



Faculty Senate Executive Committee
 Monday, September 14, 2015
 9:00a.m. – 11:00a.m. – Adelbert Hall, Room M2

9:00 a.m.	Approval of Minutes from the April 10, 2015, Executive Committee Meeting, <i>attachment</i>	Roy Ritzmann
9:05 a.m.	President’s Announcements	Barbara Snyder
9:10 a.m.	Provost’s Announcements	Bud Baeslack
9:15 a.m.	Chair’s Announcements	Roy Ritzmann
9:20 a.m.	FSCUE: Secondary Major Proposal, <i>attachment</i>	Cheryl Killion
9:35 a.m.	FSCUE: Proposal for Course Scheduling Grid, <i>attachment</i>	Cheryl Killion
9:50 a.m.	Update on Course Evaluation Implementation	Don Feke
10:00 a.m.	Honorary Degree Nomination, <i>attachment</i>	Bud Baeslack
10:05 a.m.	Proposed Revision to Senate By-Law IV re: Election of Undergraduate Student Senator, <i>attachment</i>	Roy Ritzmann
10:10 a.m.	5-Year Review: Proposed Revisions to Faculty Handbook, <i>attachments</i>	David Carney
10:25 a.m.	Endowed Professorship Provision of Faculty Handbook, <i>attachment</i>	Roy Ritzmann David Carney
10:35 a.m.	Senator/Administrator: Potential Conflict of Interest	Roy Ritzmann
10:40 a.m.	Faculty Climate Survey	
10:50 a.m.	Approval of Faculty Senate Agenda, <i>attachment</i>	Roy Ritzmann

**Faculty Senate Executive Committee
Minutes of the September 14, 2015 Meeting
Adelbert Hall, Room M2**

Committee Members in Attendance

Barbara Snyder, President
Bud Baeslack, Provost
Peter Harte, SOM, Vice Chair
Roy Ritzmann, CAS, Chair
Robert Savinell, CSE, Past Chair
Lisa Lang, SODM
Gerald Mahoney, MSASS
Mary Quinn-Griffin, SON

Others Present

David Carney, Chair, Committee on By-Laws
Cheryl Killion, Chair, FSCUE
Lee Hoffer, Chair, Committee on Research

Guests

Chippy Kennedy
Don Feke

Absent:

Horst von Recum, CSE
Susan Case, WSOM
Juscelino Colares, LAW
Gillian Weiss, CAS
Richard Zigmond, SOM

Call to Order

Professor Roy Ritzmann, chair, Faculty Senate, called the meeting to order at 9:00 a.m.

Approval of Minutes

The minutes of the April 10, 2015 meeting of the Faculty Senate Executive Committee were reviewed and approved. *Attachment*

President and Provost's Announcements

The President and Provost welcomed members of the Executive Committee to the 2015-2016 academic year.

Chair's Announcements

Prof. Ritzmann announced that the Tobacco Free Campus proposal will be discussed at the November meeting. The SOM Anatomy Petition will be considered in October.

FSCUE: Secondary Major Proposal

Professor Cheryl Killion, chair of FSCUE, presented a proposal for a secondary major. A secondary major allows undergraduate students to complete a second major in a different degree program without having to complete the general education requirements for the secondary major (unless required for that major). This would allow most students to complete the secondary major within four years unlike a dual degree that typically requires an extra year. The secondary major will appear on the student's diploma. The proposal was reviewed by the faculty in the UPF schools. The Executive Committee voted to include the proposal for a secondary major on the Faculty Senate agenda. *Attachment*

FSCUE: Proposal for Course Scheduling Grid

Prof. Killion presented a proposal to revise the university's course scheduling grid. The revised grid provides for 15-minutes between each time period, removes overlap during the MWF 8-10 time slots, creates more options for 75-minute time blocks, moves the exam block from Thursdays at 11:30am-12:45pm to a less popular teaching time, and standardizes and posts available evening time slots, including the possibility of 150-minute slots. With a larger enrollment of undergraduate students, more time slots are required for classes. All UPF schools were provided an opportunity to review the revised grid. The Executive Committee voted to include the proposal for a revised grid on the Faculty Senate agenda. *Attachment*

Update on Course Evaluation Implementation

Don Feke provided an update on the status of the course evaluation implementation process. The EvaluationKit course evaluation system was piloted last spring. The ad hoc committee charged with implementation oversight has recommended that the university not continue to use the EvaluationKit system. They had found that among other issues, adding questions to the EvaluationKit program was cumbersome and the vendor was not sufficiently responsive when contacted. The university will use a homegrown system which should be available at the end of this fall semester. Not all features of the course evaluation system will be ready to be implemented at the end of the semester; for instance, students will be able to see their grades even if they haven't completed course evaluations in their courses. This will be implemented in the near future. ITS will be communicating with students, faculty and staff about these changes in late September or early October.

Honorary Degree Nomination

The Provost presented an honorary degree nomination for Smokey Robinson. If approved, the award would be presented at the 2015 American Music Master's Series 20th anniversary program at the Rock and Roll Hall of Fame in November. Some members of the Nomination Committee had objected to the degree being awarded off campus. The Faculty Handbook provides that this is permissible under unusual circumstances. The Provost said that there will be a number of campus activities in conjunction with the celebration also. Prof. Ritzmann said

he would consider attending the event to hood the awardee. The Executive Committee voted to approve the honorary degree nomination. *Attachment*

Proposed Revision to Senate By-Law re Election of Undergraduate Student Senator

The Undergraduate Student Government is proposing to revise Faculty Senate By-Law IV which pertains to student members of the Faculty Senate. The USG would revise the By-Law language to provide that the USG Vice President of Academic Affairs shall serve as the undergraduate senator. This reflects current practice. The Executive Committee voted to send this proposal to the Senate By-Laws Committee for review. *Attachment*

5-Year Review: Proposed Revisions to Faculty Handbook

Professor David Carney, chair of the Senate By-Laws Committee, presented a number of proposed revisions to the Faculty Handbook and Senate By-Laws. The proposed revisions are as follows:

1. **Faculty Handbook, Chapter 2, Article VI, Sec. A. (Executive Committee)**- clarification of how Senate Executive Committee representatives are selected by their constituent faculties. The Executive Committee voted to include this item on the Faculty Senate agenda. *Attachment*
2. **Faculty Handbook, Chapter 2, Article V (The Faculty Senate), Sec. F, Proposed new par. 6-** process for replacing the Senate chair and chair-elect when there is a vacancy. The Executive Committee voted to include this item on the Faculty Senate agenda. *Attachment*
3. **Faculty Handbook, Chapter 3, Part One, Article 1, Sec. K (Non-Renewal of Term Appointment)**- revision to notice provision allowing for overnight delivery of faculty non-renewal letters. The Executive Committee voted to include this item on the Faculty Senate agenda. *Attachment*
4. **Senate By-Law V, Item a.-** references the language described in par. 3 above relating to a Senate chair vacancy. The Executive Committee voted to include this item on the Faculty Senate agenda. *Attachment*
5. **Senate By-Law VI (Procedure for Election of Chair-Elect), proposed new par. 3-** provides that the chair-elect takes office after Commencement. The Executive Committee voted to include this item on the Faculty Senate agenda. *Attachment*
6. **Senate By-Law VII, Item b. (Executive Committee), par. 2-** process for selection of standing committee chair when there is a vacancy. The Executive Committee voted to include this item on the Faculty Senate agenda. *Attachment*

Prof. Carney said that in April of 2014, the Senate Executive Committee had charged the Senate By-Laws Committee with revising the language in the Faculty Senate By-Laws that requires the Senate Nominating Committee to nominate two candidates for chair-elect of the Senate. Because it can often be very difficult to identify two candidates, the Executive Committee agreed that under certain circumstances, one candidate would be sufficient. The By-Laws Committee recommended that the provision remain the same, but that the Nominating Committee begin the process of identification earlier in the year, and with more

involvement from all members of the Committee. The Executive Committee voted (with one abstention) to approve this recommendation.

Prof. Carney also reported that the By-Laws Committee had decided not to endorse two proposed revisions by the School of Medicine. The first proposal related to the timing of the selection process for department chairs. The second related to termination of tenured faculty when a department or school closes.

Faculty Handbook: Revisions to Endowed Professorship Provision

Proposed revisions to the endowed professorship provision of the Faculty Handbook were discussed by the Faculty Senate last April. A consensus was not reached and the Senate voted to return the issue to the Senate Executive Committee for further consideration. The proposed revisions include removing the requirement that a senior endowed professorship be awarded to a *tenured* faculty member since currently there are non-tenured faculty with endowed professorships in the SOM and in other schools. Several faculty had expressed concern that the proposal would dilute the significance of this award which was intended to reward faculty excellence in teaching, research and service. The Executive Committee agreed that the provision should retain the requirement for tenure for senior endowed professorships, but that exceptions can be made for non-tenure track faculty when requested by the donor or permitted by the terms of the endowment agreement. The Committee voted to return this issue to the By-Laws Committee.

Senator/Administrator: Potential Conflict of Interest

The Committee discussed the potential for conflict of interest when a faculty senator also serves as an administrator within his/her school. The President noted that department chairs and deans have served as senators in the past. The Committee decided to address this issue when/if a proposal is brought to the Senate.

Faculty Climate Survey

Faculty are interested in learning more about how the results of the faculty climate survey are used to make changes at the university. Lynn Singer would be the appropriate person to report on this at a Senate meeting. Prof. Lee Hoffer, chair of the Research Committee, said that his committee had created a new survey with questions designed to dig deeper into research-related issues that had emerged from the Faculty Climate Survey. The results of this new survey are being analyzed and he will report on this later in the semester.

Approval of Faculty Senate Agenda

The Executive Committee voted to approve the agenda for the Faculty Senate meeting with the following changes:

1. The endowed professorship provision was removed.
2. The Faculty Climate Survey discussion was postponed to October.
3. The Campus Master Plan presentation was scheduled for 35mins.

The meeting was adjourned at 11:00am.

Approved by the Faculty Senate Executive Committee

A handwritten signature in cursive script that reads "Rebecca Weiss".

Rebecca Weiss
Secretary of the University Faculty

September 28, 2015

FACULTY SENATE RESOLUTION TO RECOGNIZE “SECONDARY MAJORS” FOR UNDERGRADUATES WHO COMPLETE THE REQUIREMENTS FOR A MAJOR THAT IS NOT PART OF THEIR DEGREE PROGRAMS

WHEREAS, Article V, Section A, Par. 2. of the Constitution of the University Faculty states in relevant part that the Faculty Senate shall make recommendations to the president for consideration and transmittal to the Board of Trustees with respect to standards of curricula and content for all degree programs; and

WHEREAS, the University presents itself to prospective undergraduates as a place where it is easy to pursue multiple, disparate interests; and

WHEREAS, on May 5, 2015, the Faculty Senate Committee on Undergraduate Education, after consultation with the constituent faculties of the Undergraduate Program Faculty, voted to approve the proposal attached here as Exhibit A, to recognize a student’s completion of a major that is not part of his or her degree program; and

WHEREAS, on September 14, 2015, the Faculty Senate Executive Committee voted that said proposal, attached here as Exhibit A, be placed on the agenda for consideration by the Faculty Senate;

NOW, THEREFORE, BE IT RESOLVED THAT:

The Faculty Senate of Case Western Reserve University approves recognizing an undergraduate as having completed a “secondary major” when he or she has met all of the requirements for a major that is not part of the student’s degree program.

EXHIBIT A

PROPOSAL TO RECOGNIZE SECONDARY MAJORS

Case Western Reserve University presents itself to prospective undergraduates as a university where it is easy to pursue multiple, disparate interests. However, given the structure of our degree programs, students often find it difficult to earn recognition for completing a second (or subsequent) major not affiliated with their primary degree programs, as this would require that they become “dual degree” students. Some of the difficulties they encounter are differences in general education and other school-wide requirements¹ and the requirement of 30 additional credit-hours of coursework beyond those required for the first degree in order to earn a second degree.² Some students are dissuaded from completing substantial coursework in a second area of interest when it comes from a different degree program, while others, eager to earn credentials in the two fields while still graduating in eight semesters, are motivated to carry heavier semester course loads than would be wise. [A description of the structure of undergraduate degrees and majors at CWRU is included as an appendix.]

PROPOSAL: That the University recognize an undergraduate as having completed a “secondary major” when he or she has completed all of the requirements for a major that is not part of the student’s degree program, as described in the questions and answers below.

What requirements will a student have to meet to complete a secondary major?

A student will earn the designation of a secondary major for having completed the requirements of that major as Undergraduate Studies audits them for degree certification, but will not be expected to satisfy the general education and other requirements associated with the degree program that includes that major, except for those that serve as prerequisites for courses in the major.

A student will not have to complete credit-hours beyond those required for the primary degree program and any additional credit-hours needed to fulfill requirements for the secondary major.

Like minors, secondary majors will be optional. No student will be required to complete a secondary major.

¹ For example, candidates for the Bachelor of Arts degree from the College of Arts and Sciences must complete 90 credit-hours of coursework in arts and sciences courses, reduced to 84 for students completing both the BA and BS degrees.

² “To qualify for two undergraduate degrees, i.e., a BA and a BS degree, or two BS degrees, a student must satisfy all requirements for each degree, and complete for the second degree thirty semester hours of study beyond the hours required for the first degree. A student may, however, complete two or more Arts and Sciences majors within the 120 hour minimum requirement for the BA degree, or two or more Engineering majors within the 128-133 hour minimum requirement for the BS in Engineering degree, or two or more Management majors within the 122 hour minimum requirement for the BS in Management degree.” [General Bulletin, 2014-2015]

Will schools or departments need to do anything to create a secondary major?

No. The requirements for each existing major will carry over and serve as the requirements for students from other degree programs who wish to complete a secondary major in the field.

If a department wishes to include one or more elements of the general education requirements as part of the major, it may do so by redefining major requirements for all students, regardless of degree program, to include those courses, following the usual process for changing major requirements.

Some majors have different requirements for the BA and BS degrees. How will this be handled for students wishing to complete a secondary major in the field?

In these cases, the BA requirements will serve as the requirements for a secondary major, just as they do now for a student completing two majors within the BA degree.

Some majors in different degree programs are sufficiently similar that a student should not be eligible for recognition for having completed both. How will this be handled?

This will be handled across degree programs in the same way that it is currently handled for majors and minors within degree programs. Departments with concerns about students earning multiple credentials for essentially the same coursework may set limits on the number of courses that may double-count for its major and another major or minor, following the usual process for changing major requirements. This is already common, but not universal, within the College of Arts and Sciences.

Just as we do not currently allow a student to earn both a major and a minor in the same field, we will not allow a student to earn both a BS degree and a secondary major in the same field.

Will students still have the option to earn more than one degree?

Yes, students will still be able to pursue multiple degrees under the current rules. They must meet all of the requirements of each degree programs, including the general education and other school-wide requirements, and must earn for the each additional degree at least 30 additional credit-hours of coursework beyond those required for the first degree. This proposal does not eliminate any of the options currently available to students and will still be attractive for certain combinations of interests.

Will secondary majors be recorded on transcripts and diplomas?

Yes. Just as majors and minors are currently recorded on transcripts, secondary majors will also be recorded on transcripts, but with clear indication that they were completed as secondary majors not as parts of the full degree programs that include those majors.

Like primary majors, secondary majors will be recorded on a student's diploma, but separate from the major field(s) associated with the degree program. A separate line with the designation "Secondary Major: _____" will list the secondary major(s) that a student completed. See the attached mock-up as an example.

Will students be assigned advisors in their secondary majors?

Yes. Advisors for secondary majors will have access to the same information in SIS as is currently available to major and minor advisors. However, as is currently the case for minors, advisors for secondary majors will not be able to lift advising holds for registration. Only advisors for majors affiliated with a student's degree program(s) will be able to lift advising holds.

What is the anticipated timeline for introducing secondary majors?

Candidates for undergraduate degrees awarded in May 2017 or later may begin declaring secondary majors during the Fall Term 2016.

Why not simply eliminate the 30 credit-hour requirement for dual degrees?

There are three reasons for not eliminating the requirement of 30 additional credit-hours for dual degrees.

This appears to be the industry norm. It is common for colleges and universities to require the equivalent of an additional year of work for students who wish to receive two undergraduate degrees. This alone is not a reason for CWRU not to give up this requirement, but merely a reason to be cautious before doing so.

We should seek to be neutral across the various fields that students wish to pursue and combine. Currently, it is easy to combine two fields within the same degree program (e.g. economics and political science or psychology), but difficult to combine two from different degree programs (e.g. economics and finance). Eliminating the 30-additional-credit-hour requirement would flip this non-neutrality and may distort students' choices about fields to combine by making combinations from different degree programs more attractive than combinations within a degree program in that students would earn two degrees and receive two diplomas.

The requirement of 30 additional credit-hours of coursework is not always the binding constraint on students wishing to pursue multiple fields of study.

Have other universities taken similar steps to allow students to complete majors from different degree programs?

One example is Stanford University, which created a degree called the Bachelor of Arts and Science in addition to its Bachelor of Arts and Bachelor of Science degrees (see <http://exploreddegrees.stanford.edu/undergraduatedegreesandprograms/#bachelorstext>). Under this

degree program, students may pursue multiple majors across traditional degree programs within the standard number of credit-hours required for a single degree. Students may also choose to pursue two degrees, the Bachelor of Arts and the Bachelor of Science, but are required to complete an extra year of credit-hours to do so.

The specifics of the Stanford solution would not work at CWRU because we do not offer a single Bachelor of Science degree, but rather many different Bachelor of Science degrees that include “in X” as part of the name of the degree.

DRAFT

APPENDIX: Structures of Undergraduate Degrees and Majors at CWRU

February 2014

The chart below lists the academic unit responsible for the requirements for undergraduate degrees/majors at CWRU.

	Single Degree, Single Major	Single Degree, Multiple Majors (within the same degree program)	Multiple Degrees, Multiple Majors
General Education Requirements	Set at the Degree Program level	Set at the Degree Program level	Set at the level of Degree Program #1
General Education Requirements	--	--	Set at the level of Degree Program #2
Major Field Requirements	Set at the level of the Major	Set at the level of Major 1	Set at the level of Major 1
Major Field Requirements	--	Set at the level of Major 2	Set at the level of Major 2
Major Field Requirements	--	Other major-level requirements (if applicable)	Other major-level requirements (if applicable)
Other Requirements	--	--	At least 30 credit hours beyond the first degree, for each additional degree
Examples	<ol style="list-style-type: none"> 1. Bachelors of Arts, Major Field: English 2. Bachelors of Science in Chemistry 3. Bachelor of Science in Engineering, Major Field: Mechanical Engineering 4. Bachelors of Science in Nursing 	<ol style="list-style-type: none"> 1. Bachelors of Arts, Major Fields: English and Political Science 2. Bachelor of Science in Engineering, Major Fields: Biomedical Engineering, Chemical Engineering 	<ol style="list-style-type: none"> 1. Bachelors of Science in Management, Major Field: Finance; and, Bachelors of Arts, Major Field: Economics 2. Bachelors of Science in Chemistry; and, Bachelors of Science in Engineering, Major Field: Chemical Engineering

Proposed Additional Structure

	Single Degree with a Primary Major, and a Secondary Major from a Different Degree Program
General Education Requirements	Set at the level of the Degree Program for the Primary Major
General Education Requirements	--
Major Field Requirements	Set at the level of the Primary Major
Major Field Requirements	Set at the level of the Secondary Major
Other Requirements	--
Example	Bachelors of Science in Management Major Field: Finance; Secondary Major: Economics



CASE WESTERN RESERVE UNIVERSITY

On the recommendation of the Faculty of
The Case School of Engineering
The Trustees of the University have admitted

NAME

to the Degree of

Bachelor of Science in Engineering

Major Field: Mechanical Engineering

Secondary Major: History

Given at Cleveland Ohio August fifteenth Two Thousand Fourteen

Barbara R. Snyder
President

Jeffrey L. Dworkin
Dean

Case Western Reserve University

Fall and Spring Course Time Slots (starting with Fall 2014)

	Monday	Tuesday	Wednesday	Thursday	Friday
8:30	8:30-9:20 9:00-10:15*	8:30-9:45	8:30-9:20 9:00-10:15*	8:30-9:45	8:30-9:20 9:00-10:15*
9:30	9:30-10:20	10:00-11:15	9:30-10:20	10:00-11:15	9:30-10:20
10:30	10:30-11:20	11:30-12:45	10:30-11:20	11:30-12:45	10:30-11:20
11:30	11:30-12:20		11:30-12:20	11:30-1:00 Provost's Exam Block	11:30-12:20
12:30	12:30-1:45		12:30-1:45	Multi Section Common Testing	12:30-2:00 University Community Hour
1:30	2:00-2:50	1:15-2:30	2:00-2:50	1:15-2:30	No Required Academic Activity
2:30	3:00-3:50 3:00-4:15	2:45-4:00	3:00-3:50 3:00-4:15	2:45-4:00	2:00-2:50
3:30	4:00-4:50		4:00-4:50		3:00-3:50
4:30	4:30-5:45	4:30-5:45	4:30-5:45	4:30-5:45	4:00-4:50
5:30					

*For 3 credit hour courses, 9:00 – 10:15 time slot may be used M/W, W/F, or M/F

Summer Course Time Slots (eight week session)

Three credit hour courses to meet four times per week within the following time blocks:

1	9:00 - 10:20
2	10:30 - 11:50
3	1:00 - 2:20
4	2:30 - 3:50
5	4:00 - 5:20
6	6:00 - 7:20

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00		8:00-9:15*		8:00-9:15*	8:00-9:15*
9:00	8:25-9:15 A1	B1/B2	8:30-9:45	8:25-9:15 A1	8:25-9:15 A1
10:00	9:30-10:20 A2	B4	9:30-10:20 A2	9:30-10:20 A2	9:30-10:20 A2
11:00	10:35-11:25 A3	B5	10:35-11:25 A3	10:35-11:25 A3	10:35-11:25 A3
12:00	11:40-12:30 A4	B6	11:40-12:30 A4	11:40-12:30 A4	11:40-12:30 A4
1:00	12:45-2:00 B7	1:00-2:15	12:45-2:00 B7	1:00-2:15	**Community Hour**
2:00		B8		B8	
3:00	2:15-3:05 A5	2:30-3:45	2:15-3:05 A5	2:30-3:45	2:15-3:05 A5
4:00	3:20-4:10 A6	3:20-4:35 B9	3:20-4:10 A6	3:20-4:35 B9	3:20-4:10 A6
5:00	4:25-5:15 A7	4:50-6:05 B10	4:25-5:15 A7	4:50-6:05 B10	4:25-5:15 A7
6:00	5:30-6:45 B11	B12	5:30-6:45 B11	B12	B12
7:00	7:00-8:15 B13	5:30-6:45 B14	7:00-8:15 B13	5:30-6:45 B14	7:00-8:15 B13
8:00	7:00-8:15 B15	7:00-9:30 C1	7:00-8:15 B15	7:00-8:15 B16	7:00-9:30 C2
9:00					

* Time slot can be M/W, W/F, or M/F

50 minute blocks/three days a week

A1=M/W/F 8:25-9:15
A2=M/W/F 9:30-10:20
A3=M/W/F 10:35-11:25
A4=M/W/F 11:40-12:30
A5=M/W/F 2:15-3:05
A6=M/W/F 3:20-4:10
A7=M/W/F 4:25-5:15

150 minute blocks/one day a week

C1=M 7:00-9:30
C2=T 7:00-9:30
C3=W 7:00-9:30
C4=R 7:00-9:30

75 minute blocks/two days a week

B1=M/W 8:00-9:15
B2=M/F 8:00-9:15
B3=W/F 8:00-9:15
B4=T/R 8:30-9:45
B5=T/R 10:00-11:15
B6=T/R 11:30-12:45
B7=M/W 12:45-2:00
B8=T/R 1:00-2:15
B9=T/R 2:30-3:45
B10=M/W 3:20-4:35
B11=T/R 4:00-5:15
B12=M/W 4:50-6:05
B13=M/W 5:30-6:45
B14=T/R 5:30-6:45
B15=M/W 7:00-8:15
B16=T/R 7:00-8:15

Principles for Designing a New Course Teaching Grid

- Provide 15 minutes between each time period to allow proper time for travel between classes
- Move exam block from Thursday 11:30-12:45 to a less popular teaching time
- Create more options for 75-minute time blocks
- Remove overlap during the MWF 8-10 time slots
- Standardize and post available evening time slots, including the possibility of 150-minute slots

Case Western Reserve University has an official time grid for courses. The purpose of this grid is to minimize conflicts between different course offerings, thereby maximizing the probability that students can schedule their desired courses. It also allows efficient use of our classroom resources.

Undergraduate courses offered at times that conflict with this grid can cause difficulty for students registering for courses, and contribute to difficulties scheduling classrooms. We recognize that there are valid pedagogical reasons, such as for labs and long-format seminars, that some courses may need to span multiple grid blocks. Academic units should, however, minimize the number of courses taught off-grid. The scheduling of any off-grid courses that do not minimize the number of grid blocks occupied must be justified to the University Registrar.



W. A. "Bud" Baeslack III
Provost and Executive Vice President

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To: Roy Ritzmann
Chair, Faculty Senate
Executive Committee

From: W.A. "Bud" Baeslack III
Provost and Chair, Honorary Degree Committee

Date: September 9, 2015

Daniel Goldmark, professor in the Department of Music, has nominated Smokey Robinson for an honorary degree to be conferred in conjunction with the 2015 American Music Masters 20th anniversary program being held in early November. The event and its connections with University programs are described in the nominating letter and material enclosed with this memo.

The honorary degree committee met today to consider the recommendation. All members in attendance agree that Mr. Robinson merits the award for having met the University's stated criterion of "excellence in any valued aspect of human endeavor, including...the performing arts." Two members expressed reservations about conferring an honorary degree outside a regular university commencement, but all agreed that the past presentation to Aretha Franklin at the Music Masters event in 2011 was well received and reached a broader audience than a regular commencement.

In accord with the committee's overall recommendation in favor of the award, I hereby submit it for your committee's consideration. As you know, your committee's report to the president, if affirmative, must be submitted to the University trustees for final approval. Because of the timing of this consideration, I request your committee's soonest possible review. I am happy to answer any questions that you or other members of the Executive Committee have about this recommendation or review process.

C: Rebecca Weiss, Secretary, Faculty Senate
Honorary Degree Committee

Gerald Matisoff
John Lewandowski
Suchitra Nelson
Michael Scharf
David Clingingsmith
Nathan Berger

Diana Morris
Sharon Milligan
Patrick Kennedy
Robin Dubin – ex-officio
Lynn Singer – ex officio

Monday, 13 July, 2015

To the members of the Honorary Degree Committee,

It is my great pleasure to nominate William “Smokey” Robinson for an honorary degree in 2016. This nomination has special circumstances: while the news remains confidential, Smokey Robinson will be the honoree at the 2015 Annual Music Masters Series, and will be in Cleveland to participate in the associated events, including the Tribute Concert focused on his music and life’s work scheduled to take place on Saturday, November 7, 2015. The Annual Music Masters Series, an important collaboration between the Rock and Roll Hall of Fame and Museum and Case Western Reserve University which will be celebrating its 20th year in 2015, offers a perfect setting in which to highlight Smokey Robinson’s many musical and cultural contributions, which extend from enduring songs to his leadership in the music industry. The degree could be conferred in the course of the concert, thus providing an extraordinary moment of recognition for a truly exceptional musical artist.

William Robinson was born in Detroit, Michigan on 19 February, 1940, the youngest of his mother’s three children (Robinson’s two sisters were much older than he). He received the nickname “Smokey Joe” from his Uncle Claude, while his mother’s record collection exposed him to music that would shape his own career, in particular the singers, mainly pop, jazz, and gospel: Nat “King” Cole, Billie Holiday, Billy Eckstine, the Mighty Clouds of Joy, and especially Sarah Vaughan. At the age of six Robinson had an early brush with fame, when he befriended Cecil Franklin, newly arrived in Detroit from Buffalo, NY; Franklin’s father was the renowned Reverend C.L. Franklin, and his sister was none other than a then three year old Aretha Franklin, with whom Robinson would become friends for life.

Robinson’s idols as singers when he was a teen were the high-voiced tenors of the doo-wop and pop world, including Jackie Wilson, Clyde McPhatter, Frankie Lymon, and Sam Cooke. It was Robinson’s smooth tenor voice that gave him a distinctive sound, especially when he formed a vocal group, the Five Chimes, with classmates at Northern High School in 1955, tapping into the increasing craze for vocal harmony groups (which would later be called “doo wop”). Following high school, the group became the Matadors, but never had any real success, culminating with an unsuccessful audition for Jackie Wilson’s outfit. While the group didn’t get signed, it was at the audition where Robinson met his future producer, friend, and boss, Berry Gordy. The Matadors became the Miracles, but to no avail—the group still couldn’t land a hit. Robinson encouraged Gordy to start his own company; the Miracles would become the first

group signed to Gordy's Detroit-based record label that would change American popular music forever: Motown. Robinson thus can rightly claim to have been a guiding hand with Motown's success from the very beginning.

Robinson served many roles at Motown: as a performer, he was the lead singer and public face of The Miracles, which was one of Motown's most popular acts in the 1960s, garnering dozens of Top 40 hits, selling millions of records, and touring extensively; he was a songwriter and producer not only for the Miracles but for many other Motown acts as well (more on that below); Gordy made Robinson vice-president at Motown in the mid-1960s, which meant he began overseeing a wide scope of operations at the company, including finding new talent, producing recordings, and promoting artists. His influence at Motown thus reaches into every corner of the company.

As a songwriter Robinson's influence can be clearly seen in the dozens of hits he has written, including "You've Really Got a Hold on Me," "Tracks of my Tears," "I Second that Emotion," and "Tears of a Clown," all performed by Robinson and Miracles. His songwriting contributions to other Motown artists includes some of the company's most influential recordings, including "My Girl," "Get Ready," "The Way You Do the Things You Do," "My Guy," "Ain't That Peculiar," "Still Water," and many, many others; his work as producer likewise helped craft many Motown acts, including The Temptations, Marvin Gaye, Mary Wells, and the Four Tops, among others. The popularity and impact of the more than 4000 songs Robinson has written can also be seen in the dozens of artists from all genres that have covered these songs, including the Beatles, the Rolling Stones, the Who, Aretha Franklin, Linda Ronstadt, the English Beat, Kim Carnes, and Petula Clark.

Robinson finally retired from performing with the Miracles in 1972—but almost immediately transitioned into a solo career. By 1975 Robinson reached a new level of musical recognition with the release of his third solo album, *A Quiet Storm*. The album itself was an R&B chart success, with three hit singles, including the number one R&B chart hit, "Baby That's Backatcha." As a solo artist, Robinson's style had shifted to emphasize his strengths as a singer: ballads with a emotional intensity, but still friendly to radio audiences. Robinson was not alone in making recordings in this new, sensual fusion of soft rock and soul—perhaps its most famous practitioners were Luther Vandross and Anita Baker—but his path-breaking album gave its name—"Quiet Storm"—to an entire genre of popular music, which became a major force in popular music in the 1980s and 1990s, including radio stations whose formats were and are dedicated entirely to the sound Robinson helped to popularize.

Through the 1980s Robinson's career reached new heights, with new hit songs and albums, including the Grammy-winner "Just to See Her." Professionally his career took a turn when Motown was sold to MCA and Robinson resigned as Vice President and refocused his energy on performing; he has since released more than a dozen albums of new music.

Robinson's ongoing influence as a performer and composer can be seen in part through the passel of awards he has received, which include the Grammy Living Legend Award, the National Academy of Recording Arts and Sciences Lifetime Achievement Award, the Society of Singers Lifetime Achievement Award, two stars on the Hollywood Walk of Fame (one as a solo artist and one as a member of the Miracles), induction into the Songwriters' Hall of Fame, Kennedy Center Honors, and the National Medal of Arts. Robinson is also a Rock and Roll Hall of Fame Inductee; he was among the class of Inductees in 1987, only the second group of music legends to be inducted. Smokey Robinson has received honorary degrees from the Berklee School of Music and Howard University.

The timing of Robinson being made the Music Masters honoree this year is fortuitous on many levels. As mentioned earlier, 2015 marks the 20th year that CWRU and the Rock and Roll Hall of Fame have collaborated on the Music Masters series. More recently, since the creation of the Music Department's Center for Popular Music Studies in 2012, CWRU has become internationally known in the rapidly growing academic field of popular music studies, in part due to our many ongoing collaborations with the Rock Hall (including but not limited to the Music Masters series). An honorary degree from Case Western Reserve University would not only recognize Robinson's many contributions to the music world, but also would make a statement about CWRU's own leadership in the arena of popular music.

Thank you for your consideration of this nomination. Please don't hesitate to contact me with any questions or concerns.

Sincerely,



Daniel Goldmark
Professor of Music
Director, Center for Popular Music Studies

July 9, 2015

To the Members of the Committee:

I write in support of Dr. Daniel Goldmark's nomination of William "Smokey" Robinson to receive an honorary degree from Case Western Reserve University as part of the 2015 Annual Music Masters tribute to Mr. Robinson during the first week of November, co-presented by the Rock and Roll Hall of Fame and Museum and CWRU.



ROCK AND ROLL
HALL OF FAME + MUSEUM

1100 Rock & Roll Blvd.

Cleveland, Ohio

44114-1022

216 781.7625

Smokey Robinson was inducted into the Rock and Roll Hall of Fame in 1987, which was the Hall's second year of existence. He is one of the most influential popular music artists of the twentieth century. As a member of the Miracles, he was one of the very first artists to Detroit's Motown Records in 1959. The Miracles went on to record many significant songs throughout the 1960s. Most of those songs were written or co-written by Robinson, who emerged as one of the most prolific and successful songwriters of the 1960s. His songs drew on the songcraft of Tin Pan Alley and the vocal stylings of pop music and combined them with early rock and roll and gospel music. Robinson was key to the creative vision of Motown. As Vice President from 1961-1988, he was a songwriter, producer, and talent scout. He penned hit songs for the Temptations, Martha and the Vandellas, the Supremes, Four Tops, Contours and countless others. In addition to his induction into the Rock and Roll Hall of Fame, he was inducted into the Songwriters Hall of Fame and received a Kennedy Center Honor in 2006. The scope of his accomplishments, and his influence on performers and songwriters exemplifies the power of popular music.

Music Masters has been a very successful partnership with Case Western Reserve University since its beginning. It combines scholarly and popular approaches to rock and roll history like no other program in the country and is reflective of the Museum's educational mission and the University's Center for Popular Music Studies. Granting an honorary doctorate to Mr. Robinson, who is both musically accomplished and widely popular, would be a fitting symbol of that partnership.

I would be happy to provide any additional information or material that you need on Mr. Robinson or the Rock and Roll Hall of Fame and Museum.

Sincerely,

Greg Harris
President & CEO

Encyclopedia of Popular Music

Robinson, Smokey

« Previous result Results list Next result »

article url: <http://www.oxfordmusiconline.com:80/subscriber/article/epm/23898>

Robinson, Smokey

b. William Robinson, 19 February 1940, Detroit, Michigan, USA. A founding member of the **MIRACLES** at Northern High School, Detroit, in 1955, Robinson became one of the leading figures in the local music scene by the end of the decade. His flexible tenor voice, which swooped easily into falsetto, made him the group's obvious lead vocalist, and by 1957 he was composing his own variations on the R&B hits of the day. That year he met **BERRY GORDY**, who was writing songs for R&B star **JACKIE WILSON**, and looking for local acts to produce. Vastly impressed by Robinson's affable personality and promising writing talent, Gordy took the teenager under his wing. He produced a series of Miracles singles in 1958 and 1959, all of which featured Robinson as composer and lead singer, and leased them to prominent R&B labels.

In 1960 Gordy signed the Miracles to his **MOTOWN RECORDS** stable, and began to groom Robinson as his second-in-command. In Motown's early days, Robinson was involved in every facet of the company's operations, writing, producing and making his own records, helping in the business of promotion and auditioning many of the scores of young hopefuls who were attracted by Gordy's growing reputation as an entrepreneur. Robinson had begun his career as a producer by overseeing the recording of the Miracles' 'Way Over There', and soon afterwards he was charged with developing the talents of **MARY WELLS** and the **SUPREMES**. Wells soon became Robinson's most successful protégée: Robinson wrote and produced a sophisticated series of hit singles for her between 1962 and 1964. These records, such as 'You Beat Me To The Punch', 'Two Lovers' and 'My Guy', demonstrated his growing confidence as a writer, able to use paradox and metaphor to transcend the usual banalities of the teenage popular song. A measure of Robinson's influence over Wells' career is the fact that she was unable to repeat her chart success after she elected to leave Motown, and Robinson, in 1964.

Although Robinson was unable to turn the Supremes into a hit-making act, he experienced no such failure in his relationship with Motown's leading male group of the mid-60s, the **TEMPTATIONS**. Between 1964 and 1965, Robinson was responsible for the records that established their reputation, writing lyrical and rhythmic songs of a calibre that few writers in pop music have equalled since. 'The Way You Do The Things You Do' set the hit sequence in motion, followed by the classic ballad 'My Girl' (later equally popular in the hands of **OTIS REDDING**), the dance number 'Get Ready', 'Since I Lost My Baby' and the remarkable 'It's Growing', which boasted a complex lyric hinged around a series of metaphorical images. During the same period, Robinson helped to create two of **MARVIN GAYE**'s most enduring early hits, 'Ain't That Peculiar' and 'I'll Be Doggone'.

Throughout the 60s, Smokey Robinson combined this production and A&R work with his own career as leader of the Miracles. He married fellow group member Claudette Rogers in 1959, and she provided the inspiration for Miracles hits such as 'You've Really Got A Hold On Me' and 'Ooh Baby Baby'. During the mid-60s, Robinson was apparently able to turn out high-quality songs to order, working with a variety of collaborators including fellow Miracle Ronnie White, and Motown guitarist Marv Tarplin. As the decade progressed, **BOB DYLAN** referred to Robinson apparently without irony, as 'America's greatest living poet'; as if to justify this assertion, Robinson's lyric-writing scaled new heights on complex ballads such as 'The Love I Saw In You Was Just A Mirage' and 'I Second That Emotion'. From 1967 onwards, Robinson was given individual credit on the Miracles' releases. For

the next two years, their commercial fortunes went into a slide, which was righted when their 1965 recording of 'The Tracks Of My Tears' became a major hit in Britain in 1969, and the four-year-old 'The Tears Of A Clown' achieved similar success on both sides of the Atlantic in 1970.

At the end of the decade, Robinson briefly resumed his career as a producer and writer for other acts, collaborating with the [MARVELETTES](#) on 'The Hunter Gets Captured By The Game', and the [FOUR TOPS](#) on 'Still Water (Love)'. Business concerns were occupying an increasing proportion of his time, however, and in 1971 he announced that he would be leaving the Miracles the following year, to concentrate on his role as Vice-President of the Motown corporation. A year after the split, Robinson launched his solo career, enjoying a hit single with 'Sweet Harmony', an affectionate tribute to his former group, and issuing the excellent *Smokey*. The album included the epic 'Just My Soul Responding', a biting piece of social comment about the USA's treatment of blacks and American Indians.

Robinson maintained a regular release schedule through the mid-70s, with one new album arriving every year. Low-key and for the most part lushly produced, they made little impact, although Robinson's songwriting was just as consistent as it had been in the 60s. He continued to break new lyrical ground, striking the banner for non-macho male behaviour on 1974's 'Virgin Man', and giving name to a new style of soft soul on 1975's *A Quiet Storm*. Singles such as 'Baby That's Backatcha' and 'The Agony And The Ecstasy' sold well on the black market, but failed to achieve national airplay in the USA, while in the UK Robinson was regarded as a remnant from the classic era of Motown.

Robinson's first film soundtrack project, *Big Time*, in 1977, won little praise, and it appeared as if his creative peak was past. Instead, he hit back in 1979 with 'Cruisin'', his biggest chart success since 'The Tears Of A Clown' nine years earlier. A sensuous ballad in the musical tradition of his 60s work, the record introduced a new eroticism into his writing, and restored faith in his stature as a contemporary performer. Two years later, he gained his first UK number 1 with 'Being With You', a touching love song that came close to equalling that achievement in the USA. 'Tell Me Tomorrow' enjoyed more Stateside success in 1982, and Robinson settled into another relaxed release schedule that saw him ride out the 80s on a pattern of regular small hits and consistent album sales. Robinson was contributing significantly less new material, however, and his 1988 autobiography, *Smokey*, revealed that he had been battling against crippling cocaine addiction for much of the decade. Although his marriage to Claudette failed, Robinson found God and returned to full health and creativity, enjoying two big hits in 1987, 'Just To See Her' and 'One Heartbeat'. He was voted into the [ROCK AND ROLL HALL OF FAME](#) in 1988, and returned to the Motown stable in the late 90s after a brief tenure with SBK at the start of the decade. In 2004, he released his first gospel recording, *Food For The Spirit*.

Smokey Robinson is now one of the senior figures in popular music, a writer and producer still best remembered for his outstanding work in the 60s, but who has seldom betrayed the responsibility of that legacy since then.

DISCOGRAPHY

- *Smokey* (Tamla, 1973) ★★★★★
- *Pure Smokey* (Tamla, 1974) ★★★★★
- *A Quiet Storm* (Tamla, 1975) ★★★★★
- *Smokey's Family Robinson* (Tamla, 1976) ★★★★★
- *Deep In My Soul* (Tamla, 1977) ★★★★★
- *Big Time* (Tamla, 1977) ★★★★★
- *Love Breeze* (Tamla, 1978) ★★★★★
- *Smokin'* (Tamla, 1978) ★★★★★
- *Where There's Smoke* (Tamla, 1979) ★★★★★
- *Warm Thoughts* (Tamla, 1980) ★★★★★
- *Being With You* (Tamla, 1981) ★★★★★

- *Yes It's You Lady* (Tamla, 1982) ★★★★★
- *Touch The Sky* (Tamla, 1983) ★★★★★
- *Blame It On Love* (Tamla, 1983) ★★★★★
- *Essar* (Tamla, 1984) ★★★★★
- *Smoke Signals* (Tamla, 1985) ★★★★★
- *One Heartbeat* (Motown, 1987) ★★★★★
- *Love, Smokey* (Motown, 1990) ★★★★★
- *Double Good Everything* (SBK, 1991) ★★★★★
- *Intimate* (Motown, 1999) ★★★★★
- *Food For The Spirit* (Liquid 8, 2004) ★★★★★
- *Timeless Love* (New Door, 2006) ★★★★★

COMPILATIONS

- *The Ultimate Collection* (Motown, 1997) ★★★★★
- *The Solo Anthology* (Motown, 2001) ★★★★★
- *The Definitive Collection* (UMTV, 2006) ★★★★★

VIDEOGRAPHY

- *Food For The Spirit* (Liquid 8, 2004)
- *Live In Concert* (Motown, 2005)
- *Definitive Performances 1963-1987* (Universal, 2006)

BIBLIOGRAPHY

- Smokey Robinson & David Ritz: *Smokey: Inside My Life*. Headline (UK), 1989  [Check for full text](#)

FILMOGRAPHY

- *Knights Of The City* (1986)
- *Hollywood Homicide* (2003)

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Music Masters 2015, Honoring Smokey Robinson

Currently planned CWRU events (as of 7/13/15)

Thursday, 5 November, 7pm: Keynote lecture TBD; Tinkham Veale University Center Ballroom

Saturday, 7 November, 10:30 am-3:30 pm: Conference on the life and legacy of Smokey Robinson, in partnership with the Rock and Roll Hall of Fame and Museum; held in the Rock Hall's Foster Auditorium

Saturday, 7 November, 7pm: Alumni and Friends Reception, in partnership with the Rock and Roll Hall of Fame and Museum, Playhouse Square

**16th AMERICAN
ANNUAL MUSIC
MASTERS[®]**

OCT. 31 - NOV. 5, 2011

***Lady Soul:
the life and music of***

ARETHA FRANKLIN



Presented by

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WELCOME TO

Lady Soul:
the life and music of

ARETHA FRANKLIN

THE 16TH ANNUAL AMERICAN MUSIC MASTERS® SERIES

A co-production of the Rock and Roll Hall of Fame and Museum and the Baker-Nord Center for the Humanities at Case Western Reserve University, American Music Masters celebrates the lives and careers of artists who changed the shape and sound of American culture. Each year, American Music Masters explores the legacy of a pioneering rock and roll artist in a range of events that includes Museum exhibits, lectures, films, artist interviews, a conference and a tribute concert. Drawing together artists, experts, fans and friends, these events provide new perspectives on the most beloved and influential musicians of the past century. These programs are made possible by the support of each and every ticket buyer tonight and by the special Friends of American Music Masters listed on page 36. We thank you.

Aretha Franklin is a masterful singer, pianist, performer and arranger, whose catalog of recordings highlights a brilliant versatility that spans myriad genres: gospel, jazz, blues, pop standards, rock, funk – the list goes on. She is a singer of great passion and control whose finest recordings define the term soul music. In 1967, Aretha began recording for Atlantic Records with Jerry Wexler. Anchored at the piano, she also took a co-producer role in arranging both music and vocals. The result altered history. Her “Respect” became a multi-dimensional anthem, a song for the civil rights movement and rallying cry for all groups suffering neglect and discrimination. “Dr. Feelgood,” “Chain of Fools,” “Do Right Woman - Do Right Man”—Aretha defined the sixties. At the funeral for Dr. Martin Luther King Jr., it was Aretha who led the nation in musical mourning. Her cultural iconography was permanently established, the recognition of her genius an established fact.

As a measure of her impact, Aretha Franklin has charted more Top Forty singles - forty-five in all, since 1961 - than any other female performer. To date she has made the R&B singles chart ninety-eight times, including twenty Number Ones. Franklin has also earned eighteen Grammy Awards,

the most recent coming in 2007. In addition, she was the youngest artist to receive the Kennedy Center Honor, she sang at the inaugurations of Presidents Jimmy Carter, Bill Clinton and Barack Obama and she received the Presidential Medal of Honor from President George W. Bush.

The collaboration between the Rock Hall and Case Western Reserve University couples the assets of the Museum with the academic excellence of the University. In addition to partnering on American Music Masters, our institutions work together to create courses in CWRU's innovative SAGES program and have jointly launched The Rock and Popular Music Institute, which will solidify Cleveland as a center for the preservation, study, and celebration of rock and roll. We're especially pleased this year to recognize Aretha Franklin as not only an American Music Master, but also as the recipient of Case Western Reserve's Doctor of Humane Letters, *honoris causa*.

It is fitting that as we celebrate 16 years of our American Music Masters series and we celebrate the history of women in rock and roll with the *Women Who Rock: Vision, Passion, Power* exhibit, we honor the first woman inducted into the Rock and Roll Hall of Fame. The success that we've seen in these past sixteen years is a result of generous support from artists, donors and patrons like you. Your participation tonight is important. We hope you thoroughly enjoy the show.

Terry Stewart

*President and CEO,
Rock and Roll Hall of Fame and Museum*

Cyrus Taylor

*Dean, College of Arts and Sciences,
Case Western Reserve University*



November 2011

Dear Friends:

On behalf of the city of Cleveland, I am pleased to welcome you to the Rock and Roll Hall of Fame's 16th Annual American Music Masters series, honoring one of the most influential singers in American music, Ms. Aretha Franklin. The “Queen of Soul” created some of the most exciting and powerful recordings of the last 50 years. We are thrilled that the Rock and Roll Hall of Fame and Case Western Reserve University are telling her story. As the first woman inducted into the Rock and Roll Hall of Fame, Ms. Franklin was a perfect selection in the year when the Rock Hall is recognizing the importance of women in the history of rock and roll music.

American Music Masters is a premiere arts education event in the city of Cleveland. It is fitting that Ms. Franklin is being honored in Cleveland this week, as her music has been immensely popular here in northeast Ohio for more than five decades. Her music, deeply rooted in the gospel tradition so important to Cleveland, has connected with millions of people across generations. We are honored to welcome her back to Cleveland. Enjoy the show!

Sincerely,

A handwritten signature in blue ink, appearing to read "Frank G. Jackson".

Frank G. Jackson, Mayor

HONORIS CAUSA:

An honorary degree is a means of recognizing excellence in any valued aspect of human endeavor, including the realms of scholarship, public service and the performing arts.

The conferring of an honorary degree is the university's way of recognizing those persons who have exemplified the highest ideals and standards.

For her pioneering work as a recording artist, Case Western Reserve University is proud to present ARETHA FRANKLIN with the Doctor of Humane Letters, *honoris causa*.



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Collection: Jerry Wexler Papers



SCHEDULE OF EVENTS

2011 AMERICAN MUSIC MASTERS®

Monday, Oct. 31, 7pm



Rock and Roll Night School: A Spotlight on Aretha Franklin

Rock Hall educators examine the scope and impact of Aretha Franklin's career, while focusing on select songs that represent the diversity of her music.

Tuesday, Nov. 1, 7pm



An Evening with the Blind Boys of Alabama

An interview and performance with legendary gospel group, the Blind Boys of Alabama

Wednesday, Nov. 2, 4:30pm



Teachers Rock with Summer of Sisterhood: The Soul of Cleveland Girls

Special workshop celebrating the legacy of Aretha Franklin with special guests from the West Side Community House's *Summer of Sisterhood* program

Wednesday, Nov. 2, 7pm



Hall of Fame Series with Spooner Oldham

Live interview with Rock and Roll Hall of Fame Inductee Dewey "Spooner" Oldham who is a linchpin of the Southern soul and R&B sound

Thursday, Nov. 3, 7pm



Keynote Lecture - "Rolling in the Deep": Aretha Franklin and the Makings of Modern Black Womanhood" at Case Western Reserve University's Ford Auditorium

Daphne Brooks, Professor of English and African-American Studies at Princeton University, explores the rich and diverse complexities of Aretha Franklin's musical artistry—from her recording career at Columbia Records in the early 1960s to her pop breakthrough later that decade. Dr. Brooks examines new ways to read Ms. Franklin's virtuosity as both a vocalist and instrumentalist as a form of sonic black feminism.

Aretha Franklin,
Cleveland Stadium,
August 16, 1987

5

Photo by David I. Anderson,
Courtesy of the Plain Dealer

Lady Soul:
the life and music of

ARETHA FRANKLIN

Friday, Nov. 4, 8:30pm



JUMP TO IT: DJ TRIBUTE TO ARETHA

DJs pay tribute to Aretha Franklin at the Cleveland House of Blues

Spinning an incredible mix of soul, funk, jazz and dance tracks at the Cleveland House of Blues, Downtown Cleveland, 308 Euclid Avenue. Doors open at 8pm.



DJ O-Dub



MC Lyte



DJ Mick Boogie

Saturday, Nov. 5
10:30am - 3:30pm



American Music Masters Conference in the Rock and Roll Hall of Fame's Foster Theater

A reflection on the career of Aretha Franklin and her impact on rock and roll music featuring rare film footage presented by documentary filmmaker and archivist Joe Lauro of Historic Films, lecture with author Aaron Cohen, as well as interviews with Cissy Houston and Bernard Purdie, both long-time musical collaborators of Ms. Franklin's

See page 7 for more information.

Saturday, Nov. 5, 7:30pm



Tribute Concert at PlayhouseSquare's State Theatre

See page 9 for complete line-up.

Atlantic Record Labels
Collection: Atlantic Recording
Corporation Records

Rock and Roll Hall of Fame and Museum
LIBRARY + ARCHIVES



6

CONFERENCE SCHEDULE 10:30am – 3:30pm

SATURDAY, NOV. 5, 2011 - ROCK HALL'S FOSTER THEATER

10:30 – 11:30am

FILM SCREENING

Film archivist Joe Lauro shares vintage footage of rare Aretha Franklin performances. Vintage film footage is courtesy of Joe Lauro/ Historic Films Archive, LLC.

11:30am – 11:45am

BREAK

11:45am – 12:30pm

LEGENDS SERIES

An interview with percussionist Bernard Purdie, a longtime collaborator of Aretha Franklin's

12:30 – 1:15pm

LUNCH

1:15 – 2:15pm

LECTURE

Journalist, ethnomusicologist and author Aaron Cohen focuses on Aretha Franklin's seminal 1972 release, *Amazing Grace*.

2:15 – 2:30pm

BREAK

2:30 – 3:30pm

LEGENDS SERIES

An interview with legendary singer Cissy Houston, who has sung on several of Aretha Franklin's albums



Photo by George Shuba

Courtesy of the Detroit News Archives

TRIBUTE CONCERT

AT PLAYHOUSE SQUARE'S STATE THEATRE

Lady Soul:
the life and music of

ARETHA FRANKLIN

Performers

- JERRY BUTLER
- DENNIS EDWARDS
- RONALD ISLEY
- SPOONER OLDHAM
- PATTI AUSTIN
- KRIS BOWERS
- CARLA COOK
- MELINDA DOOLITTLE
- MIKE FARRIS
- MS. LAURYN HILL
- CISSY HOUSTON
- CHAKA KHAN

House Band

- BOBBY WOOD - BAND LEADER & PIANO/ORGAN
- SPOONER OLDHAM - ELECTRIC PIANO/ORGAN
- JOSEPH WOOTEN - KEYBOARDS
- CHRIS LEUZINGER - GUITAR
- DAVID HOOD - BASS
- MILTON SLEDGE - DRUMS

- HORN SECTION**
- DANA ROBBINS - SAXOPHONE
 - ROLAND BARBER - TROMBONE
 - LLOYD BARRY - TRUMPET

- BACKGROUND VOCALS**
- SCAT SPRINGS
 - WENDY MOTEN
 - DREA RHENE'



Photo Collection of the Rock and Roll Hall of Fame and Museum



Photos by WireImage

Aretha Franklin and Annie Lennox performing at the Rock and Roll Hall of Fame Foundation 25th Anniversary concerts.

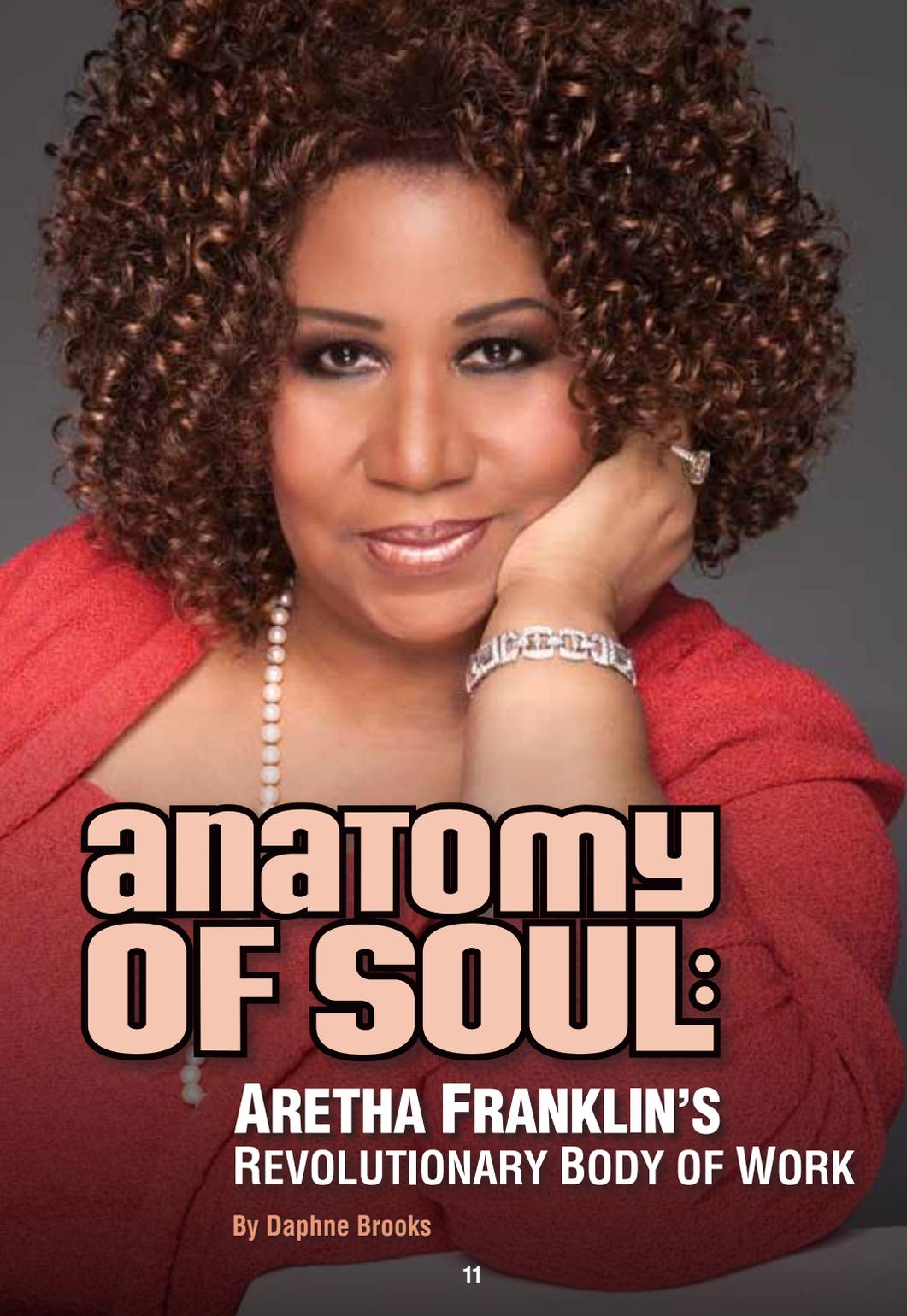


Photo by Matthew Jordan Smith

ANATOMY OF SOUL:

ARETHA FRANKLIN'S REVOLUTIONARY BODY OF WORK

By Daphne Brooks

The first woman to be inducted into the Rock and Roll Hall of Fame, the artist ranked as the #1 “Greatest Singer of the Rock Era” by *Rolling Stone* magazine, and one of the most awarded female singers in Grammy history, Aretha Franklin earned her legendary status in American culture as a result of her virtuosic vocals that radicalized the aesthetics of pop musicianship. No one before Aretha, not the great Ray Charles, not even her idol and friend Sam Cooke, had successfully crossed out of the church and onto the pop charts with such a complex and emotionally potent sound, one that boldly yet gracefully yoked together sanctified and secular forms of deeply expressive singing.

The seismic shift in late twentieth century popular music culture brought about by her Atlantic records debut, 1967’s *I Never Loved A Man the Way I Love You*, tells us something not only about what kind of an artist Aretha Franklin had become at that crucial stage of her career but also what kind of a musical artist America was perhaps yearning for as multiple movements—Civil Rights, Black Power, feminist, and anti-war activism—continued to surge and flow to the beat of history. Numerous critics and scholars have, of course, celebrated the social symbolism of her “Respect” as a trenchant anthem of resistance and self-determination for the marginalized. But in focusing only on that house-wrecking performance (one in which Otis Redding admiringly declared that Franklin had “stolen” his song) we risk overlooking crucial other dimensions of the sonic revolution that Aretha Franklin was launching and the dynamic artistic road that she had paved for herself up through that moment in time.

Born as the fourth of five siblings on March 25, 1942, in Memphis, Tennessee and raised in Detroit by renowned Baptist minister C.L. Franklin, Aretha Franklin was a self-taught church pianist, a child prodigy who eventually began to sing as well by her early teens. She began recording gospel music at the age of 14 under her father’s wing, and in 1960 and at the age of 18 she moved to New York, making the now famous leap to signing her first major recording contract with Columbia Records.

As the newly released *Take A Look: Aretha Complete on Columbia* box set makes clear, the vocalist who emerges during this era is someone who is marvelously mature for her years. We hear an Aretha who is deeply engaged with the

aesthetics of black women’s musical histories, confidently conjuring Bessie Smith’s juke joint cadences, Ma Rainey’s rebellious swagger, the gospel intensity of her mentor Clara Ward, as well as the elegance and interpretative invention of jazz greats like Billie, Ella, Sarah and Dinah, the latter to whom she would devote an entire tribute album.

The Columbia years would thus serve as a musical laboratory for a young artist who was experimenting with performing many sonic colors, many emotional registers, many ways of articulating modern black womanhood *all at once* in song. She was, at that point, laying down the seeds and in training to become one of the major architects of the genre that would later be known as “soul.”



Photo Collection of the Rock and Roll Hall of Fame and Museum

Soul—a form of music that takes the ideological elements of the blues and the problem of black human struggle and transforms that struggle into a combination of spiritual and sensual release—the sacred and the profane. It sits at the crossroads of the church and the juke joint. Soul both generates the power to transcend the ache of one’s material condition, and yet it also remains resolutely of this earth and this lifetime.

By the time that Aretha Franklin had left Columbia and partnered with the hugely influential R&B producer Jerry Wexler at Atlantic Records, she had built up a musical repertoire that asserted her performative sophistication in genres that ranged from the American songbook to hard bop. Artfully, she had woven together a variety of pop sounds with the golden thread of gospel’s affective convictions and existential questing—all this she brought to the mic down in Muscle Shoals, Alabama during the historic 1967 recording session that would yield a single song: “I Never Loved A Man (The Way I Love You).”

It was a session that enabled Aretha to make ingenious use of her rich and nuanced vocal body. Tapping into her formidable powers as

both a singer as well as an instrumentalist (Wexler insisted she return to the piano bench; Aretha happily complied) she delivered the kind of rich details in musical character—pulsing moans, soaring wails, simmering near-whispers, sharp declarations, suggestive utterances—that had been missing from American pop and especially the popular music of women artists.

In the string of hits that would come in the months and years to follow, songs such as “Do Right Woman (Do Right Man),” “Dr. Feelgood,” “Baby, I Love You,” “(You Make Me Feel Like) A Natural Woman,” “Chain of Fools,” “Think,” and “Call Me,” Aretha innovated a style of soul artistry that conveyed the complexities of emotional interiority. As pop music critic Ann Powers has observed of her, Aretha’s abilities as a vocal artist and performer are like that of “a great method actor” who slips into the emotional landscape of a song in order to fully inhabit it. In this way, she made the depths of African-American as well as women’s humanity both audible and legible at a moment in time when both of these groups were struggling not just to be heard but to be recognized as fully desiring subjects and citizens.

Hers was a sound that demanded new ways of listening and that galvanized the creation of new cross-racial communities of feeling in popular music culture. We can hear Aretha mounting bridges “over troubled water” time and again in her music, using her gifts in candid storytelling to cross over on the pop charts, to gather together fans from the rock and roll as well as R&B communities (as she did so memorably during her groundbreaking concerts at the Fillmore Auditorium in 1971). The anatomy of her soul sparked the kind of cultural revolution that is lived in and through the body. It is perhaps akin to what the black feminist critic Audre Lorde would call an “erotic” endeavor. In her classic 1978 essay “Uses of the Erotic,” Lorde famously argues that the erotic is a way to “share deeply any pursuit with another person”; it is “the open and fearless underlining of [one’s] capacity for joy, a reminder of one’s own capacity for feeling, and a way of fighting oppression from the inside out. It gives us the power to pursue genuine change.”

As not just a vocalist and a pianist but also a songwriter (having co-authored hits like “Dr. Feelgood,” “Since You’ve Been Gone,” “Think,” as well as her own “Call Me”), an arranger and eventually a producer of her own work, Aretha Franklin pioneered a kind of palpably distinct musicality of and through her body that connected to the masses and that demanded them to listen to pop music differently—to recognize the complexities of her (musical) selfhood and to cultivate their own forms of meaningful and embodied connections with her music.

Listening to Aretha, then, we bear witness to the foundations of her soul music revolution to bring diverse peoples together in a kind of humanist collectivity that, at its core, celebrates the sound of black womanhood as a site for radical social, spiritual and philosophical possibilities.

Daphne Brooks is a Professor of English and African-American Studies at Princeton University.

Aretha performing at the Lincoln Memorial for President Clinton’s Inauguration in 1993

Getty Images



1942

March 25 - Aretha Louise Franklin is born the fourth of five children in Memphis, TN to Reverend C.L. Franklin and Mrs. Barbara Franklin.

1944

The Franklin family moves to Detroit, MI where Rev. Franklin is the pastor of the 4,500-member New Bethel Baptist Church.

1950

Aretha begins piano lessons and gains early musical training from household guests such as Mahalia Jackson, Clara Ward, and Sam Cooke.

1952

Aretha's mother passes away.

1956

At age 14, Aretha releases her first recordings on JVB Records and begins performing with her father on his evangelical tours.

1960

Aretha records demos in New York City. After legendary producer John Hammond signs Aretha to Columbia Records, she releases her first single, "Today I Sing the Blues."

1961

February - Aretha releases *Aretha: With The Ray Bryant Combo*, her debut album on Columbia Records.

Aretha's "Rock-A-Bye Your Baby with a Dixie Melody" reaches #37, her first song to appear in the Top 40.



Note to Clive Davis

Collection: Clive Davis Correspondence

Rock and Roll Hall of Fame and Museum
LIBRARY + ARCHIVES

1962

August - Aretha performs on *American Bandstand*, her first television appearance.

1964

Aretha releases *Unforgettable: A Tribute to Dinah Washington*.

1966

After recording more than nine albums with Columbia, Aretha signs with Jerry Wexler at Atlantic Records.



Jerry Wexler & Aretha Franklin

1967

Aretha records the title track for her Atlantic debut *I Never Loved a Man the Way I Love You* in Muscle Shoals, AL. The album peaks at #2 on the Billboard charts.

January - Aretha's cover of Otis Redding's "Respect" reaches #1 on the pop charts.

1968

Aretha releases *Lady Soul*, which includes "Chain of Fools" (#2 Pop) and "(You Make Me Feel Like) A Natural Woman" (#8 Pop).

February 16 - Aretha Franklin Day declared in Detroit.

April 4 - Dr. Martin Luther King Jr., who had been a family friend, is assassinated.

June 28 - Aretha appears on the cover of *TIME*.

Aretha wins her first two Grammy Awards for "Respect."

1970

August - Aretha releases *Spirit in the Dark*.

1971

May - Aretha performs at the Fillmore West in San Francisco for three nights. *Aretha: Live at the Fillmore West* charts #1 on the Billboard R&B and #7 on the Top 100.

1972

January - Aretha releases *To Be Young, Gifted and Black*, which took its title from a Nina Simone song. The album won a Grammy Award for Best Female R&B Vocal Performance.

Mahalia Jackson dies. Aretha sings "Precious Lord" at her funeral.



Mahalia Jackson

Collection of the Rock and Roll Hall of Fame and Museum

June - Aretha records *Amazing Grace* with Rev. James Cleveland at the New Temple Missionary Baptist Church in Los Angeles, CA. The recording earns a Grammy Award for Best Soul Gospel Performance.

1975

Jerry Wexler leaves Atlantic Records.

1976

May - Aretha releases the soundtrack to *Sparkle*, written and produced by Curtis Mayfield; "Something He Can Feel" reached #1 on the R&B charts.

1979

September - Aretha records her last album with Atlantic, *La Diva*.

1980

June - Aretha makes her film debut performing "Think" in *The Blues Brothers*.

Aretha signs with Clive Davis at Arista Records.

1982

June - Aretha releases Luther Vandross-produced *Jump to It*, which reaches #1 on the R&B charts and #23 on the Pop charts.

1984

July 27 - Aretha's father, Rev. C.L. Franklin, passes away.

1985

October - Aretha releases *Who's Zoomin' Who?*, produced by Narada Michael Walden. The single "Freeway of Love" reaches #1 on the R&B charts, #3 on the Pop charts. Her duet with the Eurythmics, "Sisters are Doin' It for Themselves," reaches #18 on the Pop charts.

1987

Aretha is the first woman inducted into the Rock and Roll Hall of Fame.



December - Aretha returns to her gospel roots, releasing *One Lord, One Faith, One Baptism*, which features Reverend Jesse Jackson and earns Aretha her 15th Grammy Award.

1988

April 25 - Carolyn Franklin, Aretha's sister who sang backup on many of Aretha's songs and co-wrote the #1 hit, "Angel," dies.

1992

The Rhythm & Blues Foundation honors Aretha with the Lifetime Achievement Award.

1994

Aretha receives a Grammy Award for Lifetime Achievement and is a recipient of the Kennedy Center Honors.

1997

Aretha begins to study classical piano at the Juilliard School of Music.

1998

February 25 - Aretha surprises fans and demonstrates her operatic abilities when she fills in for Luciano Pavarotti to perform Puccini's "Nessun dorma" at the Grammys.

March 23 - Collaborates with Ms. Lauryn Hill and Puff Daddy on *A Rose Is Still a Rose*, which peaks at #7 on the R&B charts.

1999

Aretha's memoir, *Aretha: From These Roots*, co-written with David Ritz, is published.

2004

Rolling Stone ranks Aretha #9 on the list of 100 Greatest Artists of All Time.

2005

Aretha starts her own label, Aretha's Records.

2005

November - Aretha receives the Presidential Medal of Freedom from George W. Bush.

2009

January - Performs "My Country 'Tis of Thee" at President Barack Obama's inauguration



Photo by Cecilio Ricardo, US Air Force

2011

Records her 40th studio album *A Woman Falling Out of Love*, which she produces and releases on her own label

November - The Rock and Roll Hall of Fame and Museum pays tribute to Aretha Franklin during the 16th annual America Music Masters Series in Cleveland, OH.



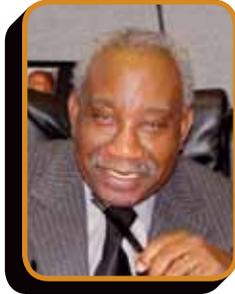
Courtesy of the Detroit News Archives



PERFORMERS

AT TRIBUTE CONCERT

Jerry Butler INDUCTEE



Rock and Roll Hall of Fame Inductee Jerry “Iceman” Butler has recorded more than 50 albums as an original founding member of the Impressions and as a soloist. Growing up in Chicago, Butler sang in church with Curtis Mayfield. The two eventually founded the Impressions with Arthur and Richard Brooks and Sam Gooden, releasing their first hit, “For Your Precious Love” in 1958. Butler’s solo career began that same year, and in 1960 he had his first hit on VeeJay Records with “He Will Break Your Heart.” In 1961, Butler released two chart-topping singles, “Find Another Girl” and “I’m a Telling You.” In 1965, he co-wrote “I’ve Been Loving You Too Long” with Otis Redding. In 1967, Butler signed with Mercury and teamed up with Rock and Roll Hall of Fame Inductees producers Kenny Gamble and Leon Huff. That collaboration yielded *The Ice Man Cometh*, which included “Only the Strong Survive” and “Never Give You Up.” In the 1970s, Butler’s hits included “If It’s Real What I Feel,” “Ain’t Understanding Mellow,” “(They Long to Be) Close to You” and “One Night Affair,” an O’Jays original.

Butler also served as Chairman of the Board of the Rhythm and Blues Foundation. He entered politics due to a strong interest in the Civil Rights Movement and is currently serving his sixth four-year term as the Cook County (IL) Commissioner representing the 3rd District.

Dennis Edwards INDUCTEE



For more than thirty years, Rock and Roll Hall of Fame Inductee Dennis Edwards has been considered a moving, influential force in the R&B music industry. Edwards began his music career with the Contours in the 1960s. Edwards was selected as the replacement for Temptations’ lead singer David Ruffin in 1968. Some of the hit recordings that feature his unique style and smooth vocal delivery include “Ball of Confusion,” “Cloud Nine,” “Papa Was a Rolling Stone,” “Can’t Get Next to You,” “Psychedelic Shack,” and “Just My Imagination,” among others. Edwards has been extremely successful as a solo artist as well, with hits such as “Don’t Look any Further” and “Cooling Out.”

Edwards has earned 14 Gold albums, 6 Platinum records, 7 Grammy awards and is a member of the Alabama Hall of Fame and the Rock and Roll Hall of Fame. The Temptations Review featuring Dennis Edwards continues to entertain audiences worldwide with the original sound of Motown.

Ronald Isley INDUCTEE



Cincinnati native and Rock and Roll Hall of Fame Inductee Ronald Isley of the Isley Brothers started performing with his gospel-singing brothers in the late 1950s in New York City. Their breakthrough came with their fervent recording of “Shout.” The rock and soul group later released “Respectable,” “Nobody But Me,” and “Twist and Shout.” Throughout the 1960s, the Isleys recorded for RCA, Atlantic, Scepter/Wand, United Artists, their own T-Neck and Motown’s Tamla subsidiary, with whom they recorded “This Old Heart of Mine.”

The biggest hit of their career, “It’s Your Thing” won a Grammy for Best R&B Vocal Performance in 1970. Throughout the 1970s, the group generated considerable crossover appeal, releasing R&B versions of Seals and Crofts’ “Summer Breeze” and Stephen Stills’ “Love the One You’re With.” They also connected with originals such as “Fight the Power,” “The Pride,” and “I Wanna Be With You,” which were #1 R&B hits. The Isleys recorded a number of ballads such as “Don’t Say Goodnight (It’s Time for Love)” and “Between the Sheets.”

Ronald Isley carried the Isley Brothers legacy as a solo artist with help from his younger brothers, especially Ernie. In 1990, he scored a top-ten duet with Rod Stewart with a cover of the Isley Brothers hit “This Old Heart of Mine (Is Weak for You),” and later released 2003’s *Here I Am: Bacharach Meets Isley*. Ronald Isley hooks have been sampled by artists including R. Kelly, Warren G., 2Pac and UGK. He released his first solo album *Mr. I* in late 2010, which includes the first single “No More.” Isley received the Soul Train Music Awards Legend Award in 2010.

Spooner Oldham INDUCTEE

See page 29 for Bio

Patti Austin



Patti Austin’s interest in entertaining began when she appeared on stage at the Apollo Theater in Harlem when she was four at the urging of music legend (and godmother) Dinah Washington. Austin became a teenage recording artist with her 1969 charting single, “The Family Tree.” During the 1970s, Austin’s voice was heard behind artists such as Paul Simon, Cat Stevens, James Brown, Joe Cocker, Bette Midler, Roberta Flack, Luther Vandross and Diana Ross as well as on countless commercial jingles. She signed with godfather Quincy Jones’ Qwest label and began achieving mainstream success thanks to the Grammy-nominated hit and James Ingram duet, “Baby Come To Me,” and Oscar-nominated “How Do You Keep the Music Playing?” She also appeared with Jones on his best-selling *Stuff Like That and The Dude*.

Austin recorded R&B and dance music with tracks like “The Heat of Heat.” She continued to record collections of pop and jazz standards throughout the 1980s and 1990s including *Carry On*, *Love is Gonna Getcha*, *That Secret Place* and *Austin Austin Live*, *In and out of Love* and 2000’s *On the Way to*

Love, produced by Paul Brown. Austin was nominated for a Grammy for her jazz album, *For Ella*, which was followed by *Avant Gershwin*. She later judged at a vocal competition at The Thelonious Monk Institute in 2009. Her 2011 release, *Sound Advice*, showcases Austin singing classics by Frank Sinatra, Bill Withers, Brenda Russell, the Jacksons, Bob Dylan, and the Rolling Stones.

Austin co-created *Beboperella*, a show that tells the story of bebop's influence on Ella Fitzgerald, and *Oh Freedom*, which explores the African-American quest for freedom and equality. One of Austin's songs was used by The National Coalition Against Domestic Violence and she also appeared on 2010's "We Are The World: 25 For Haiti." Austin also co-created the Over My Shoulder Foundation, a mentoring organization. overmyshoulderfoundation.org

Kris Bowers



Los Angeles native Kris Bowers began studying classical piano at the age of nine. Bowers was surrounded by the sounds of old school R&B, hip-hop and pop and he soon found himself attracted to jazz. He enrolled in both classical and jazz classes at the Colburn School for Performing Arts, where he remained until the end of high school. While at the Los Angeles County High School for the Arts (LACHSA), Bowers received numerous awards, accreditations and scholarships, and in 2006, he graduated and moved to New York to continue his studies at the Juilliard School. Bowers has shared the stage and/or recorded with jazz artists such as Terrell Stafford, Vincent Herring, Louis Hayes, Casey Benjamin, and Kenneth Whalum III. He has continued working in a number of other genres, performing and/or recording with Murs, Q-Tip, Josè James, Jay-Z and Kanye West. Bowers can be heard on Kanye West and Jay-Z's latest album, *Watch the Throne*. He has also had the good fortune to perform for notable individuals including Clint Eastwood, Morgan Freeman, Ayaan Hirsi Ali, and President Barack Obama. Bowers was the winner of the 2011 Thelonious Monk Institute International Piano Competition, where he caught the attention of judges Jason Moran, Herbie Hancock, Danilo Perez, Renee Rosnes, and Ellis Marsalis. He is pursuing his Masters in Jazz Performance with a focus on film composition at Juilliard. Bowers is currently forming his own band and will be releasing his debut album on Concord Records next year.

Photo by Chip Latshaw
"Courtesy of the Thelonious
Monk Institute of Jazz"

Carla Cook



In her native Detroit, Cook started singing when she was a young child. Growing up, she sang in the Methodist Church. The secular music that she enjoys includes R&B, rock, country and European classical. Though jazz has always been Cook's primary focus, her favorite artists range from Miles Davis to Chaka Khan to Johann Sebastian Bach.

During her formative years, Cook took private lessons in voice and piano as well as string bass, which she played in her high school orchestra. After leaving the Motor City, Cook moved to Boston to attend Northeastern University, earning a degree in Speech Communication. While in Boston,

she formed her first of several jazz ensembles. In 1990, she moved to New York where she became active on the Manhattan club scene but paid her bills with various "day gigs" that included teaching social studies in a junior high school. By the mid-1990s, however, she was singing full time. In 1998, Cook signed with MAXJAZZ, a small independent jazz label based in St. Louis. In 1999, Cook recorded her debut album, *It's All About Love*, which received a Grammy nomination in the Best Jazz Vocal Performance category and was awarded the AFIM Indie Award for Best Jazz Vocal. In 2000, Cook recorded her second album, *Dem Bones* and in 2002, she recorded *Simply Natural*. Her albums continue to receive critical acclaim. Cook sings great songs, whether they are standards that are the foundation of her recordings and live performances, her refreshing original compositions, or a smattering of popular songs that were childhood favorites.

Melinda Doolittle



Tone deaf as a child, Melinda Doolittle's choir teacher would plead with her to not sing, but silently move her mouth. Undaunted, her love of singing drove her to practice and pray, later stunning audiences with her beautiful voice.

Doolittle later graduated with a music degree from Belmont University in Nashville, TN and sang with the gospel group Anointed. She eventually sang backup for musical legends such as Michael McDonald, Aretha Franklin, and Aaron Neville, before finishing third on the sixth season of *American Idol*. Doolittle has performed at the White House, the Musicians Hall of Fame, the Kennedy Center and Carnegie Hall. She has gone on to share the stage with artists such as Peter Dinklage, Cyndi Lauper, and the Boston Pops Orchestra.

Doolittle's debut album, *Coming Back to You* (2009), produced by Grammy-nominated Mike Mangini, garnered rave reviews from critics, including *The New York Times*. She recently penned an autobiography, *Beyond Me* (2010). Doolittle is currently in the studio writing and recording songs for the release of her next album. www.melindadoolittle.com

Mike Farris



Mike Farris' critically acclaimed 2007 release, *Salvation in Lights* has surprised people who'd never heard of the former Screaming Cheetah Wheelies frontman. In the two years since *Salvation in Lights*, Farris' live performances across the country, including Bonnaroo, SXSW, Austin City Limits Festival, and Hardly Strictly Bluegrass Festival, have left music novices, fans and seasoned artists with the same awe-struck response. His live shows led this music veteran to take home the Americana Music Award in 2008 for New/Emerging Artist of the Year.

Marrying traditional gospel, 70s Stax soul and Southern blues, Farris has grown stronger since his 2003 solo debut, *Goodnight Sun*. His undeniable voice, skillful arrangements and perhaps most of all, the joy and passion with which he sings, breathe new life into long-forgotten spirituals and vintage originals, excavating priceless treasures.

Mike Farris' latest release, *SHOUT! Live*, a rollicking live recording captured at the legendary Station Inn is a snapshot of what he brings to the live music world.

Ms. Lauryn Hill



Resurrection Entertainment is the vehicle formed for the multi-talented, multi-award winning, recording artist, musician, producer, director, designer, writer and actress Ms. Lauryn Hill.

Born in New Jersey to a schoolteacher mother and computer programmer/system's analyst father, it was obvious from a young age that Ms. Hill possessed extraordinary talents, abilities and propensity for creativity.

Ms. Hill excelled in all areas of school and used her talents to promote concerns like a school breakfast program for students who weren't able to eat before school. She eventually traveled to Africa and other parts of the world building wells, raising money, and sending food and clothing, all part of her own private desire to make tangible change, actions that were supported by a love of music.

Ms. Hill grew up in a home where the sound of music was a household staple. At a young age she discovered a treasure of 45 singles that belonged to her parents and chronicled the world's most soulfully successful musicians from Motown, Stax, Atlantic, Capitol and Mercury Records - who were influencing music and recreating the world. This love affair with music seemingly outside of her generation would extend in many different ways from jazz to soul, reggae, rock and classical. With an eclectic appreciation and voracious appetite for good music, Ms. Hill established her own categories that incorporated all types of incredible sounds from the past and her youth—including hip-hop and R&B. These influences would dramatically shape her self-expression.

She spent her formative years acting in plays and being cast in television commercials, as well as the daytime drama *As the World Turns*, Steven Soderbergh's *King of the Hill*, and *Sister Act II* with Whoopi Goldberg. Ms. Hill was an academician who attended Columbia University, but her unique gifts would later establish a reputation in the music world. She was the lone female member of The Fugees, whose record sales would make them the second biggest selling R&B act worldwide since Michael Jackson. She launched her solo career with the release of the commercially successful and critically acclaimed album *The Miseducation of Lauryn Hill*, which earned a record-breaking five Grammy Awards.

Cissy Houston



Newark, New Jersey native Emily "Cissy" Houston is a Grammy Award-winning American soul and gospel singer. She began her career as a gospel and backup singer and is now primarily a solo artist. Houston is the mother of singer and actress Whitney Houston and aunt of Dionne Warwick and the late Dee Dee Warwick.

In the late 1930s and early 1940s, Houston sang in the gospel group the Drinkard Four with her siblings. The group regularly performed at New Hope Baptist Church and later recorded a live album called *A Joyful Noise*. In the early 1960s, she formed the Sweet Inspirations with Doris Troy and niece Dee Dee Warwick, providing backup vocals for artists such as Aretha Franklin,

Wilson Pickett, Lou Rawls, Otis Redding, The Drifters, Dusty Springfield, Jimi Hendrix, Van Morrison, Elvis Presley and Dionne Warwick.

Houston left the Sweet Inspirations in 1969 to pursue a solo career, releasing several singles in the early 1970s. In 1977, Houston worked with arranger/producer Michael Zager on a number of songs including disco hit "Think It Over." She represented the United States at the World Popular Song Festival in 1979 with "You're the Fire," landing second place and winning the Most Outstanding Performance Award. She later collaborated with Burt Bacharach and jazz flutist Herbie Mann and she performed frequently at clubs in NYC including Mikell's, Sweetwaters, Seventh Avenue South, and Fat Tuesday.

Houston returned to her gospel roots in the 1990s receiving Grammy awards for *Face to Face* in 1996 and *He Leadeth Me* in 1998. Houston also appeared on the gospel soundtrack for the film, *The Preacher's Wife*. In 1987, she and daughter Whitney recorded a duet titled "I Know Him So Well," from *Chess*. In 2006, she recorded the song "Family First" with niece Dionne Warwick and daughter Whitney for the soundtrack to the Tyler Perry movie *Daddy's Little Girls*.

Houston is a proud grandmother of six and currently serves as Minister of Sacred Music at the New Hope Baptist Church in Newark.

Chaka Khan



Chicago native and 2012 Rock and Roll Hall of Fame Nominee Chaka Khan (Yvette Marie Stevens) began singing at a young age with her sister in the Afro-Arts Theater. In 1971, Khan joined local Chicago group Rufus whose 1973 album, *Rufus*, featured singles "Whoever's Thrilling You" and "Feel Good." The next year, the band became Rufus Featuring Chaka Khan and they recorded "Tell Me Something Good" (written by Stevie Wonder), which earned them their first Grammy. Their third album, *Rufusized* featured "Once You Get Started" and began touring with acts such as The Rolling Stones, Earth Wind and Fire and Sly and the Family Stone.

Khan signed as a solo artist with Warner Bros. and released her first solo album, *Chaka*, produced by Arif Mardin and featuring "I'm Every Woman." She released several solo albums and won multiple Grammy awards as a soloist and with the band. In 1982, Khan was the lead vocalist on an all-jazz album with Chick Corea, Freddie Hubbard, Joe Henderson, Stanley Clarke and Lenny White. In the same year, she recorded the Jackson 5 hit, "Got To Be There," which earned two Grammy awards. Khan has collaborated as singer, songwriter, or arranger with legendary artists including Prince, Quincy Jones, Robert Palmer, Steve Winwood, Luther Vandross, Whitney Houston, Cissy Houston, Grandmaster Flash, Melle Mel, Ray Charles, Miles Davis, Stevie Wonder and George Benson.

In 2003, Khan recorded Marvin Gaye's "What's Goin' On" with The Funk Brothers for *Standing in The Shadows of Motown*, earning another Grammy. She received an Honorary Doctorate in Music from Berklee College of Music and in 2007 released *Funk This*. She later starred as Sofia in the Broadway musical *The Color Purple* and received the 2009 *Soul Train* Legend Award.

Khan established the Chaka Khan Foundation, which provides arts programs for at-risk youth.

HOUSE BAND

AT PLAYHOUSE SQUARE TRIBUTE CONCERT

Bobby Wood

BAND LEADER & PIANO/ORGAN

Bobby Wood has appeared on the credits of hundreds of records comprising a “Who’s Who” of pop and country artists. His keyboard talents have graced the recordings of artists including Elvis Presley, Wilson Pickett, Joe Tex, Charlie Rich, George Jones, Neil Diamond, Dusty Springfield, Dionne Warwick, Kenny Rogers, the Box Tops, Tammy Wynette, Ronnie Milsap, B.J. Thomas, Merle Haggard, Willie Nelson, Waylon Jennings, Crystal Gayle and Garth Brooks. Wood began his music career as an aspiring singer with his hit song in the early ‘60s, “If I’m a Fool for Loving You.” After a serious car accident, he began a new career working for producers Sam Phillips and Chips Moman as a session player at American Studios in Memphis. The studio had a string of 122 hits that were cut over a three-year period, all recorded with virtually the same players. In 1969, Wood worked on a session that produced Presley’s first #1 record in more than five years, “Suspicious Minds.” Presley called Wood the most commercial piano player he’d ever heard. Wood, along with fellow musicians Reggie Young, Bobby Emmons, Gene Chrisman and Mike Leech (all known as the Memphis Boys) recorded an instrumental album produced by Allen Reynolds on Vanguard Records which was released in 1991 and topped the jazz charts. Wood has also recorded for and toured with the Highwaymen, a country legend foursome consisting of Waylon Jennings, Willie Nelson, Kris Kristofferson and Johnny Cash. In addition to his writing and session work, Wood is also an accomplished producer. Last November, Wood was inducted into the Musicians Hall of Fame in Nashville, Tennessee as a member of the Memphis Boys, American Studios’ session musicians.

This is Wood’s fifth year as a member of the American Music Masters house band.

Spooner Oldham

INDUCTEE - See page 29 for Bio

ELECTRIC PIANO/ORGAN

Joseph Wooten

KEYBOARDS

Joseph Wooten is a three time Grammy nominated artist who has been the keyboardist for The Steve Miller Band for the past 18 years. He is also the brother of bass player Victor Wooten, Roy Wooten, and Regi Wooten.

Wooten’s early elementary school years were spent with his siblings playing nightclubs and sharing the stage with Curtis Mayfield, War and other major artists of the time as The Wooten Brothers. In the 1980s, the brothers caught the ear of the popular R&B artist/producer Kashif with whom they recorded *The Wootens* (Artista). Wooten’s unmatched talent and undeniable groove landed him as the band leader, musical director, and keyboardist for Kashif. During his time with Arista Records, Wooten also sang background vocals for Whitney Houston on her debut album, as well as for Kenny G. In 1993 he became the keyboard player/vocalist for the legendary Steve Miller Band. Wooten is also a part of an elite group of hand-picked musicians called Freedom Sings, which was organized by the First Amendment Center in Washington D.C. and presents a multi-media experience celebrating The First Amendment and free expression. He is also the keyboardist for his brother, Victor.

Wooten produced a CD of all original compositions, entitled *Joseph Wooten, Hands of Soul*, and is currently working on his second album, which will feature “I Matter,” a song that has received rave reviews nationally. Wooten often speaks to students about character development, self-esteem, self-respect, and personal growth using his own life experiences as examples.

Chris Leuzinger

GUITAR

Chris Leuzinger has been playing guitar in the studio in Nashville for more than 30 years. He has played on more than 45 #1 records, many gold and multi-platinum CDs, and has recorded with many of the top country and pop artists.

Leuzinger is best known for playing electric guitar on all of Garth Brooks’ records, which have sold more than 120 million copies. He’s also recorded with Randy Travis, Hal Ketchum, Emmylou Harris, Kathy Mattea, Julio Iglesias, Hank Williams Jr., Seals & Crofts, Trisha Yearwood, Kenny Rogers, Willie Nelson, Leon Russell and Crystal Gayle.

This is Leuzinger’s fourth year as a member of the American Music Masters house band.

David Hood

BASS

Alabama native David Hood started playing trombone in his high school band at age 14, and by 17 he began playing guitar and bass. While attending the University of North Alabama, Hood started spending time at Rick Hall’s Fame Studios and Quin Ivy’s Quinvy studios, hoping to get into the fledgling recording industry in Muscle Shoals.

By 1966-67, Hood had played bass or trombone on several early Muscle Shoals hits including James and Bobby Purify’s “I’m Your Puppet,” Percy Sledge’s “Warm and Tender Love,” Aretha Franklin’s “I Never Loved a Man,” and Etta James’ “Tell Mama.” He teamed with Roger Hawkins, Jimmy Johnson and Barry Beckett to form what was to become the Muscle Shoals Rhythm Section, which continued to rack up a string of hits until 1969 when Hood and his section purchased a studio in Sheffield that became Muscle Shoals Sound Studios. The rhythm section recorded hits with R.B. Greaves,

Aretha Franklin, Lulu, The Staple Singers, Wilson Pickett, Bobby Womack, Mel and Tim, Paul Simon, Traffic, Millie Jackson, Bob Seger, Willie Nelson, Delbert McClinton, Rod Stewart, Jimmy Buffett, Dr. Hook, Oak Ridge Boys, Glen Frey and many more.

Since selling the studios in 1985, Hood remained in Muscle Shoals and continues to play on recordings there and in Nashville, Memphis, Chicago, London, Paris and elsewhere with Primal Scream, Toby Keith, Jimmy Buffett, The Oak Ridge Boys, Johnny Taylor, and Bobby Blue Bland. In 1995, Hood and the rest of the rhythm section were inducted into the Alabama Music Hall of Fame. www.hoodbass.com

Milton Sledge

DRUMS

Milton Sledge grew up in north Alabama near Muscle Shoals, an area known for its wide variety of music. After a stint in the Army band, he returned to the Shoals area to attend the local university. While pursuing a degree in music, Sledge found his way into the recording studios of Muscle Shoals. After working in the studios in Alabama for some time, he began to receive more and more calls from Nashville for sessions. Sledge has been a mainstay in the Nashville recording studios since moving there in 1984. He can be heard on many recordings including those of John Anderson, Barbara Mandrell, Kathy Mattea, George Jones, Alabama, Hal Ketchum, Shenandoah, Trisha Yearwood, Pam Tillis, Tracey Lawrence, Vince Gill and Garth Brooks, among others.

This is Sledge’s second year as a member of the American Music Masters house band.

Roland Barber

TROMBONE

Trombonist Roland Barber has performed with impressively diverse and world-class musicians, including Stefon Harris, Manny Oquendo y Libre, Chaka Khan, Robin Thicke, Wynton Marsalis, the Duke Ellington Orchestra, and the NBC Saturday Night Live Band. Roland has performed in venues such as Carnegie Hall, Birdland, the Blue Note, Lincoln Center, the Copacabana, and Madison Square Garden. He has appeared on television, including MTV's *Making the Band*, NBC's *Saturday Night Live*, CBS' *Today Show* and *ESPN Awards*. Internationally awarded and celebrated, Roland Barber continues to chart a stellar career in the world of trombone performance. www.rolandbarber.com

Lloyd Barry

TRUMPET

Lloyd Barry is a graduate of The New England Conservatory of Music. He arranges horns and strings for over 200 different gospel music artists spanning more than 30 years. Some of the artists include Andrae Crouch, Shirley Caesar, Sandi Patti, Kirk Franklin, and Yolanda Adams. Barry is also one of the writers of the Chicago Bears' "Super Bowl Shuffle." He has performed numerous years on the Stellar Awards and the Dove Awards with various artists.

Dana Robbins

SAXOPHONE

Growing up outside Detroit, Robbins grew to love R&B and the Motown sound. Robbins started studying piano at age four and saxophone when she was ten. Living in L.A., Robbins toured and recorded with Barry Manilow, playing soprano, alto, tenor and baritone saxophones as well as flute and piccolo. She also played with Tower of Power, Roger Daltrey (*Live at the Palladium*), John Mayall and Phillip Bailey (*Live on Soul Train*). Robbins worked on television as the band leader and music director for *The Chuck Woolery Show*.

Robbins eventually moved to Nashville where the thriving music scene has given her the opportunity to work with many great artists such as Aretha Franklin, Jeff Lorber, Al Green, Cece Winans, Rufus Thomas, the O'Jays, Bill Champlin, Johnny Lang, James Brown, Joe Sample, Jewell, John Entwistle and Delbert McClinton. Robbins' new CD, *So So Good* was released February 15, 2011. www.danarobbins.com

This is Robbins' second year as a member of the American Music Masters house band.

Wendy Moten

BACKGROUND VOCALS

Wendy Moten has recorded three solo albums EMI Records and several singles. With a fluid, stylish voice, the Memphis-born artist started her career with the Billboard hit ballad, "Come in out of the Rain." She opened for Michael Bolton during his North American stadium tours. Moten released her second EMI album *Time for Change*, produced by David Foster and Michael Powell. Popular cuts included "Forever Yours" and "Your Love Is All I Know." After receiving rave U.S. reviews, *Time for Change* became a best-selling album in Japan and Europe. Moten recorded the Grammy-nominated single, "Whatever You Imagine," for the animated film, *The Pagemaster*, starring Macauley Caulkin. Alongside her solo albums, Moten has recorded duets with Michael McDonald, Julio Iglesias and Peabo Bryson. She was also a featured artist on Larry Carlton's *I Still Believe*. Moten's most recognizable accomplishment, is her recording of the Stevie Wonder hit, *All I Do* which appears on Grammy-award winning saxophonist, Kirk Whalum's CD, *For You*, produced by Paul Brown. Moten has toured with Julio Iglesias for many years singing duets with the international recording artist as well as touring and numerous television appearances with country music star, Faith Hill, Wynonna, Tim McGraw and others.

Drea Rhenee'

BACKGROUND VOCALS

Indiana native Drea Rhenee' has been singing since she was a child in church choir. Years later, she moved to Virginia to attend college where she continued to sing and was crowned Miss Norfolk State University. After graduation, Drea Rhenee' moved to Atlanta to pursue a career in music. She started singing backup and lead vocals for local bands Bout Tyme, Jiva, Sirius B and India Arie, among others. She then started working with producers on various demo and album projects and performed with Aaliyah, Donnie, Mariah Carey, Toni Braxton, Hall & Oates, Take 6, Richard Smallwood, CeCe Winans, Boz Scaggs, Dave Matthews, Joss Stone and many more.

Drea Rhenee' served as the interim Praise and Worship Leader and Choir Director at the Ray of Hope Christian Church in 2002. Later that year, she sang backup on a spot date with

Michael McDonald. Two years later she became a permanent member of his band. Drea Rhenee' released her debut album *Finally Free*, an eclectic mix of jazz, pop, and R&B with inspirational lyrics. Michael McDonald also appears on the album singing the duet, "But It's Ours."

Scat Springs

BACKGROUND VOCALS

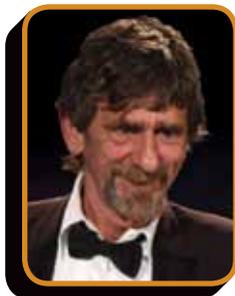
Scat Springs, founder and lead singer of the Scat Band, is a nationally recognized multi-talented singer-songwriter, comedian, and recording artist who is also one of Nashville's most sought after entertainers. He has performed and recorded with such distinguished artists as Michael McDonald, Faith Hill, Brian McKnight, Donna Summer, James Ingram, Patti LaBelle, Michael W. Smith, and She-Daisy. His incredible voice has been featured on national television programs and commercials.



Courtesy of the Detroit News Archives

SPECIAL GUESTS

Spooner Oldham INDUCTEE



Rock and Roll Hall of Fame Inductee Dewey Lyndon “Spooner” Oldham is a linchpin of the Southern soul and R&B sound. The Alabama-born musician was part of the prolific crew that made records at Rick Hall’s FAME (“Florence Alabama Music Enterprises”) Studio and Muscle Shoals Sounds Studios. Oldham played keyboards on such seminal soul songs as Percy Sledge’s “When a Man Loves a Woman,” Wilson Pickett’s “Mustang Sally,” Arthur Alexander’s “You Better Move On,” and “I Never Loved a Man (The Way I Love You),” Aretha Franklin’s historic first recording for Atlantic Records. He was a co-founder of the Muscle Shoals Rhythm Section, whose other members were guitarist Jimmy Johnson, bassist David Hood and drummer Roger Hawkins.

In 1967, Oldham resumed his songwriting partnership with singer/guitarist Dan Penn at Chips Moman’s American Studios in Memphis. Oldham has written a brace of soul classics with Penn, including James and Bobby Purify’s “I’m Your Puppet,” James Carr’s “The Dark End of the Street,” the Box Tops’ “Cry Like a Baby,” and Janis Joplin’s “A Woman Left Lonely.” The duo estimate that they’ve written between 400 and 500 songs together.

A subsequent move to Los Angeles found Oldham recording with a variety of artists including Jackson Browne, Linda Ronstadt, Gene Clark, Ry Cooder, the Flying Burrito Brothers and many others. He played on Bob Dylan’s *Saved* album and added his churchy, soulful keyboards to Dylan’s *Saved* and *Shot of Love* tours. He’s also and recorded with Neil Young in a relationship that dates back more than a quarter century.

In 1994, Oldham and Penn played together following the release of Penn’s solo album, “Do Right Man.” They have occasionally toured since then, performing highlights from their vast catalog of Southern soul classics. A 1998 British tour resulted in the live album, *Moments from This Theatre*. In 2006, Oldham backed up Crosby, Stills, Nash and Young. He has also recorded or toured with such alternative acts as the Drive-By Truckers, Frank Black, Bushwalla and Cat Power.

The Blind Boys of Alabama



Much in the world has changed since the original version of the Blind Boys of Alabama first raised their voices together. That was in 1939, when the members were just kids at the Alabama Institute for the Negro Blind in Talladega, Alabama. More than 70 years later, founding member Jimmy Carter can look back on an unimaginable career trajectory. The group has won a long list of awards, including a Grammy Lifetime Achievement honor and a National Endowment for the Arts award. They have entertained around the world, been profiled on *60 Minutes*, sung for two Presidents at the White House and been inducted into the Gospel Music Hall of Fame.

The group has recorded and performed with a number of artists including Ben Harper, Tom Petty, Peter Gabriel and Prince and they recently released a country album, *Take the High Road* on Saguaro Road Records. This landmark recording draws from modern and traditional country to enrich the group’s gospel-rooted sound with fresh and illuminating insight. For years the Blind Boys had imagined such a project. They were inducted into the Alabama Music Hall of Fame in 2010.

Bernard Purdie



Percussionist Bernard Purdie began to bang out rhythms on improvised equipment at age 6. At 14, he purchased his first real drum set and became the most important provider for the family earning his pay with country and carnival bands. This “schooling” enabled Purdie to “feel my way into nearly every kind of music, ‘cause I had to know all styles and was never afraid to try something new.”

After high school, Purdie moved to New York in 1960 and played with (among others) Lonnie Youngblood before landing his first hit with King Curtis. This led to his partnership with Aretha Franklin in 1970. Since then, Purdie has been a regular guest in the studios of jazz, soul, and rock stars, working with Paul Butterfield, Larry Coryell, Miles Davis, Hall & Oates, Al Kooper, Herbie Mann, Todd Rundgren, Steely Dan, Isaac Hayes, B.B. King, Joe Cocker, the Rolling Stones, James Brown, Tom Jones and Cat Stevens. He also regularly produces his own solo albums. Purdie has played drums on over 3000 albums.

Daphne Brooks



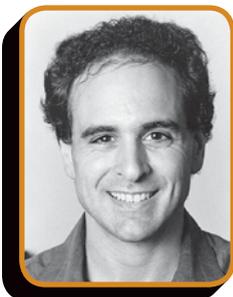
Daphne A. Brooks is professor of English and African-American Studies at Princeton University where she teaches courses on African-American literature and culture, performance studies, critical gender studies, and popular music culture. She is the author of two books: *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Durham, NC: Duke UP), winner of the The Errol Hill Award for Outstanding Scholarship on African American Performance from ASTR and *Jeff Buckley's Grace* (New York: Continuum, 2005). Brooks is currently working on a new book entitled *Subterranean Blues: Black Women and Sound Subcultures—from Minstrelsy through the New Millennium* (Harvard University Press, forthcoming). She is the author of numerous articles on race, gender, performance and popular music culture. Brooks is also the author of the liner notes for *The Complete Tammi Terrell* (Universal A&R, 2010), winner of the 2011 ASCAP Deems Taylor Award for outstanding music writing and *Take a Look: Aretha Franklin Complete on Columbia* (Sony, 2011).

Aaron Cohen



Aaron Cohen is the author of *Aretha Franklin's Amazing Grace* (Continuum). He is also the reviews editor of *DownBeat* and his articles on jazz, gospel, R&B and international music have been published in the *Chicago Tribune*, *Rolling Stone*, *Oxford American* and other publications. Cohen studied ethnomusicology as a graduate student at the University of Chicago where his master's thesis was about the music and culture of the Belizean Garifuna population. In 2011, Cohen received the ASCAP Deems Taylor Award for his article, "Ray's Kind Of Jazz," which was published in the October 2010 issue of *DownBeat*.

Joe Lauro



Joe Lauro has worked as a music director (*The Ten Year Lunch*, 1988, Academy Award Best Feature Documentary), music consultant and associate producer on numerous film projects including Ken Burns' Florentine Films. He founded the Historic Films Archive in 1991, regarded as holding the most extensive collection of American music on film and video in the world. Lauro is also an award-winning filmmaker and has produced and directed numerous music documentaries. He produced *Harold Arlen: Somewhere over the Rainbow* with Don McGlynn (1999), *Louie Prima: The Wildest* (2000), *The Howlin' Wolf Story* (2002). Lauro directed *The Supremes: Reflections* (2006, Universal), *The Original Soul Men: Sam & Dave* (2008, Universal), *Reach Out: The Four Tops Story* (2008, Universal), *I Am Rick James* (2009, Universal), *The Panic Is On* (2009, Shanachie), *Motown 50*, (2010, Universal), *Rejoice and Shout: 350 Years of African-American Gospel Music* (2010, Magnolia Pictures with Don McGlynn), and *Fats Domino and His Band* (working title in production).



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SPECIAL THANKS TO THE FOLLOWING FOR MAKING THIS PROGRAM POSSIBLE:

All the artists and panelists, our incredible house band, Dick Alen, Tracey Jordan, DJ O-Dub, MC Lyte, DJ Mick Boogie, Joel Chriss, Diane Whitt, Donna Houston, Ulysses Carter and Nippy, Inc., Tammy McCrary, Megan Connor, and Chaka Khan Enterprises, E'lyse Murray, Kelley Norris, Tyler Pittman, Charles Driebe, Sue Schrader and Blind Ambition Management, Josh Boumel and Guerilla Union, Barry Orms, Eric Everett, Don Brodie's Thomas Limousine Service, Inc., Nathan Scott, Michelle Triplett and the great staff at PlayhouseSquare, Anastasia Pantsios, Janet Macoska, Claire Fenrich and the staff at the *Plain Dealer*, Danielle Kaltz at the *Detroit News*, Carole Anthony and the Dallas African American Museum, Continental Airlines, The Ritz Carlton Cleveland, The Cleveland Marriott, The Wyndham Hotel, The Hyatt-Regency Cleveland, House of Blues Cleveland, Eighth Day Sound, Vincent Lighting, Northeast Projection, Backline Rentals Cleveland, Cinecraft Productions, Professional Travel, Sammy's Catering, Bob Ferrell, Allison McClain, Franc West and the Summer of Sisterhood Program, The Rock and Roll Hall of Fame and Museum staff, docents, and volunteers, Erica Anthony, Diana Borcz, Christine Borne, Marcus Brown, Steve Dobo, Beverly Flowers, Andy Leach, Casie Lovinger, Diane and Brian McChesney, Tom McGrane, Shelby Morrison, Kimberly Russell, Patrick Scanlon, Rob Sikora, Jim Spittle, Emma Sleva, Jennie Thomas, Kerry Woloszynek, Anna Yeagle, and Sharon Uhl.

We are especially grateful to Ms. Aretha Franklin for her commitment to the program and her attendance this evening.



Aretha performing at the 2005 AMM Tribute Concert honoring Sam Cooke

Photo by Scott Shaw/Courtesy of the Plain Dealer

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OPENS SPRING 2012!



The first lady of soul

By JANE SCOTT
Young Oble Editor

"I just go out there and go to work," said Aretha Franklin.

That's all. She just gets up there and tears her heart apart, in four octaves. In ecstasy, in pain, in heartbreak, in a sudden free-flowing exuberance.

Once you have heard, you never can forget.

To millions here and abroad she is the actual embodiment of soul. "Lady Soul," they call her. And that's the name of one of her albums.

SOUL?

"Soul is just living. It's a love sound. It . . . well, it gets to you," she said in a telephone call from New York.

Soul has brought this motherless girl from Detroit's Negro neighborhood to the top. To the coveted title of country's top female vocalist and top r&b singles artist (Billboard Magazine). And to the cover of this week's Time Magazine.

"To sing to me is a gift. God's gift," she said. "No, I don't feel any different now. Just bustier and grateful that they've noticed."

GREATER Clevelanders can notice tomorrow night at 8:30 at The Arena when Aretha Franklin soars out on a WJMO-sponsored show. The same place where she electrified the audience to their soles with her "Respect" last summer at the WHK Freakout Show.

"This time I'll have my troupes with me. My sister Carolyn and Wynnie Ivy

and Charmessa Jones. And a band with 14 members," she said.

Her handsome husband and personal manager, Ted White, will be there, too. Sons Clarence, II; Eddie 10 and Teddy, 5, will be home in Detroit with a housekeeper. A housekeeper is one of those things she can afford now.

"I'M LUCKY now. Schedules just don't work for me. But I've got a hairdresser and a valet for my clothes and a companion . . . well, really a girlfriend, who helps me with personal things. You've no idea how many things have to be done," she said.

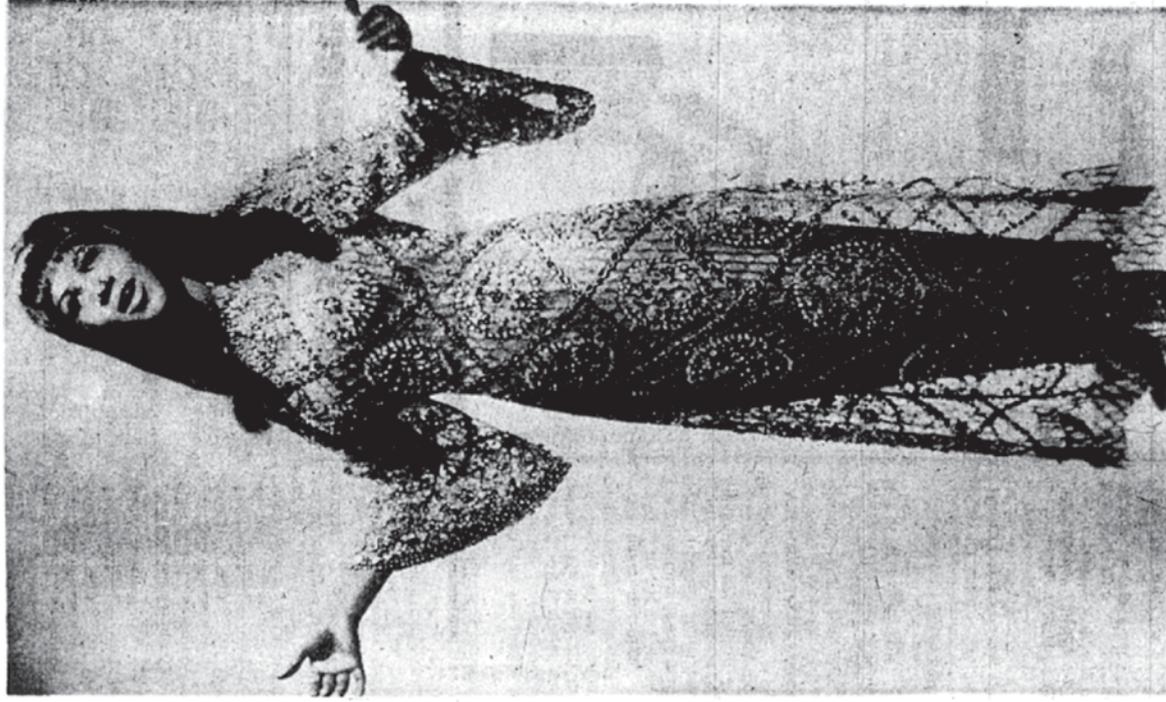
Her first son is named for her father, the Rev. Clarence L. Franklin, still pastor of the New Bethel Baptist Church in Detroit, where Aretha sang her first solo at 12.

"When I come home, I sometimes go to church and sing. I, well, I see my old friends," she said, simply.

Today Atlantic Record's executive vice-president Jerry Wexler is almost a god figure to her.

"HE REALLY made my career. He's great," she said. Her first song for that label, "I Never Loved a Man," sold a million copies. Today Aretha hopes her "Lady Soul" LP will make the million mark.

"Some songs just come natural to you. 'A Natural Woman' is like that.



ARETHA FRANKLIN appears at The Arena tomorrow night.

Some others you have to rehearse. You have to take time to get to know what the writer feels and means," she said.

This is a songwriter talking. Aretha not only wrote "Think," now eight on Billboard's Hot 100, but "Sweet, Sweet Baby." "Dr. Feelgood," "He's So Good to Me."

LAST October Aretha and Harry Belafonte were due here during a seven-city tour for Southern Christian Leadership Conference, but the show was cancelled because of a previous booking.

"Yes, I think performers should do what they can for civil rights. I think that performing is probably the best way they can help," she said.

Aretha was honored for her fundraising efforts at a recent 10th anniversary convention of the SCLC.

Success hasn't scuttled her sense of humor.

"ONE TIME a zipper popped on me right on stage. But someone got my coat

and I just kind of backed off," she recalled.

She "popped" again on her ABC-TV special May 11, featuring Gloria Loring.

"But I had a two-piece outfit on and nobody noticed. But I knew and that's what was bad."

Future plans? "We're gonna buy a boat and do a lot of fishing. One place we go is Pelee Island up in Canada about 100 miles from Detroit," she said.

"ONE TIME I caught a nine pound bonita and won the \$9 jackpot. But it cost me \$8 to have it cleaned."

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BY ARETHA FRANKLIN (ATLANTIC)

Tempo - moderately

Key of Eb

Eb Ain't No Way for me to love you

It Ain't No Way for me to give you all you need

of me I know that a woman's duty is to have and love a man, and that's the way it was planned

I give you all the things I can if you're tying both of my hands

No Way, it Ain't No Way it ain't just no way, be-by, if you won't let me.

if Ain't No Way for me to love you.

trying to be some-one you're not

what he got And if you need me to love you, say I love you, please, please, please, don't you know that I need you.

Repeat from 1.

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TUNE IN

Ain't No Way

Words and Music by

CAROLYN FRANKLIN

Aretha Franklin doesn't sing songs, she sings smash hits. Last year was a phenomenal one for her as she walked off with practically every award the record business has to offer and this year looks like it will be an even greater one.

Aretha comes by her music naturally; she and her two sisters spent their childhood as Gospel singers in their father's Church. Aretha is especially proud of today's hit "AIN'T NO WAY" because her sister Carolyn wrote the words and music which makes this success the first family affair.

BY ARETHA FRANKLIN (ATLANTIC)

Tempo - moderately

Key of Eb

Eb Ain't No Way for me to love you

It Ain't No Way for me to give you all you need

of me I know that a woman's duty is to have and love a man, and that's the way it was planned

I give you all the things I can if you're tying both of my hands

No Way, it Ain't No Way it ain't just no way, be-by, if you won't let me.

if Ain't No Way for me to love you.

trying to be some-one you're not

what he got And if you need me to love you, say I love you, please, please, please, don't you know that I need you.

Repeat from 1.

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ARETHA FRANKLIN FEATURED IN CLEVELAND'S PLAIN DEALER

Aretha Franklin began playing shows in Cleveland in the early 1960s at legendary venues such as Leo's Casino, the Cleveland arena, Public Auditorium, and the New Colosseum. This full page 1968 interview with the late Jane Scott, the Plain Dealer's pop music reporter for more than 50 years, features Franklin just as her career was exploding.



**ROCK AND ROLL
HALL OF FAME
27TH
INDUCTION
2012
APRIL 5-14 CLEVELAND**

The Rock and Roll Hall of Fame Induction returns to Cleveland this April with a 10-day celebration, featuring:

- The opening of a blockbuster new exhibit
- Free Museum Admission Day
- Grand opening of the Rock Hall's Library and Archives
- National broadcast of the Rock Hall's award-winning education programs
- Free Concert for Cleveland
- Rock My Soul: A Gospel Tribute

AND...

- The Hall of Fame Induction Ceremony at Public Hall on April 14



CITY OF CLEVELAND
Mayor Frank G. Jackson



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PROCEEDS FROM TONIGHT'S EVENT WILL BENEFIT THE FOLLOWING EDUCATIONAL PROGRAMS



*Rockin' the Schools*SM is an on-site K-12 educational program that offers a unique interdisciplinary experience. Students actively explore the history of rock and roll while meeting or exceeding Ohio Academic Content Standards for learning in subject areas such as music, language arts, social studies, science, math, and technology.

20,000+ Northeast Ohio students participate in our *Rockin' the Schools* program each year.



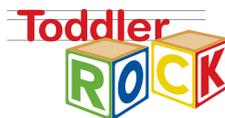
*On the Road*SM is award-winning programming that uses state-of-the-art interactive videoconferencing technology to offer a one-of-a-kind educational experience for grades 4-12 or adults anywhere in the world.



5 Teachers' Choice Awards
4 CILC Pinnacle Awards

30,000+ students from 41 states and 7 countries have taken *On the Road* distance learning classes.

5 years in a row, teachers across the country have given *On the Road* the Teachers' Choice award.



Toddler Rock[®] is a nationally acclaimed music-based on-site outreach/education program for underserved preschoolers, their parents, caregivers and teachers.

5,000+ underserved three to five year olds have clapped and danced along to the Toddler Rock literacy and socialization program.



*Teachers Rock*SM is a professional development workshop series for K-12 level teachers and school administrators interested in integrating popular music into core-curriculum teaching.

300+ teachers from northeast Ohio have participated in *Teachers Rock*.



*Rock and Roll Night School*SM is a monthly series of educational, discussion-based night classes offered free of charge from 7 p.m. to 8:30 p.m. on the 4th Wednesday of each month.



The on-site *Summer Teacher Institute*SM brings K-12 teachers together with arts education specialists, historians, community educators, curriculum designers, and performers to learn how to use popular music effectively to teach across the K-12 curriculum.

600+ teachers from coast to coast and around the world have participated in the *Summer Teacher Institute*.

R E S P E C T



ROCK AND ROLL
HALL OF FAME + MUSEUM™



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Paper made with 30% Post Consumer Fibers



Cover image: Sepia Magazine Photo Archives - Courtesy of the African American Museum of Dallas Carole L. Anthony, Curator

Proposed Revision to FS By-Law IV re Election of Undergraduate Student Senator

The Undergraduate Student Government of Case Western Reserve University (the USG) is the sole democratically elected organization tasked with representing the entire undergraduate body via legislative action and by liaising with students, faculty, staff and university administration. To assist in accomplishing this goal, the USG strives to maintain a healthy and productive working relationship with CWRU's Faculty Senate and all relevant sub-committees. Per Faculty Senate bylaws, a student representative must be elected to serve on the Faculty Senate every year. In response, the USG created a Faculty Senator position in order to fulfill the Faculty Senate's requirements as well as strengthen the relationship between the two organizations. With the USG undergoing some Constitutional changes over the last few decades, the position of Faculty Senator has come to take the title of Vice President of Academic Affairs. This position name not only falls in line with the USG executive structure, it best communicates the positions breadth of responsibilities in regards to student advocacy. Although the name changed, the Vice President continued to and has continued to serve of the Faculty Senate every year. The position is still voted upon by the entire student body in the USG's yearly elections, and the position still holds the Constitutional charge of "addressing academic issues to University Administration".

The USG aims to be as efficient and transparent as possible, and a Vice President of Academic Affairs serving as the defacto Faculty Senator accomplishes this goal for students by having a clear and direct place for and academic-related student needs. In light of all of this, I recommend the Faculty Senate by-laws committee consider the revisions as written below.

Current FS By-law IV, Item d. Student Membership

2) Procedures for the election of student senators shall be as follows:

a. Undergraduate. Each year, the Secretary shall request the Vice President of Student Affairs to solicit letters of undergraduate student candidacy for membership for the following year by media available to all undergraduate students in the University, to administer a referendum for the election of one of the candidates so identified, to conduct a runoff election in the event of a tie vote, and to report to the Secretary the name of the undergraduate student so elected not later than May 1.

Proposed revision:

a. Undergraduate. The Undergraduate Student Government Vice President of Academic Affairs, who is elected each year from among members of the undergraduate student body, shall serve as the student senator. The Vice President of Student Affairs will report his/her name to the Secretary of the University Faculty no later than May 1 each year.

Chippy Kennedy
Student Body President
Cross Country Captain
September 10, 2015

Faculty Handbook Proposed Revision

Chapter 2, Article V, Sec. F, new par. 6

Sec. F. Apportionment, Election, Term of Office, and Vacancies

Par. 1. APPORTIONMENT. Pursuant to Article V, Section C, each constituent faculty of fewer than seventy voting members of the University Faculty shall elect three voting members of the Faculty Senate, each constituent faculty of at least 70 but fewer than 150 shall elect five and each constituent faculty of 150 or greater shall elect ten. The Department of Physical Education and Athletics shall have one voting member of the Faculty Senate. For purposes of apportionment, the membership of any constituent faculty shall be deemed to consist of only those members who are voting members of the University Faculty as defined in Article I. Reapportionments shall be made prior to senatorial elections in any year as may be required by changes in the number of members of each constituent faculty or by changes in the number or identity of constituent faculties. For the purpose of such reapportionment, the secretary and the chair of the Faculty Senate shall have reference to the lists of faculty members furnished by the deans of the constituent faculties as provided in Article I of this constitution and shall inform each dean as to the resulting number of senators to be elected that year by that faculty.

Par. 2. ELECTION. Each elected faculty member of the Faculty Senate shall be elected by majority vote of the constituent faculty represented, but no one such member shall represent more than one electorate. The Department of Physical Education and Athletics shall elect its faculty senator by majority vote. Each member of the University Faculty holding appointments in more than one constituent faculty shall vote in senatorial elections and be eligible for election to the Faculty Senate as a member of that faculty in which the member holds the primary appointment. The senatorial elections shall be held in the spring semester. The newly elected senators shall take their seats at the first meeting subsequent to the spring commencement.

Par. 3. TERM OF OFFICE. The elected faculty senators representing constituent faculties shall serve overlapping three-year terms to end on commencement day of the terminal year. The faculty senator of the Department of Physical Education and Athletics shall serve a three-year term. Excepting as otherwise provided in this constitution, any elected faculty senator who shall have been a member of the Faculty Senate for three consecutive years shall not be eligible for election for a fourth consecutive year, whether representing the same or another constituency, but after the lapse of one year following three consecutive years of membership, he or she shall again be eligible for election.

Par. 4. VACANCIES OTHER THAN LEAVES OF ABSENCE. Faculty senatorial vacancies, other than those occasioned by leaves of absence from the University, shall be filled by the constituent faculty for only the unexpired portion of the term. The incumbent who completes the unexpired term shall, upon completion, be eligible for immediate election to serve for a maximum of three additional consecutive years.

Par. 5. LEAVES OF ABSENCE. Faculty senatorial vacancies occasioned by leaves of absence from the University shall be filled for only the duration of the absence. Should the period of absence terminate before the end of the senatorial term so vacated, the original incumbent, upon return to the University, shall resume membership and complete the term. Should the period of absence terminate at the same time as the senatorial term, both the original incumbent and the incumbent who shall have completed the vacated term shall be eligible for immediate election to serve for a maximum of three additional consecutive years.

Par. 6. VACANCY OF FACULTY SENATE CHAIR DURING TERM. If the Faculty Senate chair is unable to complete his or her term, the vice chair of the Faculty Senate shall assume the position of Faculty Senate chair. If this vacancy occurs during the fall semester, there shall be an election for a new vice chair. The new chair may choose to serve as chair again the following year, and shall notify the Secretary of the University Faculty of their decision by February 1.

If a vacancy in the position of the Faculty Senate chair occurs after the fall semester, then the current vice chair will assume the role of chair immediately and continue as chair during the following year. The Faculty Senate Executive Committee may choose to hold the election for a new chair-elect earlier than otherwise provided in the Faculty Handbook.

Proposed Addition to the Constitution of the University Faculty

Faculty Handbook, Chapter 2, Article VI

Sec. A. Executive Committee

Par. 1. The Executive Committee shall consist of fourteen persons. The president of the University, or, in the absence of the president, a designee of the president; the provost; the chair of the Faculty Senate; the vice chair of the Faculty Senate; the immediate past chair of the Faculty Senate; the secretary of the University Faculty shall be members *ex officio*. In addition, there shall be eight faculty members of the Faculty Senate one representing each of the constituent faculties, **chosen by the faculty senators of the constituent faculty by a democratic process which process shall include newly-elected as well as continuing senators. The faculty members shall be** elected at large by the Faculty Senate for one-year terms. Each of the elected members of the Faculty Senate Executive Committee shall serve *ex officio* on the faculty executive committee of his or her constituent faculty. A member may be successively re-elected to membership of the Executive Committee for the duration of his or her term as a member of the Faculty Senate. The chair of the Faculty Senate or, in the absence of the chair, the vice chair shall serve as chair of the Executive Committee.

Par. 2. The Executive Committee shall consult with the president on such matters as the president may bring before it; it shall be empowered to act for the Faculty Senate between meetings on matters requiring emergency action; and it shall advise the president in the selection of officers of academic administration whose positions carry responsibilities extending beyond a single constituent faculty.

Par. 3. The Executive Committee shall set the agenda for meetings of the Faculty Senate, subject, however, to such exceptions as may be specified in the by-laws of the Faculty Senate.

Par. 4. The Executive Committee shall report all actions and recommendations to the Faculty Senate.

Proposed Revision to Chapter 3 of the Faculty Handbook

Revisions to Chapter 3, Part One, Article 1, Sec. K

K. Non-Renewal of Term Appointments

(This provision shall not apply to special University Faculty appointments. Special appointments may be terminated in accordance with the terms of the appointment.)

1. A decision not to reappoint a faculty member beyond his or her current appointment term shall be communicated to him or her in writing by the chair of the department, with copy sent to the dean of the constituent faculty (or by the dean in the case of a school without department structure) in accordance with the following schedule:
 - a. If the faculty member will have continuously served the University for not more than one year at the end of the current appointment term, notice of the intention not to reappoint the faculty member beyond the current appointment term shall be given at least three months prior to the end of the current appointment term.
 - b. If the faculty member will have continuously served the University for more than one year but not more than two years at the end of the current appointment term, notice of the intention not to reappoint the faculty member beyond the current appointment term shall be given at least six months prior to the end of the current appointment term.
 - c. If the faculty member will have continuously served the University for more than two years at the end of the current appointment term, the faculty member shall be given a 12-month terminal appointment. The notice of the intention not to reappoint the faculty member beyond the 12-month terminal appointment shall be given prior to the start of the terminal appointment year. The terminal appointment may consist of the 12 months prior to the end date of the current appointment term.
 - d. The notice of the intention not to reappoint a faculty member shall inform the faculty member of his or her right under Section I, I, 5 to request promotion and/or tenure consideration within four weeks of receipt of such notice, if such a right exists under Section I, I, 5.
 - e. The notice of the intention not to reappoint a faculty member is adequate if delivered to the faculty member in person or if mailed **or sent by overnight delivery service** to the faculty member's latest address on file with the University, return receipt requested, within the time specified in the foregoing schedule.

Proposed Revisions to Faculty Senate By-Laws

Faculty Senate By-Law VI. Procedure for Election of the Chair-Elect

1) Each year the Nominating Committee shall nominate two candidates for Chair-elect for the coming year and shall report these nominations to the Secretary not later than March 1. The Secretary shall thereupon notify all members of the Faculty Senate of these nominations by mail.

Within three weeks thereafter, an additional nominee, or nominees, for the office may be entered in candidacy by written petition signed by not less than ten percent of the members of the Faculty Senate with respect to each such nominee, and submitted to the Secretary, providing, however, that each such nominee by petition shall have stated in writing to the Secretary acceptance of the nomination.

2) Following the close of the period for nominations by petition, the Secretary shall submit by mail, to each voting member of the Faculty Senate, a ballot listing the names of the nominees, to be marked and returned within two weeks.

The nominee receiving the majority of votes cast shall be declared elected. In the event no one nominee receives a majority of the votes cast, a second ballot bearing the names of the two nominees who have received the largest numbers of votes shall be distributed for run-off election. In the event of a tie vote of such character as to foreclose the second ballot procedure or of a tie vote on the second ballot, such tie shall be resolved by the Executive Committee.

3) The Chair-Elect shall begin his/her term on the day following Commencement day each year.

Faculty Senate By-Law VII. Committees

Item b. Executive Committee

Item b. Executive Committee.

The membership and functions of the Executive Committee shall be as provided in the Constitution, Article VI, Section A, excepting that, in addition to the functions therein specified, the Executive Committee shall also assume the following responsibilities:

1) Each year the Executive Committee, in consultation with the Secretary, shall determine the dates of regular meetings of the Faculty Senate as specified in By-law III, Item a.

2) The Executive Committee shall select the chair of each standing and ad hoc committee from among the faculty members of each respective committee. **In the event that the chair of a standing committee resigns during the academic year in which he/she is serving, the chair of the Faculty Senate shall, in consultation with the current members of that standing committee, appoint a new chair from the members of that committee. If none of the committee members are able or willing to serve, the chair of the Faculty Senate may appoint a chair from the members of the University Faculty.**

3) Upon request by the chair of any standing committee, the Executive Committee shall submit to that standing committee a written statement clarifying the responsibilities of the standing committee, subject to the provisions of the Constitution and of these By-laws; and the Executive Committee may submit such a statement to any standing committee on its own initiative.

4) The Executive Committee shall be responsible for identifying existing or emerging issues affecting the nature and scholarly effectiveness of the University, including all proposed changes in the organizational structure of the University falling within the scope of Article III, Section B, and Article V, Section A, Paragraph 2, of the Constitution of the University Faculty. The Executive Committee shall take suitable and timely action with respect to all such issues, including, as appropriate, their placement on the agenda of the Faculty Senate.

5) Since each elected faculty member on the Executive Committee serves *ex officio* on his or her constituent faculty executive committee, as provided in the Constitution Article VI, Sec. A, Par. 1, he or she should report to the Faculty Senate Executive Committee at least once during the year about issues affecting his or her constituent faculty.

6) The Executive Committee should hear reports from the standing committees at least once a year, preferably in the middle of the academic year.

The Executive Committee shall take the initiative in periodically exploring with the President plans and projects affecting the Faculty and the University and shall assume full responsibility for bringing to the attention of the Faculty Senate all issues which, in the Committee's judgment, affect the vital interests of the Faculty and involve the nature and direction of the University.

Revisions to FS By-Law V to Make Consistent with Chair Vacancy Provisions of the Handbook

BY-LAW V. OFFICERS

Item a. Chair, Chair-elect/Vice Chair and Past-Chair

- 1) The Faculty Senate shall elect annually from among the associate professors and professors of the University Faculty a Chair-elect, who shall serve as Vice Chair during his or her first year of office and shall become Chair of the Faculty Senate during his or her second year in office and Past Chair in the third year. If not already an elected member of the Faculty Senate, the Vice Chair, the Chair, and the Past Chair shall be voting members of the Faculty Senate by virtue of office.

- 2) In the event of a vacancy in the Chair prior to the expiration of an incumbent's one-year term, the Vice Chair shall become the Chair pursuant to Chapter 2, Art. V, Section F, Para. 6 of the Faculty Handbook for the remainder of the year.

Faculty Handbook: Revisions to Endowed Professorship Provision

Proposed revisions to the endowed professorship provision of the Faculty Handbook were discussed by the Faculty Senate last April. A consensus was not reached and the Senate voted to return the issue to the Senate Executive Committee for further consideration. The proposed revisions include removing the requirement that a senior endowed professorship be awarded to a *tenured* faculty member since currently there are non-tenured faculty with endowed professorships in the SOM and in other schools. Several faculty had expressed concern that the proposal would dilute the significance of this award which was intended to reward faculty excellence in teaching, research and service. The Executive Committee agreed that the provision should retain the requirement for tenure for senior endowed professorships, but that exceptions can be made for non-tenure track faculty when requested by the donor or permitted by the terms of the endowment agreement. The Committee voted to return this issue to the By-Laws Committee.