1999). It has been suggested to me that the rigid prohibition against women and gay men playing batá is a result of the influence of Spanish Catholicism on Yoruba
beliefs. Whatever the religious or historical reasons for the practice, it continues today in all known contexts; however, the particular dynamics of the gender prohibition differ from place to place and from community to community.

The practice of Yoruba religion, like its music, is becoming more widespread and varied. Several excellent ethnographies document different regional developments in the United States (for example, Brown 1989; Daniels 1998; Hucks 1988). Many contemporary scholars of Yoruba religion, like earlier scholars such as William Bascom and Pierre Verger, have become religious practitioners. Conversely, practitioners are coming into the academy in ever greater numbers. As a result of these cultural developments, the distinguishing of “insiders” from “outsiders” is increasingly complicated, particularly as Yoruba religion now more than ever is a territory from which different, and often conflicting, cultural and political banners are flown (Matory 1998).

As a result, the question of women musicians and bata drumming cannot be reduced to the question of “outsiders” imposing their gender or sexual values on “insiders” or straight men discriminating against women and gay men. Wherever religious communities are active, it is still unusual and often controversial for women—whether insiders or outsiders—to play bata, even in nonreligious contexts. Nonetheless, today there are at least four folkloric women’s bata groups active in Cuba: Obini Batá and Ibibó Okun in Havana; Obini ABEKUKUB in Matanzas; and Obini Irawo in Santiago (Boggs 1992, 306–307; Strubbe 1999; Perkins 1995; Porter 1999; Drake 1999). There are also many women players in Europe, Japan, and Canada, as well as in the United States, where a few women’s percussion groups are actively playing bata in traditional styles.

Given the increasing proliferation and differentiation of Yoruba religion and the widely varying dynamics of gender, religious and cultural affiliation, race, and class in the different cities and countries where it flourishes, the question of women and gay men playing bata drums deserves some ethnographic and scholarly attention. The following highly condensed history of bata drumming provides a context for contemporary debates on cultural and gender ownership of the drums.

During the Cuban sugar boom of the 1830s, enslaved and freed Africans from different ethnic groups picked together, readapted, and added to local traditions from home to fit a brutal new context. For example, the drums in the Cyo (Nigeria) area that had saluted only ancestor spirits and Chengó, the tutelary deity of music and dance, were redirected in Cuba to speak praises to an entire pantheon of forces, as people from different regions pooled their resources and memories to create a partly old, partly new spirituality that could address everyday problems in a familiar manner. Until they were banned by the government in 1884, the cabildo de nación, urban mutual aid societies organized by ethnic groups under the auspices of the Catholic church, were probably the most important sites for the maintenance of the Cuban-Yoruba and other African-based traditions (Brandon 1993). Drums and drumming were part of public and private celebrations centered around the cabildos (Brown 1989). At the turn of the century in Cuba, the Lucumi religion was forced to retreat from more public expressions and became centered in private homes, which still are the most important places of worship in Cuba and elsewhere (Brown 1989).

In the early twentieth century, Cubans began to claim their African heritage as part of their national identity, albeit with ambivalence (Moore 1997). Cuban scholar Fernando Ortiz was a major intellectual player in the early valorization of Afro-Cuban expressions. In 1938, he commissioned the first set of abeikula drums ever made and presented master drummer Pablo Roche (also known as Okilekpa or “Strong Arm”) and his drummers in public performance on the bata. Since then, the bata tradition has had a secular as well as a sacred existence—in the streets, on the stage, and in the global marketplace—although bata music remains more obscure than other famous African and Afro-Caribbean percussion such as the jembe and the steel pan (Cherry 1986). Musical experiments blending bata with other genres began quite early. Ortiz (1952, 324–325), for example, reports his colleague Gilberto Valdés’s attempts at composing for batá and symphony orchestra in the 1930s. Many jazz fans are familiar with Mongo Santamaría, Francisco Aguabilla (selected as an NEA National Heritage Fellow in 1992), Julio Collazo, and other Cuban sacred drummers who contributed to Latin jazz in the 1950s and later. In the past fifty years, bata drumming has achieved a significant presence in the United States, where knowledgeable batairos, whether Cubans or their first, second, or third generation students, are now found in all large metropolitan areas.

The Cuban Revolutionary promotion of Afro-Cuban traditions since the early 1960s, including the formation of professional folkloric ballets at the regional and national levels, has affected the bata drumming tradition profoundly. For certain highly skilled musicians in Cuba, bata performance and teaching have been professionalized (see Hagedorn 1995; Veléz 1996). Meanwhile, Cuban folkloric performance has become a model for drummers outside Cuba (Veléz 1994), especially since the early 1980s, when Cuban folkloric groups began to appear in the United States, and organized music and dance study trips to Cuba have become popular among many North American and European enthusiasts.

Although frequently raised as a question or problem that requires more research (see Cornellius 1991; Amira and Cornellius 1992; Hagedorn 1995; Veléz 1998; Delgado 1997), the prohibition against women and gay men playing consecrated bata drums, and its relationship to religious, social, and political systems inside and outside Cuba, has never been directly explored in either academic or popular literatures.

Andrea Pryor’s (1999) all-too-brief interview with Nagybe

1. We have heard some isolated reports of women playing abeikula drums in ceremony (see, for example, Strubbe 1999).

2. For more on a recent explosion of folkloric recordings, see the discography.
Madariaga Pouymiró is therefore an important contribution. First, it is the only instance in any of the literature on Afro-Cuban sacred music where a Cuban woman musician's voice is heard. That she is from Santiago, and not Havana or Matanzas, also is unusual and valuable. There are some fine ethnographies and musical biographies on Afro-Cuban sacred drummers, but no one has written about any of the outstanding Cuban women musicians, such as Mercedes Valdés (who died in June 1995) or Amelia Pedroso, who have contributed much to Cuban orisha music.

Second, Pouymiró's theologically based arguments for women playing batá in ceremony are worth noting since women players in Cuba and abroad typically have justified their activities by carefully delineating them as secular or folkloric. Examining issues of gender and sexuality in relation to the batá tradition very well may shed new light on the "folklorization" of Afro-Cuban ritual music.

Third, the interview highlights the dual, and sometimes conflicted, position of batá drumming as both a profession and religious vocation in Cuba.

Fourth, Pryor's introduction reminds us that women's struggles for recognition and success play out differently in different contexts.

Socialist egalitarian feminism in Cuba and liberal democratic feminism in North America and Europe have met Lucumí values (which are far from uniform themselves) on different grounds and have produced very different situations for women musicians. One hopes that Pryor and other musicians and scholars will be inspired to do more work that explores these issues and adds to knowledge and debates about Afro-Cuban traditions.

### Discography

- **Conjunto Folklórico Nacional de Cuba. Música Yoruba. Gembé Records 2010 (reissued 1995).**
- **Quinto, Pancho. En el solcar, la cueva del humo. RW/Tonga 9704** (1997).

### Filmography


### References


Drake, Dawn. 1999. Personal communication with the author, February 5.

Drysdale, Michele. 1999. Personal communication with the author, March 26.


Marcuzzi, Michael. 1995. Personal communication with the author, October.


Porter, Don. 1999. Personal communication with the author, April 24.


--- Funding, continued from page 1 ---

planning for a database of African-American performers of instrumental concert literature.

**The Montgomery Family Foundation**

The Chicago-based Kenneth F. and Harle G. Montgomery Family Foundation has made a $5,000 donation, which will be used to further develop and improve access to the Alton A. Adams Sr. Collection and to process additional collections. The award was announced by Cynthia Kobel, the foundation's executive director.

--- On Ragtime, continued from page 8 ---

(1903), "Elmyretta" (1903), and "Virginia Lou" (1914)—as well as "Missouri Waltz" (1914), "procured" by John V. Eppel and arranged by Frederic K. Logan.

The reader might wonder, as I did, about the term "Ephemeralist." I believe that the key lies in recognizing that collectors regard paper collectibles, such as sheet music and newspapers, as "ephemera." This journal is, indeed, a treasure of ragtime ephemera. Strangely enough, the very process of celebrating ephemera through publication reduces its ephemeral quality.

The reader might also wonder, as I did, about Christopher Ware, the inspiration and prime mover behind this remarkable journal. A quick Internet search brought a surprising answer: he is a highly regarded cartoonist, placed by some in the camp of "alternative" cartoonists. (Look, for example, at http://quinby.gnus.org/warehouse/.) Ware's profession helps explain his emphasis on graphics and his sense of design. I am impressed by the quality of both the graphics and articles, and I welcome *The Rag-Time Ephemeralist* and urge its support.

The second issue of *The Rag-Time Ephemeralist* is available for $20 from ACME Novelty Library, 1112 North Hoyne, Chicago, IL 60622. See http://www.wwa.com/ for more information.
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